
Founded in Toronto in 1921 under the name Trade Composition Company and renamed in 1927, Cooper & Beatty, Limited in its early years operated chiefly as a trade typesetting company. By 1937 the company carried and advertised more than 100 typefaces from the Monotype Corporation. After the Second World War, Cooper & Beatty flourished in the field of typographic design and engaged notable craftsmen such as Allan Fleming. The company also pioneered the introduction of photocomposition into Canada, and, to a limited extent, offered educational programmes, its most prominent teacher being Carl Dair who designed Cartier type, the first Canadian typeface. From the 1950s until the advent of desk-top publishing in the mid-1980s, an era that coincided with a renaissance in book and periodical publishing, the company undertook a vast number of commissions in the graphic arts. In 1986 the firm was sold to the Jannock Corporation.

The Thomas Fisher Rare Book Library acquired the Cooper & Beatty archives in 1992. Oddly enough, the compilers of this exhibition catalogue impart no information at all on the company’s archives. Nevertheless, from the point of view of design, this catalogue is quite stupendous — the purple paper covers with the Cooper & Beatty logo in gold, the flecked paper stock, and the contrasting illustrations. The accompanying text is succinct and informative. Following the introduction are sections on the company’s type specimen books, advertisements, mailers, keepsakes, examples of typography undertaken for clients, and Dair’s contribution. The concluding section of the catalogue is a list of the items exhibited.


This exhibition catalogue, written by Robin Healey, selector for Italian studies in the Collection Development Department at the University of Toronto Library, is a guide to a splendid exhibition at the Thomas Fisher Rare Book Library. The exhibition focuses on major Italian authors, their works in original Italian editions and translations into English, from the fifteenth century to the 1990s.
Several of the authors represented, including Cavalcanti, Dante, Petrarch, Boccaccio, and Saint Catherine of Siena, wrote prior to the invention of movable type.

In his introduction Healey rightly points out that ‘the history of Italian literature is the history of cities and regions, and of innovation, flowering and decline’ (p. 9). Italy as a nation was not a political reality until the 1860s, although the movement toward national unification provides a backdrop to the writings of a number of nineteenth-century Italian authors. Themes from Italian literature were borrowed by Chaucer, Shakespeare, Sidney, and other English writers. Scholars in exile from the Italian peninsula promulgated their native literature, and the art of translation into English grew slowly in the eighteenth century. Amateur translators gave way to professional scholars, who, in turn, were supplanted by professional translators. In today’s market Italian poetry and plays are translated by university-based scholars, and are published by small or university presses. In contrast large-scale commercial publishers control the rights to established novelists such as Umberto Eco and Italo Calvino.

Designed by Veronica Fisher, who has brought an aesthetic eye to many of the Fisher Library’s previous award-winning exhibition catalogues, Healey’s catalogue is deftly presented and nicely illustrated. Descriptions of the exhibited works appear in red type, and are followed in black type by critical discussions of individual writers. Healey’s commentaries are erudite, interesting, and lively. He intends to prepare a bibliography of English-language editions of twentieth-century Italian writers to be published by the University of Toronto Press. If this catalogue is any indication of Healey’s scholarly ability, then his forthcoming bibliography should be a worthy successor to N.C. Shields’s *Italian Translations in America* (1931).


In comparison to more glamorous publishing ventures in the book trade, textbooks have traditionally been regarded as necessary, profitable, but ultimately uninteresting. According to the colour flyer for this catalogue, however, ‘textbooks touch all our lives. And behind every textbook is an author with a passion for research and teaching.’ When the University of Alberta recently surveyed its faculty about the textbooks that they had written, more than 400 titles were reported. This attractive catalogue highlights the ones that were selected for exhibition. The catalogue consists of colour photographs of each textbook and their respective authors along with explanatory comments from the authors.

