One aspect of the dictionary entries that is especially helpful is the inclusion of artists' theories on illustration. Another is the fine attention paid to each artist's method(s) of illustration, and their preferred medium. The connections between schools and styles of illustration, as well as those between individual artists, the emphasis on the importance of publishers in the production of illustrated books, and the balancing of a comprehensive scope with a meticulous attention to detail make Horne's Dictionary an invaluable reference source that builds on, but extends, previous work such as Brigid Peppin and Lucy Micklethwait's Dictionary of British Book Illustrators: The Twentieth Century (London: John Murray, 1983). To facilitate such connections, it would have been helpful to have an index which would enable the reader to search cross-references in such fields as influence, school, medium, publishers, book titles, and the like.

In such a compendious work, it is inevitable that there will be a few errors, but The Dictionary of 20th Century Book Illustrators has been meticulously edited, and is remarkably free of these in its 456 pages. Two minor errors include an inaccurate birth date for Noel Rooke (1981 rather than 1881) and an incorrect title for Annabel Kidston's illustration for Matthew Arnold's 'The Forsaken Mermaid' [sic] [p. 277]. As Kidston's full-frontal illustration of the title figure makes patently clear even without recourse to Arnold's poem, the sea-creature in question is a Merman, not a Mermaid. Errors of a more serious nature include those few entries where one wishes that Horne's impressive scholarly sleuthing could have probed a little farther into original sources. For example, the entry on Florence Harrison refers the reader to Houfe for information, despite the fact that the flourishing dates given (1877–1925) are from Peppin rather than Houfe, who gives Harrison's active dates as 1887–1914. In fact, Harrison illustrated for Blackies into the thirties, her last known work being an illustrated version of Jean Ingelow's Mopsa the Fairy, retold by Dorothy King (Blackie and Son 1932).

Despite such occasional lapses, Alan Horne's compendious The Dictionary of 20th Century British Book Illustrators is a splendid reference book whose lavish production, detailed information, and critical framework provide source material that scholars and collectors will return to again and again as they work in the burgeoning field of the illustrated book.

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Bertrand Russell (1872–1970) is difficult to categorize. Look him up in a dictionary of philosophy and you'll see him described as one of the great, maybe even
the greatest of twentieth century philosophers and liberal thinkers. Read about
the roots of the Bloomsbury Group, and you'll see him described as the most
famous of the Cambridge Apostles, a beacon of liberalism and leftism, an inspiration
to the Group, and yet he said he detested Bloomsbury: 'They are a rotten
crew.' Russell was a reformer, a moralist, a mathematician, an agnostic, an educator,
a political theorist, a pacifist, a great writer on the whole range of subjects. He
campaigned for women's suffrage just after the turn of the century. He was
imprisoned for his pacifist writings during the First World War. His academic
appointments included teaching at Chicago, UCLA, Harvard, and Cambridge. He
was a prolific BBC radio broadcaster from the mid-1940s. He won a Nobel prize
for literature in 1950. From the late 1950s until his death, he was a familiar face
on British television. He lead rallies in the Campaign for Nuclear Disarmament,
supporting the Direct Action Committee, the Aldermaston marches, and regularly speaking in Trafalgar Square.

Scholars have long needed a comprehensive Russell bibliography. Werner Mar-
tin's 1981 inaccurate, confusing effort served only to highlight that need and to illustrate some of the problems involved in bibliographical work on this scale. Blackwell and Ruja's Bibliography is, by contrast, a fine work of scholarship, a
good descriptive bibliography. It goes on and on being good and descriptive
through two volumes and 1,200 pages, supplemented by a third volume, 300 pages
of indices. It's impossible not to admire the meticulous descriptive work that has
clearly so painstakingly gone into it over a period of more than thirty years, from
before Russell's death, when he was still publishing. From my local checking I
can confirm the scrupulousness of the descriptions. This is a collaborative effort
by a team [assistance from Bernd Frohmann, John G. Slater, and Sheila Turcon]
with a range of expertise, from knowledge of Russell, to knowledge of his pub-
lications, to familiarity with the archives, to bibliography.

