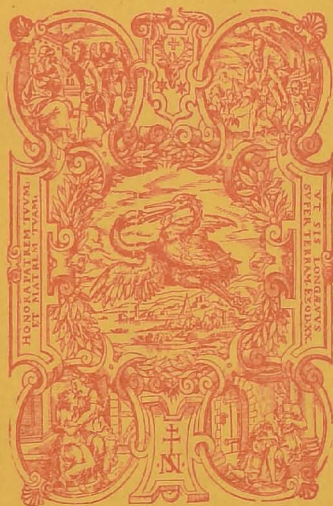


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# THE LIBRARY QUARTERLY

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## THE RUSSIAN BIBLIOGRAPHICAL SOCIETY: 1889-1930

Marianna Tax Choldin

The Moscow Bibliographical Circle, later the Russian Bibliographical Society, was the first organization of its type in Russia. In the years between 1889 and 1930, the society influenced the course of bibliographic work in a variety of ways. This article reviews the history of the society—the leaders who shaped it, its important publications, major projects, scholarly activities, and relations with colleagues abroad—with the double purpose of demonstrating the society's contributions to bibliography in Russia and introducing the organization and some of its illustrious members to a Western audience.

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Between 1889 and 1930 there existed in Russia a bibliographical society which brought together many of the best bibliographers in the country, sponsored the publication of several important works, participated in important national and international congresses, and generally raised the level of bibliographic practice and theory in Russia to a new height. Many projects were begun but never completed, and ultimately the society failed to organize bibliographic work in Russia in any permanent way, yet the members of the society deserve credit for having taken the first difficult steps. They worked tirelessly under conditions which were at best unsatisfactory and at worst impossibly difficult. Through czarist censorship and repression, revolutions, a world war, a civil war, and the tumultuous first years of a new social order they continued their work with books, meeting regularly to read and discuss scholarly papers and organize bibliographic projects. They must surely have lost heart privately at times, although they never admitted it publicly.

Following is a brief review of the life of the society, beginning with the discussions leading up to its foundation, touching on its publications, papers,

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and projects, and concluding with some comments on its contribution to bibliography in Russia<sup>1</sup>

Throughout the nineteenth century, serious bibliographers had been painfully aware of the need to organize bibliographic work in Russia. Men such as N. I. Novikov, V. S. Sopikov, V. G. Anastasevich, G. N. Gennadi, V. I. Mezhev, and many others had struggled to produce bibliographical works of high quality under extremely adverse conditions.<sup>2</sup> Each bibliographer worked on his own, usually with insufficient funds and poor access to source materials. As a result, projects often remained incomplete, and authors freely conceded that what they did publish suffered from far too many errors and omissions. Nearly every foreword to a printed bibliographical tool contained a plea for cooperative efforts.

During the 1870s, the problem of some kind of bibliographical organization came up several times in the periodical press, especially in the bibliographical journals of the period: *Russian Bibliography* [Rossiiskaia bibliografiia] [8] edited by the bookseller Emil Gart'e, and *The Bibliographer* [Bibliograf] [9] edited by Nikolai Mikhailovich Lisovskii. One of Russia's most important bibliographers, author of the monumental retrospective bibliography *The Russian Periodical Press, 1703-1900* [Russkaia periodicheskaiia perhat', 1703-1900] [10], Lisovskii exerted a strong, if sometimes indirect, influence on the bibliographical society from its inception until his death in 1920. He lived and worked in Saint Petersburg until 1914 when he moved to Moscow, but he joined the Moscow Bibliographical Circle, later to become the Russian Bibliographical Society, in 1891. His arrival in Moscow was the occasion for great excitement on the part of the local bibliographers, and from 1914 on Lisovskii was an active participant in the Moscow book world in general and in the bibliographical society in particular.<sup>3</sup>

In 1879, two pieces by N. N. Bakulovskii appeared in *Russian Bibliography*: "What Is Required of Russian Bibliography" [13] and a letter to the editor "On the Question of a Russian Bibliographical Society" [14]. In the first article, the author lamented the time wasted by Russian scholars in searching for literature in their fields without the aid of good bibliographic guides. In

1. I have relied heavily on an article by N. N. Orlov [1] covering the first thirty-five years of the society's activity (Orlov was secretary of the society beginning in September 1921). The "chronicle" (*khronika*) section of each issue of the society's journal *Bibliographical News* [Bibliograficheskua izvestiia] [2] provides a detailed record of the society's activities and was extremely useful in preparing this paper. Finally, the histories of bibliography by N. V. Zdobnov [3] and M. V. Mashkova [4] are invaluable for any study of Russian bibliography.
2. I have described elsewhere the chaotic state of bibliography in nineteenth-century Russia and the difficult conditions under which bibliographers were forced to work: see "Three Early Russian Bibliographers" [5], "Grigori Gennadi and Russian Bibliography: A Reexamination" [6], and "A Nineteenth Century Russian View of Bibliography" [7].
3. A great deal has been written on Lisovskii, for an introduction see Fedorov's monograph [11] and the articles published in *Bibliographical News* when he died [12].

the past, he noted, private individuals had undertaken large bibliographic projects, but these efforts had never been sufficient and were no longer appropriate; institutions of higher learning would now have to cooperate in the initiating, funding, editing, and publishing of such projects. Bakulovskii observed that the lack of coordinated efforts and the waste of time and money had already made Russia a laughingstock in the eyes of foreigners, citing Sir Donald Mackenzie Wallace's book on Russia [15] as an example.<sup>4</sup>

In the second article, Bakulovskii proposed the immediate establishment of a bibliographical society with the aim of publishing as many bibliographic guides as possible. There was, however, a problem he and two colleagues had hoped to organize the society, but the others had died and he himself would not be free to take on a new project before 1882; therefore he regretfully postponed any personal action but expressed his willingness to talk with others who might be interested.

The next significant discussion of a bibliographical society was an article by Lisovskii which appeared in his *The Bibliographer* in 1884. In this article, entitled "Bibliography and a Bibliographical Society" [16], Lisovskii stated the absolute necessity of uniting bibliographic efforts in Russia and suggested that a bibliographical society should be organized to bring together everyone working in the field. Such a society could raise the level of bibliographic work by providing guidance for the inexperienced; it could finance worthwhile projects and help with publication and distribution. The society should begin modestly, Lisovskii suggested; later, after it had begun to function, the government might subsidize its activities, as was the case with other learned societies. Only the first organizational step, he concluded, was difficult—the rest would follow naturally.<sup>5</sup> Yet five more years passed before a group of men in Moscow was ready to take that first step.

#### The Moscow Bibliographical Circle: 1889–1900

Eleven men interested in bibliography who had been meeting together informally in Moscow during the 1880s decided to formalize their association, and in October 1889 the Moscow Bibliographical Circle was formally created. The circle affiliated with Moscow University in January 1900, at which time

4. In bibliography, as in some other areas, Russian feelings of inferiority with respect to the West were often exaggerated, surely bureaucracies everywhere could be accused of these same crimes!

5. In an article entitled "*The Bibliographer* and Its Predecessors" ["Bibliograf i ego predshestvenniki] [17], Vera Vasil'evna Timoshchuk wrote approvingly of Lisovskii's proposed society and his apparent willingness to offer his journal as the organ for the new society. As we shall see later, matters did not develop this way, but Lisovskii did become a vital and active member of the society in Moscow after he moved there from Saint Petersburg in 1914.

the name was changed to the Russian Bibliographical Society. In his review of the society's first thirty-five years, N. N. Orlov, secretary from 1921 on, called the first decade (1889-99) the Toropov period, the second decade (1899-1909) the Ul'ianinskii period, and the third decade (1909-19) the Bodnarskii period. In retrospect, it seems reasonable to extend the Bodnarskii period to cover the final decade of the society's existence as well. The years of the Moscow Bibliographical Circle were Toropov's years—a time of productivity and growth.<sup>6</sup>

A. D. Toropov was a librarian and bibliographer, perhaps best known as the founder and first editor of the *Book Annals* [Knizhnaia letopis'] [20], Russia's national bibliography, still published today. He played an extremely important role in the life of the bibliographical society.<sup>7</sup> He and V. F. Freiman, a self-educated man with a passion for bibliography, were the prime movers in efforts to establish the circle. The remaining nine charter members of the circle included a botanist (Petunnikov), a linguist (Gemilian), a scholar of Russian literature (Solov'ev), three book dealers (Astapov, Balkov, and Magnusson), and three bibliophiles: a lawyer (Neviadomskii), a civil servant (Khanov), and a merchant (Nosov).

Even from the beginning, Orlov observes, there was some disagreement about the group's main emphasis: Freiman, backed by the book dealers, had in mind a very specific task for the society they proposed to establish. He wished to create a bibliography of all Russian books published since 1708, a project on which he had been working for years. Toropov, backed by the scholars, wanted this national bibliography, to be sure, but in addition he envisioned the proposed bibliographical society as being the intellectual center of bibliography in Russia, where questions of theory and methodology could be discussed, experiments conducted, and policies formulated.

The group met frequently, often at Astapov's antiquarian bookshop, and discussed the aims of the society they intended to found. They also worked on Freiman's repertory of Russian books. By October 1889, when the circle was formally constituted, the card file of the bibliography contained more than 20,000 titles.<sup>8</sup>

The aims of the Moscow Bibliographical Circle, as stated in Article I of the statutes adopted in October 1889, can be summarized as follows: 1: (a) to

6 In addition to Orlov's essay and the chronicle section of *Bibliographical News* for this period, see the circle's first year *Review of Activities* [Ocherk deiatel'nosti] [18] and excerpts from the protocol of the first annual meeting of the circle, published in *The Bibliographer* [19]. Toropov was chairman from 1889-96, except for one year off in 1892 when he stepped down due to disagreements with other members

7 For information on Toropov, see the short biography by Masanov [21] and vol 15 of *Bibliographical News* [22], devoted to Toropov at his death.

8 For a brief firsthand description of activities during this period, see Toropov's memoir "The Moscow Bibliographical Circle" [Moskovsku bibliograficheskii kruzhok] [23, pp 275-76].



study and describe Russian books and manuscripts, (b) to develop systems and methods of bibliography and to develop and disseminate technical knowledge related to books, 2: (a) to collect material on Russian bibliography, organize it, and publish catalogs periodically, (b) to assemble a bibliographical library, (c) to establish a bibliographical museum, (d) to open a free public reading room on bibliography and arrange exhibits, (e) to work with librarians and assist them in the area of bibliography, and (f) to help preserve private libraries by purchase or other means. As Orlov [1, pp. 11-12] points out, the statutes reflected the wide range of interests of the founding members: practical bibliography, theory and methods, bibliophily, "library economy," and historical-literary as well as purely bibliographical concerns

The statutes provided that the circle was to be open to both men and women, with no limits set on the number of members (honorary and corresponding as well as active). The general membership would elect a council which was to be responsible for directing the work of the circle. Members were to be assessed annual dues which, augmented by private donations, would form the financial basis of the circle. This arrangement proved to be insufficient. Even after affiliation with Moscow University, when the group received an annual stipend from the university, there was never enough money to support current projects

Lisovskii, who had urged the formation of such a society in 1884 but who lived in Saint Petersburg, published the statutes in *The Bibliographer* following an article he wrote entitled "On the Question of the Organization of Bibliographic Work" [24].<sup>9</sup> After recapitulating his 1884 article, Lisovskii presented his own further ideas on the subject. The main organization, he maintained, ought to be not in Moscow but in Saint Petersburg, the administrative center of the country and home of the Imperial Public Library, the Academy of Sciences, and other major institutions of higher learning. Provincial cities, especially those with universities, would require local circles which could then be formed into a network with its center in Saint Petersburg. A local circle would deal with the libraries, archives, and publications of that particular region, while the central organization would coordinate the work of the various circles, offering financial assistance when needed. Lisovskii preferred this plan to one involving a single group serving the entire country which, he felt, would fail to accomplish the essential task of unification because provincial members would be unable to attend meetings and exchange ideas.

9 The statutes were also published in German, French, and English. Translations from Russian here and elsewhere in this paper are my own. The need for a bibliographical society was also discussed by F. T. Tarasov in an article entitled "Our Bibliography" [*Nasha bibliografiia*] [25]. Tarasov reiterated Lisovskii's ideas from the 1884 article and urged Lisovskii to organize the society himself, borrowing a set of statutes from one of the European bibliographical societies. Lisovskii rejected this idea, maintaining that Russians must develop their own statutes reflecting their own situation.

Lisovskii considered the formation of the Moscow Bibliographical Circle to be a good beginning, and he became a member in 1891 while still living in Saint Petersburg. He wished the founders luck in their endeavors and offered a brief critique of their statutes: in general he found them to be lacking in detail, especially regarding the role of the council and its relation to the general membership. He saw the Moscow group as a provincial circle and envisioned it as a branch of the national organization which must one day be formed in Saint Petersburg.<sup>10</sup>

Work proceeded on the national repertory so dear to Freiman, for which Toropov had developed a descriptive system based on western European models. Items were submitted by bibliographers around the country and were put into proper form before being added to the repertory. Many of the papers read before the circle during its first few years dealt with questions of bibliographic technique: Toropov and A. N. Solov'ev on bibliographic description, V. F. Freiman on book format, L. I. Denisov on cataloging, Ia. G. Kvaskov on library card catalogs. Papers were also read on a wide variety of other subjects (book collecting, publishing, binding, biobibliography) and jubilees were celebrated for several notable Russians—N. I. Novikov and A. F. Smirnin, among others.

The circle's activities were publicized by means of friendly contacts with individuals and announcements sent to libraries and educational establishments in Russia and abroad. Members were recruited from all over the Russian Empire as well as from France and Germany. Toropov personally conducted much of the correspondence involved, and he himself translated the statutes into English, German, and French and sent them to centers in western Europe. The height of international activity was reached with Toropov's participation in the 1894 "Exposition du Livre" in Paris. Toropov was presented with a bronze medal, inscribed "A la Société Bibliographique de Moscou." This recognition by French colleagues must have been enormously satisfying to the Russians, who had generally felt isolated from and ignored by the West.<sup>11</sup>

The membership grew rapidly. By December 1899, there were 124 active members from various Russian cities, including Lisovskii in Saint Petersburg and other well-known Russian bibliographers such as V. I. Mezhev (joined 1889) and D. D. Iazykov (joined 1893) and the writer Valerii Iakovlevich Briusov (joined 1895), then a student at Moscow University.

10. The Russian Bibliographical Society, founded in 1899 in Saint Petersburg, of which Lisovskii was an active member, was to make important contributions to Russian bibliography, but neither this group nor any other formed in Saint Petersburg was to play the role envisioned by Lisovskii and become a truly national center for bibliographic work. The reader should bear in mind that Saint Petersburg became Petrograd in 1914 and Leningrad in 1924, the use of all three names is confusing but unavoidable.

11. See Toropov's account of his stay in Paris and visits to other European cities [26].

During the circle's first decade, there were several problems. In autumn of 1891 internal conflicts had caused Toropov to step down from the chairmanship for a year, and again in 1895–96 the group was nearly torn apart by dissension among the membership. The circle's major publishing venture, the bibliographical journal *The Study of Books* [Knigoviedenie] [27], was not a success, the journal lasted only two years (1894–96) and brought the organization to the edge of bankruptcy. Russia, observed Orlov, was apparently still not ready for the luxury of a bibliographical journal.<sup>12</sup>

Where to meet was also a problem, one that was to persist throughout the life of the society. Meetings were shifted from one apartment to another, to rooms at the Polytechnical Museum, and back to various apartments. Due to the efforts of the new treasurer, I. K. Golubev, the financial situation improved during 1897–99. He persuaded several creditors to drop their claims and instituted a policy of strict dues collection, and by the end of 1899 there was once again money in the treasury.

Meanwhile, Toropov had been able to lay the groundwork for a most important development: absorption of the circle by Moscow University. On November 28, 1898, the council of the university agreed to bring the reconstituted Moscow Bibliographical Circle, now to be called the Russian Bibliographical Society, into the university structure. The Ministry of Education was accordingly petitioned, the revised statutes were accepted, and the change became official in January 1900. The action was to bring financial security and a permanent meeting place as well as the prestige of belonging to Russia's oldest university.

#### From Moscow Bibliographical Circle to Russian Bibliographical Society. 1899–1909

The chairman of the society had to be a professor, once the society became subject to University regulations, but the de facto leader was often the vice-chairman. There is little doubt that Dmitru Vasil'evich Ul'ianinskii,<sup>13</sup> vice-chairman from April 1902 to October 1910, directed the society during those years, although two other men held the title of chairman. Ul'ianinskii, whose

12. See K. N. Derunov's critique of *The Study of Books* in his essay "Vital Questions of Bibliography" [Zhiznennyya zadachi bibliografii] [28, pp. 109–10]. Toropov expressed his views on the aims of the journal and on the Moscow Bibliographical Circle in various editorial comments for example, in the first issue, "from the editor" [ot redaktsii] [29].

13. Little has been written in English about Russian bibliography or bibliographers, but the preface by J. S. G. Simmons to a reprint edition of Ul'ianinskii's library catalog [30] is an excellent brief article on Ul'ianinskii. Of the considerable Russian material, I cite only two examples here: Ul'ianinskii's autobiographical work *Among Books and Their Friends* [Sredi knig i ikh družei] [31, pt. 1] and the memorial essays published in *Bibliographical News* [32].

family belonged to the Moscow nobility, was a bibliographer and bibliophile whose private library was one of the finest in Russia in several subject areas, including bibliography. He had joined the bibliographical circle in 1895 but had never been a member of the council, although he had been asked to serve. By spring of 1902, however, the society was facing a major crisis, and there was a general feeling among the membership that only Ul'ianinskii could bring them through.

What was the crisis? After joining the university the society quite naturally went through a period of adjustment to its new status, from which it emerged, revitalized, to begin the new century. On October 4, 1900, the anniversary of the founding of the Moscow Bibliographical Circle, Toropov reviewed the first ten years of activity (he remained an active member during this second decade, although he had moved to Saint Petersburg in 1906, and from 1907 on his work as editor of the *Book Annals* took much of his time). During this period, the Russians apparently had learned of festivities scheduled to take place in Mainz in honor of Gutenberg. Orlov reports that in honor of these festivities Professor A. I. Kirpichnikov read a paper on early printing and Toropov represented the society in Mainz in 1900, where he presented a wreath "from grateful Russia." After 1900, when Toropov took a less active part in the regular activities of the society, he continued to serve the group as a "roving ambassador" in western Europe.<sup>14</sup>

In February 1901, V. N. Rogozhin delivered a paper which Orlov considered the beginning of the crisis: he proposed that the society organize a bicentennial celebration of Russian periodical publishing (1703-1903), to include an all-Russian conference and exhibition and the publication of some vital bibliographies. A "jubilee committee" was duly formed, its members drawn from the Moscow publishers of periodical publications as well as from the society. The committee met incessantly, argued interminably at the meetings and in the local press, and was able to agree on almost nothing.<sup>15</sup> Orlov observed that the project was simply too large; the administrative burden of organizing the jubilee overwhelmed the society, leaving very little time for scholarly pursuits and bibliographic projects. After Rogozhin's proposal of the jubilee in February 1901, the society met in general session only twice more that year and only four times in 1902. Kirpichnikov, the current chairman, was seriously ill, leaving the society without leadership. Even Rogozhin, who had precipitated the whole affair, finally realized that the situation was hopeless.

Ul'ianinskii became vice-chairman on April 1, 1902 and moved quickly to liquidate the "jubilee committee" and bring the society back to normal. In

14 See Bodnarskii's article on Toropov in *Bibliographical News* [22, p. 12].

15. See the three bulletins issued by the "jubilee committee," published as proceedings of the society [33].

1903, the society met twelve times to hear papers; in 1904, ten times; and, in spite of the stormy political events surrounding the Revolution of 1905, members gathered on ten evenings that year to hear, among others, Freiman, Toropov, and Ul'ianinskii, who was himself a frequent contributor to these sessions. Orlov has listed thirteen papers delivered by Ul'ianinskii between 1902 and 1909 on a wide range of subjects including rare books, types of book collectors, the history of Russian bibliography, biobibliography of various authors, and cataloging theory. His example, said Orlov, inspired his colleagues to produce good papers during those years, resulting in work of high scholarly quality and, consequently, heightened prestige for the society.<sup>16</sup>

An important development during this period was the formation of special commissions within the society, the first being the Circle of Siberian Bibliography (1907-17), which attracted over eighty nonmembers as well as ten members of the society. The society also worked with colleagues in Odessa to help them establish their own bibliographical society and organized an exhibit to celebrate the bicentennial of Russian vernacular printing (*grazhdanskii shrif*)—a far more successful venture than the ill-fated bicentennial of periodical publishing.

Ul'ianinskii was apparently an able administrator who interested himself in every aspect of the society's activities. He established procedures for the conduct of business by the officers and general membership and demanded that they be followed; he insisted on discipline as well as scholarship. When he resigned the vice-chairmanship in 1909 in order to devote himself fully to the cataloging of his own library, Ul'ianinskii left the society operating smoothly. He had not only saved its life but restored it to excellent health.

### The Bodnarskii Years: 1910-30

On March 4, 1909, Ul'ianinskii read his last paper before the bibliographical society: "On the Cataloging and Bibliographic Description of Books." Two weeks later, on March 18, Bogdan Stepanovich Bodnarskii read his first paper "The Decimal System of Classification in Bibliography." Bodnarskii, who lived from 1874 to 1968, devoted most of his long life to books, and his contributions as bibliographer, author, editor, and professor deserve far more attention than I can devote to them here.<sup>17</sup>

In November 1910 Bodnarskii was elected secretary of the society, and he was to remain secretary until August 1920, when he became chairman. In

16. Ul'ianinskii arranged for the publication of some of the most interesting papers, see Orlov's list of society publications and the list of papers read at general sessions in *Bibliographical News* [1].

17. About Bodnarskii, see the articles by P. N. Berkov and M. K. Derunova in Masanov's biography [34] and the obituary in *Sovetskaya bibliografiia* [35].

January 1910, he had begun to plan a national meeting to bring Russian bibliographers together to review their situation. As was evident from his first paper before the society, Bodnarskii was a staunch believer in the Universal Decimal Classification, which had been developed by Paul Otlet and his colleagues at the Institut international de bibliographie in Brussels during the years 1895-1905, when the first complete edition of the classification appeared. When he learned of the Congrès international de bibliographie et de documentation to be held in Brussels in June 1910, the fifth such meeting called by the Institut international de bibliographie, he tried to organize a preconference for Russian delegates. Beyond himself and a few like-minded colleagues, however, there was very little interest. Only Bodnarskii, U. G. Ivask, and A. I. Kalishevskii made the trip to Brussels. Bodnarskii, representing the society, read a paper at the congress: "La Diffusion de la classification bibliographique décimale en Russie" [36]. He stayed on after the congress to observe the work of the institute and then visited bibliographic centers in other European cities such as the British Museum, the Bibliothèque nationale, the Preussische Staatsbibliothek, and the Concilium Bibliographicum.

When Bodnarskii returned to Moscow, he continued to insist on the need for a reexamination of bibliographic methods used in Russia, with special reference to classification and cataloging. Orlov reported that debate on the decimal system was so bitter that the society nearly split in two over the issue. Bodnarskii and his supporters won the battle, and under Bodnarskii's leadership the society was to lead the decimalist movement in Russia. He organized the Russian Society of Decimalists, and as a result of his influence decimal classification was adopted for use in the *Book Annals*, the national bibliography edited by Toropov beginning in 1907. In 1911, a good opportunity arose to demonstrate the decimal system: the society had formed a "Tolstoi Commission" with the task of compiling a bibliography of the late author's works, and Bodnarskii directed the project according to decimal classification. A few years later he supervised the cataloging of the society's own library following the Anglo-American rules.

The conference on Russian bibliography which Bodnarskii had tried to organize did not take place until 1924, but another important meeting was held in Saint Petersburg in June of 1911: the first All-Russian Congress on Library Affairs, organized by the Society for Library Science in Saint Petersburg and the bibliographical society in Moscow.<sup>18</sup> Several members of the society, including Bodnarskii, participated in the congress (Bodnarskii, not surprisingly, read a paper on the applications of the Universal Decimal Classification to library catalogs). After the congress, the "Commission on Library

18 The proceedings of this congress [37] would be useful for anyone interested in the history of library associations.

Science" was established within the society. During the years 1911-16 this group had thirty members from the society and over seventy-five outside members; the group later formed the basis for the Russian Library Society. Also in the year 1911, three well-known foreigners became honorary members of the society: Melvil Dewey, Arnim Graesel, and Paul Otlet

The journal *Bibliographical News*, the society's second attempt at a bibliographical journal, was established in 1913 and was much more successful than the earlier journal, the short-lived *Study of Books*. Under Bodnarskii's editorship *Bibliographical News* flourished for seventeen years, often under the most adverse circumstances, maintaining a consistently high standard of scholarly journalism and reflecting the effects on the book world of the upheavals of the time. An entire paper could (and perhaps should) be devoted to a study of *Bibliographical News*. Here a brief description must suffice. The first issue established a pattern that was followed, with only slight deviations, throughout the 17 volumes.

In his first message "from the editor" [2, vol. 1, pp. 1-2], Bodnarskii expressed his aims for the journal.

We, like our predecessors, shall cultivate bibliography, but, unlike them, we shall unconditionally and painstakingly avoid digressions. Concretely, this will mean above all that however interesting an article or work might be we shall reject it if we fail to see a direct connection to bibliography. The first and main watchword of our journal will be purity of genre. The material will be arranged according to sections: theoretical articles, bibliographical guides, with a required subsection for bibliographies of Russian bibliography, bibliographical surveys and reviews of bibliographical works, a chronicle of bibliographical life in general and of the Russian Bibliographical Society in particular; and, finally, *varia*.

Editorial policy would follow guidelines established by the society. " . . . however, in view of the weak development of bibliography in our country, the editors will also give space to representatives of various currents of bibliographical thought." Bodnarskii was cautious in his expectations. "We shall not close our eyes to hard reality: we clearly recognize that we shall not succeed immediately in achieving a properly high level for our journal, all the more so because, at least in the beginning, we shall need to limit ourselves to four issues per year."

After the editorial note came the first installment of a long and important essay by K. N. Derunov, "The Vital Questions of Bibliography" [28]. Next was an article by Bodnarskii on various aspects of bibliography followed by *A Bibliography of Russian Bibliography* [38], compiled regularly by Bodnarskii for the journal. This work—arranged, of course, according to the Universal Decimal Classification—was a major contribution to Russian bibliography, as the Soviet scholar P. N. Berkov observed, ". . . the scholarly and socio-cultural significance of B. S. Bodnarskii's *Bibliography of Russian Bibliography* places it in the first ranks of our best works on bibliography. The future historian of Russian bibliography will appraise Bogdan Stepanovich's 'lone

feat' at its true value" [34, p. 10]. Berkov considered Bodnarskii's bibliography to be the most important contribution of the journal but also acknowledged the importance of several of the theoretical articles by Bodnarskii, Derunov, Lisovskii, and others.

Following the *Bibliography of Russian Bibliography* was an article by N. Ul'ianov on literature relating to the Balkan question and a survey of material in foreign languages on the 1812 war by V. Pasenko. Next came two book reviews: the first, by U. G. Ivask, of a bibliography of Briusov's works and the second, by A. I. Kalishevskii, of a Russian translation of two papers by Ferdinand Eichler on library science. The 88-page issue ended with the chronicle section and a letter to the editor. The importance of the chronicle section for historians of the bibliographical scene cannot be emphasized strongly enough; the matter-of-fact narration of events brings the whole period to life.

Despite war and revolution, the period 1913-18 was very productive for the society. Papers read at the regular Monday evening meetings included several by Bodnarskii on the work of the Institut international de bibliographie in Brussels and some lectures by Lisovskii, who had begun to teach a course on "the study of books" (*knigovedenie*) at Moscow University in 1916 (he had been teaching the course in Saint Petersburg since 1913, and after moving to Moscow in 1914 he commuted between the two cities to teach his courses).

Work continued on the repertory of Russian books. As mentioned earlier, this repertory project had been of special interest to Freiman and Toropov in the 1880s when the society was first begun, but Toropov had become involved with current bibliography from 1907 on when he began to issue the *Book Annals*, and the society had not followed through on the project. It has been maintained [4, pp. 65-71] that the national repertory was doomed to failure because of insufficient funds, poorly developed methods, and underestimation of the magnitude and complexity of the task—the final blow falling when the society joined Moscow University and the focus of activity shifted away from such projects.<sup>19</sup> Nevertheless, members of the society continued to work on the repertory over the years; Lisovskii and Ia. G. Kvaskov<sup>20</sup> added a considerable amount of material to Freiman's base and the card file grew to approximately 600,000 cards (300,000 in decimal classification, 300,000 duplicate cards in alphabetical order) by 1917.

Bodnarskii, who had begun to work on the project in 1913, applied himself to the task with characteristic enthusiasm. He shared with his colleagues at the institute in Brussels the dream of universal bibliographical control, and a

19 See also the article "National Russian Bibliography" [*Natsional'naiia russkaia bibliografiia*] [39] describing the history of the repertory up to that time.

20 Kvaskov had been working on a related project, a repertory of Russian bibliographies, which was completed in 1914-16 (with approximately 4,600 entries) and sent to a library in Petrograd for final touches. Apparently the repertory disappeared and has not been seen since.



national repertory was a vital part of the plan<sup>21</sup> In the first issue of *Bibliographical News* he observed that "by attempting to compile a bibliography of Russian bibliography we are contributing our share to the common treasure of a single universal bibliography, which every true bibliographer should await with the passion of those hoping for the coming of the Messiah, but which would not be possible if we did not have a single international bibliographical classification" [2, vol 1, p 43]

Mashkova was skeptical about the completeness of the repertory, in her opinion, 300,000 titles probably represented less than half of the Russian books published by 1917. In any case, the project came to an abrupt end that same year when the old building of Moscow University, which housed the society's headquarters, was shelled. The card files were buried under rubble and partially destroyed. In 1918 the usable parts of the repertory were restored for reference purposes, but as the cards were transferred from office to office over the next few years the collection lost whatever usefulness remained, and by 1920 the repertory had deteriorated into a disorganized heap of paper. Orlov remarked that "after all the perturbations the repertory has no value at all (many thousands of entries are lacking, and the remainder is in chaos)" [1, p. 35].

With the advent of the war in 1914, a new commission was established by the society—the "Commission for Book Supply to Wounded Soldiers"—which functioned until 1917. With the Revolution in 1917 came a new problem and a new commission to deal with it—the apparatus for registration of current publications suddenly ceased to function and *Book Annals* was in danger of being discontinued, so Bodnarskii organized and chaired the "Commission for Registration of Current Literature," which existed from April 1917 to May 1918. The nine members of the commission examined all newly published items and described them *de visu*. Due at least in part to pressure from the society, the new municipal government of Moscow organized a registration system for which the society designed the forms (the director of the Department for Publishing Affairs happened to be society member Briusov). Lisovskii, Ivask, Bodnarskii, and various other members took part in various groups dealing with questions related to books and bibliography.

Even after the bombing of their headquarters, society members continued to meet, although less frequently than usual, in different university rooms or in private homes. Orlov attributed the fact that the society survived this period to Bodnarskii's personality. Although he was only secretary at this time, his "iron will, administrative talent, and a devotion to bibliography approaching fanaticism" saved the organization. M. K. Derunova said of Bodnarskii, ". . . Bogdan Stepanovich did not experience the hesitancy char-

21. See, for example, Paul Otlet and Ernest Vandeveld's *La réforme des bibliographies nationales* [40].

acteristic of many representatives of the Russian intelligentsia in the period of the October Revolution. Bogdan Stepanovich accepted the Revolution without a shadow of doubt or hesitation" [34, p. 29].

I do not know whether Bodnarskii's reaction to the Revolution was in fact so positive in all respects; certainly he was highly optimistic about the prospects for bibliography under the new order.<sup>22</sup> In a note "from the editor" entitled "The Revolution and Bibliography" beginning the 1917 volume of *Bibliographical News*, he welcomed the February Revolution: "People of books, we are the keepers of the 'key of knowledge,' which is called *bibliography*, and at the present crucial historical moment we must apply all of our strength towards opening as widely as possible all entrances into the great temple of knowledge . . . Enlightenment of the people—that is the watchword by which emancipated Russia must now live" [2, vol. 5, pp. 3–4].

Lisovskii, having served as chairman of the society for only a month, died in September 1920. Bodnarskii, secretary for ten years, was elected to take his place, and under his leadership (now official) the organization entered what was to be its final decade. The old routines were reestablished. In the early 1920s, papers were presented on various aspects of bibliography. As soon as possible after the war, Bodnarskii renewed his contacts with colleagues in Brussels,<sup>23</sup> and in 1924 he read a paper by Paul Otlet on the American Library of Congress classification system.

