

cept for students wishing to gain an understanding of the profession of art librarianship, most of the essays in this section serve little purpose other than professional 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 attempt to analyze the control and retrieval challenges presented by the forms, particularly the visual forms, in which art is documented. For the experienced visual arts librarian, these essays provide the most to ponder. Trevor Fawcett examines the subject limits of the art library by looking first at the expanding limits of art itself, concluding that using standard classification schemes to define the art library leads to "arbitrary unions and separations" and proposing an artifact-based scheme instead. In the next essay, written three years later for the International Seminar on Information Problems in Art History (March 1982), Fawcett takes on the inadequacy 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 access to the visual image in a paper presented at the IFLA meetings in August 1982, "The Indivisibility of Art Librarianship." 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 illustrations in books, reproduction engravings, slides, or videodisc images, are surrogates, as the originals are not always available for study. Yet, to the detriment of researchers, the image and print collections are too often separate, both physically and philosophically.

The final section reviews the movement toward national and international cooperation among art librarians. The first essay, by Freitag (Fogg Art Museum), dates from 1968 and sets forth a plan leading to communication 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 cooperation from the perspective of two who were early and influential leaders in those efforts.

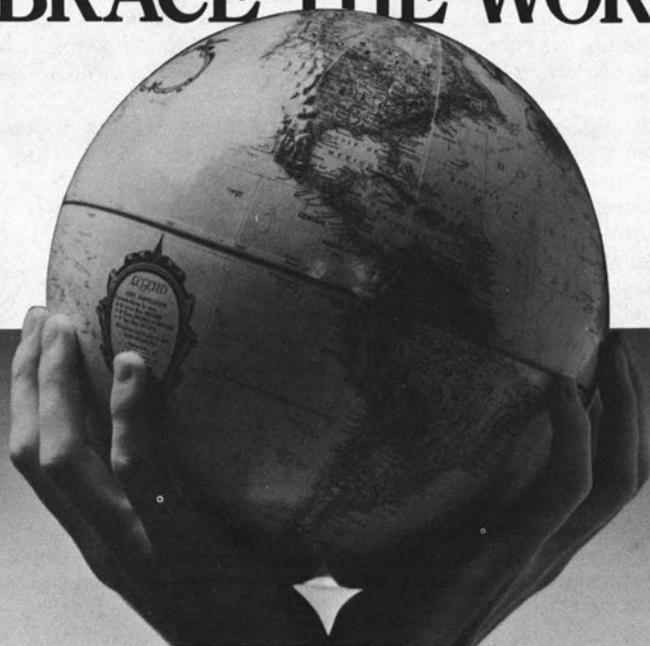
Taken individually, several of the essays are delights. The one written in 1908 by Jane Wright, then librarian of the Cincinnati Art Museum, describes why art librarianship was different from other branches at a time when art libraries were growing rapidly and developing, or finding the need for, some of the bibliographical apparatus 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*; individualized thesauri for local collections, such as the Avery collection at Columbia University; and picture and vertical files whose value has been proven by the subsequent 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, Inc., Lake Bluff, Illinois.*

*Library Science Annual*. V.1 (1985). Ed. by Bohdan S. Wynar and Heather Cameron. Littleton, Colo.: Libraries Unlimited, 1985. 204p. \$37.50. LC 85-650346. ISBN 0-87287-495-8.

Publishers in our field have two choices: to publish significant monographs or self-sustaining reference books. The latter approach is often more time-consuming and expensive than the former. Such publishers, 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 believe that researchers in library and information science generate so much new information each year about their field that others, especially librarians, will find it useful to have an annual compilation that will (1) "review all English-language monographs and reference books in library science published in a year, . . ." (2) evaluate all English-language library science period-

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icals and indexing services, . . . (3) high-light 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 monographic 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 humanistic 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.*

**Alley, Brian and Jennifer Cargill.** *Librarian in Search of a Publisher: How to Get Published.* Phoenix, Ariz.: Oryx, 1986. 172p. \$18.50. LC 85-45512 ISBN 0-89774-150-1.

**Librarian/Author: A Practical Guide on How to Get Published.** Ed by Betty-Carol Sellen. New York: Neal-Schuman, 1985. 247p. \$24.95. LC 85-4593 ISBN 0-918212-83-9.

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 material: writing and publishing the journal article 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, indicative of the content which follows, begins 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 presentation at the local chapter of one of the professional associations, a journal article, or a book. The authors encourage you to consider all formats and repeat the old cliché in new words, that the only way to write is