not only in his designs for books by such authors as Bliss Carman and E. Pauline Johnson, but in his designs for magazine covers, calligraphic certificates, advertisements, and bookplates. With its excellent reproductions, extensive coverage of designs, and accompanying text, this book is highly recommended for anyone interested in J.E.H. MacDonald and in the history of printing and graphic design in early twentieth-century Canada.

SHEILA LATHAM

Philip R. Bishop. *Thomas Bird Mosher, Pirate Prince of Publishers: A Comprehensive Bibliography and Source Guide to The Mosher Books Reflecting England's National Literature and Design*. New Castle, Del. and London: Oak Knoll Press and The British Library, 1998. 536 pp.; \$125 U.S. (hardcover). ISBN 1-884718-49-2. £60 (hardcover). ISBN 0-7123-4602-3 (U.K.).

There is an inescapable aura of romance associated with a literary pirate whose life has long been constructed around a rich range of sea imagery. The son of a sea captain, Thomas B. Mosher discovered his passion for books during his seafaring youth spent on a clipper ship, 'when all the world was young, when the days were of tropic splendour, and the long evenings were passed with my books in a lonely cabin, dimly lighted by a primitive oil-lamp, while the ship was ploughing through the boundless ocean on its weary course around Cape Horn.'

After several years of work as a publisher of law catalogues and legal books at a stationery shop, Mosher resolved in 1891 to pursue his passion for exquisite literature and fine printing by becoming a publisher of 'Books in Belles Lettres Issued in Choice and Limited Editions.' Steeped in the Aesthetic, Decadent, and Celtic fashions of the Pre-Raphaelite movement, Mosher introduced Americans to the 'literature of rapture': to Morris and Dante Rossetti, Swinburne and Walter Pater, Dowson and Arthur Symons.

As a printer, his choice of the anchor and dolphin for his publisher's device signals the noble tradition he aimed to join. William Pickering had adapted the anchor and dolphin from the Venetian printer Aldus Manutius. As Pickering had inscribed his design with 'Aldi Discipulus Anglus,' Mosher's use of the same device identified his vocation as the American disciple of Aldus and Pickering. Christopher Morley sought to link the publisher's device with the salty-dog heritage: 'What was there in this hearty sea-bred uncolleged down-easter that made him open so many magic portholes? He had the pure genius of book-fancy; an uneducated man, as uneducated as Chaucer and Lamb and Conrad; and I like to think

that when he took Aldus' device for himself there was some memory of the time when an anchor meant more to him than an emblem printed on a title-page.'

From his harbourside shop in Portland, Maine, seated within a 'sea of books' packed ten shelves high, Mosher attracted the admiration of such friends as Robert Frost, Ezra Pound, and Bruce Rogers. Both Frost and Pound hoped Mosher would publish their first books. Frost described Mosher's letterpress as 'the most beautiful in the States.' Pound developed his taste for the Pre-Raphaelites as an eager reader of Mosher's monthly anthology, *The Bibelot: A Reprint of Poetry and Prose for Book Lovers*, and submitted to Mosher the manuscripts for his first two books. Bruce Rogers began his career with designs commissioned by Mosher in 1895. He would later describe Mosher as 'the Aldus of the XIXth century,' and, when speaking of Mosher at the Grolier Club, confessed, 'I would rather have done his work than mine.'

If in England T.J. Wise retains an air of romance for exploiting wealthy Texans, in America Thomas B. Mosher is romanticized as a 'pirate prince' whose plunder was but pennies from the powerful London literary establishment. In Canada we assume a third perspective. The bullying effort of the American government to dump split-level runs of American magazines, with cut-rate deals for Canadian advertisements, strips the surface veneer of romance from the realities of any form of piracy. The United States ignored the international copyright laws until the Chase Act of 1891. This was the year Mosher began his publishing venture, but the letter of the law had little impact on the practice of American piracy; the American government would honour foreign copyrights only if a book was published simultaneously in the U.S. with U.S. typesetting and printing. Since only the publishers of international bestsellers could afford to comply with such strictures, publishers like Mosher were free to print the works of authors who had no copyright protection in the U.S. and thus required no payment of royalties.

Andrew Lang carried on a year-long public feud with Mosher through an exchange of letters published in *The Critic* from 1895 to 1896. Mosher relished the feud, revealing to Lang the opportunism of the pirate: 'You don't know America. Our little tiff has sold twice as many of your books and mine as all your publications ever did for you.' Two of Mosher's victims responded in a cavalier manner. George Meredith replied in a letter in 1892: 'Sir, a handsome pirate is always pardoned, and in this case he has broken only the upper law. I shall receive with pleasure the copy of *Modern Love* which you propose to send. I have it much at heart that works of mine should be read by Americans.' Richard Le Gallienne inscribed a copy of *An Old Country House* in 1903: 'To Thomas Bird Mosher: A Highwayman of Letters who robs us with such grace, that not to be robbed by him would be a disappointment: From a humble victim of his art.' Both writers

recognized that their enemy was not an individual publisher, but rather the American government. Canadian publishers know just how little has changed, as American policy makers now lobby the WTO for unlimited access to plunder foreign countries as commercial markets for American culture.

