first “in house designer of books” in Canada (1954); surely that honour goes to Arthur Steven at the Ryerson Press (1949). And it is especially galling when a favourite book is left out, but Bringhurst anticipates these complaints: “Every book and type designer in Canada, every alert Canadian publisher and librarian, and everybody anywhere who enjoys Canadian books, will be able to think of other books and people that might have been or ought to have been included. I myself have such a list. I suspect, in fact, that my list is longer than most – and it has not stopped growing” (10). He knows we are a critical lot. Although this book is not as comprehensive as it might at first appear to be, it remains a marvellously wide-ranging survey. There are wonderful surprises even for those who are familiar with the literature and the books. We are in the hands of the master here and there is still much to learn. *The Surface of Meaning* will be essential reading for anyone or any library interested in book history, book design, illustration, typography, and publishing in Canada. Those who love beautiful books will also be enchanted. One would do very well indeed to start with *The Surface of Meaning*. Just don’t stop here – there’s more!

RANDALL SPELLER

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Imagine this case. A university instructor makes an electronic copy of some articles or book chapters and posts this on a course website, access to which is restricted to students registered in the course. The students each download and print a copy for themselves, thus acquiring all of the required readings for the course at a fraction of what they would pay if they purchased all of the original publications or a licensed course pack. This procedure of posting and downloading would render information more accessible in two main ways – by reducing what the students must pay, and by giving the instructor freer rein in the selection, combination, and arrangement of materials. Now the question is this: would this non-commercial provision of
copies for the ultimate purpose of private study, each party making only a single copy, constitute fair dealing within Canadian copyright law? Is the practice imagined above fair?

This is the sort of practical question that the reading of *Canadian Copyright: A Citizen’s Guide* stimulates. The purpose of the authors – Laura J. Murray, professor of English at Queen’s University, and Samuel E. Trosow, professor of law and media studies at the University of Western Ontario – is to encourage an informed and fair copyright practice among Canadians. To this end, the book introduces the Copyright Act and the key jurisprudence that surrounds it to the general reader. Equipped with a knowledge of the law, people like the imaginary instructor above will grasp the balance between owners’ and users’ rights, choosing a responsible engagement with copyright that is not unduly timid, excessively proprietary, or detrimental to the wider public interest. Put it this way: the answer to the question above might well be “yes.”

Users’ rights? The concept is a novel one, and much of the value of this book lies in explaining it. In 2004, the Supreme Court made a critical ruling in *CCH v. Law Society of Upper Canada*, decisively expanding the definition of “fair dealing” and solidifying the idea of users’ rights in this country. The case pitted law-book publishers (including CCH Canadian Ltd.) against a law library (that of the Law Society of Upper Canada). The publishers had discovered that the library was among other things faxing articles – copyright material – to patrons off site, who were for the most part lawyers in private practice; they sued the library for copyright infringement, believing that a lawyer, working in a for-profit law firm, should not be getting a copy of their publication without paying them for it. But the Supreme Court overturned this logic, stating that the library’s making of copies for the purpose of research was fair dealing, and that fair dealing – a “user’s right” – is an “integral” part of the Copyright Act. From this monumental ruling, Murray and Trosow distill a six-part test for fair dealing. Have the copies been made for research, private study, criticism, review, or news reporting? Was the copying in line with common practice? Did the user need to copy as much of the work as he or she did? Was copying the work the only viable option? Did the copying of the work increase its publicity and exposure? Did the copies leave intact a market for the original work? If the answer to all of these questions is “yes,” the copying of a work without permission is fair. Users’ rights counterbalance the proprietary privileges granted to copyright owners and they
must be practised and defended if creativity and knowledge are to flourish.

If there is one thread that runs through the four parts of Murray and Trosow's book, it is surely this. But reading it cover to cover is not the only way to use this well-organized guide. The authors have succeeded in creating a useful handbook that may be consulted in parts. After surveying the origins and history of copyright and explaining the Canadian Act as a whole, they break down the operation of the law into ten chapters, each devoted to a specific realm: craft and design, digital rights management, education, film and video, journalism, libraries and museums, music, photography, visual arts, and websites. Murray and Trosow illuminate the law as it currently affects practitioners in each of these fields, along the way raising issues for reform.

The chapter on libraries, for example, explains that most of what librarians do – from collecting and preserving material to loaning, circulating, and allowing users to copy it – falls under section 29 of the Act, the general fair-dealing clause, which simply states that “fair dealing for the purpose of research or private study does not infringe copyright.” Section 30.2, added to the legislation at a late stage because of pressure from publishers, is a labyrinth of further provisos specifying which of a librarian’s actions would or would not constitute infringement; but Murray and Trosow highlight the Supreme Court’s ruling that fair dealing comes first. In other words, the complicated provisos only apply if the copying in question falls outside section 29. No librarian dutifully consulting the Act on his or her own would grasp this. In the same chapter, Murray and Trosow address the current problem of libraries’ subscribing to electronic resources: the subscriptions are expensive, the quality of the resources is variable, the licences are complicated, users’ rights are frequently compromised, and, worst of all, the whole transaction is a form of rent, not purchase, since if the library cannot maintain its subscription its access to the resources vanishes. In this case, excessive ownership is clearly interfering with libraries’ ability to deliver information to the public.

The book ends by considering the alternatives to copyright that exist alongside it, both new (open-source software) and old (citation traditions, publicly funded property, Aboriginal property). In the summer of 2007, Murray organized a conference that pursued these “counterparts” to intellectual property, and we look forward to the work that will emerge from this meeting. The authors conclude
with a short list of specific policy recommendations, the foremost of which being that Canada adopt an open-ended fair-dealing clause that suggests what fair-dealing is rather than (vainly) attempting to define and limit it. It is time to reform Canada’s copyright law, and Canadian Copyright: A Citizen’s Guide reveals the path that this reform should take. But do not wait for the legislature: practise fair copyright now.

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There are books one studies with furrowed brow in the confines of one’s study, and there are books one reads under a tree in the garden on a summer’s day. Siân Echard’s splendid journey around rather than about a select number of medieval manuscripts combines both. On the one hand, it is as full of information as an egg is full of meat, and, on the other, it is an immensely enjoyable read which sweeps one from authors of the early Middle Ages to the grand public of the twenty-first century.

The book, the author tells us, is “a study of medieval writers in later print” (vii), and the writers or written works she includes are, primarily, Beowulf, Piers Plowman, Guy of Warwick and Bevis of Hampton, John Gower, Geoffrey Chaucer, and Jean Froissart. The final chapter – “The Ghost in the Machine” (more than one ghost makes its appearance) – is devoted to the digital avatars of medieval manuscripts, those wonderfully accurate, if dangerously misleading, representations of medieval imagery which now inhabit our computers. The purpose of her book, in fact, is not to discuss why the texts themselves were written, but why, how, when, and where their reproductions originated. And the key question is surely why.

Sometimes we have honest attempts at scholarly facsimiles; sometimes, alas, we have “bald-faced forgeries” (xi). But the author’s voyage takes her through a discussion of printing-types (especially Anglo-Saxon [ch. 1]), the choice of typeface, qualities of paper, layout, binding, advertising, the role of illustration, family pride (especially in the case of the Gower Manuscript [ch. 3]), the Roxburghe Club