The society enjoyed considerable prestige in the early 1920s. Bodnarskii and his colleagues were quite influential where books and publishing were concerned. They participated in the establishment of the new administrative apparatus in these areas and were instrumental in formulating policy. Bodnarskii was director of the Russian Book Chamber, established in 1920 to take the place of the book chamber which had functioned in Petrograd (as Saint Petersburg was now called) since 1917. Projects, however, were often envisioned on a grand scale but turned out to be short-lived. An example is the Russian Bibliographical Institute, founded in 1921 (largely on Bodnarskii's initiative, backed by the society). Modeled on the Institut international de bibliographie in Brussels, the institute (which lasted less than a year) was to function as the theoretical arm of the book chamber and to serve as a national center to coordinate Russian bibliography with international bibliography.

Orlov noted that the society was influential not only in the capital but in

22 Others found the times more trying, in some cases intolerably so. Ul'ianinskii was driven to suicide in 1918, Lisovskii was mistreated and bullied. See Bodnarskii's obituary of Ul'ianinskii [32, pp. 5–12] and of Lisovskii [2, vol. 9, pp. 1–14]. Bodnarskii was a master of the art of obituary, he wrote pieces on numerous colleagues and published them in *Bibliographical News*.

23 Bodnarskii had responded to the German occupation with an article entitled "The International Bibliographical Institute and Its Riches (on the Occasion of the German Seizure of Brussels)" [41].

the provinces as well; bibliographers around the country turned to the society for authority on questions of bibliographical theory and practice. During this same period, the society reorganized into four commissions on bibliography, library economy, bibliophily, and library technology which were to be, in Orlov's words, "laboratories for the study of bibliographical questions."

The last major event in the life of the society was the First All-Russian Bibliographical Congress, held in Moscow December 2-8, 1924. The congress attracted close to 200 delegates, of whom about 100 were from Moscow, about fifty from Leningrad, and the rest from the provinces. This last group included substantial Siberian representation; one delegate came all the way from Vladivostok and one from Arkhangelsk. More than seventy delegates were members of the Moscow society. Bodnarskii and Malein were vice-chairmen representing the two capitals, Moscow and Leningrad (there was also a vice-chairman representing the provinces).

At the second general session, when various bibliographical organizations reported on their activities, Orlov brought the society's history up to date. Bodnarskii read two papers on classification and cataloging at two of the general sessions. The fourth day of the congress was devoted to meetings of the five sections: theory of bibliography, history of books, regional bibliography, publishing, and practical bibliography.<sup>24</sup>

Prestigious as the society may have been in the 1920s, the decade was also dotted with disasters—portents of the approaching end. The trouble began in 1920 with the loss of the national repertory. Then, in 1921, the Russian Library Society, which had grown out of the bibliographical society's library commission, was dissolved, and a valuable part of the bibliographical society's library, which had been given to the library commission in 1911, was handed over to another group instead of being returned to the bibliographical society, its rightful owners. At about the same time the treasurer of the society left the country, and although the society had 100,000 rubles in its account, the government withheld the money—the reason given being that the funds had not been withdrawn at the proper time. In 1922, Moscow University announced that the space used by the society was needed for other purposes and requested the society to move its headquarters elsewhere. Despite protests, negotiations, and a great deal of stalling, in 1923 the society's library and furniture were removed (without permission and none too gently) to another location. *Bibliographical News* continued to be on the brink of financial disaster, although the situation had improved after the Revolution, when the Ministry of Education began to subsidize publication costs. Had Bodnarskii been less devoted, the journal surely would not have survived into the 1920s.

Orlov's report on the society to the bibliographical congress in 1925 was

24 The congress proceedings [42] make interesting reading, here is another topic worthy of study

the last commentary for several years, since no chronicle section appeared in *Bibliographical News* until the 1929 volume. The 1926 volume was devoted entirely to the proceedings of the congress; the 1927 volume consisted of essays on Toropov, who died that year, the 1928 volume, which was supposed to cover the events of the past three years, was not published.<sup>25</sup>

In 1929, according to the chronicle, the council of the society met seventeen times, there were ten general sessions, and the commission on bibliography met twice. The society's fortieth anniversary was celebrated in October, and Orlov presented a report on the society's recent history which was to be published in the near future, a session in memory of K. N. Derunov was planned for early in 1930, and in general business was conducted as usual. The 1929 volume of *Bibliographical News* contained six articles (among them two on the Library of Congress classification by Bodnarskii and Paul Otlet), the *Bibliography of Russian Bibliography* for that year, two book reviews, an obituary of Derunov by Bodnarskii, and the chronicle. With this volume, the published record of the Russian Bibliographical Society came to an end.

### Conclusion

There can be no doubt that in the course of forty years the society had a positive effect on the state of bibliography in Russia, both quantitatively and qualitatively. Zdobnov noted the valuable library and museum of books, the membership list of over 600, more than 450 scholarly papers read, the bibliographical journals and the *Bibliography of Russian Bibliography*, and concluded that no other pre-Revolutionary organization had done as much in the area of theory, methods, and history of bibliography. Mashkova did not disagree, although she criticized the society for its bibliophilistic tendencies during the Ul'ianinskii period: instead of concentrating on the important tasks of unifying Russian bibliographers and producing a national bibliography, Ul'ianinskii led the society off the path into "the cult of the book" and the "fetishization" (Mashkova's word) of printed material [4, p. 414]. Bodnarskii, in Mashkova's view, came on the scene just in time to rescue the society. I do not share Mashkova's distaste for the activities of the Ul'ianinskii period; nor, I think, would most Western students of bibliography. It is natural for a group to be influenced by a strong leader. Ul'ianinskii was a collector and a scholar, and it is not surprising that the society followed him, as it was later to follow Bodnarskii and his very different interests. The achievements of the Ul'ianinskii years were not less valuable because they were more "bookish."

25 Soviet scholars have had access to the society's archives as well as to the personal archives of Bodnarskii, Lisovskii, and others. Since I have not seen this material, I shall have to leave the period from 1925-30 unexplored beyond some brief comments.

Even if the society had been able to hold strictly to its early plans, it seems unlikely that great cooperative projects of national bibliography could have succeeded under the conditions then prevailing in Russia. Members of the society knew what was needed, as earlier generations of colleagues had known; they spoke and wrote about the problem incessantly, often becoming quite shrill on the subject. They knew that the success of such projects would depend on two things: support from the highest levels of government and substantial funding. Since neither was forthcoming, the society was simply unable to answer to Russia's bibliographic needs.

There is no clear answer to the question: why did the society cease to exist? In the late 1920s, the Soviet Union entered what is often called in the literature "the period of completion of socialist reconstruction of the economy and of the victory of socialism in the U.S.S.R." The bibliographical society, along with many other institutions which had bridged for a time the two worlds of pre-Revolutionary and post-Revolutionary Russia, was not able to survive this tumultuous period and continue on into the 1930s.<sup>26</sup> One can only state that there was a Russian Bibliographical Society in Moscow which existed for forty years, and observe that the society deserves more than a small measure of recognition for its achievements.

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## PRINTING IN NINETEENTH-CENTURY BELIZE<sup>1</sup>

Roderick Cave

After an initial period in which the printing needs of the British settlements in Central America were met from Jamaica, printing was introduced into Belize in 1825. The settlement's first press was unusual in being bought with public funds and controlled by the magistrates. Subsequent printing developments in Belize were closer to the norm for British colonies in the West Indies, with government contractual printing and newspaper publishing forming the mainstay of most printers' businesses in the nineteenth century. Printing for two other former British areas, the Bay Islands and the Mosquito Coast, is also discussed. The article is based on a variety of sources, principally the Belize Archives and the sets of Belize papers preserved in the British Library. Handlists of Belize printers and of Belizean newspapers published in the nineteenth century are included as appendices.

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Although the spread of printing in the British settlements of North America has been thoroughly chronicled, as to a lesser extent has that in the "sugar islands" of the West Indies, the origins and early development of printing in the English-speaking areas of Central America have remained shrouded in obscurity.

Of these areas, the only one remaining in the Commonwealth is Belize (officially called British Honduras until 1973). Still a British colony, Belize is a subtropical country bounded on the north by Mexico, on the west and south by Guatemala, and on the east by the Caribbean Sea, dotted with many islets and cays. About twice the size of Jamaica, its small but rapidly growing population (119,645 at the 1970 census) is composed of many different racial and cultural groups. In the early nineteenth century these were Mayan Indians, Caribs, European settlers and their Negro slaves, plus a free Creole element. The troubled state of the Central American republics and, from the late 1840s, the caste wars of Yucatan led to a considerable influx of

<sup>1</sup> Thanks are due to Mrs Narda Dobson, the staff of the National Library Service, Belize (and particularly Miss A Gibson and Miss T. Fairweather), Ms. Irene Moran, Bancroft Library, F E Leese, Rhodes House Library, D H Simpson, Royal Commonwealth Society, and Clinton Black, Jamaica Archives. Without their help this paper would have been much more tentative in nature.

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Spanish-speaking peoples, particularly in the northern part of the country. After 1865 there was also some immigration from the defeated Confederate States [1, pp. 243-58].

Though there were considerable settlements of "Baymen," the British logwood and mahogany woodcutters and their Negro slaves, by the end of the seventeenth century the constitutional position of the British on the Spanish Main was by no means clear. Indeed, the problems of sovereignty over British Honduras—which was described in a Parliamentary Act of 1817 as "a settlement, for certain purposes, in the possession and under the protection of His Majesty, but not within the territory and dominion of His Majesty"—have always been very complex. The settlement was regarded in London as being a place where British subjects had the right to cut timber but which nevertheless was under Spanish sovereignty, however fitfully and ineffectually that was exercised through the captains-general of Yucatan. Not until 1786 was the first superintendent in the Bay of Honduras appointed as Crown representative by the British governor in Jamaica; not until 1862 did Britain officially create British Honduras a colony [1, pp. 79-92, 179-213]. The principal barrier to the country's independence today stems from this old constitutional problem, Guatemala claiming (by the doctrine of *uti possidetis*) that she inherited Spanish sovereignty over the area and that "Belice" is a department of the Republic of Guatemala [1, pp. 229-42].

In the late eighteenth and early nineteenth centuries control over the affairs of the settlement was divided between the superintendent and the local settlers. The superintendent's powers were not great, and his authority could not be increased while the authorities in Whitehall persisted in denying that the British had anything more than usufructuary rights in the Bay. As late as 1838 a Colonial Office memorandum described the superintendent as "not much more than a Looker-on, and who supplies the want of authority by dexterity and address in acquiring and using influence over the general meeting and the Magistracy." Real power in the settlement was vested in the Public Meeting of the settlers. The qualifications for membership varied at different periods, but it is roughly true to say that it represented the monied section of the community, including free men of color, and was a lot closer to Athenian ideas of democracy than most other modern governments. For most practical purposes the power of the Public Meeting was delegated to the seven magistrates who were elected from its members [1, pp. 95-120].

In the very small British settlement at the town of Belize, there was little call for printing at an early stage. The government and the trade of the Bay settlements came through Jamaica, and one may safely assume that if standard printed proformas for such things as laborers' agreements and bills of lading were required in the settlement they would have been provided from Jamaica. As late as 1824, when a number of the more powerful settlers in Belize were incensed by a report to Parliament by Colonel Arthur, an ex-superintendent who had criticized their position over slavery, they had to

have their *Defence of the Settlers of Honduras against the Unjust and Undefended Representations of Colonel George Arthur* printed for them by Alexander Aikman, Jr., in Kingston, Jamaica, for subsequent distribution to members of Parliament in London

It may be speculated that it was as a result of this special order for printing from Jamaica, with the difficulties and expense caused by having the work done at such a distance, that the need for a press in Belize was felt to be urgent. In Colonel Arthur's evidence to the House of Commons the settlement had been described as "the most detestable spot on the face of the globe" [1, p. 159]. This was not the best publicity for a territory anxious to encourage immigration, and the early productions of the Belize press were certainly designed to show that the settlement was better than Arthur had suggested.

In the West Indian islands under British rule printing was introduced in a number of different ways in the eighteenth century. In Jamaica, where Robert Baldwin started printing in 1718, the impetus seems to have come partly from the House of Assembly but above all from the governor, Sir Nicholas Lawes, who was of the opinion that a press there would be "a publick convenience and advantage to commerce." Baldwin was induced to come, not only as a printer licensed to the governor to undertake official printing on a contractual basis, but also as able to undertake private ventures on his own behalf as well [2]. In Barbados, on the other hand, David Harry set up office as a printer in 1731 as a normal commercial venture [3], and this was to be the more common pattern in most of the larger and more prosperous island colonies, although in some—like Tobago in 1799—it was only the inducement of public support which made the introduction of printing a reasonable venture to undertake [4].

In Belize the situation was closer to that in Jamaica a century earlier, with printing starting not because a printer arrived but because local pressure caused a printer to be sent for. No doubt the guarantee of official support was necessary to persuade a printer to come to Belize at all, for in 1835 (ten years after the first introduction of printing) the total population of the settlement, including slaves, was under 4,000 [1, p. 243], and the commercial prospects for a printer were not very promising.

Local pressure came from some of the magistrates of the settlement who had begun to plan for the new press in Belize by the fall of 1825. On December 6, 1825, at a meeting of the magistrates, it was ordered that a "printing apparatus" should be procured without delay so that the records and laws of the settlement could be printed [5, p. 288].

No records survive to show what kind of "printing apparatus" was thus procured with public funds. There seems little doubt that for letterpress work it was an iron press of the Stanhope/Columbian/Albion variety imported from Britain. The presswork of the earliest productions is excellent, bearing comparison with good English provincial work of the period and in general far superior to that prevailing in Belize later in the century. The choice of types was such as would have been made by an English newspaper-cum-

jobbing printer of the period: Scotch romans for the text faces, plus a range of fat-faced romans, black letter, grotesques, and shaded types in display sizes. Some of these appear to have come from the typefoundry of Vincent Figgins in London. To the types were added a number of printers' flowers and typefounders' stockblocks of wood engravings of a sub-Bewickian character. Equipped with this material, the first Belize press was able to produce publications of more than merely competent design in the self-assured Regency manner.

In addition to the letterpress equipment, there is some indication that the "printing apparatus" included an engravers' rolling press, since early volumes of the *Honduras Almanack* include a number of engraved plates. By 1829 some lithographic plates of good quality had also been printed for inclusion in local publications, and (though no later lithographic work from Belize has been traced) it is probable that these were printed locally rather than imported. Lithography was already practiced in Jamaica in the 1820s and a small iron lithographic press like those marketed in Britain by Taylor and Martineau, or Ruthven [6] no doubt formed part of the equipment imported by the magistrates of Belize.

The first substantial piece of work to be printed in the settlement, and the earliest to have survived, was the *Honduras Almanack for the Year of Our Lord 1827, Calculated to the Meridian of Belize*, which was published "by authority of the Magistrates" on March 9, 1826. The compilers of this first almanac were not named in it. No doubt in so small a society it was felt to be superfluous. The printer was James Cruickshank, apparently a Scot like so many of the printers and other craftsmen who moved to the West Indian colonies in the early nineteenth century. By the middle of 1826 Cruickshank was sufficiently well settled in the printing office—the precise location of which is never given, again a superfluity in a very small town—for his sponsors to embark on a weekly paper, the *Honduras Gazette and Commercial Advertiser*.

According to a manuscript note by Thomas Philip Pickstock at the end of the first volume of his set,<sup>2</sup> the *Honduras Gazette* was, from "1 July 1826 to no. 38 in [sic] 17 March 1827, Edited by the Magistrates; and from that period, until the 5th November 1827, vol. 2 no 88 conducted by the Printer: when, on that day, the Legislative Assembly at their Meeting, in their Wisdom, took it out of his hands, by reason of his intemperence, and very properly appointed a Committee, for its better Government." Pickstock was one of the Belize magistrates at this time and, as will be shown below, was very closely involved in the editorial direction of this first Belize press.

### *The Honduras Almanacks*

The 1826 *Almanack*<sup>3</sup> is a small octavo volume of 92 + 4 + 21 pages, well printed, with an engraved title leaf and two other copper plates. Its contents

2. Now in Rhodes House Library, Oxford

3. Copies in the British Library and in Rhodes House Library

are characteristic of such compilations: a historical account of the settlement, calendar, list of superintendents, of sovereigns of Europe, of the civil and military establishment in Belize, conversion tables, directions for mariners navigating to the coast of Honduras, and so forth. The last 21-page section deals with the Honduras Society for the Propagation of Christian Knowledge which had been established in 1825; and I suspect that it was also issued separately from the *Almanack*, its production costs being underwritten by another source. The plates are an unsigned chart of the "Private Signals of the Merchants of Belize" and a "View of St John's Church." This and the engraved title were both signed *A & S sc*. The paper is an unwatermarked wove; the text types typical Scotch romans of the period and evidently new.

As early as December 16, 1825 the secretary of state for the colonies had requested that two copies of the *Almanack* be forwarded to him each year [7]. The superintendent's letter of transmittal was dated March 1, 1826 [8], eight days before the date of publication named in subsequent issues of the *Almanack*.

The 1827 *Almanack*<sup>4</sup> was also printed by Cruickshank, and advertised by him for sale on February 17, 1827 at \$3 00, copies of the 1826 volume being offered at half price. The same engraved title leaf, suitably corrected in the plate, was used. There was also a fresh folding plate of the merchants' private signals and, as frontispiece, a further copper engraving of the "Manner of Trucking Mahogany in Honduras" signed *A Bayntun del.* The text, of 188 + iv + [iv] pages, shows considerable change from the previous issue (including a long and useful account of the methods used in the timber trade). There was also an editorial request that addenda and corrigenda should be notified to the Office of the Keeper of the Records or to the residences of John Waldron Wright or Thomas Pickstock. Some 78 subscribers to the volume are listed.

Andrew Bayntun, keeper of the records, was a public notary and assistant to the clerk of the courts. Both Wright and Pickstock were merchants and magistrates. Together with William Walsh, the public treasurer, it seems almost certain that they formed the editorial body to which the Public Meeting of March 5, 1827 expressed appreciation, according to the account given in the *Honduras Gazette* of March 17, 1827. "Resolved unanimously, That the thanks of this Meeting, be given to the Gentlemen, who have hitherto conducted the compilation, and publication, of the HONDURAS ALMANACK, and they are hereby requested to accept the same accordingly,—and should the subscription not be adequate to the expence, that this PUBLIC should make good the deficiency."

I have not seen a copy of the 1828 *Almanack*. The only copy traced lacks title leaf and prelims but has one plate, an unsigned lithograph of the Court-house of Belize.<sup>5</sup>

4. Copy in the British Library

5. In the Royal Commonwealth Society, London

The volume for 1829, like its predecessors, is a substantial octavo volume<sup>6</sup> Like the 1828 issue, it contains some lithographic plates: Andrew Bayntun drew "A View in Belize" which was used as frontispiece; there are "A View of Fort George" and "The Honduras Lighthouse," both signed *Pickstock del.*, and a freshly drawn but unsigned plate of the merchants' signals. At the end is a folding map of Belize City "by William Maskell, Surveyor." Some copies contain an engraved title leaf, apparently an adaptation of that signed *A & S sc.* in earlier issues. There is no indication of the printer. The list of subscribers totals 85.

The *Almanack* for 1830<sup>7</sup> is in the same typographical dress as its forerunners and shows yet further variety in its illustrations. It contains an aquatint frontispiece by Bayntun of the "Interior of the Courts of British Honduras" (rather crudely hand colored in the copies I have handled), a fresh "View in Belize" also by Bayntun and reproduced by lithography, and a redrawn and amended version of Maskell's map of the city, also lithographed. For the first time the list of public departments and officers in the settlement which is given in the text includes the "Printing Department" with Henry Whitney named as head printer and John Lindo as his assistant. There were 84 subscribers.

The only other *Honduras Almanack* I traced is that for the year 1839,<sup>8</sup> which is a much thinner and altogether inferior work to the volumes already described. Like the 1830 issue it was printed by Henry Whitney it is therefore possible that the series continued throughout the 1830s, although (if this were the case) it is surprising that none of these issues for 1831-38 has survived in any of the usual repositories.

### *The Honduras Gazette*

The *Honduras Gazette and Commercial Advertiser* which commenced publication on July 1, 1826 was, by Pickstock's account, edited at first by the magistrates, although in practice the work probably devolved upon the same smaller group responsible for the content of the *Almanacks*. The first issue contains an address "To the Public" similar to those in many new colonial papers: "In offering this GAZETTE to the notice of the public, we solicit that due allowance be made for the imperfections which like all new undertakings we are sensible it must contain. It is our intention to be strictly careful of its improvement, so as to render it useful, convenient, and amusing to the community. Its establishment has been projected under the idea of benefiting the settlement,

6. Copies in the British Library, the Royal Commonwealth Society, and the Bancroft Library, Berkeley
7. Copies in the British Library, Rhodes House Library, the Institute of Jamaica and the National Library Service, Belize
8. Copy in Rhodes House Library; there is also one with the U S consular dispatches from Kingston, Jamaica, in the National Archives, Washington

and nothing shall be left undone on our part to accomplish the object.”

The editors continued by enlarging on the advantages of a newspaper, stressing their intention to be impartial. After a request that their venture should be patronized, they went on:

We feel satisfied that our present endeavour, humble as it may be, will raise us in the scale of the BRITISH COLONIES. It will preserve our rights, encrease our Commerce, and improve our rising generation. Let us, therefore, ever remember, that the LIBERTY OF THE PRESS, is the PALLADIUM of all the rights—Civil, Religious and Political—which Nations, or Communities enjoy

THE HONDURAS GAZETTE will be published weekly, at eight dollars, per annum, payable in advance, or 1s 8d. [Belizean currency]<sup>9</sup> each number. Subscribers residing in the Interior may have it delivered to their AGENTS in town

The paper will be issued every Saturday morning; advertisements or other matter intended for insertion, can only be introduced, if sent on or before the preceding Thursday

Advertisements will be inserted ONCE, at the rate of FIFTEEN shillings for twelve lines or less, and for greater lengths in proportion.

Payment of the first year's subscription will be received during the present week by WILLIAM WALSH ESQ

The content of the paper (the “normal” issues of which were of 4 pages approximately 12 ¼ x 9 ⅝ inches, each of 2 columns) was very similar to that of most West Indian papers of the period: shipping intelligence, overseas news culled from the English, American, and West Indian papers brought by the latest vessels to call at the settlement, merchants' advertisements, government proclamations, some literary matter, and local news. Because of the very close interest the Baymen took in the decidedly unsettled affairs of the neighboring Central American republics, considerable attention was devoted by the *Gazette* to reports received from Guatemala, El Salvador, and Honduras. This was to be a continuing pattern for Belize papers.

On several occasions subscribers received, free of charge, supplements to the regular paper. Usually these contained proclamations and other government matter plus additional advertisements squeezed out of the regular edition, but on occasion the supplement was of foreign news, just received in the settlement. That for August 26, 1826, for instance, contained a list of candidates in the forthcoming parliamentary election in Britain.

At the rather high price charged for the *Honduras Gazette* its circulation in the settlement cannot have been very large, but with a substantial income derived from advertising it probably paid its way.<sup>10</sup> Some copies no doubt

9 The sum of £1 Belize equaled 13s sterling. Unless otherwise stated all references are to Belize currency which, until stabilized in 1894, was liable to fluctuate considerably as did the mongrel currency common to the other Central American states which also circulated in Belize.

10 Because of local currency fluctuations it is very difficult to compare with other colonial papers, but writing in 1841 Simmonds [9] quoted subscription rates of \$6.00–\$8.00 for weeklies in the eastern Caribbean, £5 6s 8d for Jamaican dailies. In *Jamaica (a high-cost colony)*

circulated to the British settlements in the Bay Islands and on the Mosquito Coast. That there was a demand for the paper is shown by the fact that in the issue for March 3, 1827 Cruickshank was offering 50¢ each for copies of some 11 different issues he needed to complete sets for subscribers in England and the United States.

Undoubtedly from the earliest days of the *Honduras Gazette* Cruickshank had some part in its editorial production, but he was quick to take refuge behind authority when it suited him, as on July 8, 1826: "To correspondents 'Paul Pry' who informs us he should just like to *pop in and take a 'peep'* at our Printing Office, is informed that by doing so he would greatly 'intrude', as no person whatever can be admitted to *the interior*, except on special business, *without an order*, in writing, *from the Magistrates* "

Government by committee is bad enough; editorship by committee an abomination, and particularly so in a small community where the editors can be made accountable by those who dislike their editorial direction. In the report of the Public Meeting of March 5, 1827, given in the issue for March 17, 1827, Cruickshank recorded that

Mr Coffin . . . desired Mr Westby to read the notice of his motion in regard to the Printing Establishment, which enables us to supply the Public with the information, and in consequence of the proceedings that followed, we are *not sorry* to say, is no longer a *Public* but a *Private* Establishment; but we shall be most happy at all times to employ it in the manner which may be most conducive to the Public weal, 'Resolved, that the Public will not from this time be liable to any further charge of, or expense arising from, the Printing Establishment of this Settlement (except the contracts already entered into) but that the present Printer shall be allowed the use of the Printing Press during the pleasure of the Public. The motion was seconded by Mr Maskall, and carried unanimously'

The first period of Belizean journalism, with what was in effect a state-controlled newspaper, was over. The settlement seemed to be moving closer to the pattern of the West Indian islands, with a printer/proprietor in sole charge of a paper's direction. Interference with the liberty of the press was of course common enough in the other colonies in some printers could be chased out of the colony for criticizing the governor too freely,<sup>11</sup> in others printers were harassed by the House of Assembly for breach of privilege<sup>12</sup> or by overfree recourse to libel actions. More subtly papers could be killed or brought to heel by the withholding of government advertising.<sup>13</sup> Cruick-

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advertisements "of moderate length" cost 5s per week, or 15s for a month's insertions in the weekly papers, in the Turks Islands a similar rate was charged in the 1840s. The charge in Belize therefore seems distinctly high.

11 As happened to two Bermuda printers, Edmund Ward (dismissed by Governor Cockburn in 1812) and Charles Beach (ousted by Governor Lumley in 1824) [10, pp 107, 189]

12 The fate of several Jamaican printers [11, pp 37-38]

13. In St. Lucia the press was stifled for nearly five years, 1831-36, by these means [12, pp 265-57], while in the Turks Islands in the 1850s both papers were at different times disciplined by this method [13]

shank, who was allowed the use of the Belize press "during the pleasure of the Public," was in a peculiarly vulnerable position and, as Pickstock records, did not enjoy this right very long. The intemperence to which Pickstock referred was not of course drunkenness (few officials would have lasted long in the West Indies, one gathers, had this been regarded as serious) but rather an outspokenness which was found objectionable by enough members of the Public Meeting to have him removed from office after the issue of the *Honduras Gazette* of November 3, 1827. The new series of the paper at first bore the imprint "Printed and published at the Honduras Gazette Office for the Editor"; later this became "Printed and published by Henry Whitney." Pickstock's set of the newspaper ceases with the issue of June 27, 1829, which may have been the last issue published.

#### *Cruickshank's Other Work*

As well as printing the *Almanack* and the *Gazette*, Cruickshank was a jobbing printer, from time to time advertising the usual range of blank proformas for bills of lading, powers of attorney, manifests, laborers' agreements and the like. He also published *A Comprehensive Interest Table* (advertised on November 25, 1826 for publication "on Saturday next," price 10*d*). The *Gazette* of February 10, 1827 contained an advertisement for "two responsible lads" as apprentices. It is tempting to see his successors at the printing establishment, Whitney and Lindo, in these apprentices.

Like most printers in pioneering areas, Cruickshank's business interests were diversified. He was a binder, a stationer, and a bookseller (advertising stock in both English and Spanish) who attempted to attack the feminine market by importing the *Ladies Magazine* and other suitable reading. He had an interest in a hotel and in the running of the Olympic Theatre. On April 27, 1827 he advertised that he intended "opening a *well-supplied* Newspaper and General Reading Room, on *Liberal Terms*, provided he receives adequate encouragement. Gentlemen therefore wishing to patronize it, will oblige him by sending in their names." There is no evidence surviving as to the success of this venture, which would no doubt have been the first subscription library in Belize. Nor, after his loss of favor later that year, is there any evidence for Cruickshank's later career.

#### *Later Printers in Belize*

As in all the West Indian colonies, the printers of British Honduras for a long time were dependent upon the production of a newspaper to provide a backbone for their business. Apart from newspaper printing and contract work for the government, there was little chance of great commercial success in the declining state of the colony in the second half of the century. Even then it



was a meager living, and many of the later newspaper proprietors were also merchants or hotel keepers. From files of Belizean papers which have survived it is possible to create a reasonably complete list of the printers of the settlement, given as appendix I.

Henry Whitney, Cruickshank's successor in producing the *Honduras Gazette*, seems to have enjoyed a monopoly of printing in the settlement throughout the 1830s. On September 29, 1838 he commenced publication of the *Belize Advertiser*, a weekly paper which Peter L. Simmonds (who had a good knowledge of the West Indian press) described as "likely to last" in a paper on newspaper printing which he read to the Statistical Society of London in 1841 [9]. But at the time Simmonds delivered his paper there was already a rival paper being published in the settlement, the *Honduras Observer*, which had started publication on November 25, 1840. "There can hardly be room for two papers here" was Simmonds's observation, and a correct one. Some time in 1841 the *Belize Advertiser* ceased publication, and Whitney went out of business. It may have been succeeded by the *Belize Gazette*, a weekly published by E. Cramond, which started soon after the *Honduras Observer*.

John M. Daly, the printer of the *Observer*, was the longest-lasting of Belize printers in the nineteenth century, though like many of his contemporaries elsewhere he was associated with several different papers at different times. As early as November 1841 Daly had fallen foul of the superintendent by attacking the local government in the columns of the *Observer*. Superintendents had much less power than governors of colonies, and Superintendent McDonald was unsure what action he could take against the paper. "In the absence of everything in the shape of a law authority here," he wrote rather plaintively to the secretary of state for the colonies asking advice on how to deal with these attacks and enclosed copies of the offending paper and also of the *Belize Gazette* [5, vol. 3, p. 52]. The reply, when it came eighteen months later, reflected a more liberal approach to criticism than many colonial governors would have liked:

17 April 1843. Jamaican Governor to Superintendent  
I entirely concur with Sir Charles Metcalfe in recommending a disregard of false attacks in the Newspapers unless they be so serious as to render legal Proceedings unavoidable. However annoying it may be to faithful Public Servants to find their actions and motives misinterpreted and however considerable the temporary inconvenience which the Public Service may sustain from such false attacks I am of opinion that a recurrence to forcible measures of repression has a tendency to produce evils of greater magnitude. Nor can I doubt that Justice will ultimately be done to those who exhibit forbearance, and maintain a calm and dignified demeanour under such inflictions. [Ibid.]

Only the first few volumes of the *Honduras Observer* were both printed and published by Daly. In March 1844 Henry Gunter became the paper's proprietor with Daly continuing to print it as before. But by November of the same

year its direction and production were in other hands Daly continued as a printer, doing some contract work for the government and again attempting newspaper publishing on his own account with the *Packet Intelligencer* in 1854 and *Daly's Advertising Sheet* in 1867. Subsequently, his equipment passed into the possession of Edward C. Garnett at the "New Era Printing Office," which was active in the early 1870s.

Daly's successor as printer of the *Honduras Observer* was William E. Fitzgibbon, an American citizen, who in 1845 absorbed his paper's old rival. Henceforth his own was named the *Honduras Observer and Belize Gazette*. Early in 1848 Fitzgibbon ran into trouble with the legal authorities of the settlement for printing the text of a letter purporting to have been written by the chief justice, a memorial signed by various jurors protesting at the contents of this letter, the text of a resolution of the Public Meeting, and a couple of other documents relating to the chief justice's letter. On the chief justice's orders Fitzgibbon was arrested by the provost marshal and taken before the chief justice, who fined him £100 (local currency) and sentenced him to six months' imprisonment for contempt of court [5, vol 3, p. 103].

West Indian law officers were often much more willing to interfere with the freedom of the press than was the executive branch of government. There was the case of Matthew Gallagher in Trinidad in 1810, who was imprisoned by George Smith, the one-man Royal Audiencia, despite the protests of Governor Hislop [14, p. 293], or the trumped-up libel action brought by the only two lawyers practicing in the Supreme Court of Grand Turk against the printer of the *Royal Standard of the Turks and Caicos Islands* in 1854 [13], which will serve to illustrate the response of the West Indian legal mind to criticism or even comment. In Fitzgibbon's case, Superintendent Fancourt was sufficiently troubled by the chief justice's action to request the advice of the Colonial Office in London. In June 1848 he received their recommendation that Fitzgibbon be released from jail and his fine remitted [5, vol. 3, p. 107].

