ing bibliographical data or in attributing a book to a particular publisher when in fact the book has been merely distributed by the publisher. As in law, hearsay evidence is ultimately inadmissible in the court of bibliography. Still one cannot help but think that many of these Macmillan ghosts have a palpable presence. Perhaps it would have been a wiser course to have itemized these ghosts in a separate section.

By its very nature this bibliography provides an intimate portrait of Macmillan's diverse publishing activity. It will be a starting point for the researcher who wants to pursue the publishing history of a particular book or a writer's involvement in that process. The Canadian issues of books by notable British and American authors such as Aldous Huxley, Katherine Mansfield, and H.G. Wells will undoubtedly draw inquiries from both collectors and other bibliographers. In the only other major bibliography of this kind, W. Stewart Wallace's *The Ryerson Imprint*, Canadian issues were excluded because they were considered to be not primarily the publications of the Ryerson Press or its predecessors. On other points of comparison (description, design, and access), the Macmillan bibliography clearly outshines its Ryerson counterpart. A published bibliography of McClelland and Stewart imprints is still much needed and would complete the record of the three giants of Canadian publishing.

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*The Devil's Artisan, a Journal of the Printing Arts, Nos. 1-17, 1980-1985.*

Edited by William Rueter, Glenn Goluska, et al. Toronto: Printed at The Coach House Press. $9.00 per yr., individuals; $14.00 per yr., institutions. (Subscriptions from 191 Albany Ave., Toronto, Ontario M5R 3C7) ISSN 0225-7874

Founded in 1980, *The Devil's Artisan* (the name refers to the 'printer's devil' cited by Moxon as a humorous term for printer's apprentice) is into its sixth year and eighteenth issue. Never more than thirty-two pages in length, this small journal (8 1/2" x 5 1/2") has remained true to its founding credo: to present 'to Canadian readers information on the craft of printing and bookmaking, on bibliographic and historical matters, and on communicative, sociological, and technical subjects relating to printing. We hope to maintain a balance between scholarship and practicality.' This balanced eclecticism is one of the aspects that makes *The Devil's Artisan* enjoyable reading.

Published from two to three times a year, the first four issues were typeset and printed at various Toronto establishments. Since Number 5 Coach House Press has handled all typesetting and production and the journal has taken on an impressive quality. Adding to its flare is the practice, established in issue Number 2, of tipping or laying in an insert of the work of a craftsman in the book arts. Examples of these collectibles include two Walter Crane illustrations, printed from the original wood-blocks from the Massey College collection by William Rueter; *A Day in the Life of Eric Gill, Stonecutter*, designed and printed by Glenn Goluska; historic marbled
paper, and paper marbled by Emrys Evans. Like the inserts, the journal's cover art is always created by individual artists, designers, or hand printers contributing to its stylistic and visual appeal.

The contents over the years have reflected a wide variety of tastes and passions. The first issue, for example, included a sixteen-page article with fifty-one footnotes entitled, ‘The Introduction of Western Typography to China Re-examined,’ by Paul Forage (the third founding editor) as well as a short piece by Glenn Goluska called ‘Stalking the Elusive Wood Type.’ Numbers 5 and 6 feature Patricia Fleming's two-part article, ‘William Lyon Mackenzie as Printer, 1824-1837’ which included a valuable checklist of imprints from Mackenzie's press. Other articles have included ‘The Shavian Alternative: Author as Publisher,’ by Diane Egerton; ‘A Seventeenth-Century Replica Printing Press,’ by R. MacG. Dawson; ‘How I Came to Collect Bruce Rogers,’ by Thomas T. Schweitzer; and ‘An Early Canadian Type Specimen Book,’ by Elizabeth Hulse. There are also reviews of current and retrospective books on books and a regular feature on fine and private press books.

There are two weaknesses to be mentioned. The diversity of material makes the apparent need for an index more obvious: an index that would, of course, include the craftsmen and artists who have supplied the cover art and inserts. The thirty-two-page restriction due to production economy severely limits the length and detail of the articles which, at times, must run to two successive issues.

The 1970s and 1980s have been marked by increased activities in the book arts in Canada. The Arts of the Book exhibition held in Vancouver in March and April 1986, the formation of the Canadian Bookbinders and Book Artists Guild in 1983, and the Grimsby Wayzgoose which has been running since 1979 are a few examples. The Devil's Artisan, which combines the enthusiasm of a little magazine with the production values of a glossy, is a part of this blossoming. William Rueter and Glenn Goluska, the two editors who have been with the journal since its inception, are to be commended (with the other editors) for producing an entertaining and handsome journal without, as an editorial proudly notes, subsidies or grants.

REVIEW EDITOR


Recknowned as a central member of the Bloomsbury Group, Clive Bell established his intellectual reputation as an art critic in 1914. In that year Chatto & Windus published Art – his first book in which he advocated the theory of significant form and championed the cause of painters such as Cézanne and Matisse. A few years earlier Bell had taken an active interest in the two post-impressionist exhibitions organized by Roger Fry at the Grafton Galleries. Prior to that time, however, Bell’s publications were minor in character and consisted of unsigned literary reviews in the Athenaeum and some poetry. Although his career flourished after the publication of Art, com-