Enfin Jacques Michon analyse la production des quelque quarante-cinq titres publiés par les Éditions Simpson fondées par une femme, Berthe Dulude Simpson.


L'absence de conclusion à l'ouvrage paraît symptomatique. Le lecteur se demandera en quoi cette sélection est représentative et ce qui manquait pour faire un bilan de l'édition transatlantique. Des monographies sont-elles encore en chantier? A la lecture de l'ouvrage édité avec un soin remarquable, le lecteur se surprendra à rêver d'une synthèse débutant par une étude définitive de l'arrêté ministériel qui inaugure et met fin aux accords franco-canadiens, se poursuivant avec un bilan de l'édition et des éditeurs, avec une mise au point sur la querelle La France et nous et se terminant par une analyse de la stratégie québécoise de l'édition française d'apres-guerre.

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The study of books as an important aspect of cultural history is coming into its own as an extension of bibliographical inquiry. The British Library, through its Panizzi Lectures, joins other institutions and projects in encouraging this extended role for bibliography. Named after the celebrated nineteenth-century British Museum librarian Anthony Panizzi, the lectures were instituted in 1985 explicitly to present original research, preferably done largely with the British Library collections, on bibliography in the most inclusive sense of the word.

Giles Barber's presentation of his intensive research on the classic pastoral *Daphnis and Chloe* for the fourth Panizzi Lectures uses a multi-disciplinary approach, one that fits firmly into the swelling interest in books as prime artifacts of cultural history, and one that provides an agreeable complement to the traditional, textual concerns of analytical bibliography.

Mr. Barber is himself a librarian and bibliographer. In the first capacity he is Librarian of the Taylor Institution at Linacre College, Oxford University, where he can be found in the second capacity as a Lecturer in Continental Bibliography. His scholarly expertise comprises French bibliography, publishing, and the book trade.

The pattern of the naively erotic *Daphnis and Chloe*, written about 200 A.D., is a familiar one: two aristocratic children are left exposed on the island of Lesbos, each raised by peasants who conceal the circumstances of their discovery. An innocent, yet powerful, passion is aroused for each other in adolescence, in
Daphnis by the bewildering sweetness of Chloe's kiss, in Chloe by the magnificence of Daphnis's nakedness. The young lovers must endure tribulation and separation – abductions, enemy invasions, seductions, and attempted rapes – before they are restored to their natural parents, the distinction of their noble lines, and each other.

The three lectures follow the forms and transformations, or, in the author's words, the markets and metamorphoses, of *Daphnis and Chloe* in roughly chronological sequence. European cognizance of this text awakened in the excitement of the Renaissance, as Hellenistic interest swept along to embrace the lesser writers. Greek manuscripts of *Daphnis and Chloe* and their translations had been quietly circulating for some time, but it was a French translation by Jacques Amyot that unobtrusively inaugurated its printed life in 1559.

An English edition followed in 1589, and the Greek text was finally published in Italy in 1598, after which an effluxion of both scholarly and vernacular editions erupted in the seventeenth century. The publication rate dropped off dramatically in 1660 and lay dormant for fifty years. Both its dropping out of favour and its revival in the eighteenth century, Barber notes, closely parallel the fortunes of erotic and sexually explicit literature generally.

The story lends itself readily to a display of the artistic prowess of illustrators, printers, and binders, and in this manner *Daphnis and Chloe* was introduced into and enthusiastically embraced by the fine-book market in the eighteenth century. It achieved quite a remarkable popularity in the early nineteenth century, by means of a scandal attending the publication of an 1810 edition. Translations into new languages continued apace in the twentieth century, including (among many others) Icelandic and Hebrew; even a Cuban edition in 1969 enjoyed a printing of 10,000 copies. There have been altogether over 500 editions and translations, and its popularity continues even today in its vernacular, scholarly, and artistic markets.

Barber's study of this solitary work, its fortunes and influence, is at once very broad and quite narrow. This he has accomplished by following a single thread through a 450-year tapestry. He expresses pleasure that D.F. McKenzie, the first Panizzi lecturer, argued for a sociology of texts in his *Bibliography and the Sociology of Texts* (The British Library, 1986), in which authorial intentions regarding the text are only one facet in what may be thought of as a reader-response approach to bibliography.

Indeed, the text itself is of little interest to Barber in his view of bibliography through, as it were, a wide-angled lens. During this pleasant recounting of Daphnis and Chloe's excursion through the ages, the reader learns more about the social, political, economic, intellectual, and artistic currents that carried aloft and shaped the text than about the text itself.

What is of interest to Barber is the changing physical form of the book over time, especially what the physical form reveals about its markets. He is not so much interested in the reader's response as in the forces, including the taste and mores of its audience, that shaped and determined the production side of those physical details. If Barber purposefully turns his attention away from printing and
textual matters toward publishing, bookselling, and layout, it is still the book as a physical object that claims his attention.

Barber's cultural history through the peepholes of a single work cannot be called inductive, as he builds no general conclusions from his investigation of the particular. Nevertheless, the prospect of conclusions that may be drawn after many other such studies of individual works in their physical manifestations are conducted, and how together they will surely increase understanding of our own cultural history, is clearly inviting.

These lectures, on the physical forms of *Daphnis and Chloe*, do not translate particularly well into printed form. Some sixteen of 'a large number' (p. ix) of slides shown to the lecture audience are reproduced in the book, but the general lack of reproductions of illustrations to which Barber frequently refers in his narrative is the most noticeable drawback, a deficiency of which the author is not unaware. It is a bit frustrating, for example, to read a graphic discussion of Marc Chagall's illustrations without being able to see reproductions of any of them. The contrast between the delightful succinctness and clarity of an earlier article by Barber ('Daphnis and Chloe: Printing and Publishing a Pastoral Classic,' in *To vivlio stis proviomechanikes koinonies*, Athens, 1982) and this more heterogeneous series of lectures underscores the difficulty of trying to translate an oral and fully visual presentation into a printed one.

A final note to those who wonder how a bestseller can be 'unknown.' *Daphnis and Chloe* is one of those classics, Barber asserts, of which everyone has heard but few have read. An agreeable evening or two may be spent by indulging in both *Daphnis and Chloe* and in Barber's historical-bibliographic exploration of it.

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Enfin une bibliographie des ouvrages de Jean-Jacques Rousseau! Bibliothécaires, libraires et amateurs seront heureux d'apprendre que la bibliographie définitive de Rousseau est en cours de publication. L'ouvrage de Dufour (d'ailleurs inachevé) était rempli d'erreurs, celui de Senélier n'était qu'une simple compilation, et le travail de Gagnebin, de loin le plus utile, ne contenait pas toutes les éditions ni tous les titres.

Ce travail énorme est l’oeuvre de Jo-Ann McEachern, une bibliographe canadienne qui obtint son doctorat de l’Université de Toronto. Voici le tome second (le premier publié) de ce qui sera une entreprise bibliographique d’une grande envergure. Ce tome traite de l’ouvrage très important qu’est *Émile, ou de l’éducation* d’abord publié en 1762. La section bibliographique (p. 73 à 433) est précédée d’une introduction, d’un aperçu des méthodes employées et d’un chapitre sur l’édition