This bibliography covers that fuzzy intellectual focus called "authorship" and also the more distinct categories of attribution, book reviews, collaboration, copyright and literary property, plagiarism, profits, patronage, and subscriptions. Even the "distinct categories" gave me some trouble, for I wished to include studies of copyright and subscriptions that had a focus on the author (composer in some cases) rather than the publisher. I have a lengthy bibliography of "publishers and publishing" that I'm preparing for BIBSITE, and I wish to place studies that are more concerned with publishers under that file. I've also excluded those studies of topics like subscription that are focused on readers (like Donald D. Eddy and J. D. Fleeman's "A Preliminary Handlist of Books to which Dr. Samuel Johnson Subscribed," Studies in Bibliography, 46 (1993), 187-221, or on the work itself or its genre, such as Elisabel Larriba's analysis of 8500 subscribers to 18 periodicals in Le Public de la presse en Espagne à la fin du XVII\textsuperscripte siècle (1781-1808) (Paris, Champion, 1998). I have included a few biographical studies particularly stressing authorship as a trade, there being too many biographies to include them in general (e.g., 1991 saw publication of Paul Hammond's John Dryden: A Literary Life, Joseph McMinn's Jonathan Swift: A Literary Life and James Sambrook's James Thomson, 1700-1748: A Life). Like editions of correspondence (often the best source on authorship but also omitted here), biographies aren't likely to be overlooked. The Oxford Dictionary of National Biography (2004) is immensely valuable, as for its details on authors' finances. Also important but left out are author bibliographies and also bio-bibliographical sourcebooks for authors, more than half of which concern women authors. Some material relevant to writing as a profession I have directed to a bibliography of studies of censorship and libel.

An earlier, shorter version of this bibliography appeared in The East-Central Intelligencer, n.s. 18, no. 2 (May 2004), 69-93. Like the earlier version, this revision is limited to major Western European (& American) languages, and I apologize for mistakes and orthographic errors involving foreign titles. In citing the reviews of books, I have often employed the MLA bibliography's abbreviations of common journals (but I've written those out in listing articles). In imprints, I've clipped mention of "Cranbury, NJ: Associated U. Presses" from titles from Delaware and others in the group. My list is drawn from my own library work and searching through the dozen or so major annual bibliographies, acknowledged in my former bibliographies. In checking for items overlooked, I found much I had missed in The Eighteenth-Century: A Current Bibliography (ECCB) and The Scriblerian. I also checked briefly RLIN, WorldCat, and JSTOR, but found these searches not a profitable use of my time. In a future revision I will gratefully add citations for omitted publications brought to my attention.

James E. May
(Revised 5 April 2007; 8 March 2008)


Arduini, Franca, Clemente Mazzotta, and Gino Tellini (eds.). *Vita di Vittorio Alfieri: Manoscritto Laurenziano Alfieri 2412*: *Commentario*. 3 volumes. Florence: Polistampa, 2003. Pp. 295; 181; xciv + 441; facsimiles; transcription (edited by Mazzotta). [Volumes 1-2 contain a photographic facsimile of the manuscript; Volume 3 contains Tellini's essay "Sull'autobiografia alfieriana (ii-lv); Arduini's "Descrizione codicologica e bibliografica" (Ivii-lxxx); and Mazzota's "La tradizione della 'Vita scritta da esso' e il Laurenziano Alfieri
241-242 (lxxi-xcix) and transcription of the manuscript (1-441). Rev. by Angelo Fabrizi in Rassegna della Letteratura Italiana, ser. 9, 108 (2004), 229-30.


[Barker, Nicolas.] "Shakespeare in the Nineteenth Century [review essay]." *Book Collector*, 54 (2005), 335-56. [Review essay on four books, including Andrew Murphy's *Shakespeare in Print: A History and Chronology of Shakespeare Publishing* (2003) and Arthur Freeman..."


Bialuschewski, Arne. "Daniel Defoe, Nathaniel Mist, and the *General History of the Pyrates.*" Papers of the Bibliographical Society of America, 98 (2004), 21-38. [Argues Mist wrote the *General History once attributed to Defoe.]


