

# Book Reviews

*Free to All: Carnegie Libraries and American Culture, 1890-1920.* By Abigail A. Van Slyck. Chicago: The University of Chicago Press, 1995. 276 pp. \$47.50. ISBN 0-226-85031-5.

In this fresh treatment of public libraries in the United States, Abigail A. Van Slyck uses her training as an architectural historian to consider the various and conflicting meanings that people involved in founding, staffing, and, to some extent, using Carnegie libraries assigned to them. She introduces the complicating factors of class and gender into individuals' efforts to influence the looks and locations of their public buildings, providing a rich analysis of the Carnegie library phenomenon.

In the first two of six succinct chapters, Van Slyck establishes the late-nineteenth-century context in which the professionalization of librarianship, architecture, and philanthropy coincided. Andrew Carnegie reconfigured the practice of philanthropy to fit the corporate model he had also helped invent. One principle of his library giving program was his insistence that local city government officials take responsibility for maintaining the libraries his buildings housed. As the program gathered momentum, Carnegie's amanuensis, James Bertram, in consultation with architects, drafted and distributed his "Notes on the Erection of Library Buildings," not to undermine Carnegie's own dedication to home rule but in response to local authorities' demands for guidance in creating a building that would convey its function as a public cultural institution within the limitations of the Carnegie allocation. Meanwhile, Melvil Dewey's Library Bureau began marketing products that allowed librarians to shape the interior spaces of Carnegie's buildings. Van Slyck traces the tensions inherent in the librarian-architect-philanthropist triangle and haggles over professional jurisdiction, budgeting, aesthetics, and functionality that even today haunt librarians engaged in construction or major renovation projects. Those conflicts reveal different individuals' and groups' attempts to influence such seemingly prosaic decisions as site location, entryway design, and the existence or elimination of alcoves, decisions that signaled who should enter the building and how they should behave once inside.

In big cities the politics of decision making split along class lines as native-born elite men serving on library boards chose exterior designs that signified the building's openness to the public but then situated the buildings in upper-class neighborhoods. Where libraries stood helped convey what they stood for. In small towns, where local women's clubs considered libraries their special domain, the cultural contest was between city fathers who saw the Carnegie library as a symbol of stability and commercial progress and club women who saw it as the moral alternative to commercialized leisure activities. Even women whose engagement with libraries involved them—as librarians rather than as club members—in the cash nexus tended to focus on the potential for social reform implied in the public library's "free to all" mission.

As women took over library spaces they made room for children as well, and in a final chapter Van Slyck argues that even youngsters constructed their own meanings for the building and its staff and contents. Based on a slim set of sources, Van Slyck's assertions about the "terrors and delights" (203) encountered in the children's room are more evocative than documented, suggesting areas for further research.

Elsewhere Van Slyck cites an impressive body of secondary literature, much of it from the pages of this journal. She also relies on a variety of primary materials, including contemporaneous newspapers, library archives, city council minutes, and personal papers. In fact, library historians probably will enjoy reading through the notes as much as reading the book.

Contributors to Robert Sidney Martin's earlier collection of essays, *Carnegie Denied: Communities Rejecting Carnegie Library Construction Grants, 1898-1925* (Greenwood Press, 1993), showed that some towns refused Carnegie money and Carnegie libraries because of what they represented. In *Free to All* Abigail Van Slyck shows that other communities accepted them for the same reason. What precisely that was depends on whom you ask. Van Slyck has asked the question of a range of sources and has gotten, and given, a thought-provoking array of answers, reminding us that the public library was (and is) much more than bricks and mortar and collections and services. It is also whatever it means to the individuals who encounter it.

*Cheryl Knott Malone, University of Illinois at Urbana-Champaign*

*The Druids.* By Peter Berresford Ellis. Grand Rapids, Mich.: William B. Eerdmans Publishing Company, 1995. 304 pp. \$25.00. ISBN 0-8028-3798-0.

Pity the druids! For centuries they enjoyed a privileged place in Celtic society, only to see first the Romans and then the Christians end their authority and usurp their ascendancy. Although the name survived in fossilized accounts of the poetical orders, by the High Middle Ages druids had become stock figures in literature, usually found in hagiography as the obligatory villains who were worsted in contests with saints. A secondary appearance was in medieval Irish literature, which attempted to reconstruct the preliterate past where druids uttered magical spells or made charms which provided much the same sensation for an audience as special effects in the cinema. The druids acquired a new audience in the seventeenth century, when interest in prehistoric megalithic building visible at places such as Stonehenge or Avebury as well as a renewed study of classical authors led to interest in the druids for their own sake. This led, in turn, to the formation of societies of "druids" in which antiquarianism, elitism, and political opportunism all played a role. By the nineteenth century the druids had become part of the general literary vocabulary, and a popular sporting writer of the day took the pen-name "The Druid."

Despite this history of interest in druidism, serious scholarly studies have been few. In part this reflects the relatively little that is known about druids and their activities, and in part it reflects how difficult it is to interpret even that small amount of information. In *The Druids*, Peter Berresford Ellis has undertaken the daunting task of writing a history of the druids for both the scholarly community and the interested general reader. His own interest and industry are to be commended. He not only collects and interprets the historical accounts of the druids,

but he does not shirk from the difficult questions of their training, philosophy, and place in their own society. The little information about the druids has the author search out some very interesting material which is not usually found in these discussions. The final chapter, "Reviving the Druids," is a most useful study of modern druidism and those who claim to be the heirs of the druids.

A book about the druids would not be worthy of the subject without some controversial points. One such point is a methodological problem, the claim that Roman and Christian writings about the druids are biased, and therefore not to be trusted. This may be so, but those records provide almost all the information about the druids, and they are employed in this book to provide the basis of the discussion. Another point is the author's occasional willingness to use as historical sources the later medieval accounts which are clearly intended to be read as invention. In his efforts to uncover material about the druids, the author occasionally reads more into material than would seem to be justified. Gerald of Wales is cited as the source of a description of the church of Kildare as the ancient center for druidesses, which seems to be the author's interpretation of a passage in the *Topography of Ireland*, where the church is described merely as a place of nuns and holy women, beginning with the lifetime of the saint. The narrative would have benefited from the use of more recent editions of some texts (especially the Irish and Welsh historical materials) and some absent works (such as J. J. Tierney's *The Celtic Ethnography of Posidonius*) could have been used with profit for information and opposing points of view.

There is much in *The Druids* which will interest the general reader and there are advanced many arguments which deserve the attention of the scholarly community. With this book Peter Berresford Ellis has made a significant contribution to the literature on these elusive individuals.

*Benjamin Hudson, Pennsylvania State University*

*Forbidden Texts: Erotic Literature and Its Readers in Eighteenth-Century France.* By Jean Marie Goulemot, translated by James Simpson. Philadelphia: University of Pennsylvania Press, 1994. xii, 167 pp. ISBN 0-8122-3319-0.

This is a welcome translation of Goulemot's *Ces livres qu'on ne lit que d'une main* ("Those books read with only one hand") which appeared in France to acclaim in 1991. The book is divided into the following sections: chapter 1, "The Importance of Erotic Literature in the Eighteenth Century" (subsections: "Looking Back," "Trade and Policing"); chapter 2, "The Effects of Reading Erotic Literature" (subsections: "Pictorial Representation: Ghendt's *Le Midi*," "Narrative Settings: Tissot, Bienville, Rétif de La Bretonne and Diderot," "The Reader as Voyeur"); chapter 3, "The Powers of the Literary Imagination"; chapter 4, "The Limits of Pornographic Writing"; chapter 5, "Clandestine Literature and the Art of Self-Designation" (subsections: "Title Pages," "Variations on a Theme," "The Epigraphs," "Place of Publication and Printers," "Frontispieces"); chapter 6, "Means to an End: the Strategies of Erotic Narrative" (subsections: "Problems of the Novel in the Eighteenth Century," "The Erotic 'I,'" "The Reader as Intruder," "The Erotic Tableau," "On the Illustration of the Erotic Text"). The book is rounded off with the author's "Conclusions," an appendix, the notes, and an index.

First, some criticisms: The index is a disgrace. Titles of works are sometimes mentioned as titles, sometimes not. For example, Fougeret de Montbron's *Le Canapé couleur de feu* [The fire-red sofa], an amusing little tale recounting a young man's transformation into a sofa (and how he suffered from his ignominious metamorphosis) is absent, yet *Dom Bougre, ou le Portier des Chartreux* is there. Under "Fougeret de Montbron" we do find the novel, but not its mention on page 143. The index includes themes. There is an entry for "branler," but those references do not appear under "masturbation." ("Branler" means to masturbate someone; "se branler," to auto-masturbate.) Neither "enfer" nor "private case" is listed. "Enfer" is the French term for "private case." (For those interested, the curator in the BN used to be known as the "diable"!') Since Pascal Pia (author of a bibliography of the BN's private case) is listed, one knows that the author has used—to advantage—the books in that collection. But what about the various "enfes" of the Arsenal Library? (The collections of the Arsenal contain large numbers of items not housed in the rue de Richelieu and will probably—or possibly—remain there after the Very Big Move to the Very Big Library at Tolbiac.) Or what about the BL's private case (bibliography by Patrick Kearney, 1981)?

