

The Other Print Tradition: Essays on Chapbooks, Broadsides, and Related Ephemera. By Cathy Lynn Preston and Michael J. Preston, editors. (New York: Garland, 1995. Garland Reference Library of the Humanities, New Perspectives in Folklore, Vol. 3. Pp. xx + 286, illustrated, ISBN 0-8153-0376- 9 cloth.)

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[See table of contents](#)

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The Other Print Tradition is a collection of diverse essays that serves as a reminder that *many* realms of expressive culture — not only those conventionally ascribed to the field of Folklore — have been trivialized or ignored in academe. As co-editor, Michael J. Preston's own contribution to this collection demonstrates even periods of literary history as apparently well-studied as that of eighteenth century England and includes print traditions that are only *beginning* to be given any scholarly attention at all. ("Rethinking Folklore, Rethinking Literature: Looking at *Robinson Crusoe* and *Gulliver's Travels* as Folktales, A Chapbook-Inspired Inquiry," p. 19-73.)

The editors of this volume suggest that granting "cheap print traditions" of long overdue scholarly attention is to "confront the political authority of elitist constructions of culture" (p. x), and is "critical to our understanding of how dominant ideologies are constructed and disseminated as well as to our understanding of how those ideologies are contested and negotiated within everyday lived experience" (p. xix). In order to explore these issues, Preston and Preston have assembled an unusual grouping of essays. (It is worth noting that the collection's subtitle and cover illustration of an English street hawker are slightly misleading, suggesting a far more limited and conventional subject area than this volume actually delivers.) This collection includes discussion of "cheap print traditions" (a fairly vague category that includes chapbooks, broadsides, photocopy-lore, and Catholic holy cards) in such diverse locales as the United States, England, Pakistan, and Egypt, from the sixteenth century to the present day.

Cathy Lynn Preston's introduction suggests that the essays are united by degrees of interest in issues such as means of transmission and ideology, but the collection seems somewhat disjointed, nonetheless. It begins with a promising first section, including essays by Dianne Dugaw and each of the editors. The scope of Part I is relatively narrow (English and American Chapbooks and Broad­sides), but even more important to its coherence is the fact that these essays *deliver* on the promise of the introduction, offering historically-grounded and mutually illuminating accounts of cheap print culture.

Part II, the introduction argues, provides “much needed non-Western, cross-cultural comparatives” (p. xv). The essays contributed by William Hanaway, Wilma Heston, and Ulrich Marzolph on Pakistani and Egyptian chapbooks are detailed and fascinating, but in fact no attempt is made by editor nor author to perform any cross-cultural comparison. Is the status of these Pakistani and Egyptian publications as inexpensive, popular, and academically marginalized texts sufficient cause for the inclusion of these essays in the collection? Part III strains the connection further, as attention turns to xeroxlore and holy cards. Again, each of the contributions (by Paul Smith, Michael Preston, and James Petruzzeli) is worthy in itself, but the relationship of part to whole is tenuous.

Certainly, these studies offer more than “proof” of the pervasiveness and persistence of cheap print culture, as the introduction suggests. But what *does* the juxtaposition of such diverse subjects tell us about print communication? And more significant to the present readership, what does it tell us about folklore? Can cheap print culture truly be honored and can elitist constructions of culture be dismantled *within* a pricey academic publication? What is the cultural status of our discipline’s own print culture? Although *The Other Print Tradition* manages to convey the breadth of a relatively unexplored field of study, it leaves many of these most compelling questions unanswered.

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The Legend of Guy of Warwick. By Velma Bourgeois Richmond. (New York: Garland, 1996. P. 632, illustrated, volume 14 in the Garland Studies in Medieval Literature series, \$95, ISBN 0-8153-2085-X).

V.B. Richmond’s *The Legend of Guy of Warwick* is a compendium of the many places where Guy of Warwick’s legends have appeared from the Middle Ages to the twentieth century, providing, in a way, a catalogue of Guy materials. Most of the book is given over to descriptions and summaries of these materials, with the chapters breaking up the summaries chronologically. This book provides a useful collection of information for anyone wishing to closely examine the appearances of this hero across a wide range of manuscripts. It