

# Book Reviews

*Books and Readers in the Early Church: A History of Early Christian Texts.* By Harry Y. Gamble. New Haven, Conn.: Yale University Press, 1995. xii, 337 pp. \$32.50. ISBN 0-300-06024-6.

A decade after the publication of his *The New Testament Canon: Its Making and Meaning* (Philadelphia: Fortress, 1985), H. Y. Gamble has produced a groundbreaking work entitled *Books and Readers in the Early Church*. The author has moved from the familiar terrain of canonical criticism to address oft-neglected questions related to the production, transmission, circulation, and use of books during the first five centuries of the Christian movement.

Gamble explores the specifics of how books in this period were produced and circulated; who made use of books, especially among Christian communities; how books were preserved and made accessible within Christian libraries, both congregational and private; and what use was made of these books.

Gamble accurately describes his work as a “history of early Christian texts” (x). He provides a helpful overview of literacy in Greco-Roman culture, especially within the early church, highlighting the church’s indebtedness to texts and to the literary and rhetorical conventions of the day.

This reliance and emphasis upon texts was unusual for religious movements in antiquity: “No Greco-Roman religious group produced, used, or valued texts on a scale comparable to Judaism and Christianity . . .” (18). While such observations are not unique, Gamble’s real contribution is his focus on how this emphasis shaped the answers to such questions as, “Who could rise to leadership in Christian communities?”

Lovers of libraries are given fascinating glimpses of such collections as the congregational library in Cirta, the capital of Numidia in Northern Africa, which was unusually large for the time and may have employed as many as seven “readers” in the church; the library at Jerusalem, to our knowledge, the “earliest Christian library that was not essentially liturgical” (154); and the Caesarean library in Palestine, whose importance for the history of early Christian literature has been likened to “that of the Alexandrian library for classical literature” (160).

Larger libraries were not solely concerned with “collection development and maintenance,” because, as Gamble observes, “Like other major libraries, the Caesarean library engaged in the critical task of collating and revising texts, especially scriptural texts” (158). The tasks of scholars, bibliographers, and librarians were closely related in antiquity (198), so that a talented individual might function in each of these roles.

Students interested in issues of censorship will find much of interest here—whether in the church’s efforts to preserve its texts during imperial persecutions (e.g., Diocletian’s edict of 303 “ordering the confiscation and burning of Christian books” [150]) or in its own regulation of private reading among its members.

For the latter, the author quotes the now familiar rule of Cyril of Jerusalem: "What is not read in church should not be read privately" (235). Gamble's assertion that "the ultimate roots of the *Index librorum prohibitorum*" can be discerned in these early controversies seems incontrovertible (235).

This is scholarship at its best, and Gamble is particularly to be commended for resisting the recent tendency among specialists toward disciplinary isolationism—a development which inhibits the fruitful interchange of ideas across disciplines. The result is a work that benefits students and scholars in a variety of disciplines. For example, though the focus of this work is not on biblical hermeneutics, exegetes will find new possibilities for interpreting significant texts in the Book of Revelation (e.g., the treatment of 1:1–2 and 22:7–9 [104–106]). Likewise, scholars from various disciplines will profit from the excellent discussion of possible reasons for the Christians' early preference for the codex format (54–66).

It is difficult to find fault with a work such as this; criticisms largely concern matters of form rather than content. For example, functionality is sacrificed for aesthetic concerns in the use of endnotes rather than footnotes. While this is consistent with current practice in much scholarly publishing, it is a regrettable trend—and a considerable inconvenience—in well-researched works where sources are thoroughly documented (notes comprise almost ninety pages of Gamble's work). Additionally, more drawings of the type found on page 68 could supplement narrative descriptions, especially in sections like "The Construction and Inscription of Early Christian Books."

These are minor quibbles, however, which do not appreciably detract from an outstanding book. Gamble has left no stone unturned in producing a remarkable work with broad interdisciplinary appeal.

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*An Annotated Index of Medieval Women.* By Anne Echols and Marty Williams. New York: Markus Wiener Publishing; Oxford, England: Berg Publishers, 1992. xxiv, 635 pp. \$69.95. ISBN 0-910129-27-4.

*An Annotated Index of Medieval Women* is a pioneering project which aims to make readily available for the first time essential information on medieval women, many of whom, as the authors state, are not listed in standard reference works. The approximately 1,500 items compiled from a large array of sources include women from over thirty countries between the eighth and the fifteenth centuries, with an emphasis on late medieval England and France. Supplementary tables classify the figures selected chronologically, by occupation and various themes, as well as by geographical region. Individual entries are followed by extensive bibliographical references.

The index meets its stated goal of providing a tool for those seeking basic biographical and bibliographical information on medieval women. Several of the longer entries present their subject succinctly and, as it were, in the round: Agnes Forster, Agnes of France (ca. 1171–1220), and Anne of Beaujeu are good examples. Controversial figures like Eleanor of Aquitaine, Isabeau of Bavaria, and Joan of Arc are treated in a balanced fashion.

The volume is not without flaws, however. It is marred by several mistakes in spelling, the most egregious being "Clara Hatzlerin" instead of "Hätzlerin." A number of entries omit obvious information. For example, Isabelle of France's second husband is described as "Charles of Angoulême, later duke of Orléans" with no mention that the said Charles d'Orléans became the great poet. Marie of Champagne is identified as a patroness "particularly of the courtly love poetry of troubadours," but her most famous protégé, Chrétien de Troyes, and Marie's role in commissioning his *Lancelot*, are neglected. St. Umiltà's brief biography does not speak of the sermons she wrote which constitute one of her main claims to fame, despite the fact that the category "Writer" is listed below her biography. Rotrude, Charlemagne's learned daughter, is described as retiring to the convent of Chelles; no hint is given that at that period the abbey had one of the few women's scriptoria ever identified for all of Europe. Three separate Diemud's are listed with the caveat that "there may have been as few as two . . . or as many as five." Surely the authors should have sorted that out before going to print.

Some biographies present a disappointingly narrow scope, Isabelle of Hainault being a case in point. The four-line account of her brief life gives information regarding her birth, marriage, and death in childbirth. No mention is made of the fact that Isabelle was celebrated by medieval chroniclers for bringing the crown back to the Carolingian line through her direct descent from Charlemagne, nor to the far-reaching political consequences of her marriage to Philip Augustus through her dowry of lands, which gave the French an important first foothold in Flanders.

A final shortcoming of the index involves the decision to include several ordinary working women, most of whom are drawn from the 1292 Paris tax rolls. While these women do indeed add picturesque variety, their alphabetized entries, which often can identify them by first name only, have browsing interest only. Several errors in spelling and page references, and imprecision in the description of the work they did (a "regrattière" could have sold more than scraps of bread; "nurse" for "nourrice" does not convey the specific connotation of "wet-nurse") further detract from the value of these entries. It would have been preferable to group these working women by profession in an appendix; this would have allowed the authors at least to list all professions mentioned in the Paris rolls and perhaps do some statistical analyses regarding relative numbers of men and women in each.

The appended bibliography is quite complete, though there are a few obvious oversights: the last two volumes of Richard Vaughan's study of the court of Burgundy, Charity Cannon Willard's *Christine de Pizan: Her Life and Works* (1984), the 1979 edition of the Herrad of Hohenbourg's *Hortus Deliciarum* prepared by a team of scholars headed by Rosalie Green, and the supplement to Ernest Wickersheimer's *Dictionnaire biographique des médecins en France au Moyen Age*, which gives especially rich information on midwives. The bibliography often lists popular histories to the neglect of more authoritative works, particularly in foreign languages, but this is a choice defended by the authors who want to address readers who do not have access to "the most fully-equipped library facilities" (xi).

Given the very real usefulness of this volume, one hopes it will be followed by a revised second edition, preferably expanded with material from the earlier medieval centuries.

*Christine M. Reno, Vassar College*

*Johann Gutenberg: The Man and His Invention.* By Albert Kapr; translated by Douglas Martin. Aldershot (Hampshire), England: Scolar Press, 1996. 320 pp. \$45.00. ISBN 1-85928-114-1.

The story of the invention of printing is an exciting one, partly because it is so monumentally important and partly because it is so incredibly rich. Gutenberg was clearly a driven man living in turbulent times; his casket has been borne by five centuries of scholarly pallbearers. Occasional new findings amplify but rarely clarify the details. Nor have our celebrated media visionaries and intellectual topographers—from Marshall McLuhan in *The Gutenberg Galaxy* to Elizabeth L. Eisenstein in *The Printing Press as an Agent of Change*—really ever wished to minimize his importance.

Albert Kapr's *Johannes Gutenberg, Persönlichkeit und Leistung* (1986, revised 1988) should prove to be the most useful among the recent biographies. The publishers call the work discussed here a "third edition, revised by the author for first publication in English translation." The "Translator's Introduction" speaks of Kapr's revisions prior to his death in Leipzig in March 1995. The importance of the German reunification is hinted at, as the significant contributions of fourteen Anglo-American scholars are now "placed in context." Duly recognized among them are Janet Ing's 1988 *Typophile* Chapbook and the later dialogue between Lotte Hellinga and Paul Needham on the 1460 *Catholicon*. The others' names are also respected, although Richard Schwab is already in the German edition; Allan Stevenson is scarcely recognized; George Painter and Harry Carter seem tangential; and Curt Bühler, among a few others, probably ought to be in there.

It is hard for writers on Gutenberg to fail to betray the sheer joy in assembling the many parts to the puzzle. Kapr thus briefly recalls the Dutch prototypography and the Avignon legends, along with the class politics in Mainz, clearly recognizing that he must end up repeating the same fascinating conjectures. Convenient illustrations elucidate his discussions of the various type fonts. He joins the Nicolas of Cusa fan club, and he is particularly credible in allowing his scope to broaden at the end so as to allow him to touch on Gutenberg's successors, most notably Nicolas Jenson.

Prior to his death in March 1995, Kapr found his translator in Douglas Martin: "We have both handled type, and that is what counts." His translation may lack the portentous rhetoric of Victor Scholderer's 1962 British Museum pamphlet, but its account is much fuller and more accessible, and it is an honest effort that captures Kapr's sense. Kapr's occasional discursive German endnotes are fitted into the English text, while the references become a general bibliography. The result favors the German edition in its intellectual integrity, since the discursions are mostly secondary and matters of opinion. The bibliography, however, becomes a useful survey of the major works in the vast Gutenberg literature (notwithstanding several texts that Kapr needed to call on but which are only secondarily on Gutenberg, or the wretched practice of citing given names with initials only. As for the passionate tributes of five centenary celebrations—not to mention the Reverend Don Cleveland Norman's lavish *Five-Hundredth Anniversary Pictorial Census of the Gutenberg Bible* of 1961—Kapr somehow manages quite well without them.)

Kapr's peroration speaks of Gutenberg as "synonymous with a balance . . . between technological innovation and aesthetic quality." Kapr knew the printers around Leipzig very well, so that his German edition can take the point to heart.

It is a handsome book, on fine paper with crisp typography; running heads in red, to be used in the many two-color illustrations (eight more are in three colors; the six in full color are especially lovely); and with appropriate end-papers and binding. As a physical artifact the English edition, its coated paper rather too slick and most illustrations much too gray, unfortunately misses this very point. Purchasers may decide that the inconvenience of the slightly dated German text is justified by the joy of using a book that respects its readers.

*D. W. Krummel, University of Illinois, Urbana*

*The Renaissance Print, 1470-1550.* By David Landau and Peter Parshall. New Haven: Yale University Press, 1994. xii, 433 pp. \$65.00. ISBN 0-300-05739-3.

Desiderius Erasmus based his adulatory elevation of Albrecht Dürer over Apelles on the former's ability to express anything, even things that are not able to be painted (*quae pingi non possunt*), without the "meretriciousness of colors" (*absque colorum lenocinio*), in other words, with the relatively new medium of print "with black lines" (*nigris lineis*). (Quoted from *Dürer. Schriftlicher Nachlaß*, edited by Hans Rupprich [Berlin: Deutscher Verein für Kunstgeschichte, 1956], 1: 297; the passage is from Erasmus's *Dialogus de recta Latini Graecique sermonis pronuntiatione* [1528].)