There is no bibliography. This is inexcusable. The authors of secondary sources do appear to be listed in the index, which is a help, if you already know what work the author would have used, or should have used. Again, there are impediments to using the book. Nicole Herrmann-Mascard (author of a classic *La Censure des livres à Paris à la fin de l'Ancien Régime*, 1968) is listed under "Mascard." Gay's name is entirely absent, but I am assuming he must be cited someplace (Jules Gay, *Bibliographie des ouvrages relatifs à l'amour, aux femmes, 1894–1900*, four thick volumes filled with all sorts of tidbits). It is hoped that the University of Pennsylvania Press will republish the book, presenting it in a way it deserves. Also, the translation could be improved, which a second edition would surely take into account.

The limitations of *Forbidden Texts* are clearly stated by the author at the onset: "This brief essay is not intended as a comprehensive history of erotic or pornographic literature in the eighteenth century, even though the sheer quantity of material and its importance, all too well attested, would amply justify such an enterprise" (viii). He continues, "Thus what we have is neither a catalogue, an *Enfer* for dix-huitiémistes, nor a list of recommended authors (or even uncommendable ones, depending on your point of view), nor a list of seizures, nor even a survey of themes or narrative sequences typical of the genre (which in itself would rapidly become boring)"; a note hastily adds that some of those issues would indeed be subject to discussion. "Since the description of sexual activity in these works is made up of repeated sequences and stock figures, pornography quickly grows boring." What then is Goulemot's goal? "To reflect on what it is to read pornographic literature, based on examples taken from the most salacious [French] literature the eighteenth century has to offer." The author intends to get to the bottom [so to speak] of what is pornographic literature via the eighteenth century. Somewhat in contradiction to himself, he states that "what I will present here is the analysis of the pornographic novel as the novel itself stripped bare (if you will pardon the pun), right down to its very blueprint. For does not the erotic novel succeed, rather better than its more mainstream and more respectable brother narratives, in having the reader take illusion for reality and the word for the object?"

Chapter by chapter, the author takes his reader through the erotic experience, ultimately to conclude that it is not a question of condemning literary pornog-

raphy, nor the people who create it or read/use it, but to try, via his analysis, to “elaborate a model that is applicable to all fictional and novelistic forms, of which the erotic novel is merely a species. The value of the erotic novel is that it appears as a model for a fiction that succeeds in creating an illusion just as powerful as reality itself, as the effects felt prove” (139). In my opinion, that is assuming a great deal. In the long run, the eighteenth-century experience remains just that: an eighteenth-century experience, set within its own contexts. When we look back, we can try to recreate those contexts or read from within our own. Goulemot does discuss or allude to these issues and many more.

At the risk of seeming to carp, the documentation could have been improved with some sources that might have informed Goulemot’s own ideas and opinions. For example, Gérard Genette codified (as best he could) the reader’s approach to a text (in *Seuils*, 1987). In his discussion of “paratextual” issues (to use Genette’s term) in chapter 5 (title, imprint, and so on), Goulemot could have benefited from some of Genette’s deliberations or at least directed his reader to them.

When all is said and done: *Forbidden Texts* is a contemplative and observant book, the sort of work that will provoke considerable thought and reaction from its readers.

*Robert L. Dawson, University of Texas at Austin*

*A Genius for Letters: Booksellers and Bookselling from the 16th to the 20th Century.* Edited by Robin Myers and Michael Harris. Winchester, England: St. Paul’s Bibliographies, 1995. xiv, 188 pp. \$30.00. ISBN 1-873040-24-5.

This handsome volume contains the following essays, preceded by an introduction by the editors: Anthony Hobson, “Booksellers and Bookbinders” (1–14); Luigi Balsamo, “Dealing across Frontiers: Italian Bookselling in the 18th Century” (15–31); Germaine Greer, “Honest Sam. Briscoe” (33–47); Giles Madelbrote, “From the Warehouse to the Counting-house: Booksellers and Bookshops in Late 17th-Century London” (33–84); Christopher Edwards, “Antiquarian Bookselling in Britain in 1725: The Nature of the Evidence” (85–102); James Tierney, “Book Advertisements in Mid-18th-Century Newspapers: The Example of Robert Dodsley” (103–22); William Zachs, “‘An Illiterate Fellow of a Bookseller’: John Murray and His Authors, 1768–1793” (123–43); Simon Eliot, “Bookselling by the Backdoor: Circulating Libraries, Booksellers and Book Clubs, 1870–1966” (145–66); Bill Bell, “The Secret History of Smith & Elder: *The Publishers’ Circular* as a Source for Publishing History” (167–79).

The book provides the proceedings of a conference which is not named (or dated) in the introduction, although a list of those attending is given (xiii–xiv). Not always the case for such publications, the editors have wisely included an index, both “nominum” and “rerum,” helping scholars pick out items of interest in articles which, at first glance, might seem to be quite removed from their own fields.

Hobson’s study is generalized but geared especially to the fifteenth and sixteenth centuries (mostly Italy), with an occasional nod to later periods. Balsamo has chosen to concentrate on the international trade in the Italian states, providing overviews with concrete examples (as well as generalities) on “Venice and Its Mainland”; “Leghorn”; “Modena and Parma”; “Florence, Milan, Naples.”

He states, "We cannot give any figures about the clandestine book trade, although the repressive activity by the ecclesiastical and political authorities suggests it was widespread." He alludes to the case of the great *Encyclopédie*. Delving into specialized bibliographies and other important cases—that of works by Voltaire printed in Italy leaps to mind—will surely inform sequels to Balsamo's interesting and well-documented study.

The remaining articles deal with England, with occasional excursions across the Channel. All make for a good read, especially for those whose particular interests lie with aspects of the booktrade in the eighteenth century. The studies are, in general, well documented, although to the references made in Edwards's "Antiquarian Bookselling in Britain," I would certainly add Katherine Swift's "Dutch Penetration of the London Market for Books, c.1690–1730" (in *Le Magasin de l'univers: the Dutch Republic as the Centre of the European Book Trade* [Leiden: Brill's Studies in Intellectual History, 1992], 31: 265–79).

There is much to draw everyone's attention, however: Greer's neatly written and well-presented study of Briscoe (which is "pulled" towards Aphra Behn), Tierney on book advertisements in the periodicals, Zachs on Murray and the authors he published, Mandelbrote on London bookshops, Eliot on readers' access to books from the mid-Victorian period well into modern Elizabethan times (with useful graphs and tables), and finally Bell on the firm of Smith & Elder (with handsome graphs). Rounding off the presentation of this fine contribution to studies in the booktrade are a number of illustrations, especially concentrated in Mandelbrote's "From the Warehouse to the Counting-house: Booksellers and Bookshops in Late 17th-Century London."

*Robert L. Dawson, University of Texas at Austin*

*Mapping Mortality: The Persistence of Memory and Melancholy in Early Modern England.* By William E. Engel. Amherst: The University of Massachusetts Press, 1996. xiii, 287 pp. \$50.00. ISBN 0-87023-998-8.

While William Engel manifests a mind naturally responsive to premodern spatial aesthetics, his critical engagement reflects modern responses to that period. After an initial declaration that Renaissance metaphors are "essentially mnemonic and emblematic," grounded "on the relation of the body and soul in time," which grounding "signals and enacts a continual revelation of mortality" (3), Engel places the emblematic connection of mnemonics and death squarely at the center of Renaissance culture by emphasizing schematic representation of the place of memory. The book's five chapters echo the mnemonic device of the five-fingered hand.

