

sion." A student introduction carefully delineates its commitment to continuing education. A faculty introduction justifies the use of a preselected and, to some degree predigested, set of readings while giving the geographical and chronological parameters of its coverage. The work of selection was partially supported by a grant from the Hollowell Research Fund of the Simmons College School of Library Science.

Seven specific "issues" are addressed. Each is covered in three to eight extracts from previously published writings, and prefaced by a half-dozen or so paragraphs of editorial comment. Only one paper was written originally for this volume.

Issue I, the United States library environment, is explored in terms of the excitement and rewards of historical research, and the problems of defining the intellectual basis of professional expertise.

The readings for Issue II, government relations, examine past trends toward various levels of government funding for various types of libraries, together with a strong plea for an integrated national library plan.

The Issue III, management goals and standards, readings are selected to show the values, uses, and pitfalls of formal statements of standards and plans. The ACRL *Standards for College Libraries* are included in toto as a kind of paradigm for discussion and criticism.

Selections for Issue IV, creative library service, probe the sources of, and reactions to, recent experiments in people-oriented library programs.

Those for Issue V, human resources, ask, and try to answer, questions concerning the librarian's public visibility vis-a-vis his or her self-image.

Issue VI, philosophical questions, grapples with problems of professional and social responsibility, intellectual freedom, and the content of library education.

The final Issue VII, changing boundaries of librarianship, ranges from Vannevar Bush's rather technical World War II predictions of the future course of information retrieval to Karl Nyren's mid-1970s identification of libraries as "low energy processes" to which "society will never devote more than a minor fraction of its resources." Nyren suggests that public libraries, which

spend high budget percentages on personnel and upkeep, may come eventually to follow the academic and research library emphasis on collecting informational materials. While his forecasts are sober, they are by no means despairing.

This anthology is supplemented by a list of acknowledgments to the original publication sources, with biographical notes on contributors included. There is no index. A two-page annotated list of books, and another of serials, for further reading completes the contents. While the articles undeniably contain some discussions directed specifically to the academic milieu, their overall focus lies on the public library, for which the problems of justification and social role are unavoidably more acute, being less structured by the nature and immediate needs of the community served.—*Jeanne Osborn, University of Iowa, Iowa City.*

Ehresmann, Donald L. *Fine Arts: A Bibliographic Guide to Basic Works, Histories, and Handbooks*. 2d ed. Littleton, Colo.: Libraries Unlimited, 1979. 349p.

The Economics of Online Bibliographic Searching: *Costs and Cost Justifications*

by William Saffady

Describes the services currently available and what it takes in terms of equipment, personnel, and training for a library search service to become operational.

Saffady's unique contribution is an economic analysis of the various options, including cost comparisons between manual and machine-assisted searching.

In *Library Technology Reports*
September/October 1979 issue
Volume 15 Number 5

Single issue price \$40.00

Library Technology Reports
American Library Association
50 East Huron Street, Chicago, IL 60611

\$19.50 U.S. & Canada, \$23 elsewhere. LC 79-9051. ISBN 0-87287-201-7.

In the preface to this revised edition, Donald Ehresmann (professor of art at the University of Illinois, Chicago Circle) states that the growth in fine arts has necessitated an update of his 1975 bibliography. Several changes have been made in terms of scope and arrangement, and the revised edition has some overlap with Chamberlin's *Guide to Art Reference Books* (Chicago: American Library Assn., 1959), the acknowledged bible of art bibliography previous to Ehresmann's 1975 effort.

Expansion includes not only pre-1958 titles, but also 147 books published since 1973 (the cutoff date for the previous edition); the total entries for the present volume is over 1,670.

The prolific trend in art publications is visible through the addition of several new sections; in chapter one, a new section is concerned with research and library manuals. So vital an area would seemingly deserve more attention. Longer and more detailed annotations would have been an asset. The author could have supplied valuable insights on the use of these reference works as supplements to his own, especially since none of the five books was discussed in the previous edition. The two most recent of these works are of particular interest, *Methods and Resources: A Guide to Finding Art Information* by Lois Swan Jones (Dubuque, Iowa: Kendall-Hunt, 1978) and Gerd Muehsam's *Guide to Basic Information in the Visual Arts* (Santa Barbara, Calif.: ABC-Clio, 1978). Although both of these volumes list sources, their main function is to instruct the reader in the methodology of art research. They, along with Chamberlin, should be used in conjunction with *Fine Arts* to meet the growing and varied needs of the art researcher. The day of the comprehensive art bibliographical volume is extinct!

The basic format of the book has not been changed; the two parts, (1) reference works and (2) histories and handbooks of world art history, remain the same as do the twelve chapters. Chapter two on library catalogs has been expanded through the addition of post-1973 publications. Expansion is also evident in chapter ten, Oriental art, which

reflects the growing interest in the field of Islamic art and the inclusion of several countries new to the bibliography.

Criticisms of the 1975 publication have been duly noted and rectified: the author has improved his annotations in an attempt to provide descriptive as well as critical comments, when necessary, and has carefully mentioned glossaries, chronologies, good illustrations, and bibliographies; he has expanded the index to include entries for author, editor, main entry titles, series titles, and subjects; there are *see also* references. The author has, however, deleted an element applauded by reviewers of the first edition (ARBA 1976, p.435, and *Booklist* 72:995 [March 1, 1976]), the "Selected List of Fine Arts Books for Small Libraries," by Julia Ehresmann.

With the initial publication of *Fine Arts*, the author specified that two supplementary volumes would follow; one on minor and decorative arts (*Applied and Decorative Arts: A Bibliographic Guide to Basic Reference Works, Histories, and Handbooks* [Littleton, Colo.: Libraries Unlimited, 1977]) and the second dealing with painting and sculpture. A reviewer criticized the author's lack of depth in the area of architecture (*ARLIS/NA Newsletter* Summer 1975 p.s4-s5). Ehresmann was listening and announced in his 1979 publication that three volumes would complement *Fine Arts*—the two mentioned above and a third on architecture.

Donald Ehresmann is to be congratulated for attempting so difficult a task and for revising a worthwhile reference tool.—*Lamia Doumato, University of Colorado, Boulder.*

Lutz, Cora E. *The Oldest Library Motto, and Other Library Essays*. Hamden, Conn.: Archon Books, 1979. 176p. \$15. LC 79-16757. ISBN 0-208-01816-6.

Cora Lutz has previously demonstrated her beguiling way with history in *Essays on Manuscripts and Rare Books* (1975), and *Schoolmasters of the 10th Century* (1977). Gathered here are sixteen more pieces, in the manner of the 1975 collection, the title essay previously published in *The Library Quarterly* and some others in the *Yale University Library Gazette*.

Cora Lutz, as cataloger of pre-1600 manu-