One hundred and twenty-nine types are illustrated and described (excluding a few which appear in the brief section on mechanical typesetting), and there is an appendix (266–67) which presents the evidence for “types not shown.” There is also a very good bibliography (xviii–xxxiv) and a less good index (268–72). One or two citations are incorrect (“Nestorian” for example, appears on 14, not 12), and there are many more names which could usefully have been included. Opening the book at random to pages 228–29 presents the names of Zaya Varda Joseph, T. Audo, and Athelstan Riley that make no appearance in the index, and some names are mentioned on many more pages than are indicated. This is a pity, though it does not detract from the overall comprehensiveness of Coakley’s admirable catalogue.

The book, as the author himself says, is not quite complete: “Much information that ought to be here has escaped me. Archival and published sources about types are rare, and when external evidence fails, as it usually does, what can be read from the internal evidence of the print itself is limited” (xii). No fault, then, is to be ascribed to the author, and if more information is, in the course of time, adduced by other scholars, it will not, I suspect, amount to a very great deal. For those interested in oriental typography, Coakley’s study stands as a monument to meticulous, detailed, and time-consuming bibliographical research. The typographer of the volume was Coakley himself, who also owns his own private press, the Jericho Press, though its equipment is presently in storage. And we might add, finally, that the book— as befits its subject—is solidly bound in green cloth with the title, in both English and Syriac (Estrangela), printed in gold upon a red background.

DAVID N. BELL
Memorial University of Newfoundlan


Where are all the books about the art of Jessie M. King (1875–1949)? Jessie M. King will be rediscovered as one of the innovators of book design in the twentieth century thanks in no small part to the exhaustive research by the world’s authority on King, Colin
White. Jessie M. King’s artwork reflected the sensuality of the Arts and Crafts Movement and the graphic style that was fostered by the Glasgow School led by Francis Newbury. Readers who share the Art Deco and Art Nouveau sentiments will fall quickly in love with King’s romantic stylized linear designs that incorporated Celtic design, floral motifs with Botticelli-flavoured figures. The influence of Aubrey Beardsley, Edward Burne-Jones, William Morris, and Charles Rennie Mackintosh is obvious in those of King’s illustrations that delight in the posed elongated figure blended with minute designs and embellishments. The inspiration of Japanese printmaking on King is evident too in her line work, reminiscent of the The Floating World-style of Ukiyo-e woodcuts with their strong outlines and serenely poised individuals. In the span of her career Jessie M. King illustrated over two hundred books as well as posters, bookplates, and other printed ephemera. For those interested in the development of the Art Nouveau and the Glasgow School of artists, knowledge of King’s contribution to the book arts is essential.

We owe a debt to Colin White for bringing Jessie M. King back into the light and reminding us of the great contribution women artists like King have made to the development of the book arts in the twentieth century. Colin White’s original book about King, The Enchanted World of Jessie M. King (Canongate, 1988), is considered the best source for information about the artist. The problem is that the first book is rare: it has not been reprinted and it is now commanding over ten times its original price (which was twenty-five pounds) in the aftermarket bookshops. The popularity of White’s first book on King demonstrates the growing interest in the illustrations and the design work of this important artist. White’s new book is a companion volume to The Enchanted World and continues his relentless research into the printed work of King. For a collector of King’s books and ephemera this new guide is a must-have, since it expands the list of works that have been attributed to King. White corrects mistakes, such as the common attribution to King of Mummy’s Bedtime Story Book. (In fact the author was Mrs. Alexander Gemmel [83].) In the preface, White writes, “In the intervening years many previously unsuspected titles, variant editions and alternative bindings have been discovered, together with completely new series of books with cover designs or page decorations by this artist” (vii). Eight pages of black-

and-white illustrations and photos are crammed in the middle of this guide to give the reader a sense of the work of King. Unfortunately, these reproductions are too small and poorly laid out to do justice to the skill of the artist. Fortunately or unfortunately (depending on how you look at it), the publisher has provided a compact disk with 332 colour reproductions of the artist's most important works. The drawback is that they are all low-resolution files on a medium (the CD) that will be obsolete in five years. A digital storage device of any kind is not the place to archive information. The decision to use a CD was no doubt the publishers' idea to save money on printing. I would have preferred a quality paperback with finer reproductions to this hardcover with the attached CD. The forward-thinking collector will print out all that is contained on the CD and have it bound as a companion volume to this book. There are indeed gems on the CD: one file (B43-JMK-contract-1902.gif) is a signed contract from 1902 between Jessie M. King and the publisher, George Routledge and Sons. It shows that King was paid £6 10s. to supply three upper-cover designs, a lower-cover design, a design for the spine, and twenty-four sets of lettering for Routledge's 3s. 6d. Prize Series of Children's Reward Books for Schools and Sunday Schools. King was twenty-seven at the time and was in great demand as a designer and illustrator; £6.10s was a handsome sum in 1902.

Despite the flaw of the attached CD, A Guide to the Printed Work of Jessie M. King is an important contribution to our knowledge of this artist's work, and Colin White's scholarship is sound and informative. The book is laid out in an orderly fashion, complete with a guide to the abbreviations, a list of recommended reading, and an index. There are also two appendices, which describe King's album work for the German publisher Georg Wertheim of Globus, and her work for Routledge. (One appendix, written by Dr. Antony D. Portno, who photographed King's work for the CD, is incorrectly dated "July 1906" — it should read 2006 [151].) This guide will be of service in interesting young scholars in the art of Jessie M. King and so help bring this important artist back into the foreground.

GEORGE WALKER

Ontario College of Art and Design