



Recent Publications

Sidney F. Huttner, Book Review Editor

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REVIEWS

Parkinson, Richard, and Stephen Quirke, with contributions by Ute Wartenberg and Bridget Leach. *Papyrus*. Austin: University of Texas Press, 1995. 96 pp. \$19.95. ISBN 0-292-76563-0 (wrappers).

This slim volume was printed and published in Britain by the British Museum as part of its Egyptian Bookshelf series; at the same time, it was published in the United States by the University of Texas Press, again as part of the Egyptian Bookshelf series. Even in its Texas guise, it remains a British Museum guide to Egyptian papyrus and particularly the British Museum papyri collections. And that is a very good thing.

Like most British Museum publications, this volume is well illustrated in both color (9 plates) and black and white (65 images). It includes excellent maps and line drawings. And its authors are experts at the British Museum. Richard Parkinson and Stephen Quirke are assistant keepers in the Department of Egyptian Antiquities; Ute Wartenberg, who contributed a section on classical papyri and papyrology, is an assistant keeper in the Department of Coins and Medals; and Bridget Leach, who contributed sections on the manufacture and conservation of papyrus, is a senior conservator in the Department of Conservation.

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We have come to expect a high level of competence and an authoritative treatment from these British Museum introductions and guides, and this volume does not disappoint.

Chapter one, "Natural History and Manufacture," discusses the papyrus plant itself, its habitat in ancient times, and the manufacture of the paper-like sheets that we also call *papyrus*. Though we are not sure exactly how the strips were cut from the stems of the plant, we do know they were first laid side by side to form a sheet, and then a second layer of strips was laid on top of the first at a right angle to create a sheet of two layers. The strips were kept wet from the time they were cut from the plant, and when the sheet had been laid out, it was further dampened.

Pliny suggested that it was the Nile water itself that induced adhesion, but most scholars believe that the dampened fibers contain a natural adhesive. In any case, pressure had to be applied to the sheet, which may have been produced by a press or hammers. The resulting sheets were glued together to form rolls. The roll, of course, was the major form for the book in the ancient Mediterranean world until it was superseded by the codex in the fourth century A.D. The authors are most concerned with the roll in the Egyptian period and consider such topics as the varieties of size and format, availability and price, and alternatives to papyrus rolls.

The next chapter, "Practical Usage," considers what was done with the roll after it had been manufactured. The authors attempt a short treatise on script, which provides an abbreviated intro-

duction to a vast subject, and discuss rush and reed pens, the layout of the text (including illustrations) on the roll, the kinds of inks used, and how scribes dealt with errors. Next comes a discussion of pens and ink.

The third chapter, "Contents and Storage," first considers attitudes toward writing. Certainly the ability to write and/or read was rare in Egypt, and the occupation of scribe was one of great prestige. The authors survey the various kinds of writing common in Egypt, from administrative documents to religious texts, such as the *Book of the Dead*.

We know that libraries were important institutions in Egypt, but our knowledge of them is fragmentary at best. A "House of Books" survives in the temple of Edfu, a remarkable "Place of Documents" which housed royal archives was found at Amarna, and there is evidence that individuals possessed books and documents. One family archive discovered in Deir el-Medina contained letters, notes, legal documents, literary works, and religious texts.

The final chapter, "Usage and Survival Outside Pharaonic Egypt," first briefly considers papyrus in the Greek and Roman periods. The papyrus roll was the most common form of the book in this period, but because of climatic conditions almost none has survived outside of the desert dryness of Egypt.

Perhaps one ought not to be too disappointed at the short shrift given to classical antiquity, as this is a book about Egyptian papyrus, but still there is a great deal glossed over in this short

section. In the section "The Death of Papyrus," I was taken aback to read that "parchment is specially treated leather" (p. 70). While leather and parchment are both made from animal skin, each is manufactured by different processes. By no stretch of the imagination can parchment be considered to be leather that has been treated in some special process.

Two pages later the authors note that "the increasing popularity of the codex [has been] connected with the rise of Christianity. This theory is, however, doubtful." This is a minority view that in my opinion has no currency, and it is astonishing that it should appear in an introductory volume such as this. While the precise origin of the codex is still being debated, there can be no doubt that the codex was a Christian invention, and with the triumph of Christianity so too did the Christian form of the book, the codex, gain widespread acceptance. The evidence is to be found in the dry remains of rolls and codices in Egypt dating from the first four or five centuries A.D.

Finally the authors consider the problems of conservation of papyri. At the end is a chronological table, a list of citations, a bibliography, a paragraph "Papyri Today," a list of the papyri in the Department of Egyptian Antiquities, and finally a general index.

