

Book Reviews

Reclaiming the American Library Past: Writing the Women In. Edited by Suzanne Hildenbrand. Norwood, N.J.: Ablex Publishing Co., 1996. xii, 324 pp. \$73.25. ISBN 1-56750-2342.

Reclaiming the American Library Past presents a female perspective which reviews and expands the male-dominated American library history of the past century—male-dominated in both the subject matter and professionalism. Suzanne Hildenbrand's essay provides the reader with the historical background to assess the articles which follow in the book. She places library history by and about women within the larger dimension of feminist studies. She divides feminist histories into the two areas of personalities (herstories) and issues by tracing the publications of women over the past three decades. This essay provides a sound intellectual framework with which to assess the essays that follow in this book and those appearing in future works.

The seven essays in the "Personalities and Programs" section present a series of strong females whose contributions influenced the institutions for which they worked and the larger profession of librarians. This is the largest portion of the book, containing seven sketches of varying length. The essays on Dorothy Porter Wesley and Fannie Elizabeth Ratchford are followed by bibliographies of their publications. The final division of the book addresses "Professional Issues" in four essays dealing with issues still of importance in today's library world, such as pay equality, censorship and intellectual freedom, and professionalism.

Three of the essays explore early female directors of important library and archival collections—"African-American Historical Continuity: Jean Blackwell Hutson and the Schomburg Center for Research in Black Culture" by Glendora Johnson-Cooper; "Librarian, Literary Detective and Scholar: Fannie Elizabeth Ratchford" by Clara Sitter; and "Dorothy Porter Wesley: Bibliographer, Curator, and Scholar" by Helen H. Britton. These essays not only present portraits of the female directors of institutions but present thumbnail sketches of the institutions themselves. While the importance of the institution is critical to a discussion of the life of the female leader of it, this dual approach seems to sacrifice thoroughness in an attempt to provide institutional histories. These essays would be better served by being longer monographs or focusing primarily on the individual, with minimal information provided about their respective institution.

The article on land-grant college female librarians, "College Community and Librarianship: Women Librarians at the Western Landgrant Colleges" by Georgia Higley, provides a fascinating study of the place of female librarians in a library system. The female librarians appointed to "head" these early libraries (often nothing more than a room full of accumulated books) worked diligently to provide their patrons with services, books, and information. Too often the female librarian struggles throughout her tenure to obtain standing in the college and a

building to house her growing collection, only to see the position of librarian be filled by a man once the institutional setting is in place. This essay provides an excellent perspective on the role of women in establishing a profession in which they are then excluded from the upper levels.

The three remaining essays focus on individuals and their unique contributions to librarianship—"Adelaide Hasse: The New Woman as Librarian" by Clare Beck, "Julia Brown Apslund and New Mexico Library Service" by Linda K. Lewis, and "Anne Carroll Moore: 'I Have Spun Out a Long Thread'" by Anne Lundin. These essays provide portraits of women who provided leadership in different areas of librarianship. Adelaide Hasse worked as a librarian and civil servant, and is most famous for devising the organizational numbering system for government documents. While this essay touches on the major issues of her tumultuous life, one can hope that a longer piece can provide greater insight into the life of this early feminist. Julia Brown Apslund, wife and librarian, provided a lifetime of service to New Mexico through her efforts in establishing and enhancing libraries in that state. Anne Carroll Moore was a leading figure in the establishment and formation of children's librarianship through her efforts in New York at the Pratt Institute. While her work has come to be regarded as an example of the traditional role for the female librarian in nurturing children, this essay provides a wider view of the importance of children's services and the obstacles which were overcome to establish its place in today's libraries. The lives of each of these women provide a new window through which to view library history. Their lives are testimony to the early efforts of women to provide services at various levels to a multitude of populations.

The four articles contained in "Professional Issues" address a variety of concerns impacting on feminine library history. Two articles, "'You Don't Have to Pay Librarians'" by Joanne E. Passet and "Women's Unpaid Work in Libraries: Change and Continuity" by Cheryl Knott Malone, look at the issue of librarianship and salary. Passet's article reviews the salaries of those traditionally female professions (teacher, librarian, and nurse) at the turn of the century. She concludes that the salary gap between female and male librarians was due in part to the performance of library tasks by amateur librarians or unpaid volunteers. The woman librarian was often induced to continue her position despite the salary difference because the service being provided was such a valuable contribution to society. Cheryl K. Malone examines this issue from the opposite side, that of the unpaid female volunteer in the library. She notes that performance of unpaid library service (while affecting the pay of professional librarians) offered women a means to public service at the beginning of the twentieth century. This public service was accepted by society as fitting for a female but allowed the volunteer to achieve, through this first venture into the public forum, a growing voice in community affairs. The volunteer librarian can be viewed as a precursor to a variety of civic, health, and social efforts of women in the twentieth century.

Barbara B. Brand's article, "Pratt Institute Library School: The Perils of Professionalization," traces the development of this school through the life of the woman responsible for its development, Josephine Rathbone. This history provides an interesting view into the politics of library education at the beginning of the twentieth century. The essay follows the fight between the Carnegie Corporation and the forces of library accreditation (through the Board of Education for Librarianship) and the strong leadership of Rathbone at Pratt.

The last essay, "'Since So Many of Today's Librarians are Women,' Women and Intellectual Freedom in U.S. Librarianship 1890-1990" by Christine Jenkins,

examines controversial studies which have looked askance at the role of women as defenders of intellectual freedom in libraries. Jenkins considers the scope of earlier classic studies by Katz, Castagna, and the ALA's Intellectual Freedom Committee to examine the contention that women were more likely to impose censorship and less likely to defend first amendment rights. Her examination points to several crucial issues which call into question the definitiveness of these earlier findings. Statistics which look at numbers of male versus female librarians who actively defended intellectual freedom do not address the disparity in the relative positions of the sexes in the library. Males were more likely to be in higher positions which would be expected to provide the outside voice for public issues such as intellectual freedom; females were more likely to occupy technical or children's services positions. This article is an extremely interesting examination of a controversial topic in librarianship.

This book provides an excellent beginning in the exploration of female librarianship. The essays provide views of people who are often relegated to footnotes in larger library histories but who played important roles in their respective arenas. One can hope that there will be additional work forthcoming to continue to amplify and explore the history of women librarians.

Susan P. Sokoll, University of Texas at Austin

Sir Walter Raleigh and His Readers in the Seventeenth Century: Speaking to the People. By Anna R. Beer. New York: St. Martin's Press, 1997. xi, 208 pp. \$55.00. ISBN 0-312-17610-4.

Texts have meanings determined by their moment in history. This is the underlying assumption of *Sir Walter Raleigh and His Readers in the Seventeenth Century: Speaking to the People*, the fourth volume in the new Early Modern Literature in History series edited by Cedric C. Brown at the University of Reading. A transmission and reception study of Sir Walter Raleigh's texts during the first half of the seventeenth century, this book maps the minute shifts in emphasis and context that mark the deployment of Raleigh as an authority representing the "people" in opposition to the monarchy. Its broad thesis argues that Raleigh's work was reconstructed to serve a variety of narrow political agendas during this highly politicized period. With scrupulous precision, Anna R. Beer locates each reissue of Raleigh's texts in its political moment, analyzing the editor, editing, publishing history, and presentation of these texts in order to reconstruct its editor's intention and its audience.

Beer begins by exploring Raleigh's construction of his own authority as a key figure in the transitional period between absolute monarchism and the Restoration of the monarchy. In examining the plentiful manuscript editions as well as printed versions of Raleigh's speech from the scaffold, Beer shows that no single "authoritative" text exists or even needs to exist, since the importance of the speech lies in its popular life after Raleigh's death. Her methodology just works well to integrate manuscript and printed texts as evidence in this history of textual transmission. The book is divided into two parts: the first analyzes Raleigh's *History of the World* and *Dialogue between a Counsellor of State and a Justice of peace* during Raleigh's life, while the second examines the history of these texts and of Raleigh's speech from the scaffold after his death. The most telling chap-

ters show how this speech, initially marketed as an example of the monarch's authority and the state's just punishment, was received as an indictment of monarchical tyranny, falsehood, and impotence by succeeding generations of political activists, notably Cromwell and the Levellers. Also intriguing is the examination of Raleigh's "new status" as a "champion of merchants' interests" in the 1650s, reflecting the cultural shift from a courtly to a bourgeois audience (166).