The rise of printmaking to such a high level of prestige, where an Erasmus could deem a print to be better, or at least less pandering, than a painting, is in essence the subject of David Landau and Peter Parshall's *The Renaissance Print 1470-1550*. They trace the development of printmaking from such humble beginnings as a mere device for making playing cards or inexpensive devotional images to an art form used for such ambitious works as Jacopo de' Barbari's *View of Venus* or Dürer's (et al.) *Triumphal Arch*. Adam Bartsch, of course, identified the simple reason for the remarkable refinement: painters, including some successful masters, turned their attention to printmaking, a phenomenon he characterized with his coinage of the term "peintre graveur." The importance of the accomplished painter becoming a graphic designer and engraver is stressed but, in a more original contribution, is also augmented by accounts of other factors, such as the growth of a market for prints and the development of printing techniques.

The authors have assembled and analyzed a vast amount of documentary evidence on the conditions of printmaking with the goals of describing attitudes towards prints (especially the growing respect for the art form) and determining the techniques of production. The most original accomplishment is in the use of impressions as evidence for reconstructing techniques of printmaking. The work offers many valuable suggestions about types of presses, types of burins, and inking techniques, even though many of these observations are highly speculative.

The goal of providing background information results in passing over some of the great achievements of the period. Obviously, the authors are fully aware of that and offer the following justification:

Given the desire to provide a kind of "ground level" account of the Renaissance print rather than a rehearsal of artists' biographies and their masterpieces, we have often given emphasis to less well known figures and

less ordinary kinds of prints. Thus, in an attempt to characterize the spectrum of graphic production we grant more space to Israhel van Meckenem than to Martin Schongauer. The detailed evolution of Marcantonio Raimondi's Roman prints takes precedence over Parmigianino's renowned contributions to the history of etching, and the intricacies of the invention of chiaroscuro in the north outweighs the attention given to the young Albrecht Dürer (v-vi).

Despite the value of what the authors do focus on, one might still question the logic—not to mention appropriateness—informing the exclusions. Why is neglect of the young Albrecht Dürer important for increasing the spectrum of the study? Could one not study both chiaroscuro printmaking and such an important phenomenon as the youthful Dürer? Furthermore, was it really necessary to exclude such masterpieces as Dürer's *Melencolia I* or *St. Jerome in His Study* (just to name a few of the several canonical works omitted)?

The book is particularly daring for its disinterest in the meanings of prints or their cultural contexts. This neglect of content results in some important omissions, such as an account of the impact of humanism and the Reformation on the arts.

While the approach allows them to ignore these factors, I am not so sure that the scant attention paid to the publishing industry and to illustrated books is defensible. As one sees immediately in the title, the study tacitly assumes the validity of focusing on independent prints without analyzing or describing the ongoing importance of the illustrated book for graphic design. The authors occasionally reveal personal bias in favor of purely visual artistry independent of language. This is probably where the authors' sensibilities are most modern and least appropriate for the Renaissance, a period when major graphic artists often conceived works as hybrids of visual and verbal artistry. One could cite major examples of text and image symbiosis beyond the sparse discussion of a few early printers (33–42). After all, one of the great Renaissance inventions is the emblem book, and an artist of no less stature than Dürer occasionally composed his own texts for prints. In several cases, moreover, the authors fail to explain why some book-illustrations seem to qualify as prints, and, in a few others, they seem unaware that they are dealing with book-illustrations rather than independent prints. The discussion of herbal illustrations is devoted entirely to illustrated books. Why are other kinds of illustrated books excluded? The authors do not want to acknowledge that Dürer's *Apocalypse*, *Life of the Virgin*, *Large Passion*, and *Small Passion* are books with significant texts, but they prefer to call them, as admittedly most art historians do, series of prints. In an effort to diminish the "bookishness" of the *Apocalypse*, the authors state erroneously that it has only a "heavily abridged" (42) text of Revelation. In fact, the text is not only complete in all editions, but Dürer also actually needed more text in order to achieve a neat layout (and tried, awkwardly, to spread out the text). He compensated for the failure of the layout to place illustration opposite the appropriate text by providing some references in the text to the corresponding figures.

The book makes valuable contributions to our knowledge of the Renaissance print and the technical advances of the period. It has a wide scope and is packed with details. The sheer breadth of the study may excuse the several factual errors. Dürer did not begin his *Wanderjahre* in 1495 (56) but rather in 1490. Israhel van Meckenem's engraving calls for seven prayers, not three (58). One must realize the likelihood that fig. 36 is the dance of Salome (59), which invalidates the discussion of the piece. One should not imply that Botticelli

contributed woodcuts for Savonarola's pamphlets (95), since this has not been demonstrated and strikes me, on the basis of the woodcuts produced in Florence, as unlikely despite Botticelli's interest in the Dominican friar. Venice should not be called a small town (98). Transcriptions of the inscriptions on pages 104 and 168 are faulty. Anton Koberger was not alive in 1518 (223); he died in 1513. Hans Koberger was a publisher, not a printer, which vitiates the discussion of Pirckheimer, Hans Koberger, and Grüninger on page 242. The Latin title of Vesalius's work (257) is ungrammatical and vague; the authors mean the *De humani corporis fabrica libri septem*, published by Oporinus. Dürer's *Apocalypse* has only fifteen woodcuts, not twenty (352). The translation "seven bad ones" (353) is wrong; it should be "seven simple ones" ("schlecht" is often "schlicht" in sixteenth-century German).

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*A Sixteenth-Century Spanish Bookstore: the Inventory of Juan de Junta.* By William Pettas. Philadelphia: American Philosophical Society, 1995. 247 pp. \$20.00 (pbk.) ISBN 0-87169-851-x.

The study of printing and the book trade is perhaps the longest uninterrupted enterprise in modern Spanish historiography. William Pettas's commentary and transcription is part of a tradition that reaches back to the earliest Spanish bibliographers of the eighteenth century, when scholars began to publish *documentos inéditos* as the basis for their work. Though this approach to writing history has passed from fashion, it is still very much a part of bibliography. And Pettas demonstrates, through his meticulous attention to detail, that the illumination of primary documents still has much to recommend it.

The document under examination is the notary Pedro de Espinosa's number 5542, prepared in 1557 and now housed in the Archivo Histórico Provincial of Burgos. In it relatives of the Salamanca printer and businessman, Juan de Junta, lay out a contract for the operation of Junta's printshop and bookstore in Burgos. Following the details of rights and proscriptions, the document lists the book stock and printing machinery held on the premises.

In his introduction Pettas establishes the significance of the contract, its inventory, and the time and place. Juan de Junta, typical of printers in mid-sixteenth-century Castile, was an Italian (Florentine) immigrant and part of a family of printers, with similarities to the Giunti clan, which Pettas studied in an earlier monograph. His arrival in Burgos proved propitious as it fell within the city's flourishing as a commercial center. The document's date is also significant in that it precedes the large-scale banning of humanist literature in Spain, beginning with the publication of the first Castilian Index in 1559. And by laying out contractual relationships in some detail, the document gives valuable insights into commercial practices of the early modern period, when business, though family-oriented, was often international.

The extensive inventory comprises the bulk of the document, some forty-five of its seventy-two folios, and consumes most of the author's attention. Junta's book collection consisted of 1,579 titles, each of which is cryptically described with an entry. In order to perform a subject analysis of the collection's contents, Pettas examines each of the entries and offers a full bibliographic description for most of them. This is a major accomplishment. Even with his assertion (foot-

note 53, 25) that the inventory provides an unusual amount of bibliographic information, I can only admire the skill and dedication it takes to realize that the inventory entry, Dionis[ius] de fide orthodoxa in 8o pre, (54) is likely *Svmmae fidei orthodoxae* (Parisiis, apud Hiierononymum & Dionysiam de Marnef, 1548). Among other things, this exercise allows Pettas to conclude that the contents suggest a relatively high demand for humanistic publications in Burgos on the eve of censorship.

With this enormous task completed, Pettas passes his work to the hands of the reader. Why so soon? As Pettas is aware, a number of scholars have examined similar documents and found different evidence. To cite only one example, the best-known inventory from the sixteenth-century Spanish book trade remains that of the Crombergers, examined several times over the last century, most recently by Clive Griffin. From the Cromberger inventory Irving Leonard drew inspiration for his classic *Books of the Brave*, which correlated the large number of romances of chivalry described in the document with the conduct of conquistadors and would-be conquistadors in America. The almost total absence of this genre in Junta's inventory would seem to diminish Leonard's argument. It might also serve to encourage William Pettas to move further beyond the constraints of this single document.

*David Block, Cornell University Library*

*New History in France: The Triumph of the Annales.* By François Dosse. Urbana: University of Illinois Press, 1994. viii, 232 pp. \$32.95. ISBN 0-252-01907-5.

François Dosse has written a wonderfully readable study of the French Annales school of historiography. Originally published in France in 1987 by *La Découverte* as *L'histoire en miettes: Des "Annales" à la "nouvelle histoire,"* this book received good reviews, especially from *Annalistes* themselves. In this translation, none of the verve, interwoven commentary, nor literary allusion are diminished or lost. Dosse's complex style and multilayered argumentation are rendered exceedingly well by Peter V. Conroy Jr., making this scholarly tome a pleasurable intellectual experience for Annales novices and acolytes.

The richness of Annales historiography and practice is explored with genuine understanding and critical, if not qualified, appreciation. Dosse entertains Annales history and evolution, its rise to institutional power and hegemony within French academic life, as well as major tenets propagated by *Annaliste* interests. It is not without credibility that Dosse writes, since he has been instrumental as an intellectual *sponsor* for *Espaces-temps*, a journal which itself crosses the disciplines of history and geography. An historian himself, Dosse brings much to the discussion of Annales, as school, intellectual attitude, and cultural phenomenon. Within the rarefied context of French academia, Annales is situated revealingly through Dosse's creatively nuanced prose, which renders insights even more precise and *au point*.

As with any sound account of a movement, Dosse examines Annales's founding fathers, Lucien Febvre and Marc Bloch, placing them within a contextual framework. The evolution of Annales practice and scholarly preoccupations is highlighted through integration of Annales and wider intellectual concerns. Critically grounded examinations of principal characteristics of *Annaliste* historiography are melded with selected approaches, techniques, and individual watershed studies.

As with any intellectual innovation or movement, it is important to animate the subject with time and place; this Dosse performs creatively and admirably. Political concerns, societal conditions, and even the pecuniary constitute the necessary background against which *Annales* moves. French and international politics, and academic culture and machination, peculiar to the French scene, are easily handled.

What distinguishes the two books from each other? The translation represents the spirit of the original 1987 work. Except for structural differences in imprint, faithful rendering captures the essence of Dosse's perspective. Notes have been integrated with each chapter's endnotes, including expository asides and amplifications. A minor absence to note in the translation is that of the graphics appearing in the original work, which provide visual stimulation, if not additional factual material. Even so, Conroy has honored the translator's art.

*New History in France: The Triumph of the Annales* is replete with fascinating accounts and rapier observations. Several books have been devoted to *Annales* and its evolution.\* Has Dosse offered a fresh or original perspective? Traian Stoianovitch, Hervé Couteau-Bégarie, and Peter Burke captured in their respective lenses the grandeur and promise of *Annales*, their differences too complex to delve into here. Considering that *Annales* has yet to be adequately defined and set within an historiographic context, Dosse, as well as his compatriots, have sufficiently stirred the historiographic imagination to create a niche for others to enter and cultivate. Although Dosse and his kindred spirits have attempted gallantly to do so, *Annales* is too slippery a quarry to corner so effortlessly. Others should follow, among whom should be intellectual, cultural, educational, and political historians who are versed enough to follow the labyrinthine topography which is *Annales*. Their and history's reward will be richer for the attempt.