Is it really possible to fit all of this into a modest 96-page book? Yes, and even with an error or two, this is a good introduction to Egyptian papyrus and the British Museum's holdings.—*Richard W. Clement, University of Kansas*

Gatch, Milton McC., ed. *'so precious a foundation': The Library of Leander van Ess at the Burke Library of Union Theological Seminary in the City of New York*. With contributions by Johannes Altenberend, Milton McC. Gatch, and Paul Needham. Translation by Wolfgang Heuss and Jeremy S. Roth. New York: Union Theological Seminary and The Grolier Club, 1996. 390 pp. Boards: \$60 to members of the Grolier Club and \$75 to nonmembers; paper \$42/\$52. ISBN 0-910672-17-2.

Leander van Ess will be familiar to many readers of this journal as the German collector from whom Sir Thomas Phillipps bought a splendid batch of manuscripts and early printed books in 1824. Less well known, I venture to say, is the fact that much of the balance of van Ess's private collection, some 16,000 books and manuscripts, was sold in 1838 to the then newly opened Union Theological Seminary in New York, as the foundation for its library, for the sum of just over \$5,000. (Think of it: barely 32 cents per item for a collection that included 450 incunabula and a manuscript dated as early as the second half of the eleventh century.) It was the first time that a large group of fifteenth-century books passed from Europe to North America.

This extraordinary collection is the subject of an exhibition that began at the Grolier Club in the fall of 1996 and concluded at the Bridwell Library in Dallas in early 1998, after stops in Mainz, Paderborn, and Toronto; and *'so precious a foundation'* is the catalog,

Printed on coated stock by the Stamperia Valdonega and at almost 400 pages, it is definitely the heftiest exhibition catalog of 1996. The issue in wrappers weighs almost 3½ pounds.

Born in Warburg, van Ess (1772–1847) was a Catholic priest and biblical translator who collected books primarily for his scholarly work rather than out of any strong bibliophilic instinct. His priestly career was dogged by somewhat dreary religious controversies, which are well documented in the collection (though not in the exhibition, thanks be to the curator).

His sin as a churchman seems primarily to have been that he wanted the Bible to be widely available in German; his translation of the New Testament was, incredibly enough, placed on the *Index Prohibitorum* in 1821, and his efforts to work cooperatively with the British and Foreign Bible Society ultimately led to disagreement and bitterness. Van Ess's last years were lived in relative obscurity; he was bookless and dependent on the kindness of his nephew's family in Affolterbach.

Almost without exception, the collection is made up of religious books and manuscripts, the vast majority in workaday bindings and often less-than-perfect condition. There is an occasional secular book, such as the *Aldine Statius* of 1519 in a very handsome binding executed for Nicolaus von Ebeleben in 1544 or a German translation of Cicero. But on the whole, this enormous library was built with an eye to having the tools necessary for the textual study of scripture.

In theory such a library ought to be,

well, dull, especially given the fact that the primary geographical focus of the books is Germany. Reformation pamphlets, important as they are historically, do not figure high on anyone's list of attractive books; and patristics, liturgical studies, and other related works were rarely printed in anything but a drab typographical style.

All the same, by focusing on interesting provenances, and by relating the contents of most of the books exhibited to van Ess's own professional concerns, as well as by pointing out interesting details of printing history, illustration, and binding (run of the mill though most of the bindings are), Gatch is able to bring this mass of books alive.

Every item is illustrated, occasionally even in color, and the bibliographical details are provided *in extenso*. Gatch's scholarship is demonstrably deep, but he wears it lightly and writes well. He manages once, I believe, to raise a smile, when he notes that the female nudes in the title-page frame of Niclas von Salm-Reifferscheid's *Verzeychnis* of 1525 "should not be taken as implying that the Imperial army took nubile slaves from the French at Pavia" (p. 330).

There are few conventional high spots in the van Ess library. No printed book earlier than the 1470s came to New York, and he clearly was not interested in literature, natural science, or any allied subjects. One of the few *unica* he owned he did not even recognize. Preserved as the rear pastdown in a collection of three manuscripts by Albertus Magnus and Raymund Lull is a vellum bifolium containing a hitherto unknown example of the so-called Dutch prototypography

that Paul Needham demonstrates to be datable to 1463.

This is earlier than any extant example of the prototypographical bits and pieces that were once thought to prove that the Dutch invented printing before Gutenberg, and indeed it brings early Dutch printing from moveable type to within a decade of the traditional publication date of the 42-line Bible. Needham's paper on this piece is well worth reading, as are the other two essays that precede the catalog proper, Johannes Altenberend's biographical piece on van Ess and Gatch's study of the book collection and its historical context.

