certain ideational content? But if that is the case, why would our Anglo-American culture consider a movie made from a novel to be a different work? These are practical questions that we must address as we attempt to FRBRize catalogs, and this book gives us much background, research, and analysis to use in attacking the problem.

For additional perspectives the reader is referred to a work edited by Richard Smiraglia in 2002.[5] It includes an article by Smiraglia titled "Further Reflections on the Nature of 'A Work,'" as well as a number of other articles by different people discussing the concept of "work" from a variety of viewpoints.— *Arlene G. Taylor (ataylor@mail.sis .pitt.edu), University of Pittsburgh, Pa.*

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Functional Requirements for Bibliographic Records (FRBR): Hype or Cure-All? Ed. Patrick Le Boeuf. Binghamton, N.Y.: Haworth, 2005. $59.95 cloth (ISBN 0-7890-2798-4); $39.95 paper (ISBN 0-7890-2799-2). Published simultaneously as *Cataloging & Classification Quarterly*, 39, no. 3/4.

The document known briefly as "FRBR" and more formally as *Functional Requirements for Bibliographic Records: Final Report*, issued by the International Federation of Library Associations and Institutions (IFLA) Section on Cataloging in 1998, has inspired much discussion in the years since it appeared.[1] This collection of eighteen articles continues that discussion. It is organized into four sections. The first offers an overview of the history and theory underlying FRBR. The second analyzes FRBR's applicability to specific types of resources, such as hand-press books, orally transmitted works, musical works, and digital collections. The third section discusses several efforts to implement FRBR. Finally, a description of XOBIS, an XML-based alternative

to the FRBR analysis of entity relationships, points toward more adventurous avenues of exploration. Anyone seeking an understanding of the FRBR model should begin with the original report. This collection then serves as a useful examination of the issues raised by FRBR.

The most crucial point to bear in mind about FRBR is that it is a conceptual model. It defines the set of entities that are important to the construction of bibliographic records and defines the relationships between them. FRBR is not a data format like MARC21, nor a rule set like AACR2, nor a mark-up language like XML. It is a set of structured ideas about what bibliographic records must contain to meet user needs. Central to the model are four hierarchically distinguished levels of bibliographic entities: works, expressions, manifestations, and items. As is often the situation with conceptual models, the powerful and persuasive simplicity of its design becomes problematic when applied to real-world cases.

One area of concern that surfaces often in the collection is the definition of the expression-level entity. In her article "Cataloging of Hand Press Materials and the Concept of Expression in FRBR," Gunilla Jonsson quotes from the FRBR report: "Strictly speaking, any change in the intellectual or artistic content constitutes a change in *expression*. Thus, if a text is revised or modified, the resulting *expression* is considered to be a new *expression,* no matter how minor the modification may be" (78–79). The report goes on to observe that such a strict definition of expression may be unwarranted in practice; but the resulting uncertainty about what constitutes different expressions troubles several of the volume's authors. Jonsson notes that books from the hand-press era are marked by typographical differences within an edition that are a poor fit for the strict definition of expression. In his discussion of the AustLit: Australian Literature Gateway's use of FRBR, Kerry Kilner reports that "A new expression is generated only when a work displays evidence of acts of intervention that impacts upon the way the work is received, or upon the meaning of the work" (93). Ketil Albertsen and Carol van Nuys's "Paradigma: FRBR and Digital Documents," describing the use of FRBR concepts in a national repository database of Norwegian digital documents, offers an even looser definition of "the *expression* level: an artist's work may have been expressed both as a novel, a movie, and a radio play" (134). The original FRBR report would have categorized these "expressions" in different forms as separate works. Discussing "Folklore Requirements for Bibliographic Records: Oral Traditions and FRBR," Yann Nicolas proposes that for orally transmitted works, "Expressions would be equivalence classes built on episodes or motifs found in manifestations, not on alphabetical characters" (192). Yann goes on to suggest that "everyone is looking for the good criterion to build expressions, but perhaps the model shouldn't define which

criterion is the good one. Rather, that should be up to FRBR implementers and, ideally, to users to decide" (193). It's unclear what this degree of freedom in interpreting FRBR would mean for interoperability and sharing bibliographic data among disparate systems.

