

most outstanding of all child composers" (192), serves as Cooper's star example of a prodigy who veers later into conservatism. Despite the scarcity of documentation across the spectrum of child composers, Cooper's observations in this chapter are among his most interesting.

Despite the book's reference value and insightful observations, however, its limitations tend to overwhelm it. Again, the basic source material for many composers' childhood composition is generally lacking. This can be the case for many reasons, including documentation gaps for earlier composers, later composers' suppression of their own youthful music, or a simple lack of publications for childhood works. Furthermore, Cooper's checklist is "compiled mainly from standard dictionaries, biographies, and thematic catalogs" (8). Thus there is an unavoidable but powerful bias toward children who eventually became *adult* composers, or at least adults with a strong connection to the music industry, such as conductor Fürtwängler or musicologist Fétis. This unavoidable bias is especially problematic considering Cooper's desire to address "not the childhood works of major composers, but the major works of all child composers" (4); his goal as stated may be nearly impossible. Consequently, many of Cooper's conclusions in the central chapter on "common characteristics" of child composers are difficult to substantiate: what does it mean, for instance, that, among this particular sample of musically important people who composed as children, so many of them became composers as adults? In addition, it is problematic to evaluate the young composers for the quality of their work by "adult" criteria such as whether or not they composed a "major work" by the time they were sixteen (65–66).

Cooper situates his work quite appropriately within the context of feminist and other musicological methods: prejudices about gender, race, and sexual orientation have similarly sidelined other groups of composers within the Western

musical canon. Certainly (as Cooper supports with innumerable quotations) the musical works of child composers have too often been viewed as "juvenilia" and thus have been marginalized in the course of both music history and the history of a composer's own development. Frequently, a young person's music follows the models the child knows—in which case it might be dismissed as derivative—or it deviates from the standards of the day—in which case it might be labeled incompetent. Cooper addresses the fundamental question of youthful musical creativity in many of these cases and argues passionately that the book's corpus of childhood compositions are not only technically competent but, in many cases, show nascent musical minds giving early utterance to creative ideas that will later bear greater fruit. For instance, a young Beethoven explores the dramatic release of a C minor to C major shift, which will later feature in the *Fifth Symphony*, and an adolescent Chopin considers the radical shift of ending a virtuosic dance number in a different key.

Despite its strengths, *Child Composers & Their Works* is difficult to assess. It may be the case that Cooper is heralding the opening of a completely new field in musicology. He suggests the possibility of a "childist" revision of music history (73), in which case *Child Composers & Their Works* will be a foundational volume, soon superseded and supplemented on the reference shelf (Cooper often alludes to future research that could supplement and fortify his catalog). Or it could be a highly interesting, but ultimately marginal, recapitulation of musical works, many of which are still not ready for prime time.—*Timothy J. Dickey, OCLC Research, Dublin, Ohio.*

Martin Austin Nesvig. *Ideology and Inquisition: The World of the Censors in Early Mexico.* New Haven, Conn.: Yale University Press, 2009. 366p. alk. paper, \$60 (ISBN 9780300140408). LC2008-054919.

While the inquisition is no doubt best known for its tyrannical controls in Europe during the 1500s, Martin Austin Nesvig's *Ideology and Inquisition* examines the influence of the movement in early Mexico with an emphasis on their use of censorship. As the title would suggest, the goal is not to merely study the role of the inquisition in Mexico but rather to attempt to define the ideology behind this early movement.

The first section concentrates on providing an in-depth review of the roots of the inquisitional movement beginning with the writings of the patristic thinkers in the third century, through Lucius III's authorizing bishops to punish heresy, and eventually into the formation of the inquisition as instituted by Innocent III. From this early vantage point, the historical analysis shifts to the rise of the Dominican order, which would become "the attack dogs of the pope" (23), and eventually the formation of the Spanish Inquisition from the roots of anti-Semitism, increased national identity, and a swing toward orthodox principles.

With grounding in the early history, Nesvig continues by exploring the practices of the Medieval Inquisition in Mexico and its connection with censorship. He explains that the early part of the movement was fractured and disorganized, with various, often competing, groups attempting to establish the process with their own ideas on what should be censured. Even as a more formalized structure was being put into place, the political infighting among the disparate groups would continue to show itself throughout the 1500s.

What will likely be of greatest interest in this section is the interplay between attempts at censure and the need to promote a religious message. Nesvig describes one such instance when he examines the debate around the Florentine Codex, a treatise written by the Franciscans in the native Indian languages, which was banned by Philip II. As illegal copies continued to circulate, the inquisitional

powers were torn over how to approach the problem. While it was evident they were required to consider it heretical, it was obviously produced with the idea of converting the native population to Christianity.