All in all, this fine catalog does extraordinarily well what exhibition catalogs should do: it highlights a collection that is perhaps too little known, and provides leads and suggestions for a great deal of future scholarly research.—*Bruce Whiteman, William Andrews Clark Memorial Library, UCLA*

Fantoni, Anna Rita. *Treasures from Italy's Great Libraries.* Edited by Lorenzo Crinelli. New York: Vendome Press, 1997. 288 pp., 228 color illustrations. \$65. ISBN 0-86565-986-9.

The manuscript treasures of 12 Italian libraries are lovingly selected, the illuminations are beautifully reproduced. In all, *Treasures* is a handsome 10 x 13-inch book. Yet the question remains: who will use it?

It is not the province of a reviewer to worry about sales, but I do. This book says of itself, "Subjects range

from botanical drawings to scenes from the Old Testament, from Dante's *Divine Comedy* illustrated by Botticelli to 'Scientific Creations' of Leonardo. This treasury will delight bibliophiles, lovers of Italian art, and world travelers."

Absolutely true, and all for \$65 in the United States and \$90 in Canada. There are three botanical drawings and one Botticelli illustration of Dante, part of the set commissioned by Lorenzo di Pierfrancesco de' Medici, most of which is housed in Kuperstich-kaabinett, Staatliche Museen, Berlin.

One can imagine this book on a coffee table in some well appointed house, but one cannot imagine it in a scholarly library—the scope is so great the resulting treatment perforce is shallow. The author of the dustjacket blurbs correctly writes, "The stringent criteria for selection were rarity, artistic worth, and bibliographic interest. The results include narrative scenes of amazing naturalism, abstractly patterned surrounds of exquisitely rendered flowers and tendriled foliage, portraits full of breathing life, lavishly illuminated initials, elegant calligraphy, and compositions so monumentally conceived that they could be full-scale paintings."

Is there a wide audience for a book the illustrations of which range from an example of the Surgery of Roland da Parma (pp. 64–5) to a page from the Memoirs of the Freschi Family (pp. 252–3)? Range, that is, from miniatures of the end of Duecento—oldest known examples of scientific illustration—to portraits in which the cloth-

ing and hair styles of the last ten years of Quattrocento are shown with loving attention.

The textual comments, I think, are better suited to the coffee table. I, who know nothing of the paintings of the Palais de Papes at Avignon, am instructed by the comments on the plates from Boethius' *De arithmetica*, *De musica* (pp. 82–3), but I find the introductory material on illumination and the scriptoria simplistic. This book is also a target for the frequently voiced scholarly criticism of all anthologies: why did the editor include X to the exclusion of Y?

Perhaps, as the blurb writer suggests, this is a book for the world traveler. These libraries (bibliotechi) are the Apostolica, the Vatican; Capitolare, Verona; Casanatense, Rome; Centrale, Palermo; Classense, Ravenna; Estense e Universitaria, Modena; Laurenziana, Florence; Nazionale Marciana, Venice; Nazionale Vittorio Emanuele III, Naples; Reale, Turin; and Trivulziana, Milan, and I'll make it a point to visit those I have only heard of and revisit others to see some of the treasures reported here of which I was unaware.

Should you use this, I repeat, beautiful book as a tour guide, write ahead. The Capitolare in Verona, because it was deemed mortally cold, was closed to visitors in the winter season the last time I tried to see some of its holdings. Mayhap, others are better seen by way of this book than in person.

Now there is a sales point.—*Ben Graf Henneke, The University of Tulsa*

Bloomfield, B. C., with the assistance of Karen Potts, ed. *A Directory of Rare Book and Special Collections in the United Kingdom and the Republic of Ireland*. Second Edition. London: Library Association Publishing. Published in association with the Rare Books Group of The Library Association, 1997. 768 pp. \$195. ISBN 1-85604-063-1. U.S. distributor: Bernan Associates, 4611-F Assembly Drive, Lanham, Md. 20706-4391.

The first edition of this reference work was published in 1985. In his introduction to the second, B.C. Bloomfield, retired director of collection development of the British Library, outlines the importance of the role the Rare Books Group of the British Library Association has played in the conception, "compilation and publication of a directory of libraries and other institutions that housed collections of rare books so that they could be better known and exploited for scholarly purposes" (p. ix) and describes the financial and collaborative difficulties involved in producing the first and second editions.

