

Syracuse University

SURFACE

The Courier

Libraries

Fall 1981

Books Recently Acquired with the Support of the Library Associates

Syracuse University

Follow this and additional works at: <https://surface.syr.edu/libassoc>



Part of the [Library and Information Science Commons](#)

Recommended Citation

"Books Recently Acquired with the Support of the Library Associates." *The Courier* 18.2 and 18.3 (1981): 5-20.

This Article is brought to you for free and open access by the Libraries at SURFACE. It has been accepted for inclusion in *The Courier* by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.

ISSN 001-0418



THE COURIER

SYRACUSE UNIVERSITY LIBRARY ASSOCIATES

Volume XVIII, Numbers 2 & 3, Fall 1981

Table of Contents

Fall 1981

Page

A Note from the Director of Libraries	3
Books Recently Acquired with the Support of the Library Associates	5
Books Acquired in Memory of Wayne S. Yenawine	21
Remarks on the Occasion of the Exhibition	23
The Book Budget and Inflation by Metod M. Milac	25
The <i>Post-Standard</i> Award	29
News of the Libraries and Library Associates	31



Photo by Amy Doherty

The first case of the exhibition showing the model of Le Corbusier's Chapel of Notre Dame du Haut Ronchamp lent by the University's School of Architecture. The building itself was constructed between 1950 and 1954.

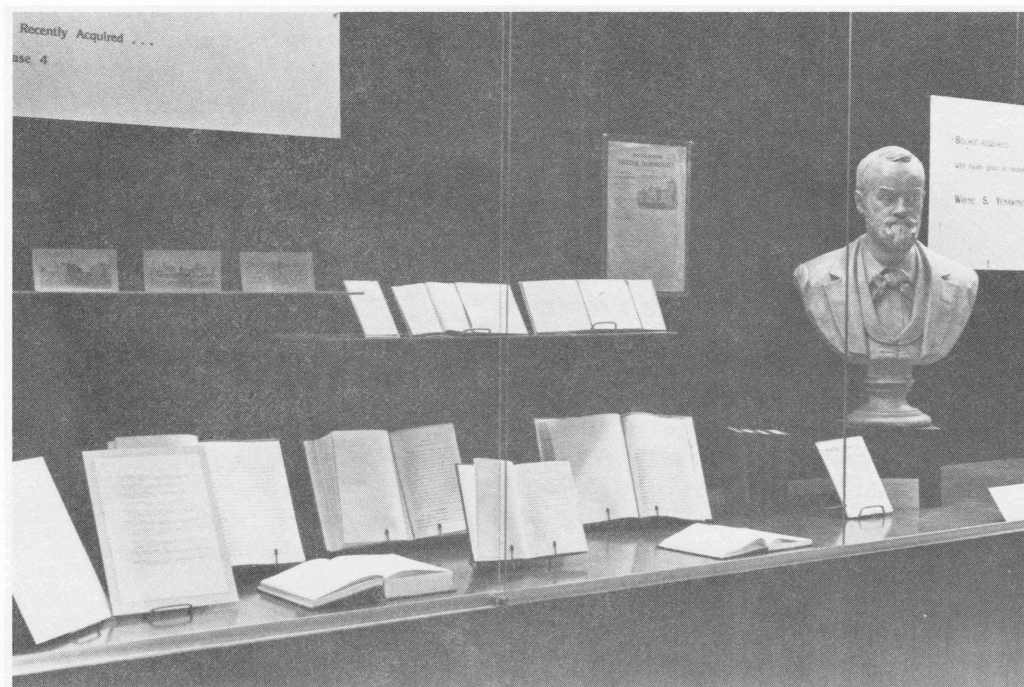


Photo by Amy Doherty

The final case of the exhibition showing a group of doctoral dissertations relating to the Oneida Community and the bust of John Humphrey Noyes recently given by the Kenwood Historical Committee.

Books Recently Acquired with the Support of the Library Associates

The Library Associates, as individuals and collectively through their Acquisitions Committee, have helped sustain the growth of the Syracuse University Libraries for more than 25 years. Many individual members have made gifts of books and manuscripts, many have made cash gifts which have in turn made possible the purchase of books and manuscripts, and many, through their generosity when renewing their memberships each year, have made it possible for the Board of Trustees to set aside monies to support the acquisition of books for the Libraries. This program is given additional thrust by the recent creation of the William Pearson Tolley Endowment Fund, now with capital funds sufficient to assure expendable income of more than \$2,000 annually.

