

under the imprint of the firm. The first Cooper title for which cost figures are given is *The Prairie*, published in 1827. The total cost of production of 5,000 copies was \$7,322.24, of which \$5,000 was paid the author for the copyright. Cooper's reputation had already been established by the publication of *The Spy* in 1821 for which he acted as his own publisher. By way of comparison, it cost \$7,607.97 to produce 3,500 copies of *The Conquest of Granada* by Irving in 1829; of that amount \$4,750 went to the author for copyright.

Among the British authors, Jane Austen first appears in the Carey list with *Elizabeth Bennett; or, Pride and Prejudice*, in 1832. Described on its title page as "the first American edition from the third London edition," it was printed in 750 copies at a total cost of \$351.48, illustrating the low cost of publishing foreign books with no copyright payment involved. The cost of printing from a printed copy rather than manuscript was a further saving to the American publisher and made the foreign book in English a smaller financial risk. Scott, Dickens, and Bulwer-Lytton were among other British authors frequently reprinted by the firm.

The periodicals and annuals issued by the firm are taken out of the chronological listing with the books and are included in appendices where the consecutive numbers of each series are listed together.

*The Atlantic Souvenir*, launched by Carey & Lea for the year 1826, was the first gift annual to be published in the United States. Full costs are given for each issue of this highly successful annual, including payments to authors for each individual contribution. It appears that \$622.68 was paid for the literary contributions and \$808 for engravings (ten in all) out of a total cost of \$5,040.12, for the 1827 issue. For three poems, "The Song of the Birds," "On Passaic Falls," and "Burial of the Minnisink," Longfellow received \$10 "and Cooper's novels." J. K. Paulding contributed two articles, "The White Indian," and "The Little Dutch Sentinel of the Mahadoes," making a total of eighty pages, for which he received \$120. The engravings in this volume, as in the others, are of superior quality; they include three by G. B. Ellis, two of them American scenes, one of Trenton Falls, and

the other Passaic Falls. His honorarium for the three was \$195. "The Legend of the Grisons," an engraving by William Humphrys, is made from a sketch by the noted American artist, C. R. Leslie. Humphrys is recorded as being paid \$70 for the engraving, but no mention is made of any compensation for Leslie. In some of the cost statements a sum is designated as being paid for the drawings from which the engravings were made.

The figures on the cost of producing *The American Quarterly Review*, which the firm published from 1827 to 1833, are given in Appendix C. About two thousand copies of each issue were printed, at a total cost ranging from \$1,084 to \$2,773. Contributors were paid two dollars a page, and the name of each author and his honorarium is listed for each issue. The cost data for the *American Journal of the Medical and Physical Sciences* indicates that their authors were also paid at the rate of two dollars a page, and the cost of publishing an issue was substantially the same as for *The American Quarterly Review*. It is of interest to note that plates were used, and the cost of coloring them by hand is recorded. *The American Journal of the Medical Sciences* is still being published by the successor of Carey & Lea, the firm of Lea & Febiger.

The labor of editing this volume was a large task which has been ably done. It is a valuable record and a significant contribution to the history of the book trade. It will provide indispensable source material for the eventual writing of a comprehensive history of American book publishing.—*Rudolph Gjelsness, University of Michigan.*

**The Wonder and the Glory.** By Edward Alexander Parsons. New York: The Thistle Press, 1962. xvi, 383p. \$12.50. [Distributed by Southern Illinois University Press, Carbondale.]

*The Wonder and the Glory* is a curious and charming book—a biobibliography or bibliobiography of one of the great book collectors of our time and, perhaps (Robert Alonzo Brock, Charles Colcock Jones, and I. K. Tefft would doubtless nod approval to the "perhaps"), the greatest Southern collector of all time. Edward Alexander Parsons' library, "some fifty thousand prints, books, autographs, bindings, manuscripts

and historical documents," is now one of the libraries of the University of Texas. This book is the autobiography of the man who built that collection.

To say again: It is a curious book. One learns more of the basic facts of Mr. Parsons' life from the jacket copy than from the book itself. It is a rambling, random account of travels, a downpour of name-dropping (of the author's real and bibliothecal acquaintances), and a gallimaufry of interesting and trivial anecdotes of the "But thereby hangs a tale" school of writing. It is overlarded with quotations, albeit some delightful ones. Too small a proportion of the book is devoted to a description of Mr. Parsons' collection. For this we must look some day to a proper catalog from the University of Texas.

And to say again: It is a charming book. Mr. Parsons' style is graciously Bourbon, as were his concept and his manner of collecting. His bookishness is deeply ingrained and his knowledge of books exceedingly wide. His memories of a by-gone New Orleans are delightfully rose colored. And some of his anecdotes are quietly tickling, particularly his telling of his gentle rebuff at the hands—or, rather, by the tongue—of that most underrated American humorist, President Calvin Coolidge.

*The Wonder and the Glory* is a book for the bookish. The nearer one approaches Mr. Parsons' own bookishness, the more he will enjoy the book. He writes of himself:

I had no "small vices." I did not smoke, drink, gamble or follow the races or the ladies. I had no time for Clubs or social groups. . . . Whatever time was left from law and the making of money was too little indeed to satisfy the real purpose of it all: the building of a collection . . . , and the alluring study necessary to acquire an approximate knowledge of [books] and of that endless sea of learning—bibliography.

It was a great life, but it took a day of forty-eight hours to do it justice.—Richard Harwell, *Bowdoin College*.

**Vermont Imprints, 1778-1820.** Compiled by Marcus A. McCorison. Worcester, Mass.: American Antiquarian Society, 1963. 597p. \$15. (63-14992)

This is the latest in a series of highly desirable lists of early imprints from specific

geographical areas; it is also a very welcome and worthy addition to the group of fine bibliographical studies that have come out of the American Antiquarian Society.

This new volume identifies and when possible locates 2273 books, pamphlets, and broadsides issued by the printers and publishers who plied their trades in the Green Mountain State between 1778—date of the establishment of its first press in Dresden (now Hanover, N.H.) by the Spooners—and the year 1821. Bibliographical information includes author, his dates, title-page transcription, including place, publisher, and date, as well as pagination, size, locations of copies, and notes on copyrights. The work is obviously competently done.

Compiler McCorison, who is librarian of the American Antiquarian Society, has completely revised and included in the present volume the list of titles of *Vermont Imprints before 1800* prepared by Elizabeth F. Cooley in 1937. By his own count he has eliminated ninety-nine entries therefrom—seventy-four of which were newspapers and therefore covered definitively by Mr. McCorison's sometime colleague, the indefatigable Clarence S. Brigham and therefore excluded—and he has added 119 new items. Some rearranging of Cooley entries was also done because of revised authors or dates. Thus this list completely supersedes the Cooley list and is probably definitive. A sample check of McCorison's 1819 imprints, for example, against the recently-published volume of Shaw and Shoemaker's *American Bibliography* for the same year, shows some sixteen entries in the former which do not seem to appear in the latter. Some of the difference, however, might be accounted for by the different policies of inclusion used by the two works.

McCorison includes as an appendix to his list a separate contribution of considerable consequence. This is a list of the more than three hundred individuals and firms that comprised the printing trades of Vermont during the period covered by the bibliography. Brief biographical sketches and references to further information are given for each. Herein are listed such important publishers as Anthony Haswell and William Fessenden, such immigrant Scots and Irish bookmen as James Kirkaldie and John Henry, and such printers as subsequently worked