Bloomfield's direct involvement came in January 1991 as chair of the Rare Books Group. He acknowledges a deep debt to the contributors of the first edition and to Dr. Moelwyn Williams, its editor, and discusses the differences between the first and second editions. He is aware of the problem of omission, the need for continual updating, the disappearance of smaller collections (or their merging with larger ones), the lack of staff time to complete information requests, the move-

ment or transference of ownership, financial problems, de-accessioning, questions of security, and “the undeniable fact that many librarians and curators are lamentably ignorant of the contents and importance of their collections” (p. xi).

Given the problems involved, we can see that the second edition is a remarkable achievement. Before I praise its achievements and indicate its strengths, the obvious caveats should be stated—which is not to say that Bloomfield, as his introduction indicates, is not aware of them. Indeed, in an article “The Revision of the *Directory of Rare Books and Special Collections in the United Kingdom and Ireland*,” published in the *Library Review*, 46.6 (1995), Bloomfield summarizes the general difficulties encountered in the undertaking, including the problem of omission.

Some of these are puzzling and cannot entirely be explained through a lack of response from librarians or security concerns. A glance at, for instance, the *Location Register of English Literary Manuscripts and Letters*, edited by David C. Sutton (2 vols., published by The British Library, 1995); the *Location Register of Twentieth-Century English Literary Manuscripts and Letters: A Union List of Papers of Modern English, Irish, Scottish and Welsh Authors in the British Isles* (2 vols., published by the British Library, 1988); and the volumes so far published in *The Index of English Literary Manuscripts* series (published by Mansell in London and Bowker in New York), reveals locations simply not present in

Bloomfield’s edition.

Three examples found in these volumes, but not in Bloomfield’s, illustrating omissions representing different kinds of libraries and institutions are: the National Trust holdings at Sandon Hall, Staffordshire; the papers held at Camellia Investments, near Baker Street, London; and the Somerset Maugham and Sir Hugh Walpole Collections at the King’s School, Canterbury. The Walpole Collection holdings are listed as an appendix to Rupert Hart-Davis’s splendid 1952 biography of Hugh Walpole, and also in the Walpole entry in *The New Cambridge Bibliography of English Literature, 1900–1950*, vol. 4, edited by I. R. Willison (published by Cambridge University Press, 1972). Other omissions are mention of the collections at Hove Public Library, Hove, Sussex; those formed by the late Jack Dove; the Holleyman Collection; and the Abbey collection. Or, given recent British local government changes, have these been moved?

A virtue of a compilation such as Bloomfield’s is that it produces additional location records. There are infinite riches to be discovered in Bloomfield’s volume, which is a guide to rare book holdings and to special collections rather than to manuscripts, which are noted in the context of rare book and special collections. The arrangement is geographical. “In England and Northern Ireland all entries are listed alphabetically under county and town” (p. xii). Entries for the Republic of Ireland, Scotland, and Wales are listed by town. For the Isle of Man there is an alphabetical institutional listing, and the Channel

Islands are listed alphabetically by state. Entries vary considerably. Collections are described individually with data wherever possible on history and origin, size indication, a content summary, main holdings, and references to finding aids and any reference works published on the collections or portions of them. Entries for London and the British Library, some of the Oxford and Cambridge Libraries, the National Library of Scotland, and the National Library of Wales are detailed and lengthy. The entry for Trinity College Dublin is more than twice as long as that for the great collections at the National Library of Ireland.

The index is comprehensive, covering individual authors, places, and subjects. *A Directory of Rare Books and Special Collections* is "Typeset in 9/11 pt. Arial and 30 pt. and 9/11 pt Bembo." The double-columned pages are easy to read with sensible use being made of differing italics to highlight in bold general descriptions and separate collections. The binding is sturdy and should withstand continual use until a third edition is produced—assuming of course that this will be in book format rather than in an online database in which to record changes in locations, additions to collections, and so on.

The book is replete with fascinating facts. For instance, from it one learns that the Gunnersbury Park Museum in London has an Edward Bulwer-Lytton collection, that Brighton Public Library houses the Phillipps collection, which "constitutes half the library of O.J. Halliwell-Phillipps, the Shakespearian scholar and son-in-law of Sir Thomas Phillipps" (p. 557), and

so on and so on. There is even a three-page "Stop Press: Additions and corrections" (pp. xxi-xxiii)—most of these covering moves in the Greater London area. No library and institution can be without Bloomfield's second edition. He, his contributors, and the Rare Books Group of The British Library Association, are to be congratulated on their achievement.—*William Baker, Northern Illinois University*

Freeman, F. Barrie. *In a Given Area: Buying and Selling American Western History from Maine to Texas and Back.* West Bath, Maine: The Author, 1995. [iv], 140 pp. \$10 from author, RFD 1, Box 688, West Bath, Maine 04530. No ISBN.