The Associates were particularly forthcoming in their membership renewals in the fall of 1980, and this, combined with the first income from the Tolley Endowment Fund, made possible an acquisitions fund of \$10,500 as authorized at a meeting of the Board of Trustees in May 1981. The Libraries' bibliographers were shortly thereafter asked to submit lists of books desired for the collections. These lists were reviewed by the Acquisitions Committee of Henry Bannister, Chairman of the Associates; David Fraser, Chairman of the Committee; Antje Lemke, Professor in the School of Information Studies; and David Tatham, Professor and Chairman of the Department of Fine Arts, meeting with Metod Milac, Associate Director of Libraries for Collection Development. Over \$8,600 was authorized for expenditure on the books which were assembled for exhibition on the sixth floor of the Ernest Stevenson Bird Library between October 23 and November 30, 1981.

Not all the books authorized could be shown. Publication was, in a few instances, delayed. Some had not arrived in the Libraries when the exhibition was prepared. And some were in such demand by readers that they could be represented in the exhibit only by dust jackets and photocopies of selected pages.

1. *The Le Corbusier Archive*. New York: Garland, 1982-32 volumes. \$3,300.

At no time in the recorded history of architecture has the manner in which men build undergone changes as radical as those that have occurred during the past century. Under the pressure of the tremendous growth in the earth's population, new developments took place in almost every field of human endeavour; but these developments were nowhere more spectacular than in the field of architecture Indeed, most of the building types that are now a part of our daily lives did not even exist before 1850. The modern factory, the modern skyscraper, the shopping center, the modern school, and the modern hospital — all these are completely new inventions, with almost no antecedents prior to the middle of the nineteenth century. When architects first developed some of these new building types, they had a very hard time finding the right 'style' for these new-fangled structures Some architects evaded the issue by deciding, quite simply, that these new building types belonged in the realm of engineering rather than polite architecture. Others tried to stretch the eclectic patterns to fit the new facades — and failed. And there were a few — a very few — who faced the new problems squarely and saw in them a great challenge to their creative abilities. These few architects and engineers displayed an inventiveness unmatched in any period of building: within the span of a single generation, this handful of pioneers in effect created an entirely new vocabulary of building types, and gave each of these building types a distinctive and expressive face of its own Yet, regardless of the spirit of the times, regardless of the daring of the engineers and the vision of those architects who broke with the past, modern architecture could not have gone far beyond purely utilitarian solutions without the appearance, around the turn of the century and in the decade following it, of half a dozen great individual artists who knew, instinctively, what they must do with the new tools at hand.

[The three most significant of this select group were: Charles Edouard Jeanneret-Gris, best known as Le Corbusier, the German emigré Ludwig Mies van der Rohe, and Frank Lloyd Wright.] Le Corbusier, Mies van der Rohe, and Wright will ultimately appear more important than their contemporaries because they are greater as artists — as poets of architecture. Scientists, engineers, and businessmen are essential to the creation of a civilization; but it takes poets to point the way Of the three poets, of the three master builders we have singled out, Le Corbusier is the most sophisticated, the most civilized, and the most prolific.

In cooperation with the Fondation Le Corbusier, Garland Press is publishing a 32-volume set entitled *The Le Corbusier Archive*, a work of significant research value. This set will include the entire 32,000 architectural drawings, projects, and urban plans of Le Corbusier now housed in the Fondation. In addition to the drawings, 21 essays by scholars and contemporaries of Le Corbusier have been solicited especially for the *Archive*. The work, which will greatly add to the scholarly material available concerning Le Corbusier, is scheduled for publication between February and September of 1982. As a pre-publication subscriber, the Libraries are actually helping to make available these previously unpublished materials; had not sets been sold by advance subscription the project could not have gone forward. The work of Le Corbusier receives careful and in-depth attention by students of architecture at Syracuse University; this set will be a major addition to the library's holdings on Le Corbusier's work.

Barbara Opar
Architecture Bibliographer

2. Marguerite Yourcenar. *Suite D'Estampes pour Kou-Kou-Hai*. Seal Harbor, Maine: High Loft Press, 1980. Wood engravings by Nancy McCormick. Copy number 115 of 200. \$45.

The woodcuts executed for this private press book are suggestive of the rich, multilayered nature of the thought and writings of one of the most distinguished living French authors, Marguerite Yourcenar.