The strengths of this close, careful study, however, also produce its limitations. The lack of evidence of the response of a wide readership, the lack of a comparative framework with other political texts, and Beer's concentration on interpretable manipulations of very small patches of text make generalizations impossible. As Beer herself acknowledges, there is no conclusion to be reached about what Raleigh's texts meant in either reading history or political history. Nothing emerges about how the invention of Raleigh's authority as a politician compares to that of other writers, or why Raleigh particularly filled this role, and thus it is not really clear why Raleigh himself is selected for the study in the first place. Sadly, the lack of an exploration of Raleigh's broader representation in popular literature and graphic works as a courtier, an explorer, an entrepreneur, or a poet leaves an essential aspect of this reinvention of Raleigh unplumbed. More importantly, perhaps, this lack of a wide context, a flaw of reception studies in general, narrows even the general assumption that texts are manipulated into political meanings by particular periods. Beer concludes that these intensely political readings reflect the intensely political moment in history, in contrast to the depoliticization of the following half-century when the separation of author from text marked a "professionalization" of historiography (171). Thus, even topicality seems an arbitrary construction of the winds of time.

Barbara M. Benedict, Trinity College, Hartford, Connecticut

A History of the British Museum Library, 1753–1973. By P. R. Harris. London: British Library, 1998. xx, 833 pp. £50.00. ISBN 0-7123-4562-0.

"Some institutions inspire respect and affection on the part of those connected with them—this applies to certain schools, universities, regiments, and other organizations—and it certainly applied to the British Museum Library which I joined in 1947." So wrote the author of this monumental reference history of one of the world's greatest cultural repositories of human knowledge (xiii). Spanning 220 years and organized methodically, the work is an encyclopedic record of the evolution of an institution that has taken on legendary proportions.

Philip Harris, who served in the library's Department of Printed Books (Deputy Keeper from 1966) until retirement in 1986, is eminently qualified to assemble and present the material included in this comprehensive, if not exhaustive, record of more than 900 pages, including illustrations. Library historians are indebted to him for his personal reflections on this eleven-year project entitled "Writing a History of the British Museum Library," in *Library History* 14 (May 1968): 14–6. Just deciding upon and implementing an outline and plan for a work of this scope presents an intriguing challenge of organization of knowledge for the best researcher.

An overview of the volume's format will indicate effectively how the challenge was met. Eleven chapters treat time spans of varying length that break at

important points in the library's (and museum's) life. They are worth enumerating: (1) The Eighteenth Century, 1753–1798; (2) Planta as Principal Librarian—The Beginning of Change, 1799–1827; (3) Parliamentary Enquiries, 1828–1837; (4) Panizzi and Madden, 1837–1847; (5) A Time of Development, 1847–1856; (6) A Time of Consolidation, 1857–1875; (7) The Contribution of Bond, 1876–1890; (8) Maunde Thompson and Kenyon, 1891–1914; (9) The War of 1914–18 and the Inter-war Period, 1914–1939; (10) The War of 1939–45 and Reconstruction, 1939–1958; (11) An End and a Beginning, 1959–1973.

Acknowledging that the collections are the most important aspect of the library, the author gives them priority in each chapter, but the staff, the catalogues, the reading rooms, and the general accommodations are each focal points for descriptive treatment. This general format allows the author to emphasize various important events and trends in each chronological period.

Following nearly 700 pages of text are about 150 pages of other essential segments. “Source Notes” (60 pages) come first and are references, numbered by chapter—not to be confused with substantive notes at the bottom of text pages that appear with a sequence of symbols. The six very useful appendices include “Senior Staff” (8 pages); “Staff Structures”—a chronology of staff changes (3 pages); “Some Holders of Readers’ Tickets, 1759–1939” (16 pages); “Glossary” (5 pages); “Approximate Value of the Pound, 1750–1995” in 1995 values (1 page); and “A Note on Statistics” (1 page). The “Bibliography” (9 pages) consists of primary sources, categorized by British Museum and British Library archives, and Parliamentary Papers of the House of Commons, and of secondary sources that include over 175 books and articles. The 64 unnumbered pages of black-and-white illustrations include 10 building plans and diagrams and 111 drawings and photographs of people and buildings, interior and exterior shots. An extensive double-columned index of 38 pages concludes the work.

Two themes run throughout the volume and affect its emphasis and tone. First, the staff of the library from top to bottom have been extremely loyal and long-tenured, resulting in people who “usually spent the whole of their working lives in the library, and so became very knowledgeable about its holdings and its operations” (xv). Second, these staff members, especially those in higher administrative positions, had experience in acquiring, processing, preserving, and mediating the outstanding collections for which the institution is famous; they brought bibliographical expertise to their positions that was second to none. That the collections and the staff were central to the various epochs in the British Museum Library’s life is readily apparent from this compendium.

The author’s intention—“to produce a very detailed account of the library, to help answer questions put by readers, and to record for posterity the way in which the library worked during the period of more than two centuries when it was in Montagu House and in Smirke’s British Museum building” (xvi)—has surely been achieved. He also assures the reader that “this long and very detailed book is primarily intended as a work of reference” that “deals with the facts of the library’s history,” and modestly concludes his introduction with the challenge that “it is a task for others to evaluate the part which the library has played in the intellectual history of the nation, and indeed of the world of scholarship in general” (xvii).

Even casual readers will find some intriguing anecdotes to tease scholarly curiosity buried among the reports, proper names, and figures. For example, though there is no entry for Texas in the index, one learns that in 1936 the library’s director received a letter from the Librarian of the University of Texas, stating that a syndicate had been formed to offer twice as much for the Codex

Sinaiticus as the Soviets were asking the British Museum with a view to placing it in the Library of Congress. This entire matter was pending on the American recognition of the Soviet Union; meanwhile the deal had been consummated by the British Museum Trustees (510–1). Careful reading has its rewards!

While this work is similar in scope and magnitude to Phyllis Dain's *The New York Public Library: A History of Its Founding and Early Years* (New York: New York Public Library, 1972) and the two substantial volumes on the Cambridge University Library by J. C. T. Oates and David McKitterick respectively (Cambridge: Cambridge University Press, 1986)—they pale in comparison to this treatment of the British Museum Library's history. Indeed, this work will become the standard by which future institutional library histories will be measured. As such, it deserves a place in every library in which scholarship is highly valued and the history of collections of recorded knowledge is viewed as significant for explication of the great chain of scholarship.

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The British Library Journal: Panizzi Bicentenary Issue, Vol. 23, No. 2, Autumn 1997. Edited by C. J. Wright. London: The British Library, 1997. 171 pp. \$30.00. ISSN 0305-5167.

Four of the nine selections in this issue of the *British Library Journal* were given orally at a bicentenary commemoration of Sir Anthony Panizzi's birth, held in the British Museum and the British Library buildings on 16 September 1997. Three of the other selections add to the tribute, and the whole makes a fine addition to Panizzi lore.

In his opening short article, historian M. R. D. Foot discusses "The Young Panizzi," telling of Panizzi's adventurous youth and fortunate escape to England, where he made many influential friends, especially Henry Brougham, who furthered Panizzi's career as a librarian.

The second essay, entitled "Panizzi, Grenville and the Grenville Library," is by Denis Reidy, a long-time scholar of Panizzi. Thomas Grenville had a magnificent library of twenty thousand volumes in which he allowed Panizzi to study. Panizzi profited by this generosity in publishing several books of Italian poetry from the first editions owned by Grenville. Reidy quotes letters between Panizzi and Grenville which have never before been published and which reveal the two men's love of books and of poetry. Reidy is also able to publish a recently discovered list of persons to whom Panizzi donated copies of one of his books in 1835. Panizzi persuaded Grenville to leave his library to the British Museum, and this accession made the British Museum library immediately into one of "world-wide importance" (129).

David Paisey's "Adolphus Asher (1800–1853): Berlin Bookseller, Anglophile, and Friend to Panizzi" adds new information to the Panizzi story. Paisey is a former assistant keeper in the Department of Printed Books, and he says that Asher played a very important role in the British Museum's acquisition of books from the Continent. His chief source is Asher's letters to Panizzi, which are among the "Panizzi Papers" in the Department of Manuscripts. Asher was a great admirer of Panizzi, and his letters in excellent English (he had lived for some time in London) are witty and full of details of his own life.