The previous year Fitzgibbon had experienced another difficulty not infrequently encountered by West Indian printers—that of collecting payment for official printing. In January 1847 he had submitted a tender for printing government documents and inserting public advertisements in his paper, for £100 (local currency) per annum. The superintendent had authorized this for a four-month period, but a subsequent Public Meeting had rejected the tender. He was paid \$100 for the four months, but by the time the Public Meeting rejected his tender he had completed eight months' work. It took him a great deal of trouble before the Public Meeting of February 1, 1848, in considering his petition for payment, agreed in view of the "peculiar circumstances" to disburse a further £33 6s 8d [15]. With this difficulty in collecting payment, exacerbated by his fine and imprisonment the following year, Fitzgibbon may well have decided to seek new pastures. I have found no trace of printing by him after 1848.

Other government printing on a contractual basis was undertaken in the 1850s by Daly and also by Edward L. Rhys, later the publisher of the *Colonist*

newspaper. On Rhys's death in November 1866 his plant was bought for \$900 by one John Jex, who worked in collaboration with Middleton and Company, publishers of the *British Honduras Colonist and Belize Advertiser*, and whose imprint appears on several government publications of the late sixties.

### *The Government Printing Office*

The first press in the settlement had been bought with public funds for public printing. There appears to have survived no evidence as to the eventual fate of this equipment, and by the 1840s official printing was being farmed out among the various printers in Belize. There are several references to public printing in the National Archives in Belize City from which it is clear that all the printers named above were engaged at one time or another on government work. Permission for the purchase of a press was given at the meeting of the council on April 10, 1871, after some consideration of comparative printing costs, and it appears that the establishment of the Government Printing Office dates from this decision. Regular printing of the *Government Gazette* had started in 1865. At some stage, perhaps as early as 1889 and certainly by 1904, a press and other equipment were set up in the prison. Some routine printing of government forms, etc., was farmed out by the Government Printing Office to the Prisons Department, printing and binding being two of the trades taught the prisoners.<sup>14</sup>

### *Printing in the Bay Islands and on the Mosquito Coast*

The colony now called Belize was only one of several areas on the Caribbean coast of Central America to be occupied from time to time by groups of British logwood cutters. In most cases these settlements were purely temporary, without even the equivocal status of the Baymen in Belize itself. But there were two other areas in which more permanent settlements were established. These were the Bay Islands (Ruatán, Bonacca, Utila) a few miles off the coast of Honduras, and the Mosquito Coast, the Caribbean seaboard of Nicaragua from Cape Gracias a Dios (or even further north into Honduran territory) down to the mouth of the San Juan River. The British had long enjoyed cordial relations with the Mosquito Indians, with some of the Mosquito kings being educated in Jamaica, etc. A protectorate over Mosquitia was proclaimed in 1847.

The clash between British and American expansionism in Central America

14 The Government Printing Office is scheduled to be moved in the near future from Belize City to the new capital of Belize at Belmopan. I was able to visit it in April 1974. Apart from a *ruling press*, a couple of *platen jobbers*, and a disused Monotype caster of early date (which may date back to the original installation of Monotypes in the printing office in 1921), there was little to detain the printing historian since all the equipment was modern and, as elsewhere, with letterpress being ousted fairly rapidly by lithography.

in the mid-nineteenth century and the confusion of treaties to resolve it are fortunately none of our concern here. There is no evidence in the Archives of Belize or those of the short-lived Bay Islands Colony<sup>15</sup> (1852-59) to suggest that printing was carried on there before the islands were ceded by Britain to Honduras in 1859. Similarly I have found no evidence for a press in Bluefields or elsewhere on the Mosquito Coast before the Anglo-Nicaraguan treaty of 1860 brought the separate existence of Mosquitia to an end.

It seems clear that just as before 1826 Belize's printing needs were met from Jamaica, so Belize later provided whatever printing was required for these territories. One of the most interesting pieces of early Belize printing to have survived is the Order of Service for the Coronation of George Augustus Frederick, King of the Mosquito Nation,<sup>16</sup> which was printed by William E. Fitzgibbon in Belize in 1845

"Mosquitiana" is today excessively rare. Apart from Fitzgibbon's coronation service I have been able to trace only some printed proformas for Mosquito land grants [16]. Another document in the library of the Royal Commonwealth Society, appointing Leonard Cox "Receiver General of the Mosquito Nation" in 1840, has been ably described by D. H. Simpson [17]. Like the coronation service, these documents were probably printed in Belize as a part of the contract printing for the government of the settlement by the printers discussed above.

## APPENDIX I

### A LIST OF PRINTERS IN BELIZE IN THE NINETEENTH CENTURY

A list of Belize printers in the nineteenth century includes

1. James Cruickshank: active 1825-28?; printer of the *Honduras Gazette*, *Honduras Almanacks*,
2. Henry Whitney: active 1828-41?; printer of the *Honduras Gazette*, *Honduras Almanacks*, *Belize Advertiser* 1838-41
3. John M. Daly: active 1841-67?; printer of the *Honduras Observer* 1840-44, *Packet Intelligencer* 1854, *Daly's Advertising Sheet* 1867; Acts of British Honduras 1861-66. His equipment later passed into the possession of the New Era Printing Office.
4. E. Cramond: publisher of the *Belize Gazette* in 1842; otherwise no references found.
5. William E. Fitzgibbon: active 1844-48?; printer of the *Honduras Observer* from November 1844; absorbed the *Belize Gazette* 1845. Contractor for government printing.

15. Now housed in the Jamaica Archives, Spanish Town.

16. In the National Library Service, Belize City.

6. Edward L. Rhys: active 1850–66; contractor for various government printing contracts and printer of the *Colonist*. On his death in November 1866 his plant was purchased for \$900 by John Jex, who was associated with Middleton and Co. (see below, no. 8).

7. The *Colonist* Office, publishers of the *Colonist* newspaper before it was taken over by Rhys in November 1864. It advertised that it had a job-printing department. I have been unable to discover the names of its proprietors.

8. Middleton and Co active 1867–69?, contractors for government printing and printers of the *British Honduras Colonist*.

9. W. J. S. Scobell: publisher of the *Commercial Advertiser* in 1867

10. Edward C. Garnett: proprietor of the New Era Printing Office and successor to Daly (see above, no. 3) Printer of the *New Era* and contractor for government printing in the early 1870s

11. J. Robert Cames: active 1882–86; at first at the Colonial Press Association, Ltd. as printer of the *Colonial Guardian* and later printer of the *Observer*.

12. Claude L. Goodrich. active from 1881 as printer of the *Belize Advertiser* at C. T. Hunter's Printing Office and from 1888 associated with George Banham in the firm of Banham and Goodrich, publishers of the *Belize Independent* There was a firm of jobbing printers, V. Goodrich, active in Belize in 1925, which may have been a continuation of the firm.

13. George S. Banham: active from 1887 as publisher of the *Belize Advertiser and British Honduras Gazette*, new series, later a partner in the firm of Banham and Goodrich.

14. George Mitchell: publisher of the *Belize Advertiser* 1888–89.

15. W. A. Burn: active 1894–96 as publisher of the *Times of Central America*

16. Philip Stanley Woods: proprietor of the *Clarion* from 1897 until after 1925.

17. The Angelus Press: a firm of Roman Catholic booksellers, stationers, binders, and jobbing printers; started in 1885 and still in existence

## APPENDIX II

### A HANDLIST OF BELIZE NEWSPAPERS PUBLISHED BEFORE 1900

In common with many West Indian colonies, nineteenth-century Belize saw the production of many newspapers. Most of them were short lived and seldom had a large circulation. As late as 1925 the two weekly papers then being published in the colony, the *Clarion* and the *Belize Independent*, had circulations of only 800 and 1,000 copies, respectively, and these were both long lived and successful ventures. Circulation of the papers outside the colony was very limited, and their survival rate has been poor.

Because of the situation of Belize, its press has been ill-served by bibliographers. As it is in Central America and not the West Indies, it was not included in Ragatz [18]. As it is a British colony, it has been excluded from bibliographies and union lists concerned with Latin America.

The handlist which follows is based upon the holdings of the British Li-

brary Reference Division (and particularly the contents of the Newspaper Room, Colindale); the National Library Service, Belize; the Jamaica Archives, the West India Reference Library of the Institute of Jamaica; the Royal Commonwealth Society, London; Rhodes House Library, Oxford; and the Bancroft Library at Berkeley; with reference to other locations as traced.

The contents of the Belize papers of the second half of the nineteenth century have been well discussed by Clegern [19], whose work was largely based on the Bancroft Library's microfilm copies of the British Library's holdings at Colindale.

1. *Honduras Gazette and Commercial Advertiser*, weekly July 1, 1826–June 27, 1829 or later. Edited by the magistrates, and for a period by its first printer, James Cruickshank. Rhodes House Library has set for period given above; British Library has volume 1 (July 1826–June 1827).

2. *Belize Advertiser*, printed and published weekly by Henry Whitney from September 29, 1838 until some time in 1841. The British Library has numbers 40–68 (June 29, 1839–January 11, 1840).

3. *Honduras Observer*, weekly from November 25, 1840 until 1848 or later. At first printed and published by John M. Daly, in March 1844 Henry Gunter became proprietor and in November 1844 it passed into the hands of William E. Fitzgibbon, absorbing the *Belize Gazette* (see below, no. 4) the following year. A copy of number 16 (March 10, 1841) is with U.S. consular dispatches from Jamaica in the National Archives, Washington, the Royal Commonwealth Society has issues for May 12, 1841, May 19, 1841, June 9, 1841, and February 15, 1844; the National Library Service in Belize owns an incomplete run from January 1844–November 1847.

4. *Belize Gazette*; published weekly by E. Cramond, started publication on December 12, 1840. Absorbed by the *Honduras Observer* 1845. A copy of the issue for June 18, 1842 was included with U.S. consular dispatches from Kingston, Jamaica, and is in the National Archives, Washington.

5. *Packet Intelligencer*; weekly, published by John M. Daly from June 10, 1854. The Bancroft Library, Berkeley, has a copy of the second issue for June 17.

6. *Colonist*; published weekly from the Colonist Office, Regent Street, Belize, from December 31, 1864. In the issue for November 4, 1865, Edward L. Rhys announced that the paper had changed its conduct for the third time and was now under his direction. At the end of that year Rhys announced that the paper would no longer be issued in its present form, that the income from the paper was \$2,000, of which staffing costs absorbed at least \$1,200, and paper, type, etc. another \$500, leaving the editor \$300. Public and jobbing printing, he concluded, could be done without a newspaper for a quarter of the outlay. Nevertheless he continued with a new series of the paper in a more economical format in 1866. The British Library's set runs from December 31, 1864 to October 13, 1866.

7. *Daly's Advertising Sheet*. The only copy traced, for December 17, 1867, was included in U.S. consular dispatches from Belize and is now in the National Archives, Washington.

8. *British Honduras Colonist and Belize Advertiser*, published weekly by Middleton and Co. and sold also by John Jex who had purchased Rhys's plant. The

British Library's set runs from July 20, 1867 to November 28, 1868 (nos. 1-72).

9. *Commercial Advertiser*; published weekly by W. J. S. Scobell, proprietor, from July 3, 1867. The British Library's holdings cease with number 9 (August 28, 1867), there is no indication in the paper that it was ceasing publication.

10. *New Era, and British Honduras Chronicle*, weekly, printed and published by Edward C. Garnett, who had taken over John Daly's plant, from January 7, 1871. The British Library's set runs from February 11, 1871 to May 18, 1872; there is no internal evidence in the paper that it was ceasing publication.

11. *Central American Telegraph*; published twice monthly from March 12, 1873 under the editorship of Dr. F. Gahné (see also below, no. 15), Colonel John Tracy, Rafael Padilla, and General E. Viada. There is no indication of the printer. A pioneering attempt at a paper in Spanish and English, evidently intended to circulate in Honduras as well as Belize, it attracted few subscribers and ceased publication after the first quarter. The British Library has numbers 2-6 (March 26-May 26, 1873).

12. *Belize Advertiser*, published weekly from the Printing Office of C. T. Hunter, North Front Street, Belize, from May 21, 1881 and printed at first by Claude L. Goodrich. Its first proprietor, C. T. Hunter, was a controversial figure in Belizean affairs [19, pp. 76-77, 80-91]. On November 26, 1881 Hunter was replaced by A. R. Gibbs as proprietor. The British Library's holdings are incomplete (vol. 1-vol. 4, no. 1 [May 21, 1881-October 25, 1884]; n. s. nos. 1-2 [December 25, 1886-January 1, 1887]), but it is clear from these that the paper was running into financial difficulties.

13. *Belize Advertiser and British Honduras Gazette*, "New Series," which commenced weekly publication on February 26, 1887, purports to be a continuation, under the direction of George S. Banham, of number 12 (and is so treated in the British Library's cataloging), but in fact is a distinct journal, with a different editorial standpoint. The British Library's holdings cease with volume 2, number 20 (May 19, 1888), and I suspect that Banham was bought out or persuaded by other means to cease by those allied to C. T. Hunter's interests.

14. *Belize Advertiser*, new series; printed and published weekly by George Mitchell at North Front Street, Belize (the original *Advertiser* office). The British Library has a set from volume 1, number 1 to volume 2, number 16 (July 28, 1888-November 9, 1889).

15. *Colonial Guardian*; printed weekly at the office of the Colonial Press Association, Ltd., Albert Street, Belize, initially by J. Robert Caines. The paper, which first appeared on January 7, 1882, was throughout its life edited by Dr. Frederick Gahné, the most important of all Belizean editors [19, pp. 193-94]. It ceased publication in 1913 (set in the British Library).

16. *Observer*; printed and published weekly by John Robert Caines at the Observer Printing Office, Water Lane, Belize, after Caines had severed his connection with the *Colonial Guardian*. It was evidently not a success and ceased publication after one year with the issue for February 13, 1886 (set in the British Library). The last few issues of the paper advertise the *Observer*

office (with the opportunity to continue the paper) for lease or sale. The offer included the types, a Novelty Press which was worked by a boy and used to print the paper, and a self-inking Excelsior Press which was used for jobbing work<sup>17</sup> If the plant were not disposed of before the publication of the last issue of the paper, the firm was going to continue with jobbing printing only. I have not been able to trace the subsequent history of this plant.

17 *Belize Independent*, edited by George S. Banham and published weekly by Banham and Goodrich from October 11, 1888 as a sort of continuation of Banham's previous venture (see above, no. 13) and as a rival to the *Belize Advertiser*, new series (see above, no. 14). More successful than most other Belizean papers, it continued publication until near the end of World War II (set in the British Library)

18. *Times of Central America*, printed and published weekly from July 6, 1894 by Walter Adam Burn, barrister-at-law, from his printing office in the Hunter Building, North Front Street, Belize—from which address one presumes a connection with the *Belize Advertiser* and the interests of C. T. Hunter. One of the worst-printed of Belizean papers, publication was suspended from December 31, 1896. The British Library has a set from number 9 (August 31, 1894) onward.

19. *Clarion*; printed and published weekly by Philip Stanley Woods of Forsters' Hall, Regent Street, at the Clarion Office, Hunter's Buildings, North Front Street, Belize, from November 19, 1897 In the first issue of the paper it was emphasized that the journal and the press, types, and other accessories were the sole property of the proprietor, and that the paper was "not called into existence for the sole purpose of puffing the enterprises of Mr C. T. Hunter" Despite an inauspicious start (publication of the first issue being delayed because the press had broken down) this was to be the most successful of all Belizean papers, remaining under Woods's editorial direction for well over a quarter of a century. It was transformed into a daily paper in 1935, eventually ceasing publication in 1961.

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## ART, LIBRARIES, AND THE CENSOR

Jody Newmyer

As the holdings of libraries in the United States increasingly begin to include art collections, librarians, as the curators and exhibitors of these art collections, are likely to face problems of censorship as they have long faced such problems in regard to printed materials. But because the visual arts are so *public* and *graphic*, they are even more vulnerable to censorship attacks than books. Furthermore, the United States lacks adequate copyright or other legal protection for the work of the graphic artist after its sale or exhibition. In particular, the United States has no "moral right" doctrine such as exists in thirty-seven other nations to protect art from mutilation or obliteration. This article examines the ambiguities of copyright legislation in regard to art, the origins and intractability of the attitude toward the graphic arts of the American public, and the ways in which librarians, individually and through their professional organizations, can attempt to meet the problem of art censorship.

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From their beginnings, public libraries have owned collections of art. Sometimes very valuable, these collections were not for circulation, but were open to use by patrons. Today libraries with such art collections are being publicized, and the art collections themselves are being more dramatically exhibited. As Jane Holtz Kay observes, though "a library may appear an offbeat place to house—and democratize—a print collection," many libraries, notably the New York Public Library, the Philadelphia Free Library, and the Boston Public Library, in fact have very good nineteenth-century collections of prints. She notes that "print-collecting is an accident . . . in the history of every major urban library" [1, p. 78]. The Boston Public Library is adding a wing to house and display to greater advantage its prints by Toulouse-Lautrec, Dürer, Jean-Louis Forain, and other artists: "Still understaffed . . . , drastically underbudgeted . . . , the place nevertheless seethes with activity: shows of contemporary artists, spring symposiums on the graphic arts, publications, vintage film showings, purchases—and fund raising" [1, p. 80].

Smaller libraries, not so blessed with great art collections, have begun to collect the works of local artists, sometimes merely for exhibition purposes, sometimes for circulation. Painting, sculpture, prints, and other art forms are

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everywhere becoming increasingly important parts of library collections. The art library, the museum, and the gallery are no longer the only places in which art can be seen and appreciated by the American public.

With the growing importance of works of art in libraries, the librarian charged with their selection and display becomes vulnerable to the problem which has plagued the curators of art in other institutions in the past and which the librarian has always confronted with regard to books. censorship. Though in some ways the censorship of art in the United States has much in common with censorship of books, there are some important differences between the two of which the librarian should be aware as he begins to build new art collections or to emphasize the ones his library already owns. In this paper, I shall attempt to examine the peculiar vulnerability of art to censorship and to demonstrate that the lessons learned by librarians in their struggles with the censors of print, now made more difficult by the "local community" standards of the *Miller* decision of 1973, may in many ways be of little use as they confront the censor in their new role as curators and owners of art.

#### An Overview of the Problems of the Artist in American Society

When it comes to censorship, the librarian has always been sensitive to the standards of his community, as the Fiske study on librarian self-censorship so well documents [2]. Now that the Supreme Court has said in the *Miller* decision that an absolute concept of intellectual freedom (to which librarians in theory subscribe) must bow to a legal concept of freedom of expression which depends on the sentiments of the local community, he will no doubt be even more sensitive to public opinion in selecting library materials. Yet there are inherent difficulties in gauging, in advance of censorship crises, what may prove offensive to the public, and the "variable" obscenity standard will beset prior judgment of what is and what is not censurable with greater hazards in all areas of library selection. In collecting or exhibiting art, the problem will be further intensified by the nature of graphic art itself and the attitudes of the public toward it. For the *graphic* and *public* nature of art exhibitions tend to stimulate quick and emotional responses from the viewer; his shock at being embarrassed publicly by nudity or unorthodoxy is likely to be more concerted and vehement than when such offensive material appears in a book privately examined. And the areas of offense in art have historically been very broad—so broad as to include simple nudity or the slightest protest against a public policy popular with the majority or the establishment. Thus the curator of art may be genuinely astonished at what causes offense, for it may be something which, in a book, would not be legally held offensive to the "average person," even by the local community standards set as criteria by the *Miller* decision. In fact, the average-person standard is an impossible one for graphic art to meet. It is difficult to limit attendance at art exhibitions in

public buildings to average persons; children and adults who might be unwilling to be exposed to certain paintings or works of sculpture are as likely to view them as the average person, and it is precisely these two groups who are best protected by court opinion against offensive or harmful materials. Art, therefore, is extremely vulnerable to censorship, and the censor is in many ways given greater protection both legally and by public sentiment in his attempts to censor art than in his attempts to suppress the more privately enjoyed printed materials.

At least partly for these reasons, the American public has historically had less tolerance for departures from orthodoxy in art than in printed material, and American law has upheld the public's incursions upon the freedom of artistic expression. Such legal support is not surprising since law, certainly in the long run, reflects and must answer to the dominant feelings of the community. The artist, though he is defended by a small cultural élite, can count on no dominant power group for a firm base of support in American society. On the other hand, there are numerous articulate power groups who are able to mass support against the artist, and it is frequently these groups, marching ahead of naive popular opinion, which cut off freedom of expression in the arts.

American laws which protect the rights of the artist reflect his low status in the power structure. No other medium of expression occupies a more precarious position in American law than art. At best, American statutes and court opinions have been indifferent to the peculiar needs of the graphic artist; at worst they have protected the rights of the censor rather than those of the artist. They have left the rights of artists, of owners of art, and of those who merely display it, ambiguous.

Legally, the author of an art work does not even own his work after it moves into the public domain or is sold to a buyer; if he copyrights his work so as to retain ownership after exhibition, he finds that the Register of Copyrights exercises great discretion over the copyrightability of art submitted to his office. The copyright law attempts only to protect the *pecuniary* interests of the artist. His rights not to have his work mutilated, obliterated, or altered after it leaves his hands are legally ignored. Thus in several legal respects, notably in copyright law and court decisions made in regard to it, art is less protected from public and private sentiment than books. Those who display or own art can be held as culpable for any alleged obscenity or incitement to disorder expressed in it as the artist himself. The pressure of censorship groups against custodians of art forms, therefore, are difficult to resist, as a look at the sad and petty chronicle of art censorship in the United States demonstrates.

Let us proceed to a more detailed analysis of the legal, philosophical, and historical problems which beset free expression in the arts in America.

## American Law on the Arts: An Embodiment of Public Sentiment

Theoretically, art, as a means of expression, is protected from suppression by the First Amendment to the United States Constitution. More specific protection can be found in article 1, section 8, which states "the Congress shall have Power . . . to promote the progress of Science and the Useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries. . . ." Although the aesthetic, "useless" arts were not given specific consideration in the Constitution, the Copyright Act passed by Congress in response to this constitutional mandate was extended in 1870 to protect "paintings, drawings, statues, chromos, models, and designs" from being illegitimately reproduced. Sections G, GG, and H of this act stipulate the method of application for the copyright of the work of the artist, architect, sculptor, or designer. Legally, then, the pecuniary rights of artists are protected if their works are copyrighted. Artists who do not send the requisite fee and photograph of their work to the Copyright Office, and who then exhibit their work publicly, especially in a place which does not prohibit copying or photographing of the work, have in the past been likely to lose their copyright in it. Exhibition has been held to constitute "publication," that is, a dedication of the work to the public, however inadvertent, and such work has been held by the courts to have passed into the public domain [3, p. 55]. Until such "publication" takes place, the work is protected under common law, but after publication, the artist is denied recourse at common law against infringement of his work [4, p. 112]. The publication of a work of art is less formal and precise than the publication of a book and may, in fact, occur without the artist's clear intention. It has been argued that the section of the Copyright Act in which the concept of "publication" is so ill defined was not really intended to deal with the graphic arts at all but only with literary works: "The concept of publication, critical for determining the loss of common-law rights, was viewed as the public dissemination of a copy of the literary work. But a work of art, such as a painting or sculpture, may never be copied yet exposed to the view of thousands through a public exhibition. Is such an exhibition a publication? . . . The law is unclear" [4, p. 81].

Legally, then, it is important that an artist officially copyright his work before exhibiting it publicly, and librarians who plan art displays might be well advised to urge him to do so. But when the artist does apply for copyright, he may face another problem, for the Register of Copyrights has sweeping powers to deny copyright if the material "contains seditious, libellous, obscene, or other matter which would either be illegal or opposed to public policy" [5, p. 165]. Under this broad authorization "it becomes readily apparent that the Register of Copyrights presides over a vast and complex empire . . . In this empire, the authority of the Register is one of wide discretion theoretically subject to the review and interpretations of the judicial branch. Since precedent has not yet resulted in the overturn of the Register's decision

on copyrightability of subject matter, his authority has tremendous weight. In regard to the copyrightability of subject matter, the works-of-art category has given rise to the most problems" [5, p. 169]. Thus, the same kind of discretion exercised by customs officials regarding the seditiousness or obscenity of materials entering the country is given the Register of Copyrights for native works. A work of art is particularly likely to be denied copyright, for the register does not have to turn pages to determine its copyrightability, he has it immediately and graphically before his eyes.

Even if the artist overcomes these hazards and gets his work copyrighted, he is still not given legal assurance of the future integrity of his work. Once he sells his production he "assigns his title—i e., transfers all ownership in his work," including copyright, and then has "no further recourse whatsoever, except possibly to protect himself against libel," from those who would alter, destroy, or degrade his work "An artist who paints a mural for a stipulated fee, with no reservation of rights, cannot object if changes are made in his work after it has been completed" [3, p. 125]. Since the work is unique, unlike a book of which multiple copies exist, mutilation or destruction effectively censors it forever; however often "he may paint the same scene a second time or many times, . . . each time the result is different. There are nuances of light and shade, the color values are different, his treatment of shape, mass, and texture reflect his mood at the moment of creation" [6, p. 88].

Accepting the proposition that a work of art is a unique expression of the artist's personality, which American copyright law fails to do, Elizabeth Kury, another copyright specialist, notes:

Virtually all countries other than the common-law nations recognize the copyright to be only one of many rights owing to the author. Under Anglo-American doctrine all legally protected rights are squeezed under the label of "copyright" and many rights recognized under the civil law are disregarded because they do not fit easily under "copyright." The Federal Copyright Act is directed at securing economic protection for creators by granting a monopoly on the reproduction of creative works. The interest of the author or artist in the integrity of his work and in preventing uses inconsistent with his standards or reputation are not recognized by the federal statute. [7, p. 2]

Thirty-nine nations, but not the United States, protect the work of a creative artist after its sale to another person by statutes which recognize *droit moral*, or "moral right." "Moral right" is "a compound of all the personal rights which an author has in his work. While the extent of the moral right varies in different countries it envisages the protection of a multitude of diverse rights which have in common the artist's personal, as opposed to his pecuniary, interests . . . Implicit in this definition is the right to determine when and how an author's work may be divulged, the right to modify and correct it, the right to protest unauthorized modifications by others . . ." [7, p. 3]. Particularly significant in censorship cases, such as that of the Diego Rivera mural in Rockefeller Center which was obliterated because it was politically offensive,

or the draping of nude public areas as in the case of the Michelangelo murals, is the moral right concept: "No one, without the consent of the author, has the right to modify either the form, or the contents, or the title of the work. Particularly, this denies the right to alter, to abridge, to delete, to deform, to mutilate, or to distort the work whether in reproducing it, or in presenting, performing or broadcasting it, or in translating or adapting it" [7, p. 7]. No attention is paid the concept of "moral right" in U.S. statute and little attention has been paid it in the courts:

The problem of mutilation or other want of respect for the creator's work has been specifically raised as a moral right issue in but two American cases. In one well known case, the muralist Alfred Crimi was commissioned to execute a fresco on the wall of a church. Copyright in the mural was duly assigned to the church, and eight years after the work was completed the officers of the church, without notice to the artist, had the work obliterated, having decided that it did not provide a proper atmosphere for the building. Crimi asserted a right not to have his work destroyed, a right to remove the work at the expense of the church and asked damages for injury to his honor and reputation. Relief was denied. . . . In *Melodon v. School Dist. of Philadelphia*, the application of the moral right doctrine was clearly called for, but neither court nor counsel raised the issue. Plaintiff, a sculptor, executed a commission for the school district in connection with a building. His models were changed without his authority, and he sought relief in equity. Relief again was denied. [6, pp. 103-5]

Lawyers have suggested amendments to the Copyright Act which would secure the moral right of artists, focusing on the prohibition of alterations in an artist's work prior to publication and after, continuing for fifty years after the author's death. Their suggestions are patterned on article 6 in the Berne Convention of 1935 which reads: "Independently of the patrimonial right of the author, and even after the assignment of the said rights, the author retains the right to claim the paternity of the work, as well as the right to object to every deformation, mutilation, or other modification of the said work, which may be prejudicial to his honor or to his reputation" [6, p. 90]. But no action has been taken either at state or federal levels in the United States.

Not only has the United States no moral right provision protecting art under copyright law from censorship after it has been sold or "published," but judicial interpretations of the First Amendment as it applies to censorship have hedged freedom of expression with restrictions which are peculiarly applicable to the graphic arts. Thus, though these court decisions agree that freedom of expression is important, they have found areas in which such freedom conflicts with more essential rights and must be abridged. Children and unwilling adults must be protected from the purveyance of obscenity and the public shielded from incitements to disorder. The Supreme Court has ruled in the *Redrup* case that children are to be shielded from pornography and in the *Ginzburg* case that blatant advertising forces unwilling adults to view obscenity, and the citizen's right to refrain from seeing unacceptable material is higher than an absolute concept of freedom of expression [8, p. 444]. The Post Office Department, under the 1970 Postal Reorganization

Act, is permitted to keep a list of names of persons who wish to keep obscene material from being mailed to them or their children and to prosecute mailers who do not remove such names from their mailing lists [9, pp. 26, 37]. Potter Stewart, in his dissent in the *Ginzburg vs. U.S.* case, put the constitutional premium on the protection of unwilling adults from pornography: "Different constitutional questions would arise in a case involving an assault upon individual privacy by publication in a manner so blatant or obtrusive as to make it difficult or impossible for an unwilling individual to avoid exposure to it" [10, p. 907]. Ervin J. Gaines puts the case for the protection of children from unseemly types of expression succinctly: "society has long held that children are not fully responsible, and by agreement it withholds full rights of citizenship from them until a certain level of maturity is attained"; one of the rights withheld is exposure to "obscene" or "harmful" materials [11, p. 595]. Many cases of censorship in the past have fallen into these two areas in which freedom of expression is felt, both legally and by public sentiment, to be less important than the protection of other kinds of rights.

Frequently, then, these "unaverage" persons—children, unwilling individuals, even women—are cited by censors as groups requiring protection from too much freedom of expression. "Complaints over nude sketches closed the annual Spring Exhibition of the Van Emburgh School of Art at the Plainfield Public Library in New Jersey. . . Librarian Mrs. Lawrence M. Bowman said that those protesting 'felt that a public building where children were allowed to go was not the proper place for exhibition of the nude'" [12, p. 243]. The Obscenity Report to the Task Force on Pornography and Obscenity declares:

Even more striking are the pictures, sketches, etchings, and paintings that hang in the major art galleries of the United States. There is no requirement that a person be above a certain age before he or she can enter an art gallery or museum, nor is there usually a requirement that a child be accompanied by a parent. Yet in galleries from Washington, D. C., to San Francisco, pictures of naked people are regularly displayed, and in Europe the situation is even more deplorable. Sometimes these pictures masquerade as culture. But a naked body is naked, whether it be in oil or in the flesh. The country should view with distress the disturbing tendency of religious greeting cards to expose areas of cherubim's bodies which are best left private. [13, p. 32]

The Obscenity Report wishes to ban all obscenity (and considers nudity to be obscenity) because women and children might see it: "If we permit adults (even women) to possess it, children will inevitably get it, possibly even from next door. If we wish to attack the evil, therefore, we must ban all obscenity and prevent not merely children, but adults as well, from having it within their possession" [ibid., p. 95]. Richard H. Kuh, who believes that some censorship is necessary, sums up the public attitude toward the protection of children and unwilling adults from offensive materials: "I believe that there are three areas in which the liberal can not only countenance censorship, but in which he may call for it 1) this area of the sale to children of matter



deemed offensive in light of their tender years, 2) the area of public display—billboards and shop windows—of materials likely to be deemed offensive to passersby, using public streets; and 3) a very narrow area having to do with adult viewing of the most extreme hard-core pornography, coupled with restrictions on the tasteless public huckstering of borderline items—a ‘pandering’ standard” [10, p. 908].

The United States Supreme Court and state courts have a good deal of public support, then, in upholding censorship in these three areas, the first two of which are most applicable to the exhibition of the graphic arts. In another work, Kuh, in proposing a statute on the control of pornography, makes clear in his definition of “nudity,” which he would proscribe for minors, the unique vulnerability of the visual arts to censorship “‘Nudity’ means uncovered, or less than opaquely covered, post-pubertal human male or female genitals, pubic areas, or buttocks, or the human female breast below the point immediately above the top of the nipple (or breast with the nipple and immediately adjacent area only covered) or the covered human male genitals in a discernibly turgid state” [14, p. 253]. Although the statute propounded by Kuh has not been enacted, his very precise terminology is an indication of the public lack of tolerance toward the visual (not written) portrayal of nudity. Nakedness, visually portrayed, is, in many people’s minds, obscenity.