It is easy to be cynical about catalogues of this kind since they are intended as promotional vehicles for their institutions. The underlying message for govern-
ment and the public is that the University of Alberta is doing a good job with its resources and that it deserves to be supported financially. Yet why shouldn’t universities publicize the fact that they are fulfilling their mandate? Reading the comments of the authors of these textbooks, one gets a sense of the genuine commitment that each author has made. One also learns about the importance of each work and its contribution to society, knowledge, and the education of students. Many of these textbooks have become bestsellers. Robert de Frece’s series *Share the Music, Books 1–6*, for example, is a ‘multi-media suite of books, compact disks, and tapes,’ featuring songs in more than sixty languages — the series enjoyed $12.5 million U.S. in sales in its first year. The University of Alberta — and certainly all other Canadian universities that value excellence in research — should indeed be proud of the authors of their textbooks and their accomplishments.


*Box of Delights* marks the opening of the new quarters for The Osborne Collection of Early Children’s Books and the Lillian H. Smith and Canadiana Collections. It highlights 174 children’s books, manuscripts, letters, drawings, and ephemera that are grouped together under ten overlapping categories. The categories have intriguing titles — ‘Train Up a Child in a Way He Should Go,’ ‘Trade & Plumb-Cake for Ever, Huzza!’ and ‘Coming Soon to a Theatre Near You’ — and are prefaced by informative commentaries. The entries are annotated and arranged chronologically within the categories.

The Osborne Collection and its cognate collections are the jewel of the Toronto Public Library. The comprehensive catalogues to these collections were published in 1958 and 1975 under the direction of Judith St. John. In the interim these collections have not sat idle. They have been viewed and appreciated by thousands of children and adults. The original collections have been enriched by a number of notable gifts and acquisitions. Several are described in this exhibition catalogue: item 34 *The Imperial Battledoar* (ca. 1795); item 45 *A History of Flowers* (1801); item 119 *Anne of Green Gables* (1908); and item 171 *The Juvenile Review* (1817). The selection for *Box of Delights* has been made intelligently and imaginatively. The reader really gets a full flavour of the richness that Osborne has to offer from the fourteenth century to the contemporary era — *Aesop’s Fables, Pinocchio, Little Women, Mary Poppins*, and so on. These items and the many others evoke the innocence, the exuberance, and the wonder of childhood. The staff and Friends of Osborne are to be congratulated for mounting a superb exhibition and for producing an absorbing and beautifully illustrated catalogue.

This book is a tribute to the accomplished eighteenth-century publisher, John Newbery (1713–1767), best known for his publication of children's literature—A Little Pretty Pocket-Book (1744), the Lilliputian Magazine (1751–2), The Renowned History of Little Goody Two-Shoes (1765), and other imprints. Newbery espoused John Locke's educational outlook that instruction should be combined with amusement in such a way that children could be 'cozened into a knowledge of their letters, be taught to read, without perceiving it to be anything but a sport, and play themselves into that which others are whipped for' (Locke, quoted at p. 2). When one considers the drab works of moral exhortation that passed as children's books prior to Newbery's time, this was certainly a refreshing point of view.

John Rowe Townsend, an author of more than twenty books for children and young adults, has gathered together previously published material on Newbery: an edited version of the first six chapters from Charles Welsh's biography A Bookseller of the Last Century (1885); and essays by Samuel Johnson and George Coleman. In addition, Townsend has written a comprehensive introduction and a chapter entitled 'Sidelights' [on Newbery's ancestors, the Reading Mercury, the publication of his books in America, and the inheritors of his bookselling and other business endeavours]. Also included are a brief checklist of Newbery's children's books and a list of the John Newbery Medal winners [awarded by annually by the American Library Association] from 1922 to 1994.

Drawing upon sources such as Sydney Roscoe's John Newbery and His Successors, 1740–1814: A Bibliography (1973), Townsend ably comments on all aspects of Newbery's life such as his relationship with the various members of his family, his interaction with his contemporaries [e.g. the publication of Oliver Goldsmith's The Vicar of Wakefield], his authorial role in the children's books issued under his own imprint, and his selling of Dr. James's Powder. Townsend suggests that a new critical biography of Newbery is called for, but in the meantime this composite study will be a valuable contribution to Newbery's life and times and the emergence of children's literature.


