

arts by providing, in this instance, a chronological and bibliographical index to art censorship. Within the context of the "liberalism" of the past ten years that has allowed the publication and exhibition of erotic art to an extent which has heretofore been difficult unless shielded behind various pretenses which might be palatable to public taste, she has taken advantage of the demand and need for research on art censorship.

From seven periodical and newspaper indexing sources and an unstated number of special library catalogs, she has culled nearly 650 references primarily in English published since 1900 which provide the data describing the events and nature of censored art in a chronological format ranging from 3400-2400 B.C. until May 3, 1971. Rather than attempting inclusion of all art-forms, she has limited the references to "suppression, restriction and restraint of visual communication in the plastic arts—painting, sculpture, graphic arts, architecture—and the decorative arts." (page v.)

Although she does not make any claims to comprehensiveness, additional information that is given, delineating the scope of the work, would certainly provide a valid and useful point of departure for further research on the topic and would clarify the extent of her documentation. The reader may legitimately question what has been omitted in the course of compiling information for this book. Ms. Clapp does define her subject and states that photography and motion pictures are not included but does not indicate what has been rejected as unimportant or insignificant in terms of resource materials.

On the other hand, few reference works can offer moments of amusement such as the following cited event which occurred in 1853: "In Mannheim, Germany, 'Venus de Milo,' nude classic statue, was tried in court of law for her nudity, and 'was convicted and condemned.'" This passage is exemplary of the format of the content although many of the events described are far more detailed than this particular one. In addition, she juxtaposes both the general public's and the critics' reactions to the art-form in question for exhibitions.

Even though the visual arts have been a natural communication medium to be

censored, if for no other reason than for the immediacy of the visual image particularly in its conveyance of nudity, far less documentation has been offered by a formal publication such as this one than in the literary arts. Recent monographs such as *Erotic Art* by Drs. Phyllis and Eberhard Kronhausen (1968) and *Studies in Erotic Art* sponsored by the Institute for Sex Research at Indiana University (1970) in many instances exemplify the nature of art censorship (in the past many of the plates reproduced in these works could not be published without some form of censorship label covering genitalia) and are more concerned with the cultural origins and forms of erotic art rather than with society's objections to it. Morse Peckham's book, *Art and Pornography* (1969), does treat the concept and definitions of pornography in art but does not focus on censorship *per se*. Obviously, art censorship has been an enduring preoccupation of society as Ms. Clapp's book substantiates. Locating the documents of such censorship which are scattered throughout court records, legislation, newspapers, periodicals, and historical and social commentaries of a given period may well exhaust even the most voracious researcher. Ms. Clapp's book provides both a basic reference tool for art censorship research and an outline text for individuals interested in the history of art censorship.—*Betty Jo Irvine, Fine Arts Librarian, Indiana University.*

Matthis, Raimund E. and Taylor, Desmond. ***Adopting the Library of Congress Classification System: A Manual of Methods and Techniques for Application or Conversion.*** New York: Bowker, 1971. 209p. \$13.95.

The title of this book raises the hope that it might be a careful consideration of alternative methods and techniques for use by a library in reclassifying its collection to the Library of Congress classification system. This hope is not realized. The authors modestly claim in the preface that "this manual is designed to make it possible for any library to change efficiently to the Library of Congress system." However, the methods, techniques, and procedures they recommend are, almost entirely, those they used in reclassifying 68,428 volumes at the

University of Puget Sound from Dewey to LC. Unfortunately they never directly confront the issue of generalizing their procedures for adaptation to other sizes and types of libraries. The procedure they recommend involves changing the old main entry card and then duplicating a complete new card set. Very few alternatives to this procedure are mentioned, and none are explored in detail for changes in feasibility with variations in size and type of library, funding level, or time table for reclassification. For example, only Xerox duplicating machines are considered, yet other methods exist and are less expensive at some card production levels. The alternative of typing new LC call numbers on gummed labels and affixing them to the old cards is not even mentioned, though it seems an obvious one. Their recommended procedure does not consider the effect of branch collections on a reclassification project, though these are prevalent in university libraries and even more so in large public libraries.

If this book is considered for what it is, a report of a procedure that worked well in a particular instance, rather than what it claims to be, it may prove useful. However, much of the same information about the University of Puget Sound experience can be found in a paper delivered by Taylor at a 1968 University of Maryland Conference on Reclassification. Much of the material included in the book that was not in this earlier paper is not of critical importance to the problem of reclassification, though some items may be useful in themselves. For example, the authors devote forty-nine pages of the book to examples of the use of one table (Table IXa) from the LC literature schedules for the cutting of works by and about an author and of translations of his works. Fourteen pages are devoted to a description of the use of various models of Xerox machines for catalog card reproduction. Six pages are used giving examples of serial check-in records at the University of Puget Sound. The Class K Outline Scheme (law) published by LC is reproduced (nine pages), but this is taken from List 57 of *LC Classification—Additions and Changes*, a complete set of which any library switching to LC would need to purchase anyway. The chart on the LC system of author numbers included in

the book is not the current version; a procedure for names beginning with "Qu" has since been added.

The book does include a selected, though extensive (172 items, 46 pages), bibliography of the literature of reclassification through August 1969, with annotations which are evaluative as well as descriptive. It includes references that contrast Dewey with LC, consider centralized cataloging, describe the use of LC, etc., in addition to those that deal primarily with reclassification. The authors rely on this literature to describe the advantages and disadvantages of reclassifying to LC, spending only two pages discussing this issue themselves.

In summary, this is a disappointing book. There is a great need for the book they did not write, a careful consideration of alternative methods and techniques for reclassification by various sizes and types of libraries. There is little need for the book they did write. Taylor's earlier paper would serve as well for a description of the reclassification project at the University of Puget Sound.—*Edward A. Eaton, III, Graduate School of Library Science, The University of Texas at Austin.*

Higher Education Facilities; Planning and Management Manual. Technical Report 17, Manual 4: Academic Support Facilities, Western Interstate Commission for Higher Education. Boulder, Colo., 1971.

By now the manual series of the WICHE group are well known in educational circles. This one manual largely devoted to academic libraries must become a part of every library manager's working collection for the near future. Three of the four subject areas of this publication are now important to planners of large libraries (1) Study facilities (libraries), (3) Audio/Visual facilities, and (4) Computing facilities. The fourth, (2) Museum, gallery, and other exhibition facilities may be helpful.

The main body of the manual is devoted to libraries, sixty-three pages of a total seventy-two. After an introductory section placing this manual in the framework of the whole series, there is a section which abstracts and comments on other earlier methods and standards currently used for analyzing library facilities. The third section