Asher also figures prominently in the fourth essay in this collection, which is by Christine Thomas, head of East European Collections, and Bob Henderson, systems manager of Reader Services, both in the British Library. The essay is called "Watts, Panizzi, and Asher: The Development of the Russian Collections, 1837–1869," and is mostly about that remarkable man, Thomas Watts. He is the one who made the Russian collections in the British Museum the best in any library outside Russia itself. Since no member of the staff knew the Russian language, few books printed in it were in the library when Watts began his and Panizzi's project of acquiring them. The two men, with the help of a greatly increased parliamentary grant, and with Asher's knowledge, built up the foreign collections so that by 1860 Watts claimed he had suggested the acquisition of more than eighty thousand books in many languages.

The editor of the *British Library Journal*, C. J. Wright of the Department of Manuscripts, contributed the next essay to the convocations and to this issue of the *Journal*: "Consort and Cupola: Prince Albert, Panizzi and the Reading Room of the British Museum." Prince Albert was interested in architecture, and he wrote several letters to Sydney Smirke, the Museum's architect, which are published here. Smirke suggested that the interior of the projected dome be painted pale blue and that the ribs be gilded, giving a very light effect. When finished the room was, indeed beautiful, and it has been Panizzi's most renowned achievement.

The sixth article is about "The Panizzi Touch: Panizzi's Successors as Principal Librarian," by Andrew Prescott of the Department of Manuscripts in the British Library. It deals with Edward Bond, whom Panizzi made principal librarian after John Winter Jones retired. Bond was an innovator who brought electric light into the reading room and photography to damaged works in the stacks. Four appendixes to this article are taken from Bond's reports and memoranda books in the department.

Marvin Spevak, a retired professor, is writing a biography of James Orchard Halliwell-Phillipps, and he contributes an article on "Halliwell-Phillipps and the British Museum Library." Admitted as a reader at the early age of seventeen, Halliwell (as he was then known) was a thorn to the keepers because of his "peccadilloes" (248) in the reading room, but he published antiquarian works and was a member of various literary societies. He married the daughter of Sir Thomas Phillipps, the great collector of manuscripts, and thereafter called himself Halliwell-Phillipps. He was a book dealer and a collector, especially of Shakespeareana, and much of his private collection went to the Folger Library in Washington, D.C.

This issue of the *British Library Journal* ends with two "Shorter Contributions" having nothing to do with Panizzi. Nevertheless, on the whole it makes a worthwhile addition to the Panizzi materials in any library in which the history of libraries is important.

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Prince of Forgers. By Joseph Rosenblum. New Castle, DE: Oak Knoll Press, 1998. xiii, 202 pp. \$45.00. ISBN 1-884718-51-5.

History is at the same time one of the most fundamental pillars of civilization and one of the most fragile constructs of society. This is so because history relies

for its validity primarily on records created not for historical purposes at all, but rather to conduct the affairs of life. How individuals and societies understand themselves can be both read in and shaped by history written from these records. Corrupt the records, and one corrupts history. Corrupt history, and one changes truth and understanding. Alter truth and understanding, and one threatens to change individuals and societies fundamentally. One only need recall the uproar created fifteen years ago by the fabricated diaries of Adolph Hitler to have proof of this point.

Search history and the nineteenth century stands out for its forgers: Major George Gordon Byron, who corrupted the literary legacies of both Lord Byron and Percy Bysshe Shelley; Thomas James Wise, whose damage to the bibliography of literature of the century may never be completely reversed; and James Addison Reavis, who succeeded for a decade in claiming ownership of eleven million acres of the state of Arizona, spring readily to mind. With publication of *Prince of Forgers*, the name of Vrain-Denis Lucas will be added to that readily recognized list. During his sixteen-year career, to the best of current knowledge, Lucas created more forgeries than any other individual before or since. He sold 27,000 spurious documents to one collector alone.

Spurned in his desire to work in France's national library and in other reputable libraries and publishing houses, Vrain-Denis Lucas turned to forgery as his occupation. Not content simply with making money by his inventions, Lucas sought to change history, in the words of John Lewis in the foreword, to give "the French people the history they so rightly deserved." Lucas's forgeries, for example, credited Pascal with discovering gravity thirty-five years before Isaac Newton; credited Galileo, rather than the Dutch Huyghens, with discovering the first moon of Saturn. Becoming bolder as time passed, Lucas created letters of Mary Magdalene and Alexander-the-Great.

The boldness and depth of historical knowledge that Lucas demonstrated in his fabrications, he sadly lacked in their physical execution. Since all of his forgeries were written in the French language and on paper, some of which bore nineteenth-century watermarks, it was only a matter of time until he was found out. Yet his downfall came not on account of the physical crudeness of the forgeries, but rather because of the greed of his principal patron, French Academy of Sciences member Michel Chasles. Lucas was finally arrested on a warrant sworn by Chasles to prevent Lucas from delivering some three thousand documents to another buyer.

Lucas stood trial, was convicted of his crime in 1870, and disappeared from history. That same year, Henri Bordier of the Archives Nationales and Emile Mabille of the Imperial Library, the two principal witnesses against Lucas, produced *Une Fabrique de Faux Autographes*, a book about Lucas and his forgeries, which included both a list of the forgeries Lucas sold to Chasles and copies (translations and images) of fourteen that figured in the trial. Though Bordier's and Mabille's writing styles in no way rival the drama in two late-nineteenth-century works of fiction based on Lucas's career, their study is both a solid account of Lucas's career and a description of the forgeries.

The work under review is the first English translation of the Bordier and Mabille text. That fact alone justifies publication. Adding to the value of his work, Joseph Rosenblum has contributed several appendices, most of them regarding the controversy generated by the forgeries concerning the discoverer of the law of gravity.

Sadly, in two aspects unconnected with the translation, this book falls short of its potential. First, the copy sent for review replaced sixteen pages of the

inventory of Lucas's forgeries with an entire signature from a Dickens work totally unconnected to the Lucas piece. Second, the indexer chose not to include the names of both Lucas and Chasles. Any reader who wishes to use the work as a resource must personally correct this delinquency. Otherwise, the production of the *Prince of Forgers* follows the high standards of Oak Knoll Press.

For any student of forgery of historical and literary books and documents, as well as any student of French history, this work is an important source and reference.

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American Academic Culture in Transformation: Fifty Years, Four Disciplines. Edited by Thomas Bender and Carl E. Schorske. Princeton, N.J.: Princeton University Press, 1997. xii, 371 pp. \$16.95 (pbk.). ISBN 0-691-05824-5.

This is a collection of essays about four disciplines in American higher education—economics, English, philosophy, political science—and how they have changed over the past half century. Commissioned by the American Academy of Arts and Sciences, funded by the Mellon Foundation, the study appeared originally as a special issue of the journal *Daedalus*.

Why these four disciplines? The editors explain that they were looking for “pluralized disciplines” as opposed to what they call more “tightly unified ones” (which is presumably why they fought shy of the natural sciences). In both the humanities and the social sciences—“pluralized disciplines”—they wanted to pair one discipline with a “strong ego” (philosophy, economics) against “another, more eclectic, even fractured discipline” (English, political science). They wanted disciplines that reached outward, or claimed to want to do so, toward a wider public (English, political science) as well as those disciplines more introverted (economics, philosophy).

One could argue endlessly whether the organizers of the study chose the right four disciplines or whether their criteria are not riddled with High Portentousness and wishful thinking (kindly show me the English Department that is “reaching outward”), but I do not wish to be captious. I do question the great inductive leap from a half century's history of four disciplines to “American Academic Culture in Transformation: Fifty Years.” Quite a different picture of the transformation of American academic culture would have emerged had the disciplines included history, sociology, or anthropology (to remain in the liberal arts)—or library science. It would have been altogether different (and possibly a good deal more interesting) had they included any of the natural science disciplines.

The editors solicited essays from leading figures in each field, all distinguished, some now emeritus, some still active in the fray. Economics has three commentators (Robert Solow, David Kreps, William Barber) as does English (M. H. Abrams, Catherine Gallagher, José David Saldívar); philosophy has two (Hilary Putnam, Alexander Nehamas) as does political science (Charles Lindblom, Rogers Smith). There is an introductory essay by Thomas Bender as well as three synthesizing essays by Carl Schorske, Ira Katznelson, and David Hollinger.

