

accessibility of these productions. I do believe that this final observation helps the reader to understand the necessity of this kind of study, often considered only for specialists, and that instead is crucial for remembering historical realities that are fundamental for how we today conceive of culture, books, and intellectual goods in general, and for how we transpose them onto different media.

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BAKER, Cathleen A., and Rebecca M. CHUNG, eds. 2020. *Making Impressions: Women in Printing and Publishing*. Ann Arbor: Legacy Press. Pp. 340. ISBN 9781953421005, Paperback \$70.

The past few years have seen an exciting growth in scholarship on women and print history. Recent examples include Claire Battershill's 2022 *Women and Letterpress Printing 1920–2020*, the 2021 *Huntington Library Quarterly* special issue on “Women in Book History, 1660–1830”, the 2020 anthologies *Natural Enemies of Books: A Messy History of Women in Printing and Typography* and *Women's Labor and the History of the Book in Early Modern England*, and digital projects such as *Women in Book History Bibliography* and *Women's Print History Project*. Cathleen A. Baker's and Rebecca M. Chung's *Making Impressions: Women in Printing and Publishing*, which examines women's involvement in publishing and printing from early European printing to contemporary digital projects, is an exciting and valuable addition to this emerging body of work.

Arranged chronologically, the collection begins with essays on recovering women's contributions in early printing and publishing. Christine N. Moog's “Women and Widows: Invisible Printers” and Dianne L. Roman's “Detangling the Medusa in Early American Printing History” document some of the first women who participated in the production

of printed texts in Europe and the US. From the fifteenth to eighteenth centuries, women's presence in the trade was the result of proximity, as printing shops were typically based in homes. Often printing was a family business in which wives or daughters assisted, or an enterprise maintained by a widow after her husband's death. In this context, women's labor was accepted and necessary. Yet traditionally print historians haven't seen this work as worthy of study. For example, in her discussion of Deborah Read, Benjamin Franklin's common-law wife, Roman observes that despite Read's assistance in Franklin's print shop, her "story as a printer's wife has garnered little interest because she, like many women of her day, functioned in a role lesser to the primary printer, the husband/father/brother" (96).

Some essays in the collection mine canonical print histories or other seemingly unlikely texts for evidence of women in printing and the book trade. In "Elizabeth Holt and the Early Modern Women Imprinting the *Mind of Man*", Miranda Garno Nesler uses John Carter and Percy Muir's 1967 *Printing and the Mind of Man* to learn about Elizabeth Holt, printer of John Locke's *An Essay Concerning Human Understanding* (1689). In "Women's Work in the Nineteenth-Century Economy of Pornography", E. Haven Hawley fascinatingly employs moral reformer Anthony Comstock's records to unearth information about the activities of female bindery workers and Mary Haynes and Elena Del Varto, two women in New York who were involved in printing and distributing pornographic works.

The anthology's chapters on twentieth-century women fine press printers explore the challenges they faced but also highlight greater opportunities and artistic freedom. Kathleen Walkup's "Potluck Books & the Women of the Distaff Side" investigates the output of a group of American women fine press printers organized by Edna Beilenson of Peter Pauper Press. Together they produced three books, including the 1937 groundbreaking *Bookmaking on the Distaff Side*. The "first such book produced by and for women on the subject of printing", it contained essays, artwork, satire, and poetry, and each contribution was separately written, designed, typeset, and printed (151). It was a work produced by ambitious women who had to navigate a male-dominated realm, and Walkup describes *Bookmaking* as "a hallmark of their anger, their frustration, and their erudition" (178). Yet the collaborative project also showcased their creativity, humor, and skill, evident in scholarly histories on women printers as well as such pieces as Jane Graborn's comic verse "A Typographic Discourse for the Distaff Side of Printing, a Book by Ladies" and Wanda Gág's beautiful linoleum block prints depicting different parts of a printing press.

During the 1970s more women began to enter the fine press field, the result of both increasingly available technology and the influence of the era's feminism. Karen E. Holmberg's "Case Studies: How a Generation of Women Came to Print", draws on her interviews with three printers who began their careers during this period: Mary Laird, Felicia Rice, and Cathy DeForest. Like Walkup, Holmberg analyzes and celebrates their work while also revealing some of the setbacks they faced as women printers. For example, she notes that in writings about Perishable Press, which for several years was a joint endeavor of Laird and her husband Walter Hamady, Laird's role was often obscured after the couple's divorce: "in fine press history, the point of single ownership seems to have been backdated to the origin of the press in 1969 [. . .] in part due to the systemic sexism that infuses book history" (200).

