substitutions by vendors on online displays, either.)

Second is the use of "AACR2R," a nonsensical term. The volume published in 1978 was called the second edition of the *Anglo-American Cataloguing Rules*, referred to as "AACR2." Each subsequent revision (1988, 1998, 2002, and the various amendments) continued to call itself the second edition of the *Anglo-American Cataloguing Rules*, and thus each is appropriately called "AACR2," which is the term used for the concept in general as well. Third is the indication that "OCLC" supposedly stands for "Online Computer Library Center." As much as people might want this to be true, it isn't. The name of the organization is "OCLC Online Computer Library Center, Inc."; "OCLC" is simply a shortened form of that full name, and it hasn't been an acronym for anything specific since the days of the "Ohio College Library Center."

Quibbles aside, both of these volumes make welcome additions to the cataloging reference shelf. Of course, the novice in cataloging music in general, or one who is cataloging recorded music as well as printed music, will want to have a work such as *Describing Music Material*[1] or *Music Cataloging*,[2] both by Richard P. Smiraglia, available as a basic source. On the other hand, someone cataloging all types of cartographic materials or an extensive collection of them will want to have access to the major work in this area, *Cartographic Materials*,[3] prepared by the Anglo-American Cataloguing Committee for Cartographic Materials. But the two volumes reviewed here are valuable both for the novice in a particular format as well as for the experienced practitioner facing an out-of-the-ordinary problem on an item being cataloged.—*Edward Swanson (swans152 @tc.umn.edu), MINITEX Library Information Network, Minneapolis, Minn.*

References

1. Richard P. Smiraglia, *Describing Music Materials: A Manual for Descriptive Cataloging of Printed and Recorded Music, Music Videos, and Archival Music Collections.* 3d ed. Lake Crystal, Minn.: Soldier Creek Press, 1997.
2. Richard P. Smiraglia, *Music Cataloging: The Bibliographic Control of Printed and Recorded Music in Libraries.* Englewood, Colo.: Libraries Unlimited, 1989.
3. Anglo-American Cataloguing Committee for Cartographic Materials, *Cartographic Materials: A Manual of Interpretation for AACR2.* 2d ed. Chicago: ALA, 2003.

Briefly Noted

Lunacy and the Arrangement of Books. By Terry Belanger. New Castle, Del.: Oak Knoll Press, 2003. 24p. $10 paper (ISBN 1-58456-099-1).

Oak Knoll Press has recently reissued this work originally published in 1982 to make it available to a new generation of readers. Terry Belanger, the author of this amusing essay, promises at the outset to reveal "a method for determining madness among book dealers, book collectors, and librarians," this being an examination of "the manner by which they arrange their books on their shelves" (1). This proposition captivated the reviewer, interested as he is in all manner of issues related to classification, and particularly with the eternal challenge of reducing an *n*-dimensional universe of document attributes to a two-dimensional array of physical objects on a shelf. Might some of our solutions reveal, not merely culture-bound or provincial perspectives, but actual insanity? (As a corollary, might insanity be curable through adopting a different classification system?)

As it turns out, your reviewer expected entirely too much. *Lunacy and the Arrangement of Books* is a compilation of humorous anecdotes centered on what are taken to be eccentric notions of which books belong together, and why. There are stories about arrangements according to color, size, and purely individual "aesthetic considerations" (6). Free-associative placement is mentioned, as in the case of the bookshop which "shelved a copy of *The Voyages of Magellan* under Yachting" (12). Elements of obsession do indeed enter into many of these anecdotes. For example, an etiquette book of 1863 forbade the shelving of books by male and female authors next to each other, "unless they happen to be married" (24). It is true, as well, that some of these obsessions have had lasting negative consequences: the Pierpont Morgan Library was denied the gift of certain important books belonging to William Morris, because the collector who made the donation got rid of every book taller than fourteen inches. But few of these eccentricities amount to madness in any sense suggesting that institutionalization is in order.