Suite D'Estampes Pour Kou-Kou-Hai is an early essay written when Yourcenar was 24 years old and published in the 1930s in an obscure French literary review and later in "une revue spécialisée pour vétérinaires." Many of the themes with which Yourcenar has worked in her half century of writing—man's inhumanity to man, the physiological mysteries of the body, the passion for innocence, the simplicity of animals, love and death, and her abiding interest in oriental literature—are present here in nascent form.

The volume was purchased to further develop the Libraries' collection of finely printed and illustrated books and, as well, the collection of books by Yourcenar begun through the author's gift, presented to the Libraries via her friend, Associate and Professor Emeritus Mary H. Marshall, of her own books. This gift was described in the Spring 1981 issue of *The Courier*.

Mark F. Weimer
Rare Book Bibliographer

3. *The Mathematical Gazette, A Journal of the Mathematical Association*. Volumes 6-15 (1912-1931) and the General Index, 1894-1931. Reprint edition by Johnson Reprint Corporation. \$336.

Each issue of the *Gazette* carries the device of the Association with its motto, "Tibi creditum debes," a reference to Francis Bacon's assertion:

I hold every man a debtor to his profession, from the which as men of course do seek to receive countenance and profit, so ought they of duty to endeavour themselves by way of amends to be a help and an ornament there unto.

The Mathematical Association, with members drawn largely from the ranks of British teachers and students of elementary mathematics, has as its fundamental ambition the promotion of good methods of mathematical teaching. It has published the *Gazette*, now in its 65th volume, since its formation in 1894, and the latter's character is suggested by a 1902 article on "The Teaching of Euclid" by Bertrand Russell as well as that from a more recent number (volume 63, number 425, December 1979) by Peter G. Dean and Nigel Scott on "Silver Foil Wrapping on Bars of Chocolate." It is perhaps not entirely accidental that this article immediately follows the Presidential Address by Alan Tammadge, "Creativity."

The Libraries have long subscribed to the *Gazette* but have lacked the volumes issued between 1912 and 1931 as well as the general index for the first 15 volumes. The Library Associates have now made it possible to complete the run of the *Gazette* by purchase of the Johnson Reprint edition of the early volumes.

4. Samuel Halkett and John Laing. *A Dictionary of Anonymous and Pseudonymous Publications in the English Language*. 3rd revised & enlarged edition. John Horden, editor. Harlow, England: Longman, 1980-. v.1, 1475-1640. \$150.

The idea of writing a work to identify the authors of anonymous and pseudonymous books dates back at least to the seventeenth century, and works of this kind had appeared in most European languages by the middle of the nineteenth century. Britain lagged behind, however, until two industrious Scottish librarians, Samuel Halkett and John Laing, undertook their enormous task. Both men died before their four volumes, entitled *A Dictionary of Anonymous and Pseudonymous English Literature*, were published in the 1880s. But their names have endured in the familiar title of the work.

An enlarged, seven volume edition (1926-1934) with two supplements (1956 and 1962) included a list of about 75,000 books of all kinds. These volumes still stand on the shelves of most reference libraries, with no major rival in the field. Time and further scholarship have, however, revealed the almost inevitable shortcomings of such a vast compilation. For this reason, the publishers of Longman Group decided to produce a completely new edition under the editorship of John Horden of Leeds University. The plan called for innovation, expansion, and increased documentation. The final product is consistent with these ambitious plans.

The third edition is divided into a series of volumes each devoted to a specific historical period. Volume I covers the period from 1475 to 1640. The following changes and improvements have been incorporated:

(1) Sixty percent more books of this period are listed than in the last edition.

(2) Every entry not only identifies the author but is supported by documentary evidence.

(3) Every entry has been written from scratch as a result of six years' work by a team of full-time researchers.

(4) Each publication mentioned has been specially examined from manuscripts to the latest academic periodicals.

(5) Publications of all kinds, ranging from the heavy theological tome to the topical broadside about a murder or a monster, are among the 4,000 entries in the first volume.

This outstanding work should be an invaluable resource for libraries, literary scholars and historians.

Marion L. Mullen
Head, Reference Department

5. Bolton Brown. *Lithography*. New York: Fitzroy Carrington, 1923. \$85.

_____. *Lithography for Artists*. Chicago: The University of Chicago Press, 1930.

The acceptance of lithography as a medium of fine art in America was largely accomplished by a single person: Bolton Brown (1864-1936). Trained as a painter at Syracuse University in the 1880s, he went to London in 1914—at age 50—to begin the study of the art of drawing on stone and the craft of printing from it. He returned to America during World War I and by the early 1920s his advocacy of the medium had gained for it a broad following among American artists, dealers, and collectors who had previously thought of fine prints only in terms of etchings, wood engravings, and old master wood cuts.