There is always something of the blind-men-and-the-elephant aspect to a project like this. I do think that the contributors have managed to get things on the

whole about right regarding the changes in their fields, based on my experience as a liberal arts dean with all of these disciplines over a fair part of the last quarter-century. The pieces on economics, philosophy, and political science are particularly good.

In some ways, however, the book is hopelessly naive. One would not know, reading this book, that American academic culture has a thing called “political correctness.” Thomas Bender is “disturbed” that religious traditionalists have taken postmodernism at face value and said, well, “If there is no objectivity in science, . . . then why not give religious perspectives equal credibility with science in the academy?” (44). (“Hoist with one’s own petard” is the cliché that one struggles, without success, to avoid muttering here.) “The relations between the university and the public have surely been better at other times” (67).

Indeed. They have hardly ever been worse, at least in regard to relations between the liberal arts and the public. Books like this one, a rather precious, rather mandarin product of the august Higher Education Establishment, do little to increase understanding of the Academy except among that elite band of other members of the Higher Education Establishment. The Mellon Foundation would do a great deal more good for the Academy by concerning itself with the question of why town-gown relations in American higher education—at least in the humanities and social sciences—are so bad, and what if anything might be done to improve them.

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A Century of Stories: The History of the Iowa City Public Library, 1896–1997. By Lolly Parker Eggers. Iowa City: The Iowa City Public Library Friends Foundation, 1997. xvi, 451 pp. \$11.95. ISBN 0-9658548-0-9.

Book-length histories of public libraries are rare, but even rarer are book-length studies of small city public libraries in sparsely populated states like Iowa, far from the supposed intellectual centers on the coasts. The novelty of this book is even more remarkable when one considers that Lolly Eggers is not a professional historian, but a long-time employee of the Iowa City Public Library (ICPL), who shoulders the additional burden of seeking impartiality while having served the ICPL as its director for nearly twenty years (1975–1994). Right away the reader is suspicious as to whether the author can maintain any kind of objectivity about her subject, since she has been so intimately involved with its recent past. But Ms. Eggers has taken seriously her responsibility to tell her tale evenhandedly—and for the most part she succeeds. Only in a place or two do her biases briefly come to the surface.

Iowa City, Iowa, was a small college town in the late nineteenth century when the local citizenry decided that a public library would be a good place for young people to spend their time. After its creation in 1897, the city benefited from the generosity of Mr. Carnegie in 1902 and proceeded to construct its first building and establish a library board of trustees. From then on the library struggled to serve its public through war and peace, depression and good times.

In telling her story, Ms. Eggers suffers from a problem common to novice historians: her research has uncovered so much material that at times she does not know how to separate the wheat from the chaff. This creates difficulties for

readers who are chiefly interested in learning the basic story of the library and how it earned its prominence in both Iowa and in the region as a top-notch, service-oriented institution with excellent staff which used creative approaches to public librarianship as the century evolved. Unfortunately, Eggers surrounds this remarkable transformation with mind-numbing details of library board deliberations that transcend the interest level of all but the most devoted readers. Much of this trouble comes from the author's extensive experience as library director and her deep understanding of the crucial relationship between the public library director and its governing board. She has fought many of the same battles as her predecessors and knows where the bodies are buried.

Despite the sometimes overwhelming detail, and Ms. Eggers's personal involvement in the Iowa city Public Library's most recent past, this is overall a very good book. The author strives to balance her text with equal attention to events and people as they appeared throughout the century. Each library director receives careful attention with the most important issues facing them delineated. Eggers's description of the library's development during the 1920s and 1930s provides a relatively rare glimpse into the growth of small city public libraries during this period. The burden of providing library services in the difficult depression years and its emotional impact on the library subsequently is of particular interest. Since Iowa City was also a college town with a growing university within its city limits, the relationship between the university library and the local public library occupies a portion of Eggers's narrative and will prove useful to historians seeking to explore this topic. And although she was directly involved in the library's course from the mid-seventies to the mid-nineties, Eggers avoids being self-serving in her assessment of the library's successes and failures under her direction.

For her research Eggers consulted numerous archival collections, not only in Iowa City but also, for example, tapping the Carnegie records in New York City. Her bibliography of secondary works reflects an awareness of the basic historiography of librarianship, which is more than can be said for many writers of popular library history. *A Century of Stories* is a solid historical work and can certainly reside comfortably on that short shelf of books devoted to the history of public libraries.

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Windows on the White House: The Story of Presidential Libraries. By Curt Smith. South Bend, Ind.: Diamond Communications, 1997. xi, 256 pp. \$29.95. ISBN 1-888698-10-1.

"My purpose," writes Curt Smith in the "Finale" of *Windows on the White House*, "has been less to praise than illumine these presidential libraries—for they are a part of us, and we of them" (226). *Windows on the White House: The Story of Presidential Libraries* is an ambitious entertainment: a handbook of presidential libraries which combines the usefulness of a travel guide with an anecdotal historical style reminiscent of Suetonius in an effort to provide general information about, and at the same time "illuminate," the presidential libraries. The results are mixed. As a handbook, *Windows* is both useful and interesting; but ultimately the work does not have the critical or historical depth to illumine the libraries.

Windows on the White House is at its best when presenting straightforward information to the readers. Each presidential library is treated in a separate chapter

containing: (1) an essay on the President, (2) contact information/operating hours for each library, (3) a list of distinguished visitors, (4) hours and admission information, (5) a description of the library, (6) excerpts from the Library dedication/groundbreaking speeches, and (7) road directions. Smith knows what information is expected from him and delivers—the chapters are informative and well-organized. Moreover, the text is lively and genuinely engaging. Smith is erudite and enjoys dropping cultural references; chapter titles include “Thoroughly Modern Milhous” and “Jerry be Good”—at one point he uses Kurosawa’s film *Rashomon* to illustrate how a president’s image can change depending on “stripe and place” (ix).

Presented as “parallel lives,” the narrative essays about the presidents and their presidential libraries are the highlights of the book. Smith, a former speech writer for George Bush, is uniquely qualified to offer personal insight into the presidency. His essays are intended to provoke readers to compare and contrast each president’s administration with the “presidential legacy” preserved by their respective libraries. Rutherford B. Hayes, a moral and unassuming president, is survived by Spiegel Grove, which, like Hayes, is “pristine, right-minded, precise, sentimental” (22). The Lyndon Baines Johnson library displays Johnson’s papers behind four stories of glass cases in its great hall for visitors to “gawk at”—as Smith observes, “you can hear the horselaugh of a delighted LBJ” (125).

If there is a flaw in Smith’s work, it is his insistence on “illuminating” the libraries so that readers can draw conclusions based on their own perspectives. While this is a laudable goal, Smith defeats his purpose by allowing his own enthusiastic view of the presidents and their libraries to shape his narrative. Smith has a “Tinker Bell kind of faith” (xi) in the presidency; quick to highlight the good, he is also adept at spinning the controversial, so that it either remains buried in the narrative or becomes the Achilles heel of an otherwise noble man. Smith’s Nixon is “the most remarkable American of our time” (138); Kennedy is the Kennedy of Camelot—unmarred by rumors of scandal; Carter is removed from the hostage crisis, inflation, and rabid rabbits: “his omega—America’s shy, tardy gratitude—had finally come again” (176). Smith has already interpreted the libraries; there is little for the reader to do but judge his conclusions.

Determined to make a statement in spite of himself, Smith attempts to be philosophical. The book is littered with non-insights, such as “Carter’s story is the stuff of retelling. Lyrically, indelibly—it belongs to us all” (183), and “JFK’s America—dreamboat home, or age of remembered innocence—endures, lush and humming, as a place where one can leave the world alone” (107). *Windows on the White House* is dedicated to “The America that is Mayberry” (v). The sentiment is sincere, but it is also nonsense.

Windows on the White House will appeal to casual readers and potential presidential library tourists. Library historians and readers looking for a more critical evaluation of the presidential libraries will have to turn to other sources.