If some of Mosher's victims excused him for pirating their texts, his indiscriminate plundering of graphics, from cover designs to dingbats to tailpieces, is inexcusable. Rossetti's cover design for Swinburne's *Songs before Sunrise* was appropriated for books by W.H. Mallock and W.E. Henley. Aubrey Beardsley's cover design for Dowson's *Verses* was appropriated for books by Thomas Moore and Fiona Macleod, but not for any of Mosher's four editions of Dowson's poetry. Morris's design for his Kelmscott edition of the *Poems of Coleridge* was appropriated for Arnold's *Empedocles on Etna*.

These appropriations are carefully recorded by Philip R. Bishop in his admirable bibliography of Mosher's press. The book begins with a lively introduction to Mosher by the late William E. Fredeman. Next, Bishop's own overview is followed by a series of well-explained tables and graphs that provide several perspectives for surveying the publishing history of the Mosher enterprise. The bibliography of the 445 editions Mosher published from 1891 to 1923 is arranged alphabetically by title. Though he foregoes the technical detail of a descriptive bibliography, Bishop includes a wealth of illustrations and meticulously researched annotations with such details as the use of a Chiswick Press ornament, a Frederic Gowdy border design, or a Boston type foundry. He corrects misattributions by such reliable experts as Norman Colbeck and Susan Otis Thompson. Appended to the bibliography are the 151 editions printed from 1924 through the 1970s, first by Mosher's secretary and then by another company, each carrying on the enterprise despite the stipulation in Mosher's will that no new books should be printed after his death.

My usual preference for a chronological ordering of entries, one that facilitates the study of an historical development, can be problematic with so many revised editions. But Bishop's shift between two methods of arrangement — listing Mosher's books alphabetically by title, while listing the post-Mosher books alphabetically by author — only further problematizes the issue. Another quibble: for the edition of Morris's *Hollow Land*, Bishop notes that Mosher's preface 'includes an original poem by Francis Sherman.' What Mosher actually includes are two fragments from Sherman's elegy for Morris, *In Memorabilia Mortis*: the first six lines from Sonnet III and the first ten lines and line thirteen from Sonnet IV.

Complementing a well-annotated checklist of secondary sources is a lengthy section of excerpts from early reviews, contemporary accounts, and modern assessments of Mosher's work. Fredeman's introduction is a revision of his article published in *Papers of the Bibliographical Society of Canada*, 26 (1988), but Bishop curiously lists this article not under Fredeman's name,

but in the 'P' section of the index as 'PBSC.' More Canadians than Americans are likely to spot the misspelling of the town of Saco in Maine (pages 9 and 40), since Saco is adjacent to the Canadian tourist destination of Old Orchard Beach and the setting of Timothy Findley's novel *The Telling of Lies*. However, Philip Bishop's handsome bibliography is a work of scholarship that conveys its author's love for the art of the book and for the age of arts and crafts, a contagious love that is sure to lure vacationing bibliographers to the site of harbourside shop of the fabled pirate of the private press movement.

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G. Thomas Tanselle. *Literature and Artifacts*. Charlottesville: The Bibliographical Society of the University of Virginia, 1998. 356 pp.; \$60.00 U.S. (hardcover). ISBN 1-883631-06-08.

Linked by a common theme, the interconnection of verbal works and their tangible representation in printed books, the fifteen essays in this collection were published between 1977 and 1996. Nine were first delivered as lectures; in print they are found in ten different serials, as well as in pamphlet form and as parts of books. Their publication now in a single volume, with a comprehensive subject and nominal index, is a welcome addition to the theoretical and practical development of bibliography and book studies.

Thomas Tanselle has divided the work into five thematic sections, opening the first with two papers addressed to librarians, 'Libraries, Museums, and Reading' (1991) and 'Bibliographers and the Library' (1977). He reminds members of the profession about their responsibility as curators of objects whose physical form is read together with the verbal text they transmit. In the earlier paper, written for *Library Trends*, he discusses basics such as the destruction of evidence through rebinding, the significance of dust jackets, and the question of 'duplicates.' The 1991 paper diagnoses a 'microfilming epidemic' in libraries where content is preserved at the expense of form as originals are destroyed in the mechanical process of reproduction. A third essay, 'The History of Books as a Field of Study' (1981), analyzes the development of what was then a new field from two traditions of inquiry, *histoire du livre*, based in French cultural, intellectual, and serial history, and English bibliographical scholarship founded on the analysis of physical evidence. Forecasting the international and interdisciplinary direction which book history has taken, Tanselle proposed as common ground the recognition of books, the tangible objects, as primary sources for the study of book history.