Chapter 1 presents a series of architectural and arithmetic mnemonics linked to melancholia, a device diminished somewhat by a turning from melancholia in light of medieval medical practice to Freudian dream theory. Chapter 2 defines "projective memory," the image of the past projected into the future, forming from resistant material a conception of the self stored in memory (67). Engel here examines Milton's depiction of Death in *Paradise Lost* in Derridean terms. The problem: how to shape shapelessness? Death is "a character whose aim is to de-personify all mortals" (89). Although mortals can conceive of Death only at the final moment, foreknowledge through the deaths of others becomes a mnemonic emblem of our own dissolution. The following chapter, "Montaigne and Florio," the book's strongest, challenges the traditional interpretation of the *Essays* as spiritual progression. Montaigne engenders his death through the met-

aphor of his own literacy—the sententia (fragments copied from classical ruins), the stones of his chateau and its tower (the continuing edifice of his learning), and his fatal kidney stones (likely inherited from his father). Lest this arrangement seem overly schematic, Engel points to its reflection in the typography, frontispiece, and introductory verses of Florio's third edition of the *Essayes*. Montaigne's compositional practice enabled him to revisit his early thought as a kind of memory palace, giving stability and order to "the rampant chimeras of his mind" (123). "The composition of his character [parallels] the composition of his book" (125). Chapter 4, an analysis of the Renaissance graphic unconscious which examines maps, prayerbook marginalia, and anamorphic and reversed portraits under the rubric of art historian Jean Baudrillard, is less successful and not always user friendly. The problem lies in the book's sometimes forced chapter headings: Cervantes and Baudrillard function more as bookends than as determiners of the section's development. Indeed, Cervantes appears only in its final segment, there presenting a play on death as leveler, which illustrates that moment in the seventeenth century "when allegory can be seen to turn about and twist free from the dialectical relation of memory and oblivion and thus herald the procession of simulacra" (193). After an interlude which presents another structurally governing metaphor—Janus embodying the backward and forward looking aesthetic of amamnesis, Engle proceeds to the fifth finger of his memory hand, "Browne and Heidigger." While perceiving that Browne's use of spatial, emblematic, and mnemonic structures allowed him to convey invisibilia by means of visibilia (no surprise to those reading history as continuum rather than as forecast), he feels the need to label as "mystical" what many would perceive as central to the tradition of Augustinian poetics. For Engel the extended conceit of humanity in the tension between body and soul becomes a unique emblematic device when in fact it is a premodern commonplace. (One has only to recall Spenser's Castle of Alma.) Moreover, Engel's comments on Browne's quincunx (the exploration of Browne's letter V as cipher is brilliant) reveals an unawareness or perhaps neglect of the body of criticism exemplified most recently and comprehensively by Maren-Sofie Røstvig.

*Mapping Mortality* balances a sympathetic response to premodern artifice with a perceptive and complex reading, albeit one sometimes hindered by obeisance to modern conceptualization. Copiously illustrated, usefully indexed, well-researched, and attractively packaged, it yokes old and new in the shape of mnemonic structures. This is both its strength and its weakness, but the first, I think, predominates.

Kate Gartner Frost, *University of Texas at Austin*

*The Idea of a University*. By John Henry Newman. Rethinking the Western Tradition. Edited by Frank M. Turner. New Haven, Conn.: Yale University Press, 1996. xxxiv, 366 pp. ISBN 0-300-06405-5.

Newman's work stands as the underlying philosophical statement on the nature of the university for almost everything said or written on the subject since his time. The concept of liberal arts education almost came into being with his essays. In the words of the editor, "No other book on the character and purposes of universities has received so frequent citation and praise by other academic administrators. That such became the situation is not without its paradoxes and ironies" (282).

John Henry Newman was born in England in 1801 and educated at Trinity College, Oxford. Ordained an Anglican minister, he held the post of vicar of St. Mary's, the Oxford University church, for fifteen years. During this time, his frequent public statements and written expressions of dissatisfaction with what he viewed as the intrusion of the state into church affairs led first to his expulsion from the classrooms at Oxford and eventually to his resignation from the Anglican Church. Evidently, as his thinking on theology, politics, and education developed, he became more attracted to Roman Catholicism.

In 1845 Newman was received as a Catholic. He entered the priesthood in Birmingham in 1848, and two years later he established the first Roman Catholic institution of higher education in Dublin, Ireland, and became its president. At the invitation of the bishop, he gave five lectures in Dublin on the character of the university in 1852. Those lectures were frequently refined and extended during a variety of engagements, until he gave a ninth lecture and published, in his lifetime, the final version of this book in 1889. A prolific writer and president of the university in Dublin for only six years, he did much of his publishing during stints with the church in Birmingham.

The essays were originally intended to answer to local problems with the Catholic laity in Ireland, who gave little credence to the need for a Catholic university. Economic and social success at that time for the Irish depended largely upon establishing relationships while attending Trinity College. Newman built his arguments for the insufficiency of traditional institutions and the need for a Catholic school upon several elements which still remain core to this book. Newman espoused that only the Roman Catholic Church can properly teach the doctrine of God, which is a science essential to a true university. He argued also that a true university must provide a strong liberal rather than vocational education and that it is necessary to separate what the faith of the Church can do from the role of the university.

A reading of Newman's work may serve to put many readers back onto a fundamental track in many areas regarding the agenda and purpose of the university. However, it may also serve to obscure the meaning of the university for some. Newman argues that the university is a place for the teaching and dispersion of knowledge, not its advancement. He believed that teaching and discovery are distinct functions, not found "united in the same person" (6). Newman makes especially useful arguments for reinserting theology as a central element of university education. However, his tedious Victorian prose requires diligent study. Fortunately, this edition contains additional essays by several leading thinkers on the topic.

Frank Turner's essay, to this reviewer, makes the most significant and sensible contribution to the entire edition. Turner carefully delineates the inconsistencies, also pointed out by the other contributors, and summarizes the most important points of Newman's thinking into a rational description of what a university could be, compared to what it often is. The modern university might be more correctly labeled a multiversity for the lack of central vision and unifying core knowledge. To refocus the modern university in line with Newman, who argues that all knowledge is undergirded by and derived from God, might serve to help restructure higher education into institutions that truly reflect universality.

George Marsden contributed another essay in this edition that also reasserts theology as "pivotal" to Newman's concept of a university (303). An historical essay by Martha Garland, on the results of Newman's thinking reflected in the character of universities in the early-nineteenth-century English universities, provides an historical context for the effects of his vision. The implications of

Newman's views also provide fodder for the debate, described by Sara Castro-Klarén in another essay, between the multiculturalists and the Western civilization proponents for curricular reform versus status quo. Finally, George Landow considers the most modern of university issues, the impact of the electronic age on Newman's vision of the institution as "a place" (340).

I can not say that I enjoyed reading this book, because much of it is superfluous, convoluted reading, but aside from the historical importance, it did serve well in two ways. It provides a benchmark to reevaluate my conceptions and to enrich my thinking on the nature of the most important economic institution ever invented by the human mind. There is no single element of society anywhere which does not benefit from the synergy produced by the institution of the university. In turn, it is especially valuable to be reminded that theology did play a major role in shaping it, and rightly so. Perhaps the readers of this edition might view it similarly. If so, then this book will have served its purpose to articulate the philosophical basis of the university and to reexamine our vision of what it might be.

*Richard W. Meyer, Trinity University, San Antonio, Texas*

*Thomas James Wise and the Trial Book Fallacy.* By Roger C. Lewis. Hampshire, England: Scolar Press, 1995. xxiii, 244 pp. \$76.95. ISBN 1-85928-036-6.

In his exhaustive analysis of "trial books," Professor Lewis reconsiders one of Wise's more evocative terms in describing nineteenth-century books and presents a compelling argument for adding this reference to the bibliographer's numerous literary malefactions. On reviewing all the circumstances where this term appears, however, the author indicates that, while it exalts the status of the issue in question, the issue itself is ordinarily not of Wise's own manufacture. Hence it may be regarded simply as literary embroidery which, though usually intended to enhance the value of Wise's own copies, is not of the criminal order condemned in earlier exposures of Wise's villainy. As many suspicious readers may recall, these activities now implicate at least one fellow conspirator, H. Buxton Forman, and, from about 1881 onward, extend to eighty-two forgeries, piracies, counterfeits, or "binary editions," another twenty or so chimeras, changelings, embryos, blinds, ghosts, and—somewhat apart from these deceptive productions—206 leaves stolen from the British Library and 869 pamphlets falsely attributed in sales to John Henry Wrenn (a collection now at The University of Texas at Austin).

Amid all this terminology, as previously applied to Wise's handiwork, it appears that a "trial book," as commonly advertised by Wise himself, is somewhat analogous to the misattributions directed toward the gullible Wrenn. With few exceptions both varieties, as printings, are genuine, however they may be described or attributed. For the "trial book," however, Professor Lewis several times appropriately cites as a criterion the definition given in John Carter's *ABC for Book-Collectors*: this clearly indicating that an authentic provisional or *trial* issue is necessarily uncommon, separately printed only in a few copies usually for friends, and must always be distinguished from any *proof* pulled for a first edition. Not cited by Lewis, but peculiarly relevant to Wise's practice, is Carter's concluding paragrah: "This latter distinction is not always an easy one to establish, and it

is often shirked by those who suffer from, or pander to, THE CHRONOLOGICAL OBSESSION. But it is crucial to any accurate employment of the word *trial*." That final cautionary comment exemplifies both Professor Lewis's constant endeavor to differentiate an authentic trial from Wise's spurious specimen and Wise's own unswerving obsession in asserting, by fair means or foul, the priority of his chosen copy (usually his own) over every other state. The continuing assertion inevitably leads him, if not to pontificate over some "trial," then to classify his preferred state as "first edition," "private edition," or "first issue," but rarely as an inconsequential "proof."

