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and the others by sociologists, political scientists, economists, and educators, who provide a variety of points of view about the philosophy, economics, and social responsibilities of libraries and librarians.

The perspective is frequently historical, tracing the evolution of libraries from a limited service for an already privileged class with sufficient education and leisure to make use of whatever the library offered to the multicultural center of today that attempts to provide something for all ages and all classes.

However, Mary Lee Bundy in a 1972 article lashes out at those responsible for library service in the inner cities for not meeting the needs of ethnic minorities and the disadvantaged. As she puts it: "The public library is among the institutions which misuses [sic] its public charge to promote one set of cultural values and one cultural heritage as if it were superior to others." She believes the library should act as an information and referral service helping to link people and community action groups. Similar sentiments are echoed by Len Davies in his article "Libraries, Culture and Blacks." This traditional middle-classness of libraries and the need to revise the basic ideology of librarianship and the role of the library in the community are recurring themes in many of the articles.

References are printed at the end of each article and there is an additional seven-page bibliography for further reading. The book has been most carefully edited, but the format is somewhat unattractive. Pages are closely printed and not easily skimmed. While many common ideas are expressed by the fifteen authors, readers are left to create their own unity of thought from the multiple points of view expressed. Persons looking for solutions to the usual library problems of automation, staffing, shrinking budgets, and rising costs will not read very far, but those interested in the philosophy of libraries and in library and social history will find food for thought.—*Dorothy F. Thomson, University of Ottawa, Ottawa, Canada.*

Alexander, Edward P. *Museums in Motion: An Introduction to the History and Functions of Museums.* Nashville, Tenn.:

American Assn. for State and Local History, 1979. 308p. \$12.95 cloth; \$7.95 paper. LC 78-1189. ISBN 0-910050-35-X.

This is a first-rate introduction to the history and function of museums by a distinguished leader in the movement to develop professional standards for museums and their personnel. Edward Porter Alexander, trained as a historian at Columbia, director of interpretation at Colonial Williamsburg, 1946-72, and, from 1972 to 1978, director of museum studies at the University of Delaware, has pulled together a vast amount of material, condensed it into thirteen readable chapters, and seasoned it with his own insights and perceptions.

Librarians can learn a lot from his book, especially from those chapters on collecting, conservation, and exhibition, for the principles Alexander cites for museums are equally applicable to libraries, especially those libraries with extensive holdings in manuscripts and special collections. Recognizing the elitist nature of museums (as is true of most libraries), the author is also concerned about how to enlarge the audience for museum programs. Librarians may be especially interested in some of the studies of museum audiences, all of which are cited and properly referenced in Alexander's chapter "The Museum as Research" (p.164-69).

In his opening chapter, Alexander discusses "What Is a Museum?" and he then proceeds to discuss art, natural history, science and technology, and history museums in separate chapters, with another chapter on botanical gardens and zoos. These chapters provide an overview of museums in Western Europe and the United States and conclude with the statement of problems facing each type. For example,

The art museum has had considerable difficulty in appearing relevant to the general public. . . . A recent French study found that art museums were only appreciated by the more elevated classes of society, and that two-thirds of the ordinary visitors were confused, bored, and unable to recall the name of a single work or artist that had impressed them (p.35).

Alexander knows his museum literature, as his thirty-two pages of notes indicate. Another useful feature of the book is an

eight-page classified list entitled "Some Basic Museum Books" (p.284-92).

While the first part of the book is especially interesting for those readers who know little about the history of museums, the second half, which deals with major activities of museums, may be the most useful for librarians. There follow six chapters: "The Museum as Collection," "The Museum as Conservation," "The Museum as Research," "The Museum as Exhibition," "The Museum as Interpretation," and "The Museum as Cultural Center and Social Instrument."

Throughout these sections there is an obvious concern about the rise of egalitarian ideals and the attack on museums as irrelevant to ethnic groups and minorities during the late sixties and early seventies. How does one justify museums and libraries and research universities in an increasingly egalitarian society? Alexander's concern comes through, but it's obvious that he doesn't have any better answers than the rest of us.

Those librarians with a concern for developing collection policies, especially as they embrace gifts, should certainly read his chapter on museum collecting. Also, the problem of organizing the extensive collections like the 500,000 items in the National Museum of Natural History's crustacean collection (p.130) does seem similar to bibliographic problems in librarianship. Too, conservation, just now becoming a major item of consideration for librarians in large research collections, certainly has been a concern for both museums and librarians. Problems of research, exhibitions, and interpretation are also similar to those of libraries.

Alexander obviously prefers the professional to the volunteer guides (p.198), but he recognizes reality: museums are unlikely to have enough financial resources to do without volunteers. And public and community college librarians, who regard their libraries as the community's social and cultural centers, should read carefully the claim museums make to the same role (especially p.217-18).

Alexander's last chapter, "The Museum Profession," seems to me his weakest. Yet here again the similarities to librarianship are evident. The total museum work force

in 1971-72 was estimated at 113,000, of whom 30,400 were professionals (p.234). That's about one-fourth of the estimated number of librarians Michael Cooper said we had in 1976 (*American Libraries* 7:327 [June 1976]). It would appear that museum professionals are about where librarians were fifty years ago. Like early librarians, many of them still learn on the job, though a formal program of museum studies is now present in about two dozen places and prepares the professional for entry into the field through a master's degree program. Curators in special departments, of course, find the Ph.D. highly desirable and sometimes essential. The other characteristics of a profession are discussed in terms with which most librarians are familiar, but one difference should be noted: the American Association of Museums now accredits museums, and not just their staff, that meet certain standards.

This book can certainly be recommended to academic librarians who would like either to know more about museums or to com-

pare notes on librarianship and its similarities to the emerging profession of museology. Indeed, one wishes that our field had a book on the history and functions of libraries that gave the layperson a panoramic view of the field in such a well-outlined and readable style. Unfortunately, the library community's attempts at informing the lay public have generally been poorly done, though Jean Key Gates' *Introduction to Librarianship* is very good and comes closest to what Alexander has done here.

Published by the American Association for State and Local History, *Museums in Motion* is attractive typographically and contains some interesting illustrations. My only complaint is that the boards have warped in the relatively short time the book has been in my possession. One might have expected better binding from such an association.—*Edward G. Holley, University of North Carolina, Chapel Hill.*

Bonham-Carter, Victor. *Authors by Profession*. Volume One: From the Introduction of Printing until the Copyright Act 1911. Los Altos, Calif.: Kaufmann, 1978. 252p. \$11.95. ISBN 0-913232-59-9.

Even as only the first volume of what is to be a two-volume work, *Authors by Profession's* 252 pages seem slight compared to the task: "to illustrate," from the invention of printing to—with the publication of the second volume—the present, "how certain poets, novelists, essayists, historians, biographers, dramatists, and other sorts of writers, made their way within the circumstances of their day." An intriguing and ambitious undertaking—and it succeeds in being useful despite some sacrifice of balance.

The significance of the transactions recorded in the Stationers' Company register; the financial losses and textual degradations due to pirated printings; Pope's entrepreneurial brilliance in promoting subscription editions of his works—none of these is news to the literary scholar or serious reader, and Bonham-Carter accordingly deals with them only briefly. Likewise brief, but less appropriately so, is the attention to the interplay and frequent conflict between the author as author and the author as an individual try-



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