tout un pan du patrimoine iconographique a pu être mis au grand jour.

D’autres livres remarquables sont présentés, notamment une édition québécoise des Œuvres poétiques complètes de Victor Hugo paru chez Bernard Valiquette en 1944 qui réunit pour la première fois en un seul volume toute l’œuvre poétique de Hugo. Ou encore, le livre pour enfant Ristontac écrit par Andrée Maillet et illustré par Robert LaPalme, publié en 1945 et qui fait figure de premier véritable album pour enfants au Québec. Quant à la postface rédigée par Jacques Michon, elle réalise une synthèse historique alors que l’auteur reprend chacun des livres pour les regrouper par genres éditoriaux et créer des liens entre eux, soulevant ainsi des questions et des enjeux moins développés dans les chapitres.

L’ouvrage dirigé par Claude Corbo en collaboration avec Sophie Montreuil est en soi un très beau livre, entre autres par la qualité de son papier, par l’abondance de ses illustrations, par sa mise en page colorée, et par ses analyses érudites mais accessibles à un large public. Cependant, comme toute compilation, on peut questionner les critères assez larges qui ont permis de sélectionner seulement vingt livres dans toute l’histoire du livre québécois ; plusieurs ouvrages auraient pu y trouver aussi leur place. Il n’en reste pas moins que par la publication de Livres québécois remarquables du XXe siècle, Claude Corbo atteint certainement son objectif qui est de faire connaître des trésors culturels québécois ayant participé à l’art du livre au XXe siècle.

SOFIE DROUIN
Université de Sherbrooke


Our sense of Aldous Huxley’s prominent literary and intellectual presence in the first half of the twentieth century has, unfortunately, faded in the fifty years since his death. Relatively few readers of Huxley’s more popular works would realize that he also published dozens of books of poetry, short stories, plays, historical non-fiction, and biography, as well as hundreds of reviews and essays in journals and magazines both famous and obscure. Huxley worked successfully, in almost every major literary genre and printed medium, as an author
of traditional forms and of best-selling novels who was never afraid to experiment with new media or to deal in depth (and often on a very personal level) with controversial subjects such as mysticism, alternative therapies, and drug use. The cultural impact, popularity, variety, and quantity of Huxley’s work have created fertile ground for a bibliographical tradition in Huxley studies that reaches back to the late 1920s. David Bromer’s *Aun Aprendo* (produced in collaboration with Shannon Struble) is the latest contribution to the field and does much to remind us of the range of Huxley’s intellect and of the incredible volume of work he produced.

Introductory notes by Bromer and a foreword by Huxley scholar James Sexton outline a brief history of Huxley bibliography and make clear the need for a new one. As Bromer points out, the current standard bibliography (Eschelbach and Shuber’s *Aldous Huxley: A Bibliography, 1916–1959*) is now over fifty years old and is primarily a checklist of materials, while the only published descriptive bibliography appeared in 1939, when Huxley was little more than midway through his career (11). In spite of supplemental bibliographies and checklists that have appeared as recently as 1996, gaps remain, particularly in the work from Huxley’s years in the United States (13).

The items listed in *Aun Aprendo* are confined to first appearances of printed material published in the English language (excepting those where Huxley acted as translator), including posthumously published work up to 2011. Entries are organized into six broad sections lettered A through F: books and pamphlets authored primarily by Huxley, non-serial items to which Huxley contributed, contributions to periodicals, screenplays, translations and adaptations, and interviews. Browsing through these pages, one cannot help but be impressed by the variety of print media Huxley reached, and by Bromer’s work and determination in producing a truly comprehensive listing. Among the lesser known or uncommon items, we find notes and translations for recordings of renaissance music, a pamphlet with a description of a lecture series by Huxley, and a single, folded sheet containing the 1951 high school commencement address, *Aun Aprendo*, from which the bibliography takes its title. The number of these minor items might suggest the possibility of a section of miscellanea, since researchers may be less likely to search for these items than to discover them in a group of other non-typical items. Indeed, one might argue that the section of screenplays (section D), which, though far from minor works, consists of only five items, could have been subsumed under a section of miscellanea.
The listing of periodical contributions (section C) gives us perhaps the fullest possible picture of the range of Huxley's intellectual interests. Huxley was a regular contributor to several major periodicals, including *The Chicago Herald*, *Vogue*, and *Vanity Fair*, but he published reviews and essays, often unsigned, on a dizzying range of subjects in dozens of periodicals over the course of his career. While the present bibliography has had the benefit of several supplements that have appeared since Eschelbach and Shuber's bibliography, Bromer has unified and further expanded all of this work in a single volume, and each brief entry provides sufficient information to aid in locating and retrieving original items.

The largest sections of the book are devoted to bibliographical descriptions of books, pamphlets, and other non-serial items by Huxley (sections A and B). In evaluating these sections, I was able to take advantage of the presence of several copies of first editions within my home institution’s library collection, and experienced little difficulty in quickly locating and identifying which editions I had in hand. Description of bindings and dust jackets is a welcome and important inclusion here, and the compilers' descriptions of colour, logos, and overall designs proved helpful more than once in distinguishing editions. Of course, with any but the most exhaustive descriptive bibliography, the bibliographer must make some decisions as to what is or is not included in his or her descriptions. Still, the inclusion or exclusion of certain elements did give pause to consider what one should expect to find in a bibliography of early- to mid-twentieth century books. For instance, there is questionable utility in the use of traditional format designations for "size." While these format designations are certainly commonplace in descriptions of twentieth-century books and may be potentially helpful for a few items included here, applied across the board they seem less than useful in most cases, particularly where accurate dimensions are provided and seem much better suited to Bromer’s apparent intention. In my examination of locally available copies, I also found printer’s signatures in more than one book; though the authors have also chosen not to include signatures in their descriptions, there are cases where they might have proven useful. Finally, although Bromer notes that most of the descriptions in these sections are based on items from his personal collection, his acknowledgments include thanks to many institutions across North America whose collections furnished items for examination. Researchers might have benefited from having the locations of examined copies provided as part of
the description, at least for those descriptions based on items not in private collections.

None of these criticisms detract from the overall value of *Aun Aprendo* as a much-needed update to Huxley bibliography. While researchers and students of twentieth-century printing and publishing might wish for more detail in description, Bromer has taken great steps to address the long-neglected need for a more complete descriptive bibliography. Bromer has taken seriously his aim of comprehensiveness in compiling this volume, and scholars will benefit from his lifelong engagement with Huxley’s work. *Aun Aprendo* will be an essential resource for Huxley scholars for many years.

JAMES MACKENZIE  
*University of New Brunswick*
