

Book Reviews

A Feeling for Books: The Book-of-the-Month Club, Literary Taste, and Middle-Class Desire. By Janice A. Radway. Chapel Hill, N.C.: The University of North Carolina Press, 1997. xiii, 424 pp. \$29.95. ISBN 0-8078-2357-0.

Funny. My approach to crafting a history of the Book-of-the-Month Club (BOMC) would have been significantly different from Jan Radway's, and I think our differences may be traced to our graduate training. As a Ph.D. in American history with a master's degree in library studies, I was taught to look upon the BOMC as my friend—an institution that provided a fairly accurate indicator of what the public would be asking for at their local public libraries in coming weeks. As a Ph.D. in American studies, on the other hand, Radway was taught to condemn the BOMC for marketing literature as a commodity and for pushing popular titles that were questionable as "literature." Radway admits she was conflicted by this instruction because at the same time she was echoing the academy's criticism of the BOMC titles in her own scholarship and professional discourse, in the back of her mind she was also remembering the pleasures she had experienced reading them as a youth. *A Feeling For Books* details her efforts to resolve this conflict. It represents a highly personalized and quite courageous effort to question the merits of her graduate training in order to understand her own "experiences with books" that the BOMC effected.

Radway divides her coverage into three parts. In the first she autobiographically details research that allowed her to observe the practices of and to interact with in-house BOMC editors between 1985 and 1988. In the second she largely abandons autobiography and historically locates the BOMC as a cultural institution established in 1926 that provided one foundation for discourse among middle-class professionals (and those aspiring to that status), who used it to accommodate the shifting forms of work and concepts of class forced by a dynamic consumer culture. In the third part (my favorite) she returns to autobiography as a way of connecting herself to the BOMC's public history. It is here she recounts memories of visits to the Englewood (N.J.) Public Library as a child, and especially of her experiences as a teenager during a bed-ridden year in a body cast when Mr. Shymansky, her high school librarian, supplied her with BOMC titles during her convalescence. Radway's goal is to understand what we are now calling middlebrow culture on its own terms—not the academy's—and to define its particular substance and intellectual coherence. Ultimately, she recognizes herself as a product of middlebrow culture.

Two minor criticisms. First, for people unfamiliar with the discourse of cultural studies, literary criticism, and social history, this will be a difficult read—a lot of jargon to work through here. Second, I think Radway allocates a bit too much importance to the BOMC as an original site for fostering a new set of cultural tastes and preferences manifest in middlebrow culture. My own research into American library history unearthed apologies for similar kinds of texts in the prefatory material in early editions of the *Fiction Catalog*, a serial put out by the H. W. Wilson Company as early as 1908 to guide librarians' choices. In the 1928 edition, for example, compilers warned that the catalog "includes, for the sake of

the average reader, some recent novels the permanent worth of which is open to question." All this sounds to me a lot like justifications BOMC editors struggled to make in the 1930s to explain to elite cultures many of their popular selections.

But enough carping. For understanding the traditions of public (and, to some extent, school) librarianship, I think Jan Radway has written one of the most important books in this decade. After all, middlebrow culture does constitute a stratum of the larger American culture whose forms have for generations been featured in services rendered by the public and school library, two of America's most ubiquitous cultural institutions, both of which (remember the Englewood Public Library and Mr. Shymansky here) worked their influence as intermediaries on the author herself. *A Feeling for Books* also identifies meaning in the act of reading a group of texts that marked middlebrow culture, texts that for most of this century public libraries have circulated to patrons without really knowing why. Finally, it also provides a persuasive explanation for a set of human behaviors librarianship cannot ignore if it expects to prepare a prudent and democratic agenda for the next century.

Wayne A. Wiegand, *University of Wisconsin-Madison*

Writing Women in Late Medieval and Early Modern Spain: The Mothers of Saint Teresa of Avila. By Ronald E. Surtz. Philadelphia: University of Pennsylvania Press, 1995. 223 pp. \$32.95. ISBN 0-8122-3292-5.

In this well-written, meticulously researched book, Ronald Surtz studies five women writers who are the predecessors of Spain's greatest woman writer, Saint Teresa of Avila. Although he refers to them in his title as "the mothers of Saint Teresa," Surtz does not present them simply as foreshadowing a later and far greater figure; rather, his goal is to view them "as individuals reacting to individual circumstances in individual ways" (19). It is important to note, however, that these writers did have certain circumstances in common: all worked in isolation, none had models of other women writers to draw upon, and some (like Saint Teresa) wrote because they had been ordered to do so by a higher (male) authority.

Surtz's primary concern is the issue of authority, a question that is central to the literature of the Middle Ages. He proposes to examine "[t]he ways in which [these five women writers] created authority and the ways in which they compensated for their ignorance of models of female writers" (20).

Teresa de Cartagena is the most well-known of the writers studied here. Probably born between 1420 and 1435, she came from a distinguished *converso* family about which we know a great deal. She is the author of two extant works: *Arboleda de los enfermos* [Grove of the Sick], probably composed between 1453 and 1460, and *Admiración Operum Dey* [Wonder at the Works of God], which was written later. Surtz examines Teresa's use of imagery as a strategy in the *Admiración* and her spirited defense of her first work and of herself. He also provides an excellent overview of the *Arboleda*.

Constanza de Castilla, chronologically the earliest of the five writers, was probably born in the mid-to-late 1390s and died in 1478. The granddaughter of Pedro I of Castile, she was the prioress of the convent of Santo Domingo el Real in Madrid for some fifty years. Her literary production consists of prayers, devotional treatises, and liturgical offices composed for use in her convent. Surtz pays

particular attention to three of Constanza's works: her extensive *Prayer*, the *Hours of the Nails*, and the *Fifteen Joys*.

While Teresa de Cartagena and Constanza de Castilla took an intellectual approach to spirituality in their writings, the other writers included in this study were mystics or visionaries. The first is María de Ajofrín (d. 1489), whose life and visions were recorded by her confessor. Surtz describes her visions and discusses the themes that occur in them, linking them to the Toledo of her time. The messages of her visions encouraged the agents of the Inquisition to pursue heretics and conveyed divine approval of the harsh actions they took against them. Thus, Surtz explains, the Church validated María's authority as a visionary and granted her credibility because her visions helped it further its own agenda, which included the establishment of the Inquisition in Toledo in 1485.

María de Santo Domingo (c. 1486–1524) was a controversial figure during her lifetime for religious as well as political reasons. Cardinal Cisneros, however, believed in the authenticity of her mystical experiences and ordered her confessor to write down her revelations. These were published around 1518 as the *Libro de la oración* [Book of Prayer]. Surtz concentrates on the first of the revelations contained in the *Libro*, a retelling of Christ's appearance after the Resurrection, which he shows "bears an implicit relevance to María and to her situation as a woman whose critics questioned her credibility" (91).

Juana de la Cruz (b. 1481) experienced mystical raptures during which she delivered sermons that were five or six hours in length. Her sermons from the 1508–1509 liturgical year were written down by one of her companions and constitute her only extant work, *El libro del conorte* [The Book of Consolation]. Surtz focuses on her sermon on the Feast of the Nativity of the Virgin, discussing it in detail.

The five writers Surtz introduces us to are fascinating figures. Specialist and nonspecialist alike will find his study interesting and useful. English translations follow all of the quotations in Spanish (and other foreign languages as well). Extensive notes accompany each chapter, and the bibliography alone is worth the price of the book.

Madeline Sutherland-Meier, University of Texas at Austin

Anthoine Vérard, Parisian Publisher, 1485–1512: Prologues, Poems, and Presentations. By Mary Beth Winn. Geneva, Switzerland: Librairie Droz, 1997. 555 pp. Fr.s. 132, 60. ISBN 2-600-00219-7.

Anthoine Vérard dominated French publishing from 1485 to 1512, producing some 280 individual editions. These were not ordinary editions, however, for this "father of the French illustrated book" (cited, 9) specialized in magnificently illuminated and specially crafted volumes, often on vellum, for presentation to royalty and the highest nobility of his day. These presentation volumes often included a specially conceived prologue or poem, which it is the purpose of the present volume to edit and comment upon. However, like Vérard himself, Winn goes well beyond the expected and the ordinary.