### The Nature of Art: An Invitation to Censorship

Inherent in the nature of graphic art are factors which make the public unwilling to allow it the freedom of expression which printed materials have increasingly been accorded. Richard Schechner, for example, argues that tolerance of potentially offensive expression depends upon the form in which it appears. The more public and graphic the medium, the more vulnerable it is to censorship attempts:

This hierarchy of tolerance seems related both to the degree and kind of involvement expected of the reader and viewer. The reader selects his own style of reading—he can put the book down, pick it up, go fast or slow. He is always alone, in a one-to-one relationship to the author. He need tell no one how he felt, or if he felt. The reading experience is therefore the paradigm of secret pleasure, it is an organic relation to an inanimate object. That there are few taboos here is no surprise.

The movie-and-theater goer [or the viewer of art exhibitions] is part of a group. But the most important fact about *this group* is not its largest unit—the entire audience—but its nuclear units—the “families” of viewers. . . . [We share these experiences] with a few others who are emotionally close to us. [15, p. 77]

Speaking of one’s reaction to a painting to the other members of one’s “nuclear unit” may be repressive: the middle-class matron or businessman might well feel obliged to suppress signs of pleasure in what one might think was

socially unacceptable work. The social pressure of being part of a group of people one knows well, who may judge what one says about an art exhibition as indicative of one's own moral or life-style preferences, may increase timidity and orthodoxy. The kind of embarrassment felt by one who thinks he should be offended—or perhaps is actually offended—by a work of art, the feeling that one has been made a fool of in public or forced into an unwilling self-revelation, creates a corresponding anger and outrage toward the artist or exhibitor who has subjected one to such an experience. What may be considered minor departures from orthodoxy in printed form acquire heightened significance when they appear in forms which by their very nature must be open to a larger public view. *Newsweek's* report of April 1969 on "Sex and the Arts" makes the point: "In Albany, N.Y., 'Therese and Isabelle,' 'I, a Woman' and 'Inga,' all outspoken and explicit foreign films dealing with everything from lesbians to adolescent sexuality, have been showing without a ripple. But strangely enough, at a recent art exhibit in the state capitol building, a legislator's secretary raised such a rumpus over a falsic that was part of a collage that the 'obscene' picture was removed from the show, locked up in a sealed room, and guarded by a capitol policeman" [16, p. 69]. This secretary, of course, did not *have* to see "I, a Woman"; she would, in fact, have to choose to do so, buy a ticket, and enter the theater. And she would probably know in advance what she was paying to see. But the collage, hanging in a public building, presented her with the kind of sudden, public embarrassment which provoked her "scene." And public sentiment was such that the picture was, accordingly, removed from the sight of the public; for it is an accepted philosophical tenet in America that no one should *have* to view offensive material. The individual's right to privacy is more important than the rights of others to be able to view the work without restriction.

Since what is offensive to some people may fall into a very broad category, the art exhibitor may be hard put to judge in advance what may be offensive. A recent decision by the New York Court of Appeals, having not to do with obscenity but with "incitement to disorder," illustrates the difficulty of such advance judgments on the part of the artist or art exhibitor. The defendant in this case was not the *artist* but the *exhibitor* of the artist's work, and what was adjudged to constitute "incitement to disorder" would seem to many people a very minor and acceptable political protest indeed. The *New York Times* report gives the details:

The decision of the State Court of Appeals in Albany which, on February 18 [1970] ruled to uphold the conviction of the art dealer Stephen Radich on charges of violating a state law against the desecration of the flag when, in December 1966, he exhibited the work of a then unknown artist named Marc Morrel. Mr. Morrel's work consisted of a series of fabric constructions, some more or less in the form of figures. The fabric in question was the American flag, and the ostensible purpose of employing this particular imagery was a political one. Mr. Morrel was offering us a species of

protest art—specifically, a protest against American involvement in the war in Vietnam . . . [in his] constructions—mainly stuffed American flags (corpses, one presumes) handsomely done up with chains or straps of gold braid Anti-war folk songs are heard on the tape recorder while the eye wanders over these well-turned out effigies. [17]

This rather mild protest was proscribed by the state court of appeals, which upheld Radich's conviction on the grounds that Morrel's work offered "the likelihood of incitement to disorder." The defendant testified that "although the works express a political viewpoint, neither he, nor the artist intended to defile or cast contempt upon the flag It was his belief, he asserted, that the artist, far from intending to do so, was seeking, rather, to convey the idea that others were contemning the flag by committing aggressive acts in its name" [ibid., p. 25]. The Supreme Court agreed to review this case in October 1970 [18, p. 24].

Joseph James Akston, president and editor of *Arts Magazine*, in an editorial decrying the New York State Court of Appeals decision in this case, contrasts the tolerance toward expression in visual art with that toward print:

. . . we do not agree with the idea that Radich's prosecution under the flag desecration law constitutes "nothing more" than political censorship We claim that the desecration law's peculiar character, its extraordinary perniciousness, lies in the fact that it lends itself particularly, perhaps uniquely, to the repression of the visual artist's freedom of expression!

This is so because the visual artist, in depicting the national symbol in order to voice his protest, deals with the *visual* representation of a symbol, a symbol, moreover, that is loaded with considerable emotional impact. It is the more or less public display of this visual representation in what is often an unpopular or "unseemly" manner that is most likely to lead to the kind of spontaneous mass indignation, remonstrance and possible public disorder that the desecration law is specifically designed to prevent

The same can hardly ever be said of the work of a novelist or other literary artist His verbal depiction of the flag symbol is indirect and privately appreciated, but above all non-visual. Employed to voice *his* political or social protest, it is extremely unlikely to touch off the kind of public disorder supposedly curbed by the New York State law This non-inflammatory nature of the literary function is probably attributable to the fact that literature is consumed by the public as a lone experience, there is no crowd, thus no process of combustion [19]

Akston concludes that "the real effect of the application of the law is . . . to single out the visual artist and the exhibitor and impose upon them political censorship by denying them freedom of expression, a denial which would not be condoned by the courts or the public if it were exercised against the novelist or journalist" [ibid.].

Art in exhibition is "combustible," "inflammatory," and provocative The history of suspicion toward the artist and the censorship of art in this country is long and recurrent; an examination of its roots and manifestations is illuminating to the librarian who is to understand the climate of opinion in which the art censor operates

## The History of Art Censorship in the United States

Neil Harris has examined the attitude toward the artist in American society in the early republic (1790–1860) and has found a deeply rooted suspicion, even hostility, toward him and his works among those most influential in the society of the time.

many wealthy and articulate citizens of the early republic condemned art and art patronage, both as efforts in themselves and as symptoms of profound social flaws. What appeared to contemporary Europeans as an innocent, even a conservative, form of human activity, seemed to members of this first generation a radical threat to the national future. American hostility to the arts was not simply the legacy of an ascetic Calvinism or the product of a brutalizing materialism but rather an outcome of the self-conscious rationalism that produced the new state . . . . It was not the least irony of an age accustomed to paradox that an enlightened rationalism rather than Puritan superstition generated prejudices that would condition the American response to art for decades [20, p. 28]

Not just Puritans and materialistic capitalists, then, but American patriots, influenced by the Enlightenment belief in natural law and reason and the Rousseauesque delight in the simplicity of the “noble savage,” feared the arts because “any decline in the level of national virtue would immediately affect republican government. . . . Since republics required personal restraint, the corruption most feared was associated with the passions. Anything which aroused them and increased personal pride or the love of material possessions threatened the health of society” [ibid., p. 30]. The fear that an insidious love of luxury and extravagance would undermine republican virtue brought outcries against “excessive pleasures and sumptuous superfluities of dress, table, furniture or bed” [ibid., p. 31], and, almost inevitably, the impractical arts of painting, music, poetry, and storytelling, which were included in “the dreaded category of luxury” [ibid., p. 33]. Harris adds, “Art, moreover, like other luxuries, was normally the product of mature societies; it easily suggested age and decay” [ibid., p. 35]. Thus, Harris contends, “the conditions of egalitarian democracy and primitive simplicity did not favor” the arts [ibid., p. 88], and “in the deepest sense, art’s ultimate legitimization—its ability to exist without one—was never achieved in nineteenth-century America” [ibid., p. 315].

Distrust of art seems historically allied to a distrust of emotions and of the nonfactual. Michael Kammen has observed that “when the life of the mind has obviously promoted material well-being, it has generally been appreciated and rewarded. But when it has appeared to threaten established norms and comfortable ways of thinking or the power and influence of entrenched groups, it has been resented and disparaged” [21, p. 23]. Since art often explores social and individual values or reveals social injustice and unattractive human attributes, it has often been deeply resented by those in a position to make their resentment felt most effectively. Richard Hofstadter has traced

American anti-intellectualism to a "narrowly conceived preference for utility and 'science,' a false variety of egalitarianism, and a primitivist view of the child" [22, p. 51] Both the preference for utility and "science" and primitivism militate against an American veneration of the arts, which are nonutilitarian, nontechnological, often obscure, and designed to arouse the emotions or to express unorthodox views

Art has sometimes been attacked in the United States simply for being too avant-garde. Congressman George Dondero of Michigan, who crusaded against communism, cubism, expressionism, surrealism, dadaism, futurism, and other movements in art, once warned: "The art of the isms, the weapon of the Russian Revolution, is the art which has been transplanted to America, and today, having infiltrated and saturated many of our art centers, threatens to overawe, override, and overpower the fine art of our tradition and inheritance. So-called modern or contemporary art in our own beloved country contains all the isms of depravity, decadence, and destruction . . ." [22, pp. 14-15]. Recent instances of controversies over art deemed "too modern" were those over the municipal purchase and display of a Picasso sculpture in Chicago and a Calder stabile in Hartford. Such controversies usually end with a grudging acquiescence by authorities in the continued display of the art object in question.

However, controversies over art which is obscene (because it portrays nudity) or which expresses dissident opinion more often end in censorship—the removal or modification of the work of art. Until quite recently, most censorship of art in the United States (as of books) has occurred because the material was thought "obscene." Many writers have exclaimed over the puritanism of Americans in regard to the depiction of nudity and sexual activity in art, pointing out that it is a relatively recent phenomenon, unknown to ancient societies, and noting that "sexual actions are reported and treated with candor in the Bible" [23, p. 171]. But in America, "protectors of morals have always regarded the unclad human body as a public menace. A 'soldier of righteousness,' Comstock warred against Paul Chabas' September Morn, against the statue of an antique faun reproduced on the cover of a magazine, against Macfadden's Mammoth Physical Exhibition and even against unclad wax figures in store windows" [24, p. 177]. Customs officials, acting under the Tariff Act of 1930, fought valiantly to prevent the entry of nude art works into the United States: "When Pope Paul IV, shocked by the heroic nudes of Michelangelo's famous fresco, The Last Judgment, in the Sistine Chapel in the Vatican, ordered Daniele de Volterra to paint loincloths on the figures, he little suspected that his action would, centuries later, strike a sympathetic chord in the heart of the United States customs. A reproduction of the copy by Venusti of the famous mural, made before De Volterra applied his redeeming brush, was detained at the New York customs in 1933 as obscene" [ibid., p. 132]. The public jeers brought down upon the customs officials by this act and others like it did not serve to "make customs officials

wiser. . . . From time to time since, the work of such outstanding men as Anders Zorn, the etcher, D. H. Lawrence, the novelist, Eric Gill, the engraver, and Leon Underwood, the woodcut artist, have been held up" [ibid., p. 133].

Art works by American artists could not be refused entry, since they were already in the country. But nudity has kept important sculpture and painting from the eyes of the public. In the 1870s and 1880s, "only a daring person, even in New York high society, ventured to hang a nude in his drawing room, or in any room of his house where it might be seen by casual visitors" [12, p. 147]. Winslow Homer's work was objected to because he depicted women "in voluminous bathing suits" in days when bathing as subject matter "was still a little risqué" [ibid., p. 148]. A more recent example is found in the suppression for thirty years of the sculptures of Gaston Lachaise, which depict "highly developed" women [25, p. 10]. That sexuality itself can be offensive is apparent in the ratings given movies and television productions: violence of every sort is apparently acceptable for children to see, sexuality, however, is not appropriate children's fare. "Sex is dirty" is an American phobia of great constancy throughout American history.

Clapp chronicles the modern draping or suppression of the nude in art as fully as she does the art censorship of the past. An especially amusing example can be found in her account of the objections of "patriotic Texans" to a sculpture by William Zorach of a pioneer family because "the woman in the family group wore no wedding ring and the figures were nude." Critics commented that "a pioneer family going around that way would have been strung to the nearest tree," and Zorach, "bowing to overwhelming criticism," agreed to drape the figures [12, p. 253].

The long history of censoring art because of nudity is explained by some psychoanalysts and artists by the fear of "that element of pleurability and excitation" which derives "from a confrontation with that which is normally withheld from public view" [26, p. 927]. The visual depiction of nudity must, in the eyes of those who fear these emotions, be prohibited. The censorship of art by reason of its expression of dissident opinion has an equally long and intense history; it may become the more important reason for its suppression in the future, if recent prosecutions are an indication of future trends.

One of the artists most fulminated against because of his political and religious unorthodoxy has been the muralist Diego Rivera; his long career from the 1930s to the 1950s was marked by constant censorship. In 1933, his mural, *Vaccination Panel*, was censured in Detroit because it seemed sacrilegious: "Serum-giving animals in the panel's foreground—a horse, a bull and sheep—were found traditional beasts of Holy Nativity pictures, and 'the nurse's white cap and the child's yellow hair looked like halos.'" This religious elevation of the medical profession was termed "art for propaganda's sake," "too Communist and too Mexican" [12, pp. 241–42]. The same year Rivera painted a mural in the RCA Building at Rockefeller Center, in which

he "celebrated May Day (May 1) by painting a small head of Vladimir Ilyich Lenin, hero of the Russian Revolution of May Day, near the center of the fresco. The original sketches for the mural—'portraying human intelligence in the control of the forces of nature'—left a place for 'a great leader,' which turned out to be not Lincoln, but Lenin." When Nelson Rockefeller asked that Lenin be removed, Rivera refused, was fired, and the mural later obliterated [ibid., p. 245]. In May 1952 a mural of Rivera's "showing Joseph Stalin and Mao Tse-tung as 'near saints' and the Western nations as 'money-grubbing war-mongers'" was deleted from an exhibition of art to be held in Paris [ibid., pp. 293-94]. More recent examples of the censorship of dissident opinion are that of J. Hardy, a Hartford University student who, in December 1969, was found guilty of libeling President Nixon with a cartoon published in the University newspaper in 1968 [ibid., p. 370], and the prosecutions of artists under the "flag desecration" statutes of New York State during the Vietnam War, which have already been discussed.

Sometimes the areas of obscenity and political dissent merge, as in art works depicting the American flag draped around an upraised middle finger or penis or in the refusal of the proprietor of an exhibition of "Erotic Art" in 1966 to exhibit Larry Rivers's sculpture of a nude black man embracing a nude white woman; when Rivers agreed to make both figures white, the sculptures were admitted to the exhibition; Rivers termed this about-face an instance of the suppression of socially unacceptable opinion in a racist society [26, p. 929].

### The Librarian as Art Collector and Exhibitor

Because of the breadth of the areas of offense leading to censorship in the visual arts and the instances of its mutilation or alteration by its owners and exhibitors for which the author has had no recourse under United States law, Kury's plea takes on special significance, especially for librarians:

Our historic concern for the liberty of the individual and the inviolability of property creates a general predisposition to sympathize with the unduly oppressed. Moral rights spring not from liberty or equality, but from dignity, a third quality marking man's noblest state. Paradoxically they are not observed in a country dedicated to a belief in the worth of the individual. Artists stand on the fringe of society. Their rights which are protected in other countries by the doctrine of *droit moral* are the proper concern of the public. Thus far the courts . . . have attempted to protect artists' rights under materialistic concepts of law which were developed to protect a totally different kind of interest. These ill-suited doctrines are proving to be inadequate for the task. It is time America discarded inappropriate "property" notions in the field of artists' personal rights and caught up with the older nations of the world in protecting those to whom culture is entrusted. [7, pp. 31-32]

Since librarians subscribe to such principles as the Freedom to Read and

the Library Bill of Rights, they might well wish to begin lobbying, through their professional organizations, for legislation which would assure the protection of intellectual freedom of artists as well as of writers. They should certainly be cognizant of the status of art in American law, both to protect the rights of the authors of the art they own or exhibit and to prevent legal actions against them as owners or exhibitors of potentially offensive art. They should be aware that many local artists do not copyright their work; that if, as exhibitors, they wish to prevent the inadvertent "publication" of such work, they must post signs conspicuously prohibiting copying or photographing at the site of their art exhibits, they should, of course, urge artists to copyright their work officially. But they should also be aware that they may well face pressure from the censor and can legally succumb to it, because there is no moral right doctrine regarding art in American law. They need to remember that the censorship of graphic art is more pervasive than it is of books, that public sentiment is more easily aroused against art exhibitions than against books, that the peculiar nature of graphic art makes it especially vulnerable to censorship attacks. Since librarians have been shown to be self-censors, they will have to guard against their own impulses toward peace and tranquillity as they move into the field of art collection and exhibition even more than they have had to do when dealing with books. In short, a knowledge of the "State of the Arts in America" is essential if librarians are to resist attempts at censoring the arts and are to adhere firmly to the principles of intellectual freedom basic to their profession.

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# A CONCEPTUAL FRAMEWORK FOR THE PUBLIC LIBRARY AS A COMMUNITY LEARNING CENTER FOR INDEPENDENT STUDY

Margaret E. Monroe

Public libraries, in responding to growing interest in adult independent study, are beginning to reexamine their role as community learning centers. Different kinds of learning centers emphasize priority on provision of materials, collaboration with academic institutions and agencies through an independent study information and referral service; a multimedia center supported by educational counseling and study guidance; and a community task force approach which provides learning-center services in the midst of community problem solving. Differences among learners, learning situations, and learning styles as well as in library resources and community programs will affect the evolution of any particular public library community learning center.

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Traditionally, public libraries have been stimulated to develop new modes of client services when technology opens new opportunities or when social change makes clear that a gap exists between the user and the library. Films have led not only to new collections but also to program planning assistance by public libraries to community organizations. The new urban populations have required not only new collections but new methods of delivering information services, and outreach services and information center functions have evolved with new styles of interaction with library users. The capacity to respond to opportunity and necessity is the survival skill of greatest significance in this era of fast-paced change.

Within the past fifteen years educational technology and economic necessity have combined to make continuing education on an independent-study basis truly viable. Programmed texts, audiotaped and videotaped lectures, educational films of great variety packaged with workbooks and tapes into "learning kits," computer-assisted instruction, and a multitude of other combinations of media and electronic devices have begun to be utilized to supplement classroom instruction and to serve reasonably well, in combination with more traditional forms of print materials, for independent study [1, 2, pp. 96-114; 3]

Independent study in its many forms and formats has emerged to meet the need for mastery of a rapidly changing technology and an ever-augmented

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and increasingly complicated body of knowledge. The influence of these new forms of study is felt in basic education as well as in continuing education. Higher education is undergoing major changes in forms of instruction, with nontraditional college degree programs relying on independent study and internships, research projects, teleteaching, and other forms used by the academic adviser to construct a "contract program" with the individual student [4]. In short, the educational institution that grants degrees under these styles of instruction releases the student to learn at his own pace and assumes the role of counselor and provider of the resources of learning [2, pp 34-39]. Academic libraries acquire a new importance in serving the needs of the academic program under such plans, and the counseling function, as well as the provision of materials, is often placed in the hands of the media specialists within the framework of the academic subject guidelines [5, 6].

Such nontraditional forms of undergraduate education challenge public library service to the student only in the traditional ways of providing study materials to supplement the basic texts and related media provided by the campus institution, and of providing the usual guidance to a student who chooses to use the public library as his study center for reading or for preparation of papers.

The forms of nontraditional study, however, that truly challenge the public library to assume a new role are those that rely upon exemption examination to confer credit equivalence. The College Level Examination Program (CLEP) [7], developed by the College Entrance Examination Board (CEEB), enables students to demonstrate a level of competence based on earlier study, independent reading, or life experience, academic institutions individually determine the acceptability of CLEP scores for advanced standing or for college credit. CLEP offers the examinations, but it cannot feasibly prepare the student to pass them; the student must devise his own procedure for readying himself for the examinations. Here students may regularly turn to the public library as the basic support system for their degree-oriented education. But it is important to add immediately that such forms of independent study, once generally available through the public library, will be pursued as well by adults who wish merely to learn and who have no plan for, nor reason to pursue, degree programs. In short, the mere availability of learning materials, organized in a study center and attractive in their presentation, may begin to stimulate adults to use the public library as a learning center for independent study.

It is important to recognize that the phrase "independent study" has broad significance—quite unrelated to the academic environment or degree programs—which has been summed up in Allen Tough's phrase "the adult's learning projects" [8]. Based at the Ontario Institute for Studies in Education, Tough in 1970 surveyed sixty-six adults (comprising factory workers, mothers, teachers, white-collar workers, politicians, and professors) and found that their independent-learning projects fell into six broad categories. prepar-

ing for an occupation and then keeping up; learning specific tasks and problems on the job, learning for home and personal responsibilities, improving some broad area of competence; learning for interest or leisure; and exploring a subject out of curiosity. Of the sixty-six whom he interviewed, all but one had conducted at least one learning project in the past year; the median number of such learning projects for factory workers was 5.5, for lower-income white-collar workers 8.5, for politicians 7, for teachers 9, and for professors 11.5. No one spent less than a total of 13 hours on this typical learning project, while one politician spent as much as an average of 464 hours on each of his study projects.

Tough identified print resources as the most commonly used "non-human resources": books, monographs, professional and technical journals, popular magazines, newspapers, workbooks, programmed texts, etc. The 1970 survey found that almost all learners used several nonhuman resources in addition to four or five human resources in preparing to study as well as in studying itself. Librarians were specifically recognized as one often-used human resource in planning a program of study. Independent study, then, was recognized in Tough's study as many-faceted, often taking place outside the context of academic study, and almost always involving some forms of resources typically available from public libraries.

### Philosophy of the Public Library as a Learning Center for Independent Study

The case for the public library as a community learning center for independent study may be made at any of a number of positions in the philosophic spectrum, from conservative or traditional to liberal or nontraditional. Most conservatively, a public library may view its mission as the support of learning through the *provision of requested materials* or of *materials on requested subjects*. Such a mission may involve the public library in responding in an informed way to those who wish to participate in learning opportunities such as those offered through the regularly televised courses of Sunrise Semester or through individually designed programs of study developed for CLEP. It may also involve assistance to the adult learner in the selection of materials for study unrelated to any academic program. Collections, interlibrary loans, information service and book advice will inevitably be involved at this level of support to individual learner requests.

Moving from this most conservative or traditional position toward a more liberal or nontraditional position, a public library may see its mission as including also the *collaborative approach* to independent-study programs sponsored by community, state, or national educational institutions. Such collaboration (1) would require a conscious preparation of staff with information and skills to carry out the library's collaborative work, (2) would inevitably

make the public library a source of information on independent-study opportunities throughout the community and a first point of contact for its users, (3) would refer interested adults to an academic institution for academic counseling, (4) would involve stocking the library with materials recommended for use in independent-study programs (books, programmed texts, tapes, learning packages), and (5) would require the use of the library's information network and interlibrary loan system for special explorations developed by the student in the course of his study. The public library and the academic institution involved would tend to develop a common plan as a basis for successful collaboration, and would need to define clearly differentiated objectives for the two institutions. Finally, the public library would be involved in the regular evaluation of the project. In short, the collaborative approach represents the public library's commitment to a specific program of service to independent study, as an equal partner with the academic institution but with a distinctive role.

A third position on the philosophic spectrum is marked by the public library which, with an even more distinctly liberal or nontraditional view, sees its role as an *independent community learning center*. Such an independent role would, of course, also encompass the conservative roles of provision of requested materials and of materials on requested subjects. This role might also include the "collaborative approach" as part of its total program. In this independent role, the library may accept responsibility for stimulating widespread use of independent-study programs, for developing reading-study guides beyond the programs of local academic institutions, and for providing the facilities and special equipment as well as study materials needed for an independent community learning center. Such a center in a public library would house a rich collection of learning materials (study programs, learning kits, multimedia packages, films, recordings, videotapes, adult learning games, etc.) and would make them available with the record players, tape recorders, projectors, computer consoles, learning machines, and reading and study space required for their adequate use. It would provide guidance to adults who choose study independent of academic institution programs: guidance in selection of subjects, of a study program, and of study materials. Guidance could be given on study skills and library-use skills to independent students individually or in groups, and could include the construction of planned reading-study programs for them.

Perhaps the most liberal or nontraditional philosophic position would require the library to identify the significant problem situations in the community and to activate learning through the use of library materials and library services to solve these problems in a *community task force* style. Whether the problems involved are the formulation of government policy, the development of new industrial activity in the community, breaking the barriers of racism in schools or churches, or the creation of new roles for the retired adult, the library could activate a community task force approach to learning

and problem solving. Clearly, the public library, in using this task force approach to problem solving for the "learning society," would work collaboratively with governmental, educational, and social agencies and with organizations and citizen groups who share responsibility, concern, and resources for solving community problems.

While the community task force approach to public library service to independent learning falls outside the narrower sense of the term "independent study" as it is now coming to be understood, it falls clearly within the library's adult education role as envisioned by Ralph A. Beals in 1943. Beals, then an adult educator and only later a librarian and director of the New York Public Library, defined the public library's role in adult education as the "infusion of authentic knowledge into the thinking and decision-making of the community" [9]. It is the same philosophy that led the Detroit Public Library to respond to the Detroit race riots of 1943 with an impressive exhibit on "The Races of Mankind" which thousands of Detroiters viewed in solemnity during the month following the riots. The community task force approach to library service to a learning society is a concept which incorporates the responsibility of the public library for bringing its resources skillfully to bear on decision making in the community at the right time and in the right way for impact.

There may well be other positions on the philosophic spectrum, but the range is illustrated by these four: provision of requested materials, the collaborative approach to academic study programs, the independent community learning center, and the community task force approach to problem solving. For each philosophic position there are different library goals. These goals may be implemented by different sets of measurable objectives related to the particular public to whom the library's programs of service in the community learning center are oriented. For some libraries, the move from "conservative" to "liberal" positions may prove to be less a move in philosophic commitment than phases of growth in the library's developing program in support of independent study and the concept of a learning society.

### Dimensions of the Learning Process

In conceiving itself as a community learning center, the library must view its users in a variety of dimensions related to the learning process. The *level of educational attainment* of the public to be served may determine the study methods and materials for achieving independent study goals. The collection and service program serving not only the college graduate's continuing education program but also the newly literate adult's vocational study must be broad and varied. A clear decision on the publics to be served in terms of levels of prior experience in formal education will clarify objectives, programs, and resource needs.

The *learning situations* in which members of the community engage include

academic study on campus, independent formal study, informal reading and investigation, study in autonomous groups, and organized community problem solving in task forces. It is important that a library determine the types of learning situations which it will attempt to serve, since service models and staff requirements will be determined largely by this choice.

The learning public can also be viewed usefully in terms of its *backgrounds in the subjects or problems to be studied*. Houle and Nelson utilized some relevant categories: the inattentive, the attentive, the actively concerned, and the expert [10]. The materials and services which the learning center provides will differ greatly for each level of learner, since the learner who has been inattentive to the subject or problem of study must learn its scope, structure, issues, and significance to himself and to society. The actively concerned, on the other hand, are ready to probe ongoing developments in the field and to associate with others of equal or greater knowledgeability in newer aspects of the subject. Programmed texts may serve the beginner well in a technical field, while research reports may be most appropriate for the actively concerned and the expert.

Finally, the *learning styles* of individuals differ. It is now a truism that most adults seeking information tend to turn first to persons whom they know for information before turning to the published resources a library contains. Individual preferences for print, visual aids, or discussion of ideas either with an instructor or in groups of other learners must be taken into account in developing a support system for independent study. The Dallas Public Library's use of a variety of workshop sessions open to any interested independent students shows a sensitive adjustment to the need for this contact for many learners willing to try independent study [11]. The Denver Public Library's multimedia "catalytic synchronisms" composing the Time-Alive program—short, enticing exposures to learning through print, art, sound, realia—recognize the diversity of preferences and media styles for learning [12].

In addition to these four dimensions of the learning process, there are others (such as the individual student's purpose within the range of possible purposes) which will also affect the services needed from the public library. Identification of these dimensions and clear choices within each are important to the public library's building a sound support system to independent study.

The Library Independent Study and Guidance Project, sponsored by the College Entrance Examination Board in its initial phases and then funded by grants from the U.S. Office of Education, Council on Library Resources, and the National Endowment for the Humanities, has enabled some fifteen public library systems throughout the United States to develop staff skills and construct educational programs through a careful planning process that has been sensitive to these dimensions of the learning process [13]. The success of these programs in a variety of styles [14] documents the feasibility of the public library's role as a community learning center.

### Some Conclusions

Public libraries of modest size as well as large ones with specialized staff can develop a learning-center role for independent study. Determination of the role which the library can afford to play, a decision on the special publics that will be served in independent study, a search for the appropriate academic institutions with which to build a collaborative program, and a judicious choice of the specific areas in which the public library might play an independent role—these decisions, made and embodied in a plan for action, are feasible for even the smallest library.

Economy of effort in a minimal program need not be in basic conflict with excellence of service. Reading guidance to be provided in a library unit lacking professional staff may be limited to prepackaged reading-study guides, reliance on national publicity for CLEP and related programs may simplify the library's program of outreach; a good referral service from the library to the academic institution for counseling may assure the adult student of good guidance; informal assistance in the use of library resources and effective interlibrary loans would complete a minimal program at the collaborative level. A highly developed program, on the other hand, would increase the initiative taken by the library in: (1) reading-study guide preparation by the library for the student; (2) a program of local publicity and outreach to supplement and reinforce national publicity for independent study; (3) training of staff in reading guidance and in the preliminary steps of academic counseling, (4) group seminars and workshops on library skills and study skills, as well as lecture-discussion sessions on popular topics under study; and (5) purchase of a wide range of materials and packaged learning programs to offer the richest possible basis for choice of study materials.

Wisdom lies in doing the possible and doing it well. Poor planning may err either in the direction of a too ambitious program which fails community expectations or of a too modest aspiration which fails the community not for lack of resources but for lack of imagination. The availability of such national programs as CLEP and of such statewide programs as New York's Empire College and New Jersey's Thomas Edison College provides great encouragement for public libraries to develop a support system of materials and guidance and to stimulate their use. This is at least the first step toward a public library learning center for independent study in the "learning society."

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### THE COVER DESIGN

Sébastien Cramoisy (1585–1669) was a Parisian printer who was appointed in 1640 by Louis XIII to be the first director of the Royal Press at the Louvre. Although he was fifty-five years old at the time and already had behind him a career of noteworthy achievement, he came of durable stock and lived to enjoy the post for twenty-nine years until his death at the age of eight-four.

His father was Pierre Cramoisy, a Paris merchant. Elisabeth Nivelles, daughter of Sébastien Nivelles, dean of the Paris booksellers, was his mother. Sébastien Cramoisy was named after his grandfather, learned the book trade in his shop, and eventually inherited his business. He was admitted to the freedom of the trade in 1606. Only four years later, in 1610, he was named one of the twenty-four sworn booksellers of the university, charged under the provisions of the edict of Gaillon of 1571 with administering the Paris book trade. Despite the strong family connections, he prospered poorly in his early years. One of the activities that led to his later distinction was his printing of Jesuit *Relations*. His publication of forty-one separate *Relations* in 131 variants and editions led to a town being named after him in Canada. In 1628 he was elected for a term as syndic, the official in charge of administering the Paris book trade. Richelieu granted him a share in a lucrative patent to print service books in 1631, and in 1633 Cramoisy was appointed printer in ordinary to the king.

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After his appointment as director of the Royal Press in 1640 at a stipend of 1,400 livres a year, Cramoisy continued to receive royal favor. Louis XIV visited the press as a boy of ten on July 18, 1648, just as the workmen were about to pull the first sheet for the *Mémoires* of Philippe de Comines. When the work was issued in 1649, it carried the notice that the king had pulled the first sheet. In 1656, Cramoisy was appointed to enforce the law of deposit for French printers. In 1660, his grandson, Sébastien Mabre-Cramoisy, received the reversion of the title of director of the Royal Press, which he took up on the death of Cramoisy in 1669. Throughout much of this time, Gabriel Cramoisy, brother of Sébastien, was supervisor of work in the shop.

