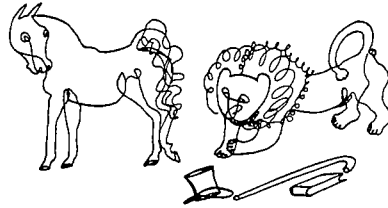


But during the 1580s, Philip conquered Portugal. As a riposte, Elizabeth, in 1585, dispatched 7,000 soldiers to the Low Countries to battle the Spaniards. The fighting between Spain and England would persist for the rest of her life. The burden of the long war on Parliament, which had little say in the foreign policy it financed, and on heavily taxed Englishmen turned Britain from a monarch-worshipping into a monarch-criticizing nation. Yet it also broadened the horizons of British merchants. Wartime privateers, observes Wernham, took their ships across the Atlantic, to the West Indies, and to the Pacific.

PRINTS & PEOPLE: A Social History of Printed Pictures. By A. Hyatt Mayor. Princeton reprint, 1981. unpagged. \$12.95

In 1462, Albert Pfister of Germany invented a way of printing pictures and text together "at one economical squeeze of the press." Soon all kinds of illustrations adorned the printed word—and enhanced its power. Picture books, Mayor suggests, "enticed the average German to read" and created "a literate public for [Martin] Luther to rouse with his writings." As Europeans got in the habit of referring to books, they began to demand greater accuracy in their illustrations. Aggressive Renaissance publishers commissioned teams of scientists and artists to produce detailed botanical sketches and human drawings that were anatomically correct. Mayor, a former curator at New York's Metropolitan Museum of Art, surveys prints ranging from Chinese woodcuts 3,000 years old to Jasper Johns's lithographs of the 1960s. Ever since the Middle Ages, he suggests, most innovative print makers have made their reputations



Courtesy of Monroe Wheeler, for Harrison of Paris.

not as etchers or engravers but principally as artists in other media. Painters Daumier and Degas discovered new possibilities in sculpture because they were not cowed by the sculptor's "rules"; similarly, painters and sculptors such as Renoir, Cézanne, and Rodin introduced fresh styles in print making. "Kneading clay and chiseling marble," Mayor writes, "strengthened Rodin's hand to pull a drypoint needle through copper as flowingly as another hand might move a pencil over paper." Accompanying Mayor's solid text are 752 well-placed illustrations.

BEING HERE: Poetry, 1977–1980. By Robert Penn Warren. Random, 1980. 108 pp. \$4.95 (cloth, \$8.95)

Robert Penn Warren won a Pulitzer Prize for his most famous fiction, *All the King's Men* (1946). Since then, he has won two more (in 1958 and 1979) for his poetry. Warren infuses his verse with novelistic detail and striking metaphor: *Gold like a half-slice of orange/Fished from a stiff Old-Fashioned, the moon/Lolls on the sky that goes deeper blue/By the tick of the watch. Or/Lolls like a real brass button half-buttoned/On the blue flannel sleeve/Of an expensive seagoing blue blazer.* In these 50 short, graceful poems, Warren, now 75, takes stock—of spacious American landscapes he has come to love, and of old age.