The first four chapters (1–205) introduce us to Vérard, the self-styled "humble libraire" of Paris; to the largely contemporary authors he favored and his relationships with them, including the curious appropriation of authorship he frequently assumed through his prologues; and to the high-born patrons he

cultivated (Kings Charles VIII, Louis XII, and François I of France, King Henry VII of England, Queen Anne de Bretagne of France, Charles d'Angoulême and Louise de Savoie, parents of François I and Marguerite de Navarre, and several lesser personalities). As publisher, Vérard catered to the tastes of the aristocracy for devotional treatises and books of hours, of which he produced about eighty, and for chivalric fiction, chronicles, histories, and translations of classical authors in French. Comparison of the various editions that bear his mark (two eagles holding a heart on which are inscribed his monogram, AVR) show that he owned a collection of printing materials (type, woodblocks, borders, etc.) that he lent to the many important printers he employed. He also hired some of the best illuminators and decorators of his day to overpaint the woodcuts and provide additional miniatures and decoration for the presentation volumes.

Vérard worked precisely at the interstices between the manuscript culture of the Middle Ages and the printed culture of the Renaissance: by printing works on vellum and decorating them in the traditional way with hand-painted miniatures, he sought to make his printed works resemble as closely as possible the precious manuscripts that constituted the bulk of his patrons' libraries. "Imitating in format, layout and type-face the literary manuscripts popular in aristocratic circles, these books could be mistaken for their models, particularly when printed on vellum and hand-illuminated" (31). Vérard was among the first and certainly the most successful of the printer/publishers exploiting this luxury trade in collectors' editions, selling to *nouveaux riches* financiers, members of parliament, and wealthy tradesmen as well as to royalty and the aristocracy. Luxury copies on vellum exist for some 150 of his editions.

These opening chapters provide a fascinating introduction to the book trade at the dawn of the Renaissance. Vérard was really much more than a "humble bookseller": he chose the texts to be published, negotiated with the authors, hired the printers and artists, provided illustrations, and altered or revised the texts, generally without consulting the author. His interventions, unscrupulous by our standards, frequently effaced the role of the author in favor of that of the publisher: he sometimes combined texts without their authors' permissions, replaced authorial prologues with his own, commissioned title pages with woodcuts that substituted the publisher for the author as donor of the book, etc. In all of this Vérard magnified the role of the publisher as book-maker and exploited the popularity of the texts and authors he published.

Chapter 5, "Texts by Vérard" (207–456), provides critical editions of the nineteen prologues (fourteen in prose, four in verse, and one combining verse and prose), four other texts in verse by Vérard, and three dubious prologues, all in verse. The editions are competently and thoroughly done, using the generally accepted criteria for editing early French texts. The text transcribed is that of the presentation copy, which is in a few cases the only source. After the text, the editor lists all other sources for the prologue, all known copies of the edition (alphabetically by city with call numbers), and references to standard bibliographies and catalogues. Additionally, she contextualizes each prologue in a detailed discussion that compares it to its source, if known; analyzes its style and content; describes any accompanying miniatures; and relates the codicological information for the volume.

Appendices to the volume include several archival documents relative to Anthoine Vérard; lists of books arranged according to patrons; a register of thirty miniatures depicting Vérard himself; editions of Vérard's prologues by other publishers; a roster of the printers employed by Vérard, including the volumes

for which they were responsible; and a supplement of some eighty-four volumes by Vérard to the standard catalogue of his works, that by John Macfarlane (*Antoine Vérard*, London: 1900; rpt. Geneva: Slatkine, 1971).

Winn's beautifully produced and carefully printed volume includes eighty-seven black-and-white illustrations, usually full-page, of the illuminated title and prologue pages of the volumes discussed. It should be noted—at least to judge from the descriptions in the text—that figures 4.15 and 4.16, and figures 4.22 and 4.23 have been reversed. On page 124 the reference should be to figure 4.19 rather than 4.16; and on page 134 the reference at the beginning of the second paragraph should be to 4.8 rather than 4.9. These and the very rare typographical errors do nothing to decrease the value of this splendid contribution to our knowledge of the publisher's art in late medieval and early Renaissance France.

William W. Kibler, University of Texas at Austin

Vico's Cultural History. The Production and Transmission of Ideas in Naples, 1685–1750. By Harold Samuel Stone. Leiden: E. J. Brill, 1997. xxiv, 328 pp. \$106.00. ISBN 90-04-10650-2.

Giambattista Vico's historical reputation has fluctuated wildly. Between the time of his death in 1744 and the appearance of Jules Michelet's French translation of *La Scienza Nuova* in 1822, there was little note of his presence in the intellectual life of Europe and the world. Little does not mean none, and recent interest has prompted intensive investigation of the tenuous links between Vico's Napoli and Michelet's Paris. Vico was, after all, the forerunner of the new cultural history. The whole twentieth century "Annales" school has come out from under his cloak. So many of our most important modern thinkers have, so to speak, gone to school to him, from Karl Marx to Michel Foucault, from Ernst Cassirer and Wilhelm Dilthey to James Joyce, Edward Said, and Sir Isaiah Berlin. There is no one seriously at work in the humanities or the social sciences today who has not to some degree, directly or indirectly, been influenced by Vico's thought.

In the process, some shadows of doubt have fallen on the image of Vico created by Michelet, Victor Cousin, and the Romantics, and nourished to the size of Vico's putative primordial giants by Benedetto Croce and R. Collingwood, of a solitary genius, decades ahead of his time, arising in a provincial backwater cut off from the main currents of the Enlightenment. To some extent, Vico's own *Autobiography* has encouraged this notion, though a more careful reading might easily have dispelled it.

As the subtitle of Professor Stone's book intimates, Vico's solitude was at most a self-enabling myth. Naples in his lifetime was the third largest city in Europe, hardly a backwater. A whole network of intellectuals in and out of the Church, booksellers and publishers, writers, poets, editors, educated travelers, and wealthy merchants had a keen interest in and close contact with the intellectual life not only of the other Italian cities, but also Paris, London, Vienna, Amsterdam, the cities of Spain, and the new metropolis of St. Petersburg. Vico had a considerable circle of friends as well informed as himself who debated with him the issues of the day. Bookstores, like the one Vico's father owned, were thriving centers of intellectual exchange and far more closely connected with the

"Production and Transmission of Ideas" than they are today. Libraries, like that of Vico's close friend Giuseppe Valetta, collected manuscripts and personal archives as well as books, and the widespread circulation of unpublished manuscripts was commonplace. A complex and well-endowed system of poetic patronage was in place. The musical life of the city was extremely rich, especially in opera, on every level, from popular street songs to the most refined orchestration of castrato voices. It was one of Vico's key insights into the process of cultural history, after all, that he saw it not as passing down from above by elites to the *hoi polloi*, but as emerging out of a constant tension between high culture and low, part of the class struggle that was for Vico the motivating force of history. Professor Stone points out the influence on Vico of such gifted composers as A. Scarlatti, L. Vinci, and G. Pergolesi. He also points out the custom in Naples of including between the acts of tragic opera scenes of *opera buffa*, generally in the Neapolitano dialect, with all its intimations of carnival.

Of course, there were the Inquisition and the Index, two fairly separate institutions, as Stone points out, acting to constrain and "guide" cultural production. It is unlikely that Vico ever forgot what had happened to Giordano Bruno or Galileo. Yet those had happened elsewhere and both the Inquisition and the Index were more complex and more decentered institutions than is commonly believed. There were ways of getting around them, and the Neapolitan intellectuals were pretty good at it. Stone describes, among others, the way of changing the indicated place of publication: a book marked "Venice," though published in Naples, could more often than not escape the Neapolitan censorship. The organized effort of intellectuals to keep theological judgments from being applied to "scientific" works was fairly successful.

Vico's dependence on the ongoing organized cultural life of Naples—its libraries, publishers, journals, poets, music, even its street life—is demonstrated with considerable erudition and occasional wit by Stone. He was undoubtedly part of "The Production and Transmission of Ideas," part of a culture; he needed the librarians and booksellers, the learned travelers and the intense discussions and could not have been Vico without them. And yet, one might still well ask, what would all the rest of it be without Vico? Yes, we would still take pleasure in listening to Scarlatti and Pergolesi, and perhaps still wonder at Valetta's zeal for erudition. But what would Dublin be without Joyce?

Professor Stone does not belittle Vico by showing him as part of a system for producing and transmitting ideas; on the contrary, he renews and enlarges our sense of the system by demonstrating Vico's place in it.

Regretfully, this handsome, expensive book abounds in solecisms and typographical errors.

