what became Germany. Anglo-Saxon names or figures are at a premium. Francis Bacon, William Blades, James Duff Brown, and Antonio Panizzi receive a single mention, although Walter W. Greg fares better with three citations. Fredson Bowers doesn’t get into the index at all, although his *Principles of Bibliographical Description* is mentioned in the notation. Bowers’s work is cited as ‘the most authoritative work, and the essential touchstone for Textual Bibliography today’ [p. 199], though *Principles* concentrates on descriptive rather than textual bibliography! Thomas Tanselle and Curt F. Buhler don’t exist in Balsamo; William Caxton at least gets four mentions. Philip Gaskell’s seminal *A New Introduction to Bibliography* (1972) receives a passing mention in Balsamo’s notation (p. 200). Great journals such as the *Library and the Book Collector* receive passing reference as sources for articles [pp. 196-7]. Elizabeth L. Eisenstein’s important *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early Modern Europe* (1979) is ignored. This last is a serious omission, as Balsamo’s approach is not dissimilar to Eisenstein’s: books and their history are placed in a wider social context.

Twentieth-century developments receive short shrift, although modern technology is rarely far from Balsamo’s thoughts. For a thorough study of these we may have to await the appearance of the *Cambridge History of the Book* under the direction of Ian R. Willison. Balsamo’s focus is not on the Anglo-American tradition of analytical or textual bibliography. The best introductions to this tradition remain Roy Stokes, *Function of Bibliography* (1982), and William Proctor Williams and Craig S. Abbot, *An Introduction to Bibliographical and Textual Studies* (1989), now in its second edition. Stokes’s section on ‘Historical Bibliography,’ in spite of its focus on England and America, is still a marvelously succinct and comprehensive account of modern developments. Balsamo’s background, interest, and orientation are towards Italian culture and development. His *Bibliography* is a rich repository of information on the relationship of the evolution of bibliography to a comprehensive historical and cultural framework. Balsamo is in the tradition of Louise Noelle Malcles, Lucien Febvre, and Henri-Jean Martin who focus upon the relationship of bibliography to cultural development [also in the tradition of Elizabeth Eisenstein], and Rudolf Blum’s *Bibliographie* (1969), a synthetic study of the relations between bibliography and higher education. *Bibliography* is highly recommended for students of cultural history, modern library technology and its origins, and librarianship, and for purchase by all post-graduate research libraries.

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Eight years after Katherine Mansfield’s death, Ruth Elvish Mantz published *The Critical Bibliography of Katherine Mansfield.* Mantz worked with the help and encouragement of Katherine Mansfield’s widower, John Middleton Murry, her for-
mer husband, George Bowden, and the woman Mansfield referred to as her wife, Ida Baker. Fifty years and more later, the task of compiling a modern, scholarly bibliography is made more difficult by their deaths, the passage of time, and the lack of surviving records from publishers and printers. And yet, from such inauspicious foundations, Brownlee Jean Kirkpatrick has produced what must be the definitive Katherine Mansfield bibliography. Kirkpatrick brings vast bibliographical expertise to the Katherine Mansfield project. Earlier works by her include A Bibliography of Virginia Woolf (1957, revised 1967 and 1980), A Bibliography of E.M. Forster (1965, revised 1968 and 1985), and A Bibliography of Edmund Blunden (1979).

The Soho Bibliographies' format precludes the background biographical information which made Mantz readable as well as informative, although Kirkpatrick clearly surpasses Mantz in depth of scholarly detail. Nevertheless, Kirkpatrick's work raises the issue of just how biographical a bibliography should be in order to be a true record of publication history. The assumption is that we have all read Antony Alpers's bibliography of Katherine Mansfield; we know that she moved permanently to England in 1909; we know that she died in 1923. Without even a skeleton chronology it is impossible from Kirkpatrick's book to identify, for example, posthumous publications. The bibliography does not miss a beat in 1923, and yet, literally overnight, the possibility of authorial changes to the text is removed. Kirkpatrick does not address the issue.

An impulsive, intense, and unconventional personal life, respect, even praise, for her works from contemporaries Virginia Woolf and D.H. Lawrence, and an unconventional marriage to John Middleton Murry have made Katherine Mansfield the material for excellent recent biographies by Antony Alpers (1980, revision of his 1953 work), and Claire Tomalin (1987). A phenomenal output in a short writing life, the revolutionary changes she brought to the English short story, and, even today, the fresh spiciness of her work make a bibliography of Katherine Mansfield an important publishing event.

When she married George Bowden in 1909, Katherine Mansfield described herself as a spinster of 'no occupation.' Three months later, registering at a German hotel, she signed herself Schriftstellerin, woman writer. Her literary output in the next thirteen years or so, until her death in 1923, indicates that, as Virginia Woolf recalled, Katherine Mansfield 'used to write all day.' According to Kirkpatrick's bibliography, a stream and then a trickle of her writings continued to be published for the first time until the late 1970s, and many of her books and stories are still in print around the world.