James Galbraith, University of Mississippi

L’Edition française depuis 1945. Edited by Pascal Fouché. Paris: Editions du Cercle de la librairie, 1998. 936 pp. 990F. ISBN 2-7654-0708-8

This is a handsome volume indeed, folio-sized, covering a bit over a half century of the French publishing business. It is a pendant, so to speak, and

conclusion to the magnificent volumes which have traced the history of the book in its many forms in France from the Middle Ages to modern times, the groundbreaking *Histoire de l'édition française*, volumes of which have been reviewed in these pages. Virtually every opening of *L'Édition française depuis 1945* treats the reader to more than one illustration, most in color reflecting the rest of the book production: high quality.

There are two principal sections of this monumental work: I. Publishing, a healthy diversity: literature; social sciences and the humanities; ditto in relationship to a world in transformation; the phenomenon of book clubs; revolution and change in pocket books; art books; children's books, from page to screen; comic books; religion; classroom books; specialty publishing; popular science; how-to books; reference; encyclopedias and dictionaries; electronic publishing. II. Transformations in publishing: (1) Major developments: the new strategies of publishing; printing industries, from mechanization to "electronification"; graphic design. (2) Relationship with the government: the government and publishing; copyright; censorship. (3) Economics of the booktrade: publicity and advertising; from "rationalization" to hyperspecialization; the economics of the trade, from growth to crisis; brief essays on the principal publishing houses. As can be expected in a well-ordered book of this size and scope, it ends with a chronological table (compiled by the editor, Pascal Fouché), a useful bibliography, and a comprehensive index.

First, presentation. Following in the wake of the *Histoire de l'édition française*, the text is not only wonderfully well organized, but also has useful features like essays within essays set off in their own compartments. The team working on the various facets of the rich iconography, layout, typography, and so on, as well as those seeing the book through the press (M. Barrauet, A. Meylan, M. May-Atten, A. Hénon, S. Roulet) are to be congratulated, as well as Pascal Fouché, of course. The composition and production of this book were obviously a labor of love.

Fouché's introduction clearly states the purpose of this publication: "to provide a history of the development of the French publishing industry since World War I," reminding us that the scope of the four volumes of the *Histoire de l'édition française* (1981–1986) stopped in 1950. Difficult it is indeed to write a history of the times you have lived in—and still do, emphasizes the author. So there will be limits: "thus we have attempted to sketch a 'panorama' of French publishing since 1945," one which "might serve as a point of departure for historians working on this period" (17).

But his book goes far beyond interesting historians alone. Its readership will include those interested in libraries and library history, literary critics who are more and more becoming interested in many of the issues raised in this book, members of the trade who might wish to learn something about how such business is conducted in France, and so many others, including those abroad interested in developing a similar history for their own countries and cultures for which this book might serve as a model.

Those interested in contemporary French culture will find this book a rich mine of information and insights. For example, the section on comic strips is comprehensive and can serve as a model for the rest. It is a phenomenon any bibliophile who has visited France is well aware of: countless "bouquinistes" along the Seine specialize in fulfilling the collecting dreams of avid "comicophiles" who, some years ago, all seemed to be in their teens or very early twenties. (The author of this review has noticed that the middle-aged are more and more frequently found poddling about such stands, which tells us something about the

staying power of this particular addiction!) The section opens with photographs of some of the principal players. The article proper (by P. Gaumer), briefly reviews a history of the genre and leaps into modern times quickly. An interesting review of the subject is provided. Each page is illustrated with two or three covers, from the lurid to the humoristic to the serious (or semi-serious, anyway). Those pages are then followed by an annotated list of the principal publishers of such books. American pop culture is not forgotten (in French translation/adaptation, of course): Peanuts and Astérix, Popeye and Carnivora, Hara Kiri and Buster Brown are all charmingly aligned for the delectation of the reader.

As mentioned, there are many subsections appropriately and elegantly set off; so are there too, in the commercial/financial section, numerous graphs and tables which those who are interested in such things will find, if not entertaining, at least quite useful and illuminating. And discussions concerning libraries are not forgotten, in this, the year of the VBM [Very Big Move]; at this writing (October 1998), the Bibliothèque nationale de France has just opened its doors at the new site. It says something for a country and its culture that, instead of buying a new aircraft carrier, investment is made in preserving the past and paving the way to the future with such a marvelous enterprise. Thus, too, on the threshold of a new millenium, much is written throughout *L'Edition française* about the new technologies and their relationship to the publishing industry.

A word about price: 990 French francs is about the equivalent (at this writing) of \$170. The book is cheap at the price. No library worthy of its name can do without it, and I suspect that many individuals, certainly anyone interested in the culture of France since the war, will want to own her own copy. Note: libraries will want to preserve the attractive dust-jacket, a great photograph of the 1992 "Salon du livre" in the Grand Palais, Paris. Kudos to M. Fouché and the Editions du Cercle de la librairie.

Where would one go from *L'Edition française depuis 1945*? I might suggest a *History of the French Booktrade Since 1945* as a complementary tome, one which might privilege such important segments of the business as the second-hand book trade, rare books, auctions, and so on, and provide a careful study of both publishing and the commerce of books in Francophone countries, including France overseas (the "départements d'outre-mer").

Robert L. Dawson, University of Texas at Austin

The Father of Chinese Library Science Education. By Huan Wen Cheng. Taiwan, Taipei: Student Book Co., 1997. 430 pp. ISBN 957-15-0837-3.

This is the first scholarly work about Sen Zu Rong (Samuel Tsu-Yung Seng) that I have read so far. An overview of the history of Chinese library science education and management was provided by Huan Wen Cheng's work. Beginning with Samuel Tsu-Yung Seng's preface and concluding with a postscript, Huan Wen Cheng's work provides a biography of Sen Zu Rong's life. There are two major sections in the book. Each section concerns a specific aspect of Sen Zu Rong's life. The first section covers Seng's life. The second section addresses my interests in his work, his academic views, educational ideas, and management theories. The book contains three helpful appendices. I like the way the author gives the reader a very detailed appendix providing a bibliography of Sen Zu

Rong's scholarly works. The 120 pages of biographical material were a surprise, revealing great detail as well as revealing the difficulty of data collection.

I was moved by the historical facts that the author presented in the book. There are four reasons I agree with the author's words "Sen Zu Rong had a great and brilliant life." First, Sen Zu Rong helped Mary Elizabeth Wood establish one of the earliest public libraries, Wen Hua Gong Shu Lin (Boone Library), and the first library school, Shi li Wu Chang Wen Hua Tu Shu Guan Xue Zhuan Ke Xue Xiao (Boone Library School, Boone University). Second, Sen Zu Rong was the first person to advocate "wisdom and service" at Shi li Wu Chang Wen Hua Tu Shu Guan Xue Zhuan Ke Xue Xiao (Boone Library School) in 1930. I couldn't agree more. Scientific management and early-twentieth-century concepts were very important for China, and "wisdom and service" continue to be important values for modern library management and educational theory. Third, Mary Elizabeth Wood and Sen Zu Rong were the first to use open shelves and traveling libraries in China in 1914. It took courage to break private library traditions sixty-eight years ago. Fourth, Sen Zu Rong was the first to introduce Dewey Decimal Cataloging and subject headings to China. He published *A System of Classification of Chinese Books Based on Dewey's Classification and List of Subject Headings*. He created the first *Chinese Subject Headings* which were the first and only one real subject headings until *Chinese Subject Headings* was published in the 1970s.

These four very important things should not be ignored in Chinese library history. Sen Zu Rong was the father of Chinese library education and management. I really like Sen Zu Rong's idea that "A Chinese librarian should have adaptation, organizing power, administrative genius, intelligence, financial ability and sacrifice." All of the academic views that the author presents in the book require thoughtful reading. Sen Zu Rong's life was the major contribution to Chinese library history.

Despite the work's lack of index, it gives an overview of Sen Zu Rong's contributions to the Chinese library science field and provides opportunities for further research.

Dan Huo, University of Texas at Austin

Histoire du livre: A pleines pages, Vol. I. By Bruno Blasselle. Paris: Gallimard, 1997. 160 pp. 77.72 F. ISBN 2-07-053363-8.

Bruno Blasselle is the director of the Department of Books and Imprints of the Bibliothèque nationale of France (at the old site, rue Richelieu) and, at the same time, the director of the Department of Literature and Art of the Bibliothèque nationale of France (at the new site, Tolbiac). *Histoire du livre: A pleines pages* [History of the Book: All of Its Pages] is not Blasselle's first book. He authored or co-authored several others, including *Chemins de rencontre, l'Europe avant la lettre* [Crossroads: Europe before the Fact] (Paris: Bibliothèque nationale de France, 1993) and *La Bibliothèque nationale de France, mémoire de l'avenir* [The National Library of France: Memory of the Future] (Paris: Gallimard, 1996) with Jacqueline Melet-Sanson.

