

materials to create a record of reading's crucial role in her developing identity as a woman and as a Scot living in America. Amy Thomas examines a rare manuscript of Micah Croswell's, a South Carolina colporteur, conversations with readers in 1854. Croswell's report for the American Tract Society, though not published at the time, includes superb details on conversations he held on his travels. Croswell preserved diverse voices, but his notes also reflect his comfort with people most like himself. Leon Jackson examines the varied reactions in nineteenth-century America to Thomas Carlyle's *Sartor Resartus*, and why it held different meanings for different groups. Letters play a significant role in several essays. Barbara Ryan studies fan mail sent to a popular writer (popular with fans, but not with the critics) and the mutually supportive relationship this reflected while Regina Kunzel studies letters written in response to a *True Confessions* story on unwed mothers and a sidebar from the United States Children's Bureau telling unwed mothers where they could get help. The author makes the point that letters such as these can teach us more about popular culture than the producers of magazines can.

These absorbing essays are generously supplemented with extensive notes for further reading. Not only do they work well as intellectual tonic, they serve as gateways to a rich body of literature. All in all, an exemplary work that should be in all academic libraries.—*Ed Tallent, Boston College.*

**Vaidhyathan, Siva.** *Copyrights and Copywrongs: The Rise of Intellectual Property and How It Threatens Creativity.* New York: New York Univ. Pr., 2001. 243p. alk paper, \$27.95 (ISBN 0814788068). LC 2001-2178.

*Copyrights and Copywrongs* is a cultural history of copyright law, the self-proclaimed goal of which is to explain how essential the original foundations of American copyright law are to the educational, political, artistic, and literary culture of this country. The author makes an eloquent argument for copyright law as it was originally intended, the purpose of which was to encourage creativity and cultural expression, the proliferation of ideas, and the sharing of information. Remuneration and rights of authors were almost by-products of the greater goal to create a robust intellectual commons. The essential purposes of the Founding Fathers have steadily eroded as copyright has developed into a form of property law.

Vaidhyathan traces the history of copyright law from its Constitutional foundations to the Digital Millennium Copyright Act of 1998, drawing heavily on case studies and episodes from popular culture to illustrate its evolution. The author explores the role of some giants of American culture in defining and refining copyright law as it is applied to an expanding array of mediums—from print literature to film to stage to music and computer games. Mark Twain's promulgation of "thick" copyright protections and the extension of authors' ownership are extensively discussed, as are Thomas Edison's role in defining copyright in early cinematography, and D.W. Griffith's—a key figure in securing copyright protection for stories on film—pioneering application of corporate copyright, a right previously reserved for individual authors. The book is heavily populated with more contemporary icons such as Led Zeppelin, George Harrison, and Steven Spielberg. We know the stories, the songs, and the films that have tested American copyright law. Their familiarity brings life and realism to the case studies and legal machinations.

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The book includes a fascinating chapter on American music and the numerous challenges it has posed for copyright law. "Music more than any other vehicle of culture, collapses the gap that separates idea from expression." Extensive essays on the blues tradition and sampling practices in rap music provide informative and entertaining histories of these art forms, but through them Vaidhyanathan also makes a lucid and compelling argument for loose, less ethnocentric interpretations of copyright law. The blues art form was built on a tradition of borrowing and improvisation, an extension of the oral traditions that passed stories and songs from one generation to the next. Rap, as it developed in the 1970s and 1980s, was composed of two layers—vocalizations laid over a mosaic of fused sample rhythms and melodies lifted from many different records. Thus, both blues and rap, by definition, borrow from and build upon previous work. Rap was transformed by legal decisions against artists in the early 1990s, changing sampling practices. The author argues that the aesthetic tradition of African-based cultures is ignored by American copyright law, just one more example of racial and cultural biases inherent in our system of laws.

The final chapter examines a diverse range of copyright issues that have sprouted in the digital age, including the software wars of the late 1990s, development of database protection measures, and the rise and fall of Napster. The chapter includes an erudite explanation of what Vaidhyanathan calls "legislative recklessness"—the Digital Millennium Copyright Act of 1998. He credits the DMCA with "upending more than 200 years of copyright law" by taking decision-making power away from Congress, courts, librarians, writers, artists, and researchers, and putting it in the hands of engineers and companies who employ them." Technological innovations, rather than democratizing information, have been used, with the sanction and authority of copyright law interpretation and new legislation, to further limit public access.

*Copyrights and Copywrongs* is remarkably readable, free of legal jargon, and entertaining. It is thoroughly researched and includes extensive notes. Vaidhyanathan, a professor in the School of Information Studies at the University of Wisconsin, makes a persuasive argument for looser, thinner copyright protections that would benefit both users and creators of cultural goods. The original intent of copyright is lost as it becomes increasingly a vehicle of property law rather than creativity. The current punitive system favors established rather than emerging artists and hinders new creative production. Librarians and scientists are losing the battle to Microsoft and Disney, resulting in a steady centralization and corporatization of access to the cultural and information goods of our society. The author's arguments are cogent, enlightening, and important to all information professionals.—*Janita Jobe, University of Nevada, Reno.*

**Carpenter, Kenneth E., Wayne A. Wiegand, and Jane Aikin.** *Winsor, Dewey, and Putnam: The Boston Experience: Papers from the Round Table on Library History Session at the Sixty-Seventh Council and General Conference of the International Federation of Library Associations and Institutions, Boston, Massachusetts. August 1–25, 2001.* Ed. Donald G. Davis Jr. Urbana-Champaign: Univ. of Illinois, Graduate School of Library and Information Science. (Occasional Papers, no. 212), 2002. 37p. \$8 (ISBN: 0878451218). ISSN 0276-1769.

Through the nineteenth century, New England was the capital of American intellectual activity and Boston was its uncontested center. It is no great wonder that three of the principal figures in the shaping of modern librarianship had careers in Boston at the end of the century. The association of these three major American librarians with the city in which IFLA happened to meet in 2001 provides a tenuous rationale for the presentation and publication of these three papers in this pamphlet, but in reality, these three essays need