This bibliography is comprehensive. As well as Books and Pamphlets, Contributions to Books and Pamphlets Translated by Katherine Mansfield, Contributions to Periodicals and Newspapers, Selections, Translations, Foreign Editions in English, Unpublished Letters and Journals, and Manuscripts, there are more unusual categories: Educational and Shorthand Editions; Large Print Editions, Braille, Embossed, and Talking Books; Reported Speech; Music; Stage and Film Scripts; Recorded Sound, Radio and Television Productions; Ballet, Musical, and Stage Productions; and Films. Katherine Mansfield's works are evidently still in demand — translated into twenty-eight languages, set to music, available on cassettes, and
made into movies. The bibliography includes an Index of Titles of Poems and an Index of First Lines, as well as a full, accurate General Index of names, titles, and subjects.

The Contributions to Periodicals section contains 309 entries, chronologically arranged, 1898-1979. Full publication details are given, including first appearance, reprints (for example in collected editions), and alterations to the text. The early entries are marked as signed Kathleen Beauchamp, or sometimes Kathleen M. Beauchamp (the M. for Mansfield). By 1907 she was signing herself K. Mansfield, and sometimes Julian Mark. ‘The Child-Who-Was-Tired’ (C19), published in 1910, marks the first use of the signature Katherine Mansfield. The years that followed were very productive: in periodicals alone she published twenty-nine pieces in 1912—poems, stories, reviews, and essays; an impressive fifty-seven items in 1919; and eighty-six in 1920.

An intriguing category, and one to tempt the bibliographical sleuth, is Rejected and Untraced periodical contributions. There are thirty-nine items for the period between 1907 and 1922. The early lists are chiefly rejections—eighteen separate poems rejected 1907-8, the journals which rejected them noted by Katherine Mansfield on the manuscripts, with as many as three rejections for one poem. The later entries in the category quote editors’ letters; for example, E.J. Brady, Editor of the Melbourne Native Companion in 1907, wrote in 1955: ‘She wrote for me under two or three names; “Julian Mark” was one. I had several stories and sketches of her in hand and in type when the magazine went out of publication;’ and Tom L. Mills, writing in 1930 about the journal he edited in 1909: ‘Her first commission on joining The Throne was to go on a tour of German health resorts [pensions] and those articles resulted. She was exceedingly well paid for them too.’

There were a number of Canadian issues of Katherine Mansfield’s books. The Macmillan Company of Canada issued Bliss and Other Stories from Constable’s bound copies shipped from London in 1923, and again in 1929 (A4d), although, as Kirkpatrick acknowledges, Bruce Whiteman (now at McGill University, but Research Collections Librarian at McMaster at the time she was researching Canadian issues) told her, ‘I have never seen a copy of this reprint [i.e. possibly a second Canadian issue] and I suspect that it did not have a Canadian title-page.’ Whiteman (‘Whitehead’ on p. xxiii of the Acknowledgements) searched the archives of the Macmillan Company of Canada and provided all the information available on the Canadian issues. Other Canadian issues were: The Garden Party and Other Stories (A5c, 1923 or 1924); The Dove’s Nest and Other Stories (A6c, 1923 or 1924); Something Childish and Other Stories (A8c, 1924 or 1925); and The Letters of Katherine Mansfield (A1ob, 1928). Kirkpatrick points out, however, that publishing records and catalogues are unclear on details. The number of copies supplied by the British publisher can only be estimated, issue dates are vague, and catalogue advertisements do not always match publishers’ annual inventories and stock records. Contemporary Canadian reviews of these Canadian issues followed publication, and are listed in the bibliography.

In random checks of books and periodicals I am unable to fault Kirkpatrick’s work. British, American, and Canadian editions and issues I have seen locally indicate that she has been scrupulously thorough. And it is refreshing to find a bibliogra-
pher anxious to draw attention to her shortcomings. For example, she notes in the Preface that she has seen references to translations of Katherine Mansfield’s work which she has been unable to trace. Similarly, she describes the list of fourteen CBC Radio and Television programmes [N3] as ‘very incomplete,’ noting that other performances of Katherine Mansfield’s works were ‘probably’ presented in Nova Scotia and British Columbia in the 1970s. But, almost by way of compensation for Canadian readers, there is an illustration of an untitled 1904 poem addressed to Mansfield’s Canadian school-friend, Marion Ruddick:

Dear friend, when back to Canada you go
And leave old England far away behind
When in the dark storms, the bitter snow
You hug your fire, with a quiet mind ...

I do, however, note a one-day inaccuracy in the description of the publication history of Prelude [A2], published by the Hogarth Press in 1918. Kirkpatrick notes that its publication date ‘appears to have been 11 July,’ when in fact Virginia Woolf wrote a diary entry for 10 July: ‘We have sent off our first copies this evening.’ But this is a minor quibble against what is a fine, scholarly work which neatly rounds off Katherine Mansfield studies to date, while at the same time opening doors to new opportunities for scholarship.

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Although the number of bibliographies of early printed maps continues to grow only slowly, two recent publications indicate some of the directions in which carto-bibliography is moving. The first by Rodney Shirley on the printed general maps of the British Isles in the century from 1650-1750 highlights the increased output by and for map collectors. Shirley has produced two earlier works in this genre: Mapping of the World, 1477-1700 [1983], his monumental list and guide, which includes illustrations of almost every world map produced in the two first centuries of map printing, and Early Printed Maps of the British Isles, 1477-1650 [1980], a bibliography covering the maps of Great Britain for the period preceding that under review. However, unlike these earlier works, Shirley has changed his approach from the chronological arrangement to an alphabetical one by map-makers. This places the emphasis in the listing on the biographical to the detriment of the bibliography. Each entry begins