Sidney Monas, University of Texas at Austin

History of Books and Libraries in the Philippines, 1521–1900. By Vicente S. Hernandez. Manila: The National Commission for Culture and the Arts, 1996. xvi, 248 pp. ISBN 971-91500-1-7.

There is a dearth of materials and sources in and about the Philippines during the period 1521–1900, and existing ones are scattered about, while some of those in the country are in disarray, the author of this volume suggests. Years of colonial domination, wars and man-made disasters, political turmoil, as well as nat-

ural disasters, to be sure, contributed to this situation. Hence, it is impressive to now have this publication among the great volumes on the history of books and libraries in the world.

Hernandez's vigorous pursuit in gathering and researching sources on the history of books and libraries in the Philippines is made explicit in his long list of these sources and his provision of much detail in the description of them and their contents. This volume follows a chronological format, as in the chronology of activities relating to the history of books and libraries in the Philippines found in part one, titled "Historical Account." Part two is comprised of descriptions of sources on the history of books and libraries in the Philippines, including a chronological listing of sources which the author states would help "facilitate the citation of sources" (105). These are followed by an "index to the historical account" and an "index to the chronological list," which this reviewer found confusing and unnecessary.

Hernandez's reference above to a dearth of information about the history of books and libraries in the Philippines is a critical one, for it brings to the fore the situation in the Philippines at the time. The period 1521–1900 was a time of colonial domination of the Philippines by Spain, culminating in 1898, when at the end of the Spanish-American War Spain ceded its colonies, including the Philippines, Guam, and Puerto Rico, to the United States. Unfortunately, Hernandez downplays this political context and, consequently, the social and cultural backdrop as well, in his discussion of the history of books and libraries in the Philippines. The result is a simplistic and hegemonic account of the history of books and libraries in the Philippines.

Emphasizing a political, social, and cultural background would have made for a more captivating discussion, but even more importantly, it would have been a more encompassing one. Thus, Hernandez employs a simplistic approach, for example, when, in more than one instance, he points to statements by Spanish leaders that the lack of bibliophiles was a reason for the dearth of materials and sources in the Philippines. The political, social, and cultural reality of the Philippines during the period was more complex, and the dearth of materials and sources warrants further clarification. The Filipinos could not be at the forefront of library and intellectual development in their own land. Colonial control of the production and distribution of materials and sources in the Philippines, with the Catholic Church also officiating, was much too strong. There is much implied in this, but while Hernandez discusses it, he does not pay the particular attention that it warrants.

Researchers today attempt to encompass both "emic" and "etic" aspects of inquiry. In the case of the Philippines and other countries with a long history of colonization and a strong oral tradition, it is even more pressing that a book about the history of books and libraries reveal more about the political, cultural, and social components of that history. To be sure, Hernandez deserves some commendation, such as for recognizing the indigenous Filipino figures who have contributed to the history of books and libraries in the Philippines (i.e., Pedro Alejandro Paterno). And, as stated earlier, he has produced a volume that, while not massive, provides a good foundation and which will surely contribute to the list of scholarly materials on the history of books and libraries in the world. It is now hoped, however, that it will initiate further dialogue which will pay particular attention to other issues that emerge.

The Book Trade & Its Customers, 1450–1900: Historical Essays for Robin Myers. Edited by Arnold Hunt, Giles Mandelbrote, and Allison Shell. New Castle, Del.: Oak Knoll Press; Winchester: St. Paul's Bibliographies, 1997. xviii, 316 pp. \$75.00. ISBN 1-884718-34-5.

This handsomely presented volume contains, beyond the usual liminary items (including an index) and an introduction by D. F. McKenzie, the following articles: Anna Greening, "A 16th-century stationer and his business connections: the Tottell family documents (1448–1719) at Stationers' Hall" (1–8); Elisabeth Leedham-Green, "Manasses Vautrollier in Cambridge" (9–21); David Pearson, "A binding with the arms of the Stationers' Company" (23–5); Arnold Hunt, "Book trade patents, 1603–1640" (27–54); Giles Mandelbrote, "Richard Bentley's copies: the ownership of copyrights in the late 17th century" (55–94), with 380 items listed at the end to which Mandelbrote has added Wing numbers and other information; Michael Harris, "Scratching the surface: engravers, printsellers and the London book trade in the mid-18th century" (95–114); Scott Mandelbrote, "John Baskett, the Dublin booksellers, and the printing of the Bible, 1710–1724" (115–31); James E. Tierney, "Dublin-London publishing relations in the 18th century: the case of George Faulkner" (133–40); Michael L. Turner, "A 'List of the Stockholders in the Worshipful Company of Stationers', 1785" (141–60); Esther Potter, "The changing role of the trade bookbinder, 1800–1900" (161–74); Christine Ferdinand, "Magdalen College and the book trade: the provision of books in Oxford, 1450–1550" (175–87); T. A. Birrell, "The library of Sir Edward Sherburne, 1616–1702" (189–204); Michael Treadwell, "Richard Laphorne and the London retail book trade, 1683–1697" (205–22); Alison Shell, "The antiquarian satirized: John Clubbe and the *Antiquities of Wheatfield*" (223–45); James Raven, "Gentlemen, pirates, and really respectable booksellers: some Charleston customers for Lackington, Allen & Co." (247–64); David J. Hall, "Francis Fry, a maker of chocolate and Bibles" (265–77); and Eiluned Rees, "Art and craft: book-bindings in the National Library of Wales" (279–96). This rich selection ends with some personal memoirs of the honoree and a bibliography of her published works.

There is a wealth of material tucked into the some three hundred pages of this festschrift dedicated to the archivist of the Stationers' Company. McKenzie reminds us that the book is centered on two aspects of the "histoire du livre": on the one hand, the book trade itself; on the other, its customers. Thus the collection is divided into two parts, reflecting the bi-polarity of its contents, a bi-polarity which is actually one centered on the book itself.

There is much to interest the reader, from the late Middle Ages to the turn of our own century. The focus is decidedly the Anglo-Saxon world, nearly exclusively Britain, with a foray into the New World presenting an interesting picture of Americans in the Carolinas and their thirst for books from the capital of their intellectual universe, London (Raven, "Gentlemen").

As can be expected in light of Myers's deep involvement with the Stationers' Company, there are numerous offerings that explore, largely in a "pointilliste" manner, aspects of copyright and the interrelationship between legal issues and the publishing industry. Indeed, the reader is informed that research for various studies contained in this book was carried out under the eyes of Myers herself, but that the secret of that purpose was jealously guarded and successfully kept.

In reviewing such a collection, ranging from the substantial, with important appendixes, to the note, it is impossible to be fair to everyone. I can only say that I found all of the articles of interest, not the least of which is the valuable criti-

cal apparatus included with the individual studies. I also enjoyed the judicious choice of illustrations, from the handsome Dicey shopbill depicting at the bottom a letter-press and a rolling-press, to the reproductions of nineteenth-century London bookbinders' tickets; from the binding with the arms of the Stationers' Company (on L. Bayly, *The Practise of pietie*, 1613), to the modern and quite lovely cover by John E. Bowen on the Bowen and Gresham *History of Merioneth*.

In conclusion: if you don't have \$75 to spend on this book, be sure a nearby library has it, for you are going to want to read it.

Robert L. Dawson, University of Texas at Austin

Speaking Pictures: English Emblem Books and Renaissance Culture. By Michael Bath. London: Longman Medieval and Renaissance Library, 1994. xiv, 311 pp. £38.00. ISBN 0-582-06196-2.

In this erudite study of English emblem books, the first since Rosemary Freeman's 1948 monograph, the images take a back seat to the theories and texts floating about them. This is understandable given that the same images have been put to different uses at different times, as the author shows, but it can be disconcerting to the reader looking for a straightforward introduction. For the specialist, however, there is a wealth of information here on the bimedial genre that "was probably invented by accident in 1531, when Andrea Alciato's Augsburg publisher added illustrations to a collection of Latin epigrams which the author had chosen to entitle *Emblematum Liber*, 'A Book of Emblems'" (1). A good deal of Bath's book is devoted to theorizing the fluctuating terminology surrounding the illegitimately born genre that "presents us with an epigram which resolves the enigmatic relation between motto and picture by appealing to received meanings which its images have in established iconographical systems of Western culture" (74). *Impresa*, *enigma*, *enargeia*, *ekphrasis*, *hieroglyphics*, conventional and natural signs—all have their moments in the text as they are applied to specific emblem books and symbological philosophies. At times an argument gets bogged down in the transition from theory to praxis, a constant danger in our age of cut-and-paste writing. But more often than not distinctions are made clear by example, such as the one that the *impresa* is a personal statement by a member of the aristocracy, while the emblem *per se* has the edification of the public as its goal—"Both, however, involve the application of received topoi to the particular circumstances and situation of the individuals concerned" (19).