\*For English and French language publications, see Traian Stoianovitch, *French Historical Method: The Annales Paradigm* (Ithaca: Cornell University Press, 1976); Hervé Couteau-Bégarie, *Le Phénomène nouvelle histoire: Grandeur et décadence de l'école des Annales* (Paris: Economica, 1989); Peter Burke, *The French Historical Revolution: The Annales School, 1929-1989* (Stanford: Stanford University Press, 1990). Since the inception of *Annales*, a number of monographs have appeared focusing upon specific historiographic concerns. For an extensive and intellectually integrated annotated bibliography, consult Jean-Pierre V. M. Hérubel, *Annales Historiography and Theory: A Selective and Annotated Bibliography* (Westport: Greenwood Press, 1994). For an incisive review essay on *Annales* writing and its social construction, consult Jean-Pierre V. M. Hérubel with Anne L. Buchanan, "The *Annales* Movement and Its Historiography: A Short Bibliography," *Libraries & Culture* 30 (Winter 1995): 82-91.

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*Arks for Learning: A Short History of Oxford Library Buildings.* By Giles Barber. Oxford: The Oxford Bibliographical Society, 1995. xiii, 176 pp. £15.00. ISBN 0-901420-51-4.

*The Frick Art & Historical Center: The Art and Life of a Pittsburgh Family.* By Mary Brignano. Pittsburgh, Pa.: The Frick Art & Historical Center, 1993. 46 pp. \$19.95. ISBN 1-881403-01-7.

*The Library of Congress: America's Memory.* By Carol Highsmith and Ted Landphair. Golden, Colo.: Fulcrum Publishing, 1994. xv, 100 pp. \$24.95. ISBN 1-55591-188-9.

*On Parchment, Paper and Palm Leaves . . . Treasures of the Royal Library, Denmark.* Edited by Harald Ilsoe. Copenhagen, Denmark: The Royal Library, 1993. 364 pp. DKK 800. ISBN 87-7023-621-6.

Coffee table books, pictorial essays, photographic reference texts, public relations tools—none of these labels properly describe the four publications mentioned above. All rely on the photograph primarily to tell their message; text, for the most part, is so much window dressing. *On Parchment, Paper and Palm Leaves . . . Treasures of the Royal Library, Denmark* has the hefty weight of a coffee table book, yet its photographs are too dull to warrant flipping the pages; it is the text which drives the curious reader. *Arks for Learning: A Short History of Oxford Library Buildings* could almost be a photographic reference text but lacks the necessary exhaustiveness. Both the Library of Congress and Frick pieces are glossy promotionals, but the review of the Frick Art & Historical Center has more the feel of a pictorial essay. Each publication has unique qualities—and distinct drawbacks.

The first book, *Arks for Learning: A Short History of Oxford Library Buildings*, specifically focuses on the architecture and furnishings of the Oxford University libraries. At the outset, one might well ask what relationship “arks” have to library architecture. The cryptic explanation provided by the author, Giles Barber, about adapting Sir Francis Bacon’s description of the Bodleian, leaves readers not conversant with the writings of Bacon at sea. Fortunately, David Vaisey, Bodley librarian, expands on the explanation in his preface. Ian Philip’s *The Bodleian Library in the Seventeenth and Eighteenth Centuries* (Oxford: Clarendon Press, 1983) clarifies it completely: “Bacon described Bodley as one who had ‘built an ark to save learning from deluge’” (3).

Barber’s unfortunate tendency to assume that his readers have a great familiarity with his subject matter continues beyond the naming of the book. It is almost impossible to keep all of the myriad Oxford libraries straight. At the very least a current map of Oxford, showing where each library is presently located, should be included to orient the reader. A short explanation of the Oxford system of colleges would also place the author’s discussion in context for non-British readers.

The brief text, although it borrows heavily from the more than twenty-five histories that have been written on the Oxford libraries, is intriguing, if not entirely original. Particularly striking is the information regarding the necessity of windows to provide light for readers. One somehow assumes that candles would have played a greater role in the early library, especially before the invention of window glazing. In a country such as England, wind, rain, and cold would have made the libraries exceedingly uncomfortable places by today’s standards. Presumably the fear of fire discouraged the use of candles.

The author’s description of the chains that attached each book permanently to the bookshelves also provides a fascinating glimpse into early society. The mere mention of the chains evokes the medieval world and the preciousness of books with greater clarity than any long-winded explanations could. The text is very successful in portraying these and other striking aspects of the Oxford libraries: the age—the first establishment of a library was in 1337; the money—the costly establishment of such grand libraries took place regularly throughout

at least the early years of Oxford's history; and the presence of the church—resulting in hefty endowments from various bishops for many of the buildings and their contents. And if a few of the technical architectural details, such as “dogtooth surrounds,” “cinquefoil lights,” and “crocketed pinnacles” leave some readers in the dark, at least the terms contribute to a portrait of exquisite richness.

Sadly, the plates of the many libraries and their fine architectural details do not in any way fulfill the promises of the preceding text. The flat finish of the black and white photographs and the lack of any white space surrounding them make them singularly unappealing. The fact that they for the most part have a horizontal orientation, while the accompanying text on the preceding pages is set vertically, only causes complications. References to “tiers with two frontispieces” and the “ground floor open loggia” simply cannot be checked without turning the book, forcing readers to reorient themselves in the lengthy captions each time.

In addition, readers would appreciate the photographs being dated. Plate number 50 of Campion Hall, for example, clearly shows 1950s furniture. The caption seems to imply that the photograph was shot recently, yet it hardly seems credible that this photograph was taken anytime in the last twenty years. One finds oneself scrutinizing hairstyles and clothing for clues as to the dates, an unnecessary distraction. Using more than seventy photographs, the author clearly intended his readers to spend time looking at them, so the failure of the photographs is unfortunate.

*The Frick Art & Historical Center: The Art and Life of a Pittsburgh Family* by Mary Brignano, and photography by Duane Rieder and Frank Walsh, is a complete contrast to *Arks for Learning*. The text is hardly meaty, being a fluffy concoction of personal details of the lives of American coal magnate Henry Clay Frick and his family and descriptions of the various art works Frick collected. The early history of the family and the mansion which eventually, together with the Frick Art Museum, became the Frick Art and Historical Center are handsomely represented by charming archival photographs. Stunning present-day color photographs reward the souvenir buyer and entice other readers to visit the center. At only forty-six pages, this slim tome is easily digested, and while the contents are not quickly forgotten, neither do they contribute substantially to one's knowledge or understanding.

*The Library of Congress: America's Memory*, like the Frick publication, is strictly a promotional piece, long on glossy photographs and short on substantive text. The occasion for this publication was the 250th anniversary of the birth of Thomas Jefferson, whose private collection became the core of the library's collection. Since the first sentence in the preface is that the Library of Congress will turn two hundred in the year 2000, however, one is left with the sensation that this is merely a forerunner to that celebration. This becomes an inescapable conclusion when one views *Full Circle: Ninety Years of Service in the Main Reading Room* by Josephus Nelson and Judith Farley (Washington: Library of Congress, 1991) and *Jefferson's Legacy: a Brief History of the Library of Congress* by John Y. Cole (Washington: Library of Congress, 1993).

In *Library of Congress*, husband and wife team Ted Landphair and Carol Highsmith provide a collage of text and photographs covering, in a very superficial way, the highlights of the buildings which comprise the Library of Congress, the collections, and certain specialized functions within the library. Although the introduction and ten chapters flow well, there is no particularly logical arrangement of the subject matter.

Like *Arks for Learning*, *Library of Congress* is flawed in its physical presentation of material. There are so many boxes of special text and photographic captions to read that one cannot read them together with the main text and retain any comprehension. One is inevitably forced to read either the text first or the accompanying material, but not together. This is unfortunate, since the photographs and the special boxed texts are tied to the main text. Possibly the captions and boxed text are for those who only want to “look at the pictures.”

Though double the length of the Frick publication at one hundred pages, the Library of Congress work somehow manages to leave the impression of being even less substantial. The photographs are wonderful, however, and the statistics amazing; the book is filled with numerical zeniths. The Library of Congress, for example, has a combined total of 105 million items in 406 languages. Although access to the library is now on-line, there are still 25 million old catalogue cards in 24,000 drawers to choose from should the visitor be tempted to browse. While the library has 20 million books, it also has 53 million manuscripts, 2.3 million sound recordings, fifty thousand family histories, and 1,650 flutes among its many collections. The Library of Congress is America’s oldest national cultural institution, and it features the largest law library in the world, holds the world’s smallest book—“a Scottish Old King Cole no bigger than a termite,” the largest Arabic collection in the world, and the world’s first cookbook, dating from the 1400s.

The size and almost overwhelming diversity of the Library of Congress’s collection are in part a result of copyright rules that dictate the filing of copies of each copyright claim with the library and the fruition of innumerable donations and legacies. One is better served by *Treasures of the Library of Congress* by Charles A. Goodrum (New York: Harry N. Abrams, Inc., 1980) both in photographs and text, but as Librarian of Congress James H. Billington states in his preface, *Library of Congress* “provides an entertaining and anecdotal tour.”

The final book, *On Parchment, Paper and Palm Leaves . . . Treasures of the Royal Library, Denmark*, was also produced to mark a two-hundred-year anniversary, but this anniversary, celebrated 15 November 1993, was to mark the year the Royal Library was designated a public national library. In fact, the Royal Library, unlike the Library of Congress, was begun in the mid-1600s. Although the library in Copenhagen Castle on Slotsholmen was established by Christian III, King Frederik III, who reigned from 1648–1670, is credited with having founded the Royal Library. It seems fitting that someone chronicle its growth from a private library of 2,200 items to a public one containing over 20 million.

Thus library staff member and historian Harald Ilsoe, deemed most knowledgeable about the collections, compiled this weighty tome. Its layout is clear, although the treatment of the various periods is uneven; the first nearly 300 years of the library have almost three times the number of pages devoted to them than the last 170 years. Clearly the older acquisitions are considered to be the more important.

In addition to an introduction, a selected bibliography, an index of subjects, and an index of names, *On Parchment* is divided into two major sections. The first, “The Origin and Growth of the Collections,” is further divided into two subsections: “Library of Kings” and “From Universal Library to National and Research Library (1824–1993).” The first subsection traces, at times somewhat tediously, the major acquisitions by each king from before Frederik III to Christian VII. Also listed here, somewhat incongruously, are acquisitions made by two prominent librarians. The second subsection touches upon significant foreign and Danish acquisitions. The second section, “Through the Collections: Themes and

Highlights," features "Western Manuscripts Before ca.1530," "Printed Books and Pictures ca.1450-1830," "Maps and Atlases," "Greenlandica," "Americana," "Orientalia," "Hebraica and Judaica," "Pictures in the Print and Photograph Collection," "The Music Collection," and "Bookbindings." While the book could have been considerably condensed, both in the writing and the number of photographs, the publication does serve to give the reader a broad outline of the many bibliographic treasures held by the Royal Library.

Comparing these four publications, one is struck by several conclusions. First of all, the two American publications win hands-down in the photograph department. The glossy finishes enhance the black-and-white archival photographs, while making color photographs particularly delightful to look at. *On Parchment* suffers from the duplication of photographs of unremarkable bindings. A dull finish on those photographs makes even richly colored illustrations look faded. *Arks for Learning*, though no doubt inexpensively produced, would also have been greatly enhanced by better presentation. The photographs could have been cropped or reduced in order to present them in a more easily accessible and attractive way.

What *Arks for Learning* and *On Parchment* lack in their presentation, however, they make up in content. Obviously the Library of Congress did not wish to replicate the fine work of *Treasures of the Library of Congress* so soon, but the text could have been more substantial without scaring away the souvenir hunter. Likewise, the writer of the work on the Frick Art & Historical Center could have achieved more. One is left with the conclusion that the Library of Congress and the Frick Art & Historical Center feel that the attention span of the average visitor is short indeed. In any case, all four books entice the reader to read more about their subjects; in this they all succeed admirably.

*Shelley Sweeney, University of Texas at Austin*

*Windows of Light: A Bibliography of the Serials Literature within the Gernsheim & Photography Collections of the Harry Ransom Humanities Research Center.* By Roy Flukinger. Austin: The University of Texas Press, 1994. 411 pp. \$30.00. ISBN 0-87959-132-3.

