easy to read and at times even entertaining. Its value is enhanced by a detailed list of primary sources, a thorough bibliography, and a complete, well-designed index. Richard Schonfeld, the Mellon Foundation, and Princeton University Press are to be commended for this valuable contribution to the literature of librarianship, scholarly communications, and business history.—*Wade Kotter, Weber State University.*

Works as Entities for Information Retrieval. Ed. Richard P. Smiraglia. Binghampton, N.Y.: Haworth, 2002, 267p. alk. paper, cloth $59.95 (ISBN 0789020203); paper $39.95 (ISBN 0789020211). LC 2002-13038. (Published simultaneously as *Cataloging & Classification Quarterly,* vol. 33, nos. 3/4, 2002.) Do catalogers describe a bibliographic entity with the user in mind, or do they describe the object in hand? Is the goal of cataloging to make the work accessible for use or to describe the item? What is "a work," anyway? These are the principal questions that drive this collection. The authors make excellent cases for attending to the work during cataloging, rather than concentrating wholly on the item. Although perfection in description is often the goal of the cataloger, concessions should be made to the user, who must find the work in a successful search. As a cataloger once told me, "I don't care if the subject isn't helpful in the catalog; *it is perfect!*"

To begin with some definitions, the "work" is the intellectual content of a book, digital publication, visual presentation, and so on. The "item" is the presentation of that intellectual content. The item may come in many forms, whether hard-bound first edition, paperback republication, digital publication on the Web or CD-ROM, annotated, with new introductions, indexed, and so forth. It is the work that often is neglected in the cataloging process. In "Cartographic Materials as Works," Scott R. McEathron states:

very little has been written by map librarians on the current cataloging mechanisms available for providing descriptive access to works or on thinking of cartographic materials as works. … [F]ew of the prominent resources have given any explicit explanation or guidance on the bibliographic treatment of works when one or more of the physical manifestations is cartographic.

This is exactly the problem encountered by catalogers of other than monographs or serials, and often even in the case of catalogers of these more common forms of publication. Where is the guidance? Each of the chapters in this collection attempts to provide that counsel.

Allyson Carlyle and Joel Summerlin attack the ambiguity of gathering works of fiction, seemingly the most straightforward of works, in the online catalog, in "Transforming Catalog Displays: Record Clustering for Works of Fiction." By focusing on three specific works of fiction, the authors are able to demonstrate that, although most editions are gathered in a rational display, not all editions are included. One would think that a title search for *Bleak House, Kidnapped,* or *The Three Musketeers* would result in an effective result set. Not so, say the authors. Too much emphasis has been placed on the item in the cataloging process and not enough emphasis on the work, which causes some entries to drop out of the display for many detailed reasons. The authors argue in favor of considering the thinking of researchers during the cataloging process.

James M. Turner and Abby A. Goodrum, in "Modeling Videos as Works," tread some of the same ground. The video is a deceptively simple object; the authors emphasize the "instantiations" that complicate the description of most videos. Like books that are published in various editions, the iterations of videos can be many; unlike books, however, videos can represent an abstract idea with a nontextual presentation. Access points are quite different: scenes, editors, producers, directors, actors, and many others. All must be accommodated in the biblio-

graphic description in order for the cataloging to be effective. Andrea Leigh addresses similar issues in her charming chapter, "Lucy Is 'Enceinte': The Power of an Action in Defining a Work." She chooses to use the many repackagings of the *I Love Lucy* television program to demonstrate her point that in order to find, for example, "that episode when Lucy works in the candy factory," one must have the access point that directs the searcher to that episode.

The essay, "Providing Access to Collected Works," by Kizer Walker and Barbara H. Kwaśnik, focuses on the indexing process and its effect on access in the context of collected works, specifically the ambitious collections of Sigmund Freud's writings. Although uniform titles can bring together different editions, the indexing of the different editions brings out unique information for the user of that edition, while users of other editions go wanting. This is an intriguing addition to the consideration at hand.

Other types of publications or iterations of intellectual content considered in this collection are scientific models, electronic promulgation of classical or classic works, theological texts, CD reissue of media formats or composite works, and collected works. In all cases, AACR2R has a profound impact on the cataloging process and is duly and appropriately considered. The chapters are heavily footnoted and have extensive bibliographies. For an active cataloger of any sort, there is interesting reading here; for catalogers of more arcane material, there is fascinating reading. This is a well-collected, thoroughly researched, and cohesive volume, compellingly written.—*Tom Schneiter, Harvard University.*