

theoretician. He is a member of the ad hoc committee in the Independent Research Library Association, formed in 1978, the chief concern of which is the increasing application of machine-assisted cataloging, and its inadequacies, to rare book and research collections.)

Tanselle occupies a unique place in American bibliography, as readers of *Studies in Bibliography*, *The Library*, *Papers of the Bibliographical Society of America*, and other similar publications over the last two decades already know. His scholarship in the specialized areas of historical bibliography, analytical bibliography, descriptive bibliography, and textual criticism or scholarly editing has been firmly established. The reprinting here of such articles as his "Copyright Records and the Bibliographer," "A System of Color Identification for Bibliographic Description," "The Bibliographical Description of Paper," "Some Principles for Editorial Apparatus," and others serve to substantiate his position, if any substantiation were necessary.

At the same time, Tanselle is concerned with the broader concepts of bibliography and the interrelationships of the group of subjects comprising it that happen to be referred to by the same term. He is a codifier, as his "Greg's Theory of Copy-Text and the Editing of American Literature" suggests. What is more, he is a strong advocate. If there exists a single common thread running throughout this collection of articles, it is Tanselle's insistent urging for cooperation and communication among bibliographers of diverse approaches and concerns.

In "The State of Bibliography Today," a paper delivered by Tanselle at the annual meeting of the Bibliographical Society of America in January 1979 in New York, he again decried the parochial and devious tendencies and occasional lapses from rigorous scholarly standards that sometimes mar bibliography today: "The historian of printing machinery, the editor of literary texts, the collector of private press books, and the library cataloger must be able to exchange ideas—must do so, in fact, more than they do now—for their fortunes, and those of all other students of the book, are tied together." This is something that needs re-

peating and we'll undoubtedly find it repeated, by Tanselle himself, should he choose to revise these pieces for future publication in a consolidated general survey.

It might appear to be not a little ironic that a collection such as this of Tanselle's, devoted as it is to the study of the book as a physical object, and published for the Bibliographical Society of the University of Virginia, should be issued with any flaws. The copy received here was missing two pages, between 138 and 139, supplied in photocopy for reviewing purposes. Tanselle's position in American bibliography is in no way affected by this publishing flaw though. These selected reprintings serve rather to confirm his place.—*John F. Guido*, *Washington State University, Pullman*.

**Book Collecting: A Modern Guide.** Edited by Jean Peters. New York: Bowker, 1977. 288p. \$15.95 plus shipping and handling. LC 77-8785. ISBN 0-8352-0985-7.

**Collectible Books: Some New Paths.** Edited by Jean Peters. New York: Bowker, 1979. 294p. \$16.95 plus shipping and handling. LC 79-20356. ISBN 0-8352-1154-1.

*Book Collecting: A Modern Guide* serves as a manual on specific book collecting practices. The preface, the introduction, and particularly the first chapter, "What Book Collecting Is All About," by William Matheson (Library of Congress) provide an interesting introduction to the more specific chapters that follow.

Robin Halwas in chapter 2, "Buying Books from Dealers," provides nothing new for the collector or librarian and makes a questionable observation about most dealers being reluctant to sell to persons they don't like. Chapter 3, "Buying at Auction," is written by Robert Wilson (Phoenix Book Shop, N.Y.). He presents an interesting account of auction practices, the role of the dealer representing a collector, and the importance of timing when buying and selling.

In less than fifteen pages Robert Rosenthal (University of Chicago) writes about "The Antiquarian Book Market"—hardly doing justice to the booksellers and collectors active in that market. In "The Art and Craft of Collecting Manuscripts" Lola Szladits (New York Public Library) provides a technical and philosophical discussion.

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Terry Belanger (Columbia University) attempts to be brief in his contribution on "Descriptive Bibliography"—one aspect of the entire book scene that does not lend itself to brevity or simplification. Yet, he offers a readable account of a very technical area.

No manual on book collecting would be complete without a discussion of "Fakes and Forgeries," and this is provided by Joan Friedman (Yale Center for British Art). She is quick to point to the proper concern of the collector about authenticity and provides helpful suggestions for making such determinations. The following chapter, "Physical Care of Books and Manuscripts," is timely. Collectors and librarians are just beginning to realize the dimensions of the preservation problem. Most of the information is available elsewhere but is presented here in a concise manner and from the collector's viewpoint.

