

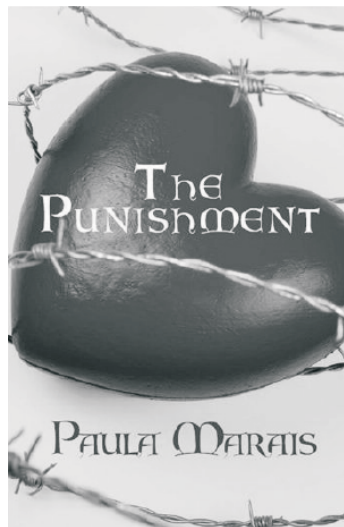
PEGgers in print

PEG members are nothing if not multi-skilled. This year, no fewer than three have had books published – Pat Barnard, Sandy Goulding and Paula Marais – and all three titles are very different.

Compulsive writer

Paula was first published at the age of eight by *The Star* and has always loved words; in fact she says she is addicted to writing. She has written 'almost' six books so far, which are all at different points in the publishing cycle.

Paula, who owns a communications company, sets aside one hour every day for writing fiction. She uses what she calls 'the Jodie Picoult method': "If I have ten free minutes, I write. I don't allow myself the time for writer's block. My husband will often take my son out with him to give me a few hours."



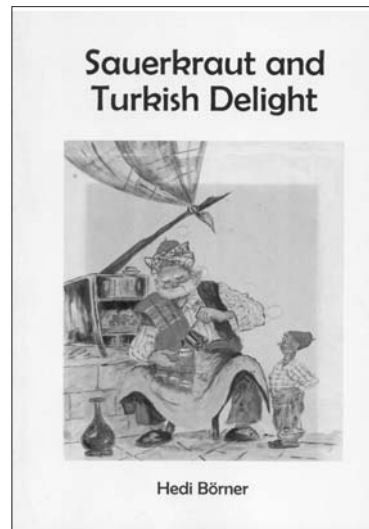
Paula's novel, *The Punishment*, was inspired by a documentary she saw on the BBC. "I saw the region where it was set and I was intrigued. I am a mad Francophile, so a love story set in France was a logical choice. *The Punishment* is about passion under any circumstance. And as my agent says, I always seem to be drawn to characters that are on the edge of society."

The Punishment is published by Logogog, Paula's own company. She says she loved having complete control over decisions like the cover – normally, the publisher chooses this, not the author. You can visit her Website at www.paulamarais.com

Ghostwriting a biography

Pat Barnard has tackled the difficult task of ghostwriting someone else's memoirs. Pat was working on the PEG Directory with Marion Boers, who put her in touch with the client. "I had never done any ghost-

writing before," says Pat, "but I had written several supplementary readers for children, various educational books for school and ABET purposes, and a few magazine articles and stories."



Pat's subject, Mrs Börner, had a wonderfully interesting life, spending part of it in Turkey and part in Germany, before coming to South Africa. She copied paintings of pictures when she was interned in Turkey during the war, one of which is depicted on the front cover of the book. The title captures her senti-

ments about her experiences during her time in both countries. The book was self-published by the client because it was intended only for family and friends.

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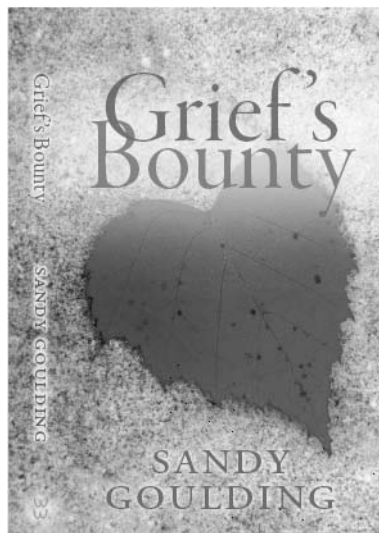
“Because I do only freelance work, I was able to write without much outside pressure,” Pat explains. “However, I’m a last-minuter and the extras at the end, like choosing appropriate photographs and having them scanned, collecting and scanning pertinent documents for the appendix, and then compiling the credits (I’d done a bit of research on the Web and I hadn’t listed the details of the sites), took more time than I anticipated.”

We all have a novel inside us ...

