"White replied patiently ... with care and precision. Dealing with translations was a happy chore; White wondered about the mistakes made by translators who did not ask questions."

Seven appendices range from lists of composition and publication details on the poetry, plays and their productions, and short stories, followed by listings of musical adaptations, "miscellaneous and occasional pieces," translations, and locations of manuscripts.

What more could one want from so comprehensive an author bibliography? The work does not pretend to move towards secondary, critical material (other than the sections of early reviews) which would plainly involve a vastly separate (and never-ending) undertaking. Generously expansive within its self-imposed focus on primary material, this volume includes Braille editions, sound recordings, and even radio broadcasts.

A couple of tiny typos were noticed ("immitation," "descendent"): insignificant indeed, though in a work of such technical complexity one tends to worry what other accidentals may lie lurking. But this is a trifling quibble when set against the massively daunting challenge of the whole project. Overall, the work is admirable in its conception, aims, goals, and achievement. Bibliographers enjoy reading bibliographies, and this volume not only fulfils its promise to us, but also at the same time is engaging enough in its inclusion of details to capture the interest of those who may want to know more about White and his writings.

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Peter Stoicheff and Andrew Taylor, eds. *The Future of the Page*. Studies in Book and Print Culture. Toronto: University of Toronto Press, 2004. 330 pp.; \$75.00 (hardcover)/\$29.95 (paperback). ISBN: 0802088023 (hardcover); 0802085849.

This book of a dozen essays arose from a conference with the same title, held at the University of Saskatchewan in June 2000. The focus on the page enables a broad range of themes and a chronological span of centuries to be compiled into a coherent, useful, and stimulating whole. The production values of this book support the enterprise handsomely; the plentiful black-and-white illustrations are both highly germane to the arguments being made and also very

interesting in their own right. One chapter is composed entirely of colour plates.

In their substantial introduction to this collection, the editors explore the affordances of the page, investigating its historical development, its early stabilization into the rectangular form we currently take for granted, and its profound impact on web design, at least in the preliminary developments we see today. They argue that our contemporary page, even the one on the screen, can be related very directly to elements of medieval design, and that our understanding of this kind of page affects how we constitute the idea of information. "If web sites still tend to reproduce the features of medieval page design, they do so because these features have become fully integrated with our habits of thought and with the structures of academic publishing."

In the first essay in the book, Alberto Manguel interestingly pursues the idea of how the page is integrated into our ways of reading and thinking. The next three essays, by John Dagenais, William W.E. Slights, and David R. Carlson investigate aspects of what the page has allowed historically, looking at manuscript pages, printed marginal notes in early modern books, and the development of the printed page during the renaissance, respectively. Together these chapters do an excellent job of rendering the page – which is generally anonymous and transparent to contemporary readers through sheer familiarity – into something to be *looked at* as well as used.

The next two essays, by Marie Battiste and L.M. Findlay, also form a cluster, and indeed are labelled Part 1 and Part 2 of a discussion on "Indigenizing the Page." These chapters are somewhat more polemical in tone, addressing the issue of how indigenous cultures were, in many senses of the phrase, "brought to book" by settlers, police forces, missionaries, and schools. The numerous illustrations testify to the power of cultures that developed free of the page but functioned well until disrupted by incomers. The adaptation of these cultures to the page occurred under duress but the examples offered testify to the resourcefulness of the adaptors. Findlay's essay ends with a rousing call: "*Paging justice. Is justice in the building? Paging justice ...*" (emphasis and ellipsis in original) – another reminder of how bookishness is inexorably entwined in our language and habits.

The next two essays discuss hypertext tools and their relations to the page. Jerome McGann explores the impact of such tools on how we understand literature. "First, what is a literary work, what are its parts, how do they function? We assumed we knew how to answer

such questions but our attempts to translate our bibliographical materials into coded instructions showed us that we did not." The literary qualities of a poem do not behave like information and the coding process must respect those qualities. Michael Groden discusses the challenges of creating a hypermedia presentation of James Joyce's *Ulysses*, investigating how the page can expand with links to other pages and to other media.

The ninth contribution to this book is very different from all the others. Set in colour on glossy paper, it is Edison del Canto's take on the play between screen and page. One version of this paper has apparently been mounted as a website, but the artefact that makes it into this book is, of course, a print version, with all the associated corruption that stability necessarily imposes upon a digital page. Not every page is readable but the overall impact is a sharp reminder that the material page cannot be taken for granted.

Joseph Tabbi is also interested in the materiality of the page, in part as it represents the separation of text from author which allows it to be handed over to readers. Again, the stability of print is contrasted with the dynamism of the screen. With digitization, we are approaching the limits of the page: "No page, only descriptions of possible pages whose realization is up to the reader. The page we are reading at any moment is only stable if we, while reading, actively make it so. No larger cultural or publishing concern is going to preserve the text for us." Allison Muri discusses the electronic page in terms of metaphors of our humanity. The idea of the body as data source is reflected in our understanding of DNA and its refinement in the Human Genome Project. The Visible Human Project is "a digital image library of volumetric data representing a complete, normal adult male and female." Muri explores questions such as how this kind of transcription of body as pages of text reflects on and affects our humanity.

Finally, Lynne Bell discusses artist's pages where the materiality of the page is interfered with or transformed to raise questions about Canadian society and history. Her examples all involve issues of colonialism and resistance, and she perceives the page as a site for fighting back.

"The page," says Alberto Manguel, in the craftily ambiguous opening sentence of the collected essays, "leads an underhand existence." He claims that "the page disappears in its very function." This book refreshes the existence of the page, brings it back to the attention of both hand and eye. Its broad sweep is counter-balanced

by its specificity of topic. Accessible to an intelligent and interested lay reader, it also speaks to a range of professionals: book historians, librarians, reading scholars, and teachers. As our idea of what constitutes a page mutates under technological pressure, it reminds us that the concept of the page is durable, tangible, and productive.

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