Professor Lewis's admirable investigation, conducted primarily at The University of Texas but extending to every other relevant archive, still leads him eventually to pose as one of his initial epigraphs the oft-repeated sentiment that "The subject is inexhaustible, the villain beyond all understanding." Any further scrutiny of what is now so meticulously presented may perhaps be facilitated by some logical index, since the results here provided are in an order neither alphabetical nor chronological. Accordingly, I venture to classify for each author, so far as these categories may be pertinent:

(a) titles not considered in previous Wiseian research, but represented here as having one or more "trial" editions;

(b) other "trial" titles affixed to or arrayed with fabrications previously condemned (Of these, a comprehensive, annotated "Master List" is provided by W. E. Fredeman [*Review* 7 (1985), 283-7.]);

(c) titles not declared by Wise as "trial," but reviewed for other reasons.

Conrad, Joseph. (a) Some Reminiscences.

Rossetti, D. G. (a) After the French Liberation of Italy, Autumn Song, The Bride's Prelude, Dante's Dream, Dennis Shand, On the Site of a Mulberry Tree, Poems, The Stream's Secret, Two Sonnets; (b) Hand and Soul; (c) The Early Italian Poets, Jan Van Hunks.

Shaw, G. B. (a) [Seventeen plays described on pages 13-23: some early works mentioned by Wise as "the excessively rare "Trial Books,"" all finally recorded by him as "first editions," but actually mere "rough proofs."]

Stevenson, R. L. (b) Ticonderoga; (c) The Hanging Judge, Penny Whistles.

Tennyson, Alfred. (a) The Foresters, Gareth and Lynette, The Holy Grail, Idylls of the King, In Memoriam, Maude, Property, Timbuctoo; (b) Becket, The Cup, The Falcon, Idylls of the Hearth, The Last Tournament, The Lover's Tale, Morte d'Arthur, The Promise of May.

Tennyson, Frederick. (a) [Eighteen "trial books" as described by Wise in the *Catalogue of the Library of the Late John Henry Wrenn*. 1920. Volume 5, pages 50-5.]

Among these sixty-seven titles (some representing only parts of a larger work) those identified in (a) present no real difficulty. Those in (b), however, introduce all manner of complexity, for now, as this intensive study reveals, we see Wise himself juggling with his own classifications in a continuing attempt to maintain priority for his own possessions. Class (c) is no less instructive but need not further bedevil the bewildered reader. Perhaps the only way out of the whole semantic morass, finally, as Professor Lewis seems to imply, is the one Carter in some exasperation proposed for sixteen variant states of D. G. Rossetti's *Poems*: that is, excepting only *indisputable* cases of a trial, to declare all variants as "preliminary proofs, executed for an exacting and perfectionist poet" (quoted in Lewis, 117-8). With a single stroke, then, every one of Wise's promotions of this kind can be swept away, much to the relief of all concerned.

*The Strength of a People: The Idea of an Informed Citizenry in America, 1650–1870.* By Richard D. Brown. Chapel Hill, NC: University of North Carolina Press, 1996. xvii, 252 pp. \$29.95. ISBN 0-8078-2261-2.

This eye-opening book is particularly appropriate for a country as conflicted over its public education as the United States is today. Immigration through porous borders has made questions of citizenship as problematic as public education. The play of these two issues upon each other is what Brown's book is about. So pertinent does the history seem, that it comes as a disappointment that the book ends in 1870, more than a hundred years too soon.

Brown begins his story with the advent of free speech in England, starting with John Milton's *Areopagitica: A Speech of Mr. John Milton for the Liberty of Unlicensed Printing, to the Parliament of England* in 1644. This beginning carries through the publication of the proceedings of the House of Commons in 1680, John Locke's *Thoughts Concerning Education* in 1693, and the final lapse of official censorship in 1695. Although the arguments for free speech and education made in seventeenth-century England were aimed almost exclusively at men of means, they set the foundations for what we today believe to be essential to our own society. Yet it seems we have honored the principles more in the breach than in fact.

In his next chapter Brown examines the way these fundamental principles were developed in America in the years of the Revolution and the Constitutional Convention. For the most part his method is to examine the writings and speeches of articulate leaders, men like John Adams, John Dickinson, Thomas Paine, Henry Laurens, and Thomas Jefferson—the intellectual heroes of the American Revolution. For all of them, the ideals of an educated citizenry were fundamental to the goal of a republican society. The people they had in mind were still white men of property. Brown does not explore as fully as he might how English men and, yes, English women living in the colonies had already inconspicuously habituated themselves to a far greater level of free expression in public affairs than was possible anywhere in Europe. Brown's emphasis on the language of the revolutionary leaders does allow him to dissect the complexity of the issues, as a new social order took shape.

Once independence had been achieved and the republican nation formed under the constitution, practical questions about education abounded. After playing with the idea of a national university, Jefferson settled for the University of Virginia; his expectations of who would attend fell far short of today's ideas of public education, for he was still thinking of that ideal republican citizenry. In fact, across the young nation a multitude of newly empowered special interests promoted different curricula, not for the abstraction of a neoclassical republican citizenship, but for their own more narrow and pragmatic aims. From 1776 through 1826, fifty years, the project of "an informed citizenry never flourished in the United States" (103). Private enterprise instead of public education characterized the era. Popping up on all sides were evangelical colleges, religious tract societies, learned societies, lyceums, and circulating libraries that emphasized learning for the working class. The rapid spread of printed information through newspapers and the penny press, unanticipated by the leaders of the revolution, quickly changed ideas of who in society should or might become educated. At the same time ideas of who should or might become an enfranchised citizen changed just as quickly. Civic consciousness played second fiddle to a kaleidoscope of particular interests that satisfied their educational needs through voluntary organizations.

From Franklin's day to the present, libraries have been at the center of broad developments in public education. Horace Mann criticized circulating libraries for their focus on popular fiction instead of "useful" knowledge. As today, there was no general agreement about an appropriate curriculum for the several classes of society. And always taxpayers resisted any public expense for education. The developing democratic ideology of the Jacksonian era put its emphasis on personal rather than public responsibility. Gradually new circumstances of life in the United States were reflected in changes from eighteenth-century ideals. By mid-century "the early republican concept of an informed citizenry was modified. . . . Lofty abstractions . . . yielded precedence to 'useful knowledge' and low-cost education designed to enhance common citizens' material prosperity" (133-4).

In a fascinating chapter Brown explores the twin problems posed to the American people by growing expectations for the education of blacks and women, both of whom had been left out of consideration at the start of the century. Education for slaves was fiercely contested in the south, where in one state two-thirds of the legislators voted against allowing slaves to learn how to read, while one-third voted in favor. Brown explores the inner contradictions of these arguments in some detail but reserves his greater irony for the inability of women's rights advocates to achieve recognition. The doctrine of separate spheres was successfully adduced to keep women from enjoying either full rights as citizens or access to education. "By the 1850s and 1860s, the barrier to male African American suffrage had been breached in more than half a dozen northern states, but the exclusion of women was complete" (187). Women's suffrage was defeated in the Supreme Court in 1870, clearly separating women's rights of citizenship from the right to vote. In Brown's conclusion, "the connection between being informed and being empowered, which workingmen, African Americans, and women had all invoked, was severed. Consequently, the old Radical Whig and republican idea of the informed citizen had become a political anomaly." It was replaced by a new goal: "an educated population—skilled, disciplined, productive, and cultivated" (195).

In a brief epilogue Richard Brown discusses issues of education and citizenship contemporary with the 1990s. In the footnotes to this all-too-short section he presents a huge list of recent books on those subjects, and the reader can only hope that this presages a second volume to bring the history down to the present day.

*Michael G. Hall, University of Texas at Austin*

*The New-York Historical Society: Lessons from One Nonprofit's Long Struggle for Survival.* By Kevin M. Guthrie. San Francisco, Calif.: Jossey-Bass Publishers, 1996. xxi, 246 pp. \$29.95. ISBN 0-7879-0187-3.

In this dense and detailed work, Kevin M. Guthrie explores the organizational history of the New-York Historical Society, focusing on how its changing goals and leadership affected the fulfillment of its mission from its founding in 1804 to the present. He highlights the internal and external forces that led to its long history of financial and administrative problems and illustrates how the treasures

within the collection were often overshadowed by controversy. The society's prominence, and its status as a private institution increasingly determined to serve the public, make it an example worth exploring for the whole of American library history.

In the first section of the book, Guthrie details the historical development of the society, highlighting how changing institutional priorities affected the society's finances, collecting policies, and public outreach activities. This detailed account not only illustrates how various crises were handled (or ignored) within the organization, but also specifically outlines errors in judgment that could have been avoided.

