

which packs an enormous amount of good advice into its twelve pages.

In sum it is a work that can be read through in its entirety at one sitting and will prove stimulating if uneven. Most readers will also find some three or four papers that they will wish to come back to, and the whole compilation, while not an essential contribution to the preservation literature, will nevertheless stand usefully as a representation of United States attitudes towards preservation at the turn of the millennium.—*John McIlwaine* (j.mcilwaine@ucl.ac.uk), *University College London, England*

Cataloging Sheet Maps: The Basics. By Paige G. Andrew. New York: Haworth Information Pr., 2003. xv, 240p. \$39.95 cloth (ISBN 0-7890-1482-3); \$29.95 paper (ISBN 0-7890-1483-1).

Cataloging Sheet Music: Guidelines for Use with AACR2 and the MARC Format. Comp. and ed. by Lois Schultz and Sarah Shaw. Lanham, Md.: Scarecrow Pr. and Music Library Association, 2003. x, 206p. \$45 paper (ISBN 0-8108-4750-7).

When the second edition of the *Anglo-American Cataloguing Rules* (AACR2) was published in 1978, the compilers intended that the rules should stand by themselves as the instructions for creating the cataloging copy and, therefore, the examples in the text purposely were kept to a minimum. The intention was that they were to be used merely for illustrative purposes. One of the mantras chanted by the early trainers in AACR2 was, “Don’t catalog by example.” When a question arose, the cataloger was to go to the rule itself to resolve the situation and only secondarily take into account what was shown in the example.

Almost immediately a cry rose up for more examples to further illustrate the rules, as well as to give the cataloger something to search to find a

similar situation to the one involving the item being cataloged. In some ways a cottage industry grew up to provide these examples, and I was involved in this through the manuals published by the Minnesota AACR2 Trainers. Some organizations (e.g., the Society of American Archivists) and individuals also created cataloging manuals based on particular forms of materials. These two publications, *Cataloging Sheet Maps* and *Cataloging Sheet Music*, represent two of the latest manuals dealing with cataloging special materials using AACR2.

Paige Andrew, author of *Cataloging Sheet Maps*, is well qualified to prepare such a volume. He is the map cataloger at the Pennsylvania State University Libraries at University Park and has given map cataloging workshops for many organizations. Most recently he was chair of the Cartographic Materials Core Record Task Group that created the standard for core-level bibliographic records for the Program for Cooperative Cataloging.

The volume begins with a discussion of what a map is and why we should bother to catalog sheet maps. As the author states, the “obvious short answer . . . is because the library has taken the time, effort, and expense to collect this type of information” (6). But he also expands on that answer with such reasons as knowing what a particular collection contains, collection development, and the use of these paper items as the basis for future electronic versions.

Next follows an introduction to map cataloging, including the concept of what exactly is meant by a map and how it relates to such things as insets and multiple maps on a single sheet. Included are bibliographies of essential tools for the map cataloger, as well as some additional ones that are helpful for the cataloger to have access to. Main entry for maps is discussed, together with the idea of “emanation” as it relates to corporate bodies being

chosen as main entry and some possible expressions that may indicate types of responsibility for a map.

There is a discussion of the idea of “prominence” in AACR2 (61–63), where the author quotes from rule 0.8 that when “prominently” is used it “means that a statement to which it applies must be a formal statement found in one of the prescribed sources of information,” and then continues, “What is still somewhat mysterious, and at the crux of Rule 0.8, is the ‘formal statement’ mentioned in that passage” (61). Perhaps people try to make too much out of “formal statement.” What it means merely is that the statement has to appear in isolation, not in the midst of other text. Thus “Paige G. Andrew” on the title page of this volume is a formal statement, but a statement in the preface of a volume that says something such as “This volume was written by Grace B. Whitridge, a member of the board of deacons” is not a formal statement.

The largest section of the work deals with the various areas of the description, giving examples of how to record types of information in it. There are helpful discussions on determining scale, measuring maps, and other aspects of physical description, among other topics. Information about the MARC format is included in the discussions about each of the areas.

Finally there are chapters dealing with the Library of Congress Classification G schedule and the construction of call numbers based on it, subject access to maps, types of added entries to be made, some special considerations for historical maps, and special formats and conditions. The volume ends with a series of exercises for MARC tagging for maps, together with a bibliography.

