cept for students wishing to gain an un-
derstanding of the profession of art librari-
anship, most of the essays in this section
serve little purpose other than profes-
sional breast-beating. Active art librarians
are aware of the range of information
needs their users have, though Frances
Lichten’s essay, written in 1959 from the
perspective of a library user, keeps the
reader mindful of the obstacles well-
meaning librarians can throw up in the
path of the researcher.

In the third section, the essayists at-
tempt to analyze the control and retrieval
challenges presented by the forms, partic-
ularly the visual forms, in which art is doc-
dumented. For the experienced visual arts
librarian, these essays provide the most to
ponder. Trevor Fawcett examines the sub-
ject limits of the art library by looking first
at the expanding limits of art itself, con-
cluding that using standard classification
schemes to define the art library leads to
“arbitrary unions and separations” and
proposing an artifact-based scheme in-
stead. In the next essay, written three
years later for the International Seminar
on Information Problems in Art History
(March 1982), Fawcett takes on the inade-
quacy of classification and subject indexing
for retrieval, particularly of images—
an inadequacy that the Art and Architecture
Thesaurus has begun to meet. Wolfgang
Freitag picks up Fawcett’s concern for ac-
cess to the visual image in a paper pre-
sented at the IFLA meetings in August
1982, “The Indivisibility of Art Librarian-
ship.” In this essay he reminds us that in
the study of art it is the art object itself that
is the primary source of information and
that visual representations, whether illus-
trations in books, reproduction engrav-
ings, slides, or videodisc images, are sur-
rrogates, as the originals are not always
available for study. Yet, to the detriment
of researchers, the image and print collec-
tions are too often separate, both physi-
cally and philosophically.

The final section reviews the movement
toward national and international coopera-
tion among art librarians. The first essay,
by Freitag (Fogg Art Museum), dates from
1968 and sets forth a plan leading to com-
munication among the art libraries of the
world. The final two essays, by William B.
Walker (Metropolitan Museum of Art) and
Philip Pacey, describe the progress art
librarians have made in international co-
operation from the perspective of two
who were early and influential leaders in
those efforts.

Taken individually, several of the essays
are delights. The one written in 1908 by
Jane Wright, then librarian of the Cincin-
nati Art Museum, describes why art libraria-
nship was different from other branches
at a time when art libraries were growing
rapidly and developing, or finding the
need for, some of the bibliographical ap-
paratus we now take as standard: indexes
of periodical articles and reproductions,
such as the Periodical Index of the Ryerson
Library of the Art Institute of Chicago or
the H.W. Wilson Company’s Art Index; in-
dividualized thesauri for local collections,
such as the Avery collection at Columbia
University; and picture and vertical files
whose value has been proven by the sub-
sequent generations of researchers. The
essay is full of the joy of having a job in
which one feels as if one can make a
difference.—Karen Muller, Quality Books,

Bohdan S. Wynar and Heather Cam-
eron. Littleton, Colo.: Libraries Unlim-

Publishers in our field have two choices:
to publish significant monographs or self-
sustaining reference books. The latter ap-
proach is often more time-consuming and
expensive than the former. Such pub-
layers, however, count on profits from
standing orders and repeat sales as new
editions become necessary.

Here, Libraries Unlimited has decided on
that latter approach. Apparently they be-
lieve that researchers in library and infor-
mation science generate so much new in-
formation each year about their field that
others, especially librarians, will find it use-
ful to have an annual compilation that will
(1) “review all English-language mono-
graphs and reference books in library sci-
ence published in a year, . . . (2) evaluate
all English-language library science period-
Since that dawn of October 12, 1492, when Captain Columbus' crew sighted San Salvador from the bow of the "Pinta," contact with far-off realms has moved from the fantastic to the everyday.

But as the world has shrunk, the quantity of available information has exploded, creating a whole new breed of explorer.

When you explore new worlds of information every day, you need a crew of professionals you can count on.

EBSCO has 17 offices worldwide, to help keep you in everyday contact with professional serials management services. For reliable guidance in any realm of the serials world, set your headings on EBSCO.
icals and indexing services, . . . (3) highlight research trends, . . . [and] (4) report on the production and distribution of knowledge in library science” (p.ix-x).

Divided into four major parts, the editors cover publishing, review monographs as well as periodicals, and abstract 30 of the 102 dissertations completed during 1983. In the first part, original essays by Eric Moon, Norman Stevens, George Bobinski, Danuta Nitecki, and Donald Case focus on Scarecrow Press, the Canadian library press, the history and current state of publishing, an analysis of 105 journals, database reviewing, and the state of information science. In part 2, the mono­

graphic reviews are classified into 32 broad areas and read much like those in Libraries Unlimited’s ARBA, “a companion volume” (p.ix). Part 3 reviews approximately 40 national and subject-oriented periodicals in our field.

Two essays in part 1 stand out: Norman Stevens’ insightful overview of our publishing houses and Donald Case’s human­­

istic portrayal of information science. Part 3 lacks reviews for several notable journals including Library and Information Science Research (LISR), Journal of Library History, Government Publications Review, and Government Information Quarterly, while wasting space on many of the upstart Haworth Press titles. Nevertheless, the lengthy reviews are informative and occasionally include notes and references for further reading. Part 4 duplicates the bibliographical control of dissertations: e.g., UMI publishes a special list of titles in library and information science. And while LQ previously listed dissertations, LISR has now accepted that responsibility by actually reviewing selected titles. Still, Gail Schlachter, the LSA editor of this section, makes such literature more widely known and does provide an abstract focusing on purpose, procedure, and findings for each highlighted dissertation.

To be sure, this volume possesses minor flaws, but more importantly, it signals a landmark advance for library and information science. As the editors suggest in their fifth objective, there is “intellectual activity in librarianship” (p.x). Indeed, our epistemology—the way one knows in our field—is moving from knowledge based solely on firsthand experience to that developed in systematic qualitative and quantitative discovery.—John Richardson, Jr. Graduate School of Library and Information Science, University of California, Los Angeles.


These two books offer practical advice and assistance to the librarian who has decided to write for publication. Osten­sibly these how-to books cover the same mate­

rial: writing and publishing the journal ar­

ticle or the book. The similarity ends there, however, for the tone of these books and their emphases differ greatly.

The Alley/Cargill book serves more as a motivational tool for those individuals who want to write, but have not actually set pen to paper or fingers to keyboard in the case of the highly touted computer. The Sellen book is a collection of essays written by experienced librarians from the writing and publishing sides of this process; it assumes you are already writing and need to know the “whys,” “wheres,” and “hows” of getting into print.

A cartoon by Barbara G. Scheibling, indic­

ative of the content which follows, be­

gins each chapter of the Alley/Cargill work. Filled with “dos,” “don’ts,” and “shoulds,” page after page takes the would-be librarian/author through the hard questions that must be asked, and answered, if that deeply felt response, carefully researched question or highly successful program is ever going to find its way into the professional literature in the form of a letter to the editor, a presenta­

tion at the local chapter of one of the pro­

fessional associations, a journal article, or a book. The authors encourage you to con­

sider all formats and repeat the old cliché in new words, that the only way to write is...