used. However, two noticeable omissions might be considered, especially for reviews of databases: Database Review and the "Sources" section of RQ.

A good contribution to the small group of basic introductions to online searching, this is a recommended text for general training or for reference use, particularly for the British perspective. It does not however replace vendor or database manuals for those conducting specific online searches.—Danuta A. Nitecki, University of Illinois at Urbana-Champaign.


This work is "designed to accompany AACR2." It is intended for catalogers to use as a reference when working with the more specialized types of nonbook material and is not a "stand alone" guide for media cataloging.

Examples and notes on the cataloging of nonmusic sound recordings, motion pictures and video recordings, graphic materials, realia, kits, and original microform publications are presented in the order in which their cataloging rules are found in AACR2. Cataloging notes provide the corresponding AACR2 rule number, making it easy to refer from the code to the manual and vice versa. Each example is illustrated by a photograph of the item, a particularly good idea that enables the cataloger to see the material under discussion. Although the examples are few in number, they are well chosen and provide a good sampling of the more unusual media problems a cataloger may encounter, such as cannonballs and unique audio formats.

The most frequently encountered types of nonbook material, music sound recordings and microform reproductions of previously published material are not discussed in this volume. This would appear to be a major weakness. The author may believe that catalogers are more accustomed to dealing with this type of material, and the problems encountered will only be with the more esoteric types of material—with which this book deals. But, reference should have been made...
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to other sources explaining additional types of media cataloging. A bibliography of readings or additional sources is not provided.

A most valuable feature of this manual is the second appendix where the previously presented examples are shown in MARC tagged format. Few other tools provide this type of example and many catalogers will welcome this feature.

The book also contains an overview of problems in the cataloging, processing, and storage of nonbook materials, as well as a description of procedures in use at Mankato State University, where its author is located.

The manual will be most useful to the cataloger unfamiliar with media cataloging, the library just beginning to acquire media in many varied formats, and the student. The reader will find the work a good, basic introduction to media cataloging and the problems it may present. Library school professors should look closely at this title for possible adoption as a text for cataloging classes.—Andrew Lisowski, George Washington University Library, Judith A. Sessions, Mt. Vernon College Library, Washington, D.C.


To any librarian who has been engaged in the organization and publication of a massive catalog, Barbara McCrimmon’s Power, Politics and Print suggests striking historical parallels to his or her own past labor. To American librarians it will also be a revealing demonstration of the characteristically close-working relations between the highest levels of the government of the United Kingdom and the nation’s principal cultural institutions, such as the British Museum and the British Library.

I had much to do with the publication of the National Union Catalog: Pre-1956 Imprints in this country and something to do with “GK 3,” the general catalog of the British Museum Library (since 1972 a part of the newly formed British Library), published between 1959 and 1966. From the background of these experiences I have read this book with special appreciation for the clarity of its presentation of the long history of the production of “GK 1,” the first general catalog of that great library.

The author has described vividly the protracted task of publishing “GK 1,” which was finally completed in 1900 after decades of struggle. Its 374 volumes containing several million entries comprised by far the most ambitious bibliographic publication ever attempted up to that time. Because it opened the holdings of one of the world’s greatest research libraries to scholars everywhere, it was a monumental British contribution to the world of learning.

Though “the British literary public clamored for a printed catalogue of the British Museum library” through much of the nineteenth century, it was not until 1881 that actual printing commenced. This critical point in the story was the culmination of four decades of planning and of “frustration and contention, of small steady victories over inertia, and of a final triumph that came too late for celebration.” Principal credit for the dogged persistence and occasional resort to subterfuge and artful stratagem—without which the enterprise could never have succeeded—goes to Sir Edward Bond, principal librarian (i.e., director) of the British Museum, and Richard Garnett, keeper of printed books and general editor of the catalog. Dr. McCrimmon describes their determined efforts in a fascinating tale.

One of the main attractions of Power, Politics, and Print is the skillful way the author places the drama of the catalog’s evolution in the political and administrative context of the period. The parts played, for instance, by Gladstone and Disraeli, both long-time trustees of the museum, and repeatedly prime ministers and chancellors of the Exchequer, are admirably developed. Dr. McCrimmon makes a lively tale of the endless skirmishing among the librarians, between Edward Bond and the trustees, and between the trustees and treasury officials upon whom the museum depended for its financial support. Although all this happened a century ago, it will be engaging reading for present-day librarians who work with faculties, university administrators, committees of all shapes and sizes, government officials, and other individuals of every variety.

This entertaining book is effectively written, refreshingly free of jargon, and uncom-