

have benefitted from the addition of concrete examples and more theoretical material. Those chapters provide so little information that they would be of minimal use to a new administrator or to a staff member seeking to understand the political environment of a college campus. Several thought-provoking chapters balance these deficiencies, however. Frank Cervone provides an excellent description of effective project management, and Luanne DeGreve's discussion of the management of explicit and tacit institutional knowledge is informative. Additionally, Kathleen Walsh's enthusiastic essay makes a clear distinction between management and leadership, while emphasizing the need for leadership in today's rapidly changing digital environment. Harvey Gover's essay on "Knowing the Library User" is succinct and well written. New administrators would benefit especially from reading these sections. Since each chapter stands alone and deals with a unique management issue, the reader can select individual essays to peruse and ignore those that are less helpful.

The title implies that this guidebook is written solely for academic library managers, but some of the chapters have application to administration in other types of libraries. For example, Anne Marie Casey's chapter on communication, Luann DeGreve's chapter on corporate culture, and Kathleen Walsh's leadership essay could serve as valuable resources for any library administrator or staff member. It is unfortunate that the title may deter public, special, and school librarians from exploring the contents of this volume.

Experienced administrators may wish to read *Mistakes in Academic Library Management* to review management strategies useful for handling specific situations. New administrators may wish to read selected essays to gain a better understanding of library culture and to learn how to avoid some of the hazards caused by poor communication and inadequate planning.

However, because of its inconsistencies, *Mistakes in Academic Library Management* is an optional purchase for library management collections.—Margaret N. Gregor, *Appalachian State University*.

**Janice Leslie Hochstat Greenberg.** *Jazz Books in the 1990s: An Annotated Bibliography*. Lanham, Md.: Scarecrow Press, 2010. 211p. alk. paper, \$45 paper (ISBN 9780810869851). LC2009-051072.

Like jazz itself, jazz bibliography has a relatively short but remarkably dynamic history marked by a succession of key developments and notable figures. While Louis Armstrong, Duke Ellington, Charlie Parker, Miles Davis, John Coltrane, Ornette Coleman, and other icons shaped the music's stylistic development, dedicated researchers tracked what was written about jazz, organizing and presenting their findings in important reference sources. Alan P. Merriam's groundbreaking *A Bibliography of Jazz* (1954) was first to bring together a wide range of popular and critical writings on the topic. As this body of literature grew, compilers of bibliographies adopted various selective strategies, restricting their scope to books (such as Carl Gregor in his *International Jazz Bibliography: Jazz Books from 1919 to 1968* [1969; supp. 1971, 1975; rev. eds. 1983, 1988]), to books in English (such as Donald Kennington in *The Literature of Jazz: A Critical Guide* [1970; 2nd ed. 1980]), or to writings on a specific style or period (such as John Gray in *Fire Music: A Bibliography of the New Jazz, 1959-1990* [1991]). Today, the most extensive, though certainly not exhaustive, bibliography of books on jazz is Eddie S. Meadow's *Jazz Scholarship and Pedagogy: A Research and Information Guide* (3rd ed. 2006), which draws in a variety of dictionaries, encyclopedias, histories, biographies, discographies, instructional materials, and other monographs. In *Jazz Books in the 1990s*, Janice Leslie Hochstat Greenberg focuses on a comparatively narrow slice of jazz's vast literature, resulting in a bibliography that covers its defined territory well but

is somewhat restricted in its usefulness.

As Greenberg states in the introduction, this bibliography aims "to provide the reader with as comprehensive a listing as possible of the adult nonfiction books on jazz published in English from 1990 through 1999." In this regard, the book is successful overall. While Meadows also takes in books from the 1990s, causing a fair amount of redundancy between the two bibliographies, there are many titles identified by Greenberg that are not listed by Meadows, especially those published by small presses. The benefits of Greenberg's deep coverage of the 1990s can be seen, for example, when comparing the two bibliographies' listings for books on saxophonist-composer Anthony Braxton. While Meadows registers only one English-language biography of Braxton published in the 1990s, Greenberg includes four. Yet a quick comparison between the two bibliographies does reveal some oversights on Greenberg's part, such as the absence of John Frain's *Spirit Catcher: The Life and Art of John Coltrane* (1996), which is found in Meadows. Though short of comprehensive, Greenberg still achieves a laudable result with the roughly 700 titles compiled here, undoubtedly the most thorough treatment of this particular, albeit rather confined, portion of jazz literature.

Segmented into eleven chapters, each assembling publications of a certain type and arranging them further into germane subcategories, the bibliography is best suited for browsing, allowing casual readers to find historical surveys, collections of criticism, biographies, discographies, and other grouped writings without much difficulty. After discovering a title of interest, however, there is little additional guidance provided by the brief annotations, which are purely descriptive and without evaluative comment. Fuller, more critical annotations would have enhanced the bibliography's utility, especially in comparing publications on related themes, but an even greater shortcoming is found in the book's indexing.