Of particular interest is the role of the library within the larger society. Conflicts with museum staff, immense cataloging backlogs, and the lack of a consistent collection policy took their toll on the finances and reputation of the society. Guthrie's narrative shows a nearly unending stream of problems, exploring how they developed, the management choices that were made, and external factors that influenced their progression. The society's collections were originally focused on New York and colonial history, but its liberal acceptance of gifts, plus efforts to solicit contemporary ephemera, led to shortages in storage space and cataloging backlogs that could not be remedied. Financial shortages led to staff reductions, making these problems even worse. As private contributions fell, managers dipped into the society's endowment and engaged in fundraising, but continual operating expenses still could not be met. Other institutions in the New York area also played roles, ranging from failed attempts at cooperation to the problems of maintaining complementary collections.

Faced with financial problems and a public image of elitism, the society has had to make difficult choices about how it will fulfill its ill-defined and constantly changing mission. Guthrie's text covers over one hundred years, but the reader is left with the impression of a continuous and ongoing management problem, rather than isolated incidents of mismanagement.

The second section of the book highlights the more general problems of nonprofit organizations, drawing on examples from the society. Guthrie explores how terms such as assets, revenues, and expenditures have fundamentally different meanings than in the business sector. Appendices include the society's original constitution, an acquisitions policy from 1959, various financial analyses, and a roster of presidents, directors, and librarians. These serve to underscore his arguments and provide for easy reference.

Guthrie has constructed a clear and compelling portrait of a nonprofit cultural organization that has faced tremendous obstacles and still manages to survive. His determination to illustrate and explain the history and problems of the society leads to a rather repetitive style, and the second section seems to consist largely of restatements and amplifications of the points made in the first section. Nonetheless, the emphasis placed on the society's apparent disregard for the gravity of its problems is warranted.

The importance of the New-York Historical Society as an institution alone makes this book an interesting commentary. In addition, the unique role of the library within the society appears almost as an illustration of everything that can possibly go wrong with library management, and as such it is an excellent reminder of the forces that have shaped such institutions in this country.

*Beth M. Russell, Texas A&M University*

*The University of Colorado Library and Its Makers, 1876–1972.* By Ellsworth Mason. Metuchen, N.J.: Scarecrow Press, 1994. xii, 387 pp. \$42.50. ISBN 0-8108-2685-2.

The author teases the reader in the very first sentence of his preface by noting that “the fascination of writing history lies in its impossibility. Once the curtain has dropped on past events, there is no way to prove conclusively what happened, or how it happened, or why. Everything said about it is an approximation.” And so there is no such thing as an absolutely true reconstruction, but rather approximations based on carefully weighed and corroborated evidence. In the course of this study, the author consulted correspondence, reports, and student newspapers, and interviewed many former staff members. In recounting the history of the University of Colorado Library’s first century, the author writes from the perspective of societal forces which shaped higher education and the response of libraries and librarians to a dynamic environment. It is, above all, the story of a university and a library that has vaulted to the front rank of American research universities. Ellsworth Mason, a former library director at the University of Colorado and two other academic libraries, brings extensive qualifications to the task. He is a nationally prominent library building consultant and literary scholar. These qualifications, no doubt, contribute to the readable narrative which captures the commitment, foibles, and even heroism of the library staff over the years.

The University of Colorado officially opened in 1877 in a state of 150,000 people and only three high schools. Not an auspicious beginning for a state university. Fortunately, the library received a donation of \$2,000 from a Charles Buckingham of Boulder, thereby enabling the library to secure 1,500 books within the next several years. The first librarian, J. Raymond Brackett, a professor of English literature, produced an author card catalog and enjoyed the esteem and moral support of the faculty and students. Colorado developed into a good teaching library but still fell short of an outstanding academic library. Charles Lowrey, Colorado’s first full-time librarian, succeeded Brackett in 1890. Although in office for only four years, Lowrey saw circulation increase substantially, the number of volumes more than double, 30,000 cards added to the catalog, and procedures brought up to date. He instituted a comprehensive program of library instruction for the university. He was a genial man, devoted to the patrons and their needs. Overwork and ill health brought him down shortly after his thirty-ninth birthday. He had literally given his life for the welfare of the library. The next librarian, Alfred Whitaker, the first trained librarian, assumed office in 1894 and enjoyed a fifteen-year tenure. He saw the collection develop from 9,000 to nearly 50,000 volumes and superintended the library’s move to its own freestanding building, the Buckingham Library.

The appointment of C. Henry Smith in 1911 as university librarian, a position that he held until 1937, and the appointment of George Norlin as permanent president in 1919 brought new vitality to the campus and the university. Norlin set the distinctive architecture of the campus and facilitated the addition of a major expansion to the Buckingham Library. The librarian’s energies, however, were dissipated by his outside activities, which included athletic refereeing, mountain climbing, and raising of funds for the student memorial building. Smith’s second decade was not as happy as the first. There was recurring criticism of noise levels in the library and the lack of space for housing books and readers. In 1935 the student newspaper, *Silver and Gold*, blasted the library staff: “The noise will remain as long as the attendants are persons otherwise

unemployable. A library staff should be composed of live individuals interested in the popularization of reading and research. . . . Snippy attendants who'd show even the most ardent student make the obtaining of a book a task. There are only a few librarians in our library. We need a Siegfried to slay the dragon of incompetence and ignorance which watches so well over our library.'

A major assessment of the library, conducted by William H. Randall, made numerous recommendations for change and improvement. The principal recommendation was that a progressive associate librarian be appointed, and Ralph E. Ellsworth was confirmed in that position in January 1937. Just two months later C. Henry Smith died, and Ellsworth became the permanent librarian. Ellsworth, a dynamic and innovative librarian, proceeded to implement many recommendations in the Randall report: upgrade the staff, improve stack delivery and circulation control, modernize technical processes, resuscitate the card catalog, and rebuild the library's relationship with the faculty. There was significant improvement in all of these areas within the first few years of Ellsworth's tenure. One failure was the consolidation of departmental libraries into divisional units within the new building. Ellsworth himself conceded that the separation of collections and reference services was a poor arrangement which he would have rectified if he had stayed on longer. Ellsworth was succeeded in 1943 by Eugene Wilson, Chief of the Division of Technical Processes, U.S. Department of Agriculture Library, Washington, D.C. If Ellsworth was the rambunctious activist, Wilson was low key, detail oriented, and personable. Wilson's tenure, however congenial, witnessed a continuing deterioration of the library budget, constant reorganization of the divisional libraries and associated catalogs, loss of faculty status for the librarians, and impositions on the library director's time for non-library matters.

Ralph Ellsworth returned to Boulder in 1958 to resume the library directorship. With characteristic gusto, and with the support of senior-level administrators, Ellsworth shook up the established order, revamped procedures, reduced costs, and generally moved the library and its resources closer to the user. Ellsworth was Colorado's first truly national librarian, holding senior positions in many national organizations. Among his accomplishments during this phase were the establishment of a cooperative processing center, an addition to the library building, and the restoration of faculty status for the librarians. Ellsworth engaged two hard-driving associate directors during this period, Carl Jackson and Richard Dougherty. Ellsworth retired in 1971, beleaguered by the serious erosion of acquisition funds and the increasing cacophony of criticism about the centralized processing unit.

Ellsworth Mason has produced a literate, integrated history of the University of Colorado Library during the period 1876-1972. His sparkling prose rises above the frequently encountered antiquarian rendition of library history. He provides explanatory context and detail on such matters as student newspapers, campus politics, and personnel acrimony. As a parenthetical observation, I visited the University of Colorado in the 1980s and was horrified at the spatial maze that I encountered. When I asked the provost why there were so many nonlibrary units housed in the library, the reply was revealing: Well, the library has never complained about the space assignments. Enough said. Read Mason for insight and for pleasure.

*Arthur P. Young, Northern Illinois University*

*Diary of a Dream: A History of the National Archives Independence Movement, 1980–1985.* By Robert M. Warner. Metuchen, N.J.: Scarecrow Press, 1995. viii, 211 pp. ISBN 0-0100-2956-8.

This intensely personal account of the National Archives and Records Service (NARS) achieving independence from the General Services Administration (GSA) is based on the author's diary when he was the Archivist of the United States. Out of almost five hundred footnotes more than 90 percent are taken exclusively from this diary. The reader is given an intimate and minute view of the behind-the-scenes maneuvering and political intrigue going on at the NARS and the GSA. Were this volume written by anyone except Bob Warner, surely the most beloved and trusted of all living archival figures in the U.S., the lack of access to this diary which "has never been circulated" (2) would be a problem, but this account appears both factual and reasonable in its interpretation.

Even the name-dropping, which is considerable, is done in a rather modest, midwestern fashion of awe and pleasure at getting to meet important people. Unfortunately, the index is of little assistance in understanding the activities of such individuals; it is merely a list of names and page numbers without topical subentries. The photographs, however, are wonderful: like pages from the NARS family album.