In this light, it is interesting that only six pages are devoted to the didactic applications of emblem books as tools for teaching Latin in grammar schools. One would have wished for more on the popular uses of this genre in broadsheets, etc.; perhaps they have been treated elsewhere. Generally, the world reflected in these analyses is that of the court and the cultural elite, notwithstanding the emblem's seemingly intrinsic appeal to a broader readership. Discussion revolves around, but is not limited to, emblem books; there are also interesting sections on architecture, royal devices, and military standards. In any case, popular culture finds little place in this study, which is at pains to restore a certain amount of status to its subject by demonstrating the emblem books' ties with the poetics of Milton, Jonson, Jones, Bacon, Donne, Sidney, and Spenser. Sometimes Bath achieves this goal admirably, particularly in his eloquent analysis of the emblems of Francis Quarles, where poetry and history come together convincingly.

As the author admits, his work makes for an “untidy” thesis, but his purpose is apparently more to survey and to problematize than to unify a genre, to locate each work in the critical context of its day, and, yes, to promote it to the first division of English art. Thus he finds in Henry Peacham’s *Minerva Brittanna* a parable of patronage in the early seventeenth century, and elsewhere he argues against the presence of a distinct Protestant ethic in English emblems, showing how they were adapted from Catholic sources as meditational aids: “our anxiety to identify an independent ‘English’ emblem tradition should not blind us to the evidence that so much English literature in this period was deeply implicated in European neo-Latin culture” (183). The ultimate proof of this is the *Partheneia Sacra* (1633) of the Jesuit Henry Hawkins, an encomium to the Virgin using classical tropes formerly applied to Helen, which Bath considers a crowning example of the tradition he traces.

Bath occasionally promises more than he delivers, as when he writes, “The extent to which emblem books are the truest heirs of the received traditions of the book as mirror, microcosm, *imago* is a question to which we shall continually be returning” (48). Unfortunately, this compelling and likely candidate for a thesis is not consistently or explicitly sustained—in fact, it is followed closely only once, with regard to George Wither and his attempt to guide the reader of his book. Still, it is refreshing to find that Bath never pretends to be the last word on his subject; he clearly loves emblems and wishes to motivate further studies in the field, leaving the door open for future research, particularly in the country where he teaches, Scotland. The book is adorned with thirty-two images, but one wishes for more, or perhaps for more discussion of the ones that *are* reproduced—this is a sure indication that the work has whetted one’s appetite for emblems.

Robert S. Stone, George Washington University

The Stationers’ Company and the Book Trade, 1550–1990. Edited by Robin Myers and Michael Harris. New Castle, Del.: Oak Knoll, Press, 1997. xiii, 210 pp. \$39.95. ISBN 1-884718-45-0.

Antiquaries, Book Collectors and the Circles of Learning. Edited by Robin Myers and Michael Harris. New Castle, Del.: Oak Knoll Press, 1996. xv, 165 pp. \$39.95. ISBN 1-884718-24-8.

Both of these volumes are part of a series, started in 1981 and edited by Robin Myers and Michael Harris, of proceedings from annual conferences on book history. Like their predecessors, they reflect the preference for archival research, historical specificity, and material detail of most scholars of the book trade: there is little here in the way of literary or cultural criticism, but great riches of historical facts included in biographical narratives and institutional histories. Whereas other titles in the series, notably *Property of a Gentleman: The Formation, Organization and Dispersal of the Private Library, 1620–1920* (1991) and *Serials and their Readers, 1620–1914* (1993), provide more concentrated treatments of libraries, both of the volumes under review here, especially *Antiquaries, Book Collectors and the Circles of Learning*, offer valuable information on the organization of books into collections and on the social difficulties of legitimizing such collections.

The Stationers’ Company and the Book Trade, 1550–1990, the more specialized of the two, is an important historical advance in the study of publishing regulations, a

work aimed at experts. Most essays, plundering the newly accessible company archives, analyze the dynamics of power that determined the role of this historical center of book trade regulation. Several discover that its power over printing and publication was limited in complex ways by political, social, practical, and historical factors. Some are very specialized indeed, but usually these narrow studies include fascinating details. D. F. McKenzie's account of the editing history of Liber A, the company's ledger, for example, is leavened by tantalizing references to the company's cagey attempts to keep it private and to the historical decision to shut down Thomas Harper's presses following a licensing decree that produced Milton's *Areopagitica*. Jean Tsushima's essay on "Members of the Stationers' Company Who Served in the Artillery Company before the Civil War," despite its daunting title, is beautifully embellished with such gems as a plate depicting the global frontispiece of *The Marchants Mappe of Commerce*, a plan of cavaliers arranged in military formulation, a canon to scale, three times larger than the man loading it from *The Compleat Cannoniers: or, The Gunners Guide*, and an illustration of dragon fire from *Pyrotechnia*. Several essays include very useful appendices, notably Robin Myers's extensive register of book and newspaper vendors, bookbinders, and the engravers who worked with George Hawkins, the treasurer of the valuable English Stock in the eighteenth century. In general there are few secondary references in the footnotes, which is simultaneously a virtue and a flaw. It indicates both the originality of the research and also its isolation from current, larger debates about the role of books in history. Three essays, however, do address a broader scope. Ian Gadd's examination of the way the seventeenth-century stationers forged a discourse that defined themselves as essential to the state, Warren McDougall's scrutiny of the Irish-Scottish copyright battles, and Philip Henry Jones's exploration of the ambiguous relationship of the company to Welsh publishers all contextualize the stationers within the contemporary debates over nationalism and culture. References to specific texts abound, but there is little evidence of the various readerships of these texts.

Antiquaries, Book Collectors and the Circles of Learning contains eight studies of particular collectors and collections of the last three hundred years, variously employing literary, architectural, and textual approaches. Witty, detailed, and organized in pairs in order to contrast opposing views, these essays offer a more suggestive perspective on cultural history than the earlier volume. They all engage the persistent tensions between the roles of scholar and accumulator, social participant and lone aesthete, in the history of book collecting; thus, they also address the double function of books as, on the one hand, cultural artifacts—collectible objects of scarcity and value—and, on the other, practical resources for scholarly research. David Pearson's scrutiny of the bindings in Oxford collections proposes that Tudor and early Stuart scholars regarded their books as texts, not aesthetic objects, yet he makes it clear that we do not know how early bookbinders really worked. In counterpoint, Mirjam M. Foot argues that early collectors seem not to read, nor readers to collect, even while she acknowledges such exceptions as Anne de Montmorency. In the following pair of studies of antiquarians, Robin Myers provides another exception in her thoroughgoing biography of the scholar-collector Dr. Andrew Coltée Ducarel, who accumulated both coins and books for his working library; T. A. Birrell, in emphasizing the similarly encyclopedic interests of the director of the Society of Antiquaries, John Gage, further implies that collectors were readers, at least in the eighteenth century. Arnold Hunt takes up Birrell's question of the sociability of collectors in a delightful study of the auction-addicted Richard Heber that illustrates the perennial

complaint against collectors for misusing wealth and misplacing value. Two other studies explore alternative social contexts by examining the ways in which English society in fact endorsed certain collectors' opinions: Janet Backhouse recounts the national saga surrounding the sale of the Luttrell Psalter, and Christopher de Hamel redefines Edmond de Rothschild as a collector by revealing the fate of his illuminated manuscript collection from its nineteenth-century origins, through the depredations of the Nazis, to the present. The final contribution by Bernard Nurse chronicles the history of the Society of Antiquaries' library as it moved from tavern to hall in search of space and status. Even while they present a wealth of new information, engagingly presented, these studies cry out for a wider contextualization that might redefine collecting itself, and explain its place and characteristics in the changing culture of three hundred years. Nonetheless, this lively and sweeping treatment of the book collection, whether defined as a research resource or a display of art, offers a great deal of suggestive information on the development of the library.

