company would do better but, again, a brief newspaper-width paragraph is enough. A real Scottish connection, John Murray, is mentioned but not followed with a link.

“Five books” promises to be a set of detailed case studies. The first is Chepman and Myllar, printers and publishers rather than a book study. “The Bible” is the second short piece, on the Authorised King James Bible, with links to book sizes and type faces. “Sir Walter Scott” is indeed about the man as much as the books, “James Thompson ‘The Seasons’” is largely about copyright; and really only “Alasdair Gray’s Lanark” is about a particular book.

Twenty pounds is serious money – about $45.00. Two years ago in Italy I collected a weekly CD-ROM supplement to a daily newspaper on the history of the Italian book: six volumes for 48,000 lire, less than the cost of this single CD. It was serious, literary in content, well-produced, and something I turn to again and again as a reference source. The Book’s label says that the CD-ROM is suitable for ages eight and up. I doubt that there’s much of a market among eight-year-olds, and anyone who knows anything about the history of the book is unlikely to gain anything from it. So what is the target market?

The illustrations are, indeed, beautiful. They are mainly taken from materials in the Edward Clark Library at Napier University. The historical photographs, the books and manuscripts depicted, and the general slickness of the presentation are admirable. But I cannot imagine ever recommending anyone to look at this CD-ROM, let alone to buy it.

“Further Reading” is a skeletal list of nine books. Good luck to the eight-year-olds who tackle Philip Gaskell’s A New Introduction to Bibliography or who can make the links at the recommended Scottish Centre for the Book website actually work.


This is a reprint of the classic 1856 edition. In its day it was the definitive guide to printing and publishing practice in mid-nineteenth century America. The seventeen chapters describe the Harper premises and plant in New York and the technicalities of its printing and
publishing operations. Although originally intended for a young audience in the *Harper's Story Book* series, it was always far from being a children's book. These days it would make a useful overview and introduction to nineteenth-century printing for students of bibliography or book history. As the current Introduction notes, "The Harper Establishment is a perfect reflection of the fascination Americans had both for technology and for exaggeration ... to be the biggest and the best." The expansiveness is moral as well as physical. John Abbott was conservative in outlook and Puritan by heritage. He wrote regularly for *Harper's New Monthly Magazine* from its first appearance in 1850, and contributed to Harper's historical and biographical series, always with a moral as well as a didactic purpose. By the time Harpers began their Story Books series in 1854 Abbott was one of the most well known and well paid authors in America. He had sold 90,000 books and was making $2,500 a year through Harpers alone, including the $10 a page they paid him for his *New Monthly Magazine* articles. The combination of author and publisher here not only guaranteed success but also set new standards in children's literature.

The present edition is a facsimile of the original with its elaborate title-page and forty-three other engravings of plant and processes. The chapters include details of the structure of the Harper building in New York, rebuilt to the highest standards after a devastating fire in 1853. There are whole chapters on the fire-proof floors and the manufacture of iron beams. Only in Chapter VI does Abbott begin to describe the processes of composition of type, type founding, and engravings. Later chapters deal with the presses, preparation of paper, marbling, binding, and distribution.

Jobs are clearly defined and assigned: it is a girl who sorts the folded sheets, a man who does the stabbing before binding, a man who cuts the leather or muslin for the cover, and according to the engravings and text a roomful of women who do the delicate gilded lettering, while an even bigger roomful of men does the final stamping and finishing. Abbott is at pains to draw attention to the almost 300 women workers: 12 in the gilding room, 100 in the sewing room, 150 in the gathering and folding room, and 30 in the press room, and further, "Every visitor who sees these girls at their work is struck with the extreme rapidity and dexterity of their movements, and with the healthy, and happy, and highly attractive appearance which they themselves and the scene of their labors exhibit." Visitors also note "the intelligent manly bearing of the men ... and the attractive appearance and lady-like manners of the girls."
But although the tone of Abbott's books quickly became outdated, parodied not least by Mark Twain, his clear, precise descriptions and his professionalism are worth noting even today. The reprinting of The Harper Establishment is not nostalgia for a lost art, it is both an historical document and a still-relevant text for studies in publishing history.


This double issue of the journal *English Studies in Canada* is devoted to scholarly editing in Canada. It includes nine articles, eleven reviews, and a review article. The articles range in period, genre, and nationality. Amongst them A.S.G. Edwards discusses Middle English verse written as prose; Paul Werstine copy text and Shakespeare—the rethinking of the theories of Greg, McKerrow and Tanselle; Juliet McMaster the Juvenilia Press and the issues it raises on canonicity—minor works by major authors; David Ketterer looks at the composition of *Frankenstein*; and Paul Eggert responsibility in editing as it relates to the relatively new Australian field, clearly with ramifications for Canadian literature. The reviews are predictably familiar: a volume in the Records of Early English Drama series, on Sussex; Annabel Patterson's Throckmorton; Robin Jackson's 1818-19 Coleridge Lectures in the Collected Works series; Victor Shea and William Whitla's Essays and Reviews project; the latest Collected Works of Northrop Frye volume; and the Editing on the Page volume of the Toronto Conference on Editorial Problems.

Robert Miles's Review Article, "Editing and the Discipline of English," looks at the last century's editions of canonical works, monuments to scholarship that will long retain their relevance even if, as he says, the ground beneath them has changed and "English," let alone the activity of editing it, is far more embracing than it was. He takes as an example the 1999 Garland edition of Branwell Brontë's works, difficult to categorise in that, originally manuscript books, they do not strictly belong to print culture. Published in the past as peripheral material to the work of the Brontë sisters, they here stand alone. Their editor has taken pains to reproduce the original spelling, punctuation, sentence structure, and paragraphing of the manuscripts.