evidence of his reading and the evidence of his shopping. Bizarrely, when Stonley transfers his accounts to another book, the biblical extracts have to go too. This becomes comprehensible in the light of one of the most extended accounts of the practice of commonplacing in the period, that of Francis Bacon, who enjoined scholars to keep records of their reading in multiple notebooks, modelled precisely on the day books, journals and ledgers of the merchant.[42] It also chimes with the fact that Stonley's standard formula for his daily activities – 'This day after morninge prayer I kept my Chamber at my bookes with thankes to god at night' – fails to make clear whether he is engaged in reading or in accountancy.[43] Stonley's accounting and his reading become blurred because they are finally both financial. While the former contributes to his literal treasure, the latter enriches his symbolic or cultural capital (a modern concept that the likes of Erasmus and Bacon would have understood immediately). The missing object in these items and inventories is Stonley himself, and his personal 'price' as an object of value in the world.

This chapter has argued that we need to examine the documentary mode of early modern diaries and account-books in order to understand the relationship between an individual's reading and their material and social lives. Ultimately, Stonley's inventory and his diaries are part of a pan-European culture of appraisal which conditions Shakespeare's depiction of Iachimo's nocturnal visit to Imogen's bedchamber and many other forms, most notably the painted still-life. Indeed, the most startling visual analogy for the scene in *Cymbeline* from which this chapter set out can be found in the painting known as *The Yarmouth collection* (Illustration 18, *c.* 1679), by an anonymous Dutch artist, which itemized the fabulous collections of Robert Paston, Earl of Yarmouth, shortly before he had to sell them off to meet his crippling debts.[44] As well the nautilus cups, tankards, engraved shells and vanitas emblems, the image contains books (in the top right-hand corner); and it contains people – the black servant, confidently objectified in the manner of many such paintings, and a young girl, oddly doll-like and incongruous by contrast, in the foreground. Holding a bunch of blown roses and a music-book open at a song about death, she has

[42] Angus Vine, 'Francis Bacon's commercial commonplacing' (unpublished article). Stonley crosses out each marginal entry with a diagonal stroke, then runs a vertical line down through all of these strokes, from fo. 39^{v} of Folger 459 to the concluding entries on fo. 99^{r}.

[43] Joad Raymond, 'Irrational, impractical and unprofitable: Reading the news in seventeenth-century Britain', in Kevin Sharpe and Steven N. Zwicker, eds., *Reading, society and politics in early modern England* (Cambridge: Cambridge University Press, 2003), pp. 185–212 (197).

[44] Robert Wenley, 'Robert Paston and the Yarmouth collection', *Norfolk Archaeology* 41 (1991), 113–44.

been identified as Paston's second daughter Mary, who died of smallpox in 1676. This posthumous portrait registers the girl as one fading possession among many, another object to be priced and prized. Bridging the gap between the materiality and subjectivity in the history of the book will require a much fuller engagement with the appraising gaze that was one of the most characteristic modes of the early modern eye. Richard Stonley, as accountant, diarist and reader, is in many respects a paradigmatic figure.[45]

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