Several themes link these two volumes. Like the other collections in this series, they largely comprise examinations of the influence of individuals—publishers, politicians, and collectors—and approach history by way of biography, leaving unexplored many implied, wider themes. In both, contributors engage the issues of the social role of book collectors, and state control over literature, from censorship to licensing. Both collections also address the struggles of publishers, stationers, and collectors to socialize their habits or make their profits acceptable to society. Specific similarities between the problems and experiences of official institutions and private collectors are striking: both the Stationers' Company and antiquarian bibliophiles, for example, run into problems of space, since books take up a lot of room and space is at once a physical and a social concern. Despite the editors' deliberately factual approach, these essays hint provocatively that the immaterial and the material aspects of literate culture feed one another, but these hints leave open more questions than they answer. How, one might ask, do these institutions and individuals affect general social attitudes toward learning, acquisition, acquisitiveness, and the aestheticization or commodification of information? These volumes themselves are beautiful objects. Finely produced and illustrated, meticulously edited, and imaginatively compiled, their historical range and comprehensive scope is impressive. Still, one might hope for more attention to what ideas and words the books under study actually contained, what the effect of these collections and institutions was on reading and on the construction of public libraries, and perhaps some speculation about the influence of these texts as ideological vehicles on the history of the book trade and of British literate culture. These books supply much of the material to forge answers, but they leave open many major questions. Perhaps further volumes in the series will address some of them.

Barbara M. Benedict, Trinity College, Connecticut

Of Making Many Books: A Hundred Years of Reading, Writing and Publishing. By Roger Burlingame. University Park, Penn.: Pennsylvania State University Press, 1996. xxxiv, 347 pp. \$50.00 (cloth); \$9.95 (paper). ISBN 0-271-01611-6.

Roger Burlingame's history of the publishing firm Charles Scribner's Sons, *Of Making Many Books*, has become an increasingly important source for scholars hoping to understand how publishing companies created their own reputation.

Burlingame originally wrote the book to celebrate the 100th year of Scribner's in 1946, and in 1996 Pennsylvania State University Press reprinted it to celebrate the company's 150th anniversary. To prepare the book, Burlingame combed the Scribner's archives at Princeton and used the correspondence and other materials he found there to explain what he called the "mystic factor" of publishing: the author (xxix). Today the book can serve as an introduction to the materials at Princeton, giving a sense of the range that can be found there, from publicity files to diaries of illustrators to correspondence between editors and authors to rejection notes written to the famous and not-so-famous. For the most part, however, Burlingame's selections show only part of the story of the relations between authors and publishers, a relation that has been covered more completely in collections of letters edited by scholars such as Matthew Bruccoli, James West, and John Kuehl.

Burlingame created *Of Making Many Books* for the general public of 1946, largely as a publicity piece for the Scribner's firm. There is very little in the book about the day-to-day workings of a publishing house, and Burlingame deliberately avoided writing a chronological history. Instead he chose to organize each of his chapters around a different concept—"The Lonely Art," "The Flesh of Print," and "Times and Morals." This scheme allowed him to focus on the continuity of the Scribner's imprint, "the eternity of publishing problems," and the firm's consistent dedication to the "gentler publishing tradition" (59). In 1946, after the confusion of World War II, Burlingame hoped to reassure book buyers that Scribner's was still a firm that they could count on for the best literature, chosen by editors who were searching for excellence in a text that would bring honor to their firm rather than high profits. While Burlingame never denies that the House of Scribner was a business, he also claims that its salesman's toe in the door "was the advance wedge of culture" (147).

Although they are not always the heroes of the anecdotes or exchanges of letters that Burlingame quotes, Scribner's staff members are nearly always shown adhering to a code of ethics that speaks well of their ability to judge and monitor taste. Scribner's commitment to the publishing values of one hundred years ago is evidenced, according to Burlingame, in the Scribner's offices, which "are just the same as the day some forty years ago, the building was opened . . . it is all the same, plain varnish and ground glass bare plaster." While the "sawed-off roll-top" desks may seem old-fashioned, neither the employees nor the owners have any desire to get rid of them. "The people who have known Scribner's for a long time are sure that when the new desks and paint come in something will go out" (246-7). This something is the commitment to excellence and tradition that Burlingame connects to Scribner's. In his last chapter, "The Next Hundred Years," Burlingame cements this connection by asserting that publishing "will continue to reward the man who decides to forgo the extra car to his garage" with the satisfaction of losing money on "a commodity that will glitter in the market of the few." Such publishers as Charles Scribner not only feel an obligation to lose money on these glittering commodities, they simply cannot help it. "The weakness was born in him or he would never have become a publisher on the highest level" (330). Whatever the truth of this assertion, it remains the vision of what Scribner's, and many other firms, hoped to be. In this way, *Of Making Many Books* shows much about how literary publishing firms have walked between commerce and culture as well as how these firms attempted to make themselves seem stable businesses and consistent taste makers.

The Popular Magazine in Britain and the United States, 1880–1960. By David Reed. Toronto, Ontario, Canada: University of Toronto Press, 1997. viii, 287 pp. \$75.00. ISBN 0-8020-4214-7.

"This is a mapping exercise," David Reed explains in the introduction of his illustrated history comparing British and American popular magazine publishing in nearly a century of developments (9); but this statement is an effacement of the work which proves to be an exaltation of scholarship. To his credit, Reed has recreated the complex nexus of cultural, technical, and commercial influences upon the British and American magazine industries in an historical narrative that is both impressive in its delineation of research methodology and entertaining for its detailed treatment of a popular-culture subject. Reed provides a decennial analysis, spanning eighty years of the publishing history of popular magazines and differentiating the cultural habits of English-speaking readers on the Atlantic. Additionally, he charts the further evolution of printing and traces the rise of modern publishing management. This is the first comparative analysis of the subject, and Reed has maximally exhausted his sources, noted in chapter endnotes and in a staggering bibliography.

The introductory chapters recount the transformation of the printing trade through the mechanization of papermaking and the press itself. The conversion of the paper trade from a rag to a wood base precipitated a price collapse that transformed the economic structure of publishing (44). The intricacies of color processing are exemplified in the color plates that are reproductions of illustrations from *The Illustrated London News*, *The Colored News*, *Frank Leslie's Popular Monthly*, *Chums*, and *Collier's*. Color process evolved, beginning in 1855, from wood blocks to chromolithography to relief plates, but color illustrations were still an exception until the 1930s. The quality of black-and-white illustrations was refined equally arduously in the development of the halftone process. Reproductions of the world's first published halftones are included here, the first appearing in 1869 in the *Canadian Illustrated News*, depicting Queen Victoria's youngest son, Prince Arthur, followed ten years later by a comely drawing of Mrs. Lillie Langtry, published in the London weekly, *Life*. Competition for achievement in graphic design resulted in stunning designs, week after week, from *Collier's* and its rival, *The Saturday Evening Post*. With the appearance of the first photographic picture story in 1885 in Britain's *The Graphic*, entitled "An Amateur Photographer at the Zoo," the transformation to contemporary illustration layout had begun.

As Reed notes, the greatest advances in magazine publishing occurred in the final two decades of the nineteenth century and then ceased until the 1930s. Comparatively: the American magazine industry held back conservatively from accepting offset lithography until 1960, while its presence in Britain via Germany had begun in the 1920s. Statistical profiles of readers of popular magazines in this era prove them a faithful and demanding public on both sides of the Atlantic. From advertising practices in both countries the circulation figure emerged as a critical index for analysis. Reed also considers a moral aspect of print journalism; his observation of business is trenchant: "Advertising has always been a volatile industry, servicing those who are not responsible for its welfare" (161). The new occupations of art director and advertising manager sprang up beside the publisher, yet Reed is only able to tell the stories of a few remarkable men: Julius Elias, George Lorimer, and Alfred Harmsworth, later Lord Northcliffe, who demonstrated his awareness of the potential of popular journalism for social

progress. Harmsworth transformed himself into a colossus in both British and American publishing with the canniness he learned as the eldest son of a fatherless and impoverished Irish family. What did it matter that he relied on his bluff in a world of gentlemen publishers? Not every publisher had the prowess of a Harmsworth, while all wielded decisions with editors, publishers, advertising, and business managers in the ebb and flow of publishing trends which, Reed points out, were and are “seemingly beyond the reach of all but the most exceptional individual intervention” (230).

Reed completed his doctorate on the popular magazine at the Courtauld Institute of Art in London. His analysis is rigorous; he writes with élan. This single-volume history is requisite to printing, publishing, and advertising collections.

Renée Boensch, University of Texas at Austin

Cora Wilson Stewart: Crusader against Illiteracy. By Willie Nelms. Jefferson, N.C.: McFarland & Co., 1997. v, 233 pp. \$38.50. ISBN 0-7864-0334-9.