The organization of volumes I and II is at first somewhat confusing to navigate:
sections A, AA, B, G, H, and L appear in Volume I; sections C, D, E, F, Gg, Hh, J,
K, M, and S in Volume II. The bibliography is divided into these sixteen sections,
plus the indices. Volume I is devoted to 'publications of Russell's thoughts in a
separate form.' More than half of Volume I is devoted to section A, Books, Pam-
phlets and Leaflets — 163 items — with full bibliographical descriptions of editions
and subsequent 'impressions,' not reissues. Typically, the authors give collation,
contents, binding, sometimes a note on paper, notes on archival holdings, pub-
lication dates and print runs, and a couple of locations for copies. Principia
Mathematica is probably the best known of Russell's books — he wrote it in collaboration with Alfred North Whitehead. Perhaps surprisingly, there were
only two editions, 1910–1913, and then an expanded edition, 1925–1927, and then
an abridged edition in 1962. The publishers have been generous, perhaps over-
generous, in the space they have allowed the authors, so that quite often there
are blow-by-blow accounts of the numbering of paperback edition pages, as
though a user might possibly be confused if not given such a detailed description
Section B lists 226 Contributions to Books. Russell contributed to the Tenth Edi-
tion of the Encyclopaedia Britannica in 1902, and in 1964 he wrote the title essay
for *War and Atrocity in Vietnam* — such was his range. Section G, Original Blurbs, is particularly attractive. The authors list sixty-one blurbs — Russell called them puffs — for other people's books. Best of all, the authors include the text of the blurbs. There is the note he wrote for the jacket of the first edition of George Orwell's *Nineteen Eighty-Four*, although the authors fail to note that there are two states of the first edition dust jacket, one red, another green. Section H is similar, though here the quotations are in the books, in the text, and where they are not too long they are sometimes quoted. The authors list 329, though you cannot help but feel that tracking down every original Russell quotation must be impossible. Hence the value of the blank pages at the end of every section: room for readers to add their own notes and further examples. Section L is Minor Anthologies, chiefly in foreign languages.

Volume II describes 'the publications that appeared as part of a regular series or, to put it slightly differently, of a larger bibliographical whole,' whatever that may mean. In practice it refers to contributions to periodicals, Section C, Articles, Reviews, Statements, Letters to the Editor, and Approved Interviews. They are nicely numbered. With nearly 3,550 items, a straight numerical sequence, while statistically interesting, would be less accessible, more difficult to search, and perhaps, therefore, less useful than the system the authors have chosen. It is chronological, numbered year by year, with as many as forty or fifty items within the annual numbered sequences by the 1920s, and seventy-three as early as 1917, ninety-four in 1933, and ninety-nine in 1963. It's a straightforward enumeration, though with notes on manuscripts, republication, and translations. Section D is reports of Russell's speeches, addresses, lectures, and debates — cases where there is no surviving transcript — and the authors have chosen only to record accounts where Russell's words appear in quotation marks. In other words, reported speeches don't qualify for inclusion. The rest of Volume II is a miscellaneous collection of interviews, multiple-signatory publications, further sections of original blurbs and quotations, these in serials, extracts in sale catalogues, and commercially available audio recordings and films. The final section, S, is spurious publications — items falsely attributed to Russell, writings concocted under his name and even two posthumous 'spirit' communications. Of course, as the authors note, they too may have created spurious publications by wrongly attributing items to Russell on the basis of internal evidence, always dangerous bibliographical ground: but at least they note the instances.

There are a few minor errors: the University of Cambridge referred to as Cambridge University, careless proof-reading — Virginia for Virginia, the somewhat arbitrary decision to give all pre-decimalization sterling prices in shillings, and even at one point in pence: 36d. Some of the typos and other errors in Volume I are corrected in the Errata and Corrigenda, although they are confusing, located at the start of Volume II, a strange decision given the fact that the three volumes were published simultaneously. I therefore turned to the start of Volume III in search of Volume II errata, but unsuccessfully.

The authors include as a preface Russell's speech, 'The Use of Books.' It is a lighthearted, after lunch, unpublished affair, though not without a serious, important message on the possible decline of books, a 'dying phase of culture.' Russell
notes that 'the most indubitably useful books are those most devoid of literary merit; for example, railway timetables and the telephone book.' Bibliographies like this one would presumably also fit Russell's definition, because the authors go no further than description. Their introduction begins, 'A bibliography is an organised description of as many of its subjects publications as can be known to exist.' This is not an analytical bibliography. It makes no attempt to place Russell's work in the context of his life — there is no chronology and hence no marker in the bibliography that after 1970 Russell did not have a hand or say in what went into print under his name. They make no attempt to trace the origins of the texts, how they came into being, the stages of their production, their reception, revision, how much Russell earned from them. I wanted to know about Russell's relationship with his publishers — Longmans, Allen and Unwin, Cambridge University Press, Clarendon, Kegan Paul, the Hogarth Press and a dozen or more smaller publishers. Did he have an agent? Was he under contract to produce a certain number of books in a particular time? Were any of the books commissioned? What were his earnings? If books were revised for subsequent editions, what was the nature of the revisions? Did Russell have ideas about revisions and additions which perhaps didn't reach publication stage? A purely descriptive bibliography like this leaves many unanswered questions. And yet they are issues to which the authors gesture, not least in their choice of illustrations. For example, in Volume I there is a nice illustration of an errata page of a proof copy of Principia Mathematica, with Russell's hand corrections in the margin, and yet there is nothing more than a cross-reference to this illustration in the book entry. Again, there is an illustration of an addition in Russell's hand to the Foreword of Political Ideals (1916), and, in the descriptions, a note that the addition was included in a second impression — but why? So, useful as this bibliography undoubtedly is, it is fleshless.

