The sketches of the sixteen individual libraries are uniformly well written, informative (including web addresses), and illustrated with colour photos. History, buildings, finances, membership, programs, and collections are the major topics covered. Although not footnoted, the articles are based upon scholarly research and include bibliographies. The volume is handsomely produced, and there is an excellent index.

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*First World War Propaganda*: “any form of communication, from private letter to film, that dealt with the war in such a way as to propagate the cause of one side and discredit that of its opponents.”
— Trevor Wilson, quoted by Sara Haslam (204)

For ninety years the First World War has fascinated historians and readers, and now its propaganda engages a generation of young post-colonial print-culture historians. Editors Mary Hammond and Shafquat Towheed, lecturers at the Open University and the University of London, have assembled twelve essays that examine British propaganda by employing “a range of bibliometric analysis, investigations of previously neglected archives, close reading of unpublished correspondence and little-known fiction, and surveys of reading practice” (3). Moving beyond surveys of the War years by Frank Mumby and John Feather, and revisiting Peter Buitenhuis’s story of British propaganda in *The Great War of Words* (1987), the papers reveal how coping “with new constraints and even new demands” (3) led to unforeseen nationalisms and identities with many post-war consequences.

The proliferation of propaganda in high and pop culture was due certainly to political and psychological factors but also to late Victorian advances in literacy, print technology, and international distribution networks. We can observe these interconnecting factors in the way the book’s four sections complement each other. For
example, the first and fourth sections explain how Wellington House, the office of the War Propaganda Bureau and its replacement in 1917, the Department of Information, covertly orchestrated production and distribution of propaganda. In recruiting publisher Hodder and Stoughton, distributor W. H. Smith, and authors John Buchan and Sir Arthur Conan Doyle, Wellington House subsidized pamphlets and books but kept its own name from imprints. In the opening essay Jane Potter describes how the major publishers, contending with staff shortages and increasing costs of equipment and supplies, co-operated advantageously with Wellington House. By contrast, authors in the service of propaganda were often deliberately misled. In the final essay Keith Grieves describes Conan Doyle’s frustrations with generals and the War Office, who promised co-operation for his serialized *Campaign in France and Flanders* and then denied full access that was at the same time given to official war historian J. W. Fortescue.

A motif of the second and third sections is propaganda’s far-reaching consequences apart from shaping strident patriotism. Soldiers in the trenches eagerly devoured heavily censored letters and printed materials from Britain and home; indeed, Rainer Pöppinghege describes the entertainment and psychic value of reading for prisoners of war. Middle-class POWs wrote diaries and poetry, and even published their own camp journals, while “those from the lower social classes ... were compelled for the first time in their lives to write letters” (90). John Pegum concludes that the British Army trench journals created an important link between shared experience in the trenches and esprit de corps – identities not necessarily shared by soldiers back at base.

Ironically, colonials who supported Britain began articulating their own national identities. Santanu Das writes that the journals *Indian Ink* and *The Indian Review War Book* ambiguously and ambivalently supported the British war effort to prove that India could enter world history, while it hoped for a post-war reward of self-rule. Amanda Laugesen notes that literate Australians devoured all kinds of books and papers from home and from the U.K., especially on the long troop-ship voyages. Although Gallipoli became a turning point for Australia’s self-image, Laugesen argues that the soldiers’ reading also contributed to morale and to a perception of national identity separate from identity with Britain. Her paper will remind Canadians and Newfoundlanders of similar responses by our soldiers and our public to the sacrifices at Ypres and Beaumont-Hamel (Somme).
Propaganda was rampant in British popular culture. Jessica Meyer points out that the now-forgotten stories of leadership and sacrifice by “Sapper” (Herman Cyril McNeile, the author of the Bulldog Drummond thrillers) present an “alternative narrative to that of disillusionment and passivity discussed by Bergonzi, Fussell, and Hynes” (125), who have deeply influenced our perceptions about those times. Nicholas Hiley explains how the ironic and detached cartoons of the German enemy in 1914–15 gave way to darker, more emotionally involved cartoons in the last two years of the War. Less popular, and often violently attacked, was anti-propaganda (vide the reputations of pacifists like Bertrand Russell and Bernard Shaw), which itself could be a moderating force, as Grace Brockington asserts about C. K. Ogden in *The Cambridge Magazine* and Roger Fry’s Omega Workshops.

Hammond and Towheed’s highly readable book contains useful endnotes and a full bibliography. The index occasionally omits a useful entry such as the War Propaganda Bureau or J. W. Fortescue. Most of the illustrations are the cartoons in Hiley’s paper. Admitting they could not cover all topics related to the War and print culture, the editors suggest possibilities for Canadian scholars: “Did Canadian soldiers reading on the Western Front experience the same awakening of national (literary) consciousness seen by their ANZAC comrades? … And how did the British and Germans in their colonies ‘read’ the experience of war in the trenches?” (7). The fact that such questions are raised by British editors indicates that Canadian experiences do not resonate like those of India or Australia in the world beyond our borders. Even though the First World War has received its due by our historians and merits a chapter by Jeff Keshen in volume 2 of the *History of the Book in Canada*, it remains uncharted territory by our print-culture historians.

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There is no doubt that critical and public attention to graphic novels (as they have come to be called) has increased in the last ten years. As