Sandy Goulding, a former high school English teacher, entered the publishing industry in the 1990s as a freelance writer and editor. She spent eight years in educational book publishing working for Heinemann Publishers as senior editor, acting publisher and managing editor. She has also been actively involved in communications and writing in the corporate sector and magazine publishing.

During the past two decades she has had short stories, features, book reviews and poetry published in many South African women’s and general interest consumer magazines. Currently she is a consulting editor on *Move!* magazine, SA’s largest-selling women’s magazine targeting the emerging market. Her novel, *Grief’s Bounty*, was published in April 2009 by Women’s Words.

Sandy’s enthusiasm for her craft is unmistakable. “Words are my passion. I knew before the age of 10 that one day I wanted to be a writer. I’ve always been an avid reader, too.



“I’m also something of a social scientist; I love watching people and their interactions. This is a major source of my story ideas. For me the mind/body balance is a key factor in our overall well-being. Innovation excites me. I view myself as a lifelong learner.”

Editor or writer?

Does being an editor make it easier or harder to write fiction or biography? Pat suggests that when one strives for logic and perfection one engages the left brain, and conversely the right brain deals with creativity. She spent hours trying out different ways of keeping the reader’s attention, bringing in emotion and atmosphere, and at the same time delivering the facts as they were told. “It’s important to keep the character’s ‘voice’ in ghostwriting. Being an editor and a writer is undoubtedly confrontational.”

Sandy has been a writer for as long as – or longer than – she’s been an editor, and defines herself as a writer. However, editing is where she earns a living: “Quite frankly, sustaining yourself as a writer is much harder! As far as possible I wear the editorial hat when I edit and the writer’s hat when I write. Ideally, I believe they should be two separate roles.”

Paula also sees herself as a writer first and an editor second. However, she says she writes much more slowly than other writers, as she tends to self-edit along the way. “This means there is much less editing to do at the end (well, micro-editing anyway),” she says. “It also means, though, that one can be a little more hard on oneself and this can restrict the writing process a little ...”

Jill Bishop

Sandy will talk more about writing a novel at PEG Gauteng’s July meeting.

PEGboard

**Newsletter of the
Professional Editors’ Group**

ISSN 1815-3607

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The mother tongue, in common use

Recent discussions in the PEG Google Group about correct English prompted the question: “Where can editors find support for their decisions?” Changes in the language have made decisions interesting, sometimes difficult, including two specific kinds of change: stress in pronouncing English words, and some complexities of hyphenation.

The term ‘mother tongue’ in the title of this article reminds us that the final authority for the parameters of English is on the tongue, the spoken language, and only then in its adaptation to writing. Grammarians and lexicographers may refer to forms and meanings that are ‘in common use’, the second term in the title. The *Concise Oxford Dictionary* offers resources to understand this use of the word ‘common’. Our phrase ‘in common use’ refers to forms and meanings ‘belonging to or affecting the whole of a community’, so everyone has access to *common land*; and behaviour ‘of a sort to be generally expected’ is *common decency*. Language changes ‘in common use’ are in no sense unworthy or inferior.

The spoken word comes first

Speakers are likely to notice language change only from one generation to another, these differences no doubt leading to accusations by parents that their children don’t speak properly, or children thinking their parents old-fashioned – but it’s obvious we don’t speak, let alone write, like Chaucer. As professional editors we need to develop not only our understanding of the conventions and rules of the language, but also of where the authority for them may lie. Two examples of language change are discussed here: pronunciation, specifically word stress, and punctuation, specifically changes in hyphenation between 1981 and 2002.

Word stress

There can be fierce disagreement about the stress patterns in the words *controversy*, *comparable* and *kilometre*, and the Google Group for PEG members recently conducted a heated exchange about the last, with attacks on and defences of stress on *KIL-* (the KILL faction) or on *-LOM-*.

Laurie Bauer (1994)¹ examined stress in sets of words with three or more syllables. He traced the changes by identifying the position of the stressed syllable as recorded in the first edition of *The Oxford English Dictionary*, compiled between 1884 and 1928, or in the first edition of Daniel Jones’s *English Pronouncing Dictionary* (1917). It’s interesting to read Bauer’s lists of multisyllabic words, to identify where we place the stress, and so to find words with a ‘new stress’ replacing

or adding a variant of the ‘old stress’. In some words the stress has moved forwards, in others backwards, but there is a unifying tendency in these shifts: Bauer’s lists show convergence of primary stress on the third-last syllable of many multisyllabic words.