Russell said that 'Three passions, simple but overwhelmingly strong, have governed my life: the longing for love, the search for knowledge, and unbearable pity for the suffering of mankind.' I suppose that even in a three-volume bibliography it is fair enough that the authors should all but ignore the first, although Russell's letters, and not least his letters to women he loved, are among his most poignant and beautiful writings; and, again, I would argue that a writer's writing life cannot be isolated from his personal life, especially in the case of a man like Russell, whose orphaned childhood, loneliness, marriages, and passionate affairs so influenced the course of what he did and thought throughout his life. But of more serious concern perhaps is the fact that the authors have chosen to exclude a body of documentary evidence on the work that occupied much of Russell's time in the last decade or so of his life, his not always popular campaigns against nuclear weapons, his pacifism, his fears for the future of mankind. Of course, the published books and articles are listed in the bibliography, but his broadcasts are not — unless they were printed up in publications like The Listener — and yet it was through broadcasts that Russell increasingly reached the public, and a broad public at that, most of whom undoubtedly didn't read his published books and articles. Russell himself draws attention to the importance of the broadcast media in his autobiography, and in 'The Use of Books' he says: 'The radio and cinema
between them take up a great deal of time that would formerly have been spent in reading. True, these media are fugitive, but no one nowadays has any wish to write for posterity. . . If you broadcast, you may reach five million people. If you write a book, even a very successful one, you are not likely to reach more than a hundred thousand.'

Russell was a prolific broadcaster, and he recognised the importance of, dare I use the expression, publishing his views in this way. The authors of this bibliography do not account for their decision to omit broadcasts. The BBC Sound Archives contain recordings of broadcasts beyond the few commercial tapes and films the authors list. And the Written Archives have accounts of magazine programmes, talks, interviews, panel discussions, and question shows, down to the detail of editors, producers, length, times, rehearsals, recordings, repeats, and overseas broadcasts. Their omission from this bibliography draws attention to the definition of a 'text.' The authors here take it to mean only printed material, and in the case of printed films and tapes, only those commercially available to the public: a narrow and, in Russell's case, distorting decision. Given that the object of this bibliography must be almost exclusively scholarly, to assist scholars working on Russell to locate and identify materials useful for further scholarly research and writing, the decision not to include broadcasts seems unforgivably arbitrary.

Similarly glaring is the absence of a section on the location of materials. Granted, there are notes on individual manuscript and other archival materials throughout the bibliography, and in Volume III an index to files cited in the Bertrand Russell Archives at McMaster University. But, as the list of location symbols, itself incomplete, makes clear, there are dozens of repositories.

I have to admit that I am unhappy with a bibliography that costs £250, particularly when I suspect that more than a little has gone into the extravagant gilt edges, the gilt stamping, the protective covers, the slip case in which the set comes, even if the justification is that the bibliography is part of the collected edition of Russell's works. It's a bibliography so expensive that review copies are not available — mine was only on loan. A bibliography that isn't available can't be widely reviewed. Without reviews, its market will be even smaller than its price already dictates at a time when acquisitions librarians work on the tightest of budgets. Perhaps it even raises the issue of just who wants or needs a Russell bibliography. It's tempting to see Russell himself foreseeing the publication of this bibliography, again quoting from 'The Use of Books,' 'The world changes so fast that it seems useless to hope that one could say anything which would still seem relevant ten years hence. I suppose there will still be books for people who are interested in some rare specialty.'

Of course, one way of dealing with rapid change, quickly and easily updating texts, is electronic publishing: CD-ROMs, on-line publishing, electronic texts on the World Wide Web. With that in mind, I searched for Russell on the Web, and found the McMaster University Russell Archives home-page [URL available at http://www.mcmaster.ca/russdocs/russell.htm]: an interesting Web site, not least because it contains Russell texts, quotations, Russell's last essay, even the skeletal outline of this bibliography, and indeed much of the background material
sometimes found in bibliographies which are publishing histories rather than merely descriptive accounts. How long will it be before bibliographers begin to take such publications seriously and include them in book-form bibliographies? Of course, it brings into question the whole issue of the state of the text, its reliability, its accessibility — issues which may have been at the root of Blackwell and Ruja’s decision not to include broadcasts. But if, as Russell suggested in ‘The Use of Books,’ ‘books represent a dying phase of culture’ then bibliographers must look to be more flexible, less exclusive.

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