Throughout his career, Sébastien Cramoisy maintained his office in the old quarters of his grandfather at the sign of the storks in the Rue Saint Jacques. Laurent-Vibert and Audin recorded five variant stork devices used by him, sometimes in collaboration with Gabriel. (*Les Marques de libraires et d'imprimeurs en France aux dix-septième et dix-huitième siècles* [Paris: Chez Edouard Champion, 1925]).

The device reproduced here (reduced) was a woodcut used by Sébastien Nivelles as early as 1555. Unaltered, it displays the monogram of Nivelles surmounted by a Lorraine cross, but Cramoisy used it in volume 2 of *Caroli Molinaei Franciae et Germaniae*, published by him in 1612. Later he substituted engraved devices with his own monogram enclosed in a heart and surmounted by a sign of four below. He continued, however, to use the motto "Honor thy father and thy mother that thy days may be long on the land." The storks and the corner panels, portraying scenes of parental and filial devotion, expand the theme.

In the center panel an adult stork carries a young bird on its back and nourishes it with a snake or an eel, or some such stork delicacy. The panel at upper left portrays the story of Tobias. Accompanied by the archangel Raphael, he brings to his father Tobit a fish, from which the gall will restore sight to the blind parent's eyes. At top right is a classical scene. Aeneas carries his father Anchises from burning Troy while leading his son Ascanius by the hand. The panel at bottom left again shifts to a biblical subject, showing the devotion of Ruth to Naomi. At bottom right, a young woman is giving refreshment to an old man from a wine sack. If the parallelism of biblical and classical subjects is maintained, this could represent Antigone, the daughter of Oedipus, caring for him after he had blinded himself when the unfortunate character of his marriage was revealed and his mother-wife committed suicide.

At top center of the device, the stag with a cross between its antlers is the emblem of Saint Eustace. Subsequently, Cramoisy used the emblem of the Jesuits when he was printing for that order, and after he became royal printer he employed the arms of France and Navarre.

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## REVIEW ARTICLE

*The Library of James Logan of Philadelphia, 1674-1751.* By EDWIN WOLF 2d. Philadelphia: Library Company of Philadelphia, 1974. Pp. lvii+578+16 pp of plates \$45 00

This is the definitive catalog of the library of James Logan (1674-1751) of Philadelphia. The Logan library is now in the care of the Library Company of Philadelphia, and Edwin Wolf, the compiler of the catalog, is the librarian of that institution.

What is required of a librarian of Logan's books? Wolf quotes in the introduction to the catalog (p. xlvi) what James Logan himself set down. He must be "so qualified in Literature, as that He shall Understand and be Capable of Expounding all the Roman Classics, and understands the new Greek Testament with Homers and Hesiods Poems in the Original." According to a Loganian librarian of the nineteenth century, it is not necessary that the librarian be able to sight-read Herodotus and Horace, but "it is sufficient if he has forgotten how to do so" (p. lv) Wolf is equal to the task

Logan was the agent of the Penn family in the proprietary province of Pennsylvania, and at various times in his public career he served the colony as an appointed or elected official, as judge, and as negotiator with the Indians. On his own account and for the Penns he was a successful domestic and foreign trader and land speculator. The center of Logan's intellectual life was his library. He assembled the largest and finest collection of classical writings in colonial America. No scientific library of prerevolutionary America bears comparison with what Logan collected in that area. Logan's interests ranged over many fields: classics, languages, numismatics, botany, mathematics, optics, Oriental studies, Scandinavian studies, and philosophy. Writings of his on several of these subjects were published in London in the *Philosophical Transactions of the Royal Society* and on the Continent in Leyden, Hamburg, and Amsterdam. His interest in languages included, in addition to Latin, Greek, and modern European languages, Hebrew, Arabic, and Syriac. Translations Logan made from Latin to English were printed in Philadelphia by Benjamin Franklin.

Logan bought most of his books by correspondence. He used his commercial connections in London and on the European continent, to whom he sent detailed instructions for specific purchases. He also wrote directly to various booksellers located chiefly in London. He took advantage of what few opportunities presented themselves locally for buying books. These American pur-

chases were from private collections, for, as Benjamin Franklin found when he arrived in Philadelphia in 1723, there were no booksellers worthy of the name south of Boston. Logan bought carefully, with a knowledge of texts and editions and a keen eye to market values

Logan annotated his books extensively. The annotations range from minor, pedantic corrections or brief comments to full-fledged essays on arguable points. In his copy of the first edition of Newton's *Principia Mathematica*, which was perhaps the first copy of that work to reach America, he elucidated difficulties in the text, provided alternate solutions to problems, and made corrections to the calculations. Logan carried on an extensive correspondence with European scholars. To Johann Albrecht Fabricius of Hamburg, compiler of the *Bibliotheca Graeca*, *Bibliotheca Latina*, and other bibliographies, he supplied information on editions of the classics.

Other large libraries were assembled in colonial America by Governor Winthrop, the Mathers, Thomas Prince, and William Byrd, for example. But none of these libraries was assembled with such discrimination and none ranged over such a breadth of subjects as Logan's. By the time of his death, in 1751, Logan had decided to bestow his library on the city of Philadelphia, endowing it as a formal institution named the Bibliotheca Loganiana. The care of the Logan collection was assumed by the Library Company of Philadelphia in 1792. It survives there today and is over 90 percent complete. It is the only major colonial library to survive virtually intact. When Edwin Wolf assumed direction of the Library Company of Philadelphia in 1953, he began a program of rediscovery, recataloging, and rehabilitation, giving particular emphasis to the Logan collection. With the acknowledged assistance of numerous others, this volume represents the achievement of his goal of publishing a catalog that adequately depicts and documents the Logan library.

The catalog lists in alphabetical order some 2,200 titles in about 2,600 volumes. Wolf had first to identify the corpus of the collection by differentiating it from later additions of books that were mistakenly thought to have belonged to Logan. This was accomplished by using a catalog of the Bibliotheca Loganiana printed in 1760 and collateral records. Only about 200 of the James Logan books were no longer in the Library Company. A majority of the books missing have now been replaced by other copies, and entries for them appear in this catalog.

In keeping with a conception of the catalog as a record of cultural history rather than a descriptive or analytical bibliography, the author, title, and imprint of the books are entered in the catalog in short-title form, with an indication of the size of the volume only according to the folding of the sheets and a brief description of the present binding. "An essential part of intellectual history is the use made of a book, not only its presence in a library," comments Wolf (p. xi). Thus all of Logan's annotations have been located in his books, and they are summarized in the catalog entries. This record of Logan's notes is meant by the compiler to be the catalog's most significant

contribution to scholarship. In order to place the books in the context of Logan's life and times, his surviving papers were searched, and references to his books found there were excerpted as a part of the catalog entries.

Also recorded in the catalog entries is all evidence of ownership earlier than Logan's. Thus, Logan's books are, in consonance with the emphasis in this catalog on cultural history, shown as links in a cultural continuity. Few catalog entries are as short as four lines, the minimum length. The longest entry in the catalog, for Newton's *Chronology* (London, 1728), is 6 pages long, most of which is transcriptions of letters Logan wrote about that book.

The page design of this book is a typographic triumph. The catalog entries are set out in several sizes and weights of roman and italic type, and they incorporate here and there exotic types, diagrams, mathematical expressions, reproductions of manuscript abbreviations, and references to printed sheets signed with symbols. The attractiveness of the volume is enhanced by 17 illustrations of remarkable books in the library and of documents important in the library's history. The book is well manufactured, clearly printed on thick, semiglossy paper and sturdily bound. The designer is English and the printer Scottish. Its appearance, from the inside layout to the blue binding with gold spine lettering on the outside, is reminiscent of the recent publications of the Bibliographical Society, London. Unfortunately, because this is a catalog to be read, not merely consulted, the book is too thick and heavy to hold comfortably without the aid of a bookstand.

The introduction covers Logan's career as a collector and briefly the history of the library after his death. There is a minimum amount of background on Logan, his books, and the history of the collection, and most people intending to use this volume seriously will profit from reading what else has been published on these topics. Much of this is listed in the bibliography of printed sources used for this volume. The list of printed sources does not, however, include Wolf's annual reports of the Library Company of Philadelphia since 1955, which include much information on the Logan books.

The "Index of Correspondence" lists in chronological order the letters from which excerpts are printed in the catalog entries, but it is an index only in the sense that it gives the location of the letters in the Logan Papers. Which books are mentioned in which correspondence is not shown. There is no way of getting from the chronology of the correspondence back to the entries of the books in the catalog; that is, there is no way to see Logan's intellectual development over time and the parallel growth of his library. What is needed, of course, is a complete index of the Logan Papers, which the index in this volume is not meant to be.

The "Index of Former Owners and Correspondents" very helpfully includes, whenever possible, brief biographical notes identifying these persons. Yet the result is a set of biographical sketches that are jejunely brief for the persons one already knows about and tantalizingly brief for persons one does not. Although Logan did not buy his books because of their provenance, the

list of former owners includes many interesting and distinguished persons. Interfiled among the dons and divines, merchants, politicians, and jurists are Peter Collinson, T. A. Fabricius, Bishop Fell, Robert Harley, Christopher Hatton, Thomas Hearne, Prince Henry Frederick of Wales, Ben Jonson, Pehr Kalm, Archbishop Laud, George Sandys, and, not unexpectedly, William Penn. Former owners listed in this index are referenced back to the books they once owned.

Other persons in this index, Logan's correspondents, however frequently they appear in correspondence excerpted in the body of the catalog, are not referenced from the index back to the catalog entries where they appear. Thus the investigator who knows that there is abundant material in the catalog relating to, for instance, the London booksellers with whom Logan dealt (Christopher Bateman, Daniel Brown, John and William Innys, Thomas Osborne, Tace Sowle Raylton, John Whiston) or to the scientists and virtuosi with whom Logan corresponded (Cadwallader Colden, John Fothergill, Benjamin Franklin, Edmund Halley, Richard Mead, Hans Sloane) gets no further in this index than the tag "J. L. correspondent." In fact, other persons (such as the naturalist John Bartram and the mathematician Thomas Godfrey) who were neither former owners of Logan's books nor his correspondents but who are mentioned in several catalog entries, are listed and identified in this index but are not referenced back to the places where they are mentioned in the catalog. Again, what is really needed is a complete index of the Logan Papers.

Nowhere in this volume is there a systematic analysis of such fundamental characteristics of the collection as the distribution of books by date and place of publication and by subject. Some guidance can be taken from counts I have made. The collection is overwhelmingly of the seventeenth century. The distribution of the books by imprint date is: seventeenth century, 57 percent, eighteenth, 27 percent, fifteenth and sixteenth, 16 percent. The collection is also overwhelmingly British and northern European. The distribution of the books by place of publication is: Britain, 33 percent; the Netherlands, 24 percent, Germany, 17 percent, France, 13 percent; Switzerland, 9 percent, Italy, 2 percent, other (Scandinavia, Spain, Poland, Russia, America), 2 percent.

This is not the place to look for books produced in the setting in which Logan spent his life. Logan's formal donation, the *Bibliotheca Loganiana*, did not include all of his books. None of the workaday library kept in his business office or books used by his family at home were included in the gift. Thus, there are almost no American imprints in the surviving Logan collection. None of Logan's own writings were included in the *Bibliotheca Loganiana*.

The distribution of the books in the collection by subject, according to the categories used in the printed catalog of 1760, is: history, antiquities, geography, chronology, etc., 22 percent, divinity and ecclesiastical history, 15 per-



cent; physick, mathematicks, and natural history, 16 percent; orators, poets, fables, romances, etc., 14 percent, philology, 13 percent, philosophy, 6 percent; arts, liberal and mechanical, magick, etc., 3 percent; medicine, surgery, and chymistry, 2 percent, law, 2 percent; voyages and travels, 1 percent, philosophical history, 1 percent; miscellaneous, 5 percent.

If this volume is to be used most effectively, the reader must understand its plan of organization. He must also have some familiarity with the period. For instance, Logan's letters are transcribed here with very little editorial intervention. His eccentricities of spelling, capitalization, and abbreviation are left unchanged. Wolf comments (p. xii): "Anyone at home with 18th century practice should have no trouble reading the text." While a biographer of Logan would probably translate Logan's correspondence written in Latin, Wolf here transcribes it in the original. While others might have given the solution to bibliographical problems that Logan raised in the correspondence quoted here, Wolf goes no further than to record what Logan's understanding was. Thus, to learn about the issues of the Arabic Euclid of 1594 that vexed Logan, one must resort to Brunet.

This is an American library and an American catalog, but their significance is of an international order. True, no other North American colonial library was assembled with such discrimination and wide-ranging scholarship. True, no other North American colonial library of such size has survived virtually intact. Yet there is very little that is purely American about this library. This is a library of European culture transplanted to Philadelphia. What other libraries assembled anywhere in the same period and of equal quality have survived virtually intact, and how many are so worthily documented and described?

This work exhibits a concept of librarianship not often encountered in the United States today. Amidst a profession that looks to ideals of efficiency and service and operates over a wide range of communications media, here is librarianship that gives second place to service and celerity because priority goes to collecting, preserving, and interpreting. This is a work enlightened by an understanding of the past and the role that books as artifacts can play in transmitting that past to us.

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## REVIEWS

*The Role of Public Libraries in Supporting Adult Independent Learning An Interim Assessment.* New York Office of Library Independent Study and Guidance Projects, College Entrance Examination Board, 1974. Pp vii + 68 + 84 pp. of appendices (Paper)

*Academic Credit for Prior Off-Campus Learning.* By DAVID A. TRIVETT. ERIC/Higher Education Research Report, no. 2 (1975). Washington, D.C.: American Association for Higher Education, 1975. Pp 72 \$3 00 (paper)

*The Role of Public Libraries in Supporting Adult Independent Learning* is a report of the first four years (1970-74) of the Library Independent Study and Guidance Projects (LISGP) by its director, Jose Orlando Toro. It provides a historical record of the development of the LISGP program in each of its four phases, presents the major concepts, the data gathered to assist in planning, an account of each phase of the program, and the rationale for moving into the next phase. A projection of the program's fifth year is included as the final phase. While not an "assessment" in the sense of an evaluation, this report is an orderly account of the objectives, resources, programs, and outcomes, with illustrations that make clear the substance and significance of the program.

The underlying concept of the LISGP program has been to support public library development of services to independent adult learners, those not affiliated with formal educational institutions. The College-Level Examination Program (CLEP), which enables adults to secure college credit by demonstration of knowledge through examination, has stimulated adults to independent learning but has made no provision for the resources or educational planning necessary for independent study. Toro, on the CLEP staff, perceived the significant role which public libraries could play in providing this support and secured support from the College Entrance Examination Board and funds from the Council on Library Resources, the National Endowment for the Humanities, and the U.S. Office of Education, Division of Library Programs, for the LISGP program.

Briefly, the LISGP program moved from a CLEP-oriented program of reading lists and book resources in three libraries in 1970-71, to a full-dress demonstration in the Dallas Public Library (1971-73) of the use of study guides and counseling workshops of adult independent learners (CLEP-related or not), to a two-year program of planning and staff training in twelve major public library systems in the United States. Out of this came a diversity of modes of providing support to the adult independent learner. Of these, the most frequently used have been: (1) information and referral on educational opportunities, (2) provision of guidance to materials for specific independent study projects, and (3) encouragement of special publics (dropout youth, ethnic minorities, housewives, retired people) to attempt independent study through use of public library resources.

The office of the LISGP, functioning with a minimal central staff of director and research assistant, drew upon a series of skilled counselors, adult educators, library

educators, and planners in the formulation and conduct of the program. Planning concepts have been the key to the movement of the project, through a national survey, an analysis of the problem, the development of the program concept underlying the setting up of a pilot test, and the mounting of staff training and program development within the twelve cooperating libraries. Planning also became the key skill communicated to participating libraries.

An appendix to Toro's report offers descriptions of the programs in evolution in the public libraries of Atlanta, Denver, Salt Lake City, and Tulsa, as well as exemplary guides from the Dallas Public Library and San Diego (Serra Regional Library System).

For a general discussion of the role of public libraries in supporting adult independent learning, one might turn to William Learned's *The American Public Library and the Diffusion of Knowledge* (1924) or to Alvin Johnson's *The Public Library—the People's University* (1936), or—more currently—to Edwin Beckerman's "Impact of the Open University on Public Libraries" (*Drexel Library Quarterly* 11 [April 1975] 34-53) or to my article, "A Conceptual Framework for the Public Library as a Community Learning Center for Independent Study," in this issue of *Library Quarterly*. Toro's report, however, is a basic document on an important program of library independent study and one which has given leadership and visibility to the revitalization of educational and guidance services of the public library in this context.

In *Academic Credit for Prior Off-Campus Learning*, David A. Trivett has supplied librarians, and others, with an important current summary of the variety of academic arrangements for credit for adult independent study that are stimulating adults to the use of public libraries for these purposes. He has categorized his highly informative data and interpretations under College Level Examination Program, Academic Credit for Prior Learning in Noncollegiate Organizations, Academic Credit for Life and Work Experience, Academic Credit for Prior Learning in Special Degree Programs (off-campus or work-related learning). This, in short, is a directory and manual for the librarian providing information and referral service to the adult independent learner.

But it is more. In three brief, lucid opening chapters and in the conclusions, Trivett develops the rationale, the precedents, and the issues in providing academic credit for prior learning. Central to his interpretation is the recognition that this movement "grows out of the notion that educational systems now have the capability to change from selective to adaptive systems" and that it provides "a socially just method to bestow credentials earned regardless of source and is a logical extension of the access goal." In short, three basic issues in higher education are seen as related to this form of nontraditional education. If university and public librarians are to remain the essential support agencies to higher education which they have become, their understanding of these issues and the forms of education they are propelling is needed as the basis for their evolution of library services to the new situation. Trivett's study is an excellent introduction to such understanding.

Margaret E. Monroe, *University of Wisconsin—Madison*

*The Public Library in Non-traditional Education* By JEAN S. BROOKS and DAVID L. REICH  
Homewood, Ill. ETC Publications, 1974 Pp xii + 244 \$10.00 ISBN 0-88280-008-6

In January 1970 Jose Orlando Toro, then assistant director of the College-Level Examination Program (CLEP), contacted Lillian Bradshaw, director of the Dallas (Texas) Public Library, proposing a cooperative experimental program that was des-

tuned to become a benchmark in the development of public library services. Along with the sponsorship of the Council on Library Resources (CLR) and the National Endowment for the Humanities (NEH), Toro proposed that the Dallas Public Library (DPL) act as an agent to help interested individuals in the Dallas area to gain the knowledge needed to take CLEP exams successfully, thereby earning up to two years of college credit.

After soliciting reactions (definitely mixed) from her staff, Mrs. Bradshaw and key staff members met with representatives of the three sponsoring agencies and agreed to submit a formal proposal. During the proposal-writing period, one of the more serious potential threats to the project's success—staff reluctance to offer "counseling" service to project participants—was removed by a call from Southern Methodist University offering the help of the SMU faculty. (One can almost hear a sigh of relief issue from the pages at this point.) Gratefully, SMU was written into the project. As finally negotiated, the project cost of \$100,000 was borne by NEH (\$50,000), CLR (\$25,000), and the College Entrance Examination Board (CLEP's parent organization) (\$25,000).

The participating SMU faculty drew up course outlines and book lists while the DPL took care of all the many administrative and training details in setting up what it called the Independent Study Project. According to Brooks and Reich, some of the SMU faculty wanted to see the CLEP exams and then prepare readings that would guide the learners more directly. Wisely, however, the library insisted that the readings must give the learner a broad knowledge base from which test answers could be drawn. Another ground rule established by the library stipulated that the existing collections of the five participating branches must suffice. Even for the purpose of the project, I question the wisdom of this policy. The DPL held to it rather firmly—only two branches bought 2 books each specifically for the project. Apparently the students bought a number of the books they used (Only 58 books were borrowed through interlibrary requests.) However, in a recent phone conversation, Mrs. Brooks informed me that books and other materials are now bought for specific independent study programs.

The five participating branches were chosen to reflect the demography of Dallas. Giving the impression to the community colleges in the Dallas area that it was going into competition with them for students was carefully avoided by DPL. Rather, DPL maintained that the project was designed to help students get back into the educational mainstream. The book's chapter "The Independent Student" supports this intent. The average student was a white, forty-one- to fifty-year-old female clerical worker with some college experience but not a degree. As the Open University and other off-campus degree programs found, people who are most conscious of what makes for upward mobility made the most use of the program. Enrollment from minorities was less than their percentages of the total population. Brooks, as project director, found out quickly that, for a variety of reasons, CLEP was an unrealistic educational goal for most of the minority clientele. She instituted a General Equivalency Diploma (GED) program that went over more successfully in the branches serving minority populations. Minority enrollment was also predominantly female.

Ironically, while DPL was broadcasting (literally and figuratively) the availability of the CLEP program, none of the colleges and universities in the Dallas area accepted CLEP exams for credit, including SMU.<sup>1</sup> After reassuring local institutions that it wasn't in competition with them, DPL had to engage in a major campaign to get local colleges not only to accept CLEP for credit, but also to accept CLEP credits for transfer. Fortunately, by the end of the two-year project, all institutions of higher education in Dallas accepted CLEP earned credits.

In less expert hands, *The Public Library in Non-traditional Education* could have been an

extremely dull book. On the contrary, as a nonlibrarian, I found the book fascinating reading. The authors give a blow-by-blow account of the project with chapters devoted to the major components and participants. With appendices that include the final proposal, typical study guides, and book lists, the book is a blueprint that anyone could follow to create an independent study program. I have heard that some people view the attitude of the book as negative. I assume this is because Brooks and Reich discuss personnel relations quite frankly. For example, they document the nature of librarian opposition when it occurred; and they discuss the limitations of the SMU faculty when appropriate. However, my impression of their overall attitude is very favorable.

As an educational technologist, I kept wishing the library would take a more direct hand in guiding the students. For example, the students requested programmed instruction to acquire necessary skills, but the librarians tended to resist the idea. Then, too, the SMU faculty could have used workshops to give them the instructional techniques needed to guide students engaged in independent study.

There is no question of the success of the Independent Study Project, and not just in terms of the number of students who took exams for credit. In the recent phone conversation alluded to earlier, Brooks indicated that the project has become a permanent part of the DPL program. In addition to CLEP, DPL now offers the GED in cooperation with the Dallas Public Schools, and in a variety of formats. Films, videotapes of television programs, and programmed instruction have been added to the program. In fact, although originally intended to encourage individuals to return to mainstream education, the independent study program has put DPL itself into the educational mainstream of Dallas.

Brooks, still the program director, owes us another book describing the postproject status of independent study in Dallas.

Robert Heinich, *Indiana University*

*Community College Reading Programs* By KENNETH M. AHRENDT. Newark, Del. International Reading Association, 1975. Pp. vi + 69. \$3.50 (paper). ISBN 0-87207-930-9

Opportunities for continuing education offered by the open-door policies of community/junior colleges have caused them to focus on the needs for expanded reading programs in these institutions. Discussions of the design of reading programs and the methodology for teaching adult students are of immediate interest to administrators, instructors of reading, and instructors in subject areas. Many of the latter group because of open-door policies find themselves teaching reading for the first time in their careers. The role of learning resources in a reading-improvement program is also of concern to media specialists and the directors of library/learning centers.

The International Reading Association has recognized the need for information for teachers and program designers in an area where the preparation of teachers trained in the teaching of reading skills has lagged behind the need for establishing positions and developing methodology supported by research. This slim volume under review, written by Kenneth M. Ahrendt (Oregon State University), is an attempt to respond to the above need. It is, in the words of the preface by Roger Quealy of the University of Wisconsin, designed to present "what seems to be the best thinking in the field about a variety of topics which concern the teaching of reading at the community/junior college level" (p. v).

The titles of the five chapters are "The Community College Students," "The Reading Program," "Teaching Personnel," "Diagnosis and Testing," and "Materials

and Methods" The author identifies three groups of students making up the bulk of the enrollments—the academically able, the marginal, and the vocational/technical—and he discusses three types of reading programs as most effective in meeting the wide range of individual needs of these students: developmental, remedial, and the application of reading skills in the reading of content areas Throughout the discussions the emphasis is on the importance of giving individual attention to the unique needs and purposes of each student The focus of much of the program planning is a reading center as "the facility for developing, practicing, applying, and (eventually) enjoying reading and learning" (p 15) The author refers to recommendations of surveys, not identified, that the ideal center is a learning/communication complex which includes facilities to implement self-learning by individuals, provide tutorial help, and accommodate a variety of learning situations as desired by the teaching staff.

The discussions throughout the volume tend to be in general terms rather than in specific recommendations, and they represent a summarization of basic principles on which there is fairly widespread agreement among specialists in reading instruction. There are references to reports and studies of practice, and in a few sections some very specific suggestions from identified sources These are particularly evident in the sections "Teaching Personnel," and "Diagnosis and Testing." In the latter section there is an especially useful discussion of informal inventories of reading needs. The section "Materials and Methods" has a statement of criteria for the selection of workbooks and some useful suggestions for working with students who need remedial help. Appendices include a quite extensive list of standardized tests and one of reading-improvement workbooks.

The bibliographies have no titles later than 1972, this is inevitably the time-lapse problem of a publication presented over the imprint and with the approval of a professional association The list of standardized tests is more inclusive than selective, particularly in terms of currency; for example, the *Peabody Library Information Test* (1940) is listed

In spite of these weaknesses, and the general character of much of the content, the publication should be useful to all educators who are seeking a brief, well-focused, and very readable summary of the current community/junior college response to the needs of the adult student.

Sara Innis Fenwick, *Ann Arbor, Michigan*

*Advances in Librarianship* Vol 5. Edited by MELVIN J. VOIGT. New York and London: Academic Press, 1975 Pp. xvi + 375. \$19.50. ISBN 0-12-785005-8.

*Annual Review of Information Science and Technology* Vol. 9. Edited by CARLOS A. GUADRA and ANN F. LUKE. Washington, D.C. American Society for Information Science, 1974 Pp. ii + 457. \$22 00 ISBN 0-87715-209-8

The review literature in any subject field is generally regarded as of great importance. Comprehensive review articles provide perhaps the very best means of obtaining a rapid overview of a particular topic. In the field of library and information science we now have several sources of review articles, including the *Annual Review of Information Science and Technology* (ARIST), *Advances in Librarianship*, *The Year's Work in Librarianship*, *Library Trends*, and the "Progress in Documentation" feature of the *Journal of Documentation*. Besides these, literature reviews appear with some frequency in other professional journals, useful reviews are frequently found in doctoral dissertations from schools of library and information science, and a number of excellent reviews have been

produced by the National Bureau of Standards. Some related fields also provide review literature that has relevance to the field of library and information science. Notable examples are *Advances in Computers* and *Computing Surveys*. On the whole we are now fairly well supplied with review sources in this field.

There are a number of possible ways to classify review publications. Two obvious characteristics are subject scope and period of coverage. A review publication may be restricted in coverage primarily by a specified time period. An example is the *annual* review as typified by ARIST. Alternatively, it may be largely unrestricted by time or restricted only by a fairly lengthy period, perhaps a decade. *Advances in Librarianship* is of this type, so are the articles appearing in "Progress in Documentation" or the review articles in *Library Trends*. Another way of categorizing reviews is in terms of the approach taken by the writer. A review article can be critical, it can be descriptive, or it can be a combination of these. Both *Advances* and ARIST, at least as represented by the two volumes being reviewed, are descriptive rather than critical. They describe the literature, summarize it and synthesize it, but, by and large, they do not critically evaluate it except, perhaps, in terms of what they choose to include and what to exclude.

The categorization implied by the above statements is not absolute, however, because both do include the occasional note of criticism, and ARIST allows its reviewers to go back beyond the review year whenever the article contributed is in an area that is not a regular annual feature. In volume 9, for example, the article on copyright covers much more than the literature of a single year.

This brings us to another major difference between the two publications. The content and arrangement of ARIST follows a fairly well-established and predictable pattern. We can be fairly sure that most, if not all, volumes will include an article on user studies, one on design and evaluation of information systems, one on document description and representation, and so on, as well as including one or more articles in new areas. *Advances* does not follow any such pattern of coverage (although one or two similar themes have recurred over the past five years), and it would not be possible to predict what the coverage will be of any particular future volume. Again, this is not a criticism of either publication but merely a distinction that seems worth making. While *Advances* is a review of only certain selected topics, ARIST attempts to be a fairly comprehensive review of the information science literature of a particular year.

We must also compare them in terms of their subject coverage. Clearly, there is overlap between "information science" and "librarianship." Some might contend, perhaps with good reason, that the class "librarianship" is entirely subsumed by the class "information science." Though ARIST seems, on the surface, to be broader in scope than *Advances*, there is nevertheless a fairly significant overlap between the two. In general, ARIST steers clear of "traditional" librarianship but does cover what may be regarded as the application of information science techniques to library problems. Thus, ARIST covers library automation, and it covers the techniques of operations research, scientific management, and evaluative procedures as applied to libraries. There are other areas of obvious overlap. The ARIST coverage of user studies is likely to include studies of library users, its coverage of "document description and representation" is likely to include some reference to descriptive cataloging, and its coverage of education and training for information science is likely to make at least some reference to the curricula of library schools.

But the scope of *Advances in Librarianship* is certainly not a narrow one. In fact, some of the contributions to the present volume go well beyond librarianship per se. A good example is the review of "International Information Systems," compiled by Jacques Tocathian of UNESCO, dealing with information systems and services which, while bibliographic in nature, are mostly not library based.

On the other hand, *Advances* does go into areas that one would not expect to be covered in ARIST (sound recordings and audiovisual services in libraries, library

service to children, and so on) while ARIST extends into areas that one would not expect to find in *Advances* (for example, the article in the present issue on "An Economist's View of Information") The overlap in scope, however, is considerable and seems to be increasing At least, if we look at all 9 volumes of ARIST and all 5 of *Advances* it seems clear that the former is now including more library science and the latter is tending more to escape beyond the walls of the library

The following areas are covered in volume 9 of ARIST. "Information Needs and Uses," "Design and Evaluation of Information Systems," "An Economist's View of Information," "Document Description and Representation," "Library Automation," "Library and Information Networks," "Use of Machine-readable Data Bases," "Document Retrieval Systems and Techniques," "The Management of Library and Information Centers," and "The Copyright Issue" *Advances*, volume 5, covers the following "International Information Systems," "National Planning for Library and Information Services," "Statistics That Describe Libraries and Library Service," "Coordination of Technical Services," "Trends in Library Education in the U.S.," "The Technologies of Education and Communication," "Audiovisual Services in Libraries," "Sound Recordings," and "Joint Academic Libraries."

As might be expected in publications involving multiple contributors, both volumes are variable in quality. In *Advances*, Tocatlian's thorough 50-page review of international information systems contrasts with Thomas Childers's contribution of a mere 12 pages on library statistics True, the former topic deserves more space than the latter, but the Childers article, which fails even to mention *Academic Library Statistics*, the work of Downs, or Purdue's projections on the growth of research libraries, seems very incomplete. In ARIST the contribution by A Michael Spence, "An Economist's View of Information," seems out of that review's scope It does not deal with the economics of information transfer but with the "informational structure of markets" It has virtually nothing in common with the other contributions in the volume or, for that matter, with the contributions to earlier volumes. The remaining articles in ARIST seem clearly to be within scope, and, by and large, reasonably thorough reviews of the topics concerned. There is the usual heavy concentration on English-language literature, particularly that of U.S. origin It is interesting to see, however, that the only contribution from England, John Martyn's survey on information needs and uses, draws most heavily on the literature of British origin I could not help noticing that some of the references to my own work, in the chapter by A. Debons and K. L. Montgomery on design and evaluation, are incorrect (the wrong source is referred to in the text). This leads me to wonder just how many other errors of this kind exist in the publication It would be quite difficult to assess this without checking on an extensive random sample of references in the text.

I regard ARIST as an extremely useful reference tool, perhaps the single most important publication in the field of information science, at least since the demise of *Current Research and Development in Scientific Documentation* It is primarily a current awareness tool, most suitable for skimming or browsing, but not particularly stimulating for continuous reading. The major disadvantage of ARIST as a review publication is, quite simply, the weakness of annual reviews in general It is very difficult successfully to restrict a review article to a single year of coverage. In fact, a review article is only really satisfactory when it relates recent literature to the relevant literature from earlier years, placing all of this in some meaningful perspective *Advances* is much more satisfactory in this respect, and the individual articles are usually more suitable for reading consecutively than those in ARIST, which tend to be rather closely packed with citations

The editors of *Advances* seem to choose a number of quite disparate subject areas for each issue. In so doing they almost completely avoid problems of overlap among



contributions. Not only is ARIST not free of these problems, but in fact the publication seems to be becoming more duplicative as time goes on. The problem is largely one of cross-classification, a problem that information scientists, of all people, should be able to avoid. In the early volumes of ARIST the division was mainly a functional one. Each section dealt more or less with a particular function or activity: the study of users, description of documents, design and evaluation of systems, automation of libraries, and so on. Now, however, we have a mixture of contributions on *functions* or *activities* and contributions on *things* (networks or machine-readable data bases, etc.) Overlap is inevitable in this situation. The present volume is especially bad in this respect. For example, the chapter by Martha Williams on use of machine-readable data bases overlaps fairly considerably the chapter by R. K. Summit and O. Firschein on document retrieval systems and techniques. It would certainly seem possible, by better classification procedures, to make a substantial reduction in potential conflicts of this type.

