The book is handsomely designed by the Dutch typographer Sander Pinkse, set in an excellent digital type (Christoph Noordzij’s Collis), and printed on good paper. Given Lane’s legendary passion for detail, I was surprised to find that typographical errors are frequent in some sections of the book. One of these errors (which Lane laments in his addenda) is on the title page, where Moretus is inauspiciously rendered as Mortus. Elsewhere, Jeanne Veyrin-Forrer becomes Veryon-Forrer, Berthold Wolpe turns repeatedly into Bertholp, Vicenza into Vizenza, Cambridge into Cambrigde, and so on. I fear what this may mean is that the publishers were happy to lend their imprint to the title page but declined to offer even elementary editorial support.

A greater misfortune is that only 19 of the 220 specimens are illustrated here, and not all of these 19 illustrations are technically up to par. Some of the specimens (such as Fournier’s) have of course been reproduced as full facsimiles. Others can be found in John Dreyfus’s two albums of *Type Specimen Facsimiles* (1963 and 1972) and in dozens of other books and journal articles published over the years. This is fine if you have an elephantine carrel in a major research library where no one else has commandeered the classics of typographic scholarship, or if you started, with a generous endowment, buying typography books on your own around 1960. Most students of typography, however, will need, and all will want, a second volume of this catalogue, containing several hundred illustrations, carefully scanned, digitally tuned, and as crisply printed as the text. How good such illustrations could be is revealed by the excellent enlargement of an undated Garamond specimen reproduced on the present volume’s dust jacket. I know some good typographers who will study that jacket much more carefully than the book that it enfolds.

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Noting in his foreword that an American team of journalists designated Johann Gutenberg as the “man of the millennium” due to his immeasurable impact on human communication, Stephen
Füssel examines the first century after Gutenberg's invention, from the initial spread of printing technology across Europe to its role in Humanistic philosophy and the Protestant Reformation. Füssel begins with a short biography of Gutenberg and a discussion of the main works that he produced, both his Bible and the jobbing printing that Gutenberg undertook to finance his masterpiece. The author spends some time on the development of the Bible, and is most interested in early developments in typography, page layout, and the improvements Gutenberg made to the readability of printed text. A comparison of two copies of the Bible – one at Göttingen University Library and the other at the Biblioteca Pública Provincial in Burgos, Spain – illustrates how the colour added to the printed book impacts the look of the page, raising interesting questions for the reader about the impact of subsequent modification of a printed text. Füssel tends not to investigate such questions explicitly, however, being content to detail the physical differences between the volumes.

Füssel writes extensively on Italian Humanism and on the German Reformation, investigating the influences of print on these movements, as well as the ways in which they shaped the books that were printed. It is interesting to read Füssel's approach to the different concerns that faced early publishers; for example, he spends considerable time on Luther's translation principles and methods, and how they influenced the final Bible. He surveys a range of early printed material: science and technology books, herbals and medical manuals, broadsides and pamphlets, and grammars and other educational materials. For each publication type, Füssel presents notable examples of early works, discussing both their contents and their aesthetics; he is as interested in the process of reading incunabula as he is in their appearance and their influences on European history, as well as their reception at the time of publication. An evocative example is that of a newsheet reporting on Columbus's voyage to North America. The report by Columbus of his discovery of unknown lands was published in the context of a number of similar exploration reports, apparently gaining little notice at the time. That such a world-changing event could be viewed as an unremarkable narrative provides a fascinating perspective on how history was written as it was happening.

While Füssel discusses in detail only printing's first 50 years, his brief conclusion leaps ahead to the 21st century, noting developments in emerging and experimental new technologies, including digitization, electronic ink, and digital paper. He concludes that "Gutenberg has gone electronic." Füssel makes no further comment on any of the
implications that digital printing holds. This cursory and flat ending is unsatisfactory in its failure to raise questions around such issues as the mutability of digital materials as compared to the fixed nature of the physically printed text, or the tensions inherent between electronic publishing as a potentially democratizing agent and the widening of the digital divide. While in-depth investigations of such questions are certainly beyond the scope of this book, it seems to be a glaring omission not to at least raise them as complications of the media revolution sparked by Gutenberg’s press.

Fiissel’s style is more casual than academic and quite readable, although at times the translation can be awkward, and occasionally results in strange turns of phrase. The book is well illustrated, with 62 colour plates, which are not placed chronologically in the text, meaning that the reader must flip back and forth between images. While this does not result in an inconvenient reading process, it is a noticeable inconsistency in the book’s design.

Gutenberg and the Impact of Printing is a general history of the first years of printing in central Europe, with specific examples and ample illustration, providing a useful orientation for the reader new to the history of the book. The abrupt conclusion that sums up contemporary changes to the process of printing unfortunately leaves the book on an unsatisfying note; ignoring larger questions around printing and publication, Fiissel stops short of making anything other than a watered down conclusion, when much more interesting and nuanced possibilities appear to be floating on the page.

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In Book Typography, Ari Rafaeli provides an overview of the essential background and knowledge necessary to create or appreciate the well-designed book. He begins by discussing traditional standards in typography and book design, also taking into consideration the manner in which the designer/typographer’s personal tastes, sensitivity, and imagination shape the resulting artifact. With the