La Chaire pour le développement de la recherche sur la culture d'expression française en Amérique du Nord [CEFAN] de l'Université Laval ne pouvait mieux amorcer son cycle de conférences publiques. En confiant la parole à Fernand Dumont, elle se donnait des assises solides où le partage du savoir cohabite aisément avec la rigueur de la réflexion intellectuelle. Devenu un essai de petit
format, mais d’agréable facture — à l’instar des leçons inaugurales du Collège de France publiées par Gallimard — L’avenir de la mémoire prolonge l’écho de cette première conférence. Dans cet ouvrage, le penseur s’inquiète. La culture étant un héritage, son avenir passe donc par celui de la mémoire. Mais que faire si cette dernière, en tant que conscience historique, est en crise? Voilà le drame collectif auquel il s’attarde. Devant une culture contemporaine menacée de perdre la mémoire, rendant de ce fait nos sociétés vulnérables devant l’avenir, F. Dumont entreprend d’abord une genèse de ce phénomène. Ainsi, il montre comment, à la faveur du processus d’industrialisation amorcé au xixe siècle, la déroute accélérée des coutumes et de la tradition qui les légitimait a ouvert la voie à un nouveau travail sur la mémoire, celui de l’historien. Chargé de prolonger «la mémoire vive par la mémoire de papier», ce dernier prend valeur d’exemple du destin de cette mémoire puisque son dédoublement [caractérisé par l’«objectivation de la vie collective et le report à la subjectivité de l’acteur historique»] est représentatif de la façon contemporaine de «vivre l’histoire» et d’en faire mémoire. Après ce regard sur le délitément des coutumes et de la tradition, le développement du savoir historique et la responsabilité sociale de l’historien — porteur d’une «figure nouvelle de la tradition» — F. Dumont termine son «esquisse» intellectuelle sur les deux principales tâches [pédagogique et politique] qu’appelle le chantier de la mémoire. Un air d’humanisme et de démocratie fleure alors. Plus que jamais l’auteur manifeste dans ces dernières pages sa préoccupation de voir le «pouvoir anonyme» succéder à la «mort des coutumes» et remplacer «les citoyens dans la responsabilité de conférer un sens à l’histoire». Ainsi de conclure sur cette mise en garde: «se préoccuper de l’avenir de la mémoire n’est pas un divertissement d’esthète ou d’intellectuel nostalgique mais la volonté de garantir l’avenir de la liberté». Bijou de rhétorique, cet essai lapidaire interpelle. La pensée de F. Dumont est nourricière, ce petit livre vaut d’être lu et relu tant les enjeux qu’il soulève sont majeurs.


Ces actes sont nés de la volonté de créer un forum de réflexion qui puisse pallier aux initiatives restées jusque-là isolées. Ils sont le fruit des travaux de membres de l’Association Internationale de Bibliologie (AIB) rassemblés au sein d’un groupe de recherche chargé spécifiquement de l’observation permanente, courante et rétrospective, des transformations qui affectent la communication écrite là où un système libéral se substitue à un système communiste. La démarche du groupe s’inscrit dans cette branche de la bibliologie que R. Estivals nomme la bibliologie politique. Autrement dit, il s’agit de ce secteur qui se préoccupe d’«établir les
liens existant entre le système idéologique d'un pouvoir dominant et ses manifestations dans l'organisation et l'orientation des éléments du système de communication écrite, à travers une méthode de modélisation. Le modèle ici utilisé est le «modèle bibliologique de transition» qui postule qu'en période de transition politique, souvent de courte durée, les structures de l'organisation du livre et de l'écrit subissent de profondes mutations. Les pays d'Europe centrale et balkanique offrent en ce sens un laboratoire privilégié puisqu'ils permettent l'observation directe des mécanismes de changement des modèles bibliologiques, contrairement à la France révolutionnaire, par exemple. Le recueil compte onze textes. Six d'entre eux s'attardent spécifiquement à la situation bulgare, hongroise et tchèque, offrant un regard de l'intérieur sur le status de l'écrivain, le marché du livre et les nouvelles maisons d'éditions, de même que sur les bibliothèques, les politiques gouvernementales et le développement de la télématic. Pour alimenter une analyse comparatiste, trois articles sur les orientations actuelles en France dans les secteurs de l'édition, des bibliothèques et des nouvelles technologies sont placés en regard. Ils font notamment ressortir les trajectoires différentes entre l'ouest et le centre de l'Europe. À la concentration et l'informatisation de la production écrite enregistrées d'un côté répondent une explosion et une atomisation, de l'autre. L'ensemble de ces contributions scientifiques est encadré par deux textes de R. Estivals: le premier offrant une synthèse des travaux présentés isolément lors des colloques internationaux de l'AIB, entre 1985 et 1993, ainsi que les grandes lignes de la problématique du groupe de recherche; le second tirant à grands traits les principaux apports de la rencontre scientifique et les nouvelles avenues à explorer.


