

The other essays favor what might be characterized as an hermetic approach, ignoring the connections that were essential to the nurturing of music's dissemination. Jeremy L. Smith recounts the conflict between William Byrd's religious conviction that he sought to promote through music and the practicalities, both commercial and legal, that his printer-publisher Thomas East had to negotiate. Byrd held the license to issue music, while East had his eye on the profits to be made from the monopoly on issuing the *Whole Book of Psalmes* (as set to music). East was an important figure in the Stationers' Company and could not afford to jeopardize his standing.

Richard Luckett's erudite account of the relationships between Henry and Frances Purcell (husband and wife) and John and Henry Playford (father and son) focuses on the "great posthumous anthology of Purcell's songs, *Orpheus Britannicus*." He concludes that it was Frances who was her husband's "best and most devoted publisher."

Donald Burrows provides a useful summary of George Frideric Handel and the publishing firm of John Walsh, father and son. As the leading music publisher of the time and the first significant publisher to focus almost entirely on music, the Walsh firm deserves the close attention it has received. Burrows does not discuss what made such specialization possible; nor does he highlight the continuities such as paper supply, legal protection of intellectual property, or distribution channels except as they impinge on Handel.

One of those continuities was the sale of individual collections by public auction. Stephen Roe tells us about the belongings of Carl Friedrich Abel sold after his death in 1787, as listed in the sole surviving copy of the sale catalog. Roe claims "the first English auction catalogue devoted to music" was issued for the sale of William Gostling's collection in 1777, though music historian John Hawkins named five earlier auctions (1714–66) and

provided details presumably garnered from catalogs no longer extant.

As a distinctive element of musical publications, plate numbers long have been attended to by music bibliographers. As Rupert Ridgewell points out, "the most obvious function of a plate number is to act as a unique identifier for the edition and was typically engraved in a central position at the base of each plate. For the publisher it offered a simple method for keeping a set of plates together ... [it] would have also provided a useful tool at the point of assembling copies of an edition, to ensure that printed sheets relating to different editions were not confused." Developed in the early eighteenth century, these numbers soon became used by publishers in their catalogs and thus came to function as an early form of SKU. Drawing on several ledgers, Ridgewell shows how the notable Viennese firm of Artaria managed its stock of plates, their use, and the quantity of paper required to print a copy.

Some of the complexities of plate numbering one hundred years later are illustrated by Paul Banks, in his chapter on the early years of publishing Gustav Mahler's works. While 1880 to 1900 may be regarded as a golden age of composition, it was not easy to publish high-art, large-scale concert works. Subsidies from patrons, family, and friends were often needed; and, rather than leave the choice of printer to the publisher, Mahler dealt directly with the printer Josef Eberle. The cost of printing the score, vocal score, and parts of the first and third symphonies and the orchestral parts of the second symphony by Gustav Mahler was computed to be 12,000 Fl., "exactly Mahler's starting annual salary as Director of the Vienna Court Opera."

Recommended for all libraries serving historians of music, print culture, and dissemination. — *David Hunter, University of Texas.*

Linda L. Stein and Peter J. Lehu. *Literary Research and the American Realism and Naturalism Period: Strategies and Sources.* Lanham, Md.: Scarecrow

Press, 2009. 319p. alk. paper, \$45 (ISBN 9780810861411). LC2008-028963

Literary Research and the American Realism and Naturalism Period: Strategies and Resources is the fourth of a planned nineteen books in the Scarecrow Press's "Literary Research: Strategies and Sources" series, which emphasizes research methodologies and addresses the research needs of scholars studying specific British and American Literary periods, as well as other national literatures in English. This volume is divided into chapters almost identically to the first three volumes in the series and contains chapters on on-line searching; literary reference sources; library catalogs; bibliographies, indexes, and annual reviews; scholarly journals; publishing history resources; magazines and newspapers of the period; microform and digital collections, manuscript and archival material; Web resources; and researching a difficult research problem. The similar format and chapter series of the first four volumes of the series allow it to be more easily used as a reference book; a series user will know what to expect when moving from one volume in the series to another. Although the book has been designed to have a narrative style and to be read from cover to cover, the clear and logical organization and clearly delineated headings and subheadings allow the researcher to easily scan through information. Titles of resources are bolded and are easy to locate on the page.