Brack, O M, Jr. "Samuel Johnson Revises a Debate." Eighteenth-Century Intelligencer, 21, no. 3 (Sept. 2006), 5-17. [Argues on circumstantial and stylistic evidence the attribution to Tobias Smollett of this prose satire of Henry Fielding and, to a lesser degree, George Lyttelton.]


Brady, Jennifer (ed.), Earl Miner (ed.), Greg Clingham, and David B. Kramer. *Literary Transmission and Authority: Dryden and Other Writers*. Cambridge: Cambridge U. Press, 1993. Pp. xii + 163; index. [With an introduction by editors Brady and Miner and then four essays, including Brady's "Dryden and Negotiations of Literary Succession and Precession" (27-54); Kramer's "Only Victory in Him: The Imperial Dryden" (55-78); Miner on Dryden's translation of Ovid in *Fables*, and Clingham on Johnson's Life of Dryden (121-59). Reissued in paperback in 2006.]


Brown, Gregory S.  *Literary Sociability and Literary Property in France, 1775-1793: Beaumarchais, the Société des auteurs dramatiques and the Comédie-Française*.  (Studies in European Cultural Transition, 33.)  Aldershot: Ashgate, 2006.  Pp. x + 186; illustrations.  [Treats the effort of Beaumarchais and over twenty other authors, organized in 1777 into the Société des auteurs dramatiques, to gain greater recompense for their plays from the Comédie-Française, which they succeeded in doing in 1780 and again thereafter.  Rev. by Bette W. Oliver in *Libraries & the Cultural Record*, 42 (2007), 207-08.]


Budd, Adam.  "'Merit in Distress': The Troubled Success of Mary Barber."  *Review of English Studies*, n.s. 55 (2002), 204-27.  [On problems in her subscription edition, as the failure of many who signed on to pick up and pay for their copies.]


Burke, Victoria E., and Jonathan Gibson (eds.).  *Early Modern Women's Manuscript Writing: Selected Papers from the Trinitv/Trent Colloquium*.  Foreword by Elizabeth Clarke.  Aldershot: Ashgate, 2004.  Pp. xii + 288; illus.; index.  [Most essays are on pre-Restoration writers.  The volume includes Caroline Bowden's "The Notebooks of Rachel Fane: Education for Authorship?" (157-80); Sarah Ross's "And Trophies of his praises make': Providence and Poetry in Katherine Austen's Book M, 1664-1668" (181-204); Arnold Hunt's "The Books, Manuscripts and Literary Patronage of Mrs. Anfle, Sadleir (1585-1670)" (205-36); Sara Pennell's "Perfecting Practice?  Women, Manuscript Recipes and Knowledge in Early Modern England" (237-58); Alison Shell's "Often to my Self I make my mone': Early Modern Women's Poetry from the Fielding Family" (259-78); and Heather Wolfe's "Reading Bells and Loose Papers: Reading and Writing Practices of the English


Clemit, Pamela. "William Godwin's Diary 1788-1836: An Annotated List of Volumes and Their Dates." Bodleian Library Record, 18, no. 6 (October 2005), 675-81; checklist.


Cook, Roger F. *The Demise of the Author: Autonomy and the German Writer, 1770-1848*. New York: P. Lang, 1993. Pp. 229. [On the experience and portrayal of authorship, particularly by authors (and with the use of Carl Spitzweg's paintings). Seibert notes it is "one of the few English-language accounts of a topic . . . extensively studied in German literary history: the construction of authorship between the ideals of the autonomous, sovereign writer (the 'Dichterfürst') and the realities of the struggling writer." Rev. (fav. with reservations) by Arnd Seibert in *Seminar*, 32 (1996), 74-75.]

Cooke, S. J. "How Much Was Burney Paid for *Cecilia*?" *Notes and Queries*, n.s. 39 [237], (1992), 484-85.