The treatment of aggregated works—books containing multiple, separately authored pieces, or containing multiple works by the same author—is another theme addressed by several of the volume's authors. Le Boeuf's contribution, "Musical Works in the FRBR Model or 'Quasi la Stessa Cosa': Variations on a Theme by Umberto Eco," observes in reference to aggregate works that "what FRBR labels 'a work' may have little to do with what we are prone to regard as 'a work' in common speech," but "that FRBR *also* contains the 'traditional' notion of what a work is" (114). Le Boeuf proposes a distinction between "*bona fide works* and *fiat works*" (115), with the latter representing most aggregations. Albertsen and van Nuys offer a more elaborate analysis of seven classes of aggregated works (136–42). Thomas B. Hickey and Edward T. O'Neill argue against broadly defining all aggregations of an author's works as "the same work" (248), but acknowledge that defining aggregate works more narrowly poses serious problems in practice as well, based on their research into "FRBRizing" a set of OCLC records citing Tobias Smollett's novel *The Expedition of Humphry Clinker*.

Underlying these definitional issues is a certain ambiguity about the nature of the FRBR entitities themselves. While some cite the FRBR entities as "*real world* objects, not descriptions of objects" (129), Tom Delsey (as quoted by Glenn E. Patton in "Extending FRBR to Authorities") more finely observes that the FRBR entities "are bibliographic entities. They reflect intellectual constructs or concepts that are integral to the rules used to create library catalogs, and what is perceived as a specific instance of a particular entity type may vary from one set of rules to another" (42). This again points up the tension between the flexibility with which the FRBR model can be applied and the limits to its hoped-for ability to unify cataloging practices. The differences between cataloging rules and between the files of legacy records that they have created cannot be overcome simply by conceptual modeling.

The volume under review does a good job of bringing to the surface many of the issues being debated in the FRBR discussion. Other articles of particular interest are David Miller and Patrick Le Boeuf's provocative analysis of the work-like qualities of *mises-en-scene,* "'Such Stuff as Dreams Are Made On:' How Does FRBR Fit Performing Arts"; Jacqueline Radebaugh and Corey Keith's review of the XML-based FRBR Display Tool developed by the Library of Congress' Network Development and MARC Standards Office; and Stefan Gradmann's "rdfs: frbr—Towards an Implementation Model for Library Catalogs Using Semantic Web Technology," which sees FRBR as the key to greater exposure for the contents of library catalogs on the Web. Perhaps the best answer to the question posed in the volume's subtitle is that FRBR is neither hype nor cure-all, but still a work in progress.—*Stephen Hearn (shear@umn.edu), University of Minnesota, Minneapolis*

Reference

1. IFLA Study Group on the Functional Requirements for Bibliographic Records, *Functional Requirements for Bibliographic Records*, *Final Report* (München: K. G. Saur, 1998); also available at www.ifla.org/VII/s13/frbr/frbr.htm or www.ifla.org/VII/s13/frbr/frbr.pdf (accessed Apr. 16, 2006).

Library of Congress Subject Headings: Principles and Application. By Lois Mai Chan. 4th ed. Library and Information Science Text Series. Westport, Conn.: Libraries Unlimited, 2005. 549 p. $75 cloth (ISBN 1-59158-154-0); $55 paper (ISBN 1-59158-156-7).

The fourth edition of Lois Mai Chan's guide to the Library of Congress Subject Headings (LCSH) comes at a time when debates are raging over the cost and utility of a highly structured and controlled subject access system for information retrieval. When the third edition of Chan's work appeared in 1995, the library and information community did not yet know the affect the Internet and the Web would have on user behavior, or on new developments in access to and dissemination of information resources.[1] The introduction to the new edition acknowledges this change, but it also makes a case for broadening LCSH application beyond traditional library cataloging.

The format of the new edition closely parallels the previous edition. Part 1, "Principles, Form, and Structure," summarizes the history of subject cataloging and LCSH, and the principles on which LCSH is based. Chan discusses in depth the syntax and semantics of how the various types of subject headings are formed, the rules for the formation of subheadings, and subject authority control and maintenance. The organization is for the most part clear and logical, with useful headings and subheadings guiding the reader in locating a particular section, and an adequate number of examples to demonstrate the rules discussed as well as major exceptions to those rules. On occasion, however, examples confuse more than they enlighten. For example, on page 72, Chan uses the example *Lake George (N.Y. : Lake)* to illustrate the use of a generic qualifier to distinguish identical place names. However, on the previous page, instructions are given to invert place names that begin with a generic term. No explanation is given for why the heading is not *George, Lake (N.Y.)*.

Part 2, "Application," guides the reader in applying LCSH. Here and elsewhere, Chan openly acknowledges the difficulty of application consistency when using a large, com-