and the Status of Texts.' Although grounded in American copyright law, and somewhat outdated now (having originally been delivered at a session of the Modern Languages Association in 1995), these essays provide welcome insights into issues that will increasingly affect text-based scholarship in the modern period. The four authors capture the key perspectives of archivist, publisher, scholar, and lawyer. Geoffrey D. Smith, head of rare books and manuscripts at Ohio State University Libraries, identifies factors in the modern academic marketplace that promote the acquisition of authors' private papers and then touches on complexities of their use with respect to the right to privacy. Colin Day, director of the University of Michigan Press and former president of the Association of American University Presses, explains 'Why Copyright Serves a Useful and Continuing Purpose' before advocating an internal compromise between competing interests within all those who act simultaneously as researcher, author, and teacher — and an external compromise between faculty and non-profit academic publishers. Despite their order here, it is helpful to read the essay by Baila H. Celedonia, a senior lawyer who specializes in intellectual property, before that of David Greetham. Here she describes recent developments in U.S. copyright law and their implications for literary scholarship, citing cases to which Greetham refers. Noted English professor and former editor of TEXT, Greetham considers implications of such U.S. court decisions along with related concerns for the work of scholarly editors. He concludes that scholarly editors should continue to align themselves with the 'interpretative community' to avoid the possibility of having their work downgraded to the 'unprotectable status of scientific “useful knowledge”' (144).

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The binder's ticket — a small label shaped as a rectangle, octagon, circle, diamond, square, or oval and placed on the verso of the front cover, back cover, or flyleaf of books — was used to advertise the binder, who was often also a bookseller and/or stationer. This catalogue describes 219 stamped and ticketed bookbindings dating from 1783 to 1908 held in the Special Collections of the Canaday Library of Bryn Mawr College, Pennsylvania.
In his ‘Preface’ William Spawn explains that his lengthy career as a book conservator inspired his curiosity about the identities of binders whose works he handled so frequently. Studying binding decorations, he developed an early conviction ‘that detailed notation of combinations of tools is a sound strategy for identifying the work of individual binders.’ Although tickets seem to be a sure way of identifying binders, Spawn cautions that tickets that have been moved around, reused by frugal stationers, or added during restoration can result in false attributions. A brief ‘Introduction’ by Thomas Kinsella discussing the history of the collection and the goals of the research project is followed by an essay by Bernard Middleton on ‘The Evolution of British Fine Binding c. 1770 - c. 1840.’

The binding descriptions are arranged according to the approximate binding date. Headed with the binder’s name and location, each entry contains a brief citation for the book followed by more detailed information about its physical binding, with reference to size, material, spine structure, endbands, board edge, turn-ins, edges of textblock, endpapers, and provenance. The description of cover decorations and the binder’s stamp or ticket is followed by notes. Colour and black-and-white illustrations — of book spines, decorated covers, and binders’ tickets (reproduced to scale) — are helpful. Indexes include a ‘Listing of Binders by Location,’ ‘Printers, Publishers, and Booksellers,’ ‘Index of Provenance,’ ‘Authors and Titles,’ and ‘Binders.’


In this well-illustrated introduction to historical scripts, Michelle Brown, the Curator of Illuminated Manuscripts at the British Library, attempts to place scripts in their historical context, while Patricia Lovett, a professional scribe, explains why and how early manuscripts were produced. A chapter on ‘Tools and Materials’ describes the making of quill pens, identifies types of dip and fountain pens, and surveys the history of inks, paints, and writing surfaces — from parchment and vellum to paper. Using examples from actual manuscripts held in the British Library, a chapter on ‘Analysing the Scripts’ presents a practical methodology for analyzing letter forms in detail, through the examination of height, pen nib angle, shape of the letter ‘o’, serifs, slant, speed, and stroke sequence.

Chapters devoted to ‘Capital Scripts,’ ‘Uncial,’ ‘Half-Uncial,’ ‘Insular Minuscule,’ ‘Caroline Minuscule,’ ‘English Caroline Minuscule,’ ‘Gothic