Brown's advocacy of lithography took many forms. Late in life he said, "I have peddled it, written it, exhibited it, hawked it, and talked it, lectured it, 'demonstrated' it, and done it." A key element in his campaign was his little book *Lithography*. Five hundred copies were printed by D.B. Updike in Boston. Brown's eloquent espousal of his medium is also an attempt to deflate the aura surrounding the lithographs of Joseph Pennell and James Abbott McNeill Whistler, whose work Brown found less than masterful from a technical point of view. Brown's later book, *Lithography for Artists*, which is a wholly different text, is also among the holdings of the George Arents Research Library.

David Tatham
Professor of Fine Arts

6. Martin Butlin. *The Paintings and Drawings of William Blake*. New Haven: Yale University Press, 1981. 2 volumes. \$250.

The life and work of William Blake are of interest to a variety of scholarly disciplines including literature, art, and history. Scholarship in the visual aspects of William Blake's oeuvre has recently been enhanced by the publication of the two-volume complete edition of all of Blake's known paintings, watercolors, drawings and separate color prints. The monochrome engravings and illuminated books, not included here, have been the subject of previous books. The present publication represents the culmination of efforts dating back to 1863 and is the product of over 20 years of information gathering. Each work in the catalogue is fully documented with information on medium, size, provenance, exhibition records, and scholarly literature. The material is arranged essentially in chronological order, providing the user with a sense of Blake's development from both stylistic and thematic standpoints. Purchase of this set is especially appropriate for Syracuse University, which has been developing a William Blake collection. This collection contains several original editions, the complete run of facsimile editions published by the Trianon Press, and supporting scholarly studies and bibliographies. Courses on Blake that are offered in the College of Arts and Sciences make frequent use of this material.

Randall Bond
Fine Arts Bibliographer

7. Archives of American Art. *The Card Catalog of the Manuscript Collections of the Archives of American Art*. Wilmington, Delaware: Scholarly Resources Inc., 1981. 10 volumes. \$595.

Research and study of the history of American art at both the undergraduate and graduate levels is an important aspect of fine arts at Syracuse University. The research process is dependent upon strong library resources in the field and the tools needed to locate these resources. In-depth research in any field will eventually lead to the examination of primary sources such as letters, diaries and notebooks. In the field of American art, the major repository for this type of material is the Archives of American Art located in Washington, D.C. The Archives has over six million items in original form or on microfilm. The complete collection is available on microfilm at any of its four branch offices in Boston, New York, Detroit, or Los Angeles. Microfilms may also be obtained through the Interlibrary Loan Office of Syracuse University's Bird Library.

There have been three different publications issued to aid scholars in using the resources of the Archives of American Art. The earliest was *Archives of American Art: A Directory of Resources*, published in 1972. This directory lists and describes briefly 555 groups of papers totalling about two million items. In 1975 *A Checklist of the Collection* was published. This checklist indicates the quantity and types of material in each of the collections and contains a greater number of entries than the *Directory*. The most complete tool, however, for searching materials in the Archives is the 1981 publication of *The Card Catalog of the Manuscript Collections of the Archives of American Art*. In ten volumes the researcher is given in book form the complete card catalog of the collection arranged alphabetically by artist's name or subject heading. Each catalog card is annotated, allowing the researcher to determine the usefulness of each item. The microfilm reel number is listed in the upper left hand corner for ease of ordering from interlibrary loan. This is an excellent example of a scholarly tool that lets the researcher's "fingers do the walking."

Randall Bond
Fine Arts Bibliographer

8. Charles Wells Moulton. *Moulton's Library of Literary Criticism of English and American Authors: Through the Beginning of the Twentieth Century*. Abridged, revised and with additions by Martin Tucker. New York: F. Ungar Publishing Company, 1966. 4 volumes. \$80.

Charles Wells Moulton's eight-volume reference work, running to almost five million words, has rightly been considered an outstanding contribution to the field of literary criticism. Through his organization of excerpts from essays, studies, books, manuscripts, journals, and letters, Moulton created a composite picture in which each writer's development, his critical reputation, and his standing in the history of literature fell into place. His work included not only literary figures, but also journalists and art and music critics, as well as writers in the fields of philosophy, history, religion, scientific theory, and hymnal lyrics and music.