Cataloging Sheet Music was prepared under the guidance of the Working Group on Sheet Music Cataloging Guidelines of the Music

Library Association Bibliographic Control Committee. The editors are, respectively, the head of the monographic cataloging section at the Perkins Library, Duke University, and the catalog librarian (music) at Brown University. It appears in the Music Library Association Technical Reports series.

The impetus for this particular volume was a discussion at the 1992 annual meeting of the Music Library Association to deal with this “genre of printed music with many difficulties of definitions and categorization” that “was typically either relegated to storerooms to await cataloging at some future but indeterminate date or subjected to a host of locally devised arranging and indexing schemes,” unlike “scores of art music [that] were consistently the beneficiary of carefully developed cataloging rules” (ix). A working group was established that spent a number of the following years studying sheet music from the point of view of cataloging and developing guidelines for dealing with this type of material.

After a discussion of what might be meant by “sheet music,” the compilers indicate that in terms of these guidelines they are dealing only with those publications that meet the definition in the sense of their physical format. This means, in general, “musical notation printed on sheets of paper that remain unattached and unbound at time of sale” (1), normally consisting of between four and ten pages. Some suggestion was made that the definition should be limited to what is known as “popular” music (i.e., music in the popular idiom), but the working group felt that would exclude some materials that properly could be considered sheet music on the basis of their physical form.

The first section deals with the description of sheet music, following the areas of AACR2 (and the International Standard Bibliographic Description [ISBD], the basis for

AACR2). Appropriate general rules from chapter 1 of AACR2 are given, together with the corresponding specialized rules from chapter 5, the chapter for cataloging printed music. As appropriate, guidelines developed by the working group are incorporated to direct how the rules are to be applied specifically to sheet music.

Following this section are shorter sections dealing with access points and authority control, levels of detail in description, and the Core Bibliographic Record for Printed and Manuscript Music. Much of this information is in the form of suggestions, particularly the section dealing with access points, that the cataloger might want to consider depending upon the exact nature of the sheet music being cataloged.

Fully two-thirds of the volume is taken up with a series of examples, showing copies of the relevant pages of the item being cataloged, the description at levels one, two, and three, and the MARC coding and tagging for those descriptions. The second- and third-level descriptions also include appropriate subject headings and form and genre terms. It is helpful to be able to look at the example itself to see how what appears there is captured in the description. Users are cautioned, however, against merely looking through the descriptions to find what looks like something similar to what they are doing and merely copying that without taking the time to understand why and how the information in the description of the example was developed.

I must admit to being disappointed in one area. As a nonmusician, I have had great difficulty with the concept of the “musical presentation area” ever since it was developed in the interim between the 1978 and 1988 editions of AACR2. Every time I think I have it figured out, one of my musician friends says that I’ve got it wrong. I eagerly turned to that section of the book, hoping to have a clear

and concise explanation, but, alas, that was not to be. In fact, even after some concentrated thought about this section, I find I am more confused than I was to begin with.

I’ve edited a fair number of cataloging manuals over the years, and I know how quickly users leap on errors or misapplications of the rules in them, either with a “Gotcha!” attitude or, conversely, accepting even the error as an article of faith to be followed religiously when cataloging. This makes it doubly important that the text be gone over carefully. Perhaps this is why my eye naturally stumbles over such things as “Tv” transcribed as “Tv [sic]” instead of “Tv[e]”, as instructed in rule 1.0F1 (*Sheet Music*, 156–57) or adjacent supplied elements in the same area being enclosed in separate sets of brackets as “London : lb [s.n.], lc [192-?]” instead of in a single set, i.e., “London : lb [s.n., lc 192-?]” as instructed in rule 1.0C1 (*Sheet Maps*, 112). (While it doesn’t affect the use of the manual, perhaps most jarring of all is the glaring typographical error on the title page of *Cataloging Sheet Music* that indicates the work was “complied” instead of “compiled”.) These are minor considerations, however, and the two volumes generally are free from these errors.

I have three quibbles; none is unique to these two volumes, however. First is the use of a graphic other than the defined character “‡” to represent the subfield delimiter. Granted, when the MARC format was being developed in the 1960s, much of the work was done using a standard typewriter and it was necessary to make this substitution, the dollar sign graphic being chosen as being closest in appearance to it. But, given the printing capabilities available today, there is no reason that the correct character can’t be used in works that are aimed at practicing catalogers. (And that means that we shouldn’t have to accept these

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