While many of the essays in *Making Impressions* focus on printing and publishing history, the book closes with two recent publishing projects. Kitty Maryatt's chapter was sparked by her curiosity about the creation of the 1913 artist's book *La Prose du Transsibérien et de la Petite Jehanne de France* (*Prose of the Trans-Siberian and of Little Joan of France*), a collaboration between Sonia Delaunay and Blaise Cendrars that is considered a high point for modernist poetry and art. Maryatt not only researched the history of the book, but trained with experts Nathalie Courderc and Christine Menguy to learn pochoir, the stencil technique Delaunay used, to make a limited edition recreation of the work that she released in 2018. Juliana Castro Varón's essay discusses Cita, an open-access digital feminist library of out-of-copyright works by women writers, such as Judith Sargent Murray's "On the Equality of the Sexes" (1790) and Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1861). While there are many options for finding public domain books online, Varón contends that what Cita ([citapress.org](http://citapress.org)) offers is unique and much needed. Not only do Cita's publications include unique cover art and an introduction by an expert in the field, but the website aims to be user-friendly and aesthetically pleasing. This is in response to sites such as Google Books and the Internet Archive, which Varón notes can be difficult to navigate and sometimes feature poor quality scans. As the final essay in an anthology that often focuses on women printers and publishers whose efforts have gone unrecognized or underacknowledged, the approach of Varón's project is especially noteworthy: "Cita's books have the name of all collaborators on the cover, and in the digital editions, contributors are promoted and presented in a way that elevates their work" (309).

A major theme that emerges throughout *Making Impressions* is the issue of how printing histories have been told and, in the process, whose

contributions have been valued or effaced. For example, both Moog's and Roman's chapters consider Elizabeth Glover, "who owned the very first printing shop in the thirteen English colonies in 1638" (44). Although she supplied the funding and equipment for Stephen Daye's printing of *The Bay Psalm Book*, "the first book printed in the American colonies", Glover has received little attention in printing histories (44). She appears only in the footnotes of Isaiah Thomas's 1810 *The History of Printers in America*. According to Roman, a discrepancy becomes clear when Glover is compared with, for example, John Foster and Samuel Sewall, both listed in Thomas's book as printers although they, like Glover, were proprietors of a press rather than participants in the physical printing. Thomas's work is more than 200 years old, yet such an example underscores that the established printing and publishing canons have been slow to change.

Another recurring topic in the collection is the challenges of researching women in print culture. Moog mentions the scarcity of archival material and a lack of attributions as two obstacles to learning about early women printers. Similarly, Roman details the many discrepancies and inconsistencies she encountered, ultimately concluding: "it is no wonder little extensive research has been done" (83). While such issues would seem to be relegated to studying historical figures, Holmberg's essay suggests otherwise. She explains that one consequence of fine press printer Mary Laird's early work being attributed to her husband is that her name does not always appear in library catalog records of their collaborations: "in various special-collections catalog descriptions, *The Eggplant Skin Pants* is listed as the work of the printer Walter Hamady rather than a joint project with Mary Laird Hamady. In fact, despite the close collaboration on almost all books produced, most Perishable Press books are indexed only under Hamady's name in special collections" (199). Not only is such an absence a continued erasure of Laird's work, but also an impediment to future research.

*Making Impressions* was released by Legacy Press, which publishes "books about the printing, paper, and bookbinding arts" and is known for its series on the history of bookbinding, *Suave Mechanicals*. It is perhaps no surprise, then, that the book is thoughtfully designed and a pleasure to read. A particular highlight is the more than 200 full-color images in the book. Holmberg's essay provides photos of books created by the fine press printers she examines, while the images in Maryatt's essay offers glimpses of the process of recreating Sonia Delaunay and Blaise Cendrars's artist's book, and scans of *Bookmaking on the Distaff Side* in Walkup's chapter help us understand the book's incredible variety of contributions. In a collection

that aims to make women's role in publishing and printing more visible, images that emphasize the materiality of the book and the expertise of the individuals discussed are an asset and delight.

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TANGEDAL, Ross K. 2021. *The Preface: American Authorship in the Twentieth Century*. New York: Palgrave Macmillan. Pp. xviii + 220. ISBN 9783030851507, Hardback \$119.99. ISBN 9783030851538, Paperback \$119.99. ISBN 9783030851514, eBook \$89.

Ross Tangedal's *The Preface: American Authorship in the Twentieth Century* is, to put it briefly, "an investigation into the business of literature in America in the twentieth century" (2). Focusing on a selection of prefaces by a number of significant authors in 20th-century America, Tangedal analyzes what the study of this paratext can reveal about what constituted "the complex and deeply personal business of professional authorship" (26) in this period. Tangedal's project follows a theoretical framework laid out by Gerard Genette's study of prefaces in *Paratexts: Thresholds of Interpretation* (1957). Genette describes their different functions, namely to "make certain a 'text is read properly'; offer readers the possibility of 'stepping inside or turning back'; obstruct readers as 'inhibiting signposts'; promote the author's will to control'; show a writer remembering a text at 'a safe distance'; and 'ensure the text's presence in the world'" (TANGEDAL 22). The six chapters that correspond to these themes examine the following authors: Willa Cather, Ring Lardner, F. Scott Fitzgerald, Ernest Hemingway, Robert Penn Warren, and Toni Morrison.

Tangedal's analysis of the paratextual form is not only indicative of the changes in literary conventions of the 20th century, but also zeroes in on the plurality of issues that each preface opens us to. In that sense, Tangedal's method is both diachronic and synchronic. On the one hand, each chapter pauses upon a single author, exploring the complex dynamics and extra diegetic forces that determine the writing of the selected prefaces. Studying the pressures from an expanding market, how a public image was consolidated for authors such as Lardner, Hemingway, and Fitzgerald, allows a contextual understanding of the choices behind the prefatory content that accompanied their writings. On the other hand, the book provides a broad overview of what these prefaces and their backstories have to offer to Tangedal's reader about the world of 20th-century publishing and professional authorship.