
In spite of the revolution in electronic technology, the words ‘publication,’ ‘publisher,’ and ‘publishing’ are generally understood in the context of the printing press, bookselling, and authorship. The advent of the press, historians acknowledge, ‘did not extinguish older methods of publication through manuscript’ (pp. 3–4). Printing and the copying of manuscripts flourished together at least until the eighteenth century. Harold Love, who first introduced the notion of ‘scribal publication’ in an article on this subject in *Transactions of the Cambridge Bibliographical Society* in 1989, not only takes this as a given, he maintains that many well-known seventeenth-century poets in England wrote primarily for scribal transmission. The purpose of his book is to explain and to explore this phenomenon — ‘to propose terms for its further investigation’ (p. 4). In addition to his examination of poetry (verse miscellanies), Love discusses scribal publication in two other venues: newsletters, separates, and parliamentary publications; and consort music for viols. Scribal publication, he argues, occurred by way of professional copyists, scriptoria, and commercial vendors. This evidence leads him to distinguish a ‘strong’ sense of the meaning of publication from a ‘weak’ one. The strong sense implies that a manuscript is publicly available. In the ‘weak’ sense a manuscript ceases to be a private document when it is copied and transmitted. Love’s book is an ambitious, critical study. He addresses the physical, economic, and social circumstances in which scribes undertook the copying and transmission of texts. In contrast to the democracy of print, Love invokes the concept of a ‘scribal community.’ Scribally published works, particularly those of a controversial nature, were read in scribal communities — among landed gentry, in coffee houses, at court, and at universities. There is also a concluding chapter on editing scribally published texts.


To the contemporary reader Richard Price’s intellectual legacy lies chiefly in his contribution to moral philosophy. In *A Review of the Principal Questions and Difficulties in Morals* (1758) he defended a rationalistic approach to ethical the-
ory, arguing for the objectivity of moral judgment and the indefinability of ethical terms. As a political pamphleteer he praised the American War of Independence and the events of the French Revolution. His support of these democratic movements prompted considerable scorn from the conservative, Edmund Burke, who regarded him as nothing more than a rabble-rouser. In addition to his work in ethics and politics, Price wrote books in mathematics and actuarial practice and several volumes of sermons. Until the revival of intuitionism in ethics in the 1930s and 1940s, however, his writings remained in relative obscurity.

Conceived and begun twenty years ago, this bibliography of Price is divided into four sections, each chronologically arranged. Part One is a descriptive bibliography of Price's editions published during and shortly after his lifetime. Each entry in Part One is preceded by a note which blends publishing history and critical reception. Following the general note are the standard elements of description: quasi-facsimile description, format, size, collation, pagination, paper, typography, and copies examined. Parts Two to Four record secondary literature—pamphlets and books, articles, and other works containing material related to Price. Also included is an appendix on Price's extant manuscripts. In terms of access there are name and title indexes to Parts One, Two, and Three and an index to printers, publishers, and booksellers.


In 1969 Warren Cordell donated 453 English-language dictionaries and other books pertaining to lexicography to Indiana State University. He made a more substantial gift of similar material to the university in 1974. After his death in 1980, Cordell's family continued to support the collection financially. Funding from the National Endowment for the Humanities and a donation from the G. & C. Merriam Company strengthened the collection even further. It is now the largest collection of its kind in the world: over 5,100 pre-1901 titles and several thousand from the twentieth century.

In 1975 Paul S. Koda compiled a short-title catalogue of the Cordell collection. His successor as head of rare books and special collections at Indiana State University, Robert Keating O'Neil, completed a scholarly catalogue in 1988, devoted to the pre-1900 English-language dictionaries of the collection. In short, David E. Vancil's catalogue is the third major attempt in which someone has described the Cordell collection in whole or in part. Vancil's compilation takes in 5,046 pre-1901 titles, and provides access through a date index, a language index, and a subject guide. A typical entry reads as follows:
Johnson, Samuel, 1709-1784.

O'Neill's description of the same pamphlet runs to seventeen lines with the publishers' names in full, pagination, collation, and a note about the differences between the 'Chesterfield' or the first state of Johnson's pamphlet and a later state. For non-English works, particularly with respect to early printed books, Vancil's descriptions are even more spartan. When a reference is available, entries can be verified in the OCLC database or in the appropriate volume of The National Union Catalog or The British Library Catalogue. Otherwise, researchers will have to write to Indiana State University to obtain more detailed information.


