Book Reviews

Peter B. Hirtle, Emily Hudson, and Andrew T. Kenyon. *Copyright & Cultural Institutions: Guidelines for Digitization for U.S. Libraries, Archives, & Museums*. Ithaca, N.Y.: Cornell University Library, 2009. 259p. $39.95 (ISBN 9780935995107). LC2010-459022.

One of the first things the reader may notice about *Copyright & Cultural Institutions: Guidelines for Digitization for U.S. Libraries, Archives, & Museums* is the deviation from the typical copyright page you might expect in a scholarly book. Instead, what you find is a Creative Commons license (Attribution-Noncommercial-No Derivative Works 3.0). Right away, the reader may suspect that this work about copyright might itself exemplify the complex issues it examines within.

Indeed, as the preface of the book states in "A Note on Copyright Ownership": "The intricacies of copyright ownership are discussed in some detail in Chapter 2. This manual serves as a good example of some of the principles discussed in this chapter." In short, this work is based on an Australian publication titled *Copyright and Cultural Institutions: Guidelines for Digitisation* by Emily Hudson and Andrew T. Kenyon. Hudson and Kenyon published their work using a Creative Commons license. Realizing that an American audience would benefit from a version of this manual informed by American copyright law, Peter B. Hirtle prepared *Copyright & Cultural Institutions: Guidelines for Digitization for U.S. Libraries, Archives, & Museums* with the permission and assistance of Hudson and Kenyon. This is a joint work with Hirtle, Hudson, and Kenyon serving as coauthors sharing copyright, for Hudson and Kenyon granted Hurtle "a nonexclusive license to use the original Guidelines in any subsequent noncommercial editions or works that are derived from this manual."

As the preface points out, cultural institutions are deeply invested in and concerned about understanding, interpreting, and complying with the complexities of copyright law; and, as such, the purpose of Hirtle, Hudson, and Kenyon's work is to educate and assist American cultural institutions with copyright compliance. The manual is divided into twelve chapters covering topics ranging from the duration and ownership of copyright, to exclusive rights and infringement, to permissions and licenses, to risk management. The final two chapters contain case studies, which helpfully highlight the legal issues that arise in each instance and practical suggestions that result.

Each chapter engages the reader with "Tricky Areas," "Tips," "Questions," and "Key Points," which helpfully highlight and emphasize practical issues of importance or attention. Chapter 6, for example, addresses questions that often come up in academic libraries: "Can I legally make a backup copy of a movie published on VHS tape or on DVD?" and "Can patrons give copies made for them to other institutions?" The answers to these questions are not as straightforward as perhaps the reader would like, but with an issue as complex and nuanced as copyright, there are no easy answers.

Some chapters contain checklists and flowcharts as reference points for the reader. For example, chapter 1 (which addresses the key question "What is copyright?") provides a flowchart outlining copyright issues for digitization projects. This tool outlines a roadmap for librarians or archivists seeking to comply with copyright law when undertaking a digitization project. The flowchart addresses issues such as copyright terms, the Digital Millennium Copyright Act, Fair Use, and permissions or licensing. For each such item in the flowchart, a reference to a later chapter is provided, pointing the reader toward a fuller, in-depth overview of that particular topic.

Librarians and archivists seeking guidance on digitization projects will find this book helpful, although they may find it challenging to navigate. A detailed table of contents provides a roadmap for the book, but the curious lack of an index makes it especially difficult to consult the book on a specific topic. If a librarian or archivist has a question concerning the digitization of an image of a sculpture, for example, there is no way of knowing whether the book addresses this, and, if so, where, because the table of contents, while detailed, is not that nuanced. The lack of an index will certainly limit the helpfulness of the book, but for those working in academic cultural institutions, it will still be useful to have this book on hand as a reference.—*Maria T. Accardi, Indiana University Southeast.*

Peter Beal. *A Dictionary of English Manuscript Terminology, 1450–2000.* New York: Oxford University Press, 2009. 457p. acid-free paper, $49.95 (ISBN 9780199576128). LC2010-290182.

Peter Beal's *A Dictionary of English Manuscript Terminology*, originally published in hardcover in 2008, is the culmination of a lifetime of experience and expertise in manuscript studies. Containing over 1,500 entries, it contains an impressive array of terms relevant to archivists, students, and scholars alike. The terminology included in this text covers manuscript forms, materials, features, conditions, tools, physical and historical contexts, producers, types of provenance, scripts and lettering. The manuscripts consulted and referenced include personal letters, financial records, works of literature, heraldic manuscripts, legal documents, state documents, ephemera, and more. In short, Beal has condensed his 25+ years of working intimately with manuscripts into a catalog of ideas essential to anyone working within the field.

Considered one of the foremost authorities in manuscript studies, Peter Beal was Sotheby's London's English Manuscript Expert for over two decades. He is a Fellow of the British Academy and a Senior Research Fellow at the Institute of English Studies of the University of London. Currently, Beal is compiling the *Catalogue of English Literary Manuscripts, 1450–1700* as an online resource that promises to transform the way scholars research and think about manuscripts by establishing connections between numerous and widely scattered manuscripts of various genres, forms, authorship, and provenance. He is also the author of numerous books on Early Modern manuscript studies, history, and the culture of writing.

Beal's *Dictionary* was inspired by John Carter's *ABC for Book Collectors*, but it is by no means a replacement for that venerated reference work. While Beal's dictionary contains some of the terms found in Carter's work, he describes them in the context of manuscript production rather than acquisition. Except where those two domains collide, there is little duplication between the two works. That said, Beal does manage to bring some of Carter's whimsical humor to his work (albeit, a bit drier), such as when he discusses "certain" modern collectors' fascination with deckle edges.

In preparing this volume, Beal sought to codify the technical language used by those whose principal objects of study are manuscripts and documentation. It is by no means an exhaustive dictionary of terms, but the breadth is sufficient for any scholar, ranging from the utterly mundane ("ink") to the wildly esoteric ("scripophily"). As Beal outlines in his introduction, this work is intended for anyone with special interest in the field, including amateur genealogists, archivists, lawyers, academics, and postal workers: in short, anyone who has a need for a common vocabulary when working with written or printed documents.

Entries range from 20 to over 1,000 words in length. In addition to succinct definitions, each entry often contains a brief history of the term or an explanation of its common historical setting, cross-references, and perhaps one of the 96 excellently reproduced images from Sotheby's collections. Take the first entry, for example: within the first paragraph