Willie Nelms offers an interesting picture of the emerging public school system in early twentieth-century Kentucky through the achievements of Cora Wilson Stewart (1875-1958). Dedicating her life to the promotion of public education, Stewart became a major figure in the battle against illiteracy. In the first few pages, Nelms successfully sets the political, economic, and family contexts which shaped Stewart's personality. This setting allows the reader to follow Stewart's steps as if with her, giving the text a novel-like quality. Yet *Cora Wilson Stewart: Crusader against Illiteracy* possesses the strength of a documentary. The author's closeness with Stewart, a character he studied for over twenty years, creates a welcome sense of personal interaction for the reader. This closeness reveals itself at times in Nelms's own assumptions of Stewart's feelings or reactions. The style is sober, while numerous anecdotes contribute to the lively tone of the biography/story.

The book contains sixteen chapters of ten to fifteen pages each, in addition to preliminary and concluding sections. The titles of these chapters reflect the ups and downs of Stewart's life—"Public Acclaim, Private Sorrow," "Fame and Frustration," "Growing Pains," "The Great Depression and Moral Rearmament"—and demonstrate the author's attempt to provide a complete picture of his subject. A selected bibliography is organized into several categories such as: by subject: "Personal Interviews," "Manuscripts," "Newspapers," etc. The index is comprehensive, including themes, proper names, and much else.

After a brief introduction which sums up the achievements of Cora Wilson Stewart, the account starts in 1838 with the presentation of her ancestors. Nelms gives a realistic and vivid picture of the state of Kentucky and of one family's everyday life. In this mainly rural mountain community, politics shaped relationships between people to a great extent: Stewart grew up listening to stories about the "Rowan County War," a conflict between two families which grew out of proportion. Unlike many other children, Stewart had parents who valued education highly, which turned out to be a major factor in her destiny.

The epilogue presents an objective assessment of Stewart's work within the social and educational contexts of her time. It allows the reader to close the book

with a clear understanding of Cora Wilson Stewart's personality and professional involvements. At the same time, one learns about the development of public education in the United States.

Besides the obvious interest in discovering a pioneer of public education, the author presents a portrait of an early female leader. Cora Wilson Stewart not only took charge of her own life at a time when male leadership was dominant, but she also embraced prominent public roles, becoming a school superintendent at age twenty-six. Although three times divorced, Cora Wilson Stewart did not fear her responsibilities which often put her in the front line.

When Willie Nelms connects Cora Wilson Stewart's life and actions with events related to historical events, he creates an excellent perspective of history through the story of a particular individual. This book will prove useful to those interested in either early twentieth-century history, specifically that of Kentucky, or issues concerning various aspects of education, such as adult learning.

Stéphanie H. Pellet, University of Texas at Austin

American Library Catalogues, 1801–1875: A National Bibliography. By Robert Singerman. Champaign, Ill.: Occasional Papers (203–4), Graduate School of Library and Information Science, University of Illinois at Urbana-Champaign, 1996. ix, 242 pp. \$19.50. ISBN 0-87845-098-X.

Russell Baker's recent homage to the demise of the card catalogue in the age of on-line access addresses only one period of change for library access tools. Before catalogue cards, the nineteenth-century American municipal or subscription library often sold printed catalogues of its holdings to members. These catalogues—fixed inventories of American reading—are archeological tools for historians exploring the origins of American librarianship, publishing, and reading.

Singerman, Judaica bibliographer at the University of Florida, examined several sources, including the National Union Catalogue (NUC) and the catalogues of major research libraries (e.g., the American Antiquarian Society) to compile a list of 3,355 social, college, public, and even asylum library printed catalogues. The checklist includes 1,500 citations that pioneering library historian Haynes McMullen gave to Singerman in 1988. Singerman also searched a variety of contemporary bibliographic databases, including RLIN, OCLC, and the shelf-list of the Boston Public Library. In the process, he discovered many catalogues not listed in Joseph Sabin's *Bibliotheca Americana* (New York, 1868–1936; 29 vols.) and other standard references.

All entries, arranged by state and city, are indexed by chronology, proprietor, and type of library. These three indexes make Singerman's work a more useful reference tool to cover the period between Robert B. Winans's *A Descriptive Checklist of Book Catalogues Separately Printed in America, 1693–1800* (Worcester, Mass.: American Antiquarian Society, 1981) and the U.S. Bureau of Education's 1876 *Public Libraries in the United States of America: Their History Condition and Management*, which includes listings of published catalogues.

Each entry contains appropriate bibliographic information (institution name, catalogue title, publication date, and number of pages) as well as a holdings statement using NUC symbols, (e.g., "NNC" for Columbia University). Although use of these symbols saves space, not all are in the two pages listing major depos-

itories. Others must be looked up in *NUC Pre-1956 Imprints*, Vol. 754. Unfortunately the entries do not contain codes revealing the citations' origins, thus making it hard to determine if the catalogue still exists in a collection.

This work is also graced by an insightful introduction by Harvard's Kenneth E. Carpenter, who suggests possible research topics for scholars equipped with this checklist—examining the differences in collections between regions, analyzing types of libraries in terms of gender-based reading patterns, or focusing on categories of reading and readers (e.g., children's or secular books). For American library and print culture historians Singerman has created a tool which will be almost as valued as his excellent *Judaica Americana* (New York: Greenwood, 1990) is for Jewish American history.

Andrew B. Wertheimer, University of Wisconsin-Madison

Surveying the Library Landscape: The Inspection Visits of the University of Illinois Library School. By Thomas D. Walker. Champaign, Ill.: Occasional Papers (206), Graduate School of Library and Information Science, University of Illinois at Urbana-Champaign, 1996. 49 pp. \$13.00. ISSN 0276-1769.

A cursory glance at the "Education for Librarianship" chapter of Donald G. Davis Jr. and John Mark Tucker's *American Library History: A Comprehensive Guide to the Literature* (Santa Barbara: ABC-CLIO, 1989) demonstrates that library and information science (LIS) education is among the most explored areas of library history. To this literature Walker has added a brief study of the relatively unexplored aspect of the the University of Illinois Library School inspection visits, a major part of the required curriculum at many major schools in the early part of this century (and one of the few aspects Charles C. Williamson found useful in his instrumental 1923 Carnegie Report on library education).

The University of Illinois Library School's inspection visits began two years after Katherine Sharp founded the school at Chicago's Armour Institute in 1893, and lasted until 1948. The author discusses expeditions conducted by other library schools, including the New York State Library School, but does not say if Sharp took this idea from Albany. He demonstrates that these visits were not leisurely outings, but essential parts of the curriculum that became subjects for students' reports and offered a "unifying perspective of the field, a movement toward an acculturation or socialization into the profession" (1). No doubt they also led to good relations and placement opportunities for the library school. On visits students were exposed to library practices and current library technology through this comparative approach. Visits to one library originally took place one day a week, with discussion on a later day. Some visits, however, extended to two weeks and transformed the library school office into a travel agency.

Over half the work consists of references and statistical tabulations on time spent at and locations of various types of libraries explored. For example, 451 of the estimated 1,467 total "unit visits" were in the Chicago area (25, 27). Appendix D reproduces library school assistant director E. W. McDiarmid's 1943 letter addressing transportation problems caused by World War II and suggesting alternatives to the visits.

Because the actions of Williamson and others led to the naissance of graduate library education, with its emphasis on degrees and published research rather

than practical training, inspection visits were eventually phased out of the regular curriculum. Walker does not emphasize this point, but only suggests it as one possible rationale among a list of factors which led to the end of the visits.

Walker does not make the visits come to life nearly as well as Kathryn Luther Henderson did in her essay in *Ideals and Standards: The History of the University of Illinois Graduate School of Library and Information Science, 1893–1993* (Allen, Walter C., and Robert F. Delzell, eds. [Urbana: UI-SLIS, 1992], 98–103). He also does not explore sufficiently what meanings these visits might have had in student placement and relations with the libraries visited.

Although Walker utilizes the archival holdings mostly from the University of Illinois and select catalogs from other library schools, he might have examined other sources, such as an informal survey in the *1928 Proceedings of the American Association of Library Schools* (9–10). The latter shows how unique the Illinois program was at the time. Walker, a University of Wisconsin-Milwaukee LIS faculty member and Illinois Ph.D., ends his work with a call for faculty to re-examine the potential use of visits in today's changing library environment.