De Montluzin, Emily Lorraine. *Attributions of Authorship in the Gentleman's Magazine, 1731-1868*. Charlottesville: Bibliographical Society of the University of Virginia, 2001. On the Internet at <http://etext.lib.virginia.edu/bsuva/gm/>. [This site brings together information published in diverse articles within *Studies in Bibliography*, such as, 44 (1991), 271-302. On the nature and scope of the database, see J. E. May's "Union List of De Montluzin's *Gentleman's Magazine* Work Coming to the Web from the University of Virginia's Electronic Text Center," *East-Central Intelligencer*, n.s. 16, no. 3 (September 2002), 10-11. On it and De Montluzin's website with attributions for the *European Magazine*, see T. H. Howard-Hill's review in *Papers of the Bibliographical Society of America*, 95 (2001), 385-86. These sites have since been revised and expanded with an "electronic union list"; see May's account in *East-Central Intelligencer*, n.s. 18, no. 1 (January 2004), 68. See my BibSite bibliography on the periodical press for more attribution studies by De Montluzin.]


Deazley, Ronan. Rethinking Copyright: History, Theory, Language. Cheltenham, UK, and Northampton, MA: Edward Elgar, 2006. Pp. xiv + 201; bibliography; index; table of cases; table of legislation. [Contains a historical survey that brings historical development to bear on modern issues. Chapters 1 and 2 concern the history of copyright 1710-1774 and 1774-1854 and occupy pp. 13-25 and 26-55; the first offers a reprise of Deazley's On the Origin of the Right to Copy and the second is largely "a history of the history of copyright," noting mythic appeals about common law copyright preceding the Statute of Anne 1709 and abolished for published works by the act. Mindful of the steady erosion of public domain, Deazley looks at copyright developments from the principal of public domain in his middle chapters. After the critique of false claims regarding copyright in Chapters 1-4, Chapter 5
examines "what copyright is. . . . how best to locate copyright within the parameters of traditional property discourse" (p. 7.)

DeLuna, D. N. "[Mr. Higden': Not a Dryden Poem'] . . . But a Dryden Forgery." TLS (19 May 1995), 13. [A reply to Steven N. Zwicker's proposed attribution to a commendatory poem to Henry Higden's 1693 play The Wary Widdow (TLS [24 Feb. 1995], 13). The DeLuna article follows another reply by David Hopkins in the same issue, building on its title. See the review of the three in Scriblerian, 31.2-32.1 (1999), 177-78.]


Ekstein, Nina. "Appropriation and Gender: The Case of Catherine Bernard and Bernard de Fontenelle." *Eighteenth-Century Culture*, 30 (1996), 59-80. [Brutus, published in 1690 as by Bernard, reappears in Fontenelle's works in 1758; from this case, Ekstein examines "the place of women in the ancien régime.]"


Emerson, Roger L. *University Patronage and the Scottish Enlightenment*. Edinburgh, forthcoming [Cited by Sher, *The Enlightenment and the Book*]


Everton, Michael. "'The Would-Be Author and the Real Bookseller': Thomas Paine and Eighteenth-Century Printing Ethics." *Early American Literature*, 40 (2005), 79-110; bibliography. [On Paine's conflict with printer Robert Bell, who continued to print new editions of the anonymous *Common Sense* after Paine wished to switch printers. Everton looks through this controversy, played out in the *Pennsylvania Evening Post*, to learn about vocational ethics and contemporary "attitudes toward cultural agency."]


discussions of Martin Battestin's Fielding attributions in *New Essays by Henry Fielding* and
of attribution problems in *The Federalist* papers. Other chapters concern attributions of
20th-century works and works by children and also forensic applications. On the Cusum
technique, see Martin Battestin's essay above.]

Feather, John. "Publishers and Politicians: The Remaking of the Law of Copyright in Britain 1775-

Feather, John. "Publishers and Politicians: The Remaking of the Law of Copyright in Britain 1775-


Felcone, Joseph. "New Jersey Copyright Registrations, 1791-1845." *Proceedings of the American Antiquarian Society*, 104, no. 1 (1994), 51-115. [Summary of the records in the Clerk's Office of the United States District Court in Trenton, N.J.. Provides date, title, Evans number, publisher, and applicant for copyright (coded as the applicant, the proprietor, or publisher.)

