Graham G. Dry, it merely summarizes his career, and few titles are mentioned. Other designers are covered in a chapter that is part general discussion and part brief biographical notes on individuals that might have been better presented in an appendix. Further, these two chapters fall between those on 'Designer and Design' and 'Publisher and Binder,' interrupting the author's analysis of the designer-publisher-binder relationship.

A comprehensive bibliography bringing together all the author's sources would have greatly enhanced this work. Instead, the four-page general bibliography is limited to the more frequently cited titles; many more appear only in the chapter notes. Of the more than two dozen company histories cited, for example, no more than four are listed in the bibliography. The book contains only twelve full-page illustrations, all in black-and-white and placed apparently at random through the text. To appreciate the chapters on design, in particular, the reader would be advised to have a copy of McLean's *Victorian Publishers' Book-bindings in Cloth and Leather* at hand.

Despite its limitations, *Victorian Publishers' Bindings* provides a good introduction to the technical and trade aspects of its subject. Though restricted to British bindings, with occasional references to American practice, it also provides the background for any study of trade binding in nineteenth-century Canada. [What, one wonders, was the connection between Thomas Staples, who worked as a bookbinders' tool cutter in London between 1850 and 1870, and Thomas H. Staples, active in the same trade in Toronto in the 1870s?] Ball demonstrates the importance and complexity of publishers' bindings as bibliographical evidence and the need for continuing research. Once again we are reminded of how much of our publishing history is routinely destroyed by the re-binding of nineteenth-century books in our public institutions.

ELIZABETH HULSE

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In his extensive survey *The Private Press* [2d ed., 1983], Roderick Cave devotes a chapter to 'The Author as Publisher,' discussing those presses which were established to eliminate the commercial publisher, and sometimes the commercial printer as well, while achieving their purpose of 'getting material dear to the owner into print.' The Samurai Press, the subject of this recent bibliography, and, until now, a largely undocumented example of this category, was established by Cambridge undergraduates Maurice Browne and Harold Monro (who several years later was to open The Poetry Bookshop) in 1906 at Ranworth, Norfolk. The impetus and enthusiasm for the press came originally from Browne, who, having read H.G.
Wells's *Modern Utopia*, became inspired to found an idealistic social order based on its principles—a 'voluntary nobility' practising the ideals of the samurai, the warrior caste of Japan which Wells described in his book. Browne's plan included several other like-minded associates, dedicated to the publication of their writing, chiefly transcendental poetry judged by the proprietors to be of 'a certain high seriousness,' and the spread of their ideas for the benefit of their readers, who were to be 'of a class one would desire,' and 'in whose hands [one] should like [one's] work to be.'

This ambitious undertaking was founded on the principle that each poet would contribute to the production costs of his own books and then recoup these expenses as royalties once the edition had been sold. The success of this plan was contingent on each of the major associates providing a certain number of annual subscribers willing to purchase the monthly offerings of the Press, but in actual fact it was most often the authors themselves who paid for their publications. The first productions of the Press were commercially printed, but by the summer of 1907 Arthur K. Sabin, a skilled hand-printer and poet, had joined the original founders to act as manager. He purchased an eighteenth-century Stanhope hand-press, moved the Press from Norfolk to Cranleigh, Surrey, and printed by himself at least eleven of the thirty volumes that formed the total output of the Press by the time it had ceased operations in early 1909. Almost twenty young and aspiring authors were eventually published by the Press; the most important single book is undoubtedly *Lyrical and Other Poems*, by John Drinkwater, published in 1908.

J. Howard Woolmer's bibliography provides the interested collector or bibliographer with a complete overview of this little-known and unusual chapter in the history of British publishing. His introduction provides an extensive history of the Press together with fascinating glimpses of the rather charmingly idealistic founders, and includes reprints of two letters which tell their own story. The first, from Browne to Monro in October 1906, outlines in detail the writer's plans for 'a step whose magnitude & effect it is impossible to foretell'; the second from Monro to Sabin in May 1913, discusses the possible disposal of four cases of Press books, and asks (among other telling questions) 'Do you want some shaving paper?' The bibliography includes a chronological list of publications, a note on the hand-press used by Sabin (which was, interestingly, later to be used by H.D.C. Pepler and Eric Gill), a complete description of each Samurai Press publication, and lists and descriptions of Samurai Press ephemera and ghosts, plus an index of Press authors.

Within the main body of the bibliography, each two-page spread includes a photograph of the title page, a list of the contents, a description of the binding and size, the name of the printer if known, the month, year and price on publication, and a list of locations, plus notes on variant editions, reprints, and locations of typescripts and proofs. Typefaces for individual books are not given, but the introduction includes a brief discussion of these [almost all of the books were printed in Caslon Old Face].

Woolmer's work on this unusual and obscure press must be admired for its thoroughness. This bibliography expands greatly on the only other significant source of information on the Samurai Press, G.S. Tomkinson's *A Select Bibliography of the Principal Modern Presses, Public and Private in Great Britain and Ireland* [London, First Edition Club, 1928], which lists only nine of the publications while incorrectly
identifying one of the Press’s authors as Winifred, rather than Wilfred Gibson. Woolmer intends to follow this work with a bibliography of Monro’s Poetry Bookshop, thus continuing his exploration of twentieth-century British publishing. Libraries with holdings of the Samurai Press, as well as collectors who share Woolmer’s interest, will find his bibliography of value.

MARILYN RUETER

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In 1980, after intensive programmes of mass vaccination in several third-world countries, the World Health Organization announced the achievement of the eradication of smallpox. The situation was quite different two hundred years ago when epidemics occurred regularly. As late as 1885 in Montreal, for example, a major outbreak killed more than 3,000 people within nine months. The disappearance of the dreaded virus is directly attributable to the discovery by Edward Jenner of the immunizing effects of cowpox lymph matter in vaccination. Published at his own expense in June 1798, his small quarto book with the long title, An Inquiry into the Causes and Effects of the Variolae Vaccinae, A Disease Discovered in Some of the Western Counties of England, Particularly Gloucestershire, and Known by the Name of the Cow Pox, pioneered the development of preventive medicine.

As the librarian at the Royal College of Surgeons of England between 1930 and 1968, William LeFanu has shown himself to be an accomplished bibliographer and historian of medicine with previous publications such as British Periodicals of Medicine: A Chronological List, 1640-1899 (1938; rev. ed. 1984), John Hunter: A List of His Books (1946), and A List of the Original Writings of Joseph Lord Lister, O.M. (1965). The first edition of his bibliography of Jenner, published in 1951, is entitled A Bio-Bibliography of Edward Jenner, 1749-1823. Although the second edition has been greatly revised and contains many additions, it follows the format of the first edition and is still very much a bio-bibliography.

Consisting of a biographical introduction, eight chapters and a general index, LeFanu’s updated bibliography is immensely readable and incorporates the best features of biography and bibliography. By and large, the chapters reflect Jenner’s varied interests in successive stages of maturity: his early experiments and observation; the publication of the Inquiry; the controversy that ensued upon Jenner’s discovery; medical digressions on psychology and other topics; posthumous works; miscellaneous writings; letters; and biographies, dedications, and portraits. Each chapter is a cohesive unit broken down into component parts where events in Jenner’s life are