With the exception of the major auction houses, Kenneth W. Rendell is perhaps the world's foremost antiquarian dealer in manuscripts. He has issued catalogues of historical documents since 1960, has appraised collections and archives for institutions such as the Library of Congress, the National Archives of Canada, and the FBI, has spoken to scholarly organizations, and has been used as an expert consultant in cases such as the forged Hitler diaries.

In 1994 the University of Oklahoma Press published Rendell's *Forging History: The Detection of Fake Letters and Documents.* Writing in *PBSA* [90, March 1996: 104–8], Tom Davis complained that Rendell was neither a forensic scientist nor a paleographer and that his account was marred by factual errors, poor methodology, and bad writing. *History Comes to Life* has a chapter on the detection of forgeries. However, the book's intended audience is the institutional and private collector who wish to know how to collect historical documents, where they can be found and purchased, how prices are determined, and how to preserve and
maintain documents in their original state. These questions are addressed in 'The World of Historical Letters and Documents,' the first part of History Comes to Life. The second part, 'Areas of Collecting,' consists of analysis and discussion of collecting areas (arts and letters, science, religion, etc.) enhanced by illustrations of manuscript fragments and autographs. The book concludes with a comprehensive checklist of representative literature.

This is a well-written book filled with good advice and many facsimiles. It nicely conveys the sentiment that historical documents are infused with significance, quite apart from their market value. There have been other similar books on this subject — Charles Hamilton's Collecting Autographs and Manuscripts (1961), Jerry E. Patterson's Autographs: A Collector's Guide (1973) and Ray Rawlins's The Guinness Book of Autographs (1977), for example. Rendell himself co-edited Autographs and Manuscripts, a Collector's Manual, sponsored by the Manuscript Society and published by Scribner in 1978. History Comes to Life is understandably selective in its discussion of the importance or rarity of manuscript material of authors and world figures. Much of the book focuses on Americana. Still this is an interesting and useful book. One sour note is the preface in which Rendell surveys his accomplishments as an antiquarian dealer, including photographs of his establishments and show rooms in New York, South Natick, Massachusetts, and Beverly Hills. This is obviously a testament to the author's success as a business man, but in the context of a publication by a university press, it is indulgent and self-serving.


To the outsider book collecting is just another hobby, no different than any other. To the aficionado, however, book collecting is a consuming passion, and the act of possession is only surpassed by the endless quest for books. Nicholas Basbanes's sweeping survey is captivating and engaging. It begins and ends by focusing on the recent disturbing case of Stephen Carrie Blumberg, who stole 23,600 rare books and manuscripts from 268 libraries in forty-five states, the District of Columbia, and two Canadian provinces. Eccentric but knowledgeable, Blumberg apparently did not plunder books for financial gain. At one point in his conversations with Basbanes, Blumberg began '... talking about Canadian imprints, and the title of a certain bibliography had escaped him. 'Damn,' he said, 'if we could go through my books, I'd show it to you. It'll come to me' [italics inserted, p. 491].