Andrew B. Wertheimer, University of Wisconsin–Madison

Banned in the U.S.A.: A Reference Guide to Book Censorship in Schools and Public Libraries. By Herbert N. Foerstel. Westport, Conn.: Greenwood Press, 1994. xxiii, 231 pp. \$45.00. ISBN 0-313-28517-9.

As we pass inevitably into globalization and the “information age” which marks the advent of the twenty-first century, it would seem that our youth and our communities have more access than ever to the written word, that we have become more open to critical thought and cultural diversity as a result of increased exposure to the world and to new ideas. Ironically, the opposite may be true with regard to our schools and public libraries. According to Herbert Foerstel's *Banned in the U.S.A.: A Reference Guide to Book Censorship in Schools and Public Libraries*, the 1990s have in fact seen an increase in book-banning in American schools and libraries. In this informative and engaging book, Mr. Foerstel first addresses the history of book-banning, succinctly tracing it from the advent of Johannes Gutenberg's printing press in 1455, to the most recent American court cases. Citing Arthur Schlesinger Jr.'s assertion that authority, “fortified by the highest religious and philosophical texts, has righteously invoked censorship to stifle expression” (xi), the author aptly reminds us that the variety of book censorship that prevails in America today stems largely from our particularly Puritan past. He goes on to support this position through his survey of major American book-banning incidents, which is followed by a thorough look at the constitutional and legal history of American book censorship. Mr. Foerstel concludes his analysis with a brief survey of the fifty most banned books in the 1990s and interviews with several frequently banned authors that give us a rare glimpse at their personal perspectives on the censorship of their works.

While reading this “Reference Guide,” the reader becomes painfully aware that some of the most quintessential American literary masterpieces—such as Mark Twain's *The Adventures of Huckleberry Finn* and J. D. Salinger's *The Catcher in the Rye*—continue to be withheld from the very audiences for which their mean-

ing and impact are so educationally important. One finds that this institutional form of censorship is largely guided by the reactionary, even fanatical, religious views of a decided minority of parents and/or school officials, combined with ignorance of the essential significance of the texts in question (i.e., many of the censors had never actually read the books; rather, they scanned them for "objectionable content."). It seems that, ultimately, the First Amendment right to free speech and a free press—and therefore the right to receive information and ideas (covered here in chapter 2)—is increasingly in peril. This is ostensibly the result of misinformed school-board decisions and arbitrary legislation that seem often to be determined by the high moral rhetoric of a few vigilant religious/political groups rather than by an objective concern for the educational enrichment of our youth.

The purpose of this book is primarily to inform the reader of the current state of institutional book censorship in this country. Mr. Foerstel presents his information in a clear, objective manner, leaving the facts to convince the reader that, in the case of book censorship, Americans are by no means free from the threat to our First Amendment rights. His analysis is both comprehensive and compelling, yet the author makes no attempts to incite his audience to action or reaction. Indeed, awareness must precede action in the educational and cultural enrichment of our communities, and this text is an excellent resource for anyone who wishes to broaden his/her knowledge of the critical issue of American book censorship.

Melonie Alspaugh, University of Texas at Austin

Désherber en bibliothèque: Manuel pratique de révision des collections. By Françoise Gaudet and Claudine Lieber. Paris: Électre-Éditions du Cercle de la Librairie, 1996. 262 pp. 195 FF. ISBN 2-7654-0632-4.

Until the publication of *Désherber en bibliothèque*, librarians in France did not have a comprehensive guide in French to help them decide how to judiciously revise their collections. This much-needed manual was written by the Chief Conservator of the Bibliothèque Publique d'Information (BPI), Françoise Gaudet, and the Inspector General of Libraries, Claudine Lieber. They had previously collaborated on a similar work in the mid-1980s and later traveled to the United States to study the practice of weeding in order to apply it to the BPI, the first large public library in France to concentrate primarily on lending to the public. This work provides the reader with the theoretical and practical aspects of weeding as it applies to French libraries.

As stated by Michel Melot, author of the preface, weeding a library's collection is an Anglo-Saxon practice, one that is in opposition to the traditional French idea of the library as a repository of the nation's cultural heritage. The accumulation of books, rather than the desire to augment the number of library patrons, is the customary way in which French libraries measure their success (9). However, as more public and university libraries follow the lead of the Bibliothèque Publique d'Information and begin to focus on the patron rather than on the book, updating, revising, and renewing library collections will become a very important part of the French librarian's job. Knowing how to weed properly will be critical to the success of France's libraries.

The authors of *Désherber en bibliothèque* begin with an explanation of what weeding is, why it is needed in French lending libraries, and how it should be applied. They assert that acquisition, weeding, and conservation are essential and complementary elements of good library management, and continue with a detailed plan of how librarians should proceed with the implementation of a weeding program, drawing upon *Weeding Library Collections—III* (3d rev. ed., Libraries Unlimited, 1989) by S. J. Slote and *The Logistics of a Public Library Bookstock* (Association of Assistant Librarians, 1978) by A. W. McClellan.

Four of the eleven chapters are written by other experts in the library field, each dealing with a different issue surrounding the implications and ramifications of weeding policies. Hubert Dupuy writes about central depository libraries and the possible need for increased interlibrary loan services. Jean-Marie Arnould discusses the conservation and substitution of original documents that may be slated for weeding because of their bad physical condition. Henri Compte treats the legal aspects of weeding, including what is considered public domain and whether documents of this nature should be eliminated from a library's collection. Viviane Ezratty and Françoise Lévêque comment upon the particular nature of weeding in collections that include children's literature.

This practical guide is helping to usher in a new era of library practice in France. No longer are books and their infinite accumulation the ultimate concern of French libraries. The notion of the library collection, its proper upkeep, and the manner in which it will serve the patrons are ideas that are becoming more important and widespread. *Désherber en bibliothèque* is merely the first step in bringing about broad-based change in the way librarians in France's lending libraries maintain their collections.

Kristen D. Davis-Vontrat, University of Texas at Austin

International Book Publishing: An Encyclopedia. Edited by Philip G. Altbach and Edith S. Hoshino. New York: Garland Publishing, 1995. xxvi, 736 pp. \$95.00. ISBN 08153-0786-1.

After Gutenberg's invention was turned into an industry by the Industrial Revolution, book publishing witnessed a second revolution with the advent of computers and state-of-the-art technologies. *International Book Publishing: An Encyclopedia* is the first reference work on this topic and surveys the evolution of book production and distribution worldwide. The entries are in essay form, authored by a group of twenty experts in the field, including a number of prominent publishers from different countries.

The first part of the work, "Topics in Publishing," consists of thirty-four essays and explores the major issues specific to different types of publishing, such as scholarly, school and college textbooks, children's books, reference materials, paperbacks, university presses, and small presses. The topics are discussed from a historical perspective, with a forecast for the next century, and cover different parts of the world. However, six essays are dedicated exclusively to the United States, and the others devote large subchapters to this country, completely ignoring other nations.

Other issues are treated from sociological and political perspectives, including copyright, freedom of the press and censorship, feminist publishing, libraries and

publishers, and aspects of publishing in the Third World. Economic factors are also analyzed from a national and international standpoint: book marketing, bookselling, mergers and acquisitions in the book industry, subsidies for book publishing, and multinational publishing. Technical aspects related to book production, such as book design, illustration, editing, and education for publishing, receive consideration.

The second part, "Regions and Countries," has six chapters, each of them dealing with a specific part of the world: Africa, Asia, Europe, Latin America, the Middle East, and North America. The coverage is far from balanced. The chapter on Asia stretches over one hundred pages (424–530), while Europe occupies only forty-four pages (531–74). The selection for country-level treatment seems to have been arbitrary.

The work provides insight on three African countries (Kenya, Nigeria, and South Africa), thirteen Asian countries (Bangladesh, Burma, Vietnam, Cambodia, Laos, China, India, Indonesia, Japan, the Philippines, Taiwan, Hong Kong, and Thailand), four European countries (France, Germany, Russia and the former USSR, and the United Kingdom), three Latin American countries (Argentina, Brazil, and Mexico), two Middle Eastern countries (Egypt and Israel), and two North American countries (the United States and Canada). Each chapter, except for those on Europe and North America, begins with an overview of the region. One wonders why countries with long printing and publishing traditions, such as Italy, have been left out and are only sporadically mentioned. Central and Eastern Europe are represented only by Poland and Czechoslovakia.