A few years ago, I began to notice catalogs coming across my desk from a dealer in Maine. These were unpretentious affairs consisting of 15–20 stapled pages of photocopies, with a description on one page and a picture of the item on the facing page. The dealer's imprint announced him as a vendor of "Rare Books," but the items in his catalog were bits of Western ephemera, most of it produced between the 1880s and 1950s. The descriptions were full, personal, garrulous, littered with typos, four-letter words, and odd punctuation, and with occasional disdainful if not downright scathing comments on collectors, other dealers, and sources. Some of these blurbs were howlingly funny and some in pretty poor taste. Along with the catalogs proper, I soon started to get serial installments of the memoir Freeman now offers as *In a Given Area*.

We follow Freeman as he pilots his 'burban full of Western Americana down through Virginia ("I hate the Civil War. Professionally, that is: NO MONEY"), on his way to the Austin Book Fair. En route, we learn how he got into the business, and what he thinks about lots of different aspects of American culture including rare books ("I hate rare books").

There's a lot here about how dealers deal, and Freeman's breezy, brazen, profane, and sometimes telegraphic prose makes curiously compelling reading. He has a good ear for dialogue. He names names, calls the old folks in Maine from whom he buys his material "idiots," details the alchemy by which he buys junk and sells "rare books," and expresses disdain for most collectors and dealers. I found myself thinking, "Why is he telling me all this?" Clearly, he relishes his role as bad boy of the antiquarian book world. ABAA wouldn't have him and he wouldn't join if they did.

His view of the trade is that of the "swamp rat," a dealer who "lives out in the . . . swamp of un-processed material possessions. . . . We all sit on lily pads and can see each other. We all watch the surface of the swamp for something to bob to that surface. When something does, we all start swimming over to eat it."

Canny rat that he is, he sees food where others see garbage. His descriptions show that he's well aware of current scholarly trends and the interest in social history and nontraditional sources. There are dissertations and books in the stuff he's selling and he wants librarians to own it when the scholars come in. Perhaps because

they are his chief customers, Freeman doesn't seem to have any bones to pick with librarians. One of the biggest attractions in his part of Maine, he says, "was Bowdoin College and its wondrous Hawthorne-Longfellow Library. Full of floors and floors of stacks and stacks of books AND having the special area of Special Collections full of rare books all housed in a modern yet venerable ecosystem of the most neoteric of up-to-date librarian craft," which gives you an idea of his style, although I've corrected the typos.

Dukedom Large Enough it ain't, but *In a Given Area* has the ring of truth and is written with a kind of soap-operaish immediacy that makes one feel positively voyeuristic. And it shines a wickedly bright light on an interesting corner of the booktrade.—*Robert W. Karrow, Jr., The Newberry Library*

Livelton, Trevor. *Archival Theory, Records and the Public.* Lanham, Md.: Society of American Archivists & Scarecrow Press, 1996. 177 pp. \$38.50. ISBN 0-8108-3051-1.

Trevor Livelton has produced a meticulous analysis of an important question in archival theory: what are public records? Professionals interested in the nature of records will enjoy his reasoned arguments and will finish this work aware of many questions that surround our accepted definitions of archival terms. Since his arguments address a particular question, the general rare book and manuscript profession may wish to overlook this study. This would be unfortunate because, as Livelton explains, the importance of defining the

terms we use in our professions cannot be overstated.

Livelton focuses on the theoretical nature of records to understand what specifically archival records are and why certain records should be described as “public.” To do this, he surveys past archival theory (in fact devoting several sections to different meanings of the word “theory”) and analyzes subtleties of meaning that may be lost on the practicing archivist who is engrossed in processing large quantities of records. It is a major theme of his work, however, that the dichotomy between practice and theory is overrated, and that in fact, theory is “what works” in the archival discipline. He claims that “ideas always and inevitably underlie archival practice; and this is true whether or not practice is recognized as the concrete expression of such ideas through their application” (p. 29).

Livelton distinguishes between popular and archival uses for terms, and he defines words with respect to both uses. For example, he finds the commonly held distinction between “public records” and “private papers” unsatisfactory. The term “public records” is used by most archivists to refer to governmental records, “private records” used for those of non-governmental organizations, while the term “private papers” is used to “fill in [the] gap” by accommodating records of individual people (p. 108).

