hundred and twenty-six by James, fifteen by William, and a group of fourteen whose attribution is 'ambiguous' – forms the main part of the volume under review. James Scott had many imitators; two examples of their work have also been included for interest. A full-page reproduction has been provided for nearly all the bindings, with the description, in a standard format, presented on the facing page. The information includes the size, binding material, and endpapers, the finishing of sides, spine, board edges, and turnovers, the label if any, and the provenance and present owner where known. One binding, a copy of the Foulis Paradise Lost of 1770, which James Scott bound for presentation to the Society of Antiquaries, appears in colour as the frontispiece and on the jacket. It demonstrates his skillful use of different staining techniques in a beautifully integrated design and makes one wish there could have been more coloured illustrations. Each of the tools used by James and William Scott has also been identified and classified by type or ‘subject,’ such as anthropomorphic, architectural, or botanical, and all are illustrated by a photograph or rubbing.

Few binders of the past have been studied so meticulously and Mr. Loudon’s work is a model of historical research in this field. The volume is generously laid out and it has been printed with great care by The Scolar Press. It is a fitting tribute both to the Scotts and to their discriminating critic. Most surviving Scott bindings are in British libraries, the great majority in the National Library of Scotland, but examples have also been located in Europe and the United States. Others may yet come to light in North America as a result of this survey.

ELIZABETH HULSE

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The title of the first edition of this monumental work of reference was simply Glossary of the Book. Since its first appearance in 1960, however, it has rapidly established itself as 'Glaister's' and now, rightfully so, its new title includes the compiler-author's name. As Glaister himself explains in the Preface to this new edition, 'It may be unusual for a book of this scope to remain so largely a personal compilation, but since 1947 the formidable tasks of collecting material and writing it have been a way of life, rarely set aside. Continuous and extensive reading for the second edition has ranged from pre-printing history to the microwave drying of paper ...' Although it is the work of one man and is personal, it is a wide-ranging, encyclopedic coverage of terms about the history and making of the book.

As Glaister explains in his Preface, the fundamental difference between the first and second editions is in the alphabetical order of entry-words. The second edition lists its entries letter by letter rather than word by word so that greater consistency is realized, for example, when placing words found in both combined and separated form. Glaister, then, follows a letter-by-letter arrangement similar to that of the Oxford English Dictionary.
As for the entries themselves, after eighteen years of revisions, Glaister points out that 'of the 3,269 original entries 481 of diminished interest have been omitted ... [and] 1,050 have been rewritten.' In the new edition there are 3,932 entries of which 1,144 are new. In addition the many shorter entries have been expanded and over all the book has grown from 484 to 551 pages. This increase in bulk likely accounts for the change in paper used from a coated to a lighter, uncoated stock. It is still a book of some substance.

Some of the outstanding features of Glaister's second edition are the authoritative biographies of printers and publishers of the past, the references to other works on related subjects, and the constant and effective use of cross references. It is a pleasant and educational experience to open up Glaister's at any page and to find that one is able to go on reading. The seemingly endless number of descriptive terms from the illuminated manuscript to the latest in computer technology are there for quick reference or for more leisurely use. Glaister's is the abecedarium of the whole world of the book.

One exceptionally fine feature of the Glossary is the wide use of illustrations to support many of the entries. The diagrams and photographs that accompany such terms as 'corners' or 'flowers,' the 'hand-mould' or the 'tipping machine' ('a book-binding machine for the gluing of end-papers or single plates on to folded sheets') make for clear, glossary definition.

Some of the changes made in the second edition leave one wondering. What were the 481 entries of 'diminished interest' which were in the first edition but which have been omitted? The term glossary is defined by Glaister himself as follows:

an alphabetically arranged sequence of unfamiliar, little used, or technical terms together with explanations of them. It is thus to be distinguished from a dictionary which embraces all the words of a language.

One matter from which the glossary compiler may well distance himself is the whole question of public taste and interest. Who is to say when any aspect of book history will or will not be of interest? For this reason alone, it is necessary for any reference library to have both the first and second editions at hand. As Glaister states, the second edition 'has become virtually a new book.'

This reviewer was unable to find any reference in the book to Canada. It is surprising that there is no reference, for example, to James Evans and his Cree syllabic alphabet, one of the most important and ingenious creations in North American printing history; to Carl Dair's Cartier typeface (1967), which gained almost immediate international recognition; to the eighteenth-century United States-Canada printing industry, which gave to this country its own period of incunabula. These comments may seem parochial, but it is a fact that information about Canadian endeavours is rarely, if ever, included in any study of the history of the book. One has only to examine Colin Clair's A Chronology of Printing (1969) and W. Turner Berry and H. Edmund Poole's Annals of Printing (1966) to see how cursory a view is taken of the Canadian printing experience. I find it incredible that Marie Tremaine's classic A Bibliography of Canadian Imprints, 1751-1800 is not included in the printing history section of Glaister's bibliography. His work is obviously directed toward an audience in Great Britain and the United States. It is relatively easy for the reviewer of such a
book to locate omissions. Responsibility rests on the reviewer, however, to mention such items yet at the same time to avoid placing too much emphasis on them at the expense of the book as a whole.

Glaister’s Glossary of the Book is a work of intense, bibliographical dedication that contains an enormous amount of valuable information. It is a highly serious undertaking, which perhaps accounts for the omission of the ‘folklore’ of the printing and publishing industry. Some mention might have been included about the many lives of Gutenberg and the legends surrounding him; under the ‘lay of the case’ some reference to the rhymes used by apprentices to master the case’s layout would have added colour to the entry. These matters aside, Glaister’s Glossary is a major accomplishment, one without equal, and a work with which every bibliographer should become closely acquainted.

DOUGLAS G. LOCHHEAD
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The significance of the publication of the subject catalogue of the Typographic Library and Museum resides in the fact that it is the sole remaining record of a collection dealing with the typographic arts considered to have been the most comprehensive and cohesive in its day. The collection itself has been dispersed, but the subject catalogue offers some indication of its glory and marks a fitting memorial to the vision of Henry Lewis Bullen, its founder-curator, and to the support of the American Type Founders Company [ATF].

Institutions are only rarely the creators of major collections, though they often become their conservators and assist in their latter-day extension. Commonly such collections are the product of personal and individual interest and concern. The Typographic Library and Museum was no exception and could not have achieved such prominence without the unusually rich experience of its founder, Henry L. Bullen. Bullen [1857-1938] was born in Australia, where he was apprenticed in typography, stone lithography, and bookbinding from the age of fourteen to eighteen. Having completed his apprenticeship Bullen emigrated to the United States in 1875. America did not immediately turn out to be the land of opportunity he had imagined; failing to find employment in New York, Bullen spent five years in the wilderness of the Middle United States as a tramp printer. Although, apparently, Bullen was somewhat reticent about this portion of his life, it is this varied part of his career that subsequently served the collection of materials for the ATF Library so well. In 1880 Bullen arrived in Boston and, leaving the trade of type compositor, became responsible for the promotional advertising of Golding & Company, manufacturers of printing equipment. In 1883 he became Sales Manager and while employed by the firm devised a number of well-known items of printing equipment, notably the standard