Feldman, Paula R. "Women Poets and Anonymity in the Romantic Era." *New Literary History*, 33 (2002), 279-89. [Noting women rarely published verse anonymously between 1770-1835, and when they did, it was "often either a temporary state or a transparent pose."]


Ferraro, Julian. '"Sandy's Ghost': A New Manuscript." *British Journal of Eighteenth-Century Studies*, 16 (1993), 171-76; 1 of plate. [A holograph MS at the Pierpont Morgan Library shows that this suspected attribution can be assigned without doubt to Alexander Pope.]


Ferret, Oliver. "*Vade mecum, vade retro*: Le recours au pseudonyme dans la démarche pamphlétaire voltairienne." *La Lettre clandestine*, 8 (2000), 65-82. [In papers from the 1999 conference..."
in Paris on "Anonymat et clandestinité aux XVIIe et XVIIIe siècles," organized by G. Artigas-Menant and A. McKenna.


Foley, John Miles. "Macpherson's Ossian: Trying to Hit a Moving Target [review essay]." Journal of American Folklore, 115, no. 455 (Winter 2002), 99-106; abstract. [Four recent studies oppose any reductive theory of forgery and demonstrate Macpherson's "pioneering ideas about fieldwork"; they "deepen our more general concepts of authenticity, edition-making, translation, field procedures, the role of manuscript sources, comparative analysis, diachronic influence, popular culture, {and} social context."]


Forster, Antonia (comp.). Index of Book Reviews in England, 1775-1800. London: British Library (distributed in North America through Toronto: U. of Toronto Press), 1997. Pp. lii + 490; addenda; checklist of journals surveyed; introduction [xiii-xlili]. [Both Forster's volumes compile reviews of literary works, including poetry, fiction, and drama (4984 works reviewed between 1775-1800 are included in this second volume). Both are organized by author and title, provide full title, place and date of publication, and additional publication information gathered from the work and its advertisements, including price, printed format, publishers' (sellers') names. Both have stimulating introductory essays. Rev. by J. E. May in East-Central Intelligencer, 13, no. 1 (Jan. 1999), 19-21.]


Fronius, Helen. "Der reiche Mann und die arme Frau: German Women Writers and the Eighteenth-Century Literary Market-Place." German Life and Letters, 56 (2003), 1-19.


Furbank, P. N., and W. R. Owens. "Defoe and Francis Noble." Eighteenth-Century Fiction, 4 (1992), 301-13. [The first title-page attribution of Defoe's novels by publisher Francis Noble between 1775 and 1787 was close enough to Defoe's life time for the publisher's claims to count as external evidence of authorship.]


Furbank, P. N., and W. R. Owens. "Defoe, William Hendley, and Charity Still a Christian Virtue (1719)." Huntington Library Quarterly, 56 (1993), 327-30. [With an evident non-sequitur, attempts to overturn John Moore's position that Defoe co-wrote this 1719 pamphlet (Moore #421) on the grounds that its principal author, the Revd. William Hendley, was arrested for writing it.]


Furbank, P. N., and W. R. Owens. "[Question of Attribution 3:] Whence the Defoe Canon?" 


