a spark of life to one's shelves of reference books. The photographs are exciting, the presentation is personal, and the book is quite fun. And certainly we all need a bit of fresh air through the windows now and again!

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Studies in Bibliography, or sB, as it is often designated, was founded by Fredson Bowers in 1948 as a vehicle for the annual dissemination of serious work in what he saw as the 'new bibliography.' Because sB was able to attract the best scholars in the field, whether they thought they belonged to any particular 'school' or not, it flourished. Its magisterial reputation continues to this day, and the 1994 volume lives up to our annual expectations. A brief review cannot hope to adequately cover the great range of articles (fifteen of them), but something of the flavour of this volume can possibly be conveyed.

G. Thomas Tanselle leads off with his annual contribution called 'Editing without a Copy-Text.' He examines the concept of 'copy-text,' as enunciated in particular by W.W. Greg, in the context of whether critical editions of verbal works are necessary at all in our post-modern world. Having concluded that they 'are not merely inevitable; they are desirable,' he goes on to examine the procedures of critical judgement, subjective and objective, that should constitute the editorial process. The problems posed by what Bowers called 'radiating texts,' texts not represented in a clear linear series, are considered, and Tanselle points out that although radiating texts provide no clear copy-text it is still possible to edit them. He proposes what he calls 'constructive critical editing,' an approach that emphasizes rebuilding a text rather than amending an existing one. Although Lachmann is cited, it would seem that more of the experiences of the editors of classical texts would be pertinent to this discussion.

Paul Needham contributes a fascinating essay, 'Allan H. Stevenson and the Bibliographical Uses of Paper,' on one of the greatest paper historians, best known for his brilliant book The Problem of the Missale Speciale (1967). Stevenson, who was born in Merlin, Ontario in 1903, was a peripatetic freelance scholar whose longest continuous job was as the cataloguer of the Hunt Botanical Library. He died in 1970, leaving many uncompleted projects, but his list of writings on paper evidence, beginning in 1948-49 in the first volume of sB, is impressive. Needham sets out in detail the significance of Stevenson's investigations of paper and papermaking equipment, emphasizing the skill and ingenuity with which he applied the evidence to particular bibliographical problems. He is most instructive, of course, concerning the Missale Speciale and particularly the evidence of the
changing states of its watermarks, which confirmed that the book could not have been printed before 1472. To Needham, Stevenson 'codified the scholarly study of paper as bibliographical evidence' and thus is one of the very few most influential bibliographers.

'Editing Paintings/Conserving Literature: The Nature of the Work' is a provocative piece concerning the differences between plastic and literary works. 'If the Mona Lisa is in the Louvre, where is Hamlet?' asks Paul Eggert and goes on to discuss the 'articulate surface' of the Sistine Chapel as a bibliographical parallel. Interestingly, one of his primary examples of the changing nature of an art object and the problems of 'bibliographical conservation,' or editing, is Liz Magor's work *Time and Mrs. Tiber* (1976) in the National Gallery of Canada. Because it contained canned vegetables the work was subject to deterioration and its conservation poses the same problem to Eggert as editing, the problem of the work in relation to a moment in time. This is a phenomenological view of both editing and conservation.

William McClellan's essay on Chaucer's 'Clerks Tale,' contained in Huntington manuscript HM140, attempts to analyze the transcription of the work to show why excisions have occurred and to apply codicological analysis to an interpretation of the text. His general conclusion is that codicological analysis can provide interpretive information not normally provided by a scribe or editor, and he cites Bakhtin's general theory of dialogic discourse.

G.E. Bentley, Jr. contributes an article called 'Images of the Word: Separately Published English Bible Illustrations 1539–1830.' There exist a great many Bible illustrations but the 'word of God' versus the 'image of God' is anything but straightforward. Bentley points out that the early illustrations tend to disappear during the period 1540 to 1659, due to Puritan pressures, and that even between 1660 and 1740 there are few English illustrated Bibles. Desire for Bible illustrations remained, however, and enterprising publishers both continental and English found ways to publish suites of plates outside the restricted copyright provisions for regular Bible publication. Bentley provides an extensive list of these, beginning with a Lyon suite of 1549. His article is generously illustrated and provides a novel interpretation of image and text.

The text of *King Lear* has often provided the occasion for intense critical debate, and another contribution is made by Ann R. Meyer with 'Shakespeare's Art and the Text of *King Lear*.' Rather than the separate presentation of the Q and F versions, as advocated by Gary Taylor, Michael Warren, Stanley Wells and others, Meyers argues that a 'judicious consolidation' from both texts is necessary if one can demonstrate that the passages in question have been subject to non-authorial influences. Her case is quite convincing, but one suspects that this article is not the final word on the subject.

In 1982 James M. Kuist published *The Nichols File of the Gentleman's Magazine*, which provided authorship identification for nearly 13,000 articles etc. which appeared in *The Gentleman's Magazine* between 1731 and 1856. Since then Emily Lorraine de Montluzin has provided a series of supplements, this one covering the period 1809 to 1826. It supplies 617 new or corrected attributions of authorship, an obviously valuable service to scholarship.
Arthur Sherbo has, for the past few years, been conducting and publishing a series of investigations based on The Critic, a New York literary periodical which was published between 1881 and 1906. This 1994 article ‘Last Gleanings from The Critic’ deals with Mark Twain, Whitman, Hardy, Thackeray, and Holmes. Sherbo also contributes ‘Shaw’s Forgotten Lecture’ which he has extracted from reports in The Cambridge Review of 1907.

Work on the Pennsylvania Edition of the complete works of Theodore Dreiser has begun, and most of Dreiser’s novels are textually complicated. Louis J. Oldani has provided the results of his research on The Genius (1915). There survive an aborted draft of 1900, a complete holograph of 1910–11, typescripts with revisions, and galley proofs which differ from the final publication. His report is detailed and will provide an essential basis for an editor.

The final article in the 1994 sb, written by Nancy Yanoshak, is called ‘Watermarks and the Dating of Old Russian Manuscripts: The Case of Poslanie Mnogoslovnoe.’ This manuscript, traditionally attributed to Zinovii Otenskii, can now be dated 1567, but most of the article is devoted to a discussion of methodology.

This volume of Studies in Bibliography is satisfyingly diverse, containing something of interest for almost everyone concerned with bibliographical and textual studies. It maintains its well-established standards.

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