this kind (445). Hence, it is here and nowhere else that a reader can examine the many surprising hinges on which missionary message pivots to find articulation in Cree. Even readers untutored in Cree will be fascinated by Grouard’s phonetic renderings of Latin into syllabics (“kloria in ekselsis” [26]) and by the ways in which Catholic metaphor is adapted to New World sensibilities (the apple of Eden becoming a handful of berries [110]).

Of course, no work that revisits Canada’s missionary history will be received without controversy. Demers acknowledges that this edition treads a precarious political tightrope, being a study both of Native languages (good) and of Christian evangelization of Aboriginals (dubious if not downright bad) (ix). However, this paradox is perhaps the book’s best defence, since it points to a more nuanced collection of motives underpinning the production of Grouard’s Prayer Book. Demers exhorts the reader to bracket the egregious outcomes of the missionary enterprise in order to consider the earlier, more “idealistic phase” in which Grouard laboured (ix), and “not to belittle or demonize the missionary, but to try to enter his mind” (xii). Hence the facsimile and the tripartite transcription and translation: by reproducing the text in full, and by offering as many “avenues of access” as possible into the Cree Prayer Book, Demers, McIlwraith, and Thunder grant readers the opportunity to enter the mind of its author, and to judge for themselves what emerged, and what was lost, in the production of the text.

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Edwards and Saltman have an ambitious plan: to portray the history of children’s book art as part of the history of publishing in Canada, and to analyse the rise of Canadian cultural awareness through its reflection in picture book history. There is a need for such an analysis, and few authors are as well qualified to address it. Edwards is the Chair of the Department of History at Douglas College. Saltman
is an Associate Professor in the School of Library, Archival and Information Studies and Chair of the Master of Arts in Children’s Literature Program at the University of British Columbia, and is the editor of *The New Republic of Childhood*, a revision of Sheila Egoff’s seminal work, as well as the editor of *The Riverside Anthology of Children’s Literature*. This is a careful and scholarly work that was completed over many years, and includes research at archival institutions, publishing houses, libraries, and book centres. The authors interviewed numerous authors, illustrators, publishers, and specialists in the various fields of picture book production. There are black and white illustrations throughout and twenty full-colour plates.

The book’s nine chapters are arranged chronologically, beginning with an analysis of what constitutes a picture book, as opposed to an illustrated book, together with a discussion of how to define the age of readership, and what makes a “Canadian” book. Next, in “Beginnings to the 1890s,” there is a detailed historical overview of early children’s books, when the country’s exotic locale offered an intriguing setting for instructional and adventure books written abroad, leading into the beginnings of a domestic book market. Saltman and Edwards devote attention to some of the most influential early book artists, Amelia Frances Howard-Gibbon and her pupil, Ernest Thompson Seton. Around the turn of the twentieth century, Seton helped to establish the realistic animal story as Canada’s most important literary genre for children. This background provides a solid context for the decades of the 1890s to 1950s, when the quest for a Canadian identity took shape. In the 1970s and ’80s the emergence of the Canadian publishing industry, through the proliferation of publishing houses and books, including small presses and Aboriginal publishing houses, firmly established Canadian picture books on the international scene. The last three chapters, from the 1990s to today, deal with structural changes in the children’s publishing industry, and the problems that have emerged as the Canadian publishing industry, no longer a fledgling concern, has been forced to compete with multinational corporations. New challenges are discussed, including home-grown issues, such as the economies of scale that can make foreign rights cheaper for a publisher to acquire than those of another linguistic community within our own country.

The book succeeds admirably in what it sets out to do. It is carefully researched and documented, penetrating in its observations, well planned in coverage, and leaves off on a note of awareness of current issues and concerns, rather than one of complacency. The coverage of
the subject is very thorough. The authors do not set out to describe the individual work of all Canadian picture book artists, but to trace historical developments in children’s literature, publishing, and book art. For this reason an intriguing figure like Grey Owl emerges, and Lucy Maud Montgomery’s successes at home and abroad are detailed as part of the overall picture of Canadian children’s book history. Similarly, the work of some Canadian illustrators is discussed in great detail, while others are mentioned only briefly, or not at all. One third of the book is devoted to the scholarly notes, with references at the top of the page, bibliography, and index. There is a useful “Chronology of Children’s Print History in Canada” that ranges from 1846 (the year of publication of *Little Grace, or Scenes in Nova Scotia*, with engravings, in Halifax) to 2009.

*Picturing Canada* is the summing-up of the print era. Digital print technologies are discussed, but this work does not explore electronic texts. At the time of the book’s publication digital books for adults were popular, and children’s picture books were beginning to appear in digital format. This makes *Picturing Canada* a contextual cornerstone for historical studies and an essential text for those who will study contemporary works and the next generation of picture books. Saltman and Edwards frame their narrative around the printed page as a dependable, unchanging part of a special type of object, a book. There are certain patterns that are followed: the eye follows the line, the page is turned, and progress is made through the book, from beginning to end. This sense of solidity may be more abstract to the rising generation of young readers, the “digital natives” of tomorrow, and in capturing this physical essence, no less than the interactive exchange between eye and page, image and observer, the authors have done more than sum up its history. This book is necessarily based on adult interpretations of children’s responses to picture books, but balance is achieved by exploring these through many viewpoints, from those of creators through editors, publishers, reviewers, teachers, librarians, and booksellers.

Saltman and Edwards also examine the changing shape of libraries and school libraries, formerly the bastions of reading promotion to children where librarians took pride in their roles as educators, and as promoters, through reviews, book selection, and in daily contact with children, of books of the highest quality. Librarians’ desire to fill this role remains, but they note that library positions are eliminated, centralized buying dilutes customized collection development, and, increasingly, marketers direct publishing trends. The book ends with
a sober review of developments that have caused much concern about the future direction of Canadian picture books: has globalization rendered nationalism in picture books passé? The authors offer some reassurance in arguing that as long as there are Canadian picture books, they will have “an inescapable mimetic role” (225). Judging from the evidence presented, Canadian picture books will continue to thrive and to contribute as much to Canadian children’s cultural understanding as to their literacy skills.

This book will be invaluable for scholars in the field of Canadian children’s literature, cultural studies, and book history. It provides a scholarly analysis of one of the most popular forms of reading instruction and entertainment that children will encounter in their formative years, and adds greatly to our understanding of how national awareness is gained through this medium. Picturing Canada has been short-listed for the Canada Prize in the Humanities (English).

LESLEY MCGRATH
Osborne Collection of Early Children’s Books, Toronto Public Library


Né en 1952, à Verdun, dans le sud-ouest de Montréal, Graveline, autodidacte, a été tour à tour journaliste, responsable des communications dans des syndicats, militant dans différents groupes indépendantistes et de gauche, avant de devenir éditeur, en 1996. C’est Gaston Miron qui l’incite à faire le saut, vu ses qualités de communicateur et de gestionnaire.