
The long awaited and greatly needed descriptive bibliography of Tennessee Williams's writings has appeared. The fifty-seven titles in 'Separate Publications' take up half the volume. Some unexpected items appear in this section: a mimeographed autobiography and two interviews, as well as a letter and a broadside. Given the mysteries that have surrounded so many of Williams's publications, these inclusions are more than justified. The rest of the bibliography likewise identifies a wide array of Williams materials. There are extensive lists of interviews, blurbs, published works set to music, sound recordings, and an extraordinary number of translations into thirty-six languages.

Crandell worked with a number of first-rate collectors and researched in widely scattered libraries. His list of separate publications is undoubtedly exhaustive, and that of Williams's first appearances in magazines and books is probably complete. As Crandell acknowledges, additions to other sections will continue to appear (I noticed, for example, a sound recording listed by the Library of Congress that is missing). He includes only those secondary works that quote Williams for the first time, wisely forgoes trying to list Williams's paintings, and pays only the most cursory attention to play productions. Despite some shortcomings that I must point out, the entire bibliography sets a new standard for scholars and collectors because of its original contributions to our understanding of Williams's publication record.

For first American and British editions the title page, the copyright page, and the dust jacket or — in the case of Dramatists Play Service first editions — the cover have been reproduced. The accompanying text provides a full description of the edition's measurements, pagination, contents, typography, paper stock, binding, colours, publisher, printer, number of copies printed, date of publication, and location of the copies that the bibliographer examined. For later editions and printings, including all Canadian editions, more summary information is given, emphasizing distinguishing marks, dates, and number of copies printed.

Crandell seems inconsistent in his distinctions between 'edition' and 'printing'. For example, the 'Third printing' of *In the Winter of Cities* would seem, to me, to be a new edition, adding as it does new poems; the 'Second printing' of *Suddenly Last Summer* cut several passages from the first edition; and *Garden District* was the first British edition of *Suddenly Last Summer* (together with a one-act play never before published in Great Britain), not a collected edition as it is here labelled (and consequently deprived of reproductions of its title page and dust jacket). On the other hand, the revised New Directions version of *A Streetcar Named Desire* is correctly labelled 'Second American edition,' and interim printings are so labelled.

A special problem is posed by volumes 5 and 7 of *The Theatre of Tennessee Williams*: given that two of the four plays in volume 5 were substantively revised and that new plays appeared in volume 7, both could well be granted the status
of 'editions' rather than 'collected editions.' Short story collections, including the British *Three Players of a Summer Game*, are accorded full status as 'separate publications.' One could also wish that *Five Young American Poets, Film Scripts One* (in which the script for *Streetcar* appeared), and the *Pharos* edition of *Battle of Angels* had been given complete bibliographical treatment.

For scholars who wish to follow Williams's many revisions of his texts, a more serious problem is posed by Crandell's decision not to check out thoroughly substantive differences between texts. One can only sympathize with his statement: 'To list each of these changes is beyond the scope of this bibliography if the objective is to publish it while it may still be useful to Williams scholars' (p. xvii). I have been wrestling with the many variations in Williams's plays and stories for more than thirty years, and I am still being surprised by yet another variant that I had missed in a 'printing.'

Still, a surprising number of errors occur in the textual and reprint notes. For example, Crandell misses several changes in British editions of *A Streetcar Named Desire* (particularly in Blanche's scene with the newspaper boy) and four pages added to the end of Chapter 10 of the British paperback edition of *Memoirs*, as well as substantive changes in 'Two on a Party' from its publication in *Panorama* to its appearance in *Hard Candy*. The *Esquire* publications of *Period of Adjustment* and *The Night of the Iguana* were actually earlier versions, not 'reprints.' The 1975 version of *Cat on a Hot Tin Roof* uses the original third act as its basis, not the Broadway version as Crandell states (p. 137).

And he is simply wrong when he writes about the Dramatists Play Service editions that 'Changes in these editions are most often to stage directions, with the dialogue following that of earlier published editions of the play' (p. xviii). Dramatists Play Service editions include major revisions in the dialogue of thirteen of the plays; often these revisions markedly improve the play's quality: I would cite *Battle of Angels* and *Period of Adjustment* in particular. Perhaps because of comments like Crandell's, critics have too often turned to the more accessible *New Directions* texts and ignored Williams's final thoughts about a work.

The Dramatists Play Service edition of *The Glass Menagerie*, however, is a special case. I have yet to see a good explanation of the text's provenance. But reference to it clears up the origin of most of the '1,100 substantive' revisions (p. 12) that Crandell found between the first American (Random House) and first British (John Lehmann) editions; many (though not all) of these changes appeared in the Dramatists Play Service edition earlier the same year. The fact that later British editions of the play (published by Secker & Warburg) reverted to the Random House text suggests that Williams was uncomfortable with the Dramatists Play Service version. But it would be interesting to know if, in fact, the case was simply one of the some problem with publishers' agreements.

Now that Williams scholarship can resume (following the death of a non-supportive trustee of the Williams estate), new editions of plays and letters have already appeared or are planned. Consequently, a new edition of or a supplement to Crandell's bibliography will be called for soon; it can add to the information that he has made available and correct those mistakes that crept into the work.
Meanwhile, despite the fact that the steep price will make the volume available to students only in large university libraries, we can be grateful for the plentitude and the usefulness of the information that the bibliography does provide us.

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The first edition of *Type Foundries of America and Their Catalogs* was published in 1975 in an edition of 500 copies. It had been compiled by Maurice Annenberg, the proprietor of a major printing company in Baltimore and an enthusiastic student of the history of his craft. Annenberg collected and read everything he could about printing — manuals of instruction, histories, trade journals, and type specimen books — and shared his knowledge in three publications: *Advertising 3000 BC — 1900 AD* (1959); *Type Foundries of America* (1975); and *A Typographical Journey through the Inland Printer* (1977).

It was Annenberg's experience in assembling his collection of type specimen books that led to the compilation of this work. He had used as a guide Ralph Green's *Check List of American 19th Century Type Specimen Books* (1951) which he found to have many omissions and inconsistencies. He gleaned additional information from Lawrence Romaine's *A Guide to American Trade Catalogs, 1744-1900* (1960) and from Henry L. Bullen's 1934 and 1936 catalogues of type specimen duplicates for sale by the library of the American Type Founders Company. With these as his base, Annenberg set out to correct and augment Green's list by surveying various libraries and private collectors believed to have collections of type specimen books. The task took over three years and resulted in a tabulation of some 650 specimen books from sixty-nine foundries which were held in thirty-seven institutional and private collections.

Annenberg's criteria for inclusion were: [a] case-bound books only — no pamphlets, except for early ones, and no showings of individual type families; [b] foundry types only — no wood type or Monotype; and [c] books issued by foundries only — no agencies. The cut-off date was 1945, the year of American Type Founders Company's last case-bound specimen. Annenberg provided historical accounts of the foundries and illustrated the whole with reproductions from the specimen books themselves, the *Inland Printer*, and other sources.

When the first edition appeared, there were some criticisms of Annenberg's bibliographical descriptions, lack of numbering system, and lack of annotations for the historical accounts. Nonetheless, his work was a vast improvement upon its predecessors and quickly became an essential reference resource for those