Griffin, Robert J. (ed.). The Faces of Anonymity: Anonymous and Pseudonymous Publications from the Sixteenth to the Nineteenth Century. New York: Palgrave Macmillan, 2003. Pp. xi + 260; illus.; index. [Includes Griffin's introduction (which draws on his 1999 essay above), Kristine Louise Haugen's "Death of an Author: Constructions of Pseudonymity in the Battle of the Books," focusing on Richard Bentley's several publications in the quarrel over the authenticity of the letters of Phalaris and the edition and attacks on Bentley ostensibly by Charles Boyle and noting some peculiar charges of pseudonymity and plagiarly (39-62); Margaret J. M. Ezell's "'By a Lady': The Mask of the Feminine in Restoration, Early Eighteenth-Century Print Culture," noting several purposes besides shielding the author for declaring a work "By a Lady" (63-79); Susan S. Lanser's "Author's Queer Clothes: Anonymity, Sex(uality), and The Travels and Adventures of Mademoiselle de Richelieu," with an incisive theoretical discussion of the author function for critics and readers, followed
by an interrogation of "textual authorship" through the examination of an anonymous supposedly translated narrative for which there's no record of contemporary reaction, as well as through the examination of essays by Carolyn Woodward and Susan Lamb that, due to the author's anonymity, interpret *The Travels* and its author differently (81-102)--Lanser concludes by considering the "implied author's" sex (female), which she believe can be argued, though the real author's sex is impossible to determine (96ff.); Vincent Carretta's "Possible Gustavus Vassa/Olaudah Equiano Attributions," with appended newspaper texts, though judged probably not by Equiano (103-39); James Raven's "Anonymous Novel in Britain and Ireland, 1750-1830," providing statistics on the percentages of novels by men, women, and anonymous authors--in part previously published in Raven's introduction to his and Antonia Forster's *The English Novel 1770-1829*, Vol. 1 (141-66; with graphs and tables); and Susan Eilenberg's "Nothing's Namelessness: Mary Shelley's *Frankenstein,*" discussing Shelley's choice to publish anonymously and the monster's own emblematic anonymity (167-92). Rev. (with another book) by Lorah D. Vole [pseudonym for Harold Love] in *SHARP News*, 12, no. 4 (Autumn 2003), 10-11; by Michael Wiley in *Wordsworth Circle*, 34 (2003), 197-98.


Griffin, Robert J. "The Text in Motion: Eighteenth-Century Roxanas." *ELH*, 72 (2005), 387-406; appendix with "1775" preface to a *New Roxana* dated 1730. [A textual criticism, on multiple versions, esp. endings, seeing each edition as evidence that the text is still in motion, and treating the "author as only one element in the phenomenon that is a book." Of 17 eighteenth-century editions of *Roxana*, six have more text than Defoe wrote.]

Groom, Nick. "The Case against Chatterton's *Lines to Walpole* and *Last Verses." *Notes and Queries*, n.s. 50 (2003), 278-80. [On forgery and attribution.]


Guthrie, Neil. "New Light on Lady Vane." Notes and Queries, n.s. 49 (2002), 372-78. [Based on contemporary annotated copy of A Letter to . . . Lady V----ss V----s (1751), attributes to Lionel Vane (1724-1793) this and related pamphlets about Lady Vane following the publication of Smollett's Peregrine Pickle, such as the History of a Woman of Quality (attributed to Dr. John Hill by G. S. Rousseau).]


Hammond, Paul. "A Song Attributed to Dryden." *Library*, 6th series, 21 (1999), 59-66. [On Bodleian manuscript MS Firth e.6, Fol. 60, with the heading "Song. By Mr. Dryden; in the Person of my Lord Salisbury."]


Hanson, Marlene R. "The Pious Mrs. Rowe." *English Studies*, 78 (1995), 34-51. [Argues her reputation as pious writer was hype, as in the *Gentleman's Magazine*. See also Lund below.]


Heaney, Peter (ed.). *Selected Writings of the Laureate Dunces, Nahum Tate (Laureate 1682-1715), Laurence Eusden (1718-1730), and Colley Cibber (1730-1757)*. Introduction by Heaney.


Herman, Ruth. "A New Attribution to Delarivier Manley?" *Notes and Queries*, n.s. 48 [246] (2001), 401-03. [Attributes *An Heroick Essay upon the Unequal'd Victory Obtain'd by Major-General Webb . . . at Wynendale* (1709) to Manley based on internal evidence, particularly the "writer's purported female gender."]

Herman, Ruth. "Similarities between Delarivier Manley's *Secret History of Queen Zarah* and the English Translation of *Hattigé* [1680]." *Notes and Queries*, n.s. 47 (2000), 193-94. [Identifies another borrowing or plagiarism within Manley's 1705 novel, improving an earlier identification by Catharine Gallagher.]


Hill, Jonathan E. "Defoe's Singleton?" *Papers of the Bibliographical Society of America*, 84 (1990), 285-96. [On MS emendations consistent in style and handwriting with Defoe's, changes incorporated into the printed text.]


