Lawrence, Ezra Pound and many other major figures of twentieth-century literature standing out from the lesser and forgotten names.

In three brief sections, Woolmer gives details about books distributed by the Poetry Bookshop but published by others, about ephemera such as catalogues and flyers, and about the Poetry Bookshop's ghosts. Finally, he provides a selection of books and articles useful for further study of the Poetry Bookshop and its publications, and an index of proper names.

The only complaint that can be fairly made of Woolmer's work is that sometimes he does not go far enough in his notes. He is inconsistent in providing the reader with information about poets whose names mean little to anyone other than specialists in the literary minutiae of the day. He tells us, for example, that T.P. Cameron Wilson was a schoolteacher who was killed in the Somme Valley in 1918 but offers nothing about J. Murray Allison or E.H.W. Meyerstein or Anna Wickham. On occasion, too, he fails to pursue obvious questions that arise from his own research. What was it in Charlotte Mew's The Farmer's Bride that led one company to reject it on the grounds that it was too blasphemous to print? If the question cannot be answered, Woolmer should say so. And surely there is more to be said about Michael Field, three of whose works were published by Monro and a fourth distributed by him. Three times Woolmer tells us that Michael Field was the joint pseudonym of Katherine Harris Bradley, who died in 1914, and Edith Emma Cooper, her niece, who died in 1913. How did the Poetry Bookshop come to publish their books posthumously in 1918, 1919, and 1923? Presumably, the answer has some connection to Thomas Sturge Moore, a great admirer of their work, who edited a selection from it for Monro. Again, if the information is not available, Woolmer should say so.

However, such a complaint is a very small matter in light of the wealth of information Woolmer gives us. He has produced a fine bibliography that is of value to students of literature, of visual art, and of publishing in early twentieth-century Britain.

DONALD LAING

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These bibliographies are the first two volumes in a new series entitled 'American Poetry Bibliography Series' under the general editorship of Lee Bartlett. Studies of the work of Jerome Rothenberg and Clayton Eshleman have been announced for 1988, and others are in the making. These studies join many others which derive
from Fredson Bowers’s *Principles of Bibliographical Description* (1949), a book which changed descriptive bibliography into a technical discipline. The bibliographies published by Pittsburgh University Press and Donald Gallup’s studies of the works of T.S. Eliot and Ezra Pound set new standards.

At the beginning of a new series of bibliographies a statement of the procedures to be followed should be necessary. The first volume in the series could supply a set of framing principles for itself and the following volumes. But this is not the case. Robert Newton writes in his Preface: ‘A Bibliography is an account book of a career of work, done for memory’s sake, and in its entries is the record of a life exchanged for poetry, a life renounced in favor of creation.’ Lee Bartlett is a little more helpful in his outline of the headings he will use in his descriptions: edition statement, title-page, collation, pagination, binding, dust jacket, publication, contents, and notes. This seems regular enough, but in the discussion of collation Bartlett writes: ‘As almost all of Tarn’s books have been produced by modern machine methods, I have not collated signatures.’ And under publication he writes: ‘Available facts concerning publication, including publisher, date published, and price.’ The collation, then, is not a collation, and that questionable definition is matched by the equally questionable procedure of failing to include the requisite publication information.

These books are not grounded in technical principles, and are not informed by the immediate models of descriptive bibliography. Just a few examples will be enough to explain the situation. Barlett’s first entry for Tarn’s *Old Savage / Young City* (A1) contains a collation statement which can stand for all collations in both volumes:


Obviously this is not a collation; it is a description of the contents. There are other difficulties. The binding of *Old Savage / Young City* is described as ‘marbled’ when it is not, and ‘gold-stamped’ is used as a term in place of ‘printed,’ when printing is clearly the method used. The description of the dust jacket begins: ‘Issued in brown dust jacket.’ Because the descriptions are not based on bibliographic principles, where issue and state could be accounted for, the ambiguous usage ‘Issued’ comes in place of ‘published,’ and presents an unnecessary ambiguity. If ‘issue’ were used, then the description of Waksoski’s *Inside the Blood Factory* (A7) could have distinguished between the first and second issue of the binding. In Newman’s description of *The Fable of the Lion and the Scorpion* (A42) the light tan could just as well be yellow. For Bartlett’s description of *Thirteen to Bled* (A2), the title is actually a cover title, but the description does not say that, while in *Penguin Modern Poets* 7 (A3) which is really a serial and belongs in the c Section, the place of publication is not stated. The place of publication is also omitted from the description of *Narrative of This Fall* (A16) and *At The Western Gate* (A28). The title-page description of *Where Babylon Ends* (A4) contains another difficulty: ‘[verso: in blue].’ Verso of what? This is a double title-page and could easily be called that, as could the title-
page in The Beautiful Contradictions (A6). In like manner Newman uses the term ‘double spread’ to describe Wakoski’s Waiting for the King of Spain (A48), when double title-page would be more specific. Tarn’s October (A7) is described as ‘Bound in ivory covered boards.’ Is this ivory cloth, paper, leather, or plastic? Newman adds ‘[in black]’ when the print on the title-page is all black and so the colour of ink assumed. In Bartlett’s study the descriptions of broadsides are usually considered, procedurally, the same as a book publication. But the information is not separated into categories. The procedures break down to such an extent that the colour of the paper, the location of the press, and the price of the broadside are omitted. On the other hand, Robert Newman is more discerning, in that he describes broadsides using the same headings he uses for books. He supplies places of publication, for example Santa Barbara, California, for the Unicorn Press in This Water Baby (A21), which Bartlett leaves out of the description of The Laurel Tree (A5). An interesting variation of the broadside format was produced by Black Sparrow Press in announcing Wakoski’s Smudging (A27). The piece is simultaneously a flyer seeking sales of the book and a broadside. In this case the broadside / flyers should have a separate description since they are discrete and independent publications in a numbered series. That the broadside / flyers have an overt commercial intention becomes secondary to the demands of the bibliographic principle of identifying discrete and independent publications.

Despite the lapse in technical matters, the books do contain useful information. Lee Bartlett interviewed Nathaniel Tarn and includes Tarn’s comments on each of his publications as a ‘note’ at the end of each entry in the ‘A Section.’ Tarn also supplies a long foreword. In addition, Bartlett lists the publications Tarn produced under the names of Michael Tavriger and Michael Mendelson. This information appears in addition to the listing of the reviews and essays about Tarn’s work. Newman gives photographs of some title-pages. His listing of the appearances of Diane Wakoski’s poems in anthologies is very useful. He lists publications of all poems and not just first appearances, and so sets out a map of anthologies for a period. He also includes separate sections for interviews. The interview has become a distinct genre and needs separate attention. Newman also lists reviews and critical writing about Wakoski. In section A, Newman lists The Magellanic Clouds (A8), a recording among the books. This is not a standard procedure, though the appearance here seems proper, and gives an indication that bibliography needs to take into account records, as well as audio and video tapes.

These books, in the technical sense, do not qualify as descriptive bibliographies, but they are valuable research guides for students of contemporary poetry. They can be very helpful in checking holdings of first editions, and in getting serious research started.

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