Histoire du livre: A pleines pages belongs to the series Découvertes [Discoveries] published by Gallimard. This is the first volume, and it covers antiquity through the

eighteenth century. Blasselle traces the history of writing on a variety of media—from stone to clay tablets, from papyrus to palm leaves, from parchment to paper—as well as the evolution of the book as a physical object—from loose leaves to volumes, from codices to bound books as we know them today. Blasselle features the transition from hand writing performed in scriptoria to printing carried out in printing shops, focusing on materials and equipment used during the centuries.

The author explores the social role of the first texts and analyzes their transition from the religious to the scholastic sphere, along with the dissemination of the written word, and later on the printed word, throughout society from a select elite to all of the social strata. The advent of the first universities stimulated the development of the book and contributed to its reaching an ever wider audience. The book evolved from being a mere carrier of philosophic or scientific information to a political weapon at times, never ceasing to be the most durable expression of the human adventure.

Histoire du livre: A pleines pages is not only a historical work on the evolution of the book under various forms (e.g., treatise, dictionary, almanac, or literary work) but also a philosophical essay on its meaning and mission throughout the centuries (during Antiquity, the Middle Ages, the Renaissance, the Reformation, and the Enlightenment). Structured in chronological order, each chapter consists of short articles dealing with specific topics (e.g., texts in Latin and in vernacular languages, Oriental manuscripts, illuminated manuscripts, movable type, the architecture of the page, bindings, users, reading, libraries, copyright, legal deposit, censorship, etc.). The activity of individual printers is highlighted along with their most remarkable achievements.

The entries are very dense and compact from an intellectual standpoint. So is the physical appearance of the volume. The book is pocket size (12.5 × 18 cm.), printed on glossy paper, with excellent black-and-white and color illustrations. Every page is used to its maximum to accommodate both the text and the supporting pictures. The 160 pages carry over two hundred illustrations of various sizes.

The final chapter—“Testimonies and Documents”—contains brief excerpts from significant thoughts of prominent men of letters on the themes explored in the text. Erasmus of Rotterdam, Jean-Jacques Rousseau, Cervantes, Chateaubriand, and Umberto Eco are just a few of those whose comments on the significance of the book reinforce Bruno Blasselle’s views on the miraculous effect the book has had on the human mind in particular and on society in general.

Hermina G. B. Anghelescu, Wayne State University, Detroit

Dictionary of British Comic Artists, Writers and Editors. By Alan Clark. London: The British Library, 1998. ix, 196 pp. £40.00. ISBN 0-7123-4521-3.

This unique dictionary is “an attempt to record the biographical details of many of the most important contributors to British comics” (ix). The chronological range covers 1867 to 1997. It is not surprising that fewer entries focus on the period preceding the twentieth century, but it is surprising that so few entries deal with the years after 1980. There are only a handful of entries that bring the coverage into the 1980s, and it is difficult, at best, to find more than a few entries that treat events in the 1990s.

Uneven chronological treatment aside, this is a fascinating and timely reference work. Comic art, books, and strips are finally being recognized as important repositories of our popular cultural heritage and history. Having been neglected for so long, many of the greatest comic artists, editors, and writers lived, worked, and died in obscurity. It is to this book's credit that it goes a long way toward stripping away "that anonymity and reveal[ing] biographical details of these unsung heroes" (v) from Great Britain.

Beginning with its prestigious publisher, the British Library, the credentials of this volume only improve with a consideration of the author. An historian and collector of comics, Alan Clark has published many articles on comics, participated in lectures and seminars on comics and comic art, worked as a script writer for a variety of popular comics, and authored a number of books about comics. Among his monographic works are *The Best of British Comic Art* (London: Boxtree, 1989), *Comics: An Illustrated History* (London: Green Wood, 1991) with Laurel Clark, and two biographical works on British comic artists, *The Comic Art of Roy Wilson* (Kent, England: Midas Books, 1983) with David Ashford and *The Comic Art of Reg Parlett: 60 Years of Comics!* (Kent, England: Golden Fun, 1986).

The dictionary presents 750 entries, arranged alphabetically by surname, varying in length from one sentence to a full page. There are 176 entries providing birth and death dates and an additional 69 entries which provide approximate dates. Although this leaves fully two-thirds of the entries without any dates, this is an admirable average given the obscurity of many of the subjects. The shorter entries include, at minimum, an approximate time frame of professional activity, a professional designation—artist, manager, editor, or writer—and comic titles that were worked on. The longer entries regularly include personal history, birth place, schooling, family, military involvement, other careers, and so on, as well as professional history. Most notably, the professional histories include a detailed list of all comic books, strips, and publishers (with specific dates for each). If individual titles were part of a larger publication—a newspaper or a variety comic book with more than one story included—the title of the larger publication is also noted.

The years of research and personal involvement on the part of the author are clearly evident in the number and range of people included in this volume. It is also evident in the rich anecdotal information that turns up every so often. For instance, the entry on Hartley Aspen relates, "A religious man he took his duties seriously enough to conduct prayers for the staff in his office every morning at 10.00a.m." (5).

In addition to the wealth of textual information, the dictionary also includes one hundred illustrations. The illustrations are all black ink reproductions (except for four photographic portraits) and are all nicely used to illustrate the drawing styles discussed in the connected entries. The book is handsomely put together, and the running headings at the top of each page facilitate use.

Given that the names of many of the professionals included in the dictionary are unknown, even to enthusiasts, one cannot help but wonder why an index of comic book/strip names was not created. This would be a large index, as many people worked for a sizable number of publications throughout their careers, but it would add greatly to the value of the book. A useful source of supplemental information that is included is the selected bibliography dealing with British comic artists, writers, and editors.

The book is described on its dust jacket as a "pioneering biographical dictionary," and this claim is true enough. The only similar work is Simon Houfe's *The*

Dictionary of 19th Century British Book Illustrators and Caricaturists (Wordbridge, Suffolk: Antique Collectors' Club, 1996). Although some artists are treated in both books, the focus of Clark's dictionary is novel both in terms of the medium considered (solely comics) and the chronological coverage.

Overall, this is an important and unique reference source. Despite the absence of a comic book/strip index and the somewhat uneven chronological coverage, the book is a handsome, well-researched, and useful source of hard-to find information. This book is highly recommended for comic enthusiasts and any university library that supports studies in popular culture.

Noah S. Lowenstein, University of Texas at Austin

A Global Encyclopedia of Historical Writing. Edited by D. R. Woolf. New York: Garland Publishing, 1998. 2 vols. xxxiv, 1,047 pp. \$175.00. ISBN 0-8153-1514-7.

As the Nineteenth International Congress of Historical Sciences, planned for August 2000 in Oslo, takes shape, the history profession can be grateful that this project that has consumed most of this decade has come to fruition. Professor D. R. Woolf from Dalhousie University, editor of this work and historian of early modern England, deserves our thanks—as do his editorial colleagues, and the more than 360 contributors from around the world.

The splendid introductory essay provides an ample justification for the work and a rationale for its organization. "History," we are reminded, "does not make itself. It is constructed by men and women, living at specific times, who wish to understand a period or episode in the past, and to describe it for contemporary (and often future) readers" (xi).

History has fulfilled different roles and has taken various forms. Though a certain degree of accuracy has generally been the aim, the writer of history has been necessarily guided by the influences of the period of writing and mindsets of the writers themselves. Thus, historical writing can reveal as much or more about the historian as about the subject of study. The concept of *historiography* is critical to this work, since it is "a book about history in the sense of the practice of writing about the past, not a book about the past itself" (xiii). *Historiography* has at least three meanings: "(1) to describe writing about the past in general, . . . (2) to describe the current and recent state of writing about a particular period, person, or topic in the past, . . . (3) as shorthand for a class on historical method(s) or the logic of historical inquiry" (xiii). The *Encyclopedia* incorporates all three senses of the word and thus "explores the richness, not the rigidity, of historiography."