Hodson, Donald (comp.). *County Atlases of the British Isles Published after 1703*. Vol. 3: *Atlases Published 1764 to 1789 and Their Subsequent Editions*. London: British Library, 1997. Pp. xv + 208; appendix on abortive schemes for county atlases issued by magazines; chronological list of atlases with their Chubb references; index; 7 plates. [Includes discussions of piracy and plagiarism.]


Hopkins, David. "'Mr. Higden': Not a Dryden Poem." *TLS* (19 May 1995), 13. [See Steven Zwicker's proposal of the poem (signed "J.D." as Dryden's and D. N. DeLuna's additional reply to Zwicker, both in the same *TLS* issue.]


Johnson, Samuel. *Samuel Johnson's Unpublished Revisions to the Dictionary of the English Language: A Facsimile Edition*. Edited by Allen Reddick and Catherine Dille, with the assistance of Regula Bisang and Antoinina Bevan Zlatar. Cambridge: Cambridge U. Press, 2005. Pp. xxix + 425; facsimiles. [Reproduces in facsimile and then typescript the annotated pages of words beginning with B found in a third-edition copy annotated by George Steevens at the British Library (these are first-edition sheets annotated by Johnson himself and thought to contain revisions intended for the fourth edition that were lost and not put to use, but then the sheets were found and bound in Steevens' copy). Rev. (with other books) by H. J. Jackson in *TLS* (November 11, 2005), 3-4.]


Jung, Sandro. "New Light on David Mallet." *ANQ*, 17, no. 3 (Summer 2004), 29-33.

Jung, Sandro. "Some Additions to the Shenstone Canon."


Jung, Sandro. "William Shenstone and 'Flattery' [A 293-line poem by Shenstone from 1736-1737]." *ANQ*, 17, no. 2 (Spring 2004), 31-34.


(1699-1770), Scottish born Londoner who produced the important *Concordance to the Holy Bible* despite mental illness, or at least repeated confinement in the madhouse. Rev. (fav.) by Andrew Scull in *TLS* (December 17, 2004), 3-4. Reprinted, Woodstock, NY: Overlook Press, 2005, with the slightly altered subtitle "The Tormented Genius Whose Cruden's Concordance Unwrote the Bible." Keay's work shares its title but not subtitle with a 1934 study by Edith Olivier.]


Keen, Paul. "The Most Useful of Citizens": Towards a Romantic Literary Professionalism." *Studies in Romanticism*, 41 (2002), 627-54; abstract. [Critique c. 1800 of false prestige along with the effort to define the proper role and measure of authorship (this ground has been covered under different terms before, as the "definition of the poet").]


Kewes, Paulina (ed.). Plagiarism in Early Modern England. Basingstoke: Palgrave Macmillan, 2003. Pp. xvi + 276; illus.; index. [Largely a collection of papers from a Nov. 1999 conference chaired by Kewes, intended to foster a discussion of changing nature of and attitudes toward plagiarism in the 16C to early 19C. Aside from Kewes's and Ricks's general and introductory essays (and possibly Goldgar's commentary), the other essays appear to be from the conference. In an effort to theorize and historicize plagiarism, the contributors don't distinguish between literary and non-literary plagiarism. The first essays debate ethical, philosophical and legal implications and later essays "provide historical case studies" (xiii). In addition to some essays on Renaissance figures, the volume includes Kewes's "Historicizing Plagiarism" (1-18); Christopher Ricks's seminal British Academy lecture "Plagiarism" (1998), which, Kewes notes, is "suspicious of historical approaches to ethical issues" (21-40; p. 1 quoted); Brean S. Hammond's "Plagiarism: Hammond versus Ricks," defending his practice in Professional Imaginative Writing and others' remarks against Ricks' charges (41-55); Nick Groom's "Forgery, Plagiarism, Imitation, Pegleggery," touching on many authors, such as Sterne, Johnson, Richard Hurd, and William Lauder (74-89); Harold Love's "Originality and the Puritan Sermon" (149-65); Paul Baines's somewhat superficial "Theft and Poetry and Pope" (166-80); Richard Terry's "In pleasing memory of all he stole: Plagiarism and Literary Detection, 1747-1785," on the uses to which plagiarism "was put," especially in poetry (181-200); Richard Steadman-Jones's "Lone Travellers: The Construction of Originality and Plagiarism in Colonial Grammars of the late Eighteenth and Early Nineteenth Centuries," on Urdu grammars by Capt. George Hadley and by John Gilchrist, c. 1796, and J.-F. Roger's and Jean Dard's grammars of the Sengalese language, Wolof, c. 1826 (201-14); and Bertrand A. Goldgar's "Afterword" (215-20). Rev. by David Hawkes in TLS (17 Oct. 2003), 8; by M. Kelsall in Yearbook of English Studies, 31 (2001), 239; by G. H. Martin in Library, 7th ser., 5 (2004), 84-85; by Marilyn Randall in SHARP News, 14, nos. 1-2 (Winter-Spring 2005), 16; by Bruce Whiteman (with other books) in Eighteenth-Century Studies, 38 (2005), 333-36.]