Basbanes's stirring account is journalism at its best. Based primarily on secondary literature and visits to major libraries, part I is a history of book collecting prior to the present era — from the Roman Empire to the American golden age of book collecting, the latter having ended with the stock market crash in 1929.
Collectors such as Lessing J. Rosenwald, Thomas W. Streeter, H. Bradley Martin, and Estelle Doheny may have been chastened by the onslaught of the Depression, but they continued to build their collections with growing confidence. It is particularly in part II, which examines the quirky habits of contemporary collectors and employs first-hand interviews so effectively, that Basbane's narrative really picks up speed. The reader is treated to intimate portraits of collectors and 'wheeler-dealers' such as Haven O'More, William H. Scheide, Leonard Baskin, Louis Szathmary, and Harry Ransom. Under Basbane's skillful handling, book collecting is shown to be a powerful force, and in some instances, more demanding upon the self than sex or hunger. The stunning dust jacket of Basbane's book has been designed by Raquel Jaramillo; on the front panel of the jacket is a reproduction of Albrecht Dürer's 'The Book-Fool,' and on the back panel G.P. Harsdörfer's engraving, 'The Librarian.'


As in other disciplines, there is a recognized, distinct vocabulary employed by antiquarian booksellers and collectors with respect to the printing, illustration, binding, publishing, physical condition, and description of books. For some years now, *ABC for Book Collectors* (7th ed., 1995) and *Glaister’s Glossary of the Book* (2nd ed., 1979; reissued in 1996 by Oak Knoll Press under the title, *Encyclopedia of the Book*) have been the two standard dictionaries in the field, although related and similar tools have also appeared such as Margaret Haller's *The Book Collector's Fact Book* (1976) and Grant Uden's *Understanding Book-Collecting* (1982).

The compilers of *Antiquarian Books* are quite aware of the existence of these other guides, but they contend that '... changing trends and usages often call for new appraisal' (p. vii). This companion contains approximately 400 short entries, supplemented by more than two dozen essays on a range of fascinating topics (Anthony Rota's 'Bookselling in a Changing World,' Peter Miller's 'Art and Architecture,' and so on). In addition, there is a selective checklist of author bibliographies and four appendices: Latin and foreign place-names; a brief explanation of Roman numerals; an 'illustrative' table of the spread of printing [but without illustrations]; and a list of book trade directories. One could quarrel with the inclusions and exclusions in this companion and with its English prejudices and point of view. By and large, however, this is a useful, readable, and entertaining introduction to the subject of rare book collecting. In their definition of bibliomania, the compilers note that it is hard to improve upon John Carter's quip that a bibliomaniac is 'a book-collector with a slightly wild look in his eye.' They refer to Thomas Frognall Dibdin's *Bibliomania* (1809) and Holbrook Jackson's *The Anatomy of Bibliomania* (1930), and happily conclude the entry by saying: 'There is no known cure' (p. 57).
No American publisher epitomized the spirit of the roaring twenties more than Horace Liveright. For all of the excesses in his life — his drinking, his philandering, his financing of theatrical productions on Broadway, and his speculations in the Wall Street market — he outshone his conservative competitors in a publishing world where Jews were generally not welcome. He initiated the Modern Library in May 1917 with his partner Albert Boni, published left-wing literature, successfully fought the book banners and censors, maintained a stable of prominent authors such as Ezra Pound, Eugene O'Neill, Sherwood Anderson, e.e. cummings, Theodore Dreiser, Bertrand Russell, and Sigmund Freud, and launched the literary careers of a host of other writers, including Hemingway and Faulkner. Unfortunately, these triumphs were undermined by Liveright’s wayward propensities and his constant need for cash. In the summer of 1925 he was forced to sell the rights in the Modern Library to Bennett Cerf for $200,000.00. Several years later when his books dominated the bestseller list, he sold shares in his company to other members of the board of directors. A year after the stock market crash, he relinquished control of his firm altogether and desperately attempted to rescue himself financially as a Hollywood mogul. It all ended rather sadly in September 1932. He died a broken man from the ravages of alcohol and the onset of emphysema.

Narrated with a mixture of realism and pathos, Tom Dardis’s biography is a compelling story. With respect to Liveright’s alcoholism, he ably comments on the prevailing wisdom of the day that one could train oneself to drink correctly. Dardis is equally adept in explaining Liveright’s hope to sell the movie rights to various books. Although Dardis’s biography is skillfully done, it complements but does not supersede Walker Gilmer’s *Horace Liveright: Publisher of the Twenties* (1970).