'press figures were retained, for machines as well as hand presses' (p. 8). They also cite from Eric Quayle's *The Ruin of Sir Walter Scott* (1968) the statement, implicitly though not explicitly tied to 1822, that two presses of 'the latest steam-powered type' were purchased (p. 7). My own work on the Ballantyne and Scott archival record has produced no evidence of steam-press purchases in 1822, though early that year Ballantyne was certainly in London looking at 'a New Press to work by steam' [Robinson to Constable, 28 January 1822, National Library of Scotland MS 326]. It is true that the usually reliable James Glen claims in the preliminaries to the *Grierson Letters* that in 1822 'the firm installed a steam printing press' (I, p. lxxxix), but he may have been misled by the October 1822 Scott letter. Jaboor and McMullin's evidence is compatible with the acquisition in 1822 of either new hand or steam presses and all that seems certainly established by the archival record is that at the time of the financial disaster that ruined both Ballantyne and Scott in January 1826, the Ballantyne printing works contained no steam presses, and I think it probable that the first 'machines' to be acquired were those purchased for printing the *magnum opus* edition of the Waverley Novels early in 1830.

This is, in short, a valuable contribution to our understanding of early nineteenth-century printing and an emphatic reminder of the need for printing historians to test the evidence found in letters and other documents against hard bibliographical evidence derived from actual copies.

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Constantly haunted by the sense that he had not lived up to his own talents, Leslie Stephen took less satisfaction than he should have from his lengthy career as an eminent Victorian man of letters. With characteristic self-pity he complained that when the history of nineteenth-century thought was written he would be at best a footnote, when, with wiser use of his talents, he might have earned a paragraph or more. Posterity has turned out kinder to Stephen than he expected, and in recent years he has been the subject of many paragraphs, most of them, to be sure, focusing more on his role as 'the father of Bloomsbury' than on his writing itself. Posterity may grow kinder still now that we have Gillian Fenwick's splendid new bibliography, *Leslie Stephen's Life in Letters*, and for the first time we can see the true extent of what he accomplished over more than forty years of writing.

By any standards other than his own, Stephen's career was an impressive one. As Fenwick's comprehensive and painstaking research reveals, he wrote on a remarkable range of subjects: mountaineering, the history of ideas, biography,
moral philosophy, and literary criticism. His output was prodigious: eighteen books, at least 283 articles for the Dictionary of National Biography, and undoubtedly more contributions to periodicals than the 462 that Fenwick identifies. He wrote thousands of letters, only 370 of which have been published. All this writing, and more, it must be noted, was done in addition to editing The Alpinist for four years, The Cornhill Magazine for eleven, and the Dictionary of National Biography for nine.

Fenwick has compiled a list of every item in Stephen's substantial œuvre which can be said with certainty to be his down to an entry for Who's Who and an inscription for the monument to his friend Henry Fawcett. She provides complete bibliographic descriptions of all his books, booklets, and pamphlets, including those published posthumously, and of all the books with contributions by him. Drawing on publishers' records, correspondence, and contemporary reviews and criticism, Fenwick tells with fine clarity how his works evolved from conception through composition to publication and reception. She describes fully the manuscripts, variants, and special copies she has seen in libraries throughout Britain and across North America. She lists his periodical contributions, articles in the Dictionary of National Biography, published letters, miscellanea, and his sole translation — a book on mountaineering from the German.

There are, in addition, five appendices which provide a wealth of supplementary information of considerable interest: Stephen's annual earnings from 1855 to 1903; the location of his manuscripts and other resource materials; the books containing autograph material by Stephen from Leonard and Virginia Woolf's library now held at Washington State University; extracts from his work in The Library of Literary Criticism of English and American Authors; and, finally, a checklist of selected books and articles about Stephen.

In keeping with contemporary bibliographical practice at its best, Fenwick has given us much more than a compilation of what Stephen wrote. Her work exemplifies Geoffrey Keynes's view that bibliography should be 'a fundamentally humane pursuit,' bringing light not only to authors' texts but to their lives and personalities as well. Several sections stand out in this regard: the engrossing accounts of the difficulties Stephen experienced in writing the biographies of his older brother Fitzjames and his friend Henry Fawcett, men for whom he felt great affection but with whom he differed fundamentally; the fascinating story of Stephen's frustrating and exhausting labours as editor of the Dictionary of National Biography, struggling to produce four volumes a year while having to deal daily with contributors ready to quarrel over whether Athelstan should be spelled with an A or to palm off work already sent to the Encyclopaedia Britannica, and conscious all the time that the project was draining away more and more money from George Smith, the remarkably generous businessman and publisher who subsidized the project. This is a bibliography not just to be consulted but to be read.

One measure of a bibliography is the number and kind of questions it leaves hanging, and it is a tribute to Fenwick's comprehensive and meticulous scholarship that her bibliography of Stephen leaves very few. Some are but matters of curiosity: was it true, as a critic in the New York Nation claimed, that Stephen's books were overpriced for the American market (130)? why, in 1941, in Girard,
Kansas, would a publisher reprint three of Stephen's agnostic essays (G2a)? The only questions which lead to serious criticism concern Fenwick's handling of Stephen's contributions to periodicals. Users whose interest is in the subject matter of his articles will not find this section of her work as helpful as it could be. The entries are not annotated, even briefly. For the most part, this is not a problem as the titles of most articles readily reveal the subject matter. However, in more than a few cases they do not. What, these users will wonder, is the subject of 'A Novel and a Poem' (Do22) or 'New Poetry' (Do33)? What was Stephen concerned about in the 101 articles he wrote for the New York Nation called simply 'England'? They may well shake their heads at being told where the manuscript of 'Useless Knowledge' (D144) is, that it contains corrections and revisions in Stephen's handwriting, that the Cornhill paid him 14 guineas for it, but being left none the wiser as to what it is about. For articles without explanatory titles, a brief clarification of the subject matter would surely have been welcome.

Read cover to cover, Leslie Stephen's Life in Letters generates new admiration for Leslie Stephen's accomplishments in their own right. It is likely to further interest in the work of the man who was, after Arnold, the leading literary critic of the Victorian age. Certainly it provides an impressively solid foundation for that interest.

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Born in Dublin in 1919 Iris Murdoch grew up in England and graduated with a degree in classics from Somerville College, Oxford. After the Second World War she returned to academic life, studied philosophy at Cambridge University, and taught philosophy at St. Anne's College, Oxford, the Royal College of Art, and University College, London. Although she wrote a number of unpublished novels early in her career, her first book, Sartre: Romantic Rationalist, was published by Bowes & Bowes in 1953 when she was thirty-four years of age. Murdoch's debut as a novelist occurred the following year with the comic masterpiece, Under the Net. Critics have judged her novels primarily as intellectual narratives, characterized by subtlety and wit, in which individuals, acting as free agents, are confounded by moral dilemmas and constrained by social conventions. Her impressive canon is comprised of more than two dozen novels, several plays, a book of poetry (A Year of Birds, 1978), an opera libretto (The Servants, 1980), and a number of scholarly works of non-fiction such as The Sovereignty of Good over Other Concepts (1967), The Fire and the Sun: Why Plato Banned the Artists