The statistical tables for the period 1970–1992 are based on the UNESCO *Statistical Yearbook*. The tables include references to countries which are not covered in the essays. Had the tables been indexed, it would have been a great addition to the subject/name index of the book, and it would probably have given some of those countries an indication that they are part of the international book publishing arena.

In spite of its shortcomings, *International Book Publishing: An Encyclopedia* is a valuable reference work for authors, editors, publishers, booksellers, librarians, scholars, and library science students. It inspires and encourages further research in the field.

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Dahl's History of the Book, (3d ed.). Edited by Bill Katz. Metuchen, N.J.: Scarecrow Press, 1995. xv, 309 pp. \$39.50. ISBN 0-8108-2852-9.

As stated in the preface, this is a revision "loosely based upon the 1968 second edition of Sven Dahl's history," and its target audience are laypersons and students. Furthermore, the editor states that "there are major additions and deletions which make this a new approach rather than a limited rewritten work" (xi).

A glance at the very detailed table of contents reveals that the book is a traditional chronological approach to the history of writing in various media in different parts of the world (chapters 1 through 3), from the cave wall images in southern France, to ancient Egypt, Greece, and Rome. Chapter 4 examines the "dark ages," and the rise of monastic libraries, development of scriptoria, and publication and transmission of texts. Chapter 5 introduces the Middle Ages,

with the rise of the university and illuminated manuscripts, the beginning of book publishing and binding, as well as an emerging reading public.

The illustrious names of Renaissance printing are presented in chapter 6, along with aspects of book distribution and literacy. Chapter 7 examines printing and publishing during the seventeenth and eighteenth centuries, focusing on the age of encyclopedias, the development of private presses, the emergence of periodicals and commercial publishers, and colonial printing. The changes in printing and the illustration process brought about by the Industrial Revolution led to the growth of the reading public during the nineteenth century (chapter 8), while the advent of the computer has revolutionized book production (chapter 9).

This last chapter comprises the major addition to Dahl's book dating from 1968. Katz analyzes the author/publisher relationship, trends and changes in the publishing industry as well as in business, and copyright issues, and he concludes with the controversial debate on the death of the book, which seems to engender polarized opinions between groups of book-lovers and technology-oriented groups. "The differences between print and electronic orientations are challenged by others as being more theoretical than real, i.e. most computers still rely on printouts and/or the user reading material from the screen" (266).

Throughout the volume the evolution of book and archival material repositories is illustrated with examples of significant libraries from different historical periods and geographical regions. Within this context the librarian of the electronic age is seen as a person who "will continue to serve as a mediator between the user and the vastly increased amount of information. The librarian not only will quickly locate what is needed, but will evaluate its worth for a specific type of user. Beyond that no one can really say, and certainly no one in the mid 1990s can be certain when and if the printed book will be a museum piece" (266).

The list of "Added Reading" (269-83) consists of fifty annotated pre-1992 "basic titles" with references to other significant works. A very in-depth index (285-309) provides quick access to the book. *Dahl's History of the Book* can be used as a practical reference source by those looking for a nutshell treatment of topics concerning the stages in the development of the written and printed word.

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Preserving Library Materials: A Manual (2d ed.). By Susan G. Swartzburg. Metuchen, N.J.: Scarecrow Press, 1995. x, 503 pp. \$59.95. ISBN 0-8108-2855-3.

Preservation of library materials is one of the younger fields of library science that cannot boast of a rich body of literature, which is mostly in article form. Although preservation has been practiced for a long time by custodians of books and archival materials, it started growing into a field *per se* only three decades ago. Not only does *Preserving Library Materials: A Manual* seem to be the first monograph on this topic to have reached its second edition, but it is also published both as a hardcover with integral text (\$59.95) and as a paperback with abridged text (\$29.50). The first edition was published in 1980 by the same publisher.

This is a handbook which examines "various aspects of collection management and preservation," offering "some practical guidelines" (vi) to librarians and archivists to help them prepare preservation programs to meet the particular needs of their institutions. The book provides practical advice on the major issues

that libraries and archives are confronted with, such as environmental control, enemies of books, brittle paper, protection and care of various media (e.g., motion pictures, sound recordings, and videotape), disaster planning, and reformatting (microforms and facsimile).

The fifteen years that separate the two editions witnessed an evolution of the field toward a more intense use of the new technologies and equipment, from monitoring temperature and relative humidity to designing less harmful copiers, from microfilming to electronic publishing. Some of the new trends are reflected throughout the book. However, digital technologies and issues stemming from the digitization process are not taken into consideration when reformatting for preservation is discussed (217–35). The bibliography (349–493) does not include entries on literature pertaining to digitization either, although it lists post-1971 titles. The glossary (250–307) includes a few computer-related terms such as “bit,” “byte,” “electronic imaging,” “electronic publishing,” and “resolution”; however, terms like “scanning,” “DPI,” or “migration” are omitted.

The two appendices—“Organizations” (308–40) and “Selective List of Periodical Publications” (341–8)—represent valuable sources of information for librarians and archivists who take a proactive stance towards preserving their collections. Those interested in promoting preservation awareness and implementing user and staff education programs, along with introducing new preservation techniques and strategies, ought to weigh this book against similar works before spending \$59.95 of their acquisition budgets.

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Modern British History: A Guide to Study and Research. Edited by Larry Butler and Anthony Gorst. London: I. B. Tauris, 1998. x, 310 pp. \$19.95. ISBN 1-86064-208-X.

As a Ph.D. in history who remembers a first-semester graduate student’s impression that mountains of information were descending on him, most of it useless for the purpose of familiarizing him with his chosen profession or guiding his initial research efforts, I would like to thank, on behalf of those who will come after me, each of the British historians who edited and contributed to this volume.

The book serves a dual purpose. At one level, it offers a basic introduction to research methods in modern British history. From that perspective, it will appeal both to professionals and to the legions of amateur historians and genealogists. But the authors also attempt to introduce, advise, and warn new graduate students about the state of the historical profession in Britain. Since most academics recognize no distinction between “history” and the historical *profession*, these two purposes are not made explicit. Nevertheless, prospective readers should be aware of them. The point becomes all the more important because the two are treated with quite different degrees of success.

As a source of basic information about how to go about the business of historical research, the book is commendable. The articles are concise, to the point, and, for the most part, free of jargon, and they address the most pressing questions of novice historians, such as the organization and use of the Public Records Office, the creation of electronic databases, and the strengths and limitations of the Internet. The authors are sensitive to the needs of their audience

for information about both traditional archival sources and the most recent information technologies. The articles on these topics in the first half of the book will save amateurs and aspiring professionals a great deal of the time often wasted struggling to locate roadmaps to the sources. Furthermore, the chapters dealing with the various subdisciplines, from political and diplomatic to social and gender histories, often contain valuable introductions to the secondary literature.

If the authors had contented themselves with providing these sorts of roadmaps, their efforts would merit universal approbation. However, the book is more ambitious, and this gives rise to serious problems. It wants to provide an introduction, not just to the sources but to the profession itself. But the articles intended for that purpose are not adequate. The chapters on theoretical issues do little more than illustrate the traditional British discomfort over dealing with theoretical issues, and they are for the most part too brief and too banal. The bibliographies are more valuable than the chapters themselves. The sections on the British academic establishment possess limited interest for American readers.

But even from the perspective of the intended readership—current and prospective British graduate students—these sections read more like caveats than incentives to proceed. The contributors depict a profession short on cash, confidence, and ideas. References to cutbacks in government funding for higher education run like Wagnerian *leitmotifs* throughout the articles. Several leave readers with the impression that these cutbacks are responsible for the hard times now facing historians. However, it is obvious that more fundamental problems exist. The chapters on the subdisciplines read like obituaries for gods that failed. The picture is consistent and depressing. “Most historians remain committed to traditional British empiricism. Nevertheless, despite its past accomplishments and present numerical strength, the empiricists perceive themselves as on the defensive in an ongoing battle with more theoretical perspectives, ranging from Marxism to postmodernism. For a time these perspectives arouse timid speculation about impending revolution, but in the end do no more than contribute to a multiplication of small resentful dronelike subdisciplines—all of them competing for limited funds and huddled around the bloated mass of the ‘queen’—the mainstream historical establishment, which remains committed to a defensive—and therefore demoralizing—defense of its empiricist traditions.” Despite the best efforts of the authors, one senses a distinct reluctance to look students in the eyes and a disturbing lack of confidence in the future of the profession itself.

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