

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

Louis Hémon. The book is described as illustrated with woodcuts by Thoreau Macdonald. I do not know whether the first edition was illustrated at all, but Macdonald's illustrations did not appear until the 1938 edition, after 22 printings of the text.

For interest's sake, I would add that I have a copy with a note in Thoreau Macdonald's handwriting and signed by him with his initials. The note states:

These drawings & the layout of the book were first made for a competition of the Limited Editions Club of New York. They aroused no interest in the judges & after long complications & expense were returned. Some time after A. Y. Jackson spoke of them to the late Mr Eayrs of Macmillans & it was decided to use them in a new edition of the book. Macmillans were feeling prosperous just then owing to the success of *Gone with the Wind*. They paid me \$150* for the drawings & for looking after the entire production of the book which was carried out by Rous & Mann under the supervision of the late A. H. Robson. TM

* Owing to the Depression Macmillans asked me to take royalties instead of the \$150 cash which turned out well for me as I still receive them (1975).

This error does not at all detract from Panofsky's important point that this was a significant publishing event. Here we have a Canadian literary text that Macmillan kept in print for over 50 years and which for the majority of those years displayed the artistry of a significant Canadian illustrator.

Up to now, except for John Morgan Gray's *Fun Tomorrow: Learning to Be a Publisher & Much Else*, published in 1978, life at Macmillan and Company has played only a cameo role in the autobiographies and biographies of writers who were published by Macmillan. Panofsky was fortunate in the amount of primary material available to her. There are extensive Macmillan archives in England and New York as well as at McMaster University in Canada. This book demonstrates the excellent use that Panofsky has made of her resources. She has traced the threads of the

stories from Toronto to London and New York and back again, and as a result the reader is provided with a coherent and enlightening picture of Macmillan and Company in Canada.

It must be noted that this is a book that focuses on the literary history of Macmillan and, as Panofsky points out in her introduction, there were other books that might have been written, including an analysis of Macmillan's book design and illustration.

This book is well-researched, well-written and a fine addition to the University of Toronto Press series Studies in Book and Print Culture. In times when some people speculate about the future of the book and the future of Canadian culture in a world awash with cultural products, Panofsky's work reminds us that things have never been easy for either books or culture through the years, and that despite difficulties there have been individuals and business organizations that have championed both. Macmillan Company of Canada and its presidents were in the forefront. My regret is that both the company and its leaders have disappeared.

~ REVIEWED BY CHESTER GRYSKI

J.E.H. MacDonald: Graphic Designer

NATIONAL GALLERY OF CANADA
LIBRARY AND ARCHIVES
MAY 9 TO AUGUST 31, 2012

IF YOU ARE an average visitor to the National Gallery in Ottawa, you have possibly missed the fact that the gallery has, in its public areas, a library and archives. If you are in this category, you have probably also missed the small gallery that is part of the Library and Archives. This summer's exhibition at the gallery was J.E.H. MacDonald: Graphic Designer.

Most people no doubt think about MacDonald's artistic output in terms of his painting and his membership in the Group of Seven. But this exhibition's stated goal was