much briefer, although he does mention Galt's period in Canada. Both praise his powers of observation and his sympathetic treatment of human nature, but Royle comments on his interpretation of Scottish Calvinism and Aitken his 'excellent ear for his native Scots.' Of Galt's very large literary output Aitken lists thirty-three titles and Royle forty-one. Both include the major Scottish novels on which his reputation as a writer rests, but Royle omits three titles that appear in Aitken and adds eleven. Because Royle's checklist is limited to original editions, however, there is no information about several important recent editions of individual novels, nor about the collections of short stories—two edited by William Roughead in the 1920s and one by Ian A. Gordon in 1978—that reprint material otherwise available only in periodicals. Aitken lists fifteen biographical and critical studies (including seven articles) and two bibliographies, while Royle includes only four references including R.K. Gordon's John Galt (University of Toronto Studies, 1920), omitted by Aitken. The Companion provides a good introduction to Galt for the general reader, but the student is likely to find Aitken's guide more useful. Anyone studying Galt in depth will, of course, also consult Ian Gordon's John Galt: The Life of a Writer (1972), which lists nearly sixty 'later biographical and critical books and articles' as well as many contemporary accounts and reviews. A good modern bibliography of Galt is yet to be compiled, that published by Harry Lumsden in the Records of the Glasgow Bibliographical Society in 1931, though comprehensive, is lacking in detail, and research by Gordon, the leading Galt scholar today, and by the compilers of the Wellesley Index, as well as publishers’ files now available at the National Library of Scotland, have produced much new information.

Scottish Literature in English and Scots is printed in the rather unattractive sanserif face used in many Gale publications. It is unrelieved by bold or italic type: all titles are printed in capitals. The mixture of ‘flush left’ and centred headings is also not aesthetically pleasing. But the entries are clear and well spaced, and the book is otherwise well printed. A more traditional typeface has been used for the Companion to Scottish Literature, with the entries printed in bold face and the titles in italics. The review copy seemed rather under inked, and this combined with an undistinguished paper has produced a drab appearance. It is ironic that a book that includes such notable contributors to the art of printing as Robert and Andrew Foulis should be typeset in England and printed in Hong Kong.

These two new reference books are highly recommended and most welcome. Though they will serve different functions for the scholar and the general reader, the true lover of Scottish literature will want them both.

ELIZABETH HULSE
(Elizabeth Hulse is a librarian at the Thomas Fisher Rare Book Library, University of Toronto, and former Editor of the BSC Papers.)


Since 1965 the University of Toronto has hosted an annual conference on editorial problems. The five papers of this collection which were presented at the eighteenth
conference in 1982 all have a common focus on the editing of polymathic authors. In short, this collection addresses the question: what problems does one confront in editing the work of genius?

Indeed, the first paper by George Whalley, formerly of Queen's University and the editor of the volumes of Marginalia of the Collected Works of Samuel Taylor Coleridge, attempts to give a partial answer to this question. (Whalley's experiences in editing Coleridge are recorded in his contribution to Editing Texts of the Romantic Period, the proceedings of the 1971 conference.) Whalley argues against the inclination to erect 'inverted pyramids of pedantry' (p. 22) whereby a writer's own work is subordinated to interpretation and textual apparatus. This does not imply that an editor has no responsibilities. But the greatest tribute to the polymath, Whalley suggests, is editorial unobtrusiveness so that genius is left unadorned. Drawing examples from Coleridge's canon, Whalley's essay is a masterly display of erudition and a pleasure to read. His recent death is a serious loss to the world of scholarship.

The other four papers which deal with specific cases of the polymath at work each contain an historical account of their ambitious projects. By far the most candid paper is Blake T. Hanna's 'The Edition of Diderot's Œuvres complètes.' Centered in Paris and backed by an international team of sixty-one members, the Diderot critical edition has been plagued by a variety of problems including a rival edition of complete works, a dispute between the editors and the publisher, a disagreement among Diderot scholars about writings of questionable authorship, and the death of one of the chief editors. The Diderot critical edition has forged ahead nevertheless, producing more than a dozen volumes since 1975.