Stress migrates across syllables

The word *controversy* has four syllables, *con-tro-ver-sy*; the old stress was on the fourth-last syllable ‘*con-tro-ver-sy* (syllables are counted from the end of the word, and the primary stress falls on the syllable following the ‘mark, as in ‘*con-*). Current dictionaries add a new stress *con-‘tro-ver-sy*, on the third-last syllable.

The word *comparable* follows the same pattern, now recognising ‘*com-pa-ra-ble* and *com-‘pa-ra-ble*. The tendency is widespread, so pronunciation of the word *kilometre* is carried along by this tide of language change, despite logical arguments against the shift. Many mother-tongue speakers of English still say ‘*ki-lo-me-tre*, though very many (including the past and present Chairs of PEG) say *ki-‘lo-me-tre*, and neither pronunciation is wrong, or better.

The term ‘mother tongue’ ... reminds us that the final authority for the parameters of English is on the tongue, the spoken language, and only then in its adaptation to writing.

Hyphens in compound terms

A very recent change occurred in written English where, according to the *Oxford Style Manual*, ‘A compound term may be open (spaced as separate words), hyphenated, or closed (set as one word).’²

A new or temporary word pairing tends to be spaced, but may become hyphenated if it seems to persist, and if it really takes root it may be set as one word: *book-keeper* (in 1555) to *bookkeeper* (today), *book-worm* (1599) to *bookworm*, and *bull-fighting* (1755) to *bullfighting*; but note *milk-tooth* (in 1727) and *milk tooth* not closed today. Despite the rules, one should always check in a current dictionary.

The ‘walking-stick rule’

When a present participle is combined with a noun, the *Manual* (2002) explains that formerly in British English there was a compounding rule generating two structures: ‘the compound was spaced if the noun was providing the action (*walking wounded* and *walking delegate*); but, according to that rule, ‘if the compound

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Working with words

PEG Gauteng met in Pretoria on 16 May. The day started with rather gloomy overcast skies, but the groaning tables that greeted us soon made up for that. Tea, coffee, juice, sandwiches and home-made pastries were served in the garden on arrival, although we decided to meet indoors because of the chill.

We were entertained by two very interesting speakers. The first, Johan Geldenhuys, is a co-author of *The Write Stuff*, published by Pharos. Johan stepped in when his colleague and fellow-author Dave Dykman had to cancel at the last minute. He holds graduate qualifications in English, Afrikaans, Latin and German and postgraduate qualifications in English, Afrikaans and Applied Linguistics. He is an author, together with Dave Dykman and Bittie Viljoen-Smook, of numerous publications, including a translation handbook, an English style guide and five business dictionaries that span more than 20 years and that are generally acknowledged as the standard for the industry. He has 40 years' experience in writing, mentoring and adult teaching of business English as well as in the creation, development and standardisation of financial terminology.

Johan treated PEGgers to a fascinating ramble through the history of English from the Roman conquest of Britain, the Scandinavian and Saxon invasions and the Norman Conquest. He told us that English was not recognised as a language of business until the late sixteenth century, but that after the Industrial Revolution British English became the business language of the world. Its place was taken by American English after World War Two, with the establishment of institutions such as the World Bank and the IMF.

The second speaker was Bittie Viljoen-Smook, head of Nedbank's Group Editorial and Language Services. Like Johan, she is also highly qualified in languages and linguistics and has 30 years' experience in the field, having been involved in all aspects of writing, editing and translation as well as terminology development and standardisation.

Bittie explained that the work of the Editorial and Language Services was training writers and editors for Nedbank's numerous publications. Not only do they give training in the use of business English to speakers

of other languages, they are developing and standardising business terminology in all South African languages. Their courses are also available to those outside Nedbank. Nedbank is keenly aware of the need to provide style guides in vernacular languages for speakers of those languages, and Bittie's talk was particularly relevant in view of PEG's aim of responding to the challenges of editing in indigenous South African languages.

A copy of *The Write Stuff* was raffled and won by Irene Cornelissen. Lunch was a spread of freshly-made sweet and savoury quiches, pies and tarts, perfect for brightening the grey skies outside.