*Windows of Light* provides, to great advantage, a full view of materials that may never have been organized so effectively in one reference work, promoting knowledge of what is and was known photographically through serials. Contemporary and past knowledge converge in a variety of media. The evolution of serials (including periodicals, annuals, journals, numbered monographs, and other published transactions of societies) has exerted great impact upon library organization, giving rise to classification strategies such as the Documentation Movement. Nineteenth-century proliferation of these bibliographic items grew out of a need to spread and organize knowledge as it developed within various disciplines and to provide an "intellectual bond" between otherwise separate individuals and organizations (S. R. Ranganathan, *Classification and Communication*. [Delhi: University of Delhi, 1951], 196).

Photographic serials, published from the nineteenth century to the present, reflect developments in photography and simultaneously display valuable information concerning the socialization of this knowledge. The Harry Ransom Humanities Research Center (HRHRC), with its vast collection of photographic serials (composed of the Gernsheim Collection, serial donations, and current

subscriptions), places great emphasis upon these bibliographic items acknowledging “the singular importance of serial literature to scholarship in photography and its history” (11).

Roy Flukinger, Curator of the HRHRC Photography and Film Department, provides a twenty-nine page introduction that is sensitive, and at times humorous, while revealing the treasures and history of the HRHRC’s photographic serial collection. *Windows of Light* includes an alphabetical catalog to the serials describing their authors, titles, call numbers, holdings, and notes, including comments and observations quoted from Helmut and Alison Gernsheim’s original inscriptions. Additionally, there are over seventy quality color and black-and-white photographic reproductions of serial contents and publication covers included in the bibliography. This bibliography provides a retrospective guide to the collection and describes the current photographic serials collection through 1993.

Henry E. Bliss describes the role of journals as “organizing knowledge in their several fields, whether scientific, technologic, or industrial, commercial, social, or humanitarian, historical, academic, or artistic” (Henry E. Bliss, *The Organization of Knowledge and the System of the Sciences* [New York: Holt, 1929], 98). Flukinger’s introduction locates the evolution of discourse surrounding the invention of photography and its subsequent published exposure as being first treated in journals of science:

The general, learned, and scientific journals of 1839 were the first to break the news of the invention and excitement of these new photographic processes which permitted the light to draw its own images from nature. It reveals much about the times and individuals involved that the journal articles of this “first” year were a wild combination of fact and speculation, of reality and idealization, of science and dreams. (13)

The serials included in *Windows of Light* represent what S. R. Ranganathan named the plethora of nascent thought present in the “specializing of specific subjects” developing in nineteenth-century periodicals and continuing to the present day (Ranganathan, 208–209). Within the discipline of photography, this “specializing” involves those individuals and organizations engaged in the discourse of images and creating a market for advertisers, editors, and consumers. In the arts, photographic serials provide a critical arena for the exchange and debate of ideas, while demanding that writing about photography rapidly and significantly advances knowledge concerning the medium. Flukinger states that “to write for the photographic press is no easy task: one must try and find how to say what one means, especially in attempting to meet that most impossible challenge of fitting the words to the visual image” (17).

A quotation of “William Jerome Harrison—photography’s first bibliographer and one of its best early historians—gave open recognition to the complexities of publishing photographic periodicals, not to mention that of maintaining a practical and flexible bibliographic record of them” (28). Harrison’s comments, stemming from 1888, relate to current obstacles facing contemporary catalogers of serial publications.

This special issue of *The Library Chronicle* serial (Volume 24, Numbers 3/4) is a valuable tool for historians, writers, sociologists, artists, photographers, graphic designers, scholars, and organizations, including museums, libraries, and contemporary collection centers. Flukinger, in questioning the medium (electronic or otherwise) by which future discourse of photography will occur, emphasizes that

the value of the HRHRC collection will continue to grow as a means to understand how photographic serials have “sustained us and strengthened us and challenged us and confused us and, above all, provided us with a firmer insight and inspiration into life lived, light seen, photographs created and viewed” (35).

*Robert Ray Craddick, Rhode Island School of Design, Providence*

*Henry E. Huntington's Library of Libraries.* By Donald C. Dickinson. San Marino, Calif.: Huntington Library Press, 1995. xvii, 286 pp. \$24.95. ISBN 0-89236-153-5.

Donald Dickinson's study of the growth and development of the Huntington Library follows closely upon the publication of James Thorpe's life of Huntington (*Henry Edwards Huntington: A Biography* [University of California Press, 1994]) and inevitably invites comparisons with it. Thorpe's biography provides a richly detailed portrait of Huntington the man, the entrepreneur, and the collector of art and books, while Dickinson's book focuses almost exclusively on the book collector.

Dickinson begins with a brief account of Henry Edwards Huntington's business career. After his uncle and mentor Collis Huntington died in 1900, Edward or “Ed,” as he was known, became a dominant force in the railway business and later in real estate. Although Huntington had been purchasing books for years, he did not begin the pursuit of rarities until 1908. Two years later, he scaled back his active participation in business in order to “have some fun” with his millions. Dickinson observes that Huntington the collector, like Huntington the businessman, was hard-headed and extremely competitive, knew exactly what he wanted to achieve, and was capable of making important decisions on the spur of the moment.

Another crucial factor in Huntington's success, as Dickinson points out, was his willingness to form mutually profitable alliances with book dealers, notably George D. Smith and Dr. A. S. W. Rosenbach. Smith acted as Huntington's agent in the first Hoe library sale in 1911, when he acquired (for \$50,000) the vellum Gutenberg Bible that brought Huntington to instant prominence. In 1914 Huntington also began to use the services of Dr. A. S. W. Rosenbach, the most celebrated bookseller of his day, who interested him in collecting incunabula as a means of vaulting to the top of the bibliophilic world. Eventually, Rosenbach became the collector's exclusive agent for large purchases, and Dickinson's research indicates that Huntington's purchases from Rosenbach went from a few thousand dollars a year to around a million dollars in the mid-1920s.

The most valuable chapters of Dickinson's study are devoted to the curatorial and administrative issues of the Huntington Library's “cradle period,” following its owner's decision to make it a public institution and the appointment of a board of trustees in 1919. Huntington's first librarian was George Watson Cole, who helped to define the library's mission in support of scholarly research, began a long-term cataloging project, encouraged cooperation with similar libraries, and coordinated the institution's contributions to the *Short-Title Catalogue* project. Cole was less successful, however, in dealing with staff problems that developed in the mid-1920s. In 1925, Leslie Bliss stepped into the post and played an increasingly active role in acquisitions during Huntington's last years, while the new position of Research Director was given to Max Farrand, a prominent

scholar, thus creating the division of administrative responsibilities that has continued at the Huntington down to the present day.

Although the recent biography by Thorpe provides a more detailed and thoroughly researched view of Huntington the collector, the general outlines of his portrayal are not substantively different from Dickinson's. Oddly, Dickinson makes no mention of Thorpe's work, which was in print by the time his own work appeared and of which he must have been aware. From the standpoint of the library historian, Dickinson's study has the undoubted advantage of a more confined scope, which allows one to devote full attention to the story of the Huntington's rapid development into one of the great independent research libraries.

*Richard W. Oram, University of Texas at Austin*

*Jefferson's Legacy: A Brief History of the Library of Congress.* By John Y. Cole. Washington, D.C.: Library of Congress, 1993. 104 pp. \$9.50. ISBN 0-8444-0764-x.

The Library of Congress continuously evolves. This evolution is dictated not by Congress alone, but by the changing and maturing social environment of the United States. In *Jefferson's Legacy: A Brief History of the Library of Congress*, John Y. Cole provides an interesting look at the library's development from President John Adams's initial appropriation of \$5,000 for "such books as may be necessary for the use of Congress" (12) into a national treasure of more than 100 million items. Cole presents the history of the Library of Congress in a way that is easy to appreciate. Even nonbibliophiles will be entranced by this glossy volume with beautiful photographs of the finest treasures from each of the library's many divisions, including their perfect vellum copy of the Gutenberg Bible, the Magna Carta printed in gold letters, and a page from an illuminated folio edition of *De Consolatione Philosophiae*. But the volume is more than just a show-and-tell of the library's collections; it chronicles the history and development of the institution, its collections, buildings, and leaders.

The first part of *Jefferson's Legacy* documents the history from 1800 to 1992. Cole reminds us that even though the library was directed by Jefferson's lofty goal of linking knowledge and democracy, the Librarians of Congress constantly had to engage Congress and aggressively assert their need for financial support and new buildings. These necessary battles bore fruit, and as the United States began to mature in the post-Civil War period, so did the library. The institution originally created as Congress's library evolved to become the people's library and helped to define America's emerging national character.

Cole documents these transformations, closely related to the nation's maturation. The first stage of the library's evolution was the opening of the Jefferson Building in 1897. In conjunction with its completion, Herbert Putnam and Melvil Dewey argued for an expansion in library services, including services for the blind, extension of hours, increase in staff, and the establishment of reading rooms. The Jefferson Building began to resemble a national library, one poised to serve the people and democratize knowledge. As the Progressive Era emerged, the Legislative Reference Service (now the Congressional Research Service) was created. International missions were established at the end of World War II to insure Jefferson's "doctrine of completeness and inclusiveness." But perhaps the most prescient development was the creation of the MARC (Machine Readable

Cataloging) format in the mid-1960s. The standardized format continues to influence how we think about resources and access.

In the second part of *Jefferson's Legacy*, Cole focuses on the collections, buildings, and Librarians of Congress. While many of the significant dates are simply repeated from the first half of the volume, it is in the second half where the library is presented in a more concrete fashion. Aside from photos of the collections, the story behind the development of the three separate library buildings is especially interesting. These buildings stand as monumental turning points for the library: the Jefferson Building (1897), representing the turn-of-the-century optimism and the development of public access and service; the Adams Building (1938), built to accommodate the continued growth of the collection at a cost of more than eight million dollars despite the savage Depression of the 1930s; and finally, the James Madison Memorial Building (1981), paying tribute to the conceptual creator of a library for Congress. Cole recognizes the tireless work of the thirteen Librarians of Congress by concluding the volume with brief biographies of each.

Even though Cole's glossy, finely illustrated volume is not appropriate research material for scholars, it provides a wonderful introduction to the library. Cole whets the reader's appetite. One begins to wonder: "What really goes on behind these great acquisitions?" "What is the relation between the Library of Congress and the Congressional Joint Library Committee?" "What is the connection between the name 'Library of Congress' and the concept of a 'National Library'?" Even though this volume stops short of answering these questions, the truth probably sits on a shelf somewhere in one of the three buildings of the Library of Congress.

*Lee P. Keene, Florida International University, Miami*

*Research and Relevant Knowledge: American Research Universities Since World War II.* By Robert L. Geiger. New York: Oxford University Press, 1993. 411 pp. \$65.00. ISBN 0-19-505346-X.

The transformation of the American Research University during the latter half of the twentieth century is the focus of this superbly written interpretive history. Beginning with the research programs and committees of World War II, the author moves to a consideration of such topics as federal government research agencies, private foundations, university advancement, curricula development, student rebellion, and public support. Adding immensely to the value of the story is the incorporation of the experiences of specific universities, such as the Massachusetts Institute of Technology, the University of California at Berkeley, Yale University, Stanford University, the University of California at Los Angeles, the University of Pittsburgh, the University of Arizona, and the Georgia Institute of Technology. A special strength of this study is the examination of the national higher education research agenda in relation to government programs, enrollments, curricula, finances, faculty roles and responsibilities, and private support.

The contours of post-World War II research began with the formation of the National Defense Research Committee in 1940 under the chairmanship of Vannevar Bush and other luminaries such as James Bryant Conant. Wartime research projects were carried out under the direction of the Office of Strategic

Research and Development, an agency which Bush headed, granting 132 contracts to 32 universities and 19 industrial corporations by the end of 1940. The two largest research and development efforts of the war were the Manhattan Project and the Radiation Laboratory at MIT. The close relations between the federal government and universities during the war, premised on clearly identified research objectives, did not represent either a permanent commitment or a primary focus on basic research. Mission-oriented research in the areas of atomic energy and health continued after the war, but basic research as a federal commitment did not emerge until 1950 with the creation of the National Science Foundation. The proliferation of research units in American universities represented a major departure from the previously held notion that research had been linked with the basic teaching mission of the institution. Research would now take on more of a separate and autonomous character on university campuses. A number of concerns soon emerged related to the rapid increase of federal support for universities: distortion of university research, i.e., preponderant focus on the natural sciences; displacement of other university functions; dependence upon external research support; and domination, perceived or real, by the federal government.

