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.

MARIE KOREY

Massey College in the University of Toronto

Thomas Fisher Rare Book Library. *Book History and Print Culture; An Exhibition Celebrating the Collaborative Program at the University of Toronto*. Catalogue of an exhibition held at the Thomas Fisher Rare Book Library, Toronto: Thomas Fisher Rare Book Library, 2001. 99 pp. \$20.00 (paperback). ISBN: 0-7727-6036-5.

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

project has six university sites across Canada and its head office at the University of Toronto. It was thus most fitting that the University's significant involvement in this emerging discipline be recognised with an exhibition which highlighted the rich research resources for book history at the Thomas Fisher Rare Book Library and the Robertson Davies Library at Massey College. Following the Fisher Library tradition, a significant catalogue was created to accompany the very successful public exhibit.

But this is much more than "just" an exhibition catalogue: it is book history itself. It is, certainly, the story of the exhibition but, equally, with its detailed descriptions, it is the story of the colourful figures who wrote, printed, illustrated, designed, bound, published, collected, sold, and donated the books and other items. Through the notes we also learn a great deal about the two participating libraries – their prized holdings, how their collections were amassed, and, because the texts are the collaboration of staff at Fisher Library, and Marie Korey, Librarian at Massey College, – we also gain a sense of the specialisations of those librarians. We have then, in this one lovely publication, a wide range of book history and print culture topics, and a good dose of Canadian library history.

The exhibition wisely celebrated both the glorious and the restrained, the rare and the common. In keeping with the organisation of the display, the catalogue is divided into seven sections: The Manuscript Tradition; From Pen to Press; Tracing a Text: The *Elements* of Euclid; Books for Every Market: The Deluxe Edition; Books for Every Market: The Pocket Edition; Letterforms and Type Specimens; and Illustration. The well-crafted descriptions set the individual works within their historical context and provide us with interesting tidbits about provenance. Particularly fascinating is the long Euclid section, which follows the appearance of the influential *Elements* in seven different languages over seven centuries by displaying some eighteen items from the Fisher collections. What may surprise non-mathematicians is the beauty of these volumes, as printers and designers met the challenges of working with both text and mathematical diagrams. Erhard Ratdolt's sumptuous Latin edition (Venice, 1482) "mimicks" that of the earlier manuscript copy on display, as Richard Landon notes in the description. Ratdolt's "direct influence" in turn, Landon observes, "can be discerned in the 1890s Kelmscott Press books of William Morris." An 1847 London edition, augmented by a system of diagrams developed by British surveyor Oliver Byrne, provided its printer, Charles Whittingham

the younger, with the opportunity to use complex colour printing techniques which employed relief blocks. Published by William Pickering, this book is now prized as much for its printing techniques as for its mathematical content. Feasting further at the exhibition's Euclid smorgasbord, we see one edition that includes notes by Charles L. Dodgson (Lewis Carroll), another produced in a fine press edition designed by Bruce Rogers, while yet another belonged to Sir Frederick Banting (although its pristine condition may indicate lack of use by its owner). As Landon quite justifiably notes in his introduction, holdings of this extent "provide a good example of the kind of depth a great collection can achieve."

A few more examples from the catalogue will illustrate both this depth and the range of information presented in the entries themselves. There is a papyrus letter, the painted decorations of which suggest that it may have been part of the materials which wrapped a mummy. The letter is from a collection which came to the University one hundred years ago. The copy of C.L.F. Fossé's *Idées pour la disposition des troupes confiées aux jeunes officiers dans la défense et l'attaque des petits postes* (Paris, 1783) was printed by the renowned François-Ambroise Didot and came from the family home of John Simcoe and his son John Graves Simcoe, the first Lieutenant-Governor of Upper Canada. There is a 1750 book noteworthy for its mezzotint illustrations. Wonderfully, there are two examples of yellowbacks, their vibrant covers so attractive to the mid-nineteenth century patrons who snatched them up at railway bookstalls. We are also treated to D.H. Lawrence's revised typescript of *Women in Love*, displayed beside its first 1920 edition. A fascinating story is that of the woodcuts executed by Robert Gibbings for *The Charm of Birds* (London, [1927]). A long press run prohibited use of the original wood blocks (stereos or electros were likely used). The blocks remained intact and were purchased by the Fisher Library in 1994. In 1998, the Friends of the Fisher Library commissioned British Columbia's Barbarian Press to produce a limited edition using the original blocks. How wonderful to see, side by side, both the original and modern editions, the latter displaying the images, the notes tell us, "as Robert Gibbings would have wished."

The smattering of well-chosen Canadian items in the exhibition warmed my heart. They include an 1893 birch-bark letter written by geological surveyor James W. Tyrell to his infant son while Tyrell was exploring the Athabasca River. Charles Fothergill's compendious *The York Almanac and Royal Calendar of Upper Canada, for the Year*

1826 represents our country in Books for Every Market: The Pocket Edition. This copy demonstrates in a very physical manner the common practice of recycling almanac content from year to year: two sets of stab holes pierce its pages. Typography buffs at the exhibition were delighted to see the only known copy of Lovell & Gibson's mid-nineteenth-century *Specimen of Printing Types and Ornaments*. The catalogue entry notes that at one point Lovell was forced to set up a printing plant in New York State because of legal sanctions against his company. The last image in the catalogue is one of Clarence Gagnon's illustrations for Louis Hémon's *Maria Chapdelaine*, from a 1933 Paris edition. The notes document Gagnon's long struggle to achieve "perfect reproduction" of his original illustrations, resulting in a two-year delay in publication. The snowy scene is quintessentially Canadian, and a fitting way to close the exhibition.

As should be evident from this review, the catalogue's contents alone make it an important publication. What transforms it into a collector's item is Stan Bevington's elegant, sparse design – the vertical format, sumptuous cover, and generous number of colour illustrations, ably printed by Coach House Press. Bravo, as always, for the excellent choice of Rod McDonald's Cartier Book, surely one of the most graceful and readable fonts. Along with the exhibition, this catalogue has already earned its place in Canadian book history.

I regard the catalogue as a primer in print culture, from Babylonian clay tablets to twentieth-century fine press editions. For established book historians it is a joyful reminder of the breadth of their field. For incoming BHPC students, or others contemplating the study of print culture, it is a vibrant introduction likely to lure them to the Fisher or Massey libraries where they will no doubt note alongside them some of the people who attended the exhibition, back for a second (third, fourth) look at these treasures.

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M. Clark Chambers. *Kay Boyle: A Bibliography*. Newcastle [Delaware]: Oak Knoll Press, 2001. 357 pp.; \$75.00 (hardcover). ISBN 1-58456-063-0.

It seems in keeping with a review of a descriptive bibliography of the work of Kay Boyle to admit at the outset that hers was a name only