Our thanks to Isabelle Delvare for her work in organising the event, with the help of Linda Pretorius. Thanks too to our hostess, Muriel Gass, whose home, Fairy Folk, is available for functions. Set in a beautiful garden in Brooklyn, the venue accommodated PEG's large turnout easily. Our stalwart photographer, Gerhard van Molendorff, provided a record of the event. Pharos offered PEG a generous package: a copy of *The Write Stuff* or their Business Dictionary with a pocket speller thrown in. Lastly, a special thank-you to the Gauteng PEGgers for their wonderful support of this function! When our work is so solitary, it makes an enormous difference to meet other editors and network, gossip, brainstorm and socialise.

Jill Bishop



A large and appreciative audience

PEG expanding its activities

Around 20 PEG members attended the networking meeting of the Cape Town branch, which was held as usual at the Book Lounge on 9 May 2009. It was a surprisingly high turnout given the number of other attractions on offer in Cape Town that weekend, not to mention President Zuma's inauguration.

The following topics were discussed:

- PEG's participation at the London Book Fair in April 2010
- PEG mentoring programme for new members
- Cape Town Book Fair 2009

London Book Fair

The London Book Fair is the global publishing community's leading annual forum for booksellers, publishers, librarians and book production services worldwide. It is a trade-only event. In 2008, 25 302 publishing professionals from over 110 countries attended the Fair. The London Book Fair's Market Focus programme aims to strengthen cultural relations between the focus country and the international publishing industry, to educate the rest of the world about the focus country's literature and authors, and allow publishers from the focus country to promote their books and literature. In the past, Czech Republic/Hungary/Poland/Slovakia/Slovenia, Australia/New Zealand, Mexico, the Arab World, and India have been showcased. In 2010 it's the turn of South Africa.

Through PASA, PEG has been invited to participate in the South African pavilion that will be in a central location of the Fair. It is an exciting opportunity to promote South African language practitioners to publishers throughout the world. PEG Cape Town members discussed ideas for the PEG stand at the London Book Fair. Some of the suggestions were:

- Focus on the multilingual aspect of editors working in South Africa
- Emphasise that South African editors offer value for money
- Have examples of books that have been translated and edited by PEG members, especially if high-profile authors or organisations
- Offer a talk as part of the seminar programme, perhaps on what a South African editor can offer
- Give away PEG erasable pens or calendars

PEG mentoring programme

PEG members were excited to hear about the planned mentoring programme that will shortly be instituted for new members wanting support and guidance from more experienced members. All present agreed on the importance of such an initiative. Barbara Elion shared with the group that she is currently experimenting with

a telecast programme (through Skype) for up to six people who ask her for advice.

Cape Town Book Fair 2009

PEG will be organising two author/editor panel discussions at the Book Fair, one of which will be chaired by Ann Donald of Kalk Bay Books. There was some discussion about other events that PEG could organise, perhaps at the Cape Town Book Fair in 2010. These included a hands-on workshop for the public so that they can experience what an editor does and a children's workshop which would be linked to a certificate.

The meeting ended with a general discussion about useful information for editors, including InDesign training courses and Yousendit, which is a practical application for sending large files (www.yousendit.com).

Kristina Davidson

Chair's chatter

The grass has no chance, it would seem, of growing under the feet of your newly elected office-bearers! The PEG Website and chat groups, the Members' Directory, *PEGboard*, branch events, SETA accreditation, mentoring, testing, the CTIBF, the London Book Fair 2010: these have all occupied their minds and time, and the outcomes have been made known or available to you.

The teething problems experienced with the revamped **Website** have, by and large, been ironed out, thanks to Kristina Davidson's stewardship and grit. It is now a more useful portal than it has been for some time; the major challenge remains keeping it up to date!

Staying with electronic media, Kathy Gibbs has done a sterling job as 'supernanny', overseeing the **chat groups** and making sure we all behave ourselves online. Thank you, Kathy.

By now you – and many potential clients – should have received or seen a copy of the 2009 **Members' Directory**. From cover to cover, I think it looks really splendid. Thank you, Fiona Wallace and your co-compilers, and also Marion Boers for doing the layout: you've all done us proud by getting the contributions shipshape within a very tight deadline.

