given the author’s skillful handling of so many otherwise intelligent arguments and complex historical material, and by the end of the book all lapses in judgment seem to be, if not forgiven, at least largely forgotten. What the book loses in its occasional failure to provide fuller context or analysis, it gains from the plentiful illustrations, articulate summaries of artistic achievements, and its value in framing the idea that the books of the early-Victorian period are worthy of comparison with fine printing from any historical period.

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The initial reaction to Eugene D. LeMire’s magnificent bibliography of William Morris is admiration, together with a certain bibliomaniac covetousness. Compiled painstakingly, it is an impressive triumph, comprehensive, clearly organized, and ample in its illustrations. And in case the thought occurs, yes, it is needed and does fill a gap in Morris scholarship. Ever since the 1897 seminal compilations of “Temple Scott” and H. Buxton Forman, there has been a steady progression of bibliographical resources on Morris, including (to name only some) Sir Sydney Cockerell’s “Annotated List” (in H. Halliday Sparling’s *The Kelmscott Press, and William Morris Master-Craftsman*), John J. Walsdorf’s *William Morris in Private Press and Limited Editions* ..., and William S. Peterson’s useful Soho Bibliography of the 1980s. Indeed, Peterson is often the source one has turned to, and while thorough, it considers only the Kelmscott Press itself. LeMire’s intent then, clearly goes further in scope. To take just one example, Peterson lists the Kelmscott printing of *The Water of the Wondrous Isles* (Peterson A45), noting “A less expensive edition was published by Longmans in October 1897.” LeMire gives full accounts of the Kelmscott Press printing (A-84.01), the “Popular Edition” of 1897 (A-84.02), *The Collected Works* text of 1913 (A-84.03), and the “Pocket Edition” of 1914 (A-84.04). The descriptions have been re-examined and augmented, and of course LeMire has the advantage of drawing on the accumulated findings of his precursors.
The challenge of LeMire’s task is daunting. Not only was William Morris prolific as a writer, but his range was varied. Poetry, fiction, translations, essays, articles, lectures, contributions to periodicals, and political pamphlets are all amongst his output, and the matter is complicated by his sheer popularity in his own period which led to numerous anthologies, as well as collected editions. Nor can one overlook the number of pirated versions, an inevitable result of his success.

Strictly “a primary bibliography” excluding “secondary ... critical” material and translations (other than Morris’s own, of course), the work is divided into standard categories. The main body, Section A, covers separate editions up to 1915, though first editions printed after 1915 to the present are listed. Section B – “contributions [to books] deliberately undertaken by Morris” – is limited to works published in his lifetime. Other sections include “Collections, Selections, and Anthologies to 1915”; contributions to periodicals, magazines, and journals; and a fascinating list of “Forgeries, Piracies and Sophistications.” Two short Appendices, “Interviews” and “Ephemera,” together with an admirably concise Index, conclude the work.

The listings in Section A follow standard bibliographical descriptive systems according to Gaskell and Fredson Bowers, with full collations. Importantly, a Register of Copies Examined (or Located) is given for entries, and an impressive prefatory list indicates the locations of the collections consulted, ranging internationally from Australia to The Netherlands. Canadian listings show the libraries of the Universities of British Columbia and Toronto, as well as the private collection of the late Professor William E. Fredeman of Vancouver who contributed the entry on Morris to the NCBEL. For researchers in the area, the significance of such lists cannot be overstressed for the assistance they provide quickly in establishing possibilities for primary sources.

A 35-page Introduction detailing the scope, limitations, and methodology followed leads the reader into intriguing critical considerations. The topic of copyright applications in the UK and the USA is raised and moves into an extended exposition of the details of Morris’s relations with publishers, and the basis of the printing of posthumous publications. There is mention of Thomas Bird Mosher of whom LeMire notes that “[he] found in Morris his greatest publishing interest of all, producing more issues of his work than that of any other writer.” While quoting the well known tag, “the Portland Pirate,” LeMire does add a corrective that Mosher “was
sufficiently mindful of the law never to violate the US International Copyright Act of 1891," and that "He made a significant contribution to the transmission of Morris's texts in the USA, being from 1896 to 1914 both an indicator of and a stimulus to the growth of Morris's reputation there."

Clearly printed on sturdy paper with a page height of 27.9 cm, the volume is a joy to use and is one of those works (like the *OED*, or *Brewer's Dictionary of Phrase and Fable*) that invite the user to meander happily into digressive reading away from the principal point under consideration. While admittedly it is hard for some of us to maintain patience with those who find bibliographies dull – or worse, pedestrian cataloguing – Professor LeMire's is an especially exciting achievement. Not only is it a monumental addition to Morris studies, it also provides a brilliant focus on Morris himself, his interests and activities, his concerns and contacts. Displayed in a vivid light is Morris, the translator of Virgil, Homer, old French romances, *Beowulf*; and the Northern Sagas. We see his influence on modern fantasy writers, his standing in art, architecture, and manufacture, his place in the history of social concerns, and in literature itself. The obligatory illustrations of details of Kelmscott-Press works always impress us with Morris's innovations in printing and book design; and even the mention of such a dedication as that of *The Defence of Guenevere* – "To My Friend, Dante Gabriel Rossetti, Painter" – reinforces our view of Morris's connections in the thought and culture of his time.

Eugene LeMire's love of Morris and books shines through in this careful, rewarding, and major undertaking. Indispensable in Victorian studies, it is certainly a must for reference collections, not only for specialists in the multiple areas Morris embraces, but as a basic tool in establishing definitively the priorities of printings for this eminently collectible writer.

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