Bibliographers, antiquarian book dealers, and historians of the book trade have a recognized vocabulary for the physical description of books. John Carter's ABC for Book Collectors (7th ed., 1995), Geoffrey Ashall Glaister's Glossary of the Book (1960), and Roy Stokes's A Bibliographical Companion (1989) are among the specialized dictionaries where definitions of terms can be found. Although there is an overlap in the usage of terms for the description of books and medieval manuscripts, the language for the latter often poses problems to the uninitiated and even to the medieval scholar. The study of manuscripts presupposes not only an understanding of the physical side of manuscript making but also knowledge of the religious and iconographic significance of a text. Michelle P. Brown is a Curator of Manuscript Collections at The British Library and the author of A Guide to Western Manuscripts from Antiquity to 1600 (1990) and Anglo-Saxon Manuscripts (1991). Understanding Illuminated Manuscripts provides succinct explanations of words and phrases associated with the history of manuscript production and its study. Accompanied by more than eighty illustrations, the bulk of which are in colour, the definitions concern the people involved in production, the types of text produced, and 'the terminology applied to the elements, styles, and forms of illumination' (p. 5).

The beginning pages of the guide feature photographs of the elements of illumination and of the external and internal binding structure of a manuscript. One of the interesting terms that Brown explains is vade mecum. In its contemporary meaning the expression refers to a manual or handbook or alternatively to something that a person carries about for its usefulness. In the context of manuscripts, Brown states, 'the phrase means "goes with me" in Latin and refers to a portable
book (often suspended from a belt), frequently consisting of leaves in a concertina or fold-out format. Such books could be consulted easily by physicians, for example, and often contain calendars, almanacs, and medical information' (p. 124).


Known primarily as a literary critic and textual theorist, James Thorpe has also served for a substantial period of his academic and professional career as the director of the Huntington Library and Art Gallery. During the late 1970s he wrote a series of pamphlets on the Huntington's holdings related to Chaucer, Shakespeare, Blake, Thoreau, Audubon, and other authors. These pamphlets were gathered together under the generic title, *Gifts of Genius: Treasures of the Huntington Library* (1980). Henry E. Huntington is generally acknowledged as America's greatest book collector. Prior to the publication of Thorpe's biography, Huntington's personality appeared elusive. No doubt lingered as to his business acumen and his passion for books, but what was he really like as a human being? What motivated him to amass so many books, manuscripts, and paintings and to erect a pantheon of learning in an idyllic setting in California?

Thorpe takes us first to Huntington's humble beginnings in the sleepy hollow of Oneonta in upper-state New York. Of the various members of Huntington's family, his wealthy and industrious uncle, Collis, proved to be the most enduring influence in Huntington's early adult life. Interestingly enough, after Collis's death in 1900 and the dissolution of Huntington's first marriage in 1906, Huntington eventually married Collis's second wife, Arabella, in 1913. The affectionate portrait that Thorpe draws of Huntington is of 'an interesting and appealing human being... an unassuming, retiring man of modest talents and limited academic training' (p. ix). He believed that books and art can enhance human life. He also apparently had a sense of humour. The story is told that when Huntington was admitted to hospital for an emergency operation, Joseph Duveen and A.S.W. Rosenbach, his two agents in art and rare books respectively, rushed to his bedside. Huntington looked up at their anxious faces and compared himself to Jesus Christ on the cross between the two thieves.


What great American library owns an enviable collection of art (the Stavelot Triptych, the Basin Reliquary, Cranach's portrait of Martin Luther and his wife, etc.),
nearly 1,250 medieval and Renaissance manuscripts, three copies of the Gutenberg Bible, over 1,100 ancient Near Eastern cylinder seals, an extensive Gilbert and Sullivan opera collection, and manuscripts of authors such as George Eliot's *Scenes of a Clerical Life* and Byron's *Don Juan*? The library in question is, of course, the Pierpont Morgan Library. In 1988 the Morgan Library began an extensive restoration and expansion of its premises. Those renovations were completed in the fall of 1991, and, for three months thereafter to celebrate the completion of the project, the Morgan Library mounted a large exhibition of 275 objects. This illustrated catalogue in an introduction to the Library's holdings and also provides specific information on the objects exhibited. There are ten sections to the catalogue: I paintings and art objects; II ancient Near Eastern seals and tablets; III medieval and Renaissance manuscripts; IV printed books; V children's books; VI bindings; VII autograph manuscripts; VIII music manuscripts; IX Gilbert and Sullivan collection; X drawings and prints. There is something here for both the novice and the specialist. Each section has its own separate introduction in addition to the individual commentaries. The illustrations, many in colour, are quite sumptuous. In 1910, in reply to Pierpont Morgan's request for the manuscript of *Pudd'nhead Wilson*, Mark Twain enthusiastically stated that he was proud to have one of his manuscripts '... with that august company which you have gathered together to remain indestructible in a perishable world' [p. 13].