The editor's own contribution, "Organizing a Collection," is certainly one of the better chapters. It is organization that really allows a group of materials to be described as a collection or library. Katharine and Daniel Leab (American Book Prices Current) have supplied a brief, understandable section on "Appraisal."

Next Susan Thompson in "The Book Collector in the World of Scholarship" speaks of the real debt owed to personal collectors throughout history. Thompson notes the positive influence of the Grolier Club on the book arts and gives a good survey of a number of scholarly organizations whose in-

terest to book collectors is apparent. She points to the specific involvement of collectors in the academic education process and observes that library special collections are frequently dependent on the collector but that, "Collectors can live without libraries, although they may find them useful, while the libraries would not have been born if collectors had not existed."

The final chapter of *Book Collecting: A Modern Guide* deals specifically with "The Literature of Book Collecting." G. Thomas Tanselle speaks of a short survey, but this consists of sixty pages. Tanselle acknowledges the central place of John Carter in the literature of book collecting—as do several of the contributors in this and the companion volume.

In *Collectible Books: Some New Paths* Jean Peters has edited a book that serves not only as a companion to the earlier volume but also as a sequel to the classic, *New Paths in Book Collecting*, edited by John Carter (1934). The introduction for *Collectible Books* is entitled "A Backward Look: The Sadleir Circle in Perspective" and is written by Percy Muir, who, along with John Carter and Graham Pollard, was one of the regular attendants at the Sadleir Circle in the early 1930s. This reminiscence is at times difficult to follow because of obscure references that are, no doubt, readily understood by the real bookman.

G. Thomas Tanselle contributes the first chapter in *Collectible Books*. "Non-Firsts" is very thorough and technical in places, and this is typical of Tanselle—as all can attest

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who have read his "The Bibliographical Concepts of Issue and State" (*Papers of the Bibliographical Society of America* 69:17-66 [1975]). One of Tanselle's more interesting accounts is of the project to collect Melville at the Newberry Library and the importance of "non-firsts" in that project.

The new path to collectible books for Charles Gulland and John Espey is "American Trade Bindings and Their Designers, 1880-1915." They include numerous citations to books that are examples of an individual designer's work. As is the practice for all chapters in *Collectible Books*, the references, footnotes, and further reading provide an excellent bibliography.

William Todd in "Books in Series" gives Sir Walter Scott credit for the term *series* in the sense we now prefer but notes that Scott is collected for Scott, not because his works appeared in a series.

Collectors interested in books in series would probably find much in common with those interested in "American Mass-Market Paperbacks." Thirty-three pages are required for Thomas Bonn to cover adequately this exciting area of collecting. The plates supplied for this chapter as well as the chapter on "American Trade Binding" add significantly to the worth of each.

*Collectible Books* includes chapters on three very specialized areas—"Film Books," "Photography as Book Illustration," and "Book Catalogues." The editor's contribution is "Publishers' Imprints." The accounts of the Hogarth Press and Penguin imprints are particularly interesting. Peter Howard relates the experience of two booksellers (himself included) who issued separate catalogs on "American Fiction Since 1960." The response to those offerings is analyzed by Howard and enlarged upon, resulting in an excellent survey of current American fiction from the collector's viewpoint. To illustrate what he has written, Howard includes accounts of the approaches of four anonymous collectors in their pursuit of current fiction.

Together, *Book Collecting: A Modern Guide* and *Collectible Books: Some New Paths* can serve as a state of the art for the field of book collecting. The excellent quality of certain chapters plus the outstanding bibliographical enhancements makes both

books quite useful and "collectible."—*Don Lanier, Northern Illinois University, DeKalb.*

Drapier, James, and Brooks, James. *Interior Design for Libraries*. Chicago: American Library Assn., 1979. 152p. \$8.50 LC 79-16635. ISBN 0-8389-0282-0.

A librarian and an interior designer (turned librarian) have produced a very basic book for individuals who are involved in their first project in remodeling, renovation, or new building planning. It covers subjects, such as floor plans, traffic flow, use of color, fabrics, wall coverings, window treatment, floor coverings, storage, merchandising, and some odds and ends of information. The authors suggest some inexpensive ways to handle problems of older buildings.

Useful illustrations are placed throughout the book. Standard floor plan symbols are used. Drawings are acceptable, but photographs are poorly reproduced. Color would have been helpful, particularly in the section that deals with this subject. However,

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