Livelton states that this imprecise distinction between categories of records is actually a relic of the manuscript-collecting practices of an earlier era, and he argues for a functional definition of what makes some records “private” and others “public.”

To arrive at this definition of public records—“All documents made or received and preserved in the conduct of governance by the sovereign or its agents”—Livelton devotes much of his text to teasing out definitions for words such as “documents” and “records.”

While his definition of public records may seem undramatic, it is the process by which Livelton selects and critiques nearly every word that proves fascinating. Throughout, Livelton acknowledges where his arguments may seem inconclusive and asserts that much of his analysis is designed only for “the present study.” Nonetheless, his analysis of the topic is fascinating, and he provides ample proof that archivists, and others concerned with the public record, must indeed explore the nature of these records in archival work by not blindly accepting common definitions.

An example of the precision with which he constructs his definition is his choice of the word “sovereign” to define what may commonly be thought of as “the government,” “citizens,” or “the public.” Even though he is addressing a North American audience, Livelton rejects these popular terms in favor of the less familiar “sovereign” because “. . . while our own concept of the public as members of modern democratic polities may not be universally applicable, the same term may be applied to all persons or institutions that perform the same function in other societies” (p. 128). This function, he adds, is governance, and so it is the characteristic of origin, reception, or preservation in the course of governance that becomes the defining criterion that sets public

records apart from other records.

The book is dense, but the author attempts to break up the question into logical chapter divisions. The internecine nature of his thesis renders these divisions largely arbitrary, however, serving mostly as stops along the way to his final goal. Exhaustive notes provide citations and further discussion. The selected bibliography is useful, especially for those interested in further examining the theoretic forerunners to whom he frequently refers in his discussion. The index would probably be of limited use, since for the most part general terms such as "theory" and "archival studies" are indexed. This is not a major drawback, though, since Liveltson's work should be read through in order for one to appreciate his thesis. This is not a text that should be consulted as a reference.

A short appendix focusing on legal acts for access to public records in the United States and Canada serves as a "real-world" example of how definitions can affect the reality of the archival world. Both the U.S. Freedom of Information Act and the Canadian Access to Information Act ensure access to public information as a right, rather than as a privilege. The Canadian law grants this right to a "public" which refers only to citizens and permanent residents, while the American act grants it to "virtually anyone and everyone." This difference serves to underscore Liveltson's point, articulated throughout the work, that definitions of terms are vitally important and in fact underlie decisions that affect everyone, both in terms of archival records and in the

larger context of public life.—*Beth M. Russell, Texas A&M University*

Fox, Lisa L. *Preservation Microfilming: A Guide for Librarians and Archivists*, 2nd ed. Chicago: American Library Association, 1996. 424 pp. \$70. ISBN 0-8389-0653-2.

This second edition of *Preservation Microfilming* appears nine years after the first, edited by Nancy Gwinn. As Pamela Darling notes in her introduction, the fields of preservation and microfilming have changed dramatically in those years. Standards, practices, bibliographic control, and techniques have advanced, and the amount of microfilming activity has greatly increased. Most important, however, is the preservation community's change in philosophy.

Developments that Darling emphasizes are the emergence of a nationwide strategy for brittle books; heightened awareness of preservation problems; the impact of automation; increased levels of international programs and coordination; technical advances; improved institutional practices and a greater reliance on contractual filming; and cooperative programs. Darling also touches briefly on digitization, which requires many of the same considerations as microfilming.

Preservation Microfilming is divided into six chapters with six well developed appendices. In "Overview of Administrative Decisions," the late Carolyn Harris surveys the processes involved with creating a microfilming program and discusses ANSI (American National Standards Institute) and AIIM

(Association for Information and Image Management).

For Harris, the primary reason for filming is paper deterioration (embrittlement), and she compares the cost as well as the pros and cons of physical treatment, photocopying, digitization, and microfilming. She describes the components of a well rounded preservation program (including education about conservation, binding, rehousing, and reformatting), and the relationships between these that lead to treatment decisions. Brittle materials are usually best filmed, but Harris warns about adopting only one approach. Key to the success of any effective preservation program are "needs assessment" (which collections, how many items to treat, etc.) and "planning" (which includes issues of responsibility, in-house versus contract, specifications, bibliographic control, etc.), both of which Harris covers in detail.

In "Selection of Materials," Wesley Boomgaarden examines what may be the critical component in the success or failure of a program. Selection is a complex issue involving the value of items in a collection, their usage and users, and other variables. It must be guided by broad criteria in order for one to determine which among the many kinds of texts and images on embrittled paper should be considered for filming. Boomgaarden points to materials that are not suitable, including items with high bibliographic/intrinsic value (especially if damage is likely to occur during filming), off-prints from already-filmed serial runs, severely discolored materials, and anything else that has already been filmed.