Three types of entries appear in the work: "(1) brief biographical entries on individual historians or sometimes individual works and genres of historiography associated with no particular author or multiple authors; (2) longer surveys of national or regional historiographies, sometimes contained in more than one entry (as for instance in the case of China, England, and Japan), but more typically in a single entry; and (3) topical articles on certain concepts, approaches, or themes in historiography, for instance Philosophy of History, Counterfactuals, the Industrial Revolution, Class, Marxism, and so on" (xiv). Thus, to give examples of each, one finds entries on "Curti, Merle Eugene (1897–1996)," "Czech

Historiography,” and “Cultural History” (214–9). While the articles of the first type comprise the largest number, those in the latter two categories are far more lengthy. The alphabetically arranged entries employ spelling that represents modern English usage and forms.

Two exclusions are explicit in the work. “(1) With certain exceptions, such as the Historiography of the French Revolution, the Holocaust, or the Industrial Revolution, when the issues raised have spilled into other branches of historical writing, we have not endeavored to provide historiographical essays on every subject controverted among historians; this could easily have expanded two volumes into twenty. (2) Individual historians have been selected carefully and with the overall aims of the volume in mind. . . . Since this is an encyclopedia of historical writing, and not a biographical dictionary of historians, certain principles of selection have been followed” (xiv). Among these selection principles is the inclusion of the “greats,” those that redress the established Western and gender bias, and some living historians and nonhistorians who have had an unusually important impact on the field of written history.

Each entry includes, in addition to the contributor’s name and relevant cross-references, two bibliographical sections—“Texts” that signify works written *by* an historian or a classic work on the subject, and “References” that signify secondary works *about* the historian or topic. Both lists of works reflect the judgment of the editor and contributors, and are not viewed as definitive.

Even the casual reader will note the international character of this work. Though the contributors are drawn mainly from the British Commonwealth, the United States, and Europe, historians from Asia and Eastern Europe are included. Only the regions of Africa and Latin America seem thinly represented by nationals. Nevertheless, the coverage is worldwide, even if expatriates and others have prepared the articles. Some users will have wished that the titles of contributed articles had appeared with the listing of contributors at the beginning of the first volume.

Readers of this journal will be somewhat puzzled at the absence of an entry for “Library History” or “Libraries, History of,” though they will find one for “Book, History of the” (99–101) by Louis-Georges Harvey of Bishop’s University, Lennoxville, Quebec. The contributor adopts the view that the modern history of the book movement has in fact united hitherto less integrated subgenres of historical study, citing, not surprisingly, Robert Darnton and the *histoire du livre* scholars as the significant, creative researchers and writers of bibliographical social history. The final page of this article refers to collections of books and their users, but relegates library history to a virtual footnote by stating, “Although most library history to the late 1970s was primarily institutional in nature, the impact of book history forced a new consideration of the social role of early libraries” (101). So much for the work of British, European, and American library historians who have laid the critical foundations for the later work of Phyllis Dain, Michael Harris, and Wayne Wiegand, who have certainly flourished in the past two decades.

Again, readers will find no article on “Libraries,” though they will discover one on “Museums” (640–1) and “Archives” (46–8)—as well as others on the related fields of “Bibliography” (88–9), “Numismatics” (664–5), and “Paleography and Diplomatic” [*sic*] (688–92, by the editor himself). The generally excellent index—that includes names and concepts in the text of entries, but not in the cited references—reveals fourteen page references to “Libraries” and references to the articles on “Bibliography” and “Book, History of the.”

Despite limitations that the editorial staff recognizes in the introduction, this accessible and readable encyclopedia will be of great value for students who need manageable synopses of important historians' contributions and overviews of specific subjects, and for historians of all kinds who venture beyond the comfort of their specialized fields of inquiry. Granting the fact that most of the work of historians—those included in the work and those using the work—involves library collections, it is only fitting to recommend this work for addition to such institutions to keep the endeavor of historical writing going.

Donald G. Davis Jr., University of Texas at Austin

Librarianship and the Information Paradigm. By Richard Apostle and Boris Raymond. Lanham, Md.: Scarecrow Press, 1997. xiii, 162 pp. \$32.50. ISBN 0-8108-3273-9.

According to the opening paragraph of this book, "Today, two seemingly incompatible perspectives are contending for the soul of librarianship" (1). This contention is between the Library Service paradigm and the Information paradigm. In the battle between those who support the "L" word and those who prefer the information approach, the authors come down squarely on the library's side. Raymond, in the first chapter, claims that the word information is so vague as to be meaningless in the definition of a new paradigm.

The book is organized into eight chapters, written variously by Apostle, Raymond, or both, with additions by others in some chapters. The first and last chapters are essays that examine the conflicting paradigms and librarianship in a postmodern setting respectively. The remaining six chapters are various studies centered around the theme of a changing paradigm and a hypothetical emerging market for the graduates of library and information science schools.

In the second chapter the authors look at the ways in which technological change has affected the skill patterns in the library profession in Canada. In a national survey conducted in 1994 (the most recent study in the book), a sample of 555 people employed in public, school, academic, government, and other special libraries were asked various questions about the tasks and skills involved in their employment. Their results suggest a bifurcation between public school and academic libraries on one side, and special libraries on the other, with special libraries being the focus of technological change.

Chapter Three is a comparative study of the National Library of Canada (NLC) and the Canadian Institute for Scientific and Technical Information (CISTI). The authors, along with Kim Adams, conducted a detailed historical study as well as staff member interviews in order to determine how these agencies informed their publics—whether they provided the basic bibliographic information found in traditional library service or went beyond that to provide a spectrum of informative data. The authors concluded that both agencies were very much in the traditional library mold, despite CISTI's assertions to the contrary.

The next chapter examines the assumption that library and information science are converging by looking at the literature of both fields over a twenty-year period. The authors, assisted in this case by Paul Smith, chose an equal number of library science journals and information science journals from Canada, Britain, and the United States. In their content analysis of randomly chosen

articles from the selected journals, they found only modest convergence in the technology-driven areas and none in the area of underlying theory.

Chapters five and six examine the notion of an emerging labor market outside of libraries for graduates of library and information science programs. In chapter five the authors analyze job requirements listed in the ads of nine Canadian newspapers. For chapter six they interviewed recent graduates of Canadian library schools to determine what types of employment they had and how relevant their library school experiences were. In both cases, Boris and Raymond found less evidence of an emerging market than might be expected.

The focus of chapter seven is on the changes in curricula in Canadian library schools. All seven of these schools offer a two-year master's degree, and all now include "information" in their titles. While there have been some curricular changes, perhaps more important are the jurisdictional claims reflected by the changes. The primary claim of the library and information science degree over other information-related degrees seems to be the user-centeredness of the field, a position that reflects the traditional service orientation.

Librarianship and the Information Paradigm also contains useful appendices and an extensive bibliography (148–58). The only concern is that, although the book was published in 1997, much of the research on the emerging information market was conducted five to ten years ago.

Suellen S. Adams, University of Texas at Austin

Our Singular Strengths: Meditations for Librarians. By Michael Gorman. Chicago: American Library Association, 1998. xv, 196 pp. \$20.00. ISBN 0-8389-0724-5.

In *Our Singular Strengths: Meditations for Librarians*, Michael Gorman offers 144 meditations or "upside down koans—observations rooted in experience and reason that may provide insight into libraries, librarianship, and being a librarian today" (xiii). In this volume, Gorman is constantly challenging us to keep in mind the need to balance the old and the new, to use tools and technology effectively to offer the highest possible level of service to our users, and to preserve materials. He uses a consistent format of an opening quotation, a short essay/reflection, and an "I will" action statement that challenges the reader to take a positive, pro-active position. The volume is divided into twelve chapters with twelve meditations per chapter, reflective of our desire as librarians for logic and order.

Although Gorman occasionally weaves historically significant persons associated with libraries into his narratives, he also devotes an entire chapter, "Lives," to people who have made an impression on him during his years in library school and in the profession. Reflecting his interest in all people, he includes a variety of persons, from the modest Mister Jones, who cared deeply about users in his small branch, to such pillars of library service as Melvil Dewey, Andrew Carnegie, Hugh Atkinson, S. R. Ranganathan, and Eileen Colwell.

I particularly appreciate Gorman's chapter on "Laws," where he gave a meditation on each of Ranganathan's Five Laws of Library Science. S. R. Ranganathan, the great Indian librarian, left us a legacy in several areas, including library service and descriptive cataloging. These twenty-four words, in five statements, so clearly and succinctly state what value and service we have to offer. They have had such an impact on our profession that they bear repeating:

“Books are for use. Every book its reader. Every reader his book. Save the time of the reader. The library is a growing organism” (55).