chapters cover publication, promotions, & profits; literary property; fictional responses to the novel; representations on the stage (such as Henry Giffard's *Pamela*, 1741); illus.; and *Pamela's* Irish reception. Keymer and Sabor examine the materials published in the six-volume *The Pamela Controversy* (2001), and the first part of the book stresses Richardson as an entrepreneurial author and printer. Rev. Rev. by Brean S. Hammond in *ECF*, 19 (2007), 485-87; (fav.) by Jocelyn Harris in *Papers of the Bibliographical Society of America*, 101 (2007), 237-38; (with other books) by Christopher D. Johnson in *XVIII: New Perspectives on the Eighteenth Century*, 4, no. 1 (Spring 2007), 43-46; (fav.) by Fred Parker in *TLS* (February 17, 2006), 35.]


reading, even though she never intended the publication of her diurnal and decorous journal. Rev. (fav.) in N&Q, n.s. 51 [249], 449-50; by Susan E. Whyman on H-Abion (June 2003), <www.h-net.org/reviews>.


Kunin, Aaron. "From the Desk of Anne Clifford." ELH, 71 (2004), 587-608. [Argues that early modern writers didn't "conceive of collaborative labors as work produced jointly by equal partners of social status."


Loewenstein, Joseph. *The Author's Due: Printing and the Prehistory of Copyright*. Chicago: U. of Chicago Press, 2002. Pp. x + 349; index. [Rev. by Jean Alexander in *College and Research Libraries*, 64 (2003), 414-15; by Chris Kendrick in *Criticism*, 45 (2003), 532-39; (fav. with reservations) by Paulina Kewes in *RES*, n.s. 55 (2004), 619-20; (fav.) by Harold Love in *TLS* (September 12, 2002), 32; (fav.) by Kathleen Lynch in *SHARP News*, 13, no. 4 (Autumn 2004), 7-8; by Lawrence Manley in *Comparative Literature*, 56 (2004), 192-97; by Joad Raymond in a review essay ("Describing Popularity in Early Modern England") in *HLQ*, 67 (2004), 101-29. Learned and perceptive account of regulations and especially legal terms regarding copyright, such as the notion of "intellectual property." Loewenstein defines particular cases and debates in terms of traditions reaching back to the Renaissance and scrutinizes the economic and political motives from the rhetorical appeals (such as copyright-holding booksellers' specious claims of protecting the authors). Important appeals and decisions are quoted and analyzed at length. The historical survey frequently, especially in early and late chapters, moves beyond the 1710 copyright law, including an account of the evolving grasp of copyright history during the last century. The roles that Milton and works like his *Areopagitica* and *Paradise Lost* played in the battle over copyright, right into the 19C, receive especially in-depth consideration.]


Tormenting (1753) and co-author with Sarah Fielding of The Cry. This important manuscript is a copy of Jane's writer's notebook transcribed and annotated by her sister Margaret Collier (Margaret being a sometimes member of Henry Fielding's household who traveled on his 1754 trip to Lisbon.) The cover is entitled "A Copy of My Sisters Common Place Book Transcribed by me Margaret Collier." It not only makes clear that Collier and Fielding were the principal co-authors of The Cry but offers the largest compilation of Collier's unpublished writings and a storehouse of anecdotes and opinions concerning about the Fieldings, Samuel Richardson, David Garrick, John Upton, and others. (Apparently Professor Londry acquired the manuscript from an auction in Taunton, Somerset, earlier in the winter in 2003/04.)