Historians of the book often regard the nineteenth century as an era of mechanization that resulted in an inevitable decline in standards in printing and bookmaking. This superb exhibition of books selected from the Ruari McLean collection shows quite clearly that a number of Victorian craftsmen and artists cared passionately about the aesthetic side of book design. The Visual Arts Critic for the *Toronto Globe and Mail*, John Bentley Mays, has referred to this exhibition as 'a vase of brilliant blooms from the springtime and summer of English Victorian printing – decorated volumes and splendid pages best savoured, at first, one by one' ['An Elegant Toast to Rare Beauties of a Printed Kind,' 28 January 1995, p. C21]. Succinctly written by Marie Elena Korey, the Librarian of the Robertson Davies Library at Massey College, the catalogue that accompanies this exhibition is itself a thing to behold. The catalogue vividly reproduces an abundance of colour illustrations, originally printed by a variety of methods. Korey traces the developments in colour printing, from relief blocks to chromolithography, and
she brings to light the practitioners that brought about these introductions in technology — William Savage, George Baxter, Henry Shaw, Benjamin Fawcett, Edmund Evans, Owen Jones, and Henry Noel Humphreys. One short chapter is devoted to the Great Exhibition of 1851 and another to the bookbinding trade. The catalogue concludes with a tribute to these innovators of the nineteenth century and to collectors such as McLean who have had the foresight to preserve these ‘deluxe examples of Victorian book production.’


Pocket-sized, reduced in price, and visually appealing, paperbacks have an alluring quality, often lacking in the conventional, durable book bound in leather or cloth. Although American dime novels appeared in a paper-bound format as early as 1860, the modern era of mass production of paperbacks began in 1939 when Pocket Books issued ten titles, each with a print-run of no more than 10,000 copies. Lee Server’s focus is on the decade after the Second World War when the covers of American paperbacks took on an exaggerated, garish realism that emphasized crime, lust, violence, and juvenile delinquency. During this period pulp magazines waned as a publishing phenomenon, but paperbacks came into their own and captured millions of readers. Server’s survey is a popular presentation, not a scholarly one. There is discussion of authors such as Mickey Spillane and of pulp illustrators such as Rudolph Belarski, observations on pop culture and the Beat generation, and even a brief chapter on collecting paperbacks. Glossy photographs abound on practically every page. Notwithstanding Server’s eclectic text, the overall effect is spellbinding, and conveys the lurid fascination with this genre. Interested readers will also want to examine Server’s *Danger Is My Business: An Illustrated History of the Fabulous Pulp Magazines: 1896–1953* (1993). Serious collectors, however, will continue to rely on *Hancer’s Price Guide to Paperback Books* (3rd ed., 1990).


According to W.W. Greg’s theory of copy-text, elaborated by Fredson Bowers and others, an editor seeks to establish a definitive text which comes closest to an author’s final intentions. Consequently, substantive variants are usually based on a later edition of a text whereas accidentals are to be found in the earliest edition. Recent textual scholarship with its emphasis on contingency in the cir-
cumstances of a text's production, transmission, and reception has challenged such absolutist claims. This collection of essays is the result of an interdisciplinary conference held at the University of Michigan, Ann Arbor, on 15–16 November 1991. The book's title, *Palimpsest*, which suggests a multilayered document, is a fitting metaphor for the underlying theme of the conference.

In all there are fourteen essays grouped together under three categories: part 1 Editorial Theory Today, part 2 Editing Literature, and part 3 Editing in Other Disciplines. The essays that touch on editorial theory concern topics such as modernism versus postmodernism, electronic texts, the indeterminacy of textual meaning, authorial intent, and feminist literary theory. The remaining essays focus on specific editorial projects — the classics in Greek and Latin, the Renaissance, Henry James's *The Ambassadors*, W.B. Yeats, Joyce's *Ulysses*, the Bible, Michelangelo's Sistine Ceiling, Benjamin Franklin's correspondence, operatic texts, and Martin Luther King, Jr. There is much food for thought here. Among many other issues, Clayborne Carson, for example, attempts to address the problem of plagiarism in King's dissertation and dozens of his academic papers. Hans Walter Gabler comments on the critical and synoptic edition of *Ulysses* and replies to the accusation of 'scandal' [see also Gabler's article, 'What *Ulysses* Requires,' *PBA* 87, no. 2 (June 1993): 187–248]. If there is a collective moral to be found in these proceedings, it is perhaps best expressed in Peter L. Shillingsburg's essay on electronic texts. He urges editors to shy away from 'value laden terms like established, definitive, and total and complete' [p. 40].