Published from 1901-1905, much of Moulton's work has continued to retain its usefulness. However, the passage of time and changes in perspective have removed a large part of this work from contemporary interest. The aim of the revised and abridged edition was to preserve what is still of value in the original and to add new material on writers whose work was published and recognized at the turn of the century. Material that now is of marginal interest has been eliminated. Eleven writers have been added to the list of studies in the newer edition. Moulton's study of Herman Melville has been replaced by an entirely new section.

Like the original set, the new edition contains critical comments on English and American authors from Beowulf through Richard LeGallienne, by critics from the Venerable Bede to George Bernard Shaw. Authors are treated chronologically, as are the works under discussion; criticisms are preceded by biographical and personal material, and the excerpts from critical appraisals are drawn from publications through 1964. The set covers 250 authors and more than 1,700 critics.

Marion L. Mullen
Head, Reference Department

9. Nikolaus Pevsner. *The Buildings of England*. Hammonds-worth, England: Penguin Books, 1941 – . 41 of 46 volumes. \$550.

In 1941 Nikolaus Pevsner, architectural scholar and naturalized British citizen (he was born in Germany and came to England after the rise of the Nazis), then in his late 40s, set himself the task of personally visiting, listing, and describing all the buildings of architectural interest in the whole

of England, proceeding county by county. His work is recently complete in 46 volumes, published in a handy format by Penguin Books (whose creator, Allen Lane, when the series was £36,000 in the red, introduced Pevsner as his “best losing author”), and carried and consulted by students and visitors to England alike.

The entries list architect, date, and style and describe important features of each structure. They range in length from a sentence or two to long, masterful essays. The volumes include photographs, maps, and plans. Many buildings are described in no other published source.

The Libraries have long owned volumes in the series, of course, some indeed having come into the Libraries by prior gifts. The two volumes for London are frequently consulted, as are those for some of the better known counties and structures. We have long wanted to complete our set, to add the newest editions where we had older ones, and to replace thoroughly worn copies with fresh ones. It is this the Library Associates have made possible with their gift.

On exhibition are two volumes from the set. The volume for the county of Oxfordshire has been opened to show pictures of three Oxford University libraries, while that for North Lancashire shows the beginning of the long essay on the city of Lancaster. Also shown are the opening pages of a splendidly illustrated article on Pevsner and his work which appeared in the February 1977 issue of *Smithsonian* magazine.

Barbara Opar
Architecture Bibliographer

10. René-Jean Hesbert. *Corpus Antiphonarium Officii*. Rome: 1963-1979. 6 volumes. \$498.

Because a comprehensible notation for music was remarkably slow to develop in Western civilization, the reconstruction of the repertoires preserved in the earliest surviving sources—namely that vast body of unaccompanied religious melody known as plainsong, plainchant, or Gregorian chant—remains one of the most challenging tasks of modern musical research.

Among the signal advances towards that goal made in our time, the monumental work of Father René-Jean Hesbert, Benedictine of Solesmes, holds a very special place. Hesbert’s lifetime of painstaking study produced the first reliable basis for comparative study of the earliest plain-song repertoires and for reconstruction of Western liturgical traditions from the ninth through the twelfth centuries. His masterwork, *Corpus Antiphonarium Officii*, published between 1963 and 1970, is now an essential tool for all research concerning liturgical texts and functions, melodic

styles and traditions, provenance, chronology, and authority of sources.

George Nugent
Associate Professor of Fine Arts

11. *Paléographie Musicale*. Recueil fondé par Dom A. Mocquereau. Les principaux manuscrits de chant Grégorien, Ambrosien, Mozarabe, Galican, publiés en facsimilés photographiques par les Bénédictins de Solesmes. 1889-1937, 1955-. 4 volumes. \$537.

The *Paléographie* was born of contention. In France of the 1880s, controversy grew in certain ecclesiastical circles over how traditional Gregorian chant should be sung. Father André Mocquereau (1849-1930), first editor of the series, believed that by publishing original sources of the music in facsimile with pertinent commentary, he could construct a body of proof to discredit the standard chant melodies employed at the time, and, more importantly, “to raise Gregorian chant from the abject state into which it has fallen, to pursue the work of its restoration until complete justice is done, and it has recovered its full ancient beauty which rendered it so proper for divine worship.” (Series I, Vol. xi).