Also on the publications front, Jill Bishop is driving her portfolio both energetically and creatively. We are greatly indebted to her for caretaking **PEGboard**: not only did she ensure that the February issue came out post haste, but she has lost no time in getting the May

issue together. In the process, she has formulated some content guidelines for the periodical that will both boost its usefulness for members and ease the transition to a new editor or editors. Thank you to all of you who have volunteered to fill column centimetres in this and future issues. And if anyone feels up to editing a single issue at some stage, Jill will be pleased to hear from you ...

Simultaneously, Jill has busied herself with preparing **two new guide books** written by members for members: Creating and updating a house style; Starting up and maintaining your own business. These will see the light of day during the fourth quarter of 2009. A third publication in the series, on the subject of editing theses, will, we hope, emerge hard on the heels of the planned mini-conference on the topic (see below).

The organiser of this **one-day symposium**, Isabelle Delvare, has also been responsible for arranging some really good events in Gauteng, including the launch of *The Write Stuff* in Pretoria on 16 May. Some of you may have participated in the North-West University's survey on editors' involvement in the improvement of theses; well, based on the research findings, PEG will be taking the lead in airing the views of editors, academics and others on the nature of editorial input, the ethical questions raised by editors' involvement, and related matters. The first of its kind, this mini-conference will be held at a campus venue in Gauteng. If you are interested in attending please e-mail Isabelle, as this will help her to secure a venue that will accommodate the likely number of attendees. Thanks, Isabelle and Jill, for making a difference.

Down South, Kristina Davidson and her committee continue with their programme of events, though they are, of course, thoroughly absorbed with preparations for the Book Fair at present. The fair offers members wonderful exposure and we hope you took advantage of the opportunity to include your business card or flyer in the goody bags to be handed out at the fair.

A little less visibly but no less energetically, Irene Stotko and Juliet Gillies have been busying themselves with getting the mentorship scheme and **SETA accreditation** off the ground. We're all indebted to them for the long hours they, too, are putting into their portfolios. Though achieving alignment between PEG and the SETAs is taking time, we feel that our persistence will pay off: the potential benefits will be worth the effort.

On the other hand, we're well on track with launching the **mentoring scheme** within the next month or two. We already have more than a dozen mentees waiting in the wings, and I now appeal to all of you who feel you're able to make yourselves available as mentors to offer your names to Irene. And if you want to find out more about formalising your mentorship, speak to Juliet.

Exciting times undoubtedly lie ahead for PEG, starting,

of course, with the **Book Fair** in Cape Town from 13 to 16 June and taking us through to April 2010. Exciting because we have a good Gauteng contingent attending (thanks to you all!) and also because PEG will be hosting two sessions on the Events programme on the role copy-editors play in making first-class books and periodicals. Michele Magwood and Ann Donald will be chairing these panels, and the enthusiastic response of authors, editors and publishers has been heartening.

In mid-September I shall be flying the PEG flag at the **SfEP annual conference** in York. Then in late October PEG will be hosting its first-ever conference (on the subject of editing theses) in Gauteng – thanks to the drive and expertise we have in Isabelle Delvare.

A little more distant – but still less than a year away – is **the London Book Fair** (April 2010), at which South African publishing will take centre stage. PEG will be participating at this event to showcase the considerable collective talent we have to offer the English-speaking publishing world – at highly competitive rates! We would be failing you all were we not to grasp this opportunity.

But (and this is a big but) as an association we cannot contemplate promoting individual members who are unable to provide proof of either a world-class track record or, alternatively, who have not at least sat and passed the newly initiated **PEG editing and proof-reading test** (to be launched in the next quarter).

Many new members have expressed surprise at the fact they are not put through some sort of evaluation process upon joining the *Professional Editors' Group*. How right they are! As editors we can't really assume the epithet 'professional' without having earned our spurs; and the testing process, your committee feels, is the most objective way of enabling members to gauge their level of expertise and enhance their status. For new members, in particular, who enter the mentorship programme *and* subject themselves to the test, PEG will soon be offering a really good leg up towards professional status. And, of course, existing members who avail themselves of these opportunities will also be able to benchmark themselves.

The Professional Development committee is finalising the content and format of the test, which should be available to members by August 2009. Our thanks are due to Norman Blight for having taken on this challenging project: his background as an educationist and linguist make him the ideal choice, I believe, to take the lead. As it approaches finality, you'll all be informed of its objectives, the details and the procedure involved.