While the author and title indexes are complete and accurate, researchers traveling less straightforward paths may be frustrated by the subject index, which fails to mine the collected citations sufficiently and misses opportunities to reflect areas of inquiry that crop up regularly in jazz discourse. The subject index's entry for "race," a topic as sensitive as it is central to jazz's history and place in society, points to seven books, six of which are listed in the "Jazz and Race" subsection of the "Musicology" chapter. But a quick scan of the bibliography turns up at least four other pertinent books (Karlton Edward Hester's *The Melodic and Polyhythmic Development of John Coltrane's Spontaneous Composition in a Racist Society* [1997], Frank Kofsky's *John Coltrane and the Jazz Revolution of the 1960s* [1998], Susan Curtis' *Dancing to a Black Man's Tune: A Life of Scott Joplin* [1994], and William Howland Kenney's *Chicago Jazz: A Cultural History, 1904–1930* [1993]), all of which have titles or annotations unmistakably indicating coverage of racial issues. Spirituality, whether pertaining to individual musicians or to the essence of composition and improvisation, is another common theme in the literature but is entirely absent from the subject index, despite the word "spiritual" appearing in the annotation for Eric Nisenson's *Ascension: John Coltrane and His Quest* (1993) and in the titles of Janna Tull Steed's *Duke Ellington: A Spiritual Biography* (1999) and Paul Horn and Lee Underwood's *Inside Paul Horn: The Spiritual Odyssey of a Universal Traveler* (1990). (Frain's aforementioned book on Coltrane would also be relevant were it listed.) No matter how meticulous, subject analysis in any bibliography of this size would necessarily be incomplete. Just a bit more care in preparing this subject index, however, would have improved access to the diverse, interdisciplinary collection of books cited.

The weight of this bibliography's deficiencies, to a great degree, will depend on the background and expectations of each user. Jazz enthusiasts seeking interesting

recreational reading may be satisfied, easily browsing their way to books on their favorite artists, but scholars will likely be disappointed by the weak annotations, insufficient subject indexing, and limited chronological span, as well as the absence of writings in languages other than English. As a result, most researchers will continue to rely on Meadows as their primary jazz bibliography, and only libraries with very ambitious collecting missions in the area of jazz should feel it necessary to purchase *Jazz Books in the 1990s*.

Ultimately, it may just be that the publication of this bibliography was premature, leaving any evaluation of it unduly tilted toward the negative. Despite the above critique, Greenberg has proven to have the research skills and dedication necessary for authoring an in-depth reference tool, and with this book she has made a valid contribution—or at least the beginning of one. In her introduction, as well as in series editor Ed Berger's foreword, there are intimations that this volume is the first of more to come. If indeed the bibliography keeps growing, thus creating a much more complete inventory of jazz books and establishing a broader context for the publications compiled so far, *Jazz Books in the 1990s* can be understood less for its limitations and more for its potential. While it is hoped that the criticisms stated here will be regarded in future iterations, it is clear that Greenberg is on the right track; and, with continued pursuit, this project could become significant in jazz bibliography's developing history.—D.J. Hoek, *Northwestern University*.

**Owen Davies.** *Grimoires: A History of Magic Books*. Oxford, U.K.: Oxford University Press, 2009. x, 368p. \$29.95 (ISBN 9780199204519). LC2009-924589. In *Grimoires*, Owen Davies (social history, University of Hertfordshire) continues the work begun in his previous books, *Witchcraft, Magic and Culture, 1736–1951*; *The Haunted: A Social History of Ghosts*; and *Cunning-folk: Popular Magic in English*

*History*. Davies places this current effort within the framework of the history of the book, the history of ideas, and, most especially, the powers (whether perceived or real) that people throughout history have bestowed on writing, words, and the physical book.

The epigraph to *Grimoires* quotes an episode from *Don Quixote* in which a character, standing at the gates of hell, observes a dozen or so devils, playing tennis with rackets of fire—but rather than using tennis balls, their implements were books, “apparently full of wind and rubbish.” While Davies never specifically says that grimoires are trash-filled tennis balls,” his entire book is filled with examples of charlatans, cunning-men, and those who are duped by them and their magical books. The introduction defines grimoires as “books of conjurations and charms, providing instructions on how to make magical objects such as protective amulets and talismans. They are repositories of knowledge that arm people against evil spirits and witches, heal their illnesses, fulfill their sexual desires, divine and alter their destiny, and much else besides.” The author is careful to distinguish between grimoires and other types of magic books, which might be used to uncover the secrets of the natural world—early predecessors of scientific texts. Conjuring up spirits, using the right words and prescribing rituals are all essential to the content of grimoires. According to the *Oxford English Dictionary*, the word itself is probably derived from the Old French word “gramaire,” which, in the Middle Ages, meant the knowledge or study of Latin, and was often synonymous with learning in general, including magic, astrology, and the occult sciences. The history of grimoires, claims Davies, can help us “understand the spread of Christianity and Islam, the development of early science, the cultural influence of print, [and] the growth of literacy ....” Most decidedly, in this book Davies has illustrated the talismanic power of words on paper—even in this