

brary in an "electronic campus" (by Lynne Brindley of Aston University); a description of the "role" of the British Library by Kenneth Cooper, its present chief executive; a discussion on the "gap between ideal and reality" in academic libraries (Brian Enright, University of Newcastle upon Tyne); a retrospective look at the Atkinson Report by J. Michael Smethurst of the British Library; Alexander Wilson's discussion on library preservation strategies; and Maurice Line's views on what might constitute a "universal library."

In physical appearance this is an attractive book although it is somewhat marred by careless errors (e.g., the title of Enright's article refers to "ideals and reality"). As to the contents, the heterogeneous nature of the contributions make it exceedingly difficult to appraise. I would judge it to be of limited appeal to librarians in the U.S. because of its almost exclusive emphasis on the British scene and the fact that, despite the eminence of the authors, many of the essays are quite lightweight. While they serve the intended purpose of honoring a great man they do not collectively make a profound contribution to the literature of librarianship.—F. W. Lancaster, University of Illinois, at Urbana-Champaign.

*American Literary Magazines: The Eighteenth and Nineteenth Centuries.* Ed. by Edward E. Chielens. New York: Greenwood, 1986. 503p. \$65 (ISBN 0-313-23985-1). LC 85-24793.

*American Literary Magazines* will be in two volumes, the subtitle indicating the scope of this first installment, leaving the substantial body of twentieth-century American literary magazines to volume 2. The editor, Edward E. Chielens, has previously published annotated bibliographical guides to information sources, *The Literary Journal in America to 1900* and *The Literary Journal in America, 1900-1950*, in 1975 and 1977 respectively in a Gale Research guide series.

The present work provides "profile" essays of usually no more than three to five pages, each followed by notes, a bibliography of information sources, and a publica-

tion history for (as the introduction puts it) "ninety-two of the most important" American literary magazines of the specified period, with another ninety-nine "less important titles . . . covered in an accompanying appendix." The editor readily acknowledges the difficulty in deciding "which magazines of the thousands published deserved coverage in full profiles," and, despite the pains he takes to explain and justify his choices, a number of inclusions and exclusions may strike some readers as capricious.

The exclusion of *Vanity Fair*, *Puck*, the *Philistine*, and similar journals "because they are being included in another book in this series on humor magazines" seems unfortunate (however defensible from the publisher's point of view) for a collection and its projected companion volume that "are intended as comprehensive sources of information" on their subject.

The claim for comprehensiveness works against other exclusions as well—or, at least, decisions to provide a profile or relegate a journal to the category of "less important titles." Choosing to include a profile of *Godey's Ladies Book* over its popular, long-running competitor, *Peterson's Magazine*, may be defensible, since the latter published fewer distinguished and subsequently less influential literary figures than did *Godey's*. However, it seems a bit eccentric to relegate *Lippincott's* magazine to the list of "less important titles" (actually an appendix entitled "Minor and Nonliterary Magazines," which includes very brief annotations for its ninety-nine entries). *Lippincott's* may have been ultimately less successful than *Scribner's* or the *Atlantic*, as its annotation claims, but it included among its contributors Sidney Lanier, William Gilmore Simms, Octave Thanet, Lafcadio Hearn, Paul Laurence Dunbar, Grace King, Henry James, and Anthony Trollope. *Lippincott's* published Oscar Wilde's "Picture of Dorian Grey" and introduced Conan Doyle's Sherlock Holmes to American readers. The decision not to profile *Lippincott's*, *Harper's Weekly*, *Colliers*, *The American*, or *Demorest's Monthly Magazine*, and numerous others that have varying claims to literary interest or significance could be left to the

