five thousand copies of *Sabra, or the Adopted Daughter*, which went through three more printings. These are only a few of the fascinating details that fill *Women in Print*.

Gerson makes clear that her study is a survey of varieties of print contexts rather than a literary analysis of her authors’ words. In the case of writers such as Moodie and Sara Jeannette Duncan, whose major works are comparatively well known, this is an effective, justifiable strategy; substantial discussion of content would have detracted from the arguments about publishing and markets. But occasionally it is a shame not to be informed about an obscure book’s content, as when Gerson regrets the dearth of information available about the author of *A Peep at the Esquimaux* (1825), a book of poetry for young readers by “A Lady.” A few sentences or more on the book itself – and the same is true for other titles – would have been welcome. Gerson’s tracking of gender bias in the critical establishment would also have been strengthened by more detailed analysis of content and quality. It is not entirely convincing to be informed that Madge Macbeth’s *Shackles* has been “undervalued because of the gender of [its] author” (88) without such analysis. But to regret that there is not more of the author’s always worthwhile interpretations and informed argument is to suggest the excellence of what is here: abundant details, original research, helpful summations, and the fruit of the author’s deep knowledge of the field. I am disappointed that the physical book (paper, reproductions, and copy-editing) does not do justice to the first-rate contents.

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Although not a descriptive bibliography in the strict sense of the term, this book partly fills a long-standing void by ably presenting the authors’ many years of searching out and establishing those details that will allow collectors of L.M. Montgomery’s books to determine whether they have found a genuine first edition (i.e., first impression). As the authors note in their foreword, when they compare the use of this book to that of the *Peterson’s Field Guide to the Birds* series,
their aim was to enable readers “to compare the features of any of Montgomery’s twenty-two books … [and] then verify whether it is a genuine Canadian or US first edition.”

In an easy-going and anecdotal style, the authors begin by reviewing their own “quest for LMM firsts,” outlining the various directions taken, experts, materials and databases consulted, and theories developed along the way. Although not all of their tales seem relevant (their misadventure at the Charlottetown Mall comes to mind), the story of their quest demonstrates both their determination and a good systematic approach towards finding and carefully examining many copies of early publications of each of Montgomery’s books. As noted above by the authors themselves, they limited their quest by including only US and Canadian publishers. There is virtually no mention of other English-language Montgomery first editions, such as those produced in Britain and Australia. Despite this limitation the authors have made a significant contribution to Montgomery scholarship.

The main part of the Guide is divided logically, by publisher, into four sections, each covering a major grouping of Montgomery’s books: those issued by L.C. Page & Co., Boston, from 1908 to 1920; those issued simultaneously in the US and Canada by Frederick A. Stokes and McClelland & Stewart, respectively, from 1916 to 1929; the same from 1931 to 1939; and finally the earliest Canadian editions (Ryerson, 1942 to 1949) of those books that Page had first published. An important separate section is the authors’ listing of “all the M&S copies we have examined that both retain their original binding and contain chronological data other than the original copyright year.” In it they detail the evidence for each book published by McClelland & Stewart (excluding Courageous Women) that led them to develop the innovative principle that they call their “law of diminishing decoration,” which helps them establish first-impression evidence for those problematic titles. Finally, a list of reference materials used and a two-page glossary of terms are followed by detailed acknowledgments and an index of titles.

The first three sections of the central portion consist of a page for each title with a colour illustration of the front cover and spine of its first edition on the upper half and “key binding features” in point form. Immediately below is a reproduction of the title page with a “list of all the parts of the interior of the book from first to last.” Bold type highlights “distinctive characteristics of the first edition”; all the illustrations are very clear and readable. The next few unillustrated pages describe the dust jacket of the first edition.
Books in Review / Comptes rendus

(if known), including details of its contents and a reference to location or to other publications where an illustration can be found, followed by notes which enhance the descriptive points and sketch out Montgomery’s story. The second and third sections, with books published by Stokes and McClelland & Stewart, are arranged so that the illustrated bindings and title pages face each other for easy comparison. The Ryerson Press section is much abbreviated and unillustrated, with only a half page given to each title.

There are aspects to the book that an expert might quibble with. The authors cite Cameron Trelevean’s (Aquila Books) essay in Editions & Impressions; Collectors and Their Love of the Works of L.M. Montgomery (2005), the catalogue for an exhibition at the Nickle Arts Museum, Calgary, as saying that he had “determined that the jacket [for the first Page edition of Anne of Green Gables displayed in the exhibition] indeed was the first issued.” But Trelevean was able to establish only that it was “the earliest known example” issued with one of the earliest printings of the book. The authors also state that purchasers of the first impression “could pick from three colours of cloth.” While it is true that first impressions are found in three different colours, there is no sure proof for this conclusion. The many advertisements taken out by Page in Publishers’ Weekly during 1908 never offered a choice of bindings.

There also are some lacunae, chiefly having to do with establishing priority among different states of first impressions. The difficulty with variant binding colours is perhaps the most frequent example. These are problems that may never be solved, given the absence of publishers’ archival files in which one might hope to find evidence. On the other hand, the authors have been able to draw on the experience of some well-known booksellers and in the notes accompanying each entry often present important findings gleaned from their knowledge. They especially note their indebtedness to Stephen Temple, for example, in providing evidence for differences in the story texts or bound-in advertisements found at the end of some Montgomery’s books. Another problem is the authors’ decision to minimize the content of the unillustrated Ryerson Press entries. While still offering a set of “points” for collectors to check, this section pales in comparison to the previous three. In one case, they knowingly describe the dust jacket from the January 1943 second printing of Anne of Green Gables rather than that of the first impression of April 1942.

Overall, this is a well-thought-out addition to bibliographical knowledge about L.M. Montgomery’s US and Canadian books. It
certainly will be welcomed by Montgomery collectors despite its very poor binding, which loses leaves after only a minimal amount of handling.

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Archivists are often asked for advice about whether records have historical value and, if so, then what to do with them. Laura Millar’s *The Story Behind the Book: Preserving Authors’ and Publishers’ Archives* is a “how to” manual for those with little experience in archiving or records management or who may have given little thought to the value that their records may have to future generations of researchers. As will be seen below, Millar has the perfect combination of experiences to be an authority for giving advice to the writer, publisher, editor, and reader on how to organize their papers for the sake of “adding value and guaranteeing their value in posterity.”

The goals of this book are to help preserve the “documentary heritage of writing and publishing” and to examine “issues that emerge in the preservation of historical archives and the management of current office records” (13). Broken down into 12 precise chapters, *The Story Behind the Book* guides the reader through the reasons why records have value to future research, the ways in which to select the most important records for preservation, the types of records that an archive might be interested in preserving, the people/institutions who collect (Canadian and international) literary archives, the process of negotiating an archival agreement, the management of current records (both paper and electronic), and the places to look for more information.

This book takes a realistic approach, which is doubtless a consequence of Millar’s knowledge of the world of both publishing and archives. Having worked for 30 years at the University of British Columbia Press, and being a professional archivist and an information and records management consultant, Millar knows her subject. She has taught archivists to publish books and writers to manage their