The book details the efforts of GSA Administrator, Gerald P. Carmen, to derail the NARS dream of independence. Carmen made Warner's life a misery, and at one point the mild-mannered Warner found himself pounding on the desk of the faithless Carmen. But Bob's forgiving nature yielded the hilarious conclusion to the Introduction: "Finally, if Gerald P. Carmen reads this: All is forgiven!" (viii).

The diary criticized both the NARS staff and "some of our friends [who] were not all that helpful." The Society of American Archivists appeared "incredibly naive in many ways," given to issuing a "pious proclamation" (38) rather than being willing to work slowly and carefully behind the scenes in the only way possible if changes are to be accomplished. Granting that the author's analysis of events and strategies in his diary is self-serving, he is still largely correct.

Efforts underway in 1983 to replace him led the Warners, husband and wife, to engage in what he called "Chicken Salad Politics." Jane Warner fixed, on a number of occasions, an elegant chicken salad luncheon (paid for entirely by the Warners) which she would bring to the National Archives and serve to influential guests. Such efforts to win the support of both political figures and archival, historical, library, and other professional associations made major contributions to the final victory. Warner most eloquently acknowledged his wife's contributions to the cause.

However, this book is more than just a charming personal account of the struggles of the head of one small federal agency. Archivists, in particular, should read this book for a clearer understanding of Washington. Perhaps then they would understand better why a hastily drafted resolution at a professional meeting does not have much impact inside the Beltway where politics is both ugly and a business.

Maybe archivists who read this book will learn to be careful about what they pass resolutions on. One congressional opponent of independence for the NARS warned Warner that independence from the GSA would expose the NARS to more political pressures. If you doubt the validity of that analysis, recall, as Warner outlines, that the dream of independence has become the nightmare in involvement in the political quagmire by every archivist of the United States since Warner. And, unlike in the 1980s, powers in Washington now seem little

interested in or swayed by the opinions of archivists. Those who recently opposed "as too political" the appointment of Robert Hardesty, former president of Southwest Texas State University, as archivist—and now have to deal with an ex-governor and presidential campaign manager—should read this book and learn of Hardesty's role in helping Warner gather support in the House of Representatives. *Diary of a Dream* can be more than a memoir. It can be a manual of how national, as opposed to archival, politics works.

*J. Frank Cook, University of Wisconsin-Madison*

*Children's Literature: An Illustrated History.* Edited by Peter Hunt. New York: Oxford University Press, 1995. xiv, 378 pp. \$39.95. ISBN 0-19-212320-3.

This ambitious work sets out to fill the need for a general history of Anglophone children's literature that has only partially been satisfied by F. J. Harvey Darton's 1932 *Children's Books in England* as revised by Brian Alderson (Cambridge: Cambridge University Press, 1982) and Gillian Avery's *Behold the Child: American Children and Their Books 1621-1922* (Baltimore: Johns Hopkins University Press, 1994). The Darton/Alderson history does not go beyond the Edwardian period, and Avery ends with 1922; each is limited to one country. Neither book addresses Australian children's literature, and Avery only mentions a Canadian writer or two in passing. Moreover, although both Avery and Darton are well-illustrated in black and white, only the thirty-six sumptuous color plates in the Oxford history, as well as its numerous black and white insets, can give a full impression of the glories of children's book illustration. The list of illustration sources at the back of the book indicates extensive research in rare book libraries throughout America and Britain and serves as a reminder of the debt that children's literature studies owe to the collectors who have preserved that often-ephemeral literature for us.

In an undertaking of this scope, there are bound to be problems, and in this work they fall into three categories: out-of-place illustrations, particularly color; small, irritating errors; and a general insularity and bias that, in spite of occasional lip service to considerations of class and race, seem inappropriate at the end of the twentieth century. Thus it is not encouraging to find, in the generally thoughtful preface by the editor Peter Hunt on the difficulties of specifying the exact nature of children's literature or its child audience at any given period, the U.S. illustrator David Macaulay's name misspelled as MacCaulay (xiii) or the statement that "women did, and do, have the major influence on the subject, and so revisionist readings are perhaps not quite so desperately needed as elsewhere" (xiii); indeed, the later chapters would have profited from more attention to women's issues. Far more serious is the decision to omit nonfiction and the extensive children's literature written in English in Africa and India, and to place Canadian, Australian, and New Zealand children's literature in the ghetto of a single, rather brief, chapter at the end of the book.

The *Illustrated History* is divided into twelve chapters, each written by one or more authorities on the period it covers. It gets off to a splendid start with Gillian Avery's "The Beginnings of Children's Reading to c. 1700." Avery's scholarly discussion, reaching back into the fifteenth century, stresses the importance of Caxton's choices of what to print in shaping children's reading in the following centuries. She also convincingly argues that John Locke's *Some Thoughts Concerning*

*Education* (1693) was not a revolutionary breakthrough but a reflection of changing attitudes toward children and their education, some going back a hundred years. The next three chapters by Margaret Kinnell, Avery and Kinnell, and Dennis Butts cover children's books in England from 1700 to 1850. In spite of the excellent scholarship, it is disappointing to find in these chapters, and in some of the chapters that follow, the critically naive assumption (carried over from Darton, one presumes) that didacticism is "bad" and the less didactic a children's book is, the "better" it is. All children's literature has an agenda, overt or covert, and much of the children's canon is didactic (e.g., the works of Louisa May Alcott, George MacDonald, and Dr. Seuss).

After the first four chapters, the reader is beginning to suspect that for Hunt and some of his coeditors, as for Darton, children's literature is English and, for the most part, written for the upper middle class. Thus the next section, Anne Scott MacLeod's on American children's literature from its Puritan beginnings to 1870 is most welcome. This chapter is thematically organized and beautifully written, and MacLeod proves well aware of class differences and the effects of urban and rural poverty on what children read, as well as of the importance of Sunday schools and their libraries as the sole source of reading material for many children.

Three more chapters by Julia Briggs, Dennis Butts, and Peter Hunt follow on children's literature in England from 1850 to 1945, with some repetition of material from previous chapters. Hunt's chapter, which covers 1914 to 1945, contains at least ten errors, the most serious of which is terming Angela Brazil's 1906 school story *The Fortunes of Philippa*, *The Perils of Pauline* after the famous Pearl White silent movie serial (letter from Lance Salway to Sheila Ray, Fall 1995). At times these chapters tend to degenerate into lists of books, many long forgotten, and thus the balance of one American to seven English chapters seems unjustified.

This lack of balance is not rectified by the rather cursory ninth chapter written by "the editorial team" on American children's literature from 1870 to 1945; it does not do justice to the scope and importance of that literature. Children's literature in England and America from 1945 to "the present" (the 1980s) is addressed as a unitary phenomenon in chapters 10 and 11 by Peter Hollindale, Tony Watkins, and Zena Sutherland. It seems remarkable that, in regard to the U.S., little or no attention is paid to the impact of the establishment of over 2,500 Carnegie free libraries by Andrew Carnegie's death in 1918, often the only source of nonreligious books for poor children, as well as to the contributions of the great children's librarians and the founding of the American Library Association. As serious, if not more so, is the total omission of Black children's literature, an important feature of the Harlem Renaissance and a lucrative segment of publishing for children today, aside from a passing mention of Virginia Hamilton as a Newbery prize winner and of Walter Dean Myers. A number of illustrations by Black illustrators do go a little way to correct this omission, but it is the more surprising as two major bibliographical and critical studies by Barbara Rollock and Dianne Johnson-Feelings are cited in "Further Reading." Also omitted are the many children's books that struggle to come to grips with the situation of the Native American peoples and those of Latin descent and, most recently, gay and lesbian families. There is a parallel slighting of Britain's ethnic minorities, as well as Scots, Welsh, and Irish literature.

For this reader, then, it seems that what Hunt means by the "revisionist readings" referred to above are not only feminist issues but the postcolonial recognition that children's literature means literature for and about all the children

in a country, not just those belonging to the white majority or sufficiently economically privileged to be able to buy children's books. The combining of British and American children's literature in the last two chapters but one is some recognition that children's literature is not just English children's literature. But the final chapter on literature in Australia, Canada, and New Zealand is disappointing, particularly in regard to the carelessly written section on Australia. The lack of footnotes is also disappointing as is the index, which includes authors and a few subjects but no titles. On the other hand, the chronology is helpful.

Nevertheless, if most of this review is devoted to pointing out what is wrong with Oxford's *Illustrated History*, the book is a bargain at the price both for its illustrations and for much of the information it contains; every library, as well as many individuals, will want to own a copy. It is, after all, the most complete book we have to date on an important subject. But let the buyer beware. Oxford's *Children's Literature: An Illustrated History* is by no means the whole story.

Gillian Adams, *Children's Literature Abstracts*

*Special Collections in Children's Literature: An International Directory*, third edition. Compiled and edited by Dolores Blythe Jones. Chicago: American Library Association, 1995. xxiii, 235 pp. \$40.00 (pbk.) ISBN 0-8389-3454-4.