'Tis an ill wind ... and many editors have been reporting a busier year than ever, despite the international economic downturn. I hope you are among them, as hard times seem to have created new opportunities and challenges for us all, both at home and abroad.

John Linnegar

Editors and translators: When the twain meet

When pondering the interface between editing and translating, a host of questions and thoughts pop up. Can a good editor also be a good translator, and vice versa? In our linguistically diverse country, is it possible to be completely competent in more than one language – of which one would almost always be one's mother tongue? Then there's the bread and butter issue: a scan of suggested rates indicates that translators charge more, pro rata, than editors do. The translators say they have the 'higher' skill, viz. a superior command of both the source and target text.

Two mini-surveys on two e-lists, the PEG e-list and ZaLang, which caters for translators, produced some interesting results. It soon became clear that translating and editing do not constitute an either-or situation. The translators who responded all said that they edited as a matter of course, even if it was only their own work. Many of them confessed to enjoying translating more than editing, saying it was more straightforward. A few of them enjoyed both, and the comment of one respondent puts it in a nutshell: 'translation because you get to be creative in finding the best way to put things in order to convey the full range of nuance and meaning, and editing because of the challenge (often) of creating order out of chaos'. While most translators and editors work only in their mother tongue, there are also quite a few individuals who are able to deliver competent and excellent work in their second language. Sadly, no translators or editors working in the African languages came forward. English and Afrikaans still seem to dominate the language scene.

Both disciplines' practitioners confess to being: a stickler for detail, pedantic, pernickety, meticulous, perfectionist, lifelong learner. That came as no surprise – witness the debates on both e-lists about the fine detail of language. Mentorship, networking and in-service training are regarded across the board as the most valuable resources, apart from formal training at a tertiary institution.

Professional honesty seems to be another important characteristic, in the sense of knowing when you should not be working in your second language. A number of the translators said they would only translate into or edit in their first language. Others felt confident enough to do work in their second language as well.

Of the PEG members who responded to the mini-survey, all worked in English, and 21% of the respondents also worked in Afrikaans. Eighteen of the 23 respondents had English as their first language; of

these, 15 gave Afrikaans as second language. Two others gave French as second language, and one also boasted Zulu. On a question about membership, 15 said they were PEG members and three belonged to the SA Translators' Institute (SATI) as well.

In the next issue of *PEGboard*, SATI as a sister organisation of PEG will be highlighted, and we will look at its background, accreditation system and the pros and cons of cross-pollination.

Hester van der Walt

The mother tongue

Continued from page 3

itself was acted upon (*walking-stick* and *walking-frame*), the compound was hyphenated (as applied in *The Oxford Dictionary for Writers and Editors*, 1981).

Though admirably sensible, the so-called 'walking-stick rule' is no longer borne out in common use: *walking stick* and many other such combinations (*clearing house, colouring book, dining room...sealing wax*) are now set spaced.

The *Manual* adds that this hyphenating rule 'remains helpful for styling words in unusual combinations or contexts' – no dictionary can list all possible combinations. Henry Fowler, writing about modern English usage, argued that

language has not been neatly constructed by a master builder who could create each part to do the exact work required of it, neither overlapped nor overlapping; far from that, its parts have had to grow as they could. ...Such peculiarities are explicable, but not now curable.³

English is constantly changing, often to add standard variants, sometimes to restrict, and editors clearly need to use current reference books based on research into common use – including large-scale surveys – to account for many professional decisions about which forms and meanings currently belong to, or affect, 'the whole of the community'.

Norman Blight

1. Bauer, L (1994) *Watching English Change: An Introduction to the Study of Linguistic Change in Standard Englishes in the Twentieth Century*. London: Longman.
2. *Oxford Style Manual* (2002: 133), Oxford: Oxford University Press.
3. Fowler, HW (1968: 625) *A Dictionary of Modern English Usage*, London: Oxford University Press.

Gutenberg and his times

The Justification of Johann Gutenberg
by Blake Morrison, published in 2001
by Vintage, 272 pp, ISBN 0099285290

Browsing the sale stock at the Almost Corner Book Store of Rome, Italy, I fell serendipitously upon *The Justification of Johann Gutenberg*, a fictionalised biography by award-winning British author, Blake Morrison. From the bare scaffolding of the few facts known about the brilliant inventor, Morrison has penned an intriguing account of Gutenberg's possible life and probable times, the late Middle Ages. The title evokes the multiple meanings of the word 'justification', setting the reader up for a read of multilayered meaning.