After selection, "Production Planning and Preparation of Materials" can begin. Ann Swartzell's chapter leads the reader through four critical steps that will help ensure a smooth process and high-quality result: familiarity with standards (ANSI & AIIM, RLG), an understanding of the process, good communications with the vendor, and analysis of the intended uses of the film.

Since the first edition of *Preservation Microfilming*, the number of in-house filming operations has declined and the number of commercial vendors has increased. Swartzell provides a checklist for screening vendors, reviews the contracting process, and mentions points to watch for, such as standards and the storage of master negatives. For those on a limited budget, Swartzell suggests the option of working with a commercial micropublisher such as UMI. For the remainder of her chapter, Swartzell reviews in detail how an in-house microfilming project should be administered. This section is essential reading. In-house errors will prove costly in lost time or money, especially if items need to be re-filmed.

"Microfilming Standards and Practices" by Peter Scott is an excellent overview of the filming process from a technical standpoint. Scott describes how standards were developed, by whom, and what their function is. He explains in detail the physical makeup of the different available types and formats of film along with their benefits and drawbacks. In his discussion of the "film production process," Scott describes reduction ratio, image orientation, skew, image legibility (resolution, density, and

quality index), and processing, he provides an "inspection station checklist," and he reviews the conditions under which masters must be stored.

Jeffrey Heynen's "Preservation Microfilming and Bibliographic Control" begins with the statement that after reading the previous chapters the reader needs only to learn about costs. This might be true if the only goal of microfilming was to ensure that the materials remained available into the future. However, if the goal of microfilming is to ensure "widespread and enduring" access, then this requires bibliographic control of what, ultimately, will be the copy of record for that title. Others must be able to identify your film as the exact replacement for their hard copy. Unnecessary duplication of titles is costly. Heynen shows how an increasingly comprehensive union catalog has been built and delves into the specifics of using MARC to catalog film records.

The final chapter, by Patricia McClung, deals with calculating and controlling costs. The purposes of this chapter are to "provide a framework for estimating and analyzing the costs of preservation microfilming and to suggest ways to reduce and control costs." Given the number of variables that impact the filming of a title, it is often difficult to arrive at a reliable cost estimate. McClung organizes the variables into four categories: labor, supplies and equipment, contract services, and management and overhead.

To help the reader understand what is involved, McClung breaks down the tasks related to filming to a sobering

extreme, illustrating with numerous real-world examples from actual projects. This detail will be essential for those involved with grant-funded programs where these figures must be provided in advance.

Six appendices—Preservation Microfilming; Standards, Specifications, and Guidelines; Service Providers; Preservation Options; Target Sequences; ARL Guidelines for Bibliographic Records; Worksheet for Estimating Project Costs—and a glossary conclude the book.

Preservation Microfilming is an excellent introduction to this subject and complements the RLG *Archives Microfilming Manual* and *Preservation Microfilming Handbook*, which are much more "hands-on." The text also applies directly to organizing and carrying through a scanning project. While the technology is different, many of the theories and much of the work are similar, as comparison with Anne Kenney and Steven Chapman's *Digital Imaging for Libraries and Archives* will show. While there are currently no large-scale, ongoing, production scanning projects, anyone contemplating one would be well served by reading *Preservation Microfilming*. For a carefully thought-out, balanced introduction to issues that must be resolved, this text is invaluable.—Peter Verheyen, *Syracuse University*.

Greenfield, Jane. *ABC of Bookbinding*. New Castle: Oak Knoll Books; and New York: Lyons Press, 1998. 200 pp. Over 700 illustrations (by the author). \$35. ISBN 1-884718-41-8.

In this book, subtitled "A Unique Glossary with over 700 Illustrations for Collectors and Librarians," Greenfield has created a work self-consciously parallel to Carter's *ABC for Book Collectors* and related to but different from Etherington and Roberts's *Bookbinding and the Conservation of Books*.

The text lacks Carter's wit and Etherington and Roberts's frequent depth, but nearly every one of the brief definitions in the "Glossary of Bookbinding Terms" is accompanied by an informative line drawing, and the other sections abound with them as well. Not to disparage the work in any way, it might be reasonably viewed as a collection of captioned drawings.