In the days before the sexual revolution and the censorship trial of *Lady Chatterley's Lover*, many books by major authors such as James Joyce, Henry Miller, Lawrence Durrell, William Burroughs, and Samuel Beckett were not published in Great Britain or the United States. These 'outlawed' writers found a safe haven with two Parisian publishers: Jack Kahane of the Obelisk Press in the 1930s and his son, Maurice Girodias, of the Olympia Press in the 1950s and 1960s. John de St. Jorre's entertaining history deals briefly with Kahane, who died in 1939, a day after war was declared in Europe. Based on archival documents and personal interviews, de St. Jorre's compelling account is primarily a chronicle of the Olympia Press. It is also an insightful, in-depth character study of Girodias, Olympia's driving force — a pornographer who understood that there was a lucrative market for racy books published in English. Unfortunately, Girodias was a hopeless businessman, fond of the good life but foolish in litigation. The reader is introduced to a busy team of cash-starved writers who churned out 'DBs' (dirty books) on a regular basis for Olympia's Traveller's Companion series: Alexander Trocchi, Norman Rubington, Mason Hoffenberg, Iris Owens, and a host of others. They often employed exotic pseudonyms such as Akbar del Piombo, Ataullah Mardaan,
and Count Palmiro Vicarion, names matched by audacious, and often hilarious, titles — The Whipping Club, White Thighs, and Sin for Breakfast.

Strangely enough, there was a serious side to Girodias's publishing programme. Olympia Press, for example, published Beckett's Watt, Miller's Plexus, J.P. Donleavy's The Ginger Man, and Vladimir Nabokov's Lolita. As a result of non-payment of royalties and the lack of proper contracts, court cases ensued with a number of these authors. Girodias's eventual downfall involved a prolonged court case with Donleavy, who quite ironically gained control of Girodias's bankrupt company.


This bibliography updates and continues the previously published A Bibliography of Canadian Theatre History, 1583–1975 and its Supplement 1975–76 with approximately 7,000 new entries for the period 1976–1984. The more than 10,800 monographs and articles are divided on the basis of chronology, geography, language, and theme. One finds the basic historical, biographical, and critical references as well as sections on the Little Theatre, Festivals, and Radio and Television Drama. This compilation also incorporates useful para-theatrical topics such as stage design and craft, theatre education, theatre for young people, and puppetry.

Although the entries are not annotated, they are precise and consistent in form. The introduction is presented in both French and English, and the coverage for French Canada is important. A name index, including personal and corporate entries, allows the researcher to locate entries when one is unclear as to the subject placement. This bibliography will certainly provide accurate and useful data to reference librarians, theatre historians, and general readers alike.


Ce quatrième répertoire des textes de critique de la littérature québécoise et du Canada français publiés par les revues canadiennes depuis 1760 jusqu'à 1990 clôt l'ambitieux projet BCCF (Bibliographie de la critique de la littérature québécoise et canadienne-française) amorcé à la fin des années 1970. L'oeuvre n'est pas terminée, tant s'en faut! L'épuisement des ressources financières et humaines est cependant venu à bout du projet avant terme: la période 1900–1970 reste inédite. Malgré ce lourd handicap, l'équipe dirigée par René Dionne et Pierre Cantin laisse
un précieux héritage. La dernière tranche de ce volumineux instrument de recherche se consacre exclusivement à la critique des années 1983–1984 — ainsi qu’aux corrections, additions et suppressions des répertoires précédents. Il reste en tout point fidèle au moule éditorial qui a déjà fait ses preuves (voir les recensions des bibliographies consacrées aux périodes 1760–1899 et 1979–1982 dans les Cahiers, vol. 30, no 1 et vol. 32, no 2): trois grandes sections portant sur les généralités, les genres littéraires et les auteurs où sont regroupées les 6 006 inscriptions — qu’il ne faut pas confondre au nombre d’articles recensés puisque chacun d’eux peut faire l’objet de multiples entrées — issues du dépouillement de 324 revues. En fin de volume, se trouvent les mêmes outils qui permettent au chercheur de tracer son propre itinéraire à travers la structure thématique préétablie: index des auteurs d’articles, index des revues dépouillées et index des années. La transparence du protocole de dépouillement demeure manifeste par l’insertion des «précisions méthodologiques», ainsi que d’une liste des revues examinées et une autre de celles laissées de côté ou qui n’ont pas paru. Reste à espérer que la pièce manquante à cet édifice bibliographique trouve de nouveaux promoteurs et que l’oeuvre elle-même, quoiqu’incomplète, féconde de nouvelles recherches, notamment, sur les rapports dialectiques entre le livre et sa réception lettrée.


This compilation is the work of a research team which includes Karen E.M. Smith, Frank Fox, Ilga Leja, Bertrum MacDonald, and the compiler. This union list contains 2,223 records from ten repositories in Nova Scotia and includes books, pamphlets and some manuscripts from the fifteenth century to 1700. The listing is arranged chronologically and gives a basic bibliographical description for each work including format, pagination, height measurement, language and location with major imperfections noted. Some entries contain references to specialized bibliographies (Goff, Wing, etc.). Since descriptions were received from many libraries and not all were verified book in hand, this leads to some inconsistencies. Although this publication is a commendable effort towards making these works known to researchers, the lack of cross-references for books bound together and the absence of indexes make this union list somewhat difficult to access.