Organized research developed more as a consequence of individual faculty interests than university statements of research agendas and needs. Research development varied widely among universities. The Massachusetts Institute of Technology conducted the largest amount of wartime research and laid the foundation for its continuation. MIT's institutional culture was very supportive of entrepreneurial research and the frequent establishment of quasi-autonomous labs, centers, and institutes. At the University of California at Berkeley, three factors largely explain the rise of the institution to research preeminence. First, there was a major commitment to academic excellence throughout the campus. Second, there was a favorable financial climate following the war. Third, there was the presence of Nobel laureate E. O. Lawrence and the successful radiation lab. Additionally, Berkeley was fortunate to have the services of two dynamic system presidents in the persons of Robert G. Sproul and Clark Kerr. Yale University, on the other hand, with its conservative president, A. Whitney Griswold, and lack of a strong science curricula, did not embrace research as a central mission to the same extent as the other major universities.

Foundation support for the social sciences was spearheaded by the Carnegie Corporation, the Rockefeller Foundation, and the Ford Foundation. The lion's share of these funds went to the public universities of Michigan, California, and Minnesota; and to the private universities of Harvard, Columbia, and Chicago. One special program, the Ford Foundation Challenge Grant program for private colleges and universities, was designed to build upon strength by enabling institutions to seek matching funds for their endowments. Overall, this program was deemed to be highly successful.

During the Sputnik Era and throughout most of the 1960s, basic scientific research was ascendant, and support for graduate and undergraduate students flourished under the Bureau of Education. After 1968 a new politics of science became evident. The level of federal research stagnated, and there was a new preoccupation with access to nontraditional and disadvantaged students. More importantly, funding began to shift from basic academic science to more applied projects. There were more troubling developments, including the increasing financial burden of conducting major research programs at the campus level and the criticism of an "academic imperium" by which the research elite held sway over the values of the curriculum and the institutional life of the university. The

consensus dissolved further in the late 1960s and throughout the 1970s as the result of student protests at various institutions, especially the attacks on military research, as well as continuing fiscal strains, the emergence of state coordinating boards with broad regulatory powers, and the redirection of federal policy toward egalitarian access to higher education. Throughout the period of this study there was relatively little change in the rankings of universities and their departments. There were, however, several interesting exceptions which partially refute the notion that there is an immutable university hierarchy. The late development of Georgia Tech and the University of Arizona are two such examples. Both institutions stressed programmatic and client-oriented research, thereby enabling them to expand and occupy niches which had not been taken by the more prestigious and theoretical mainstream institutions.

Geiger borrows from Parsons and Platt to characterize the mainspring of the contemporary university as "cognitive rationality." The essential process of advancing knowledge is, according to Geiger, "at bottom one of relentless specialization." This construct has been the basis for spectacular advances in basic and applied scientific research. At the same time there is a tension between rationality and specialization, and the idea of a liberal education synthesis and generality. The author's concluding sentence is, perforce, germane to the final statement in this review: "As the American research university enters the second century of its existence, its scientific and technical roles seem destined to flourish even while the endeavor to elucidate the human condition remains approximate, contested—and vital to a free society."

This superb volume extends the work which Geiger began in *To Advance Knowledge: The Growth of American Research Universities, 1900–1940* (New York: Oxford University Press, 1986). Together these volumes constitute the best available scholarship on the twentieth-century American research university and must be consulted by all library historians who are engaged in any work encompassing these years.

Arthur P. Young, Northern Illinois University, DeKalb

*A Bibliographic History of the Book: An Annotated Guide to the Literature.* By Joseph Rosenblum. Metuchen, N.J.: Scarecrow Press, 1995. xiii, 425 pp. \$55.00. ISBN 08108-3009-4.

Since the early 1960s when Elizabeth Eisenstein began work on her landmark history, *The Printing Press as Agent of Change*, and suggested that the importance of the printing revolution had gone largely unacknowledged, an explosive revival of interest in the subject has occurred. By 1972 the *Annual Bibliography of the History of the Printed Book with Libraries* contained 2,800 citations, and new books and articles continue to appear regularly. Because of this outpouring of enthusiasm, a good general bibliography has been sorely needed.

Joseph Rosenblum is the author of *American Book Collectors and Bibliographers* (Gale, 1994) and *Shakespeare: An Annotated Bibliography* (Scarecrow, 1992). In addition, he is a frequent contributor to the *American Book Collector*, *Shakespeare Quarterly*, *Dickens Quarterly*, and *Studies in Short Fiction*. *A Bibliographic History of the Book*, the third title to appear in Bill Katz's "The History of the Book Series," is a concise, one-volume work, intended by the author for the novice. It makes no attempt at comprehensive coverage. Emphasis, for example, is on the West, and

material on China and the Middle East is limited. Nevertheless, its scope is broader than might be expected, including not only post-Gutenberg history, but the ancient harbingers of the book as well. Such topics as cuneiform tablets and papyrus scrolls vie for space with the printing press. Although the bibliography emphasizes recent works since they are more readily available, classics are included regardless of age.

Such a brief bibliography must inevitably give rise to arguments about what should and should not be included. Why, for instance, is Peter Schoffer absent, while the ancient Greeks are rather abundantly represented? A. S. Herbert's standard *Historical Catalogue of Printed Editions of the English Bible, 1525-1961* (1968) and Henry Aldis's *The Printed Book* (3d ed., 1951), which S. H. Steinberg includes in his list of indispensable works, are missing as well. Nonetheless, most of the more important works, commonly listed in standard bibliographies, are included. It is interesting to note, however, that Rosenblum, himself a librarian, devotes a chapter each to book collecting and bookselling but mentions libraries only in passing.

The organizational structure of such a work is another source for debate. A serious flaw of the earlier bibliographies compiled by Vito Brenni, *The Art and History of Book Printing: A Topical Bibliography* (Greenwood Press, 1984) and *Book Printing in Britain and America: A Guide to the Literature and a Directory of Printers* (Greenwood Press, 1983), was their confusing topical arrangement. The present work, which includes not only printed books but their predecessors, poses even more structural challenges. Rosenblum has chosen to organize the approximately 1,200 annotations under four main headings: "Resources," "Technical Aspects," "History," and "Miscellaneous Subjects." Under "Resources" (by far the shortest section, occupying only sixteen pages) are listed bibliographies and general references. "Technical Aspects" encompass writing surfaces, ink, typography, printing, book design, illustration, and bookbinding. The "History" section is chronologically arranged, beginning in antiquity and ending with the twentieth century. "Miscellaneous Subjects" is another relatively short section, limited to book collecting, bookselling, and private presses. For the most part, this division works well with the material, although the distinction between "Technical Aspects" and "History" is occasionally arbitrary. For example, Rosenblum has included the "Alphabet" chapter in the technical rather than the historical section. One might also take issue with the inclusion of some bibliographies in the section so named at the front of the book, while others are listed under other topics. The natural assumption that the former are more general in nature and the latter more specialized does not always hold true.

Author and subject indexes enable the reader to locate specific citations, although a title index would be helpful, especially in those instances in which an author is cited a number of times. Annotations are included for all titles. Some are quite extensive, while others consist of only a few sentences. Unlike some annotations in the Brenni volumes, all those sampled are consistently well-written and often cite reviews in which additional information can be found. Nearly all works included were either written in English or have been translated. A clear, legible typeface and acid-free paper further contribute to the book's value.

As Rosenblum points out in his introduction, "Of the making of books, there is no end, nor is there a dearth of books about books" (16), hence the need for an up-to-date bibliography such as this one. Because of the shortcomings of the Brenni volumes cited above and the more limited scope of other recent bibliographies, that need has gone largely unmet. Brief though it is, the present volume admirably remedies this deficiency. The scholar as well as the novice is,

therefore, fortunate to have this excellent work, and libraries will find it invaluable for use in collection development.

*Jeannette Woodward, University of Texas at Austin*

*Epitome of Bibliography of American Literature.* Compiled by Michael Winship with Philip B. Eppard and Rachel J. Howarth. Golden, Colo.: North American Press, 1995. xii, 325 pp. \$55.00. ISBN 1-55591-950-2.

*Bibliography of American Literature: A Selective Index.* Compiled by Michael Winship with Philip B. Eppard and Rachel J. Howarth. Golden, Colo.: North American Press, 1995. vi, 345 pp. \$70.00. ISBN 1-55591-951-0.

Even without any sort of comprehensive index or a cumulative table of contents, the *Bibliography of American Literature*, more commonly (and hereafter) called "BAL," has remained a foundational work of American literary bibliography. Although for the most prominent American authors, such as Emily Dickinson, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, and Walt Whitman, more comprehensive descriptive bibliographies, notably volumes in the "Pittsburgh Series in Bibliography," now supersede BAL in both scope and detail, for the majority of the 281 American authors covered in its nine volumes published from 1955 through 1991, BAL provides the standard primary bibliography. No roughly comparable bibliography in American literature offers more bibliographic data than BAL.

Publication of the *Epitome* and the *Selective Index*, more than fifty years after BAL was conceived, brings BAL to a conclusion. Compiler Michael Winship, with collaborators Philip B. Eppard and Rachel J. Howarth, state that the *Epitome* intends to make information in the full BAL "more readily accessible" by serving as "a summary checklist of the publications of American literary authors in a form that is both portable and affordable" ([v]). Appropriately, the *Epitome* begins with a basic feature that BAL never provided—a cumulative list of the 281 authors in the nine BAL volumes, a "List of Authors in Bibliography of American Literature." The "Epitome" section essentially amounts to a distillation of each author's canon, including "only primary works in separately published books, those items that are generally given full entries in BAL" (vi). The *Epitome's* "Introduction" identifies the kinds of works generally omitted; likewise, headnotes in the *Epitome* for selected authors more specifically define particular omissions, like dramatic adaptations and translations (Constance Cary Harrison, Lafcadio Hearn, Washington Irving, Charles Godfrey Leland, and John Howard Payne), copyright printings and sheet music editions (Paul Laurence Dunbar), separately printed sermons, addresses, orations, and lectures (Timothy Dwight, Thomas Wentworth Storrow Higginson, Oliver Wendell Holmes, and Silas Weir Mitchell), compiled and edited collections (Paul Leicester Ford and Rufus Wilmot Griswold), and pseudonymous works (Mary Noailles Murfree). Brief notes in a work's bibliographic entry synthesize selected data from the full BAL entry, generally focusing on facts about circumstances of publication, like anonymous or joint authorship or editorship, publication in series, or revision or reprinting. Entry notes just as frequently parenthetically cite BAL numbers for related works not listed in the *Epitome*. Additionally, asterisks "\*" preceding perhaps a third of

the *Epitome's* entries indicate that "significant additional information will be found in the full BAL entry" (vi). No entries in the *Epitome* give signature collocations or binding variants.

The *Selective Index* has three main sections: a title index, a date index, and a publisher index. All index references are keyed by BAL number. The "Title Index" has two alphabetical sequences—the main list of primary titles of works and a shorter list of series titles. The "Title Index" abbreviates the primary title of a work and parenthetically cites the author: BAL 5184 for Emerson's *An Address Delivered before the Senior Class in Divinity College, Cambridge, Sunday Evening, 15 July 1838* . . . is listed in the "Title Index" as *Address* . . . *Divinity College* (Emerson): 5184. BAL 10217 for Washington Irving's *The Poems of Washington Irving Brought together from the Various Sources by William R. Langfeld* is listed as *Poems* (Irving): 10217. The "Date Index" is a single chronological sequence from 1763 through 1984, with references by BAL number under each year citing author and abbreviated title. The "Publisher Index" has three sections. A main sequence, "United States Publishers," and a shorter sequence, "Foreign Publishers," alphabetically arrange publishers by city, then by shortened and regularized publisher name, with the works of each publisher listed by year. The third sequence is a cumulative "Alphabetical List of Publishers."