The issue of 'people management'—many people working together in unison on an editorial project—is an underlying current in Hanna's paper. The theme pervades J.K. Soward's 'On Editing Erasmus' which reveals the complex procedures of screening and recruitment made by the editorial board at the University of Toronto. The board manages a project involving more than one hundred consultants whose purpose is to edit the writings of Erasmus into English in approximately seventy-five volumes. Although the editor of a particular volume may not undertake the English translation himself, he will at least read the translation against the Latin text for linguistic and stylistic accuracy. Once a draft of the volume is completed, it is submitted for evaluation, redrafted, and evaluated again. The introduction is then written by the editor, and appendices, illustrations, and special indexes are prepared. A final manuscript is submitted to the editorial board, and if approved, is passed to the press for copy editing. The entire process is time-consuming and painstaking but ensures, as much as one can expect, an error-free and readable text.

The importance of consistency in translation is emphasized by Soward and is also discussed in Michael J. Petry's 'On Editing Hegel's Encyclopaedia.' The first standard edition of Hegel's works was published shortly after his death between 1832 and 1845; when new writings were discovered around the turn of the century, it became apparent that the standard edition had limitations. Work is now proceeding at the Hegel Archive at the University of Bochum toward a complete critical edition (Gesammelte Werke). Petry, who has translated and edited several of Hegel's works into English, examines the questions of copy-text, commentary, and translation with
reference to Hegel’s *Encyclopaedia*, a work which formed the basis of Hegel’s university lectures and underwent three different editions during his lifetime.

The remaining essay of this collection is written by Kenneth Blackwell, the former textual editor of *The Collected Papers of Bertrand Russell* who is currently compiling a descriptive bibliography of Russell. Although Blackwell describes the stages of editorial work carried out by McMaster University’s team of Russell specialists, the chief concern of his paper is to dispel the major myths concerning Russell as an author. Quoting from Russell’s correspondence with editors and publishers, Blackwell argues that Russell was a careful stylist and a fastidious reviser of his proofs. In Blackwell’s opinion, such authorial habits have important implications for textual theory, especially, for the choice of copy-text.

These essays are informative and thought-provoking. If there is a collective moral to be found in *Editing Polymaths*, it is that editing the work of genius demands scrupulous attention, superhuman effort, and cooperation among scholars.

**CARL SPADONI**

(Carl Spadoni is Assistant Archivist of the Bertrand Russell Archives, McMaster University. He is the co-editor of Intellect and Social Conscience: Essays on Bertrand Russell’s Early Work.)

**Twenty-five Fine Books at the University of Waterloo.** Selected and Described by Susan Bellingham. Waterloo: University of Waterloo Library, 1982. 60 p., illus., paper, $10.00 ISBN 0-920834-18-3

This attractively produced and nicely annotated catalogue was prepared to commemorate the twenty-fifth anniversary of the University of Waterloo. The books were chosen to reflect the strengths of the Doris Lewis Rare Book Room as well as to represent the development of the university library’s collections as a whole. The selections are arranged chronologically with an author/title index appended; each annotation is enhanced with a full-page illustration facing the commentary.

Only the 15th century is unrepresented: the imprint dates range from 1514 (Nicholas of Cusa) to 1980 (G. Brender a Brandis). The subjects lean toward the technological and the scientific, although the books from two other areas are of particular interest. The university’s excellent dance collection is highlighted by *Le Répertoire des bals. Ou théorie-pratique des contré danses* par Le sieur de la Cuisse [1762-65] which was part of the gift of a history of the dance collection given to Waterloo by Dr. Henry Crapo. The library’s fine Eric Gill collection is emphasized by the Golden Cockerel editions of *The Canterbury Tales* [1929-31] and *The Four Gospels* [1931].

*Twenty-five Fine Books* is intended to be a cut above the usual library-produced exhibition catalogue or bibliography. By carefully selecting and describing the items using a well-defined set of criteria (including that the work should be from one of the major collections), Susan Bellingham has made this pamphlet more than just a hodge-podge of pretty books. The paper, printing, and binding are first rate, although the quality of picture reproduction could be improved. *Twenty-five Fine Books* is an admirable tribute to a young university’s collections.

**REVIEW EDITOR**