In its pages can be found long, intricately detailed dissertations on controversial questions of rhythm, accent, notation, provenance, and performance. In later years, under successive editors, the series lost some of its argumentative bite but none of its authority and reputation for scholarship.

This series provides a valuable key to scholars of early music and music history by publishing in facsimile major manuscripts of Christian chants such as the Gregorian. It has grown to 21 published volumes (the first was issued in 1889), nineteen in the first series, two in the second. A reprint edition of Series I is planned. The Music Collection, which now holds 8 volumes, hopes to build a complete set of the *Paléographie* by acquiring a few volumes each year.

Donald Seibert
Music Librarian

12. Carl Dahlhaus, editor. *Neues Handbuch der Musikwissenschaft*. Wiesbaden, Germany: Athenaion, 1981-. 10 volumes. \$820.

This new work is to be published during the next several years, in ten volumes, under the general editorship of Carl Dahlhaus. It updates an

earlier handbook of music history published in the 1930s and will give far greater attention to musical structure and to popular music than the earlier edition. The seventh volume, *Die Musik des 19. Jahrhunderts*, is authored by Dahlhaus himself and is the first to be published. Other volumes in the set will be devoted to the music of earlier periods and to that of our own century.

13. Bernadette G. Callery and Elizabeth A. Mosimann, compilers. *The Tradition of Fine Bookbinding in the Twentieth Century*. Pittsburgh: Hunt Institute for Botanical Documentation, 1979. \$25.

Rachel McMasters Miller Hunt, whose great botanical collection has grown into the Hunt Botanical Library at Carnegie-Mellon University, was not only a dedicated book collector but also an inspired bookbinder who, much influenced by the ideals of T. J. Cobden-Sanderson, trained at the Roycrofters with Euphemia Bakewell. Acquiring fine bindings as she purchased books, commissioning bindings for others, and enhancing some with her own bindings, the Hunt collection came to include many distinguished examples of twentieth century bookbinding. Mrs. Hunt's precedent was continued in the work of Thomas W. Patterson and, currently, Jean Gunner, who have been employed by the Institute to conserve and bind books in the collection.

With this tradition the staff of the Hunt Library had the splendid idea of an exhibition of fine bookbindings to accompany a seminar on contemporary bookbinding. From that exhibition in November 1979 to February 1980 grew a handsomely illustrated volume which includes a foreword by Bernard C. Middleton, an essay by Marianne Fletcher Titcombe, notes by Jean Gunner on the techniques used in rebinding books at the Hunt Library, and descriptions and photographs of the 96 bindings exhibited. A lovely book, it also adds considerably to the limited documentation of contemporary bookbinding.

14. Syracuse Theater Ephemera, 1890-1926. 324 pieces. \$225.

Central New York boasts a long history of cultural awareness and activity. Syracuse itself supported an awesome range of professional theater prior to the advent of the "talkies."

The Bastable Theatre, the Wieting Opera House, the Valley Theatre, and the Grand Opera House, for example, actively competed for the Syracuse public's patronage. They offered everything from grand opera to vaudeville; local repertory companies featured the latest drawing-room farce and the proven favorites. Through the old train station passed some of the premier performing artists of the United States and Europe. John Philip Sousa and Victor Herbert brought their famous bands; pianist Serge

H. R. JACOBS' OPERA HOUSE
SYRACUSE, N. Y.

Three Nights COMMENCING
Thursday, MAR. 30
MATINEES AS USUAL.



"Seeing too much sadness hath congeal'd your blood
And melancholy is the nurse of frenzy;
Therefore we think it good you hear a play,
And fume your minds to mirth and merriment,
Which bars a thousand harms, and lengthens life."
SHAKESPEARE



A *WORLD'S* FAIR
COMEDY.

ANDERSON'S
UNIQUE COMEDIANS
MATCHLESS! MIRTHFUL! MUSICAL!

ANDERSON'S
UNIQUE COMEDIANS

TWO OLD CRONIES

THALIA'S *TRANSCENDENT* TWENTY

COMEDY'S CONSCIENTIOUS COLLABORATEURS

If you can't Laugh Don't Come.

If you want to Laugh, don't Stay Away.

PRESENTING A NEW, BRILLIANT AND ENTIRELY ORIGINAL CONCEPTION
Of that Most Superlatively Popular of all Musical Farce-Comedies,

TWO OLD CRONIES

ILLUSTRATED BY
Actors who Act! Singers who Sing! Dancers who Dance!
GEO. S. SYDNEY, Manager. GEORGE HERBERT, Business Agent.

