unfortunately for the collector, many items are noted as 'out of print.' Press owners’ names and addresses are provided for ordering or enquiry purposes.

Roderick Cave, author of the authoritative work, The Private Press (2nd ed., 1983) was one of the founding editors of Private Press Books. Cave’s well-known description of private presses continues to guide the selection of today’s editors. Presses included are obviously private establishments where the owners print what they choose with aesthetic rather than commercial goals. Some of their publications are expositions of printing and binding styles for a traditional text like Lewis Carroll’s Jabberwocky (In de Bonnefant, 1985), while others combine original writing with creative book design. The nine original-size reproductions of press book illustrations attest to the editors’ appreciation of the visual qualities of the works they have examined and described. In particular, the three-page colour foldout of an etching form J. G. Lubbock’s From the Snows to the Seas (J.C. Lubbock, 1985) is a knockout and worth the price of the bibliography.

An extra bonus is the regular addition of a list of books and articles relating to private printing, compiled for 1985 and 1986 by Peter Hoy. Under the headings ‘General Works’ and ‘Individual Presses,’ this edition’s list of over 100 items includes conference proceedings, exhibition catalogues, and reviews of private press books, as well as articles in newspapers, little magazines and journals. The bibliography is rounded out with an index to all authors, titles, press names and owners mentioned in the book.

The presses covered in this edition of Private Press Books are, for the most part, not included in Dustbooks’ International Directory of Little Magazines and Small Presses, 1985-86; nor are their publications found in the concurrent Small Press Record of Books in Print. If small presses can be characterized as independent, private presses are solitary. Because the private press exists primarily for the personal pleasure and education of its owner, publications of private presses are difficult to discover in standard bibliographical sources, national or specialized. Although it is hard to believe that the 1985-86 output of English private presses in the United Kingdom, United States, Canada and ‘the rest of the world’ can be described in a short 91 pages, Private Press Books is a singular, outstanding contribution to the bibliography of private press work.

HOLLY MELANSON
(Holly Melanson is the Coordinator of Collections Development, Dalhousie University Library, and is the author of Literary Presses in Canada, 1975-1985: A Checklist and Bibliography.)


Roy Stokes is well known as a scholar of bibliography and as the former Director (1970-1981) of the School of Library, Archival and Information Studies at the University of British Columbia. He is now Professor Emeritus of Librarianship at the School, and continues his active interest in bibliography. His most recent publication is A Bibliographical Companion. This volume was originally intended by
Stokes to be a glossary of bibliographical terms, a tool that 'fell somewhere between John Carter's *ABC for Book Collectors*, with its emphasis on book collecting, and Glaister's *Glossary of the Book*, with its concentration on book production.' He expects his audience to be students 'who are at an early stage in their bibliographical interests' rather than experienced bibliographers. As work progressed on the volume, Stokes found that the scope was stretching beyond what could be termed a glossary, and this companion was the result. His choice of title is certainly apt, for this is a publication which offers the reader much more than a glossary and is focused on the particular interests of students and lovers of bibliography. *A Bibliographical Companion* is also very current in its entries. Stokes's explanation of 'boustrophedon,' for example, is the only one in the tools mentioned which draws the connection between this early Greek style of writing and computer printers.

In deciding what to include in the companion, Stokes has selected bibliographical terms which he has found to have raised questions in the minds of his bibliography students over the years. In addition, the major bibliographical journals of the past forty years and hundreds of booksellers' catalogues were scanned for terms which the author believed would benefit from an explanation. Stokes is careful to caution his readers that for terms which also appear in Carter and in Glaister, the student should read all three entries to gain a fuller understanding of the topic.

*A Bibliographical Companion* is well laid out for the reader. The volume consists of an alphabetically arranged selection of bibliographical terms, from 'Abecedary' to 'Yellow-Backs.' Each entry is an essay, usually a paragraph or more, comprising a definition or explanation of the term, a history of its development, some examples of particular note, and if relevant, how the matter should be described in a bibliography. Any references to standard tools or authors are noted, and many entries also list one or more suggested readings which will assist the student in acquiring a fuller comprehension of the term and its relevance to and importance in bibliography. Books and journals which are frequently cited are listed with their abbreviations at the beginning of the companion. 'See' and 'see also' references are given throughout the volume. Thus, the entry for 'press figures' includes: an explanation of the term ('small numbers usually in the lower margin, on or close to the signature and catchword line'), excerpts from R.B. McKerrow and from William Savage to assist in explaining what these numbers indicate and their importance, and an explanation of how to record press figures in a bibliographical description. Additional readings on press figures by Giles Barber, R.W. Chapman, Philip Gaskell, W.B. Todd and several others are recommended.

The entries in *A Bibliographical Companion* are a pleasure to read. They are well written, and the scope and depth of the explanations are appropriate for the intended audience. The history and examples given provide enough information to make the student well aware of the importance of the terms. The descriptions are satisfying, while encouraging further reading on a variety of aspects of bibliography. The use of examples which set these terms in the context of bibliographical scholarship is a technique which adds a great deal to the companion.

Professor Stokes's choice of terms seems sensible and wide-ranging. His inclusion of definitions of church service books is very useful. These are present in facsimile form in most of our research libraries, and yet many students are unfamiliar
with their history or use. However, I must admit to a feeling of horror that Roy Stokes has found, as he states in his Preface, library science students who have thought a Book of Hours was a book of ours, and have confused 'missals' with 'missiles.'

The only quibble I have with A Bibliographical Companion is its format. While I recognize all too well the financial realities of modern scholarly publishing, it is a shame that a volume, which often describes the beauties of the books and manuscripts of our history, should be published in the utilitarian format of photo-offset from a typescript. The use of a computer with publishing software would have enabled at least a less spartan appearance. For some entries, an illustration would have been appropriate.

Professor Stokes has edited three editions of Esdaile's Manual of Bibliography, most recently the 1981 edition, and published his own The Function of Bibliography in 1969 (2nd ed. 1982). In addition to these theoretical works, he has compiled the volumes on Michael Sadleir and Henry Bradshaw in Scarecrow’s Great Bibliographers Series. He is working on a study of M.R. James for this series, and is continuing his study of the history and development of bibliographical studies. A Bibliographical Companion is a welcome publication, for it allows students and lovers of bibliography who have not studied with Roy Stokes to benefit from his wide-ranging knowledge of and pleasure in bibliography.

CHARLOTTE A. STEWART-MURPHY
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The earliest work to name Gutenberg as the inventor of printing, and to cite as his first book a large-type Latin Bible, was the Cologne Chronicle of 1499; but a precise identification of that great book, as well as its creator, was long delayed, for the work contained no imprint or other notice of its printer, place of issue, or date. Given initially this inexact reference, rumour and confusion soon prevailed, and indeed, in some measure, remains to the present day. Eventually, in 1760, a 36-line Bible (B36) was arbitrarily promoted by Johann Georg Schelhorn as the most likely candidate, only to be deposed three years later by Guillaume De Bure, who nominated Cardinal Mazarin’s copy of a 42-line Bible (B42) as an examplar of the original printing. Thereafter, in 1789, another copy of B42 at the Bibliotheque Nationale in Paris was discovered to bear in each volume a rubricator’s colophon dated 1456; and finally, in 1890, the priority of this book was firmly established on typographical evidence.

This definitive proof, advanced by the Göttingen librarian Karl Dziatzko in his Gutenbergs früheste Druckerpraxis, followed by a year Dziatsko’s rediscovery and printing in facsimile of the 1455 ‘Helmasperger Instrument’ (a legal proceeding affecting Gutenberg), thus providing certain grounds, both bibliographical and