

viously announced files of System Development Corporation's ORBIT and Lockheed Information System's DIALOG systems, the directory already needs several update modifications reflecting vendor additions.

Overall, this work is recommended for any library which provides an active search service capability. To ensure its viability, it is urged that after the original one-year purchase, updated and additional pages be provided by ASIS at a nominal fee to the original subscribers.—*Patricia E. Vaughan, Coordinator, NASIC, New England Board of Higher Education, Wellesley, Massachusetts.*

Pitkin, Gary M. *Serials Automation in the United States: A Bibliographic History*. Metuchen, N.J.: Scarecrow, 1976. 148p. \$6.00. LC 76-18116. ISBN 0-8108-0955-9.

According to the introduction, "the purpose of this book is to provide, in one place, access to all information published on the automation of serials control functions in the United States and cited in *Library Literature*." The book is an annotated, bibliographic history, covering the period from 1949 to 1974. Each entry, numbered and in chronological order, is annotated and contains complete bibliographic information. In addition, each entry briefly notes the major automation application, such as ordering, claiming, binding, etc., and the type of library, including the categories of academic, government, industry, medical, military, public, and secondary schools.

The annotations are well-written and informative, varying in length from one to four paragraphs, with ample quotes from the original item. The appendixes contain an index of the articles by serials control function (binding, claiming, holdings information, etc.), and there is also a complete author index.

This book will help anyone considering serials automation by providing concise information on the way in which other libraries faced the challenges of serials automation and by locating specific articles relevant to the library's particular automation needs. Its usefulness is diminished by its 1974 closing date for entries and the limitation to the United States.

Admittedly, most libraries contemplating

the automation of their serials control functions will have *Library Literature* at their disposal. However, this book, reasonably priced at \$6.00, provides a reliable, annotated literature survey and is highly recommended for any library or organization involved with serials automation.—*Jean Hawks, Director of Public Services, Northern Arizona University Libraries, Flagstaff.*

Sheehy, Eugene P. *Guide to Reference Books*. Compiled by Eugene P. Sheehy, with the assistance of Rita G. Keckeissen and Eileen McIlvaine. 9th ed. Chicago: American Library Assn., 1976. 1015p. \$30.00. LC 76-11751. ISBN 0-8389-0205-7.

It is difficult to consider doing a review of Kroeger/Mudge/Winchell/Sheehy without a feeling of reverence. Memories of the earlier editions from library school days on through years in the library profession bring proud recognition that the *Guide* has been a work of consistent excellence by librarians for the entire learning world. As one reads through the pages of this latest edition, there is the pleasure of recalling massive sets of volumes on shelves and of remembering authors whose careful work is always within reach and students whose puzzling questions have been answered.

As noted in the preface, very little has been dropped from the previous edition and much has been added. This fact was confirmed by checking sections throughout the cumulated index of Supplement 3 of the eighth edition with the index of the ninth. The omission of reference works on individual authors appears to be the major deletion. One can sympathize with compromises because of space requirements, but the omissions seem not to be done as consistently as would be desirable.

Inclusions are said to be classical writers and "a few indisputably major authors" (Pref. p.x). This decision results in no listing for American authors (there were twelve in the eighth), and only Goethe is left for German writers—Hegel, Heine, Kafka, Mann, Schiller having been dropped. Corneille, Moliere, and Racine remain of fourteen French authors in the eighth. There is a satisfactory explanatory note as to the treatment of this type of reference work in the English literature section; a

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similar explanation should have been added in the other sections, because otherwise the impression is left that no other individual author materials exist in a given national literature.

Even though some books on associations are classed in the Library of Congress social science class, HS, it was an unhappy decision to place the general listings in the social sciences section in the *Guide* and scattered elsewhere. It had been very useful and logical to find general academies and societies in a general section. Another unhappy result of the reorganization is the renumbering of the *Guide's* own class numbers in AC-AH. Even though one may not have committed these numbers to memory as the preface puts it, it has been convenient to refer from section to section in supplements and editions without consulting several indexes.

Addition of L.C. classification numbers in the entries is a fine idea, and the use of *Guide* numbers in the index instead of page numbers seems to work reasonably well, as in the three supplements to the eighth. Prices and citations of reviews which were

in the three supplements are not in the ninth. Their omission is reasonable, but the usefulness of those bits of information remains and should be one of the bases for reference departments to retain the three supplements as well as both the eighth and ninth editions. Also it is hoped that even the briefer inclusion of review citations and prices will be incorporated again into the supplements to the ninth.

