

the Expendables" form the basis for confirming her as one of the writers whose powerful truths bountifully reward her readers. How good it is to see this writer getting her due. In these pages she appears as a writer who is open-hearted, risk-taking, passionate, original and full of fire. ♦

We Who Can Fly, Poems, Essays and Memories in Honour of Adele Wiseman  
 edited by Elizabeth Greene  
 Dunvegan, Ontario, Cormorant Books,  
 1997  
 Softcover, 288 pp., \$19.95

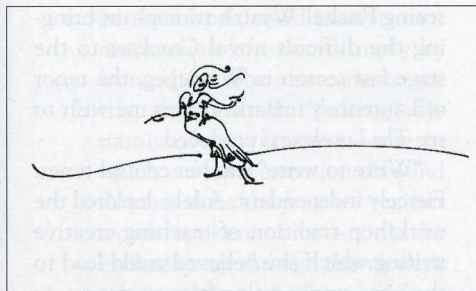
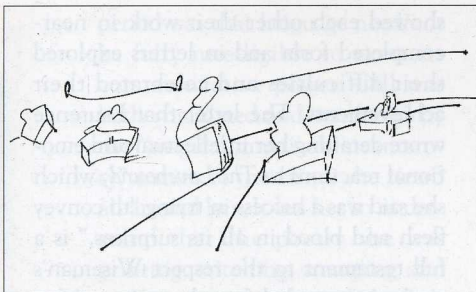
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## VISUAL ART

## Big Apple Bibliolatry

by Robert McGee

Just short of the *fin-de-millénaire*, it should really come as no surprise that exhibitions such as Cliff Eyland's "File Card Works Hidden in Books," at the Raymond Fogelman Library, come to pass. The artist, ably assisted by New School curator Kathleen Goncharov and Librarians Gail Persky and Carmen Hendershot, has compiled yet another addendum to his ongoing slate of library interventions. Or should I say illuminations. As was the case roughly a thousand years ago, before the advent of the printing press, when scribes dutifully transcribed sacred texts and oral tradition into insular majuscule, Eyland illustrates and proffers a running commentary on any number of narratives; in much the same way that monks, weary from their exacting transcriptions, would include personal reflections and doodles in the margins of their vellum pages, Eyland has inserted over a thousand white three-by-five inch index cards covered with drawings, glyphs, charts and calligraphy into assorted volumes of The New Schools' collection of books. Also provided was a thorough compilation of those pages in which the artist's works were inserted. And library users were under no strictures on how to behave should they come across one of Mr. Eyland's cards in



Cliff Eyland, *Untitled*, 1997, ink on file card, 3 x 5" each.

the course of their studies: "Whoever discovers the drawings can decide for themselves whether or not to leave them in place, move them to another book or take them away." So read the catalogue text.

Unfamiliar as I was with Cliff Eyland's long-standing obsession with libraries and their contents (a dementia I happen to share, though our symptoms differ), I am nonetheless alarmed by the evident gulf between Eyland's (and mine) veneration of book lore and the deplorable state of current library practice. Disuse is more like it. Through no fault of their own, The New School's library (and countless others) is spectacularly ill-attended considering its status as a resource for an institute of higher learning. And while a considerable number of the authors Eyland chose to grace with his insertions have actually taught at The New School since its founding, seldom do their efforts get checked out at the desk. But I suppose that hardly comes as a surprise in this era of publishing companies run by

multi-national conglomerates and CD-ROMs. Much like those time-worn scribes on the eve of the printing press's invention, we too are poised on the cusp bridging the Gutenberg Galaxy and the black hole anti-matter of Cyberspace. At the very least, those volumes Eyland has chosen to illumine in his particular manner have just that: volume.

In my ongoing search for a civilized library, I think I've finally come across the genuine article, The Society Library on the Upper East Side of Manhattan, established in 1754. Tomorrow, as I investigate the premises, I shall be concealing two Eyland-inscribed file cards about my person for insertion in appropriate texts. I am furthering what I perceive to be at least one of the artist's aims: that his cards replicate like some computer virus, infecting and re-invigorating texts so we can once again read them anew. *Finit. Amen.* ♦

Cliff Eyland's "File Card Works Hidden in Books" were inserted in various books at the Raymond Fogelman Library at The New School for Social Research October 27, 1997.

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## BOOKS

## Rhapsody InDefinite

by Robert Budde

Todd Bruce's *Rhapsody in D* is a challenging and important book. Embracing it, seems to require but a release to the text's emotive energy and an abandonment of absolute definitions. In music, rhapsody involves diversity, fantasia and a certain epic proportion: a grand scale to capture the complex permutations of human emotion, a freedom of form that allows a wandering pastiche effect. It must have crescendos (certainly, it must have crescendos). And the wandering pieces coalesce into a climax, a final cathartic epiphany.

Brahms popularized the form, but the most famous piece is Gershwin's *Rhapsody in Blue*. It's hard to read this as an