The book has three principal sections. A "Glossary of Bookbinding Terms" is a straightforward A to Z of about 1,000 terms, defined in a sentence or two and, as mentioned, most are illustrated. A "Glossary of Bookbinding's Structural Evolution" "explores the evolution of binding structure from the earliest known Coptic examples through the Middle Ages to the latest techniques of the twentieth century" (p. 77). The text is again succinct: distinguishing features of each selected structure are set forth in bulleted array and placed opposite and amongst informative drawings.

A "Glossary of Binders, Designers, and Styles of Decoration" is a relatively short (29 pages) A to Z of binders' names and named styles. Each entry is embellished with at most one drawing, and since the entries typically do not point to distinguishing features, the drawings here often tend to be a bit

difficult to read. They are sufficiently precise that a knowledgeable eye is drawn to the significant detail, but the less expert may find themselves befuddled. Representing prolific binders (Katherine Adams, Rose Adler, Robert Aitken, to take the first three named) with a single drawing gives at best a bare sense of the range of these artists' work. It certainly raises the question of whether the chosen design is "representative" of the binder's "style," a question that is addressed in part by a four-page list headed "Sources of Drawings," which relates particular illustrations to published photographs on which they have been based.

The glossaries are followed by a 12-page "Index of Binder's [sic] Identification," that is, an indication of where and how certain binders (or binding firms) signed their bindings; a 129-item bibliography; and an "Index of Alternate Terms," e.g., "acid migration" has been preferred to "acid transfer," "Paschal Lamb" to "agnus dei."

Not everyone will find this book equally accessible, but it packs an immense amount of useful information and earns a place on the reference shelf.

Sharpe, John L. III, and Kimberly Van Kampen. *The Bible as Book, The Manuscript Tradition*. The British Library & Oak Knoll Press in association with the Scriptorium: Center for Christian Antiquities, 1998. 224 pp. Illus. \$55. ISBN 1-884718-38-8.

A collection of papers presented at a 1995 conference which brought together leading scholars from different disciplines "to investigate the many ways in which scribes and craftsmen created cultural artifacts

which enhanced their readers' veneration for . . . holy texts," ranging from the Dead Sea Scrolls to the beginning of printing.—*SFH*

BOOKS RECEIVED

Healy, Leigh Watson. *Library Systems: Current Developments and Future Directions.* Washington: Council on Library and Information Resources, 1998. 186 pp. \$25. ISBN 1-887334-58-0. CLIR "commissioned this report in response to concerns . . . about the gap between institutional digital library initiatives and the products offered by library systems vendors."

Isaac, Peter, and Barry McKay. *Images & Texts: Their Production & Distribution in the 18th & 19th Centuries.* New Castle: Oak Knoll Press, 1997. 208 pp. \$42.50. ISBN 1-884718-37-X. The first in a new series, Print Networks, this volume collects papers presented at the 14th Seminar on the History of the Provincial Book Trade.

Ketelaar, Eric. *The Archival Image. Collected Essays.* Edited by Yvonne Bos-Rops. Hilversum: Uitgeverij Verloren, 1997. 125 pp. Illustrations. f25. ISBN 90-6550-565-2. Essays in English, French, and German by the former General State Archivist of the Dutch State Archives Service, first published in non-Dutch journals.

Platzman, George W. *A Catalogue of Early Printed Editions of the Works of Frédéric Chopin in the University of Chicago Library.* Chicago: The University of Chicago Library, 1998. 302 pp. Illustrations.

\$30 plus \$3.50 shipping. ISBN 0-943056-24-1. " . . . 288 items are described, of which about half are first editions." Four appendixes and six tables.

Rummonds, Richard-Gabriel. *Printing on the Iron Handpress.* New Castle: Oak Knoll Press & The British Library, 1998. 494 pp. Illustrations. Hardcover, \$75. ISBN 1-884718-39-6. Wrappers, \$49.95. ISBN 1-884718-40-X. This manual covers "all the materials involved and . . . various ways to achieve the same result—to make a distinct, substantial and evenly inked impression on damp paper." Monumental.

Woolmer, J. Howard. *The Leonard L. Milberg Collection of Irish Poetry.* Princeton: Princeton University Library, 1998. 349 pp. Boards, \$40; wrappers, \$25, plus \$2.50 shipping. ISBN 087811-043-7. Order from Oak Knoll Books. Catalog of more than 1,100 works of 50 poets collected by Milberg. Most published their first book after 1945. Each poet is represented by a photograph, a brief essay, and a list of works held. Acquisition of the collection is also commemorated in the *Princeton University Library Chronicle* 49.3, which includes unpublished poems by 41 of the poets collected. \$10. Order from Dufour Editions, P.O. Box 7, Chester Springs, PA 19425.