The author's meanderings through the world of people's odd relationships with books suggests a very broad notion of "arrangement." It includes internal rearrangement, as when books are torn to pieces or used so heavily that they fall apart, or even pulped. The most likely actual condition of lunacy here is that of "bibliokleptomania" (21), which involves a kind of rearrangement through theft. Other individual solutions to the problems of arrangement are worked out by indefatigable book collectors with steadily decreasing available space. Sir Thomas Phillipps was such a collector: he seemed to have steadily filled his entire house with books, so that eventually the dining room itself was unusable. At this point, the concept of arrangement gives way to more primitive question of "where to put it."

It's always a pleasure to discover personal essays such as *Lunacy and the Arrangement of Books* in the

course of one's professional reading. This little book will go on my shelf next to the other little books of anecdotes and reminiscences by librarians. It helps, of course, that publications of this sort are all more or less the same size, and their colors don't matter. Well, at least not to *me*.—*David Miller (dmiller@curry.edu), Curry College, Milton, Mass.*

The LCSH Century: One Hundred Years with the Library of Congress Subject Headings System. Ed. by Alva T. Stone. New York: Haworth Information Pr., 2000. 249p. $69.95 cloth (ISBN 0-7890-1168-9); $39.95 paper (ISBN 0-7890-1169-7). Published simultaneously as *Cataloging & Classification Quarterly* 29, nos. 1/2.

In 1898 the Library of Congress (LC) created its dictionary catalog, containing author, title, and subject entries in a single alphabet, replacing the author catalog and classed catalog it had used previously. The subject headings were based in part on the subject heading lists that the American Library Association had issued in 1895 and 1898, supplemented by headings needed for materials in the LC collections that were not represented in the printed lists. Four years later, with the advent of the distribution outside the Library of Congress of its printed cards, these LC subject headings began to be accepted more widely, at first throughout the United States and later in many other countries around the world in their English form or as the basis for translations into or adaptations in other languages. LC published its first list during the period 1909–1914, issued nine additional editions (some with supplements) from 1919 through 1986, and since the eleventh edition in 1988 has issued annual printed volumes. The lists also have been issued in microfiche form since 1976, as compact disks either separately or as a part of the *Cataloger's Desktop* since 1988, and in machine-readable form since 1986. (The appendix, "Chronology of Official LCSH-Related Publications," in the introductory article omits the listing for the tenth edition in 1986.)

This volume was prepared to celebrate the centenary of the first adoption of LCSH and also its adoption outside of LC. As such it is not a guide to the use of LCSH, but rather it covers the story behind it, the principles upon which it is based, and how they have changed over the years. The backgrounds of the structure of the LCSH language and its semantics are examined, as is how LCSH fits into the set of eleven principles for subject heading languages developed by the International Federation of Library Associations and Institutions' Section on Classification and Indexing, and how the basic structure of LCSH relates to and affects its use outside the boundaries of the United States.

A third section examines how LCSH works in the current online environment, particularly changes that have been made and still need to be made to it in order for it to work well in such an environment. This includes such things as how its precoordinate structure affects filing and display, as well as the ability to authenticate headings using machine methods and what this means for authority control.

The next two sections address specific questions, such as teaching LCSH, its use for musical works, its use in periodical indexing, how cooperative programs like the Subject Authority Cooperative Project (SACO) can be used to improve its coverage, its use to provide access to forms and genres of materials, and how it fits into the international library scene, both by itself in English or translation as well as its use in complement with another subject-heading scheme such as the French system for indexing called RAMEAU and the German-language system SWD. The final chapter looks at what LCSH can be and should be in its second hundred years and beyond.

As mentioned earlier, one would not go to this volume for guidance on how to apply LCSH. But it can be looked upon as a good source for information about the structure of the system, how it developed, and what role it may play in the future.—*Edward Swanson (swans152@tc.umn.edu), MINITEX Library Information Network, Minneapolis, Minn.*