THE ENGLISH CO. PRINTING CO. (LONDON)

Photo by Amy Doherty

Prokofieff soloed with the young Syracuse Symphony. Anna Pavlova starred in "Giselle" at the Wieting; the notorious Isadora Duncan presented her "celebrated classical dances." Otis Skinner, on tour with his company, brought to Syracuse his hit play, "The Honor of the Family," one of his famous vehicles; while the senior Douglas Fairbanks shared a bill in 1910.

Fragile theater programs and playbills, collected by a local bookdealer over a period of years, bring to light part of Syracuse's cultural heritage, and through them can be traced changing styles and tastes in entertainment. Note the hard-drinking pair of Irishmen in "Hogan's Alley" (1898); the early color film "Kinemacolor" (1911); a London company's production of Shaw's "Man and Superman" (1913) featuring a Franklin car; and a Marie Dressler vehicle bursting with song and dance in the jazz vein.

Sandra P. Banks
Arents Library Staff

15. Brice Harris. *The Poems of Charles Sackville, Sixth Earl of Dorset*. New York: Garland Press, 1979. \$30.

The poetry of Charles Sackville, 6th Earl of Dorset (1643-1706) is here issued in a definitive edition, complete with scholarly textual apparatus. The editor, Brice Harris, has established dates of authorship, verified the authenticity of the verses, annotated obscure references within the poems, and established the canon of Dorset's verse. What makes the definitive edition essential for the modern scholar and researcher is the inclusion in the appendix of a catalog of manuscripts and primary printed sources as well as textual notes comparing the readings of the various textual sources.

Vicki Hendricks
British & American Literature Bibliographer

16. *A Group of Bibliographies and Reference Books Published by Garland Press*. \$678.

Modern scholarly publishing is a complex business. While few authors can judge precisely the moment they will deliver a manuscript to their publisher, scholars doubtless have yet more difficulty meeting deadlines: at any time their research may uncover new information which casts the whole project in new light. Scholarly publishers therefore often begin to publicize books they *expect* to publish soon even when they may know that some will doubtless be delayed. Several of these Garland Press books

have been delayed and were not available for the exhibition. Bibliographies and reference works like these, however, are essential to future scholarship. Students and faculty will welcome them as they do appear.

Robert W. Ackerman. *Sir Frederic Madden: a Biographical Sketch and Bibliography*. New York: Garland, 1979. \$18.

William Babula. *Shakespeare in Production, 1935-1978: a Catalogue*. New York: Garland, 1981. \$35.

Laurel Nichols Braswell. *Western Manuscripts from Classical Antiquity to the Renaissance: a Handbook*. New York: Garland, 1981. \$50.

Walter Burley and Paul Theiner. *On the Lives and Characters of the Philosophers*. New York: Garland, 1980. \$35.

Larry S. Champion. *King Lear: an Annotated Bibliography*. New York: Garland, 1980. 2 volumes. \$100.

Donald D. Eddy. *Samuel Johnson: Book Reviewer in the "Literary Magazine: or, Universal Review" (1756-1758)*. New York: Garland, 1979. \$17.

A. S. G. Edwards and Derek Pearsall, editors. *Middle English Prose: Essays on Bibliographical Problems*. New York: Garland, 1981. \$25.

James F. Murphy. *Renaissance Rhetoric: a Short-Title Catalogue*. New York: Garland, 1981. \$50.

Jean D. Pfleiderer and Michael J. Preston. *Concordance to the Chester Mystery Plays*. New York: Garland, 1981. \$100.

_____. *KWIC Concordance to the Plays of the Wakefield Master*. New York: Garland, 1981. \$100.

Robert M. Schuler. *English Magical and Scientific Poems to 1700: an Annotated bibliography*. New York: Garland, 1979. \$20.

Douglas Short. *Beowulf Scholarship: an Annotated Bibliography*. New York: Garland, 1980. \$38.

John A. Stoler and Richard Fulton. *Henry Fielding: an Annotated Bibliography of 20th Century Criticism*. New York: Garland, 1980. \$40.

David Thomson. *Descriptive Catalogue of Middle English Grammatical Texts*. New York: Garland, 1979. \$38.

William P. Williams. *Jeremy Taylor, 1700-1976: an Annotated Checklist*. New York: Garland, 1979. \$12.

