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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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.
The three essays in Section II — 'Reproductions and Scholarship' (1989), 'The Latest Forms of Book-Burning' (1993), and 'The Future of Primary Records' (1996) — take up the earlier debate about library programs for the reproduction or repackaging of documents in microformat or electronic form in which the original artifact is either destroyed or discarded. In the role of public intellectual, Tanselle has been active as a lecturer and writer on this issue. He includes in an Appendix two statements: one 'on the role of books and manuscripts in the electronic age' which he delivered at Harvard, and the 'Statement on the Significance of Primary Records' presented by a committee which he chaired for adoption by the Executive Council of the Modern Language Association in 1995.

Section III groups papers about the listing and recording of books. First delivered in 1991 as the Engelhard Lecture on the Book at the Library of Congress, 'A Description of Descriptive Bibliography' is a closely argued and densely documented essay on the evolution of descriptive bibliography as a genre of historical scholarship. Published two years later, 'Enumerative Bibliography' reviews the literature and questions the assumptions of a simpler form of listing which is more common but no less critical to the historical mapping of recorded thought. Bracketed by these two studies is 'The Recording of American Books and the British Bibliographical Tradition' (1985), an extended survey of the material study of books printed in the United States. Tanselle concludes that 'the examination of the physical evidence in American books has scarcely begun' (176), and that 'the analytical bibliography of American books, particularly of the seventeenth and eighteenth centuries, remains in a primitive state' (159).

For nineteenth- and twentieth-century authors he draws attention to the *Bibliography of American Literature* (1955-91) and recent work on individual authors in the form of analytical bibliographies and scholarly editions.

Tanselle's role as a leading theoretician of textual criticism is demonstrated in Section IV through studies of deconstruction, 'Textual Criticism and Deconstruction' (1990) and *critique génétique*, 'Critical Editions, Hypertexts, and Genetic Criticism' (1993). In 'Editing without a Copy-Text' (1994) he proposes to move beyond the restrictive application of the concept of copy-text, articulated by W.W. Greg at mid-century, to the 'full reinstatement of critical judgment in editing' (257).

The first paper in the final section, 'Books, Canons, and the Nature of Dispute,' extends his discussion of textual criticism to the social approaches articulated in the work of Jerome McGann and D.F. McKenzie. 'Analytical Bibliography and Printing History,' delivered at a conference of the American Printing History Association in 1979, anticipates themes developed two years later in 'The History of Books as a Field of Study,' particularly the close, even exclusive, association of analytical bibliography with the study of English literature. Using published studies of shop practices of sixteenth- and seventeenth-century compositors setting type-pages from
manuscript copy, Tanselle demonstrates the central role of bibliographical analysis in printing history. Speaking to members of the same society in 1995 he returned to this theme in ‘Printing History and Other History,’ noting as an irony the fact that analytical bibliography had not yet been taken up as a tool by American printing historians.

Tanselle’s essays on book history in Sections I and V are particularly important for Canadians as we consolidate a national program defined by the fusion of Quebec’s tradition of histoire du livre with English Canadian strength in analytical bibliography. His review of the material analysis of American imprints highlights a further difference in the development of book studies in the United States and Canada. Like the English we are ‘a step ahead’ (160) since the first work of analytical bibliography in Canada was Marie Tremaine’s *A Bibliography of Canadian Imprints, 1751-1800* published in 1952. Imprint bibliographies (Hare and Wallot, Fleming) have since extended the record into the nineteenth century while compilers of major bibliographical catalogues such as the *Catalogue Collectif* and *A Bibliography of Canadia, Second Supplement, Volume 1* provide signature collations in their entries.

Canadians have also established a distinct program for preservation microfilming which addresses the issues raised by Tanselle in recent years. The Canadian Institute for Historical Microreproductions/Institut canadien de microreproductions historiques works collaboratively with libraries across Canada to borrow, film, and return original works which are then disseminated as microfiche to subscribers. A core collection is now available in digital form as *Early Canadia Online/Notre mémoire en ligne*. While individual libraries must still set policies about conservation and preservation, CIHM/ICMH has established an important national standard.

This wide-ranging collection of essays will take its place as a classic in libraries and personal collections, and in the hands of students it will provide an indispensable guide to the field of book studies, its literature, its traditions, and its future.

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