Both of these publications are open to criticism. In particular, ARIST has been reviewed rather harshly in some quarters. Nevertheless, we must consider ourselves fortunate to have these review publications available to us. It would be so much more difficult to find one's way through the professional literature without them.

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*PRECIS. A Manual of Concept Analysis and Subject Indexing* By DEREK AUSTIN. London. Council of the British National Bibliography, Ltd., 1974. Pp. x+551. £7.00. ISBN 0-900220-42-2.

Anyone who has used the subject index to the British National Bibliography (BNB) since 1971 probably is aware of its high quality. This feature is not accidental. The indexing system—PRECIS: PREserved Context Index System—was designed by Derek Austin and his associates. The chief difference between it and others is its logical and semantic base. The index's methodology is controlled rather than its vocabulary, which is completely open ended. Authority files are devised to fit new terms into patterns already established. PRECIS itself consists of a computerized collection of working procedures which are followed with remarkable consistency by individual indexers in the United Kingdom and independently in Australia, Canada, and elsewhere.

The original base for PRECIS lay in modern classification techniques. Problems in developing precise meaning of words led to the adoption of the syntactical principle of context dependency. Each term sets the conditions for the following one as in natural language. Just as one does not know what a person means to say until he comes to the end of his sentence, so one cannot interpret a PRECIS statement until all of its terms have been listed.

Development of a PRECIS string is dependent on formal logic to a degree not consciously and commonly used by most North Americans. The indexer must understand the logical relationships of each term in the string, both as to its position grammatically and in the larger semantic environment of the subject or discipline to which it belongs. Ability to parse a sentence is also necessary, but the logic of the arrangement of parts is paramount.

The process of PRECIS indexing is an intellectual one. The indexer fully controls the indexing procedure at all times. He can determine the depth of indexing, delineate the meaning of terms, and use or not use the various features of the system as a situation demands. The actual operation begins with an examination of the work to

be entered into the system and compilation of a brief title-like phrase (or more than one if necessary) covering its contents. This phrase is put into the passive voice, its verb changed to an equivalent noun or gerund, a modification of Brian Vickery's "standard order" (Thing or Product—Part—Constituent—Property—Patient—Action—Agent) is applied, and tags (called operators) are assigned to each part of the phrase for various categories of order. The phrase is then turned into a string in list order. When the string is unambiguous in its coverage of the subject, with semantic order and emphasis exactly as in the original work, the indexer codes it for computer manipulation. A computer program double checks the correctness of the string to ensure that it follows the rules of the system before actual manipulation takes place. The tags (operators) are such that a whole series of operations is called into play with each one.

Strings are written in three formats: Standard, Inverted, and Predicate Transformation, depending on what is needed to convey the meaning of the phrase covering the subject of the work. It should be emphasized again that various options and alternatives at the indexer's command allow full control of the output. This output is a two-level entry for the BNB subject index. The filing word is called the Lead. Terms indicating its wider context appear on the same level and are called the Qualifier. Terms contextually dependent upon the Lead appear on a lower level (the next line) and are called the Display. Except when the last term in the Display is in the Lead position, the entry takes two lines in the index. In Standard format, the string is read so that each part in turn is shunted from the Display to the Lead to the Qualifier until all terms tagged for use as Lead have been so used. As a rule, for the final shunt the string terms are on one line in reverse of their original order. Various options exist for skipping terms not desired for the Lead while preserving them in other parts of the index entry, for interposing or differencing various operators, for handling connectives or theme interlinks, and so on. Punctuation, capitalization, italicization, boldfacing, and so on are taken care of by the computer program.

The semantic problem in indexing has been solved with a backup classification system of parallel tree structures representing hierarchy, generic or quasi-generic relationships, and associative ones, as well as a cross-referencing system for words treated as synonyms (aves *see* birds) and their equivalents (hardness-softness). Every significant word in a string appears somewhere in the tree structure, so that no term lacks a family of related terms. Therefore there is a tightness among terms in this index that is lacking in subject heading lists and only partially present in commonplace thesauri (non-Roget type).

Every term in the tree structure is given an identification number called a Reference Index Number (RIN). The whole string is tagged (MARC 690) and this, plus the document's Dewey Classification number, Library of Congress Classification number and subject headings, and pertinent Reference Index Numbers, *as a package*, get a unique identifying Subject Index Number (SIN). Thus the system is related to British and American MARC components and to British and North American descriptive cataloging (through the class numbers). This gives it great potential as a switching agent and also for bibliometric analysis or for other research purposes.

The *Manual* is a working reference tool for the indexer. It is to be supplemented with a primer and a Roget-type thesaurus. Potential users are advised to take the intensive short course in PRECIS given in London. If that is not possible, the do-it-yourself learner will need Derek Austin's descriptive article in the *Journal of Documentation* (30, no. 1 [March 1974] 47-102), a copy of either his Canberra lectures (November 1974) or the version given in July 1975 at the Faculty of Library Science, University of Toronto, and, if possible, a copy of the assignments with answers used by those who take the London course. It is difficult to learn how to use PRECIS from the *Manual*

alone, just as using a copy of the *Anglo-American Cataloging Rules* by itself does not teach how to catalog

In PRECIS, there are several possible ways of handling some kinds of indexing situations. The one giving the greatest semantic clarification is preferred. The *Manual* helps choose among possibilities. In addition to providing examples and explanations for each solution, it gives strings and subsequent index entries. The most notable omission is the failure to provide a title-like phrase with each example (which can be overcome by the worked examples from the BNB course). The index entries for every *string* are collected into a special appendix. In fact, there are a number of interesting and helpful appendices at the back of the *Manual*, including the answers to some 16 exercises scattered throughout the text.

The most impressive aspect of working with PRECIS is the degree to which it approximates usage in English grammar and syntax. This is why Austin dares place considerable reliance upon "the indexer's intuitive feeling for language to determine the filing order of those differences which belong to the same conceptual type" (p. 81). In spite of its operational complexities, the results from PRECIS are more natural and meaningful than those obtained in other indexing systems. After the *Manual* was published, a computer need for determining precedence in procedures resulted in the discovery that a satisfactory order could be obtained by listing first by predicative relationship (to be), then by possessive (to have), and finally by interactive (to do)—Aristotle's three fundamental relationships. This order had already been used for the Predicate Transformation format on an intuitive basis. Several other intuitive solutions await similar enlightenment.

In summary, the more one learns about PRECIS, the more it appears to be a good candidate for replacing subject headings as a satisfactory alphabetical indexing system.

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*Information Retrieval On-Line* By F. W. LANCASTER and F. G. FAYEN. Wiley-Becker and Hayes Series. Los Angeles: Melville Publishing Co., 1973. Pp. xiv + 597. \$18.50. ISBN 0-471-51235-4.

As a state-of-the-art survey of on-line, interactive, bibliographical retrieval systems, this book is a welcome addition to the literature of information science. Special emphasis is given to the design, operation, and (performance) evaluation of on-line systems; the orientation is primarily toward subject searching. Additional topics covered include vocabulary considerations, on-line indexing and cataloging, on-line support for personal files, user training, human factors, and cost-performance-benefits factors. This comprehensive work is a useful compendium of information on interactive on-line retrieval systems, it should be especially helpful in survey-type courses.

Considering the diversity of topics it covers, *Information Retrieval On-Line* is fairly well organized. However, some readers may have difficulty, as I did, in identifying the characteristics, capabilities, and limitations of the individual systems discussed. A summary table of systems attributes, perhaps also distinguishing the experimental systems from the operational systems, would have been most helpful. I can think of no enduring reason for the dedication of practically one-third of the book to system-specific appendices comprising, primarily, user manuals.

Planners and managers of information services, whose viewpoint is purportedly taken by the authors, might not consider themselves well served by *Information Retrieval On-Line*. This book is curiously deficient in perspective. One does not gain a clear

perception of where on-line reference retrieval systems fit in the array of resources available to today's information services manager. Largely this is because Lancaster and Fayen do not provide a convincing rationale for on-line reference retrieval. Undoubtedly, some current on-line retrieval systems offer quite powerful facilities for remotely conducting complex, interactive, heuristic searches at high speed. However, persuasive support for the *in-service* benefits of on-line subject searching is notably absent from *Information Retrieval On-Line*. It is far from clear that the typical on-line subject search could not be handled *adequately* by conventional printed tools.

The facilitation of fast, direct, complex, interactive manipulation of data of all kinds by individuals is, and always has been, inherent in the notion of on-line working. But the apparently simplistic search patterns of users confronted with on-line reference retrieval systems would seem to cast doubt upon the viability of "intelligent" interactive systems designed specifically to aid and augment human intellect. Elements of such systems are discernible in Lancaster and Fayen's coverage of "On-Line Support for Personal Files." This chapter, together with the authors' modest "Requirements for Future Systems," possibly points the desirable direction of the next generation of on-line bibliographic systems. It is of some importance, therefore to determine why the capabilities of extant on-line retrieval systems are not generally exploited to the full. This need becomes more compelling as attempts are made to extend on-line retrieval systems beyond institutional use to individual use.

*Information Retrieval On-Line* exhibits deficiencies in substance as well as in perspective. One has to object most strongly to Lancaster and Fayen's statement (p. 232) that "the scientific and technical community has in general responded extremely enthusiastically to the availability of on-line systems for bibliographic search." There is, simply, insufficient evidence to support such a generalization. Too few evaluations of on-line systems have been conducted. Among these, too many are of doubtful validity. Especially rare are the evaluations which make explicit comparisons between on-line systems and alternatives.

Inexplicably, *Information Retrieval On-Line* fails to confront at least three important aspects of on-line reference retrieval systems. First, there is the matter of data-base quality. Not unexpectedly, and not inappropriately, Lancaster and Fayen place some emphasis on the effects of intellectual (indexing) errors on systems performance. We should be equally concerned, however, with errors of fact in data bases and their effects on (1) users, (2) systems performance, and (3) document recoverability. Error control in data-base production and the management of error correction after publication may be serious problems requiring our attention. We can expect these problems to become more significant as read-only access to data bases is extended to certain classes of individuals who may lack the knowledge and skills necessary to detect and correct or compensate for error or ambiguity in search output. Because of their possible impact on the recoverability of citations and on the recoverability of primary documents, data-base errors constitute a measure of what might be termed "fitness of purpose." Error rate, as a measure, has some utility with respect to selecting data bases for particular searches.

A second neglected aspect of on-line reference retrieval is proprietary rights in bibliographic data. The realities of on-line retrieval services are such that, from the consumers' viewpoint, quite severe restrictions may attach to the use of particular data bases. In some dial-up systems access is contingent upon the purchase of additional products or services from the data-base producer. A more serious restriction on data-base utilization arises when the capture of search output in machine-readable form is prohibited. Sorting, reformatting, and other machine processing to achieve uniform and otherwise improved output packaging may be inhibited also.

A third neglected area is that of the "hidden costs" inevitably introduced by ad-

vanced technology. In on-line systems hidden costs arise from the fact that no part of the search activity can be delegated to nonprofessional staff, that on-line search activities must be scheduled to fit the hours of system availability, that it is necessary to carry subscriptions to particular printed resources, and that it is necessary to keep current with proliferating data bases and with system changes. Of all the costs associated with on-line reference retrieval, perhaps none will have as great an impact as direct charges levied on information-center patrons.

Overall, for what might be perceived as only marginal improvements over manual or off-line reference services, the availability of on-line retrieval systems may lead only to higher operating budgets and to disillusioned patrons. It is not too difficult to perceive the potential benefits in on-line retrieval but it may be *very* difficult to ensure that they are realized, and realized at an acceptable cost.

Lancaster and Fayen have provided a useful review of on-line retrieval systems. Their discussions of systems performance and evaluation are especially rewarding. The guidelines they provide on system selection (chap. 10) should be required reading. The substantive deficiencies in *Information Retrieval On-Line* largely reflect deficiencies in the literature. Nevertheless, one does wish that Lancaster and Fayen had taken a more critical approach to their subject. *Information Retrieval On-Line* fills a long-felt reference need and, while it is not *the* definitive work, it is likely to remain the best available for some considerable time.

Joseph M. A. Cavanagh, *Gould Inc., Rolling Meadows, Illinois*

*Information Systems and Networks Eleventh Annual Symposium, March 27-29, 1974* Edited by JOHN SHERROD. Westport, Conn.: Greenwood Press, 1975. Pp. x+200 \$11.00 ISBN 0-8371-7717-0.

This book contains 20 papers presented at a symposium on March 27-29, 1974, sponsored by Informatics, Inc. and the University of California, Los Angeles. The 20 papers range in length from 3 pages to 20 pages, and the volume is a classical example of unevenness in quality. Some of the papers such as those concerning *Biological Abstracts* and *Chemical Abstracts*, are very good indeed, while others are worthless. Roughly half of the papers discuss networks, the other half information systems. Unfortunately, the book does not have an index.

Frederick G. Kilgour, *Ohio College Library Center*

*Planning Manual for Academic Library Buildings* By RALPH ELLSWORTH Metuchen, N.J. Scarecrow Press, 1973. Pp. 159 \$5.00 ISBN 0-8108-0680-0

Ralph E. Ellsworth, director of libraries and professor of bibliography, emeritus, University of Colorado, has written a book for the librarian, campus planner, architect, trustee, and faculty committee *not experienced in library planning*. This book, which is closely related to the same author's *Academic Library Buildings A Guide to Architectural Issues and Solutions* (Boulder, Colorado: Associated University Press, 1973), includes a discussion of the planning principles that produced the new buildings, mostly less than five years old, pictured in this previous work.

An additional goal set forth by Professor Ellsworth is an evaluation of the modular method of planning and a comparison with the fixed-function buildings erected prior to World War II. The author puts forth the thesis that the modular method has met

the challenge of change and expansion, and the reader is advised to familiarize himself with this method of planning. The author further believes that a few "prestigious architectural firms" seem to want to abandon modular planning and return to fixed-function buildings

Modular planning as used in this context means that nothing in the building is weight bearing except the columns. Any bay can be assigned to reading space, offices, or stack space. As an architect, this is impracticable as you cannot shift the location of stairways, elevators, mechanical equipment, and plumbing. The lighting, heating, and interior finishes may also have to be modified as spaces change function. The only building which can be absolutely flexible would be a structure similar to a supermarket with uniform bays, a high level of lighting, uniform flooring, and where everything can be moved at will. However, this is what the "prestigious architectural firms" are concerned about. Nikolaus Pevsner, the British author and critic, made the following statement in the *Architectural Forum* (120 [January 1964]: 13) which aptly applies today: "Architectural quality is of course aesthetic quality but it is not aesthetic quality alone. The work of architecture is the product of function and art. If it fails in either, it fails in quality." I firmly believe that there is room for innovative design which can give the reader the experience of using a handsome building which is still functional and within the agreed-upon budget. The firms I know about are attempting to do this. Floor loadings are uniform so books and readers can be interchanged; the interior walls are not load bearing so changes can be made without affecting the structure. These are modular buildings in every sense of the word. What Ellsworth should be speaking of is scale. When a building or a floor area reaches a certain size, some relief must be given whether it is commercial office space or reader space. This is what the "prestigious" firms are attacking, and rightly so. The environment of a library is more than the right room temperature and lighting level.

Ellsworth devotes some space to the reason for planning failures. His earlier book, *Academic Library Buildings A Guide to Architectural Issues and Solutions*, made no attempt to make case evaluations, and no examples were shown which would explain how to avoid pitfalls in planning. The present volume tries to rectify this omission. Ten causes of failure are given ranging from the librarian, the donor, the president, and the architect to the furniture. Too large a program for the funds available would appear also to be a common occurrence.

An informative but all too short chapter is devoted to determining when more library space is needed. Ten years are usually required from need to new building. The need for new bookshelving can be delayed, but libraries continue to grow. On the average, collections double every sixteen to eighteen years. Enough lead time must be allowed to accommodate this rapid growth.

The planning committee must address itself to this problem of expansion. Many libraries that either start with one temporary wall to permit growth or with the addition of a wing no longer look complete. Ellsworth points to a particularly unhappy example of the University of Iowa as a building that was modular in nature when built, but so small and inadequately furnished that many critics found it unacceptable. Now complete, twenty-three years later, *as originally planned*, it ranks high as a functional house for library programs. How a building could be completed as originally planned twenty-three years later boggles the mind. Library buildings should have the capability to grow in many directions and look complete at all times. A rectangular or square building, though it might have less exterior wall, would not have this expansibility.

The sections devoted to planning seem to deal only with the building. The planning team should address itself to the site, expansibility, flexibility, maintenance of the collection, and economics. The initial building cost is often the easiest money to find.

I have only in one instance discovered a donor for maintenance. Many universities are faced with the problem of a beautifully thought-out plan, but the funds to staff it have been so slashed that functional arrangements have had to be drastically altered. Early on in the planning, the committee must fully face the economics—building cost, maintenance cost, and staff cost.

The section devoted to the selection of the architect does not emphasize strongly enough the fact that the success of the final building usually shows the degree of cooperation between the architect and client. This spirit of cooperation must start with the selection of the architect who must provide effective cost control. The committee should assure itself that the architect has this capability on his staff and that there will be input on cost control from the moment the project starts—this means in site selection, programming, and through all phases including construction management. This effort will test the spirit of cooperation, but it is the only successful way to control costs while achieving a handsome building which fulfills the program.

The chapter of the service plan has left out one of the major considerations: the size of the library. There are major differences between a 50,000-volume library and a 3,000,000-volume library. The question of the size of the collection and the number of readers has everything to do with the service plan. Depending on the size of the collection, it might be advisable to keep readers and books adjacent but not combined. Books need lower room temperature than readers and do not require light—in fact, direct sunlight deteriorates paper and increases the temperature which causes further deterioration. Reader spaces should have natural light and a pleasant environment. The location of reference libraries and other minor issues are also dependent on size.

One of the entanglements the inexperienced committee member will encounter is the differences in formulae for space standards. Ellsworth presents an enlightening chapter on this subject. The end result of the space standards is a total net square footage. Determining what the gross square footage should be—the areas for circulation, structure, mechanical rooms, etc.—is another matter. A small error here will produce a major change in the building size and the resultant building cost. As Ellsworth points out, the size of the library has a bearing on the formulae used for the net square footage and even more so on the gross or total building area.

This volume, together with his earlier volume, *Academic Library Buildings: A Guide to Architectural Issues and Solutions*, partially achieves Ellsworth's goal of providing an overview for the inexperienced architect and committee member. If the libraries which he considers successful had been documented with clear floor plans, photographs, and statistics, and if these had been used as case studies to illustrate the points in his manual, the two books would have been of much more use.

Anyone seriously interested in the subject or on a library committee might do better to skip this brief encounter and plunge into a longer but much more rewarding book such as Keyes Metcalf's *Planning Academic and Research Library Buildings* (New York: McGraw-Hill Book Co., 1965).

Ralph P. Youngren, *Metz Train Olson & Youngren, Inc., Chicago*

*New Dimensions for Academic Library Service.* Edited by E. J. JOSEY. Metuchen, N.J.: Scarecrow Press, 1975. Pp. 349. \$12.50. ISBN 0-8108-0786-6.

This anthology of academic library crystal gazing is the brain child of the indefatigable E. J. Josey, who has rounded up some twenty-five librarians, educational administrators, and professors of library science to focus attention on the academic library of the future. I think anthologies of library science, unless forced upon a class of students

as a textbook, have a rough time of it, but this book should be especially welcome to librarians who are engaged in planning. Richard Quick on coordination of collection building, Frederick Kilgour on the Ohio College Library Center, Ronald Miller and David Wax on the New England Library Network and Northeast Academic Information Center, and Hillis Davis on the Cooperative College Library Center (Atlanta) all provide up-to-date surveys of cooperative practices that have occurred and are occurring in acquisitions, consortia, and library computers networks.

Most points bearing on the future of the academic library are mentioned somewhere or other in these essays. But there is a good bit of rambling and duplication of information in the collection as a whole which does not promote clear thinking on the part of the reader. Librarians who have managed somehow to accustom themselves to the pollution of strident overemphasis on such topics as hierarchical structure, library management, multimedia, and the librarian (not the library) as the front and center of academic teaching and counseling, will find much to confirm their assumptions. The traditional librarian is repeatedly stretched on the rack and persuaded to confess innumerable sins.

When reading a book which fixes attention too exclusively upon the present and future, there is a danger one will forget that this is nourished by the root and upheld by the stem. No doubt this is partly what Dr. Josey had in mind when he included contributions from Caspar LeRoy Jordan on "The Black College Library" and Professors Kaldor and Miles Jackson on "Education for Academic Librarianship." The latter, especially, support their briefs with a wealth of historical quotation and careful chronological analysis. There are new and provocative articles on such fundamentals as cataloging (Joan Marshall) and reference service (Ann Randall). Eldred Smith deserves an A+ for his account of changes in higher education and the university library. His article is beautifully compact and full of substance. It is a worthy addition to the work of one of the most brilliant and realistic library thinkers of our time.

In a foreword to the anthology, Josey provides a brief summary of each of the contributions which enables the reader to make his own choices. More important, in an epilogue to his book, he takes us into his confidence and tells the truth. While admitting with the late Drew Pearson that he is 90 percent right 45 percent of the time, he makes this forecast for the academic library in the year 2,000:

Academic library buildings will be just as they are today.

The use of technology in the form of a variety of computerized services through local, state, regional, and national networks will be occurrent.

In spite of striking advances in the uses of the computer, the push-button era will neither alter the contents of libraries nor change the teaching/learning mode. Books and media in a variety of formats—print and nonprint—will be housed in libraries. [Josey might have added that the book will continue to be the chief learning tool in academic libraries of quality.]

The large university research libraries will regularly make use of computer output on microfilm. This will be available also to small libraries through their local library network.

The introduction of new educational methods will leave the student on his or her own, and he or she will depend upon the librarians more in the learning/teaching process. There will be library instruction librarians who will facilitate user access to libraries with a variety of programs to educate users in the use of the library. [Josey's grammatical ear would not permit him to use "more" twice in the first sentence, but I would suggest inserting "more" after the phrase "the student."]



All academic libraries will be a member of at least one library network.

In expanding this last forecast at some length, Josey makes the point that the academic library which fails to cooperate with other academic and other types of libraries will not survive in the future. He is dead right. The only possibility of library survival in the future is the common market of other libraries. It is to be hoped that the ability to provide leadership in this direction will be a major qualification of the new Librarian of Congress.

Guy R. Lyle, *Decatur, Georgia*

*Coordination. Concept or Reality? A Study of Libraries in a University System.* By WILLIAM J. MYRICK, JR. Metuchen, N.J.: Scarecrow Press, 1975. Pp. ix + 175. \$7.50. ISBN 0-8108-0776-9.

With New York City on the verge of bankruptcy and the budgets of the City University of New York under such pressures that the presidents of the component institutions have urged its temporary closing if further cuts are made, the reading of William Myrick's book can only be discouraging. For it is very clear from the data Myrick has examined that the coordination of library resources in CUNY has been a failure. In the decade following creation of the City University system from a "loosely-knit municipal college system" in 1961, the twenty senior, community, and other colleges have remained relatively autonomous and uncoordinated, and so have their libraries. That decade, which is the basis for Myrick's study, is a history of missed opportunities to strengthen library resources and services not only for the individual institutions but for the system as a whole.

As the author indicates, other large systems (CUNY is the nation's third largest university) would be well advised to ponder the factors he believes impeded the development of coordination: institutional autonomy, librarians' negative attitudes, lack of library support by the central university administration, and the lack of a full-time central coordinating agency with real power (p. 150). Not the least of the factors which impede success are the incredible bureaucratic procedures and the political infighting which make the achievement of such goals as the efficient use of personnel (pp. 55 ff.) or even the establishment of simple telephone service (p. 80) all but impossible. Along the way to these conclusions the author examines the historical background, the coordinating agencies for libraries, the attempts at union catalogs and interlibrary loan activities, efforts to work out formulas, the brief and inglorious operation of an office of dean of libraries (1969-71), and the equally brief CUNY affiliation with the New York Public Library. Myrick has pulled together his information on such matters in a logical fashion and in a readable style.

What one misses in this book is the interplay of political factors which undoubtedly influenced many of the decisions and the failures to make decisions. The librarians were negative about many proposals but, given their experience with the system, wasn't their wariness understandable? Why was the office of dean of libraries terminated so abruptly? While the subject may be a bit touchy, Myrick probably has some educated guesses, but he does not share them with the reader. Yet Myrick interviewed many of the librarians, and the former dean of libraries was obviously candid with him.

CUNY's contract with the New York Public Library was one of the most promising examples of cooperation to occur in higher education in a decade filled with lipservice to such coordination. Why was the chancellor's office so unsuccessful in this venture

which promised so much for so little financial outlay? These are not easy questions to answer, but they need to be answered.

In the concluding chapter the author conjectures that "the libraries will never be coordinated into a system until the appointment of a coordinator with administrative authority over all the libraries is made" (p. 156) Those of us in state-supported institutions, with increasing controls from statewide coordinating boards, should consider Myrick's statement seriously, for higher education is not immune from political reality—as a special symposium on "Higher Education and the Statehouse" in the September 1973 *AAUP Bulletin* warned us. Do coordinating boards in the various states need a library officer with authority over libraries in the system? As we deliberate on that question, we need to consider the failure of this office in CUNY, the reasons for its failure, and what we may learn from previous attempts at coordination in a complex university system. Myrick's book is a good place to begin searching for the answer.

Edward G. Holley, *University of North Carolina at Chapel Hill*

*The Administration of the College Library.* By GUY R. LYLE. 4th ed. New York: H. W. Wilson Co., 1974. Pp. xiv + 320. \$9.00 (paper). ISBN 0-8242-0552-9.

This fourth edition of the standard text on the college library, which was first published in 1944, is a revision and updating of earlier editions. The author's original intent, as phrased for the preface of the first edition, was to present "the student a simple, logical, and self-contained introduction to all aspects of library administration as they apply to college libraries, and to do this in a manner that would help the student to get a clear picture of college library work in its entirety and as an integral part of the educational program" This edition follows essentially the same outline of the previous editions but reflects wide reading, observation, and consultation with current sources. It is comprehensive and up-to-date in scope and content and is a "thoroughly practical" guide to the college library for practitioners as well as future librarians and for faculty and administrators.

Among academic institutions, the college, although larger in numbers than all other types of academic institutions, enrolls a smaller percentage of the total enrollment. There is perhaps greater diversity in size and function than in other segments of higher education. Changes in educational philosophy, technological development, and demographic characteristics have been more rapid in the past decade than in earlier periods in the history of the college. All of these changes have had a significant impact on the library, and this is why an up-to-date edition of this standard textbook is so important at this time

The preparation of a textbook on library administration for any type of library presents some inherent difficulties and raises some questions about what will best serve the practitioner or future librarian. Should the author survey the typical problems and issues of the field without taking a position? Should the aim be to describe current best practices or models as interpreted by consensus? Should the work stress the methodology of decision making by in-depth analysis of the more significant problems? Would it be more desirable to draw information from a wider variety of organizations to place the library in broader perspective? This work by Lyle is a guide to best current practices based on a long career as practitioner, observer, and teacher in college libraries. The theoretical problem of approach seems to be answered by the durability of this work over the years.

Nevertheless, the college librarian of today is faced with new types of problems

which command attention and cannot be answered necessarily by solutions of the past. Two examples will illustrate the point. There is no consensus on what education is or should be. Across the range of colleges and within single institutions there are those who still believe that mental discipline is the fundamental role of education, while others stress the transfer of information (that is, facts) as comprehensively as possible or emphasize problem-solving techniques which can be applied to a wide range of practical problems. What should the library's role be under these differing philosophies of education? A second series of problems relates to the function and structure of collegiate education in a period when costs are rising sharply, enrollments are declining, and imaginative and novel solutions are required for survival.

In spite of supporting strongly "teaching students how to use the library intelligently as a means of increasing their responsibility for their own education," Lyle has codified current college library practices into one handy volume which will oversimplify the problems for the unquixotic individual. There are excellent bibliographies at the end of each chapter which reflect a careful culling of the literature and afford alternative sources of information, but an instructor would have to use the volume imaginatively if he were to prepare the student for the problems of tomorrow as illustrated above. Broadening the analysis of administrative practices, such as organization, personnel, and fiscal management, to other types of organizations would indicate additional alternatives to current traditional practices. A more penetrating analysis of current financial problems would indicate that the college cannot survive under the current provincial, local outlook but must find ways to share responsibilities and costs over a broader base. New technology and cooperative endeavors are cited, but the orientation of the college library reflected in this volume is still essentially the traditional, local point of view.

Guy R. Lyle has done the profession a service by updating this standard reference work on the college library. It fulfills the high standards of previous editions. There are, however, issues which must be faced in the future which require access to broader information than that contained in this source.

Stanley McElderry, *University of Chicago*

*The Rise of the Public Library in California.* By RAY E. HELD. Chicago. American Library Association, 1973. Pp. xiv + 203. \$12.50. ISBN 0-8389-0214-7.

Ray Held, a recently retired member of the faculty at the School of Librarianship at Berkeley, has completed the second volume of his projected 3-volume history of public libraries in California. The first volume was *Public Libraries in California, 1849-1878* (Berkeley University of California Press, 1963). This volume treats developments in that state from 1878 to the outset of World War I. Its publication must be viewed as a significant event in American library historiography, and as such deserves the attention of all those interested in the history of our profession. The book represents at once an easy and a very difficult reviewing assignment. Easy because it is a genuinely superb work of scholarship, one that is well written, well edited, and carefully produced. Such books lend themselves to facile and painless generalization. On the other hand, it is a very difficult book to review since it is not perfect, but it is so good that the only way to illustrate its few flaws would be to cite and document far beyond the space available here.

Nevertheless, the work's special strengths deserve serious comment. Held's book, it seems to me, is unique in three ways. First, it treats public library development in the West, and happily ignores the view—never proven—that the history of public librar-

ies in America was writ large in New England and simply copied elsewhere in the United States. Held's work proves a necessary corrective to such a narrow view of public library history and should stimulate similar work on other neglected areas—the Southwest, for instance.

Furthermore, *The Rise of the Public Library in California* must be considered a classic and perhaps unrivaled study of library development within a specific state. Such an approach is by necessity highly focused and intensely parochial, but it does offer important insights not gained in the seminal, albeit more general, studies by Ditzion and Shera.

Finally, Held's second volume on the history of public libraries in California demonstrates a substantial maturation of scholarship, a confidence in his grasp of the sources, a clearness of vision that is generally lacking in library history. As such it is a model clearly in need of emulation and perhaps will encourage the view that careful and mature scholarship in library history merits the effort demanded.

This work will certainly be frequently cited as the model for those who would examine the history of library development in a single state. Further, it will surely become a significant part of the literature relating to the social history of California and, indeed, the United States. It is a welcome addition to our literature. All of us working in the area of library history find it stimulating to encounter a book of such high caliber. One can only hope that Ray Held's retirement will facilitate and expedite the completion of his trilogy on the public library in California.

Michael H. Harris, *University of Kentucky*

*Citizen Participation and Public Library Policy* By JANE ROBBINS. Metuchen, N.J.: Scarecrow Press, 1975. Pp. xiii + 178. \$7.50. ISBN 0-8108-0796-3.

This study is a significant contribution to the literature of public library service. It approaches a potentially important aspect of public library administration—citizen participation—from both theoretical and practical viewpoints. The topic, which has not been studied in depth previously, is here thoroughly examined in a preliminary survey and in a detailed case study.

A major portion of the study was a mail survey of 132 libraries in which the extent and type of citizen involvement in planning was examined. Library boards and members of friends of libraries were, as anticipated, largely made up of upper-class, older, professional people. Little other citizen input was identified.

The conclusion is not without a certain irony. The author had anticipated identifying a number of libraries (ten to fifteen) which "would exhibit a high degree of participatory management combined with both an active citizen participation pattern and an information-oriented service policy. In fact only two libraries did." It was then decided "to look more closely at the exceptional or deviant cases." Since one of the libraries appeared to be the more exceptional case it was chosen for the case study. The on-site study of this public library system revealed a marked disparity between the vision of service perceived by the top-level administrators and the actual practice of middle management. In practice it proved not to be exceptional but "in actuality, a rather typical case, exhibiting minimal use of citizen group input, a relatively centralized decision-making structure, and traditionally-oriented goal priorities."