The authors Linda L. Stein and Peter J. Lehu are well qualified to publish on research methodology in literature. Stein, an associate librarian in the Reference Department of the University of Delaware and a selector for material related to theatre and English and American literature, has published articles on library issues and collections. Lehu is a reference librarian at Parkway Central Library of the Free Library of Philadelphia and holds a master's degree in English. The introduction defines the American Realism and Naturalism period and the scope of the volume, which covers "the literary history that begins with the start of the Civil War in 1861 and continues to the beginning of World War I in 1914." The authors describe that book as "not simply an annotated bibliography of sources" but "a specialized guide to doing research that describes information sources and demonstrates how they contribute to search strategies"; as promised, the volume concentrates more on search strategies than on just listing resources. The introduction provides historical background for the period, lists major authors, and describes the rise of big business, technological progress, and their influence on publishing practices. The authors state that the book is "intended to be a research companion to anyone doing extended research in the American realism-naturalism period" and defines the audience as "a graduate student writing a thesis or dissertation, or taking a seminar course on an aspect of the period; a professor who specializes in and writes about the period; or a librarian who regularly assists researchers in finding materials relating to the period." The volume is geared for researchers with a specialized and advanced research focus and provides information advanced enough for even the most sophisticated researcher; however, it is clearly laid out and plainly written and would also be practical for a less advanced researcher. Additionally, this volume, as well as the others in the series, would be useful to any reference librarian assisting a student

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researching literature from a specific literary period and would be particularly useful for librarians who provide information literacy sessions to literature classes of the period or who are literature selectors.

The first chapter, "Strategies for Online Searching," incorporates search examples specific to the American Realism and Naturalism period to introduce basic online searching strategies essential for navigating online catalogs and databases. The remaining chapters review resources more specifically related to the American Realism and Naturalism period. The chapter sections are arranged logically, as the authors describe the features of each resource and explain which are better suited for particular information needs. Each chapter section provides, upfront, complete bibliographic information for the resources it describes. A bibliography is also provided at the back of the volume, and the sixteen-page index is thorough. The appendix, "Resources in Related Disciplines," directs the reader to general resources including statistical resources, other general information resources and guides (directories, indexes, and bibliographies), and resources in related disciplines such as art, history, music, science, social sciences, and theatre. This volume contains twenty-four figures, most of which illustrate how resources appear when you access them and include, predominantly, examples of catalog records and entries in reference books. It is generally very helpful to a researcher to be able to see an example of the resource as it is being described; however, figure 3.2, a reproduction of a detailed MARC record, is not well reproduced and is hard to read because of the size of the print.

Chapter six, "Publishing History Resources," and chapter seven, "Magazines and Newspapers of the Period," are particularly well researched and examine technological advances and how they relate to historical publishing trends, especially the rise in the number of periodicals and book reviews. Chapter six is concerned with publishing history

in general but does a particularly fine job of guiding researchers to trade catalogs that were just beginning to be published during this era and to book reviews of the period. The chapter section "Identifying First Editions" carefully describes printing processes and defines printing terms that are related to identifying editions as it points to other resources for further study. Chapter seven addresses what Stein and Lehu identify as two of the key challenges to researchers of literature from this period: searching for literature published in magazines and newspapers and identifying and locating articles on "current affairs, essays, and editorials published in contemporary magazines and newspapers in order to study the significant social, technological, and philosophical changes that occurred during the Civil War and the decades that followed." The authors well describe literature found in periodicals of the period, as they discuss the popularity of serial novels and the rise of the novella, short story, and even the "short story," which was developed during this time and was "published in magazines such as *Everybody's*, *Collier's*, and *Massey's*."

As promised in the introduction, this volume does indeed have a narrative quality that makes it an absorbing read from cover to cover while still being easy to navigate as a reference book. The text is clearly written, terms are carefully defined, and library jargon is avoided. Moreover, it is well cited and is in itself a well-crafted piece of scholarship on this period in literature. I highly recommend this volume to anyone interested in researching, or assisting researchers of, the American Realism and Naturalism period.—*Mary Manning, Adelphi University.*

Lizabeth Paravisini-Gebert. *Literature of the Caribbean*. 1st ed. Westport, Conn.: Greenwood Press, 2008. 244p. alk. paper, \$49.95 (ISBN 9780313328459). LC2008-010293.

Literature of the Caribbean is the latest volume of *Literature as a Windows to World*