tion currently films several hundred weekly papers, and this is a programme that promises well for historical research in the future. Although much work remains to be done, the documentation and preservation of Ontario's newspaper heritage is well under way.

ELIZABETH HULSE

(Elizabeth Hulse is the author of A Dictionary of Toronto Printers, Publishers, Booksellers, and the Allied Trades, 1798-1900. She is currently researching the printing trades in other areas of Ontario.)


In March and April of 1986 the Vancouver Arts of the Book Exhibition was mounted to introduce to the public ‘one of British Columbia's most intriguing yet least known arts, and to introduce to one another the craftspeople working in the area today.’ The catalogue for this exhibition is divided into five parts, each prefaced by an essay reviewing the history and development of an aspect of the book arts in British Columbia: printing and publishing; bookbinding; calligraphy; papermaking; typography and type design. The selection of items is excellent, and one can only wish that this had been a travelling exhibition. The descriptive entries, arranged chronologically within each section, include brief biographical or historical notes and clear, detailed bibliographical information. A variety of typefaces has been used to give entry elements distinction. The illustrations, all in black and white, are well-chosen, and those accompanying the section on typography are superb.

In part, this catalogue covers the same subject as Ocean Paper Stone: The Catalogue of an Exhibition of Printed Objects Which Chronicle More Than a Century of Literary Publishing in British Columbia, compiled by Robert Bringhurst (Vancouver: William Hoffer, 1984). The two complement one another, and underscore the importance of the private press and small press movement in British Columbia within the mainstream of the book arts in Canada. However, only Robert Bringhurst's From Hand to Hand essay, ‘Typography & Type Design,’ places regional development into a wider Canadian context. Both of these catalogues belong with the two volumes of Reader, Lover of Books, Lover of Heaven: A Catalogue Based on an Exhibition of Book Arts in Ontario, compiled by David B. Kotin and Marilyn Rueter (Willowdale: North York Public Library, 1978 and 1981).

The introductory historical essays, while necessarily brief, are interesting and well-written. The first, ‘Printing & Publishing,’ by Anne H. Tayler and Glennis Zilm, overviews printing in British Columbia from the mid-1850s to the present. However, while the authors give good coverage of the mission presses in the province, their essay does include an error which must not be perpetuated. The first press in British Columbia was not sent to Bishop Modeste Demers by the Society for the Propagation of the Gospel in Foreign Parts, the missionary agency of the Church of England; it was given for the use of the Oblates by l'Association de la Propagation
de la Foi (Society for the Propagation of the Faith), the organization that supports Roman Catholic missions.

*From Hand to Hand* also features a directory of book artists that will be of considerable value to collectors and other craftspeople, but copies of the catalogue will now be hard to obtain. Printed in an edition of 1,000, it was sent to members of The Alcuin Society as the Spring 1986 issue of *Amphora*. At that time fewer than 100 copies remained available for sale.

JOYCE BANKS

(Joyce Banks is Rare Books and Conservation Librarian at the National Library of Canada.)


James de Mille’s *A Strange Manuscript Found in a Copper Cylinder* was published posthumously in 1888, some eight years after the author’s death. That fact, more than any other, determines the editorial treatment it must receive at the hands of any textual scholar. Knowing it, the editor of a critical edition can, with certainty, say that the manuscript, if it has survived, will be the most authoritative version and that each subsequent version must of necessity be less reliable as a copy-text. But when, in fact, the editor learns that there is no manuscript, the editorial task is considerably simplified: forced to acknowledge that here is a text without authority, without any authoritative transmission (either monogenous or polygenous), without authorial revision and therefore with no authoritative variants, an editor has no choice but to adopt the first printed version – that published in *Harper’s Weekly* in 1888 – as his copy-text and to emend it only where there is overwhelming evidence of compositorial error.

Malcolm Parks, the editor of this *CECET* edition, has, quite obviously, understood the limitations imposed by this text, and has sensibly produced what is, to all intents and purposes, a virtual reprint of the *Harper’s Weekly* text. The only editorial intervention has been the ‘silent emendation’ of a few minor typographical errors in the copy-text and the explicit emendation of about eighty-four readings considered by him to be of a more substantive nature. Little more than that has been done because, from a textual point of view, little more can be done. There are, in effect, no textual cruxes, no matters to engage the editor’s skill – indeed, very little at all to excite any textual scholar. This is not to undermine the vast amount of diligent collation necessary to arrive at such meagre textual results, but it is to suggest that such results might have been predicted very easily in advance by the very nature of the text and, more importantly, it does mean that editing *A Strange Manuscript* has been a safe and slightly dull occupation, resulting in a textual apparatus that is dull as well.

Not only dull, but seemingly laboured. It seems – though perhaps I am wrong in