de misère et qui poursuivent leur but en imposant des critères de sélection rigoureux, en expérimentant une variété de techniques graphiques, et en inventant, en l'absence de subventions gouvernementales, des moyens ingénieux de financement. Ayant fondé des revues (*Liberté, Situations*) et organisé des rencontres, ils réussissent à créer au Québec un public pour les plaquettes de poésie et les livres d'art.

Finalement Claude Martin et Vincent Nadeau examinent la situation actuelle de l'édition littéraire au Québec. Ils décrivent trois catégories d'auteurs: ceux qui sont publiés à l'étranger, ceux qui publient leurs oeuvres à compte d'auteur, et ceux qui sont publiés par des éditeurs québécois. Ils passent ensuite à l'examen de l'industrie du livre, en accordant une attention particulière au tiers des éditeurs québécois qui affirment publier de la 'littérature.' Le statut économique des auteurs varie énormément: les trois quarts ont un second métier, mais en dépit de ce revenu supplémentaire presque la moitié des membres de l'UNÉQ gagnent moins de 10,000 \$ par an. Pourtant la conclusion des auteurs de l'article est optimiste: malgré ces chiffres décourageants, 'la performance de la littérature nous semble meilleure que celle des industries de l'enregistrement et du cinéma' (p. 236).

Le dossier publié dans *Voix et images* s'insère ainsi dans le cadre des travaux que le GRELQ a déjà publiés en volume. Dans toutes ces études l'originalité des enquêtes, la rigueur de l'approche diachronique et la solidité de la documentation font progresser nos connaissances dans un domaine qui, pour avoir été peu étudié jusqu'ici, n'en est pas moins essentiel pour une juste appréciation de l'institution littéraire du Québec.

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Marsh Jeanneret. *God and Mammon: Universities as Publishers.*

Toronto: Macmillan of Canada, 1989. xii, 369, [1] pp.; \$27.95 (boards).

ISBN 0-7715-9205-1.

One could not ask for a more distinguished authority to write on the subject of scholarly publishing in Canada. Marsh Jeanneret was Director of the University of Toronto Press from 1953 to 1977, and during those years he was also a member of the Royal Commission on Publishing and, at different times, president of a number of national and international publishing associations. For all these accomplishments, however, his illuminating account of university publishing in Canada reflects the hard work rather than the perquisites, whatever they might have been, of his different activities and interests. For such a serious theme, his style is informal, thoughtful, often humorous, and full of the kind of sympathy and lack of pretension that allowed him, for example, to see with new eyes the concerns of third-world scholarly publishers when he came to know them. At the same time, he is confident of what he does know, forthright and tough-minded in his opinions, and quick to appreciate the web of circumstances and personalities that his career in

publishing brought his way. The result is a book that is instructive and entertaining; Jeanneret does not hesitate to ascribe praise or blame, nor to admonish, least of all with respect to himself.

This could have been a dry-as-dust index of the perils of scholarly publishing; the potential for jeremiad is there. Jeanneret, however, knows how to tell a story and the rhythm of facts and personalities, institutional history and personal anecdote, crisis and triumph create a kind of episodic narrative in which the author tells of his initiation into the complicated and fascinating world of university publishing. He begins with an anecdote from his early days with Copp Clark and recounts reading a memo from one of the owners who had asked Jeanneret's superior to put to rest the search for a copy of Shakespeare's *Ibid*, 'as there isn't ever going to be any school edition of it after all. I learned at the club table at noon to-day that *ibid*. is short for a Latin word, *ibidem*, and means "in the same place" ... *So there isn't any such play*' (p. 1). '*Ibid*,' however, becomes a motif throughout the book as Jeanneret tells of how time and time again the balance between profit and scholarship has proven itself to be basically untenable in spite of some of the commercial successes of non-scholarly UTP publications. The *ibid*. makes *God and Mammon* a cautionary tale.

