
One of the reasons Stephen Tabor's Plath bibliography is so impressive is that it contains material from both England (and the Commonwealth) and America. Unearthing reviews of her poetry, or any work that usually appears in little magazines, is tedious if not next to impossible: computerized indices seldom include many of these sources; others are so short-lived as to be ephemeral. Yet Tabor has included here a number of difficult-to-locate sources, and his accuracy and diligence are to be commended.

His organization and descriptive methods are also excellent. In using excerpts from Plath's letters, journals, and correspondence between publishers and himself, Tabor has provided as full a context as possible for the reader. Because he understands Plath's patterns of trying to place poems and fiction in countless places, repeatedly, he provides a gloss on her publishing attempts as well as her successes. His scholarship is impeccable: few bibliographers have gone to the lengths to be accurate that Tabor shows here.

The book begins with analytical descriptions of the primary materials, these enriched with data about numbers of copies sold, reprint history, and difficulties in obtaining such information. Plath's U.S. publishers, Harper & Row, have not given Tabor sales figures for the various editions of Plath's work, and the reader grows more and more frustrated as the citation includes yet another 'the publisher prefers not to reveal the number of copies printed.' *Reveal* is probably a well-chosen word because the literary executor of the Plath estate is Olwyn Hughes, the sister of Plath's estranged husband. Hughes commonly states that administering the estate is time-consuming and costly, as if it were also unprofitable. Yet, judging from the sales figures available from Faber and Faber (8,000 copies of *The Colossus* in hardcover; more than 50,000 in paper, in the British sales area alone; 135,000 copies of *The Bell Jar* in paperback through 1977, in the British sales area), one could expect sales in the United States to be much, much greater. Few poets have ever sold at this rate, so it is regrettable that Harper & Row felt that it was in their best interests to keep sales secret.

Tabor notes in his introduction that many of Plath's poems show changes from their first appearance in print to later appearances, and that these changes 'mimicked the actions of a living author.' Considering that only *The Colossus*, Plath's first collection, appeared during her lifetime, what Tabor suggests here is that much of Plath's work was never published until after her death — and then it was republished frequently. For changes to be occurring throughout the publication history implies that someone other than the already dead author is making those changes. Tabor gives the alterations as he lists each publication, making a useful pattern for the specialized reader.

Tabor also points out that no truly comprehensive bibliography could have appeared before Plath's *Collected Poems* was published in 1981. In the nearly twenty years between Plath's suicide in 1963 and the publication of *Collected*
Poems, the estate published over twenty books and pamphlets of Plath's work, and placed more than 100 items in periodicals. Their activity was comparable to that of a living, active writer; and only with the appearance of the long-awaited Collected Poems was there a stasis, a time to recount the writer's accomplishments. Tabor's bibliography, then, was the first to draw on both major Plath collections (at Smith College and the Lilly Library at Indiana University), the first to annotate the Collected Poems, and the first to point out textual variants. The work truly possesses the widest information base possible.

In addition to the descriptive primary bibliography, Tabor has found a number of anthologies in which Plath's work appeared and a surprising number of periodicals in which she published (beginning in 1941). Considering that Ted Hughes began the Collected Poems with the year 1956, indicating that everything Plath had written and published before that year (the year in which they met and married) was juvenilia, it is interesting that there are nearly fifty poems and stories which were published somewhere, and have not appeared in either Plath's Collected Poems or the Johnny Panic prose collection. Even within the years covered by the presumably 'collected' poems, there are some omissions of work that was published in magazines. The implication is that work needs to be done on this quantity of Plath's writing that may well disappear from sight, unless it is preserved in some collection somewhere.

So far as secondary materials are concerned, again Tabor's diligence is impressive. He includes materials up to 1985, listing as well as published work those essays and comments found in both the Smith and the Lilly collections.

Other strengths of this bibliography are Tabor's complete list of Plath's recordings (both the original recording and the commercial record or tape made from it), her broadcasts, the contents of her archives at Smith and Indiana, dissertations done on Plath's work (thirty-five up to the early 1980s), musical and dramatic adaptations from her writing, and a listing of translations of her works (French, Hebrew, Italian, Hungarian, German, Japanese, Polish, Romanian, Swedish, and Spanish). I doubt that there will be another bibliography on Plath for some time, given the exhaustive thoroughness of Tabor's compilation, though an annotated secondary bibliography, prepared by Sheryl Meyering, will be published in 1989.

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With his massive four-volume History of Book Publishing in the United States (1972-1981), John Tebbel established himself as the dean of historians of the book trade. Those volumes, which should be on the shelves of every bibliographer and