The *Epitome* and the *Selective Index* essentially combine to complete BAL. Although the compilers identify the *Epitome* as a "complement to the full BAL" (iv) and emphasize both volumes' independence from each other, it is difficult to see BAL as complete without both: at one end of the set, the *Epitome* (distinctively bound in red) gives the table of contents and identifies the bibliographic high points of the full nine volumes, while, at the other end of the set, the *Selective Index* (bound in black with gold lettering, like BAL's original nine volumes) analyzes the author listings by title, date, and publisher. Scholars will want to use both volumes, and libraries will need to buy both: a set of BAL would be incomplete if it lacked either the *Epitome* or the *Selective Index*.

At the same time, the compilers also acknowledge that the *Epitome* and the *Selective Index* do somewhat less than a comprehensive job in completing BAL. On the one hand, by distinguishing between "core information" and "fugitive and ephemeral works" (*Selective Index*, [v]), both volumes are rigorously, if differently, selective; on the other hand, by restricting inclusion to the contents of the original nine BAL volumes—in short, disregarding the "few corrections or additions that have been discovered since the publication of the original nine volumes" (*Epitome*, vi), and, more seriously, in deciding not to include somehow subsequently published editions of works—both the *Epitome* and the *Selective Index* sometimes offer less than up-to-date information. Quite simply, the *Epitome* and the *Selective Index* are subject to the bibliographic limitations of the different volumes of BAL published over a thirty-six year span. Consequently, for example, the *Epitome* and the *Selective Index* are more up-to-date for Whitman, covered in volume 9 (1991) than for Samuel Langhorne Clemens (Mark Twain), included in volume 2 (1957). The *Epitome* and the *Selective Index's* "Title Index," "Date Index," and "Publisher Index" all list the 1961 Columbia University Press publication of Whitman's *Correspondence* in *The Collected Writings of Walt Whitman*; not surprisingly, they exclude all of the volumes in the University of California Press edition of *The Works of Mark Twain* which began in 1972. To identify these and other important works by Twain that were not available when BAL's volume 2 was published, most notably Henry Nash Smith and Frederick Anderson's *Mark Twain of the Enterprise: Newspaper Articles & Other Documents, 1862-1864* (Berkeley: University of California Press, 1957) and *Letters from the Earth*, edited by Bernard

DeVoto (New York: Harper & Row, 1963), users of the *Epitome* and *Selective Index* must turn to other sources, including the likes of the *Oxford Companion to American Literature* (hereafter OCAL), edited by James D. Hart, with revisions and additions by Phillip W. Leininger (6th ed., New York: Oxford University Press, 1995). In short, the compilers' decision to base the *Epitome* and the *Selective Index* exclusively on the contents of the original BAL volumes leaves Twain's bibliography—and the bibliography of many other authors included through, say, volume 7—stuck in the 1950s, 1960s, and 1970s.

All this, however, is not to say that the *Epitome* and the *Selective Index* are less than bibliographically thorough for the full range of BAL authors, nor that the important research features, like the "Publisher Index" or "Date Index," are significantly flawed: it simply means that neither the *Epitome* nor the *Selective Index* is any more up-to-date than BAL. In fact, the *Epitome* and the *Selective Index* cover the bibliography of BAL authors more thoroughly than any one of several comparable reference works, like OCAL. For example, while OCAL covers only a handful of works by Lydia Maria Francis Child and Catharine Maria Sedgwick, the *Epitome* and the *Selective Index* cover several dozen works by each author, or about a third of their complete BAL listings. Similarly, OCAL cites only about half of the works that the *Epitome* and the *Selective Index* include for the likes of Dickinson, Emerson, Twain, and Whitman. The limitation of the *Epitome* and the *Selective Index* is that they advance bibliography no further than the original BAL. Although to do more would seem to require taking up the task of BAL's revision, to do less means that the *Epitome* and the *Selective Index* bring BAL to something less than completion. By enhancing access to BAL, the *Epitome* and the *Selective Index* certainly increase BAL's value and usefulness. The *Epitome* and the *Selective Index* do not, however, make BAL more than what it already was—one of the most valuable and useful resources for American literary bibliography and one that is showing its age. The *Epitome* and the *Selective Index* will serve until a revised BAL is completed.

James K. Bracken, *Ohio State University*

*Guides to Archives and Manuscript Collections in the United States: An Annotated Bibliography.* Compiled by Donald L. DeWitt. Westport, Conn.: Greenwood Press, 1994. xi, 478 pp. \$85.00. ISBN 0-313-28499-7.

Directories, inventories, registers, calendars, in-house databases, and guides are fundamental tools supplied by archives and manuscript collections to provide intellectual access to their holdings. These tools are supplied internally or are published and subsequently distributed among archives, manuscript collections, and other interested parties. Donald L. DeWitt has attempted to compile, in one volume, printed guides and other finding aids to collections that include manuscript materials, visual materials such as photographic and cartographic materials, and oral histories.

DeWitt has been an archivist and manuscript curator for over twenty years, has worked in institutions such as the Arizona Historical Society, the University of Wyoming, and the National Archives, and is now at the Western History Collections at the University of Oklahoma. His previous works include *American Indian Resource Materials in the Western History Collections*, University of Oklahoma (Norman, Okla.: University of Oklahoma, 1990) and *Guide to Photographs, Motion*

*Pictures, and Sound Recordings: Western History Collection, University of Oklahoma* (Norman, Okla: University of Oklahoma, 1990), which are notable contributions in the field of archival enterprise and good resources for researchers and scholars.

The compilation of access tools in one volume is a feat never before accomplished, and one must commend DeWitt for providing a listing of access tools in a compact format. With a nicely distinctive typeface and adequate spacing between citations, this text is not congested and very readable. The volume includes 2,062 entries, all (with the exception of eighty-five or so) succinctly annotated. The entries are arranged under broad subject groups. Within each group entries are arranged in alphabetical order by author surname. Citing space limitations as a reason, DeWitt lists each finding aid only once. He tries to compensate by providing cross references to related citations at the beginning of each subject group.

Some problems, however, exist with this volume. First, the title assigned is misleading. The author states that, while the initial plan was "to limit the project to guides only" (ix), he could not exclude other finding aids, such as inventories, directories, and registers. The title, therefore, should be *Finding Aids to Archives and Manuscript Collections in the United States*. Changing the title would have provided further benefit to researchers, because "Guides" in the current title can easily be misread as "Guide," which, to be sure, implies a different meaning.

DeWitt further states that "the purpose of this bibliography is to bring together in one volume finding aids to unpublished materials" (ix). *The National Inventory of Documentary Sources in the United States* (Teaneck, N.J.: Chadwyck-Healey, 1983-) contains thousands of finding aids that are published by archives and manuscript repositories. Checked against this, DeWitt's work has excluded thousands of published finding aids. A danger exists in using a volume that omits so many finding aids, in that a researcher may incorrectly assume that valuable collections do not exist.

DeWitt has arbitrarily selected the broad subject groups and subgroups, and while it may have been unavoidable for him to do this, his giving prominence to certain subject groups and subgroups while excluding others prompts curiosity and discontent. The subject group "military collections," for example, includes the subgroups "American Revolution" and "Civil War," and excludes "Vietnam War," "World War I," and "World War II." "Radio/television" and "music" are listed as subgroups, under the broad subject group, "fine arts collection." Meanwhile, "folklore" is not mentioned as a subgroup. Instead, folklore collections are placed under different subject groups. Rollman and Baker's *An Inventory of the Ivan W. Walton Collection, Bentley Historical Library, University of Michigan* (Ann Arbor, Mich.: 1979), which DeWitt himself describes as a folklore collection, is listed under the subgroup "Midwest" and the broad subject group, "regional collections." The subject group, "regional collections," is followed by "Alaska, Hawaii, Puerto Rico, Virgin Islands, and Pacific Island Trust Territories," "East," "Midwest," "South," and "West." Placing the states of Alaska and Hawaii in the same subgroup as territories and commonwealth possessions may be fine, except perhaps for residents of these states.

The usefulness of DeWitt's annotations may be questionable to some readers. While these annotations are succinct, they are also superficial and do not stress the quality and the value of the collection to the researcher. Inasmuch as so many finding aids are excluded, one would expect some justification for the selection of the finding aids that are included.

Archivists and manuscript curators recognize very well that providing intellectual access to the holdings of their institutions is one of their fundamental tasks.

The *National Inventory of Documentary Sources in the United States* (Teaneck, N.J.: Chadwyck-Healey, 1983-) and the National Historical Publications and Records Commission's *Directory of Archives and Manuscript Repositories in the United States* (Phoenix, Ariz.: Oryx Press, 1988) currently provide the most useful intellectual access to records and collections in archives and manuscript repositories. Intellectual access is also available online through OCLC and RLIN, and more will become available as archives and manuscript repositories place their finding aids on the internet.

One would easily expect that researchers want subject access to records and collections in archives and manuscript repositories. As these records are unique and not easily amenable to standardization, however, the task of providing this access is not an easy one. To be sure, DeWitt's intentions are bold and commendable. In the end, however, by omitting so many published finding aids and by selecting flawed subject groups and subgroups, he has hardly succeeded in improving the intellectual access to records and collections that currently exist for researchers and scholars.

*Cecilia Lizama Salvatore, University of Texas at Austin*

*Mormon Americana: A Guide to Sources and Collections in the United States.* Edited by David J. Whittaker. Provo, Utah: *BYU Studies*, 1995. xi, 695 pp. \$29.95. ISBN 0-8425-2315-4.

The 1990s have witnessed the emergence of numerous ground-breaking reference works on Mormonism. The *Encyclopedia of Mormonism* (Daniel H. Ludlow, ed. [New York: Macmillan, 1992]), the *Historical Atlas of Mormonism* (S. Kent Brown, Donald Q. Cannon, and Richard H. Jackson, eds. [New York: Simon & Schuster, 1994]), and the *Utah History Encyclopedia* (Allan Kent Powell, ed. [Salt Lake City: University of Utah Press, 1994]) are a few examples of this trend. These publications are part of a rising scholarly interest in Mormon studies accompanying advances in the membership and social clout of America's own new-world religion. The thirty-six contributors to *Mormon Americana: A Guide to Sources and Collections in the United States* provide a penetrating and comprehensive "map" of this growing body of scholarship and the resources on which it is based.

The book is divided into four sections: (1) introductory bibliographic essays on general Mormon historiography as well as primary and secondary sources on Joseph Smith; (2 & 3) accounts of the history and holdings of various Mormon-related archives and collections both west and east of the Rocky Mountains; and (4) a set of heavily bibliographic field review essays on "special topics" in Mormon Americana.

In discussing the holdings of various libraries, *Mormon Americana* introduces the reader to helpful and often intriguing facts. For example, Princeton University claims the "largest selection of printed works on [Mormonism] outside of Utah" (281) and the most comprehensive collection of Mormon materials in Danish anywhere in the world (285). A particularly fascinating story is that of Frederick Jackson Turner's acquisition of Harvard University's tremendous Eli H. Peirce Collection (239-259). Turner worked hard to finalize this deal in the face of spurious rumors of Peirce's pending excommunication from the Latter Day Saints Church for selling the collection and the balking of Harvard's wealthy anti-Mormon library patrons. Ironically, the acquisition, purchased for \$2,250 in

1914, included twenty early edition copies of the Book of Mormon, which are alone now worth hundreds of thousands of dollars.

*Mormon Americana's* publication by *BYU Studies* gives the collection an aura of having the Latter Day Saints Church's implicit sanction. Nevertheless, there is little hint of shying away from controversial topics nor reluctance to provide fair treatment to scholarship by and about those belonging to other branches of the Restoration. This includes the Reorganized Church of Jesus Christ of Latter Day Saints, whose Library and Archives in Independence, Missouri, receive a full chapter's attention (271–280). The reader is even guided to some sources for antagonistic materials—such as the papers of anti-Mormon author Theodore Schroeder housed in the New York Public Library (261–269).

