

In the literature of the history of printing, the names of Bigmore, Wyman, and Updike are renowned for their pioneering and enduring work. Edward C. Bigmore was an authority on early printing and for thirty-three years was associated with the firm of London bookseller B. F. Stevens. Charles W. H. Wyman was apprenticed as a printer in his father’s firm which he took over in 1866 and later expanded. He was active in printing industry affairs and took a strong interest in the history of his trade. Both men had been working independently on a compilation of this nature when they were introduced by the antiquarian bookseller Bernard Quaritch. Recognising their common interests, Bigmore and Wyman agreed to combine resources and pursue the task together.

*A Bibliography of Printing* first appeared in monthly installments in Wyman’s trade journal, *Printing Times and Lithographer*, beginning in January 1876, with plans for a revised and corrected text to be published in book form by Quaritch. The first edition, limited to 250 copies, came out in three volumes between 1880 and 1886. The scope of the bibliography included works “treating of typographic, lithographic, copperplate printing, &c., with the cognate arts of type-founding, stereotyping, electrotyping, and wood-engraving” (Prospectus of 1880, p. 5; reprinted in this edition). The books were arranged alphabetically by author, with anonymous works listed “according to the wording of the title” (Prospectus, p. 5). The compilers attempted to be as comprehensive as possible, including sections on “Periodical Publications” and “Parliamentary Papers,” and many original biographical notices of printers. The titles were annotated with extensive notes, the result of the compilers’ own research and that of many other authorities with whom they corresponded.
As noted above, the first edition was limited to 250 copies which had been sold by subscription. The text had been set in 8-point type, with the notes in an even smaller 6-point, a challenge to all but the most dedicated reader. The first reprint was published in 1945 by the New York bookseller Peter C. Duschnes in two volumes with the text photographically enlarged by 30%. The Holland Press in London published reprints in the original type size in 1969, 1974, and 1978, the last a co-publication with Oak Knoll Press. All of the Holland Press reprints were issued as three volumes in one. The current work is reproduced from the 1945 enlarged version, but bound as three volumes in one. It includes for the first time an index to the titles, subjects, and authors, and provides a facsimile of the 1880 "Prospectus" which sets forth Bigmore and Wyman's plan. The introduction by Henry Morris, proprietor of The Bird & Bull Press, gives a brief account of the book and biographical information on its compilers.

Like Wyman, Daniel Berkeley Updike combined the profession of printing with a scholarly interest in the subject, although there the similarity ends. Updike had been born in 1860 into an aristocratic Rhode Island family, but the early death of his father forced him to seek employment. He began his career at the Boston publishing firm of Houghton-Mifflin, eventually rising to the attention of the proprietors for his design work. He worked as a designer in their fine printing division, the Riverside Press, before setting off on his own to establish the Merrymount Press in 1893.

In 1911 Updike was asked to give a series of lectures on the "Technique of Printing" in the Graduate School of Business Administration at Harvard University. He continued to give the lectures, with revisions, over the next six years and, with further revisions, they formed the basis of Printing Types. First published in 1922, Updike's work provided a comprehensive and cohesive history of printing types in the western world. Beginning with the Latin alphabet, Updike discussed the invention of printing in Europe, the cutting and casting of types, and the developments in type faces from the fifteenth to the twentieth centuries in Germany, Italy, France, Spain, England, and North America.

Printing Types was immediately hailed as a classic. During Updike's lifetime, the book went through several reprints with corrections, and a second edition in 1937. This contained new illustrations and pages of supplementary notes at the end of each volume with the more extensive corrections and new information. (He had no
intention of re-writing the entire work.) A "third" edition with a new introduction by Lawrence Wroth was published in 1962, twenty-one years after Updike's death. The current edition is a reprint of the third, with a new introduction by Martin Huttner, a scholar and collector who has made Updike and the Merrymount Press the focus of his bibliographical research. Curiously, Updike's subtitle, "a study in survivals", has been deleted, but the text remains that of Updike's last revision. The publishers are to be commended for keeping these essential reference works in print.

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This splendid catalogue celebrates two grand events at the University of Toronto: the superb exhibition held from 1 March-25 May 2001, and – the reason for the exhibition – the inauguration of the Graduate Collaborative Program in Book History and Print Culture (BHPC). One of the first of its kind in North America, the program was launched in September 2001 under the direction of Professor Patricia Fleming. It offers masters and doctoral level courses to students enrolled in the graduate departments of English, French, the Faculty of Information Studies, the Institute for the History and Philosophy of Science and Technology, the Centre for Medieval Studies, and the Centre for Comparative Literature. BHPC has at its heart Massey College where classes are taught and the program has its office. Bringing together professors and students from various disciplines has proven to be a rich experience for those involved. At the time of writing, BHPC students were sharing their enthusiasm by hosting an international conference on new scholarship in book history scheduled for October 2002 on the University of Toronto campus. Readers of this journal will know that such scholarship is part of a larger, growing academic movement. Academics around the world are currently involved in national book history projects. The History of the Book in Canada/Histoire du livre et de l'imprimé au Canada