they belonged ineluctably to the world of description, the world of “accidents,” the world of *historia*.

It was the genius of Fuchs and Vesalius that they were able to challenge the system that so rigorously separated “history” and “science,” even (almost) without appearing to do so. Although the particular arguments that they deployed vary considerably, both Fuchs and Vesalius were at pains to demonstrate that the illustrations in the *De historia stirpium* and the *De fabrica* were not intended to be taken as depictions or “counterfeits” of merely specific objects, as were the three osteological figures in Vesalius’ earlier woodcut sheets, the *Tabulae sex*. Rather, they were intended to convey a “completeness” (in the case of Fuchs) or a “canonicity” (in the case of Vesalius) that rendered them conceptually “absolute” (*absolutus*) and in that sense “perfect,” that is (to simplify considerably) “scientific,” rather than merely “historical.”—Glenn Harcourt, Pasadena, California.


From a review of the earlier published scholarship in the field of printing history, an inquiring reader would surmise that women were not a significant part of commercial letterpress printing during the handpress period. Scholarship in the last 20 years, however, has revealed that this is not the case. In fact, many recent studies document women’s high degree of involvement from the earliest days of printing in the Western world.

*Lydia Bailey: A Checklist of Her Imprints* is an important addition to the study of the history of the book and of women’s roles in letterpress printing. It is a well-researched biography of Lydia Bailey (1779–1869), a Philadelphia printer, and a catalog of all her known, located imprints. In addition, there are valuable appendices that contain information about unlocated imprints, her journal and a list of names contained in it, and an annotated list of primary material relating to her. The author draws most heavily from Bailey’s surviving business accounts to create a well-written biography that is set effectively in the context of the book trade and the society and politics of early 19th century Philadelphia.

While Nipps acknowledges the female historical precedents for Bailey, she also underscores how Bailey’s social connections contributed to her success and how she responded to “…the expanding demand for printed goods brought on by a growing population, increasing social prosperity and literacy, and improved transportation” (11). Bailey’s business benefited from this changing market “not by entrepreneurial
risk taking [but] by specializing cautiously” (12). Bailey printed a wide range of materials; however, in her case, job printing constituted the bulk of the output of her press. According to Nipps, Bailey produced “almost every imaginable type of disposable printed matter” (15).

Nipps was fortunate to have found the workbook of Robert Bailey (1774–1808), Lydia’s husband, in the collection of the Historical Society of Philadelphia. This workbook, or journal as it is sometimes called, was cataloged as belonging to Robert Bailey, without any mention of Lydia, who took over Robert’s press and use of this journal at his death. What began as Robert Bailey’s journal was continued by Lydia to capture the business facts of her work, not her personal feelings, as a diary might. Nipps’ fortuitous finding of valuable information about Lydia’s work in this journal illustrates a most valuable lesson for researchers of women in the book arts. Primary sources created by male relations should be read thoroughly for information on wives, sisters, and daughters who may have had a role in the printing trades. Although she relies heavily on Bailey’s journals as sources, Nipps does not provide an in-depth study of them, nor the wealth of information about printing practices and businesses in Philadelphia contained therein, but has left that for future scholars to investigate.

Nipps’ biography and checklist is so well written and easy to read that it will be appreciated by scholars as well as by general readers of all levels and abilities. *Lydia Bailey* opens up new areas of scholarship and offers readers a fresh perspective on women in the history of the book. It is the first monograph dedicated to a single woman printer and offers the reader an example of what scholarship in this new area might include. As a result, the author’s stated goal of inspiring others to undertake further research on women in printing will surely be accomplished. Because this is a visual topic, I would have wanted to see more illustrations of Bailey’s work. This is a minor problem, however, and the study of the history of the book will be richer for Nipps’ work as well as for the work of future scholars whom she will no doubt inspire.—Vivian Lea Solek, Simmons College.


*Trends in Rare Books and Documents Special Collections Management, 2013 edition* by James Moses surveys seven special collection institutions on their current efforts to expand, secure, promote, and digitize their holdings. The contents of each profile are generated by transcribed interviews, which are summarized and presented as a case study chapter. Seven special collections are discussed, including the Boston Public Library; AbeBooks; the University of Illinois at Urbana-Champaign; Wash-