

incentive to stay. A careful reading of *Developing Information Leaders* will help library leaders to learn management techniques and recruitment, training, and development ideas specifically geared toward Generation X.

Although the intended audience for this book includes those managers who want to know more about the "big picture" concerning Generation X employees, it is also for the Generation X professionals themselves. Uργο interviewed a small sample of Generation X professionals and summarizes their concerns about library education, library employment, and the future of the information professions. She also discusses some of the issues that Gen Xers will inevitably face in their professional future: how to take an active role in the library profession, address the image problems surrounding the profession, and recruit more minorities into professional positions.

As this new wave of librarians enters the profession, it is critical that managers appreciate and channel the unique talents that we Gen Xers bring with us. As for us Gen Xers, we must be prepared to become active participants in the profession we will be leading in the very near future. In her introduction, Uργο states that this probably is the first book of its kind to explore the generational differences among professionals who are working together in library and information centers. It is a good starting point for extended discussion of this subject in that it addresses some of the more important issues determining our profession's future.—*Christine Giannoni, Dominican University.*

Smiraglia, Richard P. *The Nature of "a Work": Implications for the Organization of Knowledge.* Lanham, Md.: Scarecrow Pr., 2001. 182p. \$49.50, alk. paper (ISBN 0810840375). LC 2001-020328.

This book is concerned with the philosophical underpinnings of a topic near and dear to the hearts of all librarians: a "work." Works are our bread and butter. We spend our days cataloging, classifying, searching, and retrieving them. We

endeavor to build catalogs that adequately represent them and that function as convenient guides to their retrieval. Yet, we seldom take the time to question the essence of works, to understand the concepts behind them or their implications for our daily practice. This book goes a long way in exploring these issues.

Smiraglia begins with a philosophical inquiry into the nature of a work. Although written clearly and concisely, this first chapter would have benefited from the inclusion of a few more examples to better ground the discussion. The next chapter is a short history on the concept of a work and how it has evolved in Anglo-American cataloging. Thoroughly researched and including many quotes from the original sources, this discussion shows how changes in publishing, printing, and library collection policies fueled the need for collocation. This need, in turn, presented librarians with the difficult chore of developing principles of collocation. Similarly, a chapter dealing with bibliographic relationships presents studies that show how difficult it can be for a patron to find all the variations of a given work. Furthermore, it demonstrates how important it is to document that two works are related and also how they are related; the nature of the relationship between works is important to readers.

Enlarging the scope of the discourse, Smiraglia moves away from librarianship and considers the topic in an interdisciplinary manner from such perspectives as linguistics, philosophy, and semiotics. This discussion articulates two basic principles: Works are characterized by both their mutability and immutability, and works are social constructs that change with both each individual's perception of them and the roles they serve in specific societies.

Two chapters are devoted to the topic of bibliographic families: The first presents an attempt to quantify the terms by which these families can be defined; the second presents a qualitative analysis in the form of case studies. Four detailed statistical studies are presented on the bibliographic

family in an attempt to define certain characteristics common to the progenitors of bibliographic families. Although there is no strong evidence to support the presence of these assumed commonalities, the analysis is thought-provoking and, because an appendix clearly documents the methodology used, could be replicated in future research. Six brief case studies of bibliographic families are presented; most focus on books, but one is concerned with a motion picture. These case studies serve as concrete examples of the complexities associated with bibliographic relationships.

In the concluding chapter, the author presents a summary and, in addition, his formulation of a theory on the nature of a work. The book includes a detailed bibliography, an index, and various appendices. Two of the appendices present many of the concepts and definitions introduced in the text in charts that facilitate ready comparison. Finally, a thorough glossary is included.

The author has worked extensively with different types of works, including general texts, music, and theological materials. Although his background is in cataloging, this book speaks to all librarians about the organization of our cultural heritage of recorded knowledge. Interdisciplinary, thought-provoking, and carefully researched, this book serves as a prompt for contemplation, analysis, and additional research on how and why we organize and/or retrieve knowledge.—*Isabel del Carmen Quintana, Harvard University.*

Smith, Margaret M. *The Title-Page: Its Early Development, 1460–1510.* London: British Library; New Castle, Del.: Oak Knoll Press, 2000. 159p. \$39.95 (ISBN 0712346872, British Library; 1584560339, Oak Knoll Press). LC 00-060609.

Very nearly every book published in the past several centuries contains a title page that provides the basic facts of publication. On the antiquarian market, its absence causes a book's value to plummet. But this wasn't always so. Five hundred years ago, as Western printing emerged from its in-

fancy, this now-vital element of books was similarly evolving. In *The Title-Page*, Margaret M. Smith explores reasons for its introduction, traces its development, and suggests its early functions. Hers is the first book on this subject published since 1891.

Part of a larger project to ascertain the influence of printing on numerous aspects of design that changed in response to this new means of production, *The Title-Page* regards the book as a historical artifact that holds clues to its creation and use. It examines what the appearance of the book—more precisely, what the appearance of its title page—reveals about “the producer’s expectations of his market: the purchasers and readers of the book. The physical book can be said to embody his expectations of how the book will be used, where it will be read and stored, whether its readers need illustrations and diagrams, etc.” From these clues, the eminently qualified Smith, a member of the faculty of the Department of Typography & Graphic Communication at the University of Reading, deduces a remarkable story and tells it knowledgeably and compellingly.

Smith defines the title page as “a separate page containing the title of the book, and not containing any of the text,” usually found at or near the beginning of the volume and with or without decoration and additional information about content, author, and production. She describes several stages in the title page’s development: the blank page, the label title, the label title combined with a woodcut and/or a printer’s mark, and the addition of a decorative border. During the half-century of this evolution, Smith argues, the title page took on the task of “announcing not only the text but also its producer. An author may be responsible for the text, but the book that carries the text requires a complex set of expensive collaborations. Both are represented on the title page, and the producer’s name there clearly establishes the book as an object of commerce.” Thus, the title page became a vehicle for promoting the book, probably concurrent with the addition of the woodcut to the label title. Smith concludes that in the five