Lowe, N. F., and W. J. McCormack. "Swift as 'Publisher' of Sir William Temple's *Letters and Miscellanea*." *Swift Studies*, 8 (1993), 35-45; illus. [Examination of Swift's promotion effort, drawing presentation copies.]

Lund, Roger D. "*Bibliotecha* and 'the British Dames': An Early Critique of the Female Wits of the Restoration." *Restoration*, 12 (1988), 96-105. [William Newcomb's mock-heroic poem of 1712 "neatly inverts the traditional hierarchy by which Rowe and Philips were praised for their virtue while Behn was reviled," 96.]


Maslen, Keith. "Dr. Hoadly's 'Poems Set to Music by Dr. Greene.'" *Studies in Bibliography*, 48 (1995), 85-94. [With evidence from a volume of printed and MS materials at the U. of Otago Library, Maslen investigates the collaboration between Hoadly and Maurice Greene and identifies "unrecorded verse libretti and shorter poems by Hoadly." See also H. Diack
Johnstone's "More on Dr. Hoadly's 'Poems Set to Music by Dr. Greene'" in SB, 50 (1997), 262-71.


May, James E. "Young's Corrections to Dodington's Epistle to Bute: Evidence from the Yale Manuscript." Studies in Bibliography, 46 (1993), 270-82.


McGuinness, Daniel. "Conceiving the Decline and Delivering the Fall: Gibbon on his Book." ELN: English Language Notes, 41, no. 4 (June 2004), 23-26.


McKenzie, D. F. "Another Congreve Autograph Poem for the Bodleian." Bodleian Library Record, 16, no. 5 (April 1999), 399-410; illus.


(2001), 1463; by Robert Alan Schneider in *Journal of Interdisciplinary History*, 32 (2001), 466. On the Cemetery as a public space but also as the center of the Parisian writing trade.


Miegon, Anna (comp.). "Biographical Sketches of Principal Bluestocking Women." *Huntington Library Quarterly*, 65, nos. 1-2 (2002), 25-38. [In a special issue, "Reconsidering the Bluestockings," ed. by Nicole Pohl and Betty A. Schellenberg, also including such potential sources as Janice Blathwayt's "A Bluestocking Bibliography" (39-58), Harriet Guest's "Bluestocking Feminism" (59-80), Susan Staves's "Church of England Clergy and Women Writers" (81-104), and Elizabeth Child's "Elizabeth Montagu, Bluestocking Business Woman" (153-74).]


grounds of style, content, and chronology, Milnes destroys the attribution to Zachary Mayne (1631-1694), recurrently offered since Robert Watt offered it in 1824.]


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focuses "on the thorny problem of ambition . . . with the ways in which the Scots poets [Macpherson, Burns, Hogg, and Scott] marketed themselves."


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Nichol, Donald W. "From the Bishop of Gloucester to Lord Hailes: The Correspondence of William Warburton and David Dalrymple." Studies in Bibliography, 48 (1995), 169-92. [Reprints twenty-six letters, 1762-1776, most on literary and bibliographical matters, such as copyright litigation and the Foulis Press.]


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Nichol, Donald W. "Warburton (not!) on Copyright: Clearing up the Misattribution of An Enquiry into the Nature of the Origin of Literary Property (1762)." British Journal for Eighteenth-Century Studies, 19 (1996), 171-82.


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Pick, Cecilia Mary. "Rhetoric of the Author Presentation: The Case of Maria Sibylla Merian (Germany)." Ph.D. Dissertation, U. of Texas at Austin, 2004. Pp. 363. *DAI*, 65A, no. 10 (April 2005), 3818. [Intensive study of several frontispiece portraits of Merian, approached within an overview of her works' publication history. Pick claims the portraits fit into conventional patterns and serve specific rhetorical functions; she compares these frontispieces to other comparable portraits, as of naturalist Georg Rumphius.]

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