

REVIEWS

Fred Lock and Alan Lawson. *Australian Literature — a reference guide*. 2nd edition. Melbourne, Oxford University Press, 1980. pp.xiv, 120. ISBN 0 19 554214 2. \$4.95.

The first edition of *Australian Literature* was welcomed for its broad approach to the subject and for its accuracy. The second edition, expanded from 333 to 417 entries, continues to describe and evaluate sources which the authors consider of most value in Australian literary study, be they bibliographies, reference books, indexes or library collections, and whether or not they deal exclusively, or even directly, with Australian literature. It contains material of interest to the experienced researcher as well as to the undergraduate student.

The authors state that the annotation of each source is an important part of their purpose but that its scale varies. We are warned that the length of annotation is not always proportionate to the importance of the work, and that these annotations are in part descriptive and in part evaluative. We are not warned that the evaluative activity is a little haphazard. For many general reference sources, details of their coverage of Australian literary topics are given, but for others of a similar nature we are not told how useful a general index or biographical dictionary is. A whole page is devoted to a description of how *Arts and Humanities Citation Index* may be used, but nothing is said about how useful it is likely to be to students of Australian literature. Nevertheless, it is comforting to read the annotations, for they convey that sense of authoritativeness due to a careful examination of sources.

The arrangement of this edition differs from the first only in the second chapter, "Other Reference Sources", where the authors have been very selective. The overall coverage of areas is the same: bibliographies, location aids, individual authors, periodicals, libraries and guides to literary research. A final chapter on organisations important in the study of Australian literature has been added. With this addition, it is difficult to think of any area which has been left out. It is doubtful whether the new arrangement of chapter two is actually an improvement, but the organisation of the work as a whole is satisfactory and makes it easy to use. The head-notes at the beginning of chapters and sections set the individual entries into a useful context, while there is sufficient internal cross-referencing to tie the chapters together where necessary. A couple of exceptions are the failure to point out, in the notes to the valuable chapter on research library collections, the descriptive articles about such libraries mentioned in the entry for SPAN, and, in the notes accompanying the periodicals chapter, the list of periodicals mentioned in the *J.C.L.* annual bibliography entry.

There are two indexes which serve their purpose well. Every author mention-

ed — whether as author or subject — is indexed, and the subject and title index ensures that no significant point is irretrievable. For instance, the heading “cultural history” leads to those titles not indexed individually (they do appear under their authors’ names). Some inaccuracies of spelling in the first edition have been corrected, and there are now seven entries indexed under the subject heading “women”, none of which appeared in the first edition. Neither the Library Association of Australia nor the Australian Society of Archivists appears in the indexes, but their periodical publications do. The transition of *Archives and Manuscripts* from the Library Association of Australia to the Australian Society of Archivists in 1976 has not been recorded, and this is one of the few inaccuracies in the work.

There are some things omitted which could have added to the overall value of the work if they had been included. The Gale Research Company’s series of information guides includes a title devoted to modern Australian poetry which was published in 1979. Mention of the series and its intention to cover Australian literary topics would have been very useful. It is a pity that the authors do not deviate from their intention not to record work in progress, because the beginning, if not the practised, researcher would find value in descriptions of two projects in particular which the authors are well placed to describe. These are the *Australian drama bibliography*, at Queensland University, and the *Literary guide to Australia*, which was begun by the Association for the Study of Australian Literature.

Planned, in progress, or forthcoming works are listed if they are revisions of works already described, and thus Lurline Stuart’s *Nineteenth Century Australian Periodicals; an annotated bibliography*, which supersedes part of the National Library of Australia’s draft *Bibliography of Australian literary periodicals*, is included. Michael Denholm’s *Small Press publishing in Australia* also touches on a section of this N.L.A. draft bibliography, and so it might also have been mentioned. There is no reference to the Australia Council’s Literature Board, yet it would seem that the lists of fellowships and publishing subsidies in the Annual Report of the Australia Council could be of interest. The section on guides to the location of theses and work in progress would have been enhanced by mention of the National Library’s *Sources of information about research in progress, including higher degree theses in Australia* (Jan. 1978), or the Australian National University’s *How to locate Australian theses*. The latter was published in 1979 but available through libraries before that. The Australian Research Grants Committee’s reports on grants approved are an additional valuable source of information about work in progress. Government publications tend to be overlooked.

It would have been useful to include some discussion of online access to various bibliographies and indexes. Several of interest which are available on

AUSINET are described in their printed form, but not as they appear online. Apart from the Australian sources — *Australian National Bibliography*, *Australian Public Affairs Information Service* and *Higher Degree Theses* — which were available early in 1979, *Arts and Humanities Citation Index* is now also available locally. Readers of SPAN would come across such a discussion in its 1979 issues. Some specific omissions which probably merit a mention are the *Westerly Index*, the *International guide to little magazines* and *ANHUL News*, but that is probably a minor quibble. The second edition of *Australian literature: a reference guide* inspires confidence from its beginning — “starting points” — to its end, and is well worth buying. It continues to be most things to most men.

Anna Davis,
Melbourne.

Stanley Morison & D.B. Updike. Selected Correspondence. pp. Edited by David McKitterick. London, Scolar Press, 1979. pp.xxxiv, 217. (Distributed in Australia by Cambridge University Press, \$52.00 Aust).

David McKitterick, Assistant Under Librarian at Cambridge University Library, has mined some fascinating manuscript archives in America and Britain to produce a book which should appeal to all those interested in printing and bibliophilic history. Stanley Morison and Daniel Berkeley Updike are, of course, two of the giants of twentieth-century typographical and printing history, and this volume covers their correspondence on a variety of subjects, but primarily their thoughts on typography and liturgical printing, between 1919 and 1941.

Morison was thirty years Updike's junior when he began the correspondence in December 1919. At this stage Updike was well established as the founder of the Merrymount Press and was working on the completion of his monumental work, *Printing Types: Their History, Form and Use*, which appeared in 1923. Morison had only begun his typographical career in 1912, so his achievements were naturally less than Updike's, but their shared interests and mutual respect soon cemented a friendship that lasted until Updike's death in 1941.

The men met for the first time in the United States in August 1924, but by that time their correspondence had ranged over a multiplicity of typographical topics, not least the gestation of Updike's *Printing Types* and Morison's *Four Centuries of Fine Printing* (1924). This correspondence was to continue, with a diminution in the 1930s, until Updike's death.

Morison was often more open in his comments on his contemporaries than Updike. The redoubtable Belle Da Costa Greene, Director of the Pierpont

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