There can be no doubt that Marsh Jeanneret thoroughly enjoyed his job and relished particular aspects of it. The book is organized chronologically; within each of the chapters there are often sections that describe particular events, projects, and personalities connected with scholarly publishing. The synopsis of UTP's early history provides important background material for an understanding of what was to follow. Jeanneret acknowledges the work of his predecessor George Brown who initiated the idea of a Canadian biographical dictionary, and of Sidney Smith and Claude Bissell each of whom, as President of the University of Toronto, took an active interest in the work of the Press. He pays tribute to the efforts of those who participated in the Mill and Erasmus projects, and he pays particular tribute to the crucial role of the editorial department of the Press, especially Eleanor Harman and Frances Halpenny. Those connected with the printing plant like Roy Gurney or with design like Carl Dair and Allan Fleming are credited for their many contributions to the work of the Press. The collaborative nature of the publishing enterprise is foregrounded throughout the book.

One of the strengths of Jeanneret's narrative is the way in which he personalizes the development of UTP through personal anecdote which is often instructive or revelatory. He describes how for many years the Press's operation depended heavily on revenues generated by sales of the *Toronto Legal Directory* which had been published for years by free-lance publisher Jack Jones. His portrait of the prickly Jones is warm and memorable; equally memorable is the information that on his death, Jones arranged to have the remainder of his estate – amounting to almost \$ 500,000 – given to UTP to help defray expenses associated with entries on Canadian legal figures in the *Dictionary of Canadian Biography*. Jeanneret's account of the activity surrounding the publication of Karsh's *Portraits of Greatness* combines a publisher's nightmare and the inspired answer to it. Other anecdotes include the marketing of *The Crown Jewels of Iran* and Jeanneret's *contretemps* with Rideau Hall when he had the temerity to send directly to the Queen in London a special presentation copy of R. MacGregor Dawson's biography of Mackenzie King. There are also

accounts of the circumstances accompanying the publication of John Seeley's *Crestwood Heights* and Marshall McLuhan's *The Gutenberg Galaxy*.

God and Mammon addresses issues that are as important today as they were forty years ago – the indispensable role of first-class editing and the need to be able to pay well for it, the academic and financial relationship between the university press and its parent institution, the necessity (however slow the process may prove) of peer assessment, and the troublesome issue of copyright and the modern phenomenon of mass, cheap reprography. His explanation of the labyrinthine complications of Canadian and U.S. copyright law is written with a clarity that stems from long acquaintance with this problem. Jeanneret has an appreciation of university politics and finance, and readily acknowledges the fundamental role played by federal granting agencies in scholarly research and publication. He also, however, warns of the risks involved in recurrent attempts to alter policy with respect to aid to scholarly publications, citing the Park Report of 1982 as an example. What remains astonishing in light of UTP's sustained success and vastly increased list and revenues is the extent to which this was done without expense to the University of Toronto. Jeanneret makes note of recent support from the university in the establishment of a Press endowment fund and the university's purchase of the Press building, but the basic question of ongoing university support for the publishing department remains. University administrators contemplating the establishment of a university press should be required to read the last two chapters of Jeanneret's book.

Jeanneret has constructed his narrative, in large part, around his own education as a scholarly publisher. In 1953 when he was interviewed as a prospective general editor / manager of the Press (Jeanneret was successful in changing the title to director) he told Colonel W. Eric Phillips, Chair of Toronto's Board of Governors, that the costs of scholarly publication could be supported by profits generated by a 'parallel semi-commercial publishing program ... [which would be] kept separate from the publishing of scholarly books and journals' (p. 44). In his twenty-four years as Director, Marsh Jeanneret came to renounce that idea – in spite of UTP's notable successes with several semi-commercial publications – and to argue for scholarly publication as its own *raison d'être*. Although he would have missed a lot of fun if that had been his position when he began at the Press, our constantly market-oriented culture makes us aware of the need to read and mark his words in this handsomely presented and absorbing memoir of a publishing life.

JOHN LENNOX

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Fontanus (from the Collections of McGill University). Vols. 1 (1988) and 2 (1989); yearly subscriptions are \$25.00 for institutions, \$15.00 for individuals (paper). ISSN 0838-2026.

A number of Canadian universities have been developing research collections for