Robbins's forthright and readable style is refreshing. She successfully balances theoretical background, workmanlike research, honest reporting, and conclusions which are thought provoking. Most important, the study is a challenge to those who currently struggle with public library administration and who are seeking workable patterns. The gap here revealed between administrative perception and hard reality should be cause for reflection and reexamination by many administrators.

The report does not define the "optimal form of citizen decision-making processes, but suggests some of the factors which seem of importance when citizen participation techniques are employed." Recommendations for further research and pilot projects are included. The "Selected Bibliography" is a judicious combination of references from library literature and from the broader field of urban sociology including the issues surrounding citizen participation.

Allie Beth Martin, *Tulsa City-County Library System*

*La pubblica lettura in Toscana: Indagine preliminare sulle strutture bibliotecarie degli enti locali al 1972.* Edited by DIPARTIMENTO ISTRUZIONE E CULTURA. Florence, 1974. Pp. xii + 131. (Paper.)

This official report is based on a preliminary study of public reading and libraries in Tuscany in 1972. It is extensively statistical, with separate sections on the nine provinces, including the major centers of Florence, Siena, and Pisa. Each of the sections contains an overview of the province and its main city; a profile of the use, efficiency, and finance of the *locally administered libraries*; discussion of other libraries, and the socioeconomic milieu. The detailed chapter on methodology indirectly reveals much about the difficulty in actually defining and identifying public reading where organizational and jurisdictional boundaries are so numerous and complex. The study focuses on the 120 locally governed libraries of the 1,800 in the region. Much public reading is possible through use of the few state libraries whose 5 million volumes are more than twice the number of holdings in local public libraries. Distinctions and relationships between various types of libraries are not always made clear. An appendix includes 50 pages of statistical tables and six maps.

The need for truly public library service is emphasized by the situation in Florence, where the heavily used National Library is in effect the local public library, the city's own public library being too poorly supported to meet local needs. Florence, in fact, accounts for a disproportionate amount of library activity in the region mainly because of the presence of the National Library and numerous academic libraries.

The study, intentionally preliminary and selective because of the urgency to improve public library services, was designed to provide data in an effort to overcome the lack of local initiative in providing library services. The report makes it clear in its premises that collective and cooperative library programs are essential for improvement.

Demography and political fragmentation explain much about Tuscany. It is still a region of many small towns; 75 percent of them have fewer than 10,000 people, and only 50 percent of these have a locally governed library. As industrialization increases, the small towns lose population, the larger ones gain, and the probability of library development increases. Forty-six of the 120 libraries were founded between 1965 and 1972.

While the quality of service is very wide ranging, it is on the whole insufficient. The average per capita expenditure is \$.50; libraries are open to the public on the average of twenty-four hours a week. Libraries are too often inaccessible, one-fourth of them have fewer than 1,000 volumes, there is little A-V equipment, and most have too few current periodicals. Italian librarians give high priority to providing many kinds of cultural activities, and here, too, Tuscan libraries are very deficient. The region does stand somewhat higher in use than the nation as a whole with 16 readings "in situ" and 8 loans per 100 inhabitants as compared with 9 and 5, respectively, for the nation.

Severely limited staffing, especially of professionals, and minimal cooperation in processing and services are typical. Surprisingly, there is no critical commentary about staffing—or about the extremely limited hours of service.

Some of the indicators of efficiency are open to question, notably the number of volumes loaned per work-hour. So many libraries are so limited in their hours and types of service and staff that predicting need or potential use based on present practice is probably misleading. A comparison with a successful library system might have provided the kind of evaluative framework the authors needed.

This is a valuable document if only for its information about previously uncharted territory. It is to be hoped that similar studies will follow and demonstrate their usefulness in improving library service for this important part of the world.

Ray L. Carpenter, *University of North Carolina at Chapel Hill*

*The Flight from Reason: Essays on Intellectual Freedom in the Academy, the Press, and the Library.* By DAVID K. BERNINGHAUSEN. Chicago: American Library Association, 1975. Pp. xiv + 175. \$7.50 (paper). ISBN 0-8389-0192-1.

In recent years, David Berninghausen has been one of the most articulate and visible defenders of the classic liberal position in librarianship and of the librarians' traditional "faith in reason, dialogue, and objective scholarship" (p. ix). This had for a long time been the Side of the Angels as far as librarians are concerned; the only vocal opposition to such a stance coming from such Radical Right sources as the John Birch Society or the American Legion, whose enmity was in itself a kind of badge of honor. But in the activist 1960s a new phenomenon appeared: a Radical Left *within the library professional itself* which rejected the ideal of library neutrality, scoffed at such criteria as "sound factual authority," and urged the suppression of materials and viewpoints that did not support certain attitudes it regarded as socially desirable. It was a traumatic time for us traditional liberals, and Berninghausen's collection of essays reflects the stress we felt. To many of today's readers the occasional note of bitterness or shrillness that appears here may seem a mite excessive, but those who went through it will experience a shock of recognition. That is indeed the way it seemed at the time.

The 8 papers included in this collection point up struggles over intellectual freedom that came to a head in the library field at two different periods: the Joe McCarthy period (1948-54) when the enemy was *outside* the gates and the activist period which began in the 1960s, when librarians themselves found they were no longer at one in their understanding of what "freedom" or "social responsibility" mean. The major focus of the collection is on the latter period, and the primary purpose of the papers is to reaffirm and justify the classic liberal position. It is useful to have these statements, particularly as readings for library school classes concerned with either the role of the library in society or the specific issues of intellectual and academic freedom. But those who lived through the periods covered here are either on Berninghausen's side already and do not need them or automatically reject the basic premises and are not likely to be converted by their restatement. On both sides, the final conviction is based upon a kind of religious faith—a sense of certainty either about what the truth is or how to arrive at it.

Take for example a statement like the following: ". . . people in a dynamic, changing society must have information in order to make intelligent decisions. . . . For each of us, the picture of the world we hold in our minds determines how we react to this world around us. It is essential that this picture approximates reality as nearly as possible" (p. 65). Given the variety of interpretations it is possible for each reader to give to such words as "information," "intelligent," and "reality," the statement could be an argument to justify the suppression of "false" or "misleading" content or support an authoritarian control of information and its sources—although in its present

context it is meant to affirm just the opposite. Berninghausen's arguments as chairman of the American Library Association's Intellectual Freedom Committee (now collected here) are reasoned and well stated. But they succeeded, at the time of the major controversies, not in winning over those who were opposed to the liberal tradition, but simply in establishing Berninghausen as their prime target for vilification.

As a set of readings for classroom use, however, the collection can be extremely useful, supplying a great number of actual instances as case histories and outlining in considerable detail the liberal position in each one. There are some limitations: the book does not give equal time to the other side, and the library school instructor will have to run down the fuller statements which Berninghausen is refuting; and, since each essay is a complete unit in itself rather than a part of a single, continuous presentation, there is some repetition if one reads straight through. But these are statements from the heart, written in response to real and seemingly effective attacks upon traditional intellectual freedom concepts, and the intensity of the writer's feelings comes through. He may be dealing with abstract principles, but it is within the context of their real-life application and students will respond to his tone of urgency. They may embrace or they may reject the major premises of Berninghausen's argument, but they will not, I think, be indifferent to it.

Two appendices add to the classroom value of the book: one, a reprint from *American Libraries* (July-August 1970) of the complete "Bodger Report"—a landmark case in ALA's active role in defense of intellectual freedom, the other, a selected set of ethical principles taken from *Free Trial vs a Free Press*, an Occasional Paper on the Free Society (Santa Anna, Calif: Center for the Study of Democratic Institutions of the Fund for the Republic, 1965). They, too, are still relevant documents.

Lester Asheim, *University of North Carolina at Chapel Hill*

*The Fear of the Word. Censorship and Sex.* By ELI M. OBOLER. Metuchen, N J.. Scarecrow Press, 1974. Pp. viii + 362. \$10 00. ISBN 0-8108-0724-6.

*Where Do You Draw the Line? An Exploration into Media Violence, Pornography, and Censorship* Edited by VICTOR B. CLINE. Provo, Utah: Brigham Young University Press, 1974. Pp. xi + 365. \$9.95 (cloth). ISBN 0-8425-0986-0; \$6 95 (paper). ISBN 0-8425-0974-7.

Anyone associated with the media—books, magazines, newspapers, television, radio, films—must prepare to cope with the problem of banning or censorship. Though no definitive studies on the effects to exposure to sex or violence via the media have been made, some allege that certain materials are harmful. In these circumstances Eli M. Oboler and Victor B. Cline should be welcomed for their insight into the problems, even though there will hardly be much agreement with their conclusions. The former opposes the principle of censorship, while the latter favors censorship and tries to determine how it can best be effected. Oboler considers each individual as being capable of making his own choice of reading materials and entertainment; Cline regards society as obliged to assign stronger members to protect the weaker.

In Cline's *Where Do You Draw the Line?* 20 contributors address themselves to the support of censorship as opposed to free choice. They are concerned with violence in the media, the world of pornography and erotica, and alternatives to direct censorship. Those who find censorship unattractive and even dangerous because it contradicts our understanding of democracy with its implied freedom of the individual to read are confronted with a dilemma: extreme representations of violence and pornography may be dangerous also. Cline believes that reasonable people can set limits and

still protect the basic freedoms of expression and dissemination of ideas. He concedes there will be inequities at times, but in a democracy these can be appealed and remedied. The decision will be made by a majority rule, the middle course between dictatorship and anarchy.

Cline's analysis of the problem in his summaries of various papers is more acceptable than his suggestion of a solution that local juries decide individual violations of censorship laws. He bars judges, who may be men of wisdom, from participating in such verdicts.

The great merit of Cline's contribution is a section of 5 essays devoted to violence in the media, a subject which may appropriately fit into any discussion of censorship. He proposes that violence should be censored if the material presents models of antisocial behavior, such as rape or torture; if the violence is presented out of context with the story so that it is obsessive or unrealistic; if the average individual, by community standards, may suffer shock or trauma; and if the purpose and effect of the materials is to stimulate anger, lust, or sex. This limited censorship would permit artistic freedom in the depiction of both violence and sex as natural parts of human life, but it would restrain material that is morally destructive. The writers represented here consider media violence chiefly in regard to its effect on children.

Oboler's book *The Fear of the Word* is concerned largely with censorship as it relates to sex and reflects twenty years of fruitful study. It is a superb piece of scholarship with an interesting presentation of material that bears evidence of broad research. Oboler has compiled and analyzed pertinent quotations which are almost, in effect, documents; footnotes alone account for 20 pages of the appendix.

Oboler presents quotations that indicate that censorship may be hidden and unrecognized. A family may forbid to children the books their parents read; owners of local bookstores, even those of pornographic bent, will stock only those books they believe they can sell. And censorship operates continually in circulating libraries where the budget limits book purchases. In Oboler's book the term "censorship" is implicitly confined to its negative aspects. But what we need in a discussion like this is a definition of censorship. Are we to take it as involving an acceptance of certain materials and rejection of others or, in its more popular sense, only as the rejection or banning of certain materials? Oboler seems to accept an attempt at definition made by William Albright in 1956: "Censorship is the process of restraint on freedom of thought and communication imposed by the minds of individuals, by climates of opinion, or by the process of deleting or limiting the content of any of the media of communication" (p. 136). Throughout the book it is taken for granted that censorship and book banning are synonymous. A censor, in the proper use of the term, could pass as well as flunk a book. The queen's censors passed many books. But perhaps Oboler is in agreement with modern parlance where censored has come to mean banned. In this use the meaning has changed.

Oboler talks about the National Commission on Obscenity and Pornography which was formed to investigate pornography and its effect on people. When its recommendations were finally published in 1970, a large public outcry arose, charging commission members with bias. The United States Senate promptly voted sixty to five against accepting it, and President Nixon concurred. Because of these rejections as well as denunciations by opponents, the commission report has been neglected. Cline expresses reservations about it, while Oboler accepts it. The commission reported that it found no reliable evidence that reading about sex led to sex crimes. It felt, therefore, that because the dangers inherent in censorship techniques outweigh those accompanying the free circulation of possibly obscene materials, all censorship be dropped. Instead, it urged the development of taste in choosing reading.

Oboler examines the commission's recommendations and devotes 45 pages to them



and statements of others in support of them. He also predicts (p. 242) that they will strongly influence the future course of book selection in America. Incidentally, he presents the commission's recommendations in a compact form that is convenient and ready at hand for librarians. The famous recommendations are hard to find elsewhere. In addition, whereas Cline's selections in support of some censorship are all from contemporaries who may be scholarly but hardly well known, Oboler cites an impressive group of recognized intellectual leaders from different historical eras in support of free reading and thought. These literary quotations will be helpful to beleaguered librarians caught up in arguments with would-be local censors. This is one of several reasons why Oboler's book, it seems to me, should be considered by library science teachers as required reading for students.

The reader might expect Oboler to speak directly, to offer his own analysis and opinions of the many authors he presents. The major flaw in the book is that he restricts his views to an epilog of 2 pages. Of less significance is what appears to be an error in the choice of a title. The subtitle, *Censorship and Sex*, is clear enough, but *The Fear of the Word* implies a discussion of God's word, and Oboler's selection of comments is hardly that. In his introduction he quotes three biblical passages which inspired his title. They are, he says, key sentences which are to be remembered because of the implication that God's word is to be feared. Yet the body of the work scarcely refers at all to religion.

Both Cline and Oboler have produced works that are interesting and carefully done and deserve a publisher who could give them to the general reading public. It is to be feared, however, that their choice of presses with limited circulation may militate against the wide dissemination of these books.

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*The Williams and Wilkins Case The Williams and Wilkins Company v. The United States* Vol. 1. New York: Science Associates/International, Inc., 1974. Pp. xi+275 \$17.50. ISBN 0-87837-032-3.

Most of the legal documents generated up to, but not including, the Supreme Court hearing of this celebrated library photocopying case are collected in the present volume. After deciding to hear the case, the Supreme Court, in a *per curiam* decision, 420 U.S. 376, let stand the lower court ruling that in this particular case there had been no infringement. The precedents established by the case, consequently, are less far reaching than had been widely anticipated. Yet the case was clearly a landmark, and the present volume, by publishing the 22 otherwise unavailable legal briefs, makes a substantial contribution to the corpus of legal and library historical materials. Note should be taken, however, of several peculiarities of the work's content, format, and production when considering the substantive contributions that are made.

The relevant documents from which the contents of the present volume were assembled fall into four categories as follows. (1) The report of the commissioner, or trial judge, and the decision of the U.S. Court of Claims, both reprinted here, are both widely available. They were unofficially reported in *United States Patents Quarterly* (USPQ) and *Federal Reporter*, Second Series (at 172 USPQ 670 and 487 F 2d 1345, respectively), as well as reprinted in a number of recent additions to the library literature. (2) In contrast, the defendant's exceptions and the briefs of the parties and the *amici curiae* (friends of the court, such as the American Library Association and the Association of American Publishers), also published here, would otherwise have been virtually impossible to obtain, even for the largest libraries. (3) The record of the

commissioner's hearing, the exhibits introduced by the parties at that hearing, and the transcript of the trial in the U.S. Court of Claims are unfortunately not published here despite the fact that they are referenced by the included documents and the fact that the publisher seems to encourage the inference that all documents through April 29, 1974 had been included (p. vii). (4) Unlike the previous, primary source materials, extraneous writings comprise the final category and raise some unsettling questions concerning the logic behind their inclusion. They are an "Introduction" (pp ix-x), a statement of "Why We Sue the Government" by William M. Passano (p. xi), and "A Statement of Fact and Faith" by the Williams and Wilkins Company (p. 96). Individually and collectively they suggest the publisher's unstated prejudices and subtly influence the reader's perceptions. The first, for example, while purportedly dealing with the economics of information dissemination and copyright protection at their most abstract levels, laments the "ham fisted" administration of the copyright statute and omits any reference to responsible scholars who question the economic importance of copyright protection (such as Stephen Breyer, "The Uneasy Case for Copyright in Books, Photocopies, and Computer Programs," *Harvard Law Review* 84 [December 1970]: 281-351; and Benjamin Kaplan, *An Unhurried View of Copyright* [New York: Columbia University Press, 1967]). The second would perhaps have been an understandable inclusion of background material had it appeared in isolation, been given less prominent treatment, or been accompanied by a librarian's response. But the third is less excusable. It is included as Exhibit A of one of the briefs, yet Exhibit B of that brief is less flattering to the plaintiff's case and, while intimately related to Exhibit A, was omitted without explanation. In order to present the case fairly to the reading public, a work such as the present volume should either announce its sympathies or take care to be above suspicion. The second volume of this set is to include the record and briefs of the Supreme Court hearing; only the briefs on the *Writ for Certiorari* are included here. The remaining documents are marginally more accessible than those published in the present volume, as they will be made available from Law Reprints and Microcard Editions.

The format of the work incorporates the excellent feature that the pages are arranged to preserve the pagination of the original documents. The two decisions, however, are not star paged, and therefore this printing of them cannot be easily used in conjunction with writings on this case which reference the USPQ and the *Federal Reporter* pagination. Such is invariably the practice in scholarly writing, especially law review articles, and the problem even arises with two of the documents in the present collection, namely, the "Petition for Writ of Certiorari" itself (p. 234) and the accompanying *amicus* brief of the Authors League of America (pp. 244-45). Of more minor note is the fact that the documents are arranged chronologically which makes for somewhat less coherent reading than would have been obtained by sequencing them so that the briefs of the plaintiff (appellant) and its *amica* preceded the briefs of the defendant (respondent) and its *amica*.

The production values of the volume, while far superior to what might have been obtained, also leave room for some improvement. Many of the documents have been reset in a single typeface, which makes the volume seem more coherent but still leaves it not uniform. The reproduction is somewhat uneven, especially for the materials not reset, and misspellings or typesetting errors occurred in several places (pp. 31, 72, 75, 132, 185, 188). While the gutter is adequate and the book opens quite flat, the margins are extremely narrow, sometimes as little as three millimeters, making it unlikely that the book can be rebound successfully. This is especially unfortunate since the cloth cover is such that the dye is readily transferred to any moist surface with which it comes in contact, including one's hand.

Substantively the book is highly welcome because it collects and disseminates worthwhile historical documents, because it will make interesting reading for librarians and others interested in library photocopying issues, and because it illustrates

clearly the legal mind at work. The arguments of fact, of statutory construction, and constitutional interpretation are more precisely defined and more lucidly developed by these documents than by any of the explanatory or journalistic writings known to me. Though a flawed work, it is one which many librarians will want to have readily accessible.

Robert C. Denne, *International Association of Assessing Officers, Chicago*

*CATV and Its Implications for Libraries*. Edited by CORA E. THOMASSEN. Allerton Park Institute, no. 19. Urbana-Champaign: University of Illinois Graduate School of Library Science, 1974. Pp. 91. \$6.00. ISBN 0-87845-040-8.

In many ways this volume on cable television (CATV) and libraries reminds one of the early days of computer usage. In 1962 or 1963 the literature was full of plans, hopes, idle chatter, and some papers of substance concerning the great things the computer was about to bestow upon our innocent heads. Thirteen years later some of these dreams have become reality, and many are still somewhere down the road of development. In 1975 one reads in volumes like the one presently under review much the same kind of prophecy but, in this case, concerning cable TV. Perhaps we have learned in the intervening years to take the measure of the promises by lowering the volume and listening more carefully. "Good things" do not necessarily happen only because we wish them to. As with the computer, after much labor and many false starts, some of the promises will be fulfilled and others will still dangle ahead of us. With time, all things find their proper niche in the perspective of reality. So it is with the computer and so it will be with television.

The book, *CATV and Its Implications for Libraries*, is a small volume of 9 short papers that comprise the proceedings of an institute held at Allerton Park in Illinois on November 11-14, 1973. The general purpose of the conference was "to foster greater understanding about the subject of cable television in the conference participants." Briefly, its objectives were to provide an atmosphere of inquiry and resource people for consultation, to expand the participants' understanding and perceptions of the technology, to suggest some techniques for utilizing cable, to aid librarians in becoming aware of the unique possibilities of cable TV, to suggest its importance in library networks, and to create a consciousness of the problems and opportunities for its utilization in libraries. It should be added that the institute provided brief hands-on experience with portable recorders and other hardware.

As is true in most conferences and institutes, the quality of the papers given reflects the experience of the speakers—which is an excellent reason for very careful program planning. Some of the speakers at this institute had very little actual experience, and the papers in this volume reflect that fact. In technical fields, one can gain only a very limited expertise without actual experience. At this conference one speaker represented the industry, and therefore one can assume had an axe to grind—which is perfectly all right if that is countered by rebuttal. In this case, that paper quickly degenerated into a random question-and-answer period that is informative, but certainly not a planned and structured discussion.

Another speaker was an FCC attorney whose paper is not at all about the legal aspects of the subject but about a specific system (MITRE Corporation), and who grinds the axe down to the handle. It would have been far more useful and informative for him to discuss the legal problems related to cable TV. The other papers are by college professors and librarians with varying degrees of knowledge and experience.

In addition to a poorly balanced corps of speakers, and far too much local flavor, several important topics that one would expect to find are not well represented. Almost nothing is included about hardware and very little about the technology, copy-

right apparently is hardly a problem to the field, funding and the economic interests involved have drawn almost no attention, some papers touch on certain legal aspects but not in any organized fashion, program production is incidental, and standards seem to be a non-existent subject—to mention a few obvious omissions. It was a very friendly and comfortable institute where no one disturbed even the dust, and no one was supposed to.

In spite of these weaknesses, however, some of the papers are informative and will serve as good sources for reference purposes and as guidelines for the newcomer to follow. Of the better papers included, Donald Mullally's is interesting and contains good background information, but it deals more with formal TV education at the University of Illinois than with the implications of CATV for libraries. The paper on franchising is instructive and offers many useful tips for anyone involved in granting a franchise. It primarily deals with the Champaign-Urbana, Illinois, situation.

The best papers included in the volume, however, are by B. Kenney and Russell Shank. The former provides a full package of information and ideas that will keep librarians busy for a long time implementing them. It also touches on many of the important issues and problems in the field. The latter paper is a thoughtful and well-balanced discussion on the problems, challenges, and issues concerning information dissemination, communications, and modern technology in relation to the needs of society today. It is a must paper that should be read and acted upon by every librarian. Perhaps the most important challenge that Russell Shank poses is that "the library's mission must be redefined in terms relevant to today's world, and librarianship must begin to operate with a wholly new fundamental philosophy." Among other things, the librarian must cease relying principally on people coming to him and must accept the activities allowed by the electronics media.

For the uninitiated, the value of this book is in the capabilities of the medium it suggests. It is unfortunate that the institute was not planned so that it would serve as something more than a catalog of goodies.

Donald P. Hammer, *American Library Association*

*Picture Books: Papers Presented at the Course Offered by the School of Librarianship through the Division of Postgraduate Extension Studies, University of New South Wales, 15th-18th May 1973.* Edited by MARGARET TRASK. Kensington: School of Librarianship, University of New South Wales, 1974. Pp. 84. \$A6.00 (paper).

Seven papers cover various aspects of the subject, the viewpoints reflecting concerns of the creators, producers, users, and that intermediary figure, the librarian. The quality of the papers is variable, and there has been no attempt made to connect or summarize them, so each will be considered briefly and separately.

The first paper, "Children's Play and Their Picture Story Books," presented by John Gabriel, a senior lecturer at Macquarie University, is based on two "parallel formulae": Realism + "the pretend" = the magic = the fascination of play; and Realism + fantasy = the magic = the fascination of the picture story. Ignoring the book that contains no fantasy elements, Gabriel concludes his rather superficial treatment with the fact that the best picture stories contain an optimum mixture of the real and the fanciful. And what an "optimum mixture" is, he does not say.

The second paper, Walter McVitty's "Picture Books—Criteria for Selection," has more substance. McVitty, lecturer at the College of Education, Melbourne, bases his criteria on a statement by Margery Fisher in *Intent upon Reading* (New York: Franklin Watts, Inc., 1963), page 18 and expands on her thesis that a child's story must be written from the heart and from memory of and contact with childhood, that it must

appeal directly to the reader's imagination, must create a world into which the child enters eagerly, and must also contain some adult comment. He discusses enthusiastically those titles to which Mrs. Fisher's dicta apply. What he does not discuss are another sort of criteria used in selection: those that apply to visual aspects of the book.

The next 2 papers were given by children's book illustrators. Ted Greenwood, an Australian author-artist, in "With My Blinkers On," notes that the word "illustration" suggests that book art is merely a visual parallel for some part of the text and that his own goal has been a marriage between the verbal and the visual. He speaks movingly of the artist's obligation to maintain integrity, that is, not to accept assignments that are constrictive. Alas, this promising strain ends abruptly as Greenwood diverges to tell a long, long story. The distinguished English illustrator, Edward Ardizzone, in the first brief part of his paper, "Producing a Picture Story Book," speaks on the advantage of illustrating one's own story and on the importance of not writing down to children. In the second part, "Illustration in General," he stresses the need for draughtsmanship and for imaginative interpretation of the text, a paper that has the appeal of informality but that rambles a bit.

Anne Bower Ingram, an editor of children's books, speaking on "New Trends in Themes and Stories," cites Arbuthnot's statement that "we need to look at the past with modern eyes and view the present with the accumulated wisdom of the past" (May Hill Arbuthnot and Zena Sutherland, *Children and Books*, 4th ed. [Glenview, Ill.: Scott Foresman & Co., 1972], p. 43). She makes the most substantial commentary of the conference, pointing out the pendulum swings and the dichotomy of two views that the purpose of the child's book is didactic or that its purpose is to give pleasure by free use of the imagination. Ms. Ingram discusses children's books as mirrors of social history, emphasizing the shifts in approach, over the years, to social problems in realistic picture books. While she mentions only briefly the fanciful books, she presents an impressive summary that integrates past influences, subject interests, and children's developmental needs.

A second paper by McVitty, "Picture Books—Developments in Illustration," gives a brisk, informal assessment of recent changes and trends, an adequate summary despite the fact that he does not make a clear distinction between true developments such as the use of color, the wordless picture book, or the reflection of pop and commercial art in children's book illustration and such secondary considerations as the chronological ages of major artists, the influences of international exchange, and entry into the children's book field of such outsiders as Quentin Blake, the *Punch* cartoonist.

The final paper, "The Picture Book Collection," is the most practical of the lot. Patricia Scott, lecturer at a library training school, discusses the ways in which the librarian can get help in assembling a picture book collection: bibliographies, publishers' lists, review media, and background reading. Pervading her comments are a firm respect for the child, a commitment to selective evaluation, and a commonsense attitude about suiting and selling the collection to the community.

Zena Sutherland, *University of Chicago*

*Behind a Mask: The Unknown Thrillers of Louisa May Alcott.* Edited and with an introduction by MADELEINE STERN. New York: William Morrow & Co., 1975. Pp. xxxiii + 277. \$8.95 ISBN 0-688-00338-9.

Persons who received from Alcott's *Little Women* much of their background of the history of the period and information about the ethics and values of the times will not be surprised at this book. Jo March, the heroine modeled on Alcott herself, wrote

"thrillers," and one memorable passage told how each of them provided some special comfort for her home or for a loved one. And she was embarrassed when Professor Bhaer decried the kind of cheap romance she had been busy writing. So it is scarcely news to learn that Alcott had written the same kinds of stories and had published them under a pen name, A. M. Barnard, thus relieving the poverty in which she and her family lived while still keeping up the appearance of a decorous gentlewoman of her time.

Madeleine Stern, well known as an author and rare-book dealer, has found some of Alcott's stories, verified the authorship, and presented 4 in this well-designed book. Her introduction conveys much of the excitement and suspense of the tracking of the author's identity and places these stories in the context of Alcott's life and other works. Although replete with assumed identities, quarrels over inheritances, occasional violence, and traditions of ghostly apparitions, they are more accurately described as romances than as thrillers.

Virtue nearly always triumphs with Alcott, and when a scheming woman does get her way, as in the title story, the reader has an uneasy feeling that life will still deal her her just deserts. There are stout true hearts, and shallow natures which occasionally redeem themselves. The settings—Cuba, England, the Continent—are exotic for Alcott, but the real dramas lie in the conversations, the characters, and the settings of stately homes and resorts, so the geographic background is only incidental. "Pauline's Passion and Punishment" is embellished by several illustrations, evidently from its first appearance in *Frank Leslie's Illustrated Newspaper* in 1863. Sentimental and fairly unspecific, they tell more about the taste of the period and about that publication's probable audience than they do about the story.

Women are significant in each of the stories. The woman behind a mask in the first one comes to a home as governess in order to entrap in marriage one of the three eligible men. There is surely some romantic exaggeration on Alcott's part in reporting that, as a thirty-year-old, she has to add hair and good teeth to disguise her age. Jean is successful, as the result of lying, forging a letter, and some fast footwork, and she wins Sir John, the older uncle, after conquering the hearts of his two nephews.

Pauline is a heroine driven by the abrupt rejection received from the man she loved. Single-minded revenge drove her into another marriage and a journey to seek out the lover. Her determination to humiliate him seemed to have no set conclusion, but it resulted in the deaths of her own young husband and the lover's wife. "And," concludes Alcott, "with that moment of impotent horror, remorse, and woe, Pauline's long punishment began." Here are romantic elements and recognized evil, combined to hold the interest even of the New England hearts of Alcott's day, but there is excitement in the tale of revenge, and only the ending hints at the payment to be made. Even the Hollywood Hays office of our century was sometimes more demanding than this.

Mixed identities figure in "The Mysterious Key," with a young man romantically presented as a national hero in his own country but contending for a cousin's rightful inheritance in England. This story, with the character of the man vaguely like that of Laurie of *Little Women*, as Stern suggests, is probably the best of the 4 technically. Diverse characters, suspense, passages of time, and dialog are well handled, and the romance is still happily resolved. "The Abbot's Ghost," which has perhaps the best-drawn characters of the group stories, suffers from having the plotting of a central character too easily abandoned because of a young woman's kindness and openness.

Alcott comes across in these stories as a tougher, more varied personality than she has shown herself to be in her better-known works. She should win more of the feminist vote with this collection, for scarcely a maiden blushes unseen, few secrets

remain in the breasts of resigned old maids, and much of the action as well as much of the malice emanates from the women. It is tempting to speculate what could have happened if *Little Women* had been written while the author was still in this mood: Jo might have marched right off to war, disguised as an infantryman; Amy could have become an art dealer if not a great artist, and she would not have been so afflicted by that unfortunate nose; Meg would never have had that lazy, complaining period, because she would have gone right back to work after giving birth to twins and would have been too busy helping John pay off the mortgage. Beth, of course, might still have been content with a peaceful life and an early death, but she might have considered more choices.

The scholarship which led to this publication has a popular appeal, evidenced by such opportunities as the author's appearance on the "Today" show. It will probably also spawn some efforts for others to find in these stories foretastes of the characters and dialog which are well known in the long line of Alcott's classic juvenile material. The continuing fascination such an author exerts proves the interest and pleasure this volume will provide to many.

Peggy Sullivan, *Graduate Library School, University of Chicago*

*Libraries, Documentation and Bibliography in the USSR 1917-1971. Survey and Critical Analysis of Soviet Studies, 1967-1971* By GEORGE CHANDLER International Bibliographical and Library Series, vol. 2. New York: Seminar Press, 1972. Pp. 183. \$7.25. ISBN 0-12-785105-4.

This survey is based primarily on an "exhibition organized in 1970 in the All Union Library of Foreign Literature to mark the centenary of Lenin's birth and the meeting in Moscow of the Council of the International Federation of Library Associations (IFLA)" (p. 1). A large number of English-language preprints prepared for different IFLA conferences by the Russians were also used as source material. Despite this seemingly limited frame of reference, George Chandler, the peripatetic British librarian and past president of the Library Association, now director general of the National Library of Australia, has produced an exceptionally perceptive and useful survey of Soviet libraries and bibliographic activities. Because the author compares and contrasts Soviet library practices with those of the non-Communist countries, this work should be especially appropriate for courses in comparative librarianship.

As a framework for his book, the author uses the "order of the various sections of the exhibition" (p. 2). This might at first seem to be a further limitation, but if one examines the table of contents one must be impressed by the comprehensiveness and logical structure of the book. The Soviet conception of libraries is presented first, beginning with the teachings of Lenin and moving on to their elaboration, extension, and modification through a series of governmental decrees by such bodies as the USSR Council of Ministers and the USSR Ministry of Culture. Interestingly enough, many of Lenin's ideas were derived from Western practice, so that a great deal of what he demanded seems quite sensible today: the free exchange of materials among libraries and the general availability of library materials to the public.

