about the design and content; copy specific information on surviving copies, including provenance; and references to other information in the checklist.

In all, Shefrin has described some 2200 items when the sub-numbering is taken into consideration. A breakdown by formats and firms is given at the head of page 89 in the essay on the Dartons, while a table on survival rates, by firm only, appears in the appendix. (Curiously, the totals per firm vary slightly in these two charts: 368 for G and 1,843 for H in the first chart; 357 for G and 1854 for H in the Appendix.) Of the total number of items described, 56.5% are known only from advertisements (33% G; 61% H), 34.5% located in a single copy (55%, G; 30.5% H), and 9% located in multiple copies (12% G; 8.5% H). It would have been useful to have the survival rates broken down by format as well as a greater explanation of the figures. It is likely, as Shefrin notes, that copies will surface as more collections of ephemeral materials are catalogued and/or digitized. As she explains, two albums of prints, one in an institution, the other in a private collection, came to light just in time to be included in the checklist. The publication of this volume will help, no doubt, to discover more material yet.

MARIE KOREY
Toronto


Jennifer Alison’s case study of Angus and Robertson, the leading Australian publisher in the late-nineteenth and twentieth centuries, is an important addition to the growing body of work on Australian print culture. This substantial book focuses on the firm’s early years, 1888 to 1900, and Alison analyzes Angus and Robertson’s publication list and accounts, as well as examines the publisher’s sales and advertising practices. The Angus and Robertson archive at the Mitchell Library in Sydney includes 13,000 business letters, and reading this “vibrant” correspondence inspired this meticulously
researched book. Published by the Bibliographical Society of Australia and New Zealand, Alison’s history will be of interest to scholars studying the colonial book trade, particularly the development of local literary and educational publishing programs, and the network of connections between firms within the British Empire.

David Mackenzie Angus opened a bookshop in Sydney in 1884 and in 1886 George Robertson became his partner. Angus, because of ill health, left much of the day-to-day business to Robertson and after 1896 largely withdrew. Alison, who worked as a librarian at the State Library of New South Wales and at the University of Sydney, focuses on Robertson’s active guidance of the company and his involvement in the production, advertising, and circulation of the firm’s books, as well as his determination to solidify Angus and Robertson’s reputation as a leading Australian publisher. Doing Something for Australia includes the necessary historical and cultural context and background for readers unfamiliar with nineteenth-century Australia and also situates Angus and Robertson’s business in relation to the imperial book trade and print culture.

In 1888, the centenary of Captain Arthur Phillip’s landing in Sydney, Angus and Robertson began publishing, and by 1900, the firm had produced 150 publications with an emphasis on Australian authors, subjects, and production. In 1894, Angus and Robertson entered the educational market and within a year a more robust publishing program had commenced that comprised two strands: educational texts and Australian poetry and prose. Alison observes that the company in the 1890s established a reputation as a publisher of Australian literature, even though the majority of Angus and Robertson’s profits came from its educational line. An analysis of the firm’s publication list determines that two educational series and three literary books accounted for the majority of the profits between 1888 and 1900: Australian School Series, Australian Copy Book, The Man from Snowy River, In the Days When the World was Wide, and While the Billy Boils. The most profitable book the firm produced was A.B. Paterson’s The Man from Snowy River and other Verses, first published in 1895.

As part of her assessment of the firm’s dealings with authors, Alison illustrates that Robertson was a practical and hands-on publisher who personally shepherded books through the press and worked closely with A.B. Paterson and Henry Lawson, the author of the bestselling In the Days When the World was Wide and While the Billy Boils. While Alison establishes that Robertson had a personal relationship
with Lawson, the publisher was not willing to accept work that he thought would not sell and rejected three of the troubled author’s manuscripts, as well as a manuscript by Miles Franklin that Lawson supported. Alison’s analysis of company records reveals that Angus and Robertson had a high rate of rejection of manuscripts, which she suggests was perhaps indicative of the general difficulty of achieving publication in Australia. Still, she admits it is hard to account for the rejection of Franklin’s *My Brilliant Career* in 1899 considering that the novel’s Australian bush setting and characters were qualities Robertson championed in the firm’s other literary publications.

Robertson capitalized on rising nationalist sentiment and interest in all things Australian and emphasized the Australian qualities of Angus and Robertson’s publications in promotional materials. However, this highlighting of the firm’s Australian authors and subject matter, as well as the local production of books, was not simply an advertising ploy. While other publishers shied away from local authors and local subject matter, Robertson was prepared to take financial risks to prove there was profit to be made in publishing Australian books that were produced locally. He was proud of Angus and Robertson’s success and considered the firm’s reputation for promoting Australian books and authors as a business asset. The Australian bookseller and publisher had a local focus, but Angus and Robertson’s love and support for Australian literature also led the firm to try to export this culture by finding an international audience for their books.

The firm’s British agent, Young Pentland, tried to sell Angus and Robertson’s publications, including *The Man from Snowy River*, in Britain, the colonies, and the United States. Alison cites a letter to Pentland in which Angus argues, “I feel sure there is a big field for both Paterson and Lawson in Canada, India & Africa & as many copies ought to be sold to these places as we have done in Australia” (45). However, Pentland met with little success, though Macmillan accepted Paterson’s book for British publication. Between 1888 and 1901, Angus and Robertson managed to arrange British publication for only seven books, and the quantities of books sold overseas were quite small. While the firm sold books to South African booksellers, Alison is silent regarding whether Angus and Robertson worked with any Canadian or Indian firms. Certainly Alison’s book invites future research into the ties between booksellers and publishers in the British Empire. This important study of Angus and Robertson offers a fascinating and illuminating case study of a firm aware of the
importance of selling books both locally and internationally at the end of the nineteenth century.

ALISON RUKAVINA
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Every generation has its heroes. The so-called Lost Generation of 1920s Paris, while perhaps over-idealized and romanticized, has them in spades, and among them are the literary giants of twentieth-century literature: Hemingway, Fitzgerald, Eliot, Pound, and Stein (who first applied the “Lost Generation” moniker). These names continue to carry mystique, and the Bohemian lives and habits of the authors are still an inspiration for today’s writers. Yet, as is often the case, behind these famous names lie other individuals who played essential roles but did not receive the same accolades. Sylvia Beach, who lived in Paris during those heady Lost Generation years (and throughout much of her adult life until her death in 1962), is such a figure. She is, in fact, one of the true heroes of both that generation and the modernist movement of literature in general—“the midwife of literary modernism,” according to Beach biographer Noel Riley Fitch, who supplies a foreword to *The Letters of Sylvia Beach*, edited by Keri Walsh.

Beach’s correspondence is remarkable for a number of reasons. Almost all of the literary greats of the Lost Generation appear in some way in her letters. Beach herself is paired with two notable achievements: the founding of the legendary Shakespeare and Company bookstore in Paris, which made her, in retrospect, one of the early champions of the independent bookstore; and, perhaps more notably, the publishing and championing of James Joyce’s *Ulysses*, which first appeared under her Shakespeare imprint in 1922. As her letters reveal, Beach was also a passionate feminist. If these elements were not significant enough, her life also serves as a window into Parisian society through the 1920s and up to and through the Second World War. Not only specialists of literature and history but also the general reader will agree that this is a highly significant body of correspondence.