Gorman acknowledges that Ranganathan’s laws underlie his beliefs and work as a librarian. Given this fact, he has created five new laws, not to replace Ranganathan’s but as an “experiment in analyzing our situation today in the light of his ideas” (61). Gorman’s new laws are: “Libraries serve humanity. Respect all forms by which knowledge is communicated. Use technology intelligently to enhance service. Protect free access to knowledge. Honor the past and create the future” (62–9).

I particularly like Gorman’s fifth new law, “Honor the past and create the future” (69). While books and manuscripts have traditionally been the focus of libraries, libraries always been about collecting a variety of materials. The key to the future is achieving a “balance in present and future libraries among print, video, or sound recordings on the one hand, and electronic texts, images, and databases on the other” (69).

Among the points that the author makes are the uniqueness and individuality of libraries. Each one is unique, reflecting the community it serves, the library staff, and those that have built the collections over the decades. Many of Gorman’s action statements or resolutions repeat the same themes, only in slightly different language. These include the importance of service and his commitment to intellectual freedom. In fact, he states that support of the Office of Intellectual Freedom alone is sufficient reason for being a member of the American Library Association.

This is a stimulating, 196-page book that reflects on the thoughts, ideas, emotions, and perspectives that many of us have felt or experienced in our professional careers. It can be read linearly or at random, since each meditation stands on its own. While it provides no “how we do it good” answers, it does remind us of the intellectual foundations of library science. If one is feeling discouraged or frustrated, this would be the perfect antidote. Gorman’s passionate belief in libraries and their core values of service, intellectual freedom, and uncensored access to library materials comes through clearly.

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The Evolution of the Book. By Frederick G. Kilgour. New York: Oxford University Press, 1998. 180 pp. \$35.00. ISBN 0-19-511859-6.

Avatars of the Word: From Papyrus to Cyberspace. By James J. O’Donnell. Cambridge, Mass.: Harvard University Press, 1998. xii, 210 pp. \$24.95. ISBN 0-674-05545-4.

Of the making of books about the end of books there may be no end. Juxtaposing them is usually provocative, but putting these two titles alongside each other is hard to beat, since the authors are so different and have so much going for them. One is from industrial times, the other postindustrial. In the world of biblio-apocalypics one is an avowed preemptivist—computers wipe out books, not a bad thing since life moves on, being helped by technology if not tantamount to it—while the other is a cumulativist—books and computers coexist, not a bad thing since life, even if it is messier, is the richer for that, better suited to work on real problems. In other words, one wants to serve donuts to Ray

Bradbury's firemen; the other wants to sit down and talk with them. Kilgour's insights recall his long experience in endless committee meetings on library operations: technological innovation has inspired his efforts, so as to make this book his *apologia*. In contrast, O'Donnell is in the business of looking for answers: his *apologia* consists of the insights that emerge out of the dialogue of academic seminars based on the evidence preserved in libraries.

Kilgour makes no bones about it: "It is not possible to anticipate the demise of the printed book in terms of dates, but one can anticipate that the acceptance of the yet to be introduced successful electronic book will bring it to an end" (160). The word "successful" gives him a nice fudge factor, perhaps even an escape hatch. His reasoning resonates with the "punctuated equilibria" of paleontological theory (4), with seven "punctuations" in the history of the media: clay tablets, papyrus roll, codex, hand printing, steam-powered printing, offset printing, and electronic books. It can be argued that only the first two of these are truly gone today, and in both cases the medium disappeared with a whole civilization that sponsored it. The others are still all around, along with the oldest and most basic of the media, the spoken word.

His argument is supported by a tightly paced overview of the technology of book history, rich in details—names, dates, and other specifics, mostly based on impressive library source work—with a neat summary ending each chapter. Curiously absent and presumably irrelevant are the likes of Aldus, the Estiennes, Plantin, or Isaiah Thomas. Nor does he include the great artisans—from Garamont, Haultin, and the master Franco-Flemish punch-cutters, up through Morris, Cobden-Sanderson and the modern fine-printing movement—or most of the landmarks of intellectual and cultural history that define that world called "Printing and the Mind of Man." He is quick to talk about "societal needs," but he rarely develops arguments to tie the needs to the wealth of acts he presents. His other four "necessary concurrent elements" (4) are technological knowledge and experience, organizational experience and capability, integration of new forms, and economic viability. In so brief a text, his aim thus seems more hectoring than converting, more celebrating than explaining. This all gives us a rather Whiggish reading on book history, seemingly of interest mostly to venture capitalists. His potent prose still explains why Kilgour is recognized as one of the major library innovators of the recent past.

O'Donnell's is not an historical account but a probing of the interrelationships between reading and thinking. His "historical meditation" is on "that fundamental but slippery unit of discourse, the word" (8); his avatars are not divine incarnations, but rather "manifestations" of powerful abstractions that take "palpable shape for human perception" (xi). His preface (ix) bravely announces that the media supplement rather than supplant: "Each new generation of technological advance adds to the possibilities and makes the interplay among different media more complex." As Kilgour deals with the production and innovation of the book media, O'Donnell deals with the experience of books. His strokes are broad, and his cool prose often saves him from coming off as pretentious: breezy conceits end up driving home strong arguments. (His "hyperlinks" are a case in point.) There is a rhythm to his dialectic that is much to be admired.

But this too is a short book, so many of his arguments cry out for fuller treatment. (A larger type size would help too.) For instance, should he really be arguing that "classical antiquity was created in the eighteenth century" (113), if being "one of the most impressive creations of that age" is measured by the absence of the likes of Scaliger, Lipsius, and Bentley? St. Augustine is more intro-

spective than Cassiodorus, but he is all the more powerful to most of us, in spite of and often because of his many odd notions. And “a medium that . . . plunges forward to the technical cutting edge” (63) is exciting to contemplate, until one envisions lemmings doing all that plunging. O’Donnell’s feelings about librarians, however, will particularly endear him to this journal’s readers (page 90: “Can we imagine a time in our universities when librarians are the well-paid principals and teachers their mere acolytes?”).

O’Donnell’s last chapters end up back in academia, where he calls for reforms of discourse through computer interfaces. His points resonate in other recent books (Bill Readings’s *The University in Ruins*, also Harvard University Press, comes to mind), but focused on ideas and their avatars in books and libraries. The battle against ignorance is uphill, so if his enlightened euphoria also marks him as an academic administrator *manqué*, more power to him. Throughout he is outspoken, happy to pick beautiful fights, and remind us perhaps rather too often that he is an Irishman. “Zealots foolishly proclaim that the book is dead, and utopians and dystopians croon and keen over the futures their fantasies allow them,” he announces. “My own view is that we can expect no simple changes, that all changes will bring both costs and benefits, loss and gain, and that [we need] to find ways to adapt technologies to our lives and our lives to technologies” (9). Hard to argue here: most of us are on his side, even if, like any good seminar leader, he really wants us to fight.

O’Donnell further meditates thus on page 115: “We have the preposterous chutzbah to think it a *disadvantage* if our society becomes more multilingual because our insularity is threatened by it.” It is heresy, of course, to propose that Anglophone library imperialism—MARC, AACR-2, their transliteration amenities, and other of the library profession’s finest achievements, not to mention our largely monolingual electronic superhighways and the hardware on which they depend—may leave our civilization and its institutions of communication both vulnerable to terrorism from without and subject to entropy from within. As one thinks of media in terms of their civilizations, one sees why his friend Cassiodorus needs to be remembered, even if it is never quite clear how he can change your life.

The question of media as preemptive and cumulative thus tends to dissolve—no great loss—but into an equally skewed option. On the one side now is Kilgour’s heavenly vision of celestial clockwork (its determinism really less deadly than it sounds and often fun, especially for congenital apparatchiks), on the other O’Donnell’s dialogue, straight out of Shaw’s “Don Juan in Hell” (also fun, especially for unrehabilitated heroic vitalists, and even after one remembers Anne’s last words to Jack). Thomas Hobbes, in proposing that out of our pasts we recreate our futures, is a welcome referee; meanwhile, our present purgatory seems like a nice place to dream of our future residencies.

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