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

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*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 à 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-practique 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