The “special topics” section comprises about one half of the book. Its field review essays cover material culture, architecture, emigration trails, folklore, literature, photography, museums and historic sites, performing arts, science and technology, and visual arts. The essays are uniformly informative, and some are stellar. Richard F. Haglund Jr. and Erich Robert Paul provide a remarkably sensitive and balanced treatment of Mormonism's relationship with science and technology. William A. Wilson introduces Mormon folklore studies and explains the BYU folklore archive's expandable indexing system—widely recognized as among the best in the country. Eugene England's essay on Mormon literature and literary studies is simply the most insightful and comprehensive survey of this topic yet written.

This book's unity of purpose attests to the clear vision and fine editing of David J. Whittaker, Curator of the Archives of the Mormon Experience at Brigham Young University's Harold B. Lee Library. While the book does contain some perhaps inevitable redundancies, a little overlap is hard to begrudge in a nearly 700-page book that costs only \$29.95—particularly for this handsome, well-bound hardcover book full of relevant, well-placed photographs.

However, the book is not without omissions. It overlooks the holdings concerning early Mormon apostle Lyman Wight housed in the Fredericksburg, Texas, Public Library. A more serious omission is the lack of at least one “special topics” essay concerning Mormonism and the social sciences. The cultural geography of Mormonism, in particular, enjoys an especially rich literature.

*Mormon Americana* will doubtless become an indispensable reference for scholars undertaking Mormon studies projects. For any general academic library, acquiring *Mormon Americana* is imperative. If a library can afford to allot space for only one reference work on Mormonism besides the *Encyclopedia of Mormonism*, *Mormon Americana* is the book to have. For librarians seeking to expand their Mormon collections—as many currently are—*Mormon Americana* is the best guide available for direction.

*Eric A. Eliason, University of Texas at Austin*

*Museum Librarianship: A Guide to the Provision and Management of Information Services.* By Esther Green Bierbaum. Jefferson, N.C.: McFarland & Company, 1994. ix, 179 pp. \$38.50. ISBN 0-89950-971-1.

Museums self-described as small and functioning with budgets under one million dollars per year face many obstacles if the administration and staff attempt

to create or improve an existent library. One major obstacle is the lack of available literature on the subject of museum libraries that addresses the needs of small special libraries. A second obstacle is that libraries are not significantly addressed, if at all, as important "interactive" organizations with "functions and activities" knowledgeably structured to support and enhance a small museum in its mission, goals, and objectives as they relate to both collections and the public.

Small museums will benefit greatly by consulting or hiring accredited special librarians to develop and manage their library organization and services, but the reality is that museum staff are often forced to assume the roles of librarian and archivist. *Museum Librarianship* is addressed to museum staff and is intended to serve as a supplement to developmental consultation with special librarians. This guidebook will seem a basic tool for advanced library students, but it is of value to those beginning special library and museology studies as well.

Though Bierbaum's book essentially functions as a guidebook, the first chapter, "Beginnings: Libraries, Museums, and Archives," locates the subject of museum libraries in a broader historical context. Museum libraries function as "stewards of our culture and history, of our world and our place in it" (5) and seldom exist as a pure type of collection organization. The "museum-library-archive" has existed from Ptolemy II Sorter's development of the ancient Alexandrian library and continues today in forms such as presidential libraries.

Special libraries exist "to support the parent organization and to make its work more effective" (10) and are a recent phenomenon within library history. Special library is a term credited to John Cotton Dana, who created it "for the first meeting of special librarians in 1909" (10). Our present museums are also rather recent cultural creations. Testimony to this matter is found in a book (G. Ellis Burcaw, *Introduction to Museum Work* [Nashville, Tenn.: AASLH, 1975]) listed in Bierbaum's bibliography (159-178). ". . . the museum as we know it today . . . is of recent origin" (Burcaw, 20). Burcaw's text, self-described as "a text in museology, the first one ever attempted" is in worldwide use as an introduction to museum studies, yet does not include *library* within the definition of *museum*. A lack of value is ascribed to the museum library through its absence of treatment in the literature of museology, and treatment of the museum library remains absent from the knowledge of that profession. Bierbaum exposes this problem quite clearly:

The case for museum support of the museum library is not clear in the literature. Museums for a New Century, the visionary report of the American Association of Museums (AAM), for example, was silent on the subject of museum libraries. Even in such practical situations as museum accreditation, the library is not crucial; while it is included in the AAM accreditation standards, there has been no correlation between accreditation of the museum and the museum's library services. (6)

Seven appendices follow the main subject chapters of this book. "Museum, Library, Archives: Official Definitions" conveniently provides the definitions of these terms as they exist for the three professions. "Sample Collection Policy" is a tool for reference in the preparation of criteria needed to effectively establish the museum library functions regarding "Collection Areas," "Selection Criteria," "Deaccessioning Criteria," "Serial Publications," and "Collection Development Policy Revision." "Structuring Bibliographic Records According to ISBD/AACR2 Standards" describes the cataloging process for books both in terms of physical description and access point creation. "Sources of Cataloging Copy and Catalog

Cards” contains a small ensemble of sources of bibliographic information and a variety of means to produce catalog cards including commercial sources of cards and software for microcomputers. “Standard Filing Rules” is a brief summary of the *American Library Association, Filing Committee, ALA Filing Rules* (Chicago: The American Library Association, 1980) designed to assist with the ordering of descriptions in dictionary catalogs. “Related Associations and Organizations” provides addresses and phone numbers for major library and information science organizations and museums that may assist in the professional development of the museum library. The final appendix, “Sample Museum Library Budgets,” provides examples of conventional line-item and programming budgets.

A bibliography, conveniently divided into subject areas, provides a guide to readings that are focused on specialized aspects of the book’s chapters. Bierbaum’s guide, though designed for museum libraries, may prove to be of value for contemporary art centers that also face small budgets, yet stand to gain practical benefits from organizing a special library to serve their needs.

*Robert Ray Craddick, Rhode Island School of Design, Providence*

*The Whole Library Handbook 2: Current Data, Professional Advice, and Curiosa about Libraries and Library Services.* Compiled by George M. Eberhart. Chicago: American Library Association, 1995. vi, 521 pp. \$30.00 ISBN 0-8389-0646-X.

George M. Eberhart’s second handbook is a valuable library resource. Although some material from his earlier work, *The Whole Library Handbook*, is repeated in this second volume, its expanded size allows a broader scope, with new and revised material comprising a large percentage of the work. *The Whole Library Handbook 2 (WLH2)* is divided into ten major chapters, covering topics such as libraries, the profession, operations, public relations, and technology. Indeed, although Eberhart admits that “A mere 514 pages cannot contain everything the compleat librarian may require” (v), his attempt is quite successful.

Heavily illustrated, *WLH2* includes charts, tables, photographs, and even cartoons on library themes. Various typefaces and headings distinguish the different offerings which are culled from numerous publications, most associated with the American Library Association and its internal divisions. Sections within the chapters are as short as a half-page and as long as several pages. The work includes a brief index, but material would be more easily located by skimming the topical divisions. Indeed, this work contains so much information, addresses so many issues, and presents so many “library facts,” that any brief survey will by necessity be incomplete.

Without a doubt, this work is an interesting and entertaining reference source for the average library professional or library enthusiast. However, it also contains several types of information of use to those interested in library history and culture. For example, the all-too-brief section on “the past” includes pieces about the library visionary S. R. Ranganathan, helping illuminate the history of modern library science for a general audience. Brief sketches of the Library of Congress and the history of bookbinding serve as useful introductions to the topics. Lists of past officers of the American Library Association and winners of various literary awards are included. In addition, contemporary information may also be of value. The last chapter of the book, “Librarians,” is particularly entertaining, sections on “haunted libraries” and famous animals in libraries proving a rich

resource for library anecdotes. In this section, especially, much of the material is new.

The comprehensive nature of Eberhard's work ensures that a small percentage of the text is devoted to library history, but those portions provide a background to the casual reader interested in libraries. In addition, the library professional, so often deluged with writings on the profession's future, may find a welcome relief in stepping back into history. For those interested in researching library history, most of the historical information compiled in this work would be more easily located elsewhere. Yet as an overview and introduction, *WLH2* is helpful.

It is one of the strengths of the work that neither the past, the present, nor the future of library culture are over-emphasized. One can only hope that in further editions, Eberhart will continue to include material about the historical development of libraries, giving even the most casual reader an informative sketch of the role of libraries in history.

*Beth Russell, Texas A&M University*

*Les Bibliothèques publiques en Europe.* Edited by Martine Poulain. Paris: Editions du Cercle de la Librairie, 1992. 367 pp. 195 FF. ISBN 2-7654-0494-1.

*Regards européens: La lecture d'est en ouest.* Paris: Centre Georges Pompidou, 1993. 120 pp. 85 FF. ISBN 2-9022706-19-7.

December 31, 1992, marked the advent of the European Union, a borderless space ensuring the free circulation of goods, people, services, and capital. In September 1985 the Council of Ministers of Culture of the European Community adopted its first resolution aiming at cooperation among libraries in the domain of information and access. Two years later, in February 1987, a strategic plan was developed focusing on four main goals and objectives: to promote access to modern library services; to implement new technologies while keeping costs under control; to encourage the adoption and/or creation of library standards; and to harmonize national information policies with regard to libraries.

The volume *Les Bibliothèques publiques en Europe* was conceived as an instrument to facilitate mutual understanding among and acquaintance with the public libraries in the twelve member countries: Belgium, Denmark, France, Germany, Greece, Ireland, Italy, Luxembourg, the Netherlands, Portugal, Spain, and the United Kingdom. Each country has a chapter devoted to it. The structure of the chapters follows the same pattern and confers unity to the entire volume. The historical development provides the introductory background, followed by the organizational structure of the public library network in the capital city as well as in the entire country. Collections of particular importance are featured along with an analysis of their users enhanced by statistical data. The subchapter on library staff receives special treatment, supplying information on training, levels of salaries translated into the standard currency, the ECU, and professional associations. Thorough insights into the automation of the European public library sector reveal different stages of development, and the need for cooperation in this domain is obvious.

Black-and-white photos illustrate library architecture, activities taking place in different areas of the library, special services provided to a particular library

clientele (e.g., children), and multimedia collections. The volume offers a significant amount of information compressed into a nutshell within chapters ranging from twenty-five to thirty pages each.

*Regards européens: La lecture d'est en ouest* can be considered the pendant of the above volume, reflecting library activities in Eastern Europe (Hungary, Romania, and Russia), Finland, Germany, and Italy. The book takes a sociological approach to reading and literacy in these countries. The volume represents the proceedings of the international seminar, *Reading: European Perspectives*, organized in May 1992 by the International Federation of Library Associations Round Table Research on Reading in cooperation with the journal *Bulletin des Bibliothèques de France* and the Department of Studies and Research of the Public Information Library of the Georges Pompidou Center in Paris.

The fall of the Berlin Wall had not only historical and political significance but also a cultural and spiritual connotation. The event marked the end of a regime dominated by censorship and limitation of access to library materials. Publishers needed to reorient their editorial policies, and librarians had to rethink the quality of services provided to a new category of users, hungry for intellectual freedom. The *glasnost*- and *perestroika*-era user can no longer accept the notion of taboo or forbidden access. Eastern European libraries are in the process of reshaping both their collections and their constituencies. The role the library plays in society is being reconsidered in this part of the world.

Both *Les Bibliothèques publiques en Europe* and *La Lecture d'est en ouest* have prefaces authored by Martine Poulain, the editor of the prestigious *Bulletin des Bibliothèques de France*. Poulain's approach to the sociology of reading reveals the cultural mutations of reading when faced with a profound "destabilization" within the context of the "retrieved freedom" of Eastern Europe.

Both volumes are recommended for public, academic, and research libraries, for scholars who have research plans in Western and Eastern Europe, for specialists in international and comparative librarianship, and for library historians. For the time being, there is no English equivalent of these two works. An English version of *Les Bibliothèques publiques en Europe* would be more than welcome.