17. Publications of the McMaster University Associates for 18th Century Studies. \$176.

This series of books explores the range and diversity of eighteenth century culture. The articles grouped within each volume were first presented at symposia sponsored by the Association for Eighteenth Century Studies of McMaster University in Toronto. As interdisciplinary studies of Europe and England, they reflect shared cultural traditions transmitted through

education, travel, language and literature, history, science, religion, politics, philosophy, and art history.

John Richard Alden, John Browning, and Richard Morton, editors. *1776*. New York: Garland, 1976. \$18.

John Browning, editor. *Biography in the 18th Century*. New York: Garland, 1980. \$25.

_____. *The Stage in the 18th Century*. New York: Garland, 1981. \$25.

John Browning and Richard Morton, editors. *Education in the 18th Century*. New York: Garland, 1979. \$18.

_____. *Religion in the 18th Century*. New York: Garland, 1979. \$18.

Paul Fritz and Richard Morton, editors. *Woman in the 18th Century and Other Essays*. New York: Garland, 1975. \$35.

Paul Fritz and David Williams, editors. *The Triumph of Culture: 18th Century Perspective*. New York: Garland, 1972. \$40.

Peter Hughes and David Williams, editors. *The Varied Pattern: Studies in the 18th Century*. New York: Garland, 1971. \$40.

Vicki Hendricks

British & American Literature Bibliographer

18. Twelve Doctoral Dissertations on the Oneida Community. \$180.

For more than four decades the Libraries have been collecting original research materials which document social and religious movements during the nineteenth century. Significant collections relating to the Shakers, the Hopedale Community, Thomas Lake Harris and the Brotherhood of the New Life and other utopian groups have been developed. The chief focus of this collecting effort has been on the geographical region of central New York, the main body of materials in this field consisting of the papers of Peter and Gerrit Smith and the Oneida Community Collection. The latter is the fullest collection of materials documenting this important religious and social experiment outside of private ownership, and has been developed over the past 20 years through the cooperative efforts of the Library and the Oneida Community Historical Committee (Kenwood, New York).

At present, the collection consists of printed materials (newspapers, pamphlets, books, ephemera) from the Community and its antecedents and branches together with a full collection of secondary works. The Library is presently cooperating with the Oneida Community Historical Committee to ensure the preservation of additional manuscript materials by their transfer to the Arents Library.

The acquisition of these 12 doctoral dissertations with funds provided

by the Associates significantly enhances the usefulness of this collection to researchers. A number of these studies have since been published as separate monographs, but often without the detailed footnotes and bibliographies. The original dissertations provide this scholarly apparatus and thereby provide scholars with increased access to the original materials. Those dissertations which have not been revised for commercial publication often present focused studies on specific aspects of communal life which have not been synthesized elsewhere in the literature.

Leonard H. Bernstein. *The Ideas of a Transcendental Communist: John Humphrey Noyes, Perfectionist*. (University of North Carolina, 1947)

William R. Blankenship. *The Perfectionism of John Humphrey Noyes in Relation to his Social Background*. (University of Washington, 1935)

James H. Bowden. *The Religious Significance of the Oneida Experiment*. (University of Minnesota, 1970).

Marlyn H. Dalsimer. *Women and Family in the Oneida Community, 1837-1881*. (New York University, 1975)

Robert C. Duncan. *Descent from Utopia: A Study of Community Evolution, 1848-1966*. (Syracuse University, 1971)

Alfred R. Ferguson. *Reflections on Transcendental Abolitionist Perfectionism in American Life, 1830-1860: Biography of a Fantasy*. (University of Minnesota, 1971)

Robert S. Fogarty. *The Oneida Community, 1848-1880: A Study in Conservative Christian Utopianism*. (University of Denver, 1967)

William L. Foster. *Between Two Worlds: The Origins of Shaker Celibacy, Oneida Community Complex Marriage, and Mormon Polygamy*. (University of Chicago, 1976)

Norman W. Haight. *Faith and Freedom in Christian Utopia: an Analysis of the Thought of John Humphrey Noyes and the Oneida Community*. (Syracuse University, 1972)

Ernest L. Hoover. *The Christian Utopia*. (The Evangelical Theological College, 1935)

Michael J. Kopp. *Spiritual Odyssey of John Noyes*. University of Minnesota, 1971)

Maren Lockwood. *The Oneida Community: a Study of Organizational Change*. (Harvard University, 1962)

Mark F. Weimer
Rare Book Bibliographer