literature is great service in itself and can lead to a better analysis of the gaps. The specialist is likely to part company on more methodological issues in Kershaw's treatment of two areas: the identification of variants based on printing extraneous to the maps; and the transcription of letters particularly those in the more restricted Latin alphabet. In both these cases it would appear that the author's decision rests on providing the collector with as much of a finding aid as possible. In treating the letterpress catchwords and verso text as part of the map variation, the author largely uses Koeman's work to identify the various language and dated editions of the Flemish maps. In this sense identification of various watermarks might have increased yet again the number of variants. The use of such 'philatelic' type variants to identify separate editions is not general practice. Certainly, a case can be made that even if the engraved map was not altered, its existence in an earlier edition of an atlas as identified by its letterpress is significant and should be noted in an exhaustive bibliography.

The second methodological issue concerns the standard cataloguing practice of rendering earlier forms of letters (from the Latin I, J, U, V and the 'f' that is shaped like but is not an 's') into their modern equivalents. The author has chosen not to do this so that LA NOUVA FRANCIA is not transcribed as LA NUOVA FRANCIA, again presumably for ease of recognition by a collector unfamiliar with the Latin alphabet and its conversion. This practice leads to its own problems with the non-conversion of the long 'i' to an 's' and which distorts the meaning of the converted word. However, there is undoubtedly a gain in recognition of the printed word. Perhaps, it would have been advisable to have rendered a transcription in parentheses in such cases.

However, given our abysmal lack of knowledge of the maps of this period for Canada (we lack even the simplest all inclusive listing of maps in even our large collections), this book sets a standard for future work. While one day it might be extended and built upon, until then Kershaw's book will have performed a great service by showing the map specialist the extent and richness of the cartographic material available for study. We await the continuation of the author's work into the eighteenth century (now in progress) with great interest.

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George L. Parker, Professor of English at the Royal Military College of Canada, must be commended for having prepared this scholarly edition of Thomas Chandler Haliburton's The Clockmaker, Series One, Two, and Three. A formidable
achievement, this volume — the tenth in the series issued by The Centre for Editing Early Canadian Texts (hereafter CEECT) at Carleton University — is evidence of Parker's lifelong interest in Haliburton and The Clockmaker books. As this work shows, Judge Haliburton himself could not have hoped for a more suitable or dedicated editor. Despite the textual and bibliographical difficulties which characterize The Clockmaker — and which no doubt have discouraged would-be editors of the series — Parker's efforts have produced a reliable text that meets the often conflicting needs of student and scholar alike.

As Parker states in his preface, 'the names of Thomas Chandler Haliburton, The Clockmaker, and Sam Slick have been known to me for so long that I cannot recall when I first heard them' (p. xiii). His knowledge of Haliburton dates from the late 1940s. As a student in Yarmouth, Nova Scotia, Parker's Grade Six reader included a selection from The Clockmaker, Series One. The intimate connection between editor and subject shows in the careful scholarship of this volume.

All the CEECT editions include valuable apparatus. The introduction to The Clockmaker series is an erudite source of invaluable information about Haliburton himself, his most successful work, and nineteenth-century publishing practices, in particular how international publication in British North America, Britain, and the United States altered Haliburton's texts. Parker charts the long and intriguing history of piracy that marked the publication of The Clockmaker series. Sam Slick's immense popularity resulted in countless unauthorized appearances of The Clockmaker series across the globe. In fact, in all of nineteenth-century Canadian publishing history, the account of Joseph Howe's colonial loss of The Clockmaker to his powerful colleagues in Britain and the United States is compellingly unique. Parker covers the composition and publication history up to the present, and he notes contemporary appearances of The Clockmaker. His enduring interest in the series is evident in the introduction, which incorporates previously published material and new knowledge he acquired while preparing this edition. The breadth and length of the introduction alone — it spans eighty-four pages — suggest the complex publishing history of Haliburton's best-selling work, which this brief review cannot recount.

The Explanatory Notes which gloss the text are especially impressive and useful. In a prefatory comment, Parker explains that most of the notes elucidate historical events and persons referred to in the three series. In The Clockmaker series Haliburton regularly alluded to political and topical issues that piqued his interest. As judge and popular author, he purposely included material that would speak to contemporary readers. In clear and concise commentary, Parker makes accessible to readers potentially obscure references in the text. Hence, we learn that tumbling 'over a Bank or two' refers to the Nova Scotia 'currency war' of 1832–34 which was partly responsible for a severe economic depression (p. 667); and that 'a gall in tights is something new' describes the French ballet dancer, Francisque Hutin, who appeared for the first time in New York in 1827 and shocked audiences with her costume (p. 728).

The editorial effort behind ninety-three pages of explanatory notes is staggering. Parker anticipates all possible queries, from the simplest to the most difficult. He has annotated The Clockmaker for a contemporary audience who may other-
wise have found the series challenging, perhaps even dull. Timely allusions form a large part of Haliburton's satiric canvas, and Parker's excellent notes ensure that all readers may enjoy his subject's genius.

Of special interest to textual scholars are three sections that follow the text: (i) bibliographical descriptions of the four copy texts; (ii) brief descriptions of published versions of the text; and (iii) an historical collation of 'Recollections of Nova Scotia,' twenty-one sketches first published between 23 September 1835 and 11 February 1836 in the Novascotian, or Colonial Herald (Halifax), and the 1836 Joseph Howe edition of The Clockmaker, Series One. The bibliographical context provided here is essential to a full understanding of The Clockmaker books and gives the rationale for CEECT's choice of copy texts. Canadianists must appreciate CEECT's commitment to the exigencies of textual scholarship at a time when funding for research and publication is becoming scarce.

After extensive deliberation, CEECT resolved the issue of copy texts for the three series of The Clockmaker. As Parker explains in the introduction, the choice of copy texts for Series Two and Three presented little difficulty. There was only one possibility in each case: the 1838 first Richard Bentley-Joseph Howe edition of Series Two, and the 1840 first Bentley edition of Series Three. Series One, however, proved more challenging and CEECT's text apparently conflates 'Recollections of Nova Scotia' and the Howe edition. Parker contends that since Haliburton revised 'Recollections' in preparation for the Howe book, the sketches carry authority. Nonetheless, he has adopted the dialectical spelling of the Howe edition throughout the CEECT text of Series One, claiming it 'reflects as closely as it can what is known about Haliburton's intentions in regard to orthography' (p. lxxxviii). The decision, however, to use Howe's spelling in the CEECT text undermines the authority attributed to 'Recollections.' With the best of scholarly intentions, CEECT itself may have manufactured any confusion over copy texts for Series One.

References to page length in this review reflect a preoccupation with the sheer bulk of the CEECT edition: it is 867 pages long. The length itself raises an unfortunate irony of this long-awaited publication of Haliburton's master work. Recognizing that the complete Clockmaker would likely not be edited and published unless it undertook the project, CEECT chose to issue the three series as a single volume. Had they produced an edition of the still popular Series One, the later series would remain largely unknown today. Nonetheless, this is an unwieldy book that may prove too cumbersome for use in undergraduate classrooms — precisely where the CEECT editions belong, and where they best repay the scholarly efforts of Parker, general editor Mary Jane Edwards, and their dedicated colleagues at CEECT.

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