Listen to Lenin's statement on networks. "We must utilize the books that are available and set to work to organize a network of libraries which will help the people to gain access to every available book: there must be no parallel organizations, but a single, uniform planned organization. This small matter reflects one of the fundamental tasks of our revolution" (p. 18). If Lenin were alive today, he would probably be elated at the size of the library networks that have emerged, although the presence of

overlapping networks of public, trade-union, youth, and children's libraries would surely be cause for misgivings. In a series of chapters Chandler depicts the growth, organization, problems and plans of these networks. He also brings out, but does not emphasize, the fact that not all books are readily available to the masses, especially foreign books and works, or parts of works, that have been disapproved.

Following a discussion of the tremendous growth of Soviet libraries between 1917 and 1970, Chandler devotes 9 chapters to particular libraries and types of libraries. Here his best chapters are on the Lenin State Library, the All-Union Library of Foreign Literature, the library network of the USSR Academy of Sciences, and the public library system. Probably because they were not featured at the exhibition, medical, agricultural, and, surprisingly, academic libraries are treated rather cursorily by the author. All the same these chapters are the best statements about Soviet libraries in English, and for this reason students of Soviet affairs should read them carefully in order to develop an understanding of the Soviet library system.

The last 5 chapters of the book are among the most interesting, for they deal with those professional activities that support the Soviet library system and make it work. They are "Recommendatory Bibliography," "State Bibliography," "Library Research," "Training and Education of Librarians," and finally "Methodological Guidance." A few words about each are in order.

The national center for "recommendatory bibliography" is the Lenin State Library in Moscow, although central libraries at all levels produce this type of bibliography. Through recommended lists of books disseminated widely, the reading of large segments of the Soviet population may be carefully guided along approved lines. Chandler points out that there are no independent producers of these lists, such as professional societies, publishers, and private individuals. Consequently, however tendentious they may be, one must be content with the state-produced bibliographies. The Soviet state (that is, national) bibliography, the province of the All-Union Book Chamber, through a system of deposit in which all printing establishments are legally bound to deliver prescribed numbers of copies of every work published in the country to the all-union and republic book chambers, is another prime example of the centralized control that Chandler stresses throughout his book.

The author states that Soviet library research is heavily oriented toward librarianship as a social science, and scant attention is paid to certain traditional areas of librarianship such as rare books, manuscripts, bookbinding, and preservation of library materials. This opinion is based on "the way in which rare books and manuscripts are displayed and conserved in Soviet libraries" (p. 142). Considering the numerous Russian publications devoted to the book, archival matters, and bibliography, this position is at best arguable. Western observers have also criticized the display techniques of the Hermitage Museum, yet no one suggests that art receives niggardly treatment in the Soviet Union.

Chandler then discusses library education and training, which is carried on at ten institutes of culture, designated universities and libraries, and other appropriate organizations. As to curriculum, let the reader imagine a four-year program, less than half of which is devoted to library topics and where great stress is placed on indoctrinating students with a Marxist-Leninist philosophy. You will then appreciate Chandler's remark that "there is no parallel in Western countries" (p. 150).

Because we have no corresponding expression in the West, "methodological guidance" is a difficult concept to grasp, but Chandler does a good job of explaining it and tracing its development. Briefly stated, it is what librarians get from attending conferences and seminars, taking courses, and referring to manuals and handbooks on such technical matters as acquisitions, cataloging and classification, organization of collections, and reference and bibliography. Basically it is the practical means that have



been developed to achieve the ends of Soviet librarianship, that is, the erection of networks of interrelated and coordinated libraries and library systems with the ultimate purpose of transferring to the people what they need to know in a communist society.

An extensive list of readings, evenly divided between Soviet and non-Soviet works, appears at the end of the book organized by chapter. There is also a short but useful index.

The only technical criticism is the lack of transliterated Russian titles throughout the text. For example, in the last chapter where the literature about methodological guidance is reviewed, none of the titles is given in Russian. If one wished to get hold of these works one would be obliged to convert them back into Russian from the English. With very little added effort the author could have provided the original Russian titles.

This is a valuable book, highly readable, filled with a great deal of hard data, and interlaced with Chandler's perspicacious observations about the state of Soviet librarianship.

Thomas J. Whitby, *University of Denver*

*Book Production, Fiction, and the German Reading Public 1740-1800.* By ALBERT WARD. New York and London: Oxford University Press, 1974. Pp. viii + 214. \$21.00. ISBN 0-19-818157-4.

The period of endless theoretical discussions as to whether—and to what extent—literature should be considered in its social context seems to be coming to an end. There is no longer any question about the “whether,” and the “to what extent” is a problem which cannot be solved theoretically but only practically in relation to the object being considered. Theoretical disquisitions of previous years bore the stigma of ignoring or neglecting the need to consider a given fact in its historical context; they were also so boring that they drove readers to tears.

Recently all this has changed markedly. What began, almost heretically, with the treatment of the problem of popular literature in contrast to the traditional discussions of “proper” literature, has now burst into full bloom. Several serious treatments now exist which synthesize literature and sociology and which demonstrate that their authors have the knowledge necessary to undertake such studies. And as always when it is a question not of talking at random but of presenting and ordering facts and historical circumstance, we no longer can speak of boredom or mere shop talk. These studies can be read as literary-historical detective stories and as such are both *informative* and *pleasing*.

The present book by Albert Ward is just such a literary-historical whodunit. The question to be solved is the following one: Who murdered the baroque novel of adventure and the “improving” religious literature of the seventeenth and early eighteenth centuries and went on, unpunished, to live a happy and prosperous life? None other than that scarcely heeded stepchild of literature, the novel, which in the space of fifty years rose like Cinderella from the ashes of the hearth and entered the drawing rooms of German literature.

We already knew this to be the case before Ward's book. There had also been surmises and hypotheses as to how the development had taken place. But now for the first time we have before us in this treatment of the problem no surmises or intellectual theses, but hard facts. This is true right from the start. In the introductory chapter, “The Situation in 1740,” Ward shows how the bourgeois middle class replaced the

aristocratic reading public and describes the radical changes and movements which were bound up with this. What he has to say about the function of the English novel as a sort of secularized moral-philosophical substitute for the theologically "improving" literature, which until that time had been regarded as the only thing suitable for reading, cannot be too strongly recommended to any student of eighteenth-century German literature.

In the following chapter, Ward evaluates contemporary eye-witness accounts of the murderous career of the novel. There are many such accounts, and it is puzzling that they have remained unheeded for so long. Ward's main sources are the catalogs of the Leipzig book fairs which give a key to German book production year after year. It is interesting to see that in 1740 only 20 works of narrative appeared, in 1770 there were already 46, and by 1800 there were no less than 300 new titles. Parallel with this was an upsurge in the profession of novelist. Lessing was one of the earliest professional writers in Germany, yet in spite of universal recognition he still found it hard to live by the earnings of his pen. But by 1771 Germany had more than 3,000 writers, by 1776 more than 4,300, by 1784 more than 5,200, and by 1800 no less than 10,648.

Statistics are boring to read unless one has the imagination to make them come alive. Ward has this gift to a high degree, and with considerable narrative skill makes the task easy for the reader. He knows how to show the way in which the tendencies and happenings of the time were reflected in book production—how, for example, the literary *Sturm und Drang* influenced the innumerable and very popular ghost and robber novels, or how the events of the French Revolution were doctored to suit the taste of middle-class readers. Ward treats in great detail the different currents in popular literature and says with justification, "These now forgotten works are in fact much more representative of the age and its general atmosphere than are the works of the great writers, and clearly our picture of eighteenth-century Germany is incomplete without them, as incomplete as any picture of our own times which ignored the tastes reflected in the mass of popular 'paperbacks,' the 'Ian Flemings,' 'Dennis Wheatleys,' and 'Agatha Christies,' ignored too the present-day cinema trade and television production which have to a great extent taken over many of the functions of popular literature" (pp. 55-56).

There is no space to treat Ward's analyses and results in detail, but let us in passing note some of the particularly interesting points. Middle-class women were permitted to start reading novels because the baroque heroes and heroines, not always completely free of moral blemish, were replaced by the highly virtuous Clarissas and Pamelas and the no less pure country clergymen. As a result the production of novels in the following decades was increasingly conditioned by women. How the whole of German publishing was conditioned by the legal chaos of the innumerable German territories and the common pirating of books associated with this, how book production was influenced by the difference in the treatment of censorship in the secular and spiritual principalities, how the spirit and the taste of the reading public were affected by the division of Germany into a Protestant north and Catholic south—these and many more are problems which Ward treats.

It would be pettifogging to make niggling criticisms of so valuable a work. The evidence which Ward presents speaks for itself; if on occasion we evaluate this evidence differently from Ward, this critical stimulus too can be counted as one of the advantages of such a work. That some questions remain open lies in the nature of the undertaking. Ward characterizes Wieland as a favorite of the aristocratic reading public and indicates that he did not receive "the acclamation of the wider reading public" (p. 126). How can this be reconciled with the fact that Wieland's name alone sufficed to assure for the journal *Teutscher Merkur* a subscription list which for Germany was sensationally large? Of all possible examples of the poor business which German publishers did with classics, why does Ward cite Goethe's *Collected Works* which were published by Göschen between 1787 and 1790? The German public had at least

partially lost sight of Goethe in the years immediately before and after his Italian journey and before his collaboration with Schiller, and it is scarcely to be expected that the public would fall over itself in rushing to buy the works of the Weimar minister. On the other hand, it would be interesting to know how many copies of *Werther* or of *Hermann und Dorothea* were printed, the latter a work for which Cotta without demur paid Goethe a fee which in those days was tremendous. But it is not the task of a book to answer all the questions which come into the reader's head and which would never have occurred to him if he had not read the work in the first place.

Manfred Hoppe, *University of Chicago*

*Victorian Publishers' Book-Bindings in Cloth and Leather.* By RUARI MCLEAN. Berkeley: University of California Press, 1974. Pp. 160 \$22.50. ISBN 0-520-02598-9.

John Carter and Michael Sadleir in the 1930s recorded their absorption with cloth as a bookbinding material, its first appearance a little before 1825, and the stages and modifications through which it became, and remains today, standard book covering. Joseph W. Rogers in 1941 contributed a study of the machinery and technology of book-cloth manufacture and ornamentation. Both Carter and Rogers voiced an urgent need for a study of the designs appearing on the covers of nineteenth-century books. Ruari McLean reiterated this need in his *Victorian Book Design and Colour Printing* (1963; 2d ed., 1972), where he included a chapter on bindings but pointed out the necessity for a fuller account. His latest book, *Victorian Publishers' Book-Bindings in Cloth and Leather*, is really not that fuller account, but it is an outstanding addition to the history of bookbinding and of Victorian decorative art.

The text is a short summary which incorporates the recent specialist studies on identified designers and embossed leather bindings. The meat of the work and its declared purpose is a picture book of examples: over 200 photographs, of which 25 are in color. They are of full covers or details, mostly cloth rather than leather, but including wood and other materials, all but a few English and dating from 1826 to 1900. The main flaw—and yet in another sense it may be considered the major strength of the book—is the extreme personalness of the selection, making it top heavy in favor of the elaborate gift-book and coffee-table styles of the 1850s and 1860s. The earlier and later decades are briefly (and well) indicated, but the real emphasis is on the mid century, making it a more limited study than it initially appears. Basically it is the lifelong enthusiasm of a man with a wide knowledge of his subject, presented in an irresistibly appealing way. It would be hard for the most determined anti-Victorian not to enjoy this book. The author's skill as a designer is seen in the choice, arrangement, and scaling of the photographs, which are superb. The colors—rich purples, emerald greens, royal blues, along with the black and whites—build up into a symphonic richness of intricate, twining designs. So many examples in one style are instructive and persuasive. What makes these mid-century covers so absorbing is that their elements have all been seen before; the medallions, the knotwork, the arabesques, the dentelle borders can be traced to historical bindings, yet none could be mistaken for the period imitated and all have been filtered through nineteenth-century designers in whom nobility struggled with ostentation.

Bibliographical information and description for each cover is placed on the same page with its photograph, a stroke of common sense. A very good index includes binders, artists and engravers, as well as printers and publishers. The few mistakes and inconsistencies in the descriptions and index are negligible compared to their value.

In some cases there are comments on the covers from the point of view of style. These are uneven and fragmentary, although they often contain nuggets of information. Some designs receive lengthy discussion while others that seem to cry out for

comment receive none. The reader constantly rubs against the lack of a real analysis of styles. To some extent this is achieved visually though mutely through the chronological arrangement of the plates and the placing of similar covers on one spread. Yet it seems as if a greater attempt should have been made to separate and define styles, even granting the daunting nature of the task.

Inconsistency, however, is a very Victorian quality, and it may be that the material is best presented as it is. More discoveries and comparisons may be made by individual readers than if a more rigid organization had been followed. Bypaths invite exploration: spine designs, leaves and ivies, styles of lettering, Owen Jones's uniquely springing foliage. Many books will be taken down from shelves and newly appreciated because of this selection.

Sue Allen, *New Haven, Conn*

*Author-Title Index to Joseph Sabin's Dictionary of Books Relating to America.* Compiled by JOHN EDGAR MOLNAR. 3 vols. Metuchen, N.J.: Scarecrow Press, 1974. Pp. vi + 3196. \$115.00. ISBN 0-8108-0652-5.

Joseph Sabin had published only 13 volumes (A-Omai, 1868-81) of his *Dictionary of Books Relating to America* at the time of his death. More than fifty years passed before the project was completed in 1936, and his successors found it necessary to limit the scope of their work. No expansion or amplification of the originator's author-title plan was appropriate, and the subject index promised in Sabin's prospectus was never issued. In its final form Sabin's *Dictionary* is (a) incomplete, omitting "unimportant titles," late imprints, and certain other categories embraced in the original plan; (b) unprovided with the subject control originally planned, (c) uneven and inconsistent in descriptions, (d) generally limited to single entries under author, title, or place; and (e) unindexed and incompletely cross-referenced.

Since 1936 published catalogs have extended the bibliographic control of America, and during this same period modern technology has facilitated the production of indexes. Because of the continuing usefulness of Sabin there is ample justification for the publication of Molnar's new index of personal and corporate names and titles.

Molnar's index increases the utility of Sabin in several ways: connecting duplicate entries for single works; providing ascertained-author approach to anonymous or pseudonymous entries and title approach to author entries, and making access possible from editor, translator, and so forth, to works entered under author, title, or place. Most important, it indexes the unnumbered entries buried in Sabin's notes.

The 20 entries in Sabin for various forms of Irving's *History of New York*, for example, are indexed under "Irving" and under individual titles ("History," "Dietrich Knickerbocker's," "Histoire," "New-York's," "Historia"); and Sabin's own reference, "Knickerbocker (Dietrich). See [Irving, (W)]," is repeated in fuller form in the index. Joshua Moody's *The People of New England Reasoned with . . . An Election Sermon . . . May 4 1692* is indexed under "Moodey," "People," and "Election Sermon," this last bringing it into a group of "Election Sermon" entries (similar generic groups are found for "Constitution" and other frequently used terms). Under "Bible" and "Biblia" Sabin has 4 pages of entries. Molnar's index has 8 pages of fine-print indexing under such captions as "Bible. Cherokee. 1860," "Bible. English. 1790. Authorized. 1568," and "Bible. O.T. Exodus Micmac. 1870." In a word, the index has provided all approaches (but for subjects) called for by the most generous formula for a dictionary catalog. Hence the 3-volume index for a 29-volume set.

Some of this bulk may seem questionable. Molnar's reference "Evanston, Ill. see

Northwestern University, Evanston, Ill.," seems pointless. Columns of entries begin with "Speech . . .," some of them conveying little or no identifying information. "Speech . . . April 19, 1864" is followed by "Speech . . . April 7, 1856" and at some distance by "Speech . . . April 3, 1850." "Sermon" begins a much longer list.

It may be asked why Sabin's own headings are repeated in Molnar's index, since anyone knowing Sabin's headings need not bother with an index at all; but a virtue of Molnar is his listing, under a single index heading, of *all* entries found in Sabin. Under "Lesquereux," for example, Sabin gives two entries; Molnar's index lists both and adds three more, including a reference to Sabin's entry (under "Illinois. Geology") for the *Geological Survey of Illinois* (6 vols., 1866-76), where Lesquereux is named in Sabin's contents note as the second of three "assistants" responsible for Volume 1 (Geology).

Undoubtedly this liberally conceived index would have dumbfounded the practical Sabin, who in the no-nonsense tradition of British booksellers ignored nondistinctive terms and presumably had in mind nothing more ambitious than a keyword subject index to his author-title bibliography. But Molnar's index increases the value of Sabin's *Dictionary* by facilitating access to its information and can be expected to encourage greater use of Sabin.

It is pleasant to report that the volumes are attractively and substantially bound, that paper and impressions are good, and that the layout is pleasing to the eye. A couple of one-letter errors leaped to notice, but the standard of accuracy appears to be excellent.

Robert W. Wadsworth, *University of Chicago*

*Integrative Mechanisms in Literature Growth.* By MANFRED KOCHEN. Contributions in Library and Information Science, no. 9. Westport, Conn.: Greenwood Press, 1974. Pp. xv + 275. \$14.95. ISBN 0-8371-6384-6.

Kochen's earlier anthology, *The Growth of Knowledge* (New York: John Wiley & Sons, 1967) brought together some important essays on the dynamics of knowledge and its relation to information technology by a variety of authors from H. G. Wells to Kochen himself. The present volume consists of Kochen's own further contributions to both subjects. His thinking is characterized by great vitality and scope, often by great subtlety, and always by an abiding concern for the human, social consequences of the pursuit and use of knowledge. His interests as evidenced in this book range from abstract formal properties of information processes, whether human or artificial, to pragmatic problems of information systems, and the social consequences of how those problems are solved—or not solved.

His unifying concern is the need for ways to integrate the growing body of "information" into a commonly shared fabric of knowledge, upon which wise decision making can proceed. The word "can" is crucial, for it is presumably outside the purview of this book to deal with the extrarational factors that will finally determine whether or not knowledge *will* be rationally used in decision making. The book does not threaten us with that bugbear of information scientists, the "information explosion," and then prescribe another information center or data bank to save us. The whole point of such efforts comes under scrutiny here, as Kochen challenges one after another of the basic (and often self-serving) assumptions of the information systems community. More important to him is the information that is incorporated into people's being and actions. "Merely more documents, more specialities, and more people who use or add to growing knowledge do not constitute an explosive situation:

what is critical is whether the growth remains stable in the sense that cumulated knowledge relates to real life" (p 17). In his prizewinning essay "Stability in the Growth of Knowledge," Kochen seeks to explicate the processes that may support such integration, building on the general theory propounded by T. Kuhn in *The Structure of Scientific Revolutions* (Chicago: University of Chicago Press, 1962), drawing from K. E. Boulding and F. Machlup with respect to the "business" of knowledge, and from D. J. de Solla Price, William Goffman, and others regarding the mechanisms of diffusion. Other chapters deal with the relation between "fact accumulation" and the synthesis performed by such devices as review papers, and with the likely effects of contemporary computers and programming on the common availability of knowledge.

If the reader is appalled, as I was, by the amount of (to me) incomprehensible mathematical notation, as in chapter 5, which models the growth of literature cited by review papers, he may take heart from Kochen's concern for that very problem—the plight of "nonnumerate" persons, those who, in Robert Fairthorne's words, ". . . take fright at any nonlexical configuration of letters and symbols." In a chapter reporting an experimental course given at the University of Michigan, Kochen shows evidence that such people may in a short time acquire some essential skills with which to cope with quantitative and mathematical concepts, and, perhaps as important, may experience some significant change in attitude.

In still another context, he discusses three forms of computer aids to education (instruction, question answering, and retrieval), stressing the essentially human, intellectual purposes and effects of all such technology.

The essays and research reports that comprise the book challenge the reader to a reassessment of the state of information systems; they also ask sometimes disturbing questions about priorities in both the educational system and in information services such as libraries. Taken together, they support the author's contention that we need consciously to create a societal structure that will continually integrate knowledge—a kind of "world mind" or in his terms, a "growing encyclopedia system." Kochen brings a sense of urgency to these matters, inviting the reader to share in the search for a better understanding of underlying principles of knowledge, its acquisition, its diffusion, its use, and to seek more adequate means by which knowledge may be made socially available. It is hardly a sufficient answer to the poet's complaint, "Things fall apart; the center cannot hold," but it is an admirable try, and it is a book to stretch the mind.

Joseph C. Donohue, *Bureau of Foods, Food and Drug Administration, Washington, D.C.*

## SHORTER NOTICES

*The American Radical Press, 1880-1960.* Edited with an introduction by JOSEPH R. CONLIN. Westport, Conn.: Greenwood Press, 1974. 2 vols. Pp. xiv + 720. \$29.95. ISBN 0-8371-6625-X.

These two volumes consist of 100 essays plus 5 elaborative notes on 119 different American radical periodicals, ranging from the *Journal of United Labor* (Chicago, 1880-89) to *Liberation* (New York, 1956- ). Most of the essays were originally commissioned to introduce the reprints of 109 radical periodicals included in Greenwood Press's reprint series "Radical Periodicals in the United States 1890-1960." For this book the essays have been edited and revised, and several additional essays were commissioned for important radical periodicals which were not included in the Greenwood Press series because they were already accessible elsewhere. "While it is not exhaustive, this book does provide a comprehensive view of the radical press in America between 1880 and 1960 and, in effect, a history of American radicalism itself" (p. xiv). The 58 authors are leading experts in the field of radical history and include such scholars as Daniel Aaron, Daniel Bell, Sidney Hook, and William Appleman Williams. The essays are organized under 12 headings: "Early Radical Periodicals," "The Socialist Party Press, 1900-1919," "Wobbly Papers," "Journals of the Bolshevik Crisis," "Publications of the Socialists," "The Communist Press," "Periodicals of the Sects and Splinter Groups," "Anarchist Publications," "Independent and Ad Hoc Journals," "Theoretical Journals, Little Magazines, and the Arts," "Personal Journalism," and "Postwar Periodicals." A comprehensive index lists personal names, titles, parties, organizations, and movements. (G. B. N.)

*Bibliographic Control.* By DONALD DAVINSON. Hamden, Conn.: Linnet Books, London: Clive Bingley, 1975. Pp. 124. \$8.00. ISBN 0-208-01367-9.

The chief merits of this little book are its selection of topics and its emphasis on current developments, with helpful citations of recent literature. It has little value for reference, but to the beginning library-school student it presents a useful outline of the topic, with suggestions for further study. Perhaps the most valuable chapters are those on the relatively modern topics "Report Literature" and "Non Print Media." In a volume of 124 pages it is simply impossible to give thorough treatment to the bibliographic control of book and periodical literature, general and specialized, with special attention to publications of governments and international organizations, theses, and manuscript materials—to name three. Considerable emphasis is placed on the work of UNESCO, but the 9-page chapter on national bibliographies limits itself almost exclusively to British bibliographies, so the reader has no sense of the contrasts provided in Continental Europe. Schneider and Petzholdt are never mentioned, and the name of Malclès is omitted from the index, although there is a very brief comment on the value of her major work "for those with the gift of tongues." Even the beginner will find it necessary to go beyond what he can find here, although he will be grateful for

the clarity with which the author presents his topic. Presumably because of haste and carelessness in production, the book contains an appalling number of typographical errors. The information in it, however, appears to be generally accurate and up-to-date. (R. W. W.)

*British Library Journal*, vol. 1, no. 1- (Spring 1975- ). Edited by HOWARD M. NIXON. Two issues a year. London: Published for the British Library by British Museum Publications, Ltd. Annual subscription, \$22.00; single issues, \$11.00. ISSN 0305-5167. Order from Journals Subscription Department, Oxford University Press, Neasden Lane, London NW10 0DD

This journal is devoted to the work of the Departments of Manuscripts, of Printed Books, and of Oriental Manuscripts and Printed Books, which now form part of the Reference Division of the British Library (formerly the British Museum) Its main contents are intended to comprise (1) articles on books and manuscripts already in the collections, (2) lists and accounts of important new acquisitions of older material, (3) shorter notes arising from discoveries made in the library by staff or readers, but which are unlikely to form part of any publication of their own; and (4) an annual index with ten-year cumulations to ensure that the information contained in the shorter notes in particular is not lost. Articles on the profession and techniques of librarianship are excluded. Each issue is expected to contain about 96 pages (the first issue contains 106), and the articles are as fully illustrated as possible. H. M. Nixon, until his retirement the distinguished deputy keeper of the Department of Printed Books in the British Museum and currently librarian of Westminster Abbey, is editor. It is hoped that the journal will be "scholarly yet readable" and that people who are not themselves scholars will become regular readers. Articles in the first issue are: "An Illuminator's Sketchbook," by Janet Backhouse; "The Ruling as a Clue to the Make-up of a Medieval Manuscript," by T. S. Pattie; "The Original Reconnaissance Map for the Battle of Quebec," by J. P. Hudson; "The Napier Papers," by Philip V. Blake-Hill; "An Illustrated Persian Text of Kalila and Dimna dated 707/1307-8," by P. Waley and Norah M. Titley; "The Sir Arthur Phayre Collection of Burmese Manuscripts," by Patricia M. Herbert; "A Collection of German Religious Songs of the Mid-sixteenth Century," by D. L. Paisey; "Newton in the Timberyard: The Device of Frans Houuttuyn, Amsterdam," by Anna E. C. Simon; and "Notes on the 1503 Edition of Petrarch," by Dennis E. Rhodes. There are notes on recent acquisitions in the Departments of Printed Books and of Oriental Manuscripts and Printed Books, and three notes. (G. B. N.)

*Communication Research in Library and Information Science: A Bibliography on Communication in the Sciences, Social Sciences, and Technology.* By THOMAS J. WALDHART and ENID S. WALDHART. Littleton, Colo.: Libraries Unlimited, Inc., 1975. Pp. 168. \$10.00 (U.S. and Canada), \$12.00 (elsewhere). ISBN 0-87287-111-8.

This bibliography begins with the reasonable assumption that if the communication system serving scientists, social scientists, and technologists is to be improved, it will require a thorough understanding of the communication behavior of these groups. The bibliography brings together a variety of different works dealing with communication written by researchers from a number of disciplines and published between



1964 and 1973. Communication is interpreted to include user studies, bibliometry, and analysis of access mechanisms to the formal literature as well as traditional communication research. Included are 1,288 items, indexed by author and subject. (A. B.)

*Continuing Professional Education in Librarianship and Other Fields: A Classified and Annotated Bibliography, 1965-1974.* By MARY ELLEN MICHAEL. Garland Reference Library in the Humanities, vol. 16. New York: Garland Publishing Co., 1975. Pp. xii + 211. \$20.00. ISBN 0-8240-1085-X.

This is an expanded version of "A Selected Bibliography on Continuing Education 1965 to Date," which appeared in *Illinois Libraries* in June 1974. "The citations included herein represent a substantial portion of the theory and philosophy of continuing library science education published from 1965 to 1974. No attempt was made to cover all accounts of in-service training programs. The annotations describe the content of the work and do not evaluate the quality although it was sometimes tempting to do so" (p. x). Monographs, articles, and reports are included; ERIC numbers are given for items available on microfiche. The bibliography is divided into 3 parts. Part 1, "Continuing Professional Education in Librarianship in the U.S.," is subdivided into sections on "Theory and Philosophy" (224 citations) and "In-Service Training" (64 citations, representing selected examples of "how we did it" reports of specific programs). Part 2, "Continuing Professional Education in Librarianship in Other Countries," is similarly subdivided, with 31 citations on "Theory and Philosophy" and 16 on "In-Service Training." Part 3, "Continuing Professional Education in Other Fields," includes 117 citations of representative examples of philosophy and theory. An author index completes the volume. (G. B. N.)

*Index Africanus.* By J. O. ASAMANI. Hoover Institution Bibliographies, no. 53. Stanford, Calif.: Hoover Institution Press, Stanford University, 1975. Pp. xiii + 659. \$25.00. ISBN 0-8179-2531-7.

A catalog of articles in Western languages dealing with Africa and published from 1885 to 1965 in periodicals, Festschriften or memorial volumes, symposia, and proceedings of congresses and conferences. The scope includes not only sub-Saharan Africa but the Saharan and northern parts of the continent, except that Islamic culture, which belongs to the domain of *Index Islamicus*, has been excluded. All subjects are covered, but there is an emphasis on the humanities and the social sciences. In all, a little more than 200 periodical titles, some 20 Festschriften, and nearly 60 congress proceedings and other collections were examined, yielding a total of some 23,000 articles. The arrangement is primarily by geographical region subdivided by subject. Each regional division may have some or all of the following subject subdivisions: General—libraries, bibliography, catalogs, congresses, societies, and institutions; agriculture; anthropology and folklore, art, antiquities, archaeology, architecture, music, and sculpture; biography; economics; education; geography, travel, and topography; government, politics, and administration; history, language and literature, religion; sciences; and sociology. Material for the work was collected mainly from the library of the School of Oriental and African Studies at the University of London, but the resources of the University of London Library and the Library of the Royal Commonwealth Society were also utilized. (G. B. N.)

*Issues in Library Administration Papers Presented at the Second United States-Japan Conference on Libraries and Information Science in Higher Education, Racine, Wisconsin, October 17-20, 1972.* Edited by WARREN M. TSUNEISHI, THOMAS R. BUCKMAN, and YUKIHISA SUZUKI. New York: Columbia University Press, 1974. Pp. x + 181. \$7.50. ISBN 0-231-03818-6.

The theme of this conference, held in 1972, was "University and Research Libraries in Japan and the United States: Principal Issues in the Seventies." In both countries, university libraries were under intense pressures for change and reform. "In Japan, the pressures were largely internal, with librarians themselves recognizing the need to modernize their institutions in order to 'catch up' with the advanced library systems of the West and, thus, be more responsive to the unmet needs of their clientele. In the United States, the pressures arose out of a new atmosphere of austerity, as universities confronted the need to devise strategies that would provide improved service despite shrinking budgets. The decisive issues of the seventies for university and research libraries appeared to center around administrative changes in response to changed conditions. . . . The five Japanese papers . . . are largely descriptive of present and past developments in university libraries in Japan. Each points to the need for further development in improving service through trained, professional librarians and administrators. The American papers, on the other hand, tend to be much more theoretically oriented, taking as their point of departure coming changes in library administration, decision-making, staffing, and interlibrary cooperation in accordance with findings from recent management studies" (pp. v-vi). The papers are: "The Impact of Institutional Change on Research Libraries in the United States," by Warren J. Haas; "Reform in the National University Libraries of Japan," by Mikio Yasuda; "Library Administration on the Threshold of Change," by Robert Vosper; "The Position of the University Library Director in Japan," by Masao Takatori; "New Patterns," by Rutherford D. Rogers; "Administration and Management of the National University Library in Japan," by Nobuya Takagi; "The Quality of Personnel and Library Service," by Lester Asheim; "Personnel in the University Libraries of Japan," by Toshio Iwasaru; "Interlibrary Cooperation in the United States," by John P. McDonald; "Cooperation among University Libraries in Japan," by Akira Koizumi; "Research Libraries and International Cooperation," by Herman Liebaers; and "The National Commission on Libraries and Information Science and Japanese-American Relations at the Research Level," by Frederick Burkhardt. An appendix gives the final communique of the conference. (G. B. N.)

*The Picture File. A Manual and a Curriculum-related Subject Heading List.* By DONNA HILL. Hamden, Conn.: Linnet Books, 1975. Pp. 140. \$8.50. ISBN 0-208-01472-1.

Directed to an audience of school librarians, but useful for anyone establishing and/or maintaining a picture file, this book offers a rationale, procedures, and a 75-page list of headings, incorporating cross-references. Information about dry mounting and filing is given and, while the organization of material causes some repetition, the approach is generally practical and the presentation succinct. Hill is now head of Teacher's Central Laboratory, Hunter College Library, but she shows more varied experience than that, and suggests optimal approaches, not just one way of developing a file. The economic crunch may reawaken an interest in the picture file as a resource, since much of its content is available free or at low cost. If so, this manual would be a good reference to have on hand. (P. S.)

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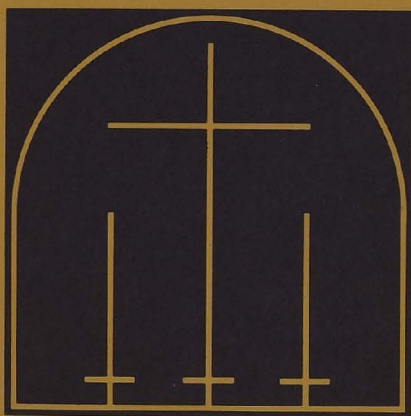
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