and the commissioner of some celebrated sixteenth-century bindings. The remaining essays vary in interest, though none is negligible. Manfred von Arnim describes the five Grolier bindings in the Otto Schäfer collection. The illustrations of these bindings are unfortunately rather lacklustre. Elly Cockx-Indestege looks at some of the surviving correspondence of the Flemish bookbinding historian Prosper Verheyden, citing by way of tribute a letter in which G.D. Hobson is described as 'een schat van een vent, zoö aandachtig om U voort te helpen,' a man worth his weight in gold, who cannot do too much for you. Georges Colin studies and provides a list of gold-stamped printers' and booksellers' marks on sixteenth- and seventeenth-century books, but concludes that 'il faudrait en connaitre davantage pour mieux comprendre leur fonction.' Mirjam Foot looks briefly at several magnificent bindings executed for Anne de Montmorency (1493–1567); David Shaw at some books, all of them by contrast in plain serviceable bindings, known to have belonged to William Warham, Archdeacon of Canterbury in the early sixteenth century; and Bent Juel-Jensen at three Ethiopian bindings. And finally, Dennis Rhodes writes about British book collectors who bought books in Italy, from the fifteenth to the nineteenth century. [What else besides bibliophily could possible connect John Dee and Sir Richard Colt Hoare?].

Good bookbinding scholarship demands an uncommon combination of skills: bibliographical knowledge, sound technical knowledge, and art historical training. Anthony Hobson possesses these skills to a high degree, and the essays gathered in Bookbindings and Other Bibliophily demonstrate that many of his well-wishers, friends, and colleagues do as well. As more and more work is carried out and the days of anecdotal and impressionistic writing about binding recede further into the past, one hopes that Mirjam Foot's comment [in her Studies in the History of Bookbinding (1993)], that bookbinding is considered 'an eccentric subject' even among bookish people, will become untrue and out of date. Certainly this collection demonstrates that 'the eccentric subject' is an intricate and essential part of book history.

BRUCE WHITEMAN
William Andrews Clark Memorial Library, UCLA


Fearlessly embracing ten centuries of western European book production as its theme, this collection of essays touches on many aspects of the manuscript and
the printed book, including paper, binding, illustration, and type. In their introduction to the volume, the editors relate the articles to one another in an ingenious fashion, claiming that, in combination, they 'provide a rare view of the main lines of change and development across a thousand years.' But the strength of the collection does not lie in a broad overview or a comprehensive historical approach, but in the interesting contribution each individual essay makes to a particular aspect of the history of the book in a specific time period.

In a meticulous exposition of bookbinding structures, Nicholas Pickwoad examines European bindings from the sixteenth through the eighteenth centuries, uncovering a tremendous variety of time-saving and cost-cutting techniques. Each technique bears witness that, as the number of books being printed steadily increased, and the price per volume declined, binders were forced to speed up production and decrease costs. Pickwoad's often technical discussion is clarified by illustrations throughout.

Unlike Pickwoad's essay, in which the technicalities of binding structure are made completely comprehensible even to those unfamiliar with the subject, a full appreciation of Nicolas Barker's discussion of Aldine italic type depends on a familiarity with the controversy surrounding the origin of that typeface. By examining individual letter-forms, Barker concludes that Aldus's manuscript hand was indeed the model for the Aldine italic, but that his hand was influenced by that of Pomponio Leto and others of Leto's circle. Ultimately, the connection between these different hands and the typeface is as much a matter of an elusive overall impression as of a demonstrable similarity in the shapes of individual letters. Barker also examines the unusually narrow proportions of the Aldus books, tracing this format back to the pocket-size classical texts produced in Italy from the beginning of the fifteenth century, a format based on even older precedents.

David Alexander discusses the illustrated periodicals that proliferated in eighteenth-century London despite the high cost of engraving and printing the plates. Most of these journals were very short-lived, few even approached the success of The Gentleman's Magazine and The London Magazine. Alexander focuses on a number of these serials, their publishers and illustrators, emphasizing the importance of the journals, both economically as a source of employment for engravers and printers, and culturally as disseminators of historical, political, literary, and aesthetic information.

Alexander's essay dovetails nicely with Michael Twyman's discussion of the 'graphic book,' which is as entertaining as it is scholarly. The use of non-verbal elements to enhance or facilitate the understanding of a text did not originate in the nineteenth-century; medieval manuscripts and block books used such features. But the nineteenth century witnessed a flowering of visual elements and aids to understanding that continued into the twentieth. In addition to the pictorial, Twyman also treats graphs, time-lines, charts of various kinds, movable panels, and the use of special typefaces and binding styles. He offers a number of interesting reasons for this sudden popularity of the visual image, from the growth of scientific enquiry and the 'desire for verisimilitude' to the development of lithography and photography.
The anthology closes with George Mandl’s brief history of paper-making, which covers a great deal of ground in its ten pages, but is marred by typographical errors and unreliable dates. ‘Sennerfelder’ is said to have invented lithography in 1804, although the most widely accepted date for Senefelder’s invention is surely 1798. Experiments with other paper-making fibres are attributed to Jacob Christian ‘Schafer’ (rather than ‘Schäffer’), while suggestions made by the Society of Gentlemen for using hemp in paper manufacture are said to have been printed in December 1715, although the essay actually appeared in December 1716. Such inaccuracies unfortunately cast doubt on statements that are more difficult to verify.

ELAINE HOAG
National Library of Canada


For specialists in the history of World War II publishing, a book on underground printing in occupied countries is an exciting event. Although Harry Stone is described on the book’s dust jacket as a long-time student and collector of clandestine publications, which should be a good omen, he is also listed as editor of numerous periodicals and writer on diverse subjects, a fact which is not so reassuring.

With varying degrees of emphasis Stone deals with newspapers, magazines, pamphlets and books published in France, Belgium, Czechoslovakia, Poland, Norway, Denmark, the Netherlands, Luxemburg, Greece, Italy, and Lithuania. Leaflets are not included, nor are the anti-Nazi publications from Germany.

To my knowledge no book has previously attempted to cover the underground publications of all of occupied Europe. Some works have dealt with the production of individual countries such as Rosengarten’s *The Italian Anti-Fascist Press (1919–1945)* [Cleveland, 1968], Tarizzo’s *Come scriveva la Resistenza. Filologia della stamna clandestina 1943–45* [Firenze, 1969] and Camurani’s *I Rapporti a Mussolini sulla stampa clandestina, 1943–1945* [Bologna, 1974] for Italy; Dujardin’s *Inventaire de la presse clandestine conservée en Belgique. 1940–1944* [Bruxelles, 1966] for an inventory of the Belgian press; Dirk de Jong’s *Het vrijeboek in oorvrije tijd. Bibliografie van illegale en clandestine belletjie* [Leiden, 1958] and Simonis’s *Publish and Be Free: A Catalogue of Clandestine Books Printed in the Netherlands 1940–1945 in the British Library* [The Hague, 1973] for books in many languages issued by the Dutch printers while de Bibliothèque nationale’s *Catalogue des Périodiques clandestins diffusés en France de 1939 à 1945* [Paris, 1954] and Bellanger’s *Presse clandestine 1940–1944* [Paris, 1961] concern themselves with the underground press in France. Other more specialized works have dealt with a particular newspaper often accompanied by a facsimile edition, such