*Special Collections in Children's Literature: An International Directory*, third edition, is a directory of materials important to the study and appreciation of children's and young adult literature located in special collections at 300 institutions in the United States and 119 institutions in forty foreign countries. These collections are found at public and academic libraries, historical societies, museums, and religious centers. Browsing collections, parent-teacher collections, instructional collections, and private collections are not included.

This new edition updates the second edition, *Special Collections in Children's Literature*, published in 1982. The National Planning for Special Collections Committee of the Association for Library Service for Children of the American Library Association worked for several years to produce this updated and enlarged third edition. All institutions and collections listed in the two previous editions are found in the third edition that includes an additional 82 institutions in the United States and a "Directory of International Collections." Directory entries were created from responses to a questionnaire. In the United States 445 questionnaires were mailed to institutions. If an institution included in the second edition did not respond to the questionnaire, the information from the second edition was repeated for that institution. A separate questionnaire was sent to over 500 institutions throughout the world. Only the 119 institutions that responded to the international query are included in this new edition.

This catalogue of special collections is divided into three main parts—the "Directory of United States Collections," a "Subject Listing," and a "Directory of International Collections." Also included are an "Institution Abbreviation List" and an author, title, and subject "Index." The limited number of black-and-white illustrations are from the de Grummond Children's Literature Collection located at the University of Southern Mississippi.

The "Directory of United States Collections" is arranged alphabetically by state, city, and institution. Every institution has an abbreviation that is referenced in the "Subject Listing." Each location's address, telephone and fax

numbers, e-mail and internet addresses, name of a contact person, and cataloguing utility are included. Entries include the name of the individual collection; a specific, brief description that mentions the number and types of materials; the dates of the publications; the strengths of the collections' specific authors and illustrators; and subjects headings used in the "Subject Listing." Individuals need to consult both the directory and the "Subject Listing" for the most complete information.

The "Subject Listing" is an author, title, subject, and genre list arranged in one alphabet. Abbreviations are used instead of the institution's full name. Collection descriptions and units of measurement vary according to how the institution provided the information. Many of the larger collections are not listed under every author, title, or subject included in their holdings. Researchers should assume that the larger collections have many of the classics, but only their major strengths and specialties are mentioned in the "Subject Listing." The abbreviations used are derivative of the National Union Catalog symbols and are alphabetically listed after the "Preface."

The "Directory of International Collections" is arranged by country, city, and institution. The descriptions of the collections in the international section are similar to the entries for the United States collections. Two differences are the cataloguing utility information is not available, and the collections are not cross-referenced in the "Subject Listing."

The third edition of *Special Collections in Children's Literature* emphasizes the historical value of children's and young adult literature and is an important resource that will be useful to anyone interested in locating these types of special collections. Academic and public libraries with special collections will want to purchase this directory to use when referring individuals to other collections of interest. Researchers, scholars, and librarians should all welcome this new edition that is now international in scope.

*Amanda Williams, University of Texas at Austin*

*Canadian Bulletin of Medical History*, Vol. 12, No.2. Edited by J. T. H. Connor and Jennifer J. Connor. Toronto: Wilfrid Laurier University Press for the Canadian Society for the History of Medicine, 1995. 257 pp. \$30.00 per issue. ISSN 0823-2105.

The entire issue, with the exception of five book reviews, is devoted to "Book Culture and Medicine," which is the topic of the introduction by one of the coeditors, Jennifer J. Connor, who also contributes one of the fifteen articles in the issue. The introduction provides a survey of the "history of the book" as a discipline, as well as a useful list of references to the relevant literature on the growing research in this field. The articles range in length from two to thirty pages. Two of them, as is appropriate in a bilingual publication, are in French. The abstracts for most of the articles are also bilingual. They range chronologically from the seventeenth century through the twentieth and explore various approaches to the subject, with an understandable emphasis on their Canadian manifestations.

I will only comment on a few of the papers. Jennifer Connor's paper on "Thomsonian medical books and the culture of dissent in upper Canada" deals with a system of medicine fostered by a lay healer which had its vogue in the United

States as well. It demonstrates how the books which were generated by the movement reflected religious and political leanings.

The article by Joseph Lella, a sociologist, is more sociological than bibliographical. It gives some credence to Connor's comment that the clubs formed to carry on the traditions of William Osler, the venerated Canadian/American/British physician, generated an "approach to Anglo American medicine, where gentlemanly demeanor in the profession carried far greater import than merely ethical conduct in medicine" (208). This seems to me to be an excessive conclusion if it is based only on Lella's paper.

There were two articles which interested me the most. The first is by Heather Brown. She describes the process in which a team of scientists from three countries, including James Watson (of Watson and Crick fame), collaborated in producing a textbook which became, at least for books in the life sciences, a best-seller. She describes in the article not only the process of collaboration itself but also how she proceeded to investigate it. Her book was, at the time this issue appeared, in process. Its title is *A Window on Collaboration: the Story of Molecular Biology of the Cell*, a book which I am looking forward to reading.

The other article, by Philip Teigen, is entitled "'Who's on First?': Garrison-Morton-Norman at the end of the twentieth century." It is a critical (and quantitative) analysis of a medical reference work which is now in its seventh edition. Newly titled *Morton's Medical Bibliography: An Annotated Check-list of Texts Illustrating the History of Medicine* (edited by Jeremy M. [Norman Aldershot, Hants: Scolar Press, 1991]), it finally gives full recognition, I am glad to say, to Leslie Morton, who nourished it over forty years and through six editions. Teigen argues eloquently that it distorts the medical record by giving what he says may be dubious emphasis to priority and by not presenting the citations chronologically. This is not the place to present fully an opinion that Teigen errs in evaluating the bibliography as a book on medical history rather than as a subject-oriented bibliography on medical history. Given the hard fact that classifications are unidimensional, a subject-oriented bibliography is, in my opinion, as valid as a chronological one and more useful. As far as priority is concerned, Leslie Morton would, I believe, be the last to argue that any citation in the bibliography presents a final judgment; this is clearly indicated by Teigen's own data on the number of deletions as well as additions to successive editions.

*David A. Kronick, University of Texas Health Science Center at San Antonio*

*Still a Man's World: Men Who Do "Women's Work."* By Christine L. Williams. Berkeley: University of California Press, 1995. x, 243 pp. \$40.00. ISBN 0-520-08787-9.

Here Christine Williams broadens themes developed in *Gender Differences At Work: Women and Men in Non-Traditional Occupations* (Berkeley: University of California, 1989), a comparison between the effects on male nurses and female marines of working in "gendered occupations," to four professions traditionally allied by reason of similarities in their historical development and in their gender composition (nursing, social work, elementary school teaching, and librarianship), and breaks new ground in feminist analysis. Her interviews with seventy-six males and twenty-three females in these professions in the metropolitan areas of San Francisco-Oakland, Phoenix, Boston, and Austin provide fascinating evidence of how both men and women are subtly socialized into professional

gender ideology. She partially rejects Rosabeth Moss Kanter's theory of tokenism, since it fails to account for the fact that male tokens in female professions almost invariably are "'elevated' by their token status" (8). Whereas women suffer from a "glass ceiling" effect in terms of advancement in male and female professions (with male librarians, for example, holding a disproportionate number of administrative positions relative to their numbers), even men who would prefer doing less prestigious jobs encounter a "glass escalator effect," that is, "inexorable pressures to move up" (12). Williams goes beyond descriptive analysis to ask how and, more importantly, why we are preoccupied with masculinity and the negative connotations of "women's work" (including male femininity and the gay stereotype), and her answers, while they may leave some readers unsettled, go far in mapping out the rituals and processes of male privilege in feminized professions: distancing behavior (putting down the profession, for instance, or refusing to participate in "female" rituals like preparing a casserole for a group gathering); disassociation (such as discounting the profession or blaming gays in their ranks for low professional status); or differential mentoring of male employees (in which female supervisors often complicitly participate). Williams concludes that most of the tokenism and discrimination that men encounter in these fields works to their advantage.

As she notes, her interviewees "apparently tried to avoid my apparently feminist sensibilities," and she oversampled atypical "feminine" specialties such as children's librarians and school media specialists in order to obtain examples of men at the extremes of the gender-specific work scale (192). Wherever they work and however they soften their responses, men are motivated to rise to the top; it is to the author's credit that she never suggests that her subjects are intentionally insensitive to their female colleagues.

Williams admits that there are certain "gender renegades" who seek "alternative masculinities" within each of these professions (141-3), like the former hippie-artist librarian who doesn't "give a damn about [pay]" (142), but who works for the intrinsic satisfaction that his profession affords, but examples such as these are rare. By any account, gender equity in the female professions is an elusive ideal, and Williams does not hesitate to report instances in which females perpetrate male privilege, unwittingly or not.