It is through demonstrations like this that Nesvig produces his strongest arguments for the unique nature of the inquisition in Mexico. He demonstrates the continued problems experienced through culture clashes, ecclesiastical differences, and the difficulty of consolidating power in a foreign country. In his final sections, he continues to illustrate the rather haphazard successes of the inquisition as well as the obstacles inherent in the geography as well as the social and political climate.

For example, the two-tiered system from the Spanish Inquisition was adopted, which allowed censorship from the Crown through access to printing licenses as well as censure after publication through the inquisitors themselves. This succeeded in purging large numbers of books, but ultimately the Mexican citizens were unfazed by the inclusion of certain works in the Index. In certain instances, the public went along with certain mandates against books—particularly Calvin and Luther—while at other times they seemed to ignore those books that were included.

The examination of this rather strange dichotomy of acceptance and resistance provides a satisfying conclusion to Nesvig's exploration of inquisitional powers. Even though the majority of the content would seem at first to have little to offer in the understanding of modern-day censorship, it is through this final discussion that readers will find similar conflicting ideologies at work in defining what is acceptable and what is not from a societal standpoint.

Ideology and Inquisition provides a rich and detailed scholarly examination of the rise and practice of the Mexican Inquisition. Even so, Nesvig's voice and his use of regular examples often lend a narrative form to a book that might have otherwise

been a difficult text. While it is not a censorship book that will likely resonate with many librarians who are interested in modern-day book banning, it would certainly have a place in any college or university with a Latin American studies program.—*Timothy Hensley, Virginia Holocaust Museum.*

Robert E. Dugan, Peter Hennon, and Danuta A. Nitecki. *Viewing Library Metrics from Different Perspectives: Inputs, Outputs, and Outcomes.* Santa Barbara, Calif.: Libraries Unlimited, 2009. 346p. acid-free paper, \$45 (ISBN 9781591586654). LC2009-016899.

For the uninitiated and/or innumerate, this daunting tome will appear, *prima facie*, to be alarmingly technical; and, since most librarians are not conversant with sophisticated statistical methodologies, the whole notion of library metrics might prove to be off-putting to the bulk of the targeted professional readership. Nevertheless, *Viewing Library Metrics from Different Perspectives* is well worth the effort to acclimate to a brave new library language. Thus the authors succeed in making a convincing case for the merit of metrics in the administration of libraries.

What are “metrics,” anyway? According to the authors, metrics are performance or outcome measures that institutions can use to “...improve their accountability efforts through a transparent communication of stakeholder-requested information in a multiplicity of formats and means” (8). They consist of numbers, “supported by graphs, charts, and explanatory language” (8). In other words, they are measurements that might serve to inform potential users, who can then make rational choices about investing money, time, and other resources in the institution. Significantly, metrics are designed to provide objective criteria whereby institutions may be held accountable for their performance. Such accountability is especially important within academic libraries and their larger institutions.

Remarkably, this book succeeds in *demonstrating* its points, enumerating and analyzing relevant measures, along with providing cogent examples in the form of numerous tables. It consists of twelve well-researched chapters entitled “Introduction,” “Related Literature,” “Assessment and Evaluation,” “The Library Perspective,” “The Customer Perspective,” “The Institutional Perspective,” “The Stakeholder Perspective,” “Benchmarking and Best Practices,” “Metrics for Marketing and Public Relations,” “Management Information Systems,” “Utilizing Metrics: Interpretation, Synthesis, and Presentation,” and “The Joy of Metrics.” Accordingly, in the introductory chapters the authors educate readers, so that the utility of metrics becomes apparent and some rudimentary metrical practices can be incorporated by readers in their own libraries. The bulk of the book posits various perspectives—namely, those of the library, the customer, the institution, and the stakeholder—and goes on to explore the ways in which these views and models shape perception of the institution at large. A metrics approach can enable library administrators to identify and examine the relative and relevant needs of interested parties and can therefore provide information that facilitates productive accountability. The book concludes by discussing the organizational success inherent in grounding of purpose, satisfaction of improvement and knowledge of excellence, importance of sharing, reward of impact and challenges of engagement.

Ultimately, the authors maintain that the book examines metrics from different perspectives. “Beginning with the reasons for bothering with metrics in the first place, through raising awareness of who cares, selecting which metrics matter, and framing how to communicate their applicability, the multitude of choices is what faces library and information managers” (246). Fortunately, this book is here to help guide administrators in making these choices. And if the text alone doesn’t persuade, the accompanying appendices