editor's discretion—when faced with possible constraints from the publisher—were it not for the claim of comprehensiveness and conversely puzzling decisions to provide full profiles for such titles as *Holden's Dollar Magazine*, which, apart from having reprinted Hawthorne's "Ethan Brand" in its first issue, catered purposely to popular tastes at the expense of literary merit. In fact, its lengthy profile reveals that the magazine is "probably better known today" for Herman Melville's "refusal to lend either pen or portrait to it." Elizabeth Peabody's *Aesthetic Papers* clearly had literary distinction, but it published only a single issue, and its concerns and most of its contributors were also associated with the long lived and more significant Boston *Dial*, which is appropriately profiled as well. The *Lowell Offering* is also given a full profile, certainly an interesting magazine, probably for more reasons than because all its writers were women factory workers, but its profiler concedes that, "the primary value of the magazine lies in its sta-

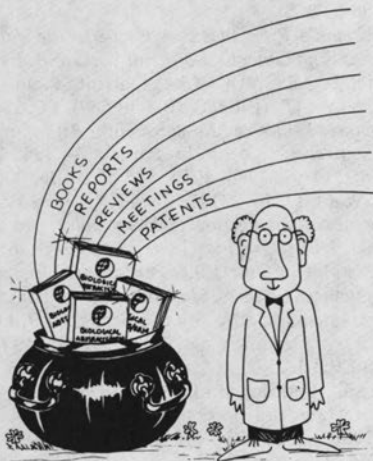
tus as an historical and sociological document."

This last statement belies the editor's claim that the "reasons for including or excluding certain information and titles" is to "emphasize the literary aspects and importance of the magazines," which, Chielens points out, "is a different emphasis from Frank Luther Mott's in his seminal *A History of American Magazines*." Mott's five-volume work remains the measure against which the present work is judged. Certainly Mott's scope and focus were much broader than is intended in *American Literary Magazines*, but he is thorough in discussing the literary significance of those journals. I owe to his work much of the information I have included here about *Lippincott's* and other magazines.

My reservations about this work focus almost entirely upon the criteria for selection of titles fully profiled. This first volume of *American Literary Magazines* has many merits and much usefulness.

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Chielens' introduction, aside from the contorted explanation of editorial choices, is an interesting and enlightening brief essay on the history and significance of literary magazines in America during the period. The profiles are uniformly well researched, well written, and synthesize a large body of disparate information on the ninety-two journals covered—a considerable accomplishment given the number of contributors (fifty-three) and the variety of experience among them (they range in such experience from students pursuing graduate degrees to established scholars with numerous publications to their credit). The notes and bibliographies appended to each profile provide a valuable and readily accessible starting point for anyone researching the profiled journals more extensively. No other source currently available provides the chronological scope and focus on literary journals that this one attempts, and, until a more comprehensive work is undertaken, this work and its anticipated companion will undoubtedly prove, in conjunction with

Mott's *History of American Magazines*, to be valuable sources of information as well as tools for further research on American literary magazines.

I have one last quibble concerning arrangement. The profiles are presented in alphabetical order, which assists in locating specific titles. However, a chronological arrangement might have proven more interesting, and an alphabetical table of contents would have provided access to individual titles. An appendix, "A Chronology of Social and Literary Events and American Literary Magazines, 1774-1900," somewhat ameliorates this situation. However, nothing relieves the frustration ensuing from the chronological arrangement of the list of "Minor Literary Magazines and Nonliterary Magazines with Literary Contents." The user must scan the list in search of specific titles—a process made more difficult the absence of references in the index.—Dale Manning, *Jean & Alexander Heard Library, Vanderbilt University, Nashville, Tenn.*

## OTHER PUBLICATIONS

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*American Literary Critics and Scholars, 1850-1880.* Ed. by John W. Rathbun and Monica M. Grecu. Detroit: Gale, 1988. 352p. \$92 (ISBN 0-8103-1742-7). LC 87-25802.

*Anatomy of Wonder, 3rd Edition.* Ed. by Neil Barron. New York: Bowker, 1987. 874p. \$39.95 (ISBN 0-8352-2312-4). LC 87-9305.

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