The solutions which Williams proposes to this gender perplex are eminently sane. Certainly it is unrealistic to expect massive structural changes along gender lines in these professions; and it is foolish to recruit greater numbers of men as a salvo to low professional prestige and pay, as has been done since the 1930s, since that only encourages more vertical stratification and might eventually displace women in severe economic downturns. Rather, Williams supports the kind of gradual change that has been occurring in society at large on a daily basis since 1970 (men becoming more involved in child rearing; women becoming more involved in politics), which one hopes will eventually foster mutual appreciation of sex and social role expectations between men and women. She is correct to be appalled at the misdirected turn which the men's studies movement has taken in the hands of practitioners like John Bly, since separatism is (again) based on the differences between men and women, and ultimately the assumption of male superiority. In the final analysis, men in nontraditional occupations "represent a ray of hope . . . but not in any straightforward way. However, the next generation may be forming completely different impressions of masculinity because of them" (187).

A superb methodological appendix describes the plan of the study. Only two lacunae were noted by this reviewer: age, and date professional degrees were

obtained. While most of the men seem to be in the over-forty category, it is difficult to tell which generation of librarians are represented. The author cites appropriate standard historical sources in librarianship and does a particularly fine job of drawing historical similarities and differences between these "gendered occupations" in chapter 2 ("The Rise and Fall of 'Women's Professions'"). The index seems adequate, if not greatly detailed.

All of these professions have needed an analysis such as this for many years, and while some readers may quibble with particular interpretations, the importance of the book is difficult to overestimate. Readers familiar with feminist perspectives on librarianship, the sociology of the professions, and the history of American librarianship may find little to startle them in the findings of this book with respect to women in librarianship. Nowhere, however, can they find a study of comparable scope, elegance, and power which describes male privilege in what sociologists used to call only a few decades ago the "feminine semi-professions." Moreover, it is the only monograph to date to deal specifically with men in librarianship. Williams has written an unflinching and compelling analysis of great lucidity, and in this reader's opinion it should be required reading in professional programs and discussed widely by practitioners in these fields.

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*History and Development of Libraries in India.* By R. K. Bhatt. New Delhi: Mittal Publications, 1995. xx, 367 pp. Rs. 395. ISBN 81-7099-582-5.

The dust jacket of this book claims that it "deals with the history of libraries in modern India during 1901-1985, and special treatment, besides libraries in India, is given to Delhi, which is the hub of cultural, political, economic, and educational activities of the country. This comprehensive work on the history of libraries in India covers all the significant factors responsible for the development of libraries, including recommendations of the various committees and commissions set up by the Central and State Governments for enhancing better library services in the country."

How well does this volume fulfill the goal of the author? Its organization provides clues. The chapters deal with the historical perspective of libraries in India (51-52); libraries in modern India, 1901-1947 (53-79); libraries in modern India, 1947-1985 (80-171); and the growth and development of libraries in Delhi (172-295). In this 280-page text, the outline of Indian library history occupies 56 percent of the space, while Delhi occupies 44 percent. The contribution of Bhatt's work is, therefore, focused on Delhi, with an elaborate description of many of its major centers. Bhatt provides a base for evaluation, but given the advantageous position in which these centers are placed, an evaluation of Delhi's libraries is itself a research topic.

Among other contents the book appends a useful chronological list of some prominent libraries located in different parts of India, including academic and special libraries (308-336). A few printing errors can be taken care of in revision. The quotation by Shera and Ranganathan is confused on page 82: its correct footnote number is 5 (not 15). The founding year of Madras University, on page 322, is 1857 (not 1875). Abbreviations like Pt. for Pandit Nehru, on page 41, are not clear to foreigners. On page 165, note 5, the imprint is wrongly printed as

Calcutta (for Libraries Unlimited). The bibliography needs to be updated to include more titles from the 1980s and 1990s.

Although most readers of *Libraries & Culture* are aware of many seminal works on India, it is worth listing a few recent imprints, most of which are not in Bhatt's elaborate list. These include M. B. Konnur, *Transnational Library Relations: The Indo-American Experience* (Concept, 1990); B. D. Panda, *History of Library Development* (Anmol, 1992); Mohamed Taher, and D. G. Davis, *Librarianship and Library Science in India: An Outline of Historical Perspectives* (Concept, 1994); D. G. Davis, "Status of Library History in India: A Report of an Informal Survey and a Selective Bibliographic Essay," *Journal of Library & Information Science* 14 (1989): 98-114; M. Fazle Kabir, *Libraries of Bengal, 1700-1947: The Story of the Bengali Renaissance* (New Delhi: Promilla, 1989); and B. S. Kesavan, *The Book in India: A Compilation* (National Book Trust, 1992). In addition, Sewa Singh's annual literature survey, *Indian Library and Information Science Literature*; and B. M. Gupta's multivolume series, *Handbook of Libraries, Archives, and Information Centers in India* (volumes 13-16 have been published recently), cover useful data, facts, and background information for the study of the field in India.

Nevertheless, the book under review is a significant source for students, teachers, and others interested in Indian library development. Its footnotes are immensely helpful, and a note in the introduction (1-14) on Indian library historiography is useful for those having no access to the full report on the subject written by Davis and cited above. Also, the data covered on some significant libraries in Delhi—like the foreign information centers, American Center, and British Council—can be a basis on which to develop a study in comparative and international librarianship.

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*Library: The Drama Within.* By Diane Asséo Griliches and Daniel J. Boorstin. Albuquerque: University of New Mexico Press in association with the Center for the Book in the Library of Congress, Washington, D.C., 1996. xi, 132 pp. \$35.00. ISBN 0-8263-1693-X.

Of how many books can it be said that there is really nothing else quite like them? Diane Asséo Griliches's camera lens has captured nearly fifty pictures of light, shadow, books, and people in almost every conceivable library building—converted storefronts, depots, and jails in Mississippi hamlets, large metropolitan public monuments in Los Angeles and Boston, plush campus environments, massive European reading rooms, traditional town centers in snowy New England, even a lavish but now-destroyed edifice that until 1992 housed the cultural heritage of Bosnia. For the library aficionado this proves to be a nostalgic tour of beloved institutions—the Boston Athenaeum, the Folger Shakespeare Library, the New York Public Library, the Library of Congress, the Widener and Houghton Libraries at Harvard, the Huntington Library, the Pierpont Morgan Library, the London Library, the Bibliothèque Nationale. But there are lesser-known treats as well: the St. Johnsbury [Vermont] Athenaeum, the Beverly Hills Public Library, the William Rainey Harper Memorial Library at the University of Chicago, the Marcus Cohen Yeshiva Library of Jerusalem, the Kobe [Japan] University Library, and many others. Even prison libraries, orchestra libraries, and libraries for the blind are represented. The variety of settings in which human

beings find and employ reading materials is amply documented in this volume; the differences in the age, color, and interests of the patrons are heartening for anyone devoted to the basic concept of libraries. On every patron's face is the absorbed gaze of pleasurable concentration.

A brief paragraph by the photographer accompanies each scene, describing the circumstances and atmosphere. Visiting the public library in Pembroke, Virginia, for example, Griliches notes: "I found this library only because I was chatting with a customer at a local antiques store who happened to be the president of the County Historical Society. He sent me to this little library that used to be the town's post office. It is certainly the tiniest library I've ever seen, and with five people inside, I had to stay outside and photograph" (66). In addition, quotations culled from the ages serve as captions for the pictures. Marie de Sévigné, for instance, sighed a tribute to the Bibliothèque Sainte-Geneviève: "When I step into this library, I cannot understand why I ever step out of it" (101). James I of England commented on the Bodleian Library at Oxford, "Were I not a King, I would be an University man; and if it were so that I must be made prisoner, I would have no other prison than this library, and be chained together with all these goodly authors" (113).

Any flaws in this handily indexed volume amount to quibbles. The Center for the Book presumably included the ten-page essay by Pulitzer Prize-winning historian and former Librarian of Congress Daniel J. Boorstin defending books ("the charm, the wonder, and the delight of the anciently familiar" [6]) in order to bolster sales. Astute as Boorstin's points are about the utility and necessity of the book, they seem awkwardly attached to a project so precisely and emphatically focused on library buildings and interiors and the faces of their users. Moreover, certain libraries seem favored in gaining the photographer's notice: the Harvard campus accounts for one-tenth of the pictures, whereas the University of California at Berkeley is allocated a single picture (of the Morrison Reading Room), and The University of Texas at Austin, which boasts more than six million volumes, and the University of Virginia are ignored altogether. Relatively few of the photographs depict the proliferation of computers that has transformed the look of libraries with CD-ROM and internet facilities in place of printed bibliographies and card catalogues. In this respect *Library: The Drama Within* is a nostalgic look backward at an era when readers sat raptly over books at long, polished tables amid a variety of surroundings. But if this is an old-fashioned black-and-white glance at a passing phenomenon, it is also a fitting and truly gorgeous tribute to what had been achieved in small towns and large cities, new and old nations, and public and academic settings at the advent of the age of instantaneous information.

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