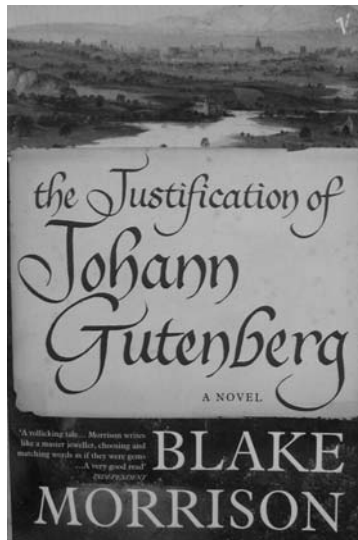
Morrison's portrayal, searing and engaging, is that of a troubled man of insatiable curiosity and vision, beset by difficulties. Gutenberg never had his name printed on his books and died poor and shunned, stripped of his business and presses, lambasted as a heretic. Yet, within 30 years after his death, printing was flourishing across Europe. It is regarded today as one of the greatest inventions of the past millennium.

Intertextuality

Evoking intertextuality, the narrative weaves from one text form to another. In his sixties with failing eyesight, Gutenberg narrates his life story first to one young scribe, then to another. When the latter slumbers, Gutenberg takes up the quill and writes too, by feel rather than by sight. The writer's voice oscillates between reminiscing and justifying, anxious to capture words on paper, and the urgency of events as they unfolded at the time, told in the present tense. There are interludes devoted to the pure technical matters, such as presses, fonts, moulds and inks. Other genres include a lecture from Gutenberg to his craftsmen, his business calculations regarding profits and loss, a transcript from a court case, a letter from the Archbishop, and a draft of workers' conditions (including 'No pissing in the ink').

Technology and art

Gutenberg tells of his dream to combine working with his hands with machines and inventing something new. Quintessentially, he was a fingersmith. He worked as a scribe, in coinmaking, metal work, mould making and manufacturing mirrors, and strove always to master machines, the sight of which 'never failed to gladden or excite me', he wrote. 'Printing, unlike writing, is a subtle art. To do the work requires a pentangle of skills.'



For the likes of the *PEGboard* reader, there is ample, fascinating detail about this pentangle, the technicalities of 'artificial writing'. Throughout his rigorous quest for meticulous and beautiful typesetting, Gutenberg navigated an obstacle course of challenges facing early print and typography. The author shows a rich knowledge of fifteenth-century Europe, with features such as the plague, political turmoil, courtship rituals, the power of the Church and the spoken metaphor of the time. There are quasi-Shakespearian expressions ('a knave, a huckster, a fraud') making the reading quaint yet seemingly authentic.

The page design employs the Gothic font famous from Gutenberg's Bibles for the chapter titles and page numbers. Evidently, the book designer wished to complement its content with a fitting design.

Although essentially a memoir, this novel unfolds as a thriller, a love story, a smith's molten work in progress. 'A potage of flesh and blood spilled on paper', the biography swims between cracking clarity and the foggy mists of King Lear-like regret. It incorporates the many page-turning must-haves of a good rollicking read: shenanigans, betrayal, lusty romping in the barn, passion and vision, travel and adventure, wheeling and dealing, and trickery and triumph.

On the Web

View digital scans of the original Gutenberg Bible and compare the paper version to that printed on velum online. Go to Treasures in Full, The British Library: <http://molcat1.bl.uk/treasures/gutenberg/search.asp>.

Estelle Jobson, PEG member living in Rome

Grammar scraps: 'Like' or 'as'

A Town *Like* Alice. A woman *like* you. A car *like* mine. It looks *like* rain. In this use, 'like' is an adjective that defines a noun or a pronoun.

A woman *as pretty as* you. A car *as big as* mine. I tell things *as* they are. It looks *as if* it's going to rain. In this use, 'as' is an adverb. It is followed or preceded (or both) by an adjective or a verb. Sometimes needs 'if'.

A woman *as kind as* you [are]. A car *as big as* mine [is]. In the comparative construction there must be two 'as' adverbs. You can imagine the implied verb! Don't ever be guilty of such horrors as 'It looks like it's going to rain.' Or 'We tell it like it is.' Or 'She ran like she was being chased.'

Derrick Hurlin