*Hermina G. B. Anghelescu, University of Texas at Austin*

*Information Science in Europe: A Study Guide*. Edited by Thomas A. Schröder. Amsterdam: IOS Press, 1994. xxv, 228 pp. NLG 80. ISBN 90-5199-167-3.

The shift toward the so-called information age calls for higher and broader qualifications of information scientists including librarians, archivists, and documentarists world-wide. In Europe the formation of the European Union and the ongoing democratic process in former Eastern-bloc countries set new conditions for information work and education, characterized by an easier flow of resources and labor on the European continent. However, it has been difficult for the prospective student as well as for his academic adviser to find information "on which decisions can be based in selecting a university, a country, or a degree course in the field of education in information sciences" (v).

The editor, apparently a student at the Heinrich-Heine-University of Düsseldorf, Germany, at the time the work was compiled, has provided a highly commendable overview of the training situation of information scientists in Europe. Readers with a special interest in library history will appreciate a source that

gives them an opportunity to locate subject-related institutions in Europe and to find references about their genesis and present status. First published as a special issue in Vol. 12, No. 1 (1994) of *Education for Information*, the material has been extended and slightly updated for the present paperback edition. The information provided is based, first, on an exhaustive literature research as shown in the bibliographical notes, and second, on 97 responses to a questionnaire in English, German, and French mailed to 142 institutes. The information from the responding institutes varies remarkably in scope and content. The material provided has to be seen as unique, because there has been no other source with similar coverage for the European continent published so far. Institutes that did not respond have been included with addresses, phone numbers, and the names of contact persons when available.

The volume is basically structured in three parts. Part I expresses clearly the purpose and scope of the work, and explains the methodology and limitations of data gathering. The topics subsumed in this chapter provide information about the distribution of training institutes by country and type of higher education, the distribution of academic staff and students, the distribution of courses and course titles, the frequency of subjects in the curricula, the research priorities of the institutes, the levels of degrees awarded, cooperation efforts, tuition, international courses, etc. Most of the chapters are well-supported by tables and bibliographical information for further reading. The treatment of data is mainly accurate, although Russia should have been included, according to the table on page vii, in the group of countries with six to eight training institutes. Worth mentioning is the graphic chart, "Comparison of Academic Degrees in United Kingdom, Germany and France" (xxiv), which might shed light on the frequent confusion of the several levels of university degrees in those three countries. The user's guide and the "Explanation of Directory Entries" at the end of Part I are necessary features and enhance the use of this reference tool immensely. In general, Part I makes information available that should be considered by administrators involved in decision-making processes concerning the future development of information sciences education in Europe. In addition, it provides a good overview of the conditions of information sciences education in Europe for the overseas student or scholar.

Part II is considered the main body of the work. The organizing tools of the guide are in English and in alphabetical order, although entries are also written in German or French. The "Index of countries & places" and "Index of academic subjects," along with the list of abbreviations at the end of Part II, provide easy access to the information listed. The order for the first chapter is "Country, City/Institution," and for the second, "Academic Subject, Country, City/Institution." Cross references provide the necessary syndetic structure that characterizes a good reference tool. The interested user can find detailed information about addresses, staff, number of students, admission conditions, content of courses, exams, etc. for the institutes of information sciences education where available. The editor has succeeded in the use of precoded categories that enhance the use and readability of the work. Unfortunately, there are numerous misspellings, inconsistencies in style, and some mistakes in the transliteration of Cyrillic words. It is hoped that they will be eliminated in future editions, even if their existence does not decrease the value of the source very much.

Part III consists of addresses of "Societies of Information Science in Europe" which might be useful for further requests. The list is selective and the inclusion of the U.S. and Canada was perhaps a gesture of respect for the European

Chapter of the American Society of Information Science that supported the production and publication of the guide in paperback form.

In sum, professions in the information sciences in Europe, as well as prospective students and academic advisers, now have a comprehensive reference work designed to enable access to the world-wide academic market. It is hoped that a second edition will be based on more extensive data and will contain introductory chapters on studies of individual European countries.

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*The Easy Internet Handbook.* By Javed Mostafa, Thomas Newell, and Richard Trentham. Castle Rock, Colo. : Hi Willow Research and Publishing, 1994. iv, 140 pp. \$20.00. ISBN 0-931510-50-3.

Based on *JTR's Internet Handbook* (1993)—JTR refers to Javed, Thomas, and Richard—this work is the authors' first real publication. As its title implies, the book contains a wealth of information regarding access to and use of the vast collection of computerized resources known as the internet.

It comprises two parts: Part I, Internet: Introduction and Background, and Part II: Internet Resources and Tools. Supposedly, the first part is aimed at new users who need background information on the internet, and the second part, regular users who want to find specific facts quickly. Part I consists of five chapters: (1) What is a Computer Network?, (2) Evolution of the Internet, (3) A Model Internet Connection, (4) Major Internet Resources, and (5) Gaining Access to the Internet. At the end of Part I, a glossary and a bibliography are found. Part II contains thirteen sections: (1) Archie, (2) File Compression, (3) FTP, (4) Gopher, (5) ListServ, (6) Online Library Catalogs, (7) Electronic Mail (Pine), (8) Telnet, (9) Unix, (10) Usenet, (11) Veronica, (12) Wais, and (13) World Wide Web (W3).

Part I starts directly with Chapter 1 on computer networks. As there is no introductory paragraph explaining the relationship between the internet and computer networks, readers, especially new users of the internet, might be wondering why they should know about computer networks. An introduction, indicating what is covered in the chapter and reasons justifying it, would help readers to get more organized and clear information from the book. After introducing a brief history of the internet in Chapter 2, the authors attempt to provide more concrete examples on how users connect to the internet in Chapter 3. Network systems at the University of Texas (UT) at Austin are used as a model, because the authors wrote this book when they were UT students. As the connections between UT and other local and nationwide networks are clearly explained with illustrations, readers, even those who are not familiar with the UT site, would be able to understand the relationship easily. In Chapter 4, major internet resources are introduced along with quite detailed and practical information on each of them (such as a list of searchable links for W3, codes for Gopher, and IP addresses). Most of the internet resources are presented again in Part II, with access command words and some examples of screen printouts, not the most effective presentation. In order to find information on W3, for example, the readers have to check the corresponding sections in both Parts I and II. Complete information should be placed in one place in order to facilitate effective

information retrieval. In Part II, Unix, an operating system, is introduced as if it were one of the internet tools or resources. As presented in *The Whole Internet* (Ed Krol, 1994), Unix should have been introduced at the very first part of the book, and it should be indicated whether the command words provided in this book are those for the Unix or the PC/DOS system. A glossary is added at the end of Part I, which seems an awkward location. Readers, usually expecting to find a glossary section at the end of a book, have a good chance of missing useful information. As the glossary covers jargon found in the whole book, not just that in Part I, it would be better placed at the end of the book. A bibliography found at the end of Part I is quite comprehensive and useful for both new and regular users. However, the better place for the bibliography would be, again, at the end of the book.

It is apparent that the authors' work is not well served by the publisher. In the table of contents, for example, chapter headings are listed without chapter numbers, although the chapters themselves are numbered. On pages 44 and 45, there are big gaps between text and a table that belongs to the same section. This gives a wrong impression that a new section starts with the table. In another section, headings and texts are not clearly distinguished by variations in type and size of font. These examples show evidence of hurried editing. Another minor observation is that acronyms are often used without indicating their meanings or full names along with their first use. The reference of the acronym should be given first with the full name, and then the acronym alone can be used.

In general, information found in the book is well-chosen and accurate. The reader is introduced to the resources with helpful illustrations of many available interfaces and physical components of the internet. As the structure of the information provided is loose, however, it puts a burden on the readers to extract information that they want to get from the book. As mentioned in the preface of the book, the authors wrote the book for both the novice and the regular user of the internet. Obviously, the structure of the book reflects the goal; Part I contains general information for novices, whereas Part II provides more detailed and specific information for experienced users. Maybe it is too ambitious a goal for a book of only 140 pages. Instead of separating the two parts, it would be better if the book simply were to discuss what is available in terms of data type/function (i.e., Gopher, news groups, e-mail, etc.), followed by descriptions of specific tools. It would be helpful, too, if the internet tools and command words were presented with an indication of corresponding operating systems in a more structured way.

Although it is not as exhaustive as Krol's latest edition of *The Whole Internet* (1994), regular users of the internet will find this book a useful and quick reference. Its simple and succinct style of explanation makes it interesting and readable.

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*Tendencies and Tensions of the Information Age: The Production and Distribution of Information in the United States.* By Jorge Reina Schement and Terry Curtis. New Brunswick, N.J.: Transaction Publishers, 1995. viii, 285 pp. \$39.95. ISBN 1-56000-166-6.

This book was the result of more than a decade of discussions between the authors and their colleagues, first, at the Annenberg School of Communications,

University of Southern California, where the authors first became acquainted, and later, at the School of Communication, Information and Library Studies at Rutgers, when Schement became a faculty member there. Curtis is a professor at California State University at Chico and specializes in communication and instructional technologies, particularly telecommunication issues. Both authors are well qualified for the task they address, and they readily acknowledge a rich context of influences from faculty colleagues and graduate students of both schools. The ambitious intention of the book is to examine the social and cultural tensions that have been called the "information age" and to examine these tensions as they relate to the idea of information as both a "thing" and a communication process.

The authors contend that the so-called "information age" is not a revolution that began with the development of the computer as Daniel Bell asserted, but rather a synthesis of ideas and traditions that developed from the growth of capitalism during the industrial age. A similar argument is put forward by J. R. Beniger in his book *The Control Revolution*. Beniger asserts that the computer and the associated technologies that have followed are merely extensions of the efforts humans have made to control all living things and purposeful activities. Both Beniger and the authors of this book see the present development of the "information society" as a direct effect of industrialization. To make their case, Schement and Curtis provide a strong and well-researched context of literatures. They provide additional essays in several appendices concerning specific phenomena of the information society (e.g., the electronic cottage, shareware, demassification, and interactive networks).

The introduction provides a fascinating, although painfully terse, overview of the history of the idea of information and how it evolved to become a valued commodity that we buy, sell, and enact laws to protect. Lengthy endnotes help to ameliorate the terseness of the text, but for the reader who longs for a lengthier discussion of assertions like "the diffusion of the idea of information occurred because it was intuitively understood, transparent, and facilitative of daily life" (10), the book may be somewhat frustrating.

The chapters that follow the introduction explore the tensions that have evolved as information has effectively permeated our personal and professional lives. Of particular interest to library and information science educators is the chapter on information work. Definitions and measurements of information work are given, beginning with Bell, then Machlup and Porat, and ending with some of the re-examination of Porat's data conducted by Schement. Information work, as defined by Porat in his book *The Information Economy* (1977), includes occupations that involve the recognition of recorded symbols and require the intellectual judgment necessary to interpret and assign these symbols to tasks or problems. Porat's efforts, followed by some of Schement's re-analysis of Porat's data, have increased an understanding of the decline of agricultural and industrial work, and the increase of service and information work during the span of the twentieth century. Interestingly, Porat places occupations like physician, nurse, pilot, and salesman during the mid-twentieth century into categories which were 50 percent information work and 50 percent service, since activities like making house calls and giving injections are more service-oriented than informational tasks. Librarians are clearly classified as information workers because their work involves almost exclusively the manipulation and interpretation of symbols. Librarianship is described as one of the oldest information professions in existence, developing strength as an acceptable occupation for women in the late nineteenth century alongside the occupation of telephone operator, but unlike the

telephone industry, librarianship has shown a steady increase in numbers over the course of the century and is seen by the authors as critically positioned for the work of the information society. Service work is typified by occupations like trucker, railroad worker, or electrical lineman—occupations which transport commodities or provide utility and other services.

A single frustrating feature of the book is the absence of a comprehensive bibliography at the book's conclusion. Instead, the authors have provided proper name and subject indexes. To examine the contributions cited by a particular author, it is necessary to consult the name index for the page reference, then find the endnote number, and finally see contributions made to that single chapter only. Since the thorough scholarship on which the book is based is its real strength, it would have been so much more valuable had a complete bibliography of source material been provided in a single alphabetical listing.

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