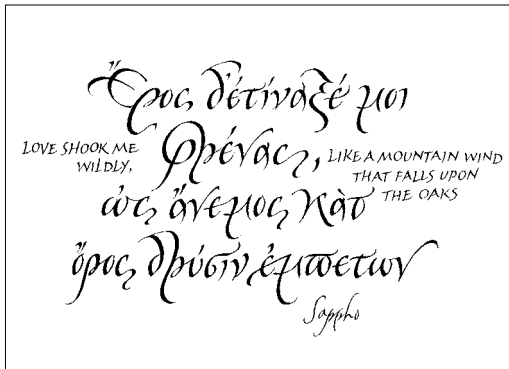


*The World Encyclopedia of
Calligraphy: The Ultimate
Compendium on the
Art of Fine Writing—
History, Craft, Technique*

EDITED BY
CHRISTOPHER CALDERHEAD
& HOLLY COHEN
(STERLING, 2011, \$42)



A GLOBAL TOUR of international calligraphy traditions awaits in *The World Encyclopedia of Calligraphy*, which illustrates the different scripts and offers tools for and instructions on how to make various and beautiful letterforms. This volume provides a wealth of knowledge and a glimpse into different cultures through the art of writing.

The first chapter deals with the “edged pen” and addresses reeds, quills and metal nibs, providing technical information valuable to both the novice and experienced calligrapher. The chapters that follow describe Western calligraphic traditions, or Roman alphabets, and a huge range of international traditions, including Greek, Cyrillic, Hebrew, Arabic, Indic, Tibetan, Chinese, Japanese, Korean and Armenian.

The sections on Arabic, Hebrew and Indic traditions are particularly interesting as the letterforms are so beautiful for their graphic

quality alone, a visual feast for the eyes. The sections on Asian calligraphy are also well presented, with step-by-step instructions on how to construct the wonderful characters.

The scripts are shown in three ways: exemplars, studies and samples. The exemplars are carefully made samples of the letters and details on how the letters are formed. The studies focus on form and structure of a few related letters, and the samples are images of scripts taken from different sources to show how the script can be used. This approach provides a comprehensive view of the different calligraphic traditions. Each chapter is accompanied by a historical article that is informative and valuable for both the beginning calligrapher and expert. Illustrations and photos are excellent and of high quality.

In addition, a sidebar describes the direction of writing and whether the traditions use minuscules and majuscules (the upper and lower case characters). For example, Chinese, Hebrew and Arabic traditions do not make the distinction or use capital letterforms.

Primary tools discussed include pen, brush and handmade tools such as quills and bamboo pens, with great detail regarding each instrument. Clear and understandable diagrams illustrate sections on pen angle, one of the most important aspects of Western calligraphy.

The Western tradition starts out with the Roman alphabet, and the encyclopedia provides some high-quality examples of Roman inscriptions from which all other alphabets derive. North Carolina calligrapher John Stevens provides a great section on the details of making these beautiful forms, including tools, surfaces, guidelines and posture. The next section is on the Uncial alphabet, simpler forms that start the building blocks of learning and which the authors recommend beginners study.

The book discusses several more alphabets, all presented with the same high-quality treatment. I like how the exemplars are directly written with slightly diluted ink, which allows the viewer to see the construction of the letters more clearly and where the overlapping strokes occur. All the exemplars have stroke direction arrows indicating the order and sequence of strokes, essential for understanding how the letters are made.

Editors Christopher Calderhead and Holly Cohen sought calligraphers from all over the world to contribute to the book, including Georgia Angelopoulos of the Fairbank Calligraphy Society in Victoria, B.C. Angelopoulos contributed the Greek calligraphy (pp. 71–75) and provides wonderful examples of Greek writing as well as exemplars and historical information.

This encyclopedia is a wonderful and comprehensive instructional book that would interest calligraphers at all levels from many disciplines. It contains a diverse collection of scripts, some quite unique and obscure, and invites the aspiring scribe to explore other cultures through script.

~ REVIEWED BY CHRISTIANE LENZ

The Literary Legacy of the Macmillan Company of Canada: Making Books and Mapping Culture

BY RUTH PANOFSKY
(UNIVERSITY OF TORONTO
PRESS, 2012, \$45)

MACMILLAN COMPANY of Canada was established in Canada in 1905 under the ownership of Macmillan and Company of England and Macmillan and Company of New York. Initially its purpose was to act as an agent, selling in Canada the published works of the English and American companies, and to attempt to secure a foothold in the lucrative Canadian educational market.

Panofsky's book traces how, under successive presidents, the company established itself in these areas but also, more important in her opinion, made significant contributions to the establishment of a Canadian literary culture. Macmillan published works of fiction, poetry, history and literary criticism by Canadian authors. Each president balanced the view that

publishing was a profession with the view that publishing was a business enterprise. The former view supported publishing works of lasting value, especially those that would contribute to the developing Canadian literary heritage; the latter view required that the publishing program provide a reasonable financial return to Macmillan in England and New York.

Publishing Canadian authors was a risky enterprise and could only be carried out because of the profitability of the educational and the agency divisions. Panofsky shows how the struggle to cultivate Canadian culture has been constant. While today concerns deal with the onslaught of electronic media, past times had different but no less serious forces to contend with.

Five chapters in the book are devoted to each of the presidents, with a sixth chapter covering the war years when Ellen Elliot was in charge because of the sudden death of Hugh Eayrs in 1940. Panofsky discusses how each president dealt with a variety of problems. She also gives us a detailed look at the relationship of Hugh Eayrs with authors Mazo de la Roche and Grey Owl, John Gray's relationship with Hugh MacLennan, and W.O. Mitchell's relationship with both Gray and Douglas Gibson. The story as told by Panofsky is not limited to Macmillan's presidents. Panofsky also discusses the role of editors and readers of manuscripts, such as Ellen Elliot and Kildare Dobbs.

Sadly, Macmillan as a Canadian publisher disappeared. First it was sold by its parent Macmillan Company of Canada to MacLean Hunter, a magazine publisher, in 1972. In 1980, MacLean Hunter sold Macmillan Company of Canada to Gage Educational Publishing. There were some bright spots during these years with Macmillan being the trade division of Gage, and the period with Douglas Gibson as publisher until he left in 1986. By 2002, Macmillan as an imprint had disappeared entirely.

The book is enhanced with 10 pages of photographs. The reader is well served by a detailed index and a bibliography of 16 pages in addition to 35 pages devoted to notes on the text.

The only error I noted was on page 80 in the discussion of Hugh Eayrs' publication in 1921 of W.H. Blake's translation of *Maria Chapdelaine*, by