Although 1,000 pages are compressed into a volume almost the same size as the previous edition of some 700 pages, the type is clear and the page appearance is pleasing, except for some shadows through the thinner paper. The binding is good looking but unfortunately perhaps not as strong as needed; the front cover on our library copy came loose at the hinge after about two weeks.

Every library school student should own a personal copy of the *Guide*; the cost of this edition does seem to be a deterrent for such personal purchases. Perhaps ALA could consider granting a special student's discount to encourage ownership of such basic professional property.

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The library profession owes Mr. Sheehy and his colleagues and predecessors at the Columbia University Library its enduring gratitude for the various editions of the *Guide*. The latest is not an exception to the high quality of the earlier ones, and no library or information center should be without it.—Christine R. Longstreet, *Head Reference Librarian, University of Chicago*.

Ray, Gordon N. *The Illustrator and the Book in England from 1790 to 1914*. New York: Pierpont Morgan Library and Oxford Univ. Pr., 1976. xxxiii, 336p. \$55.00. LC 76-10042. ISBN 0-19-519883-2.

William Morris and the Art of the Book. With Essays on William Morris as Book Collector by Paul Needham, as Calligrapher by Joseph Dunlap, and as Typographer by John Dreyfus. New York: Pierpont Morgan Library and Oxford Univ. Pr., 1976. 140p., CXIV plates. \$55.00. LC 76-29207. ISBN 0-19-519910-3.

The Pierpont Morgan Library in New York is justly renowned for the excellent exhibitions it regularly mounts. Since the Morgan's treasures and those of its friends range from the earliest illuminated medieval manuscripts to fine printed books of all eras, literary and musical manuscripts, and virtuoso drawings, there is always something on display of great aesthetic appeal and intellectual interest. In recent years the fine catalogs published to accompany temporary exhibitions have grown increasingly important in their own right: many are the standard monograph in a given field, and all must be consulted by anyone with a serious interest in the subjects they cover.

For many years these catalogs have been handsomely printed by the Stinehour Press (typesetting) and the Meriden Gravure Company (illustrations and printing) under a variety of publishing arrangements between the library and commercial distributors. The two books reviewed here represent the first in a new arrangement with the Oxford University Press, which will distribute all hardcover copies of the exhibition catalogs. This is an arrangement to be applauded, despite the steep prices, for these catalogs deserve a wider audience than can be reached from within the library

itself or by a specialist "fine book" publisher.

Gordon Ray's private collection of English illustrated books was the source of the greatest share of the items exhibited last spring as *The Illustrator and the Book in England from 1790 to 1914*, and it is also Mr. Ray (president of the Guggenheim Foundation) who has written the catalog of the exhibition. Despite the wealth of source material available for this period, there is no comprehensive study of English illustration of the time, arguably the greatest period of fine book production in England. Specialist studies on some individual illustrators, specific techniques of illustration, and a few schools of illustration have appeared, but hitherto there has been no adequate survey of the field. This catalog admirably fills the gap.

The heart of the book is the description of the 333 numbered entries and a number of collateral items (mostly manuscript material). Formal bibliographic description has been most ably supplied by Thomas Lange, assistant curator of printed books at the Morgan Library, and for that alone the book would be an invaluable tool for libraries (although fuller descriptions of many of the books are to be found in R. V. Tooley's *English Books with Coloured Plates* and the catalogs of the color-plate book collection of J. R. Abbey, to which reference is made).

In addition, however, Mr. Ray has supplied, for each book, descriptive text which places it in a historical and artistic context. The entries are arranged in sections dealing with particular artists (e.g., Blake or Rossetti) or illustrative techniques (e.g., aquatint or wood engraving), each of which is prefaced with a useful summary of the place of that artist or technique in the history of English illustration. All told, then, the text provides a good overview of the subject. This is not to imply that coverage is by any means complete: the books exhibited at the Morgan Library represent only a small fraction of the output of English illustrated books of these eras, one man's personal choice of the best of that output. The selection shows a bias for narrative image, overlooking advances in purely decorative illustration and in design, but the outlines drawn are accurate.