essays, each by a different author or multiple authors. Some of the essays are of the "how we do it good" variety, with the focus on local solutions, usually to an implementation issue. The primary strength of this approach is that the book provides varying perspectives and some practical know-how on several very specific topics. Unfortunately, this approach is also one of the book's weaknesses.

The apparent purpose of the book is to further the cause of collaboration between archivists and librarians as "key collaborators in the digital library" (1) by providing a small collection of essays dealing with various aspects of this topic. In a limited but probably useful way, the authors succeed. But archivists looking for a discussion of how fundamental archival principles such as provenance, original order, and appraisal might be impacted by digital initiatives will be disappointed. With the exception of one page reference to "provenance," none of these archival concepts is listed in the book's index. For archivists, this is a serious omission.

Although the introductory essay by the editors attempts to place the remaining essays within an overarching context, the task is a bit like rounding up kittens. Nevertheless, the editors organize the essays more-or-less thematically. The first three deal with "Developing Non-Licensed Content." The focus of these articles is on the incorporation of unique non-digital items from archival collections into various digital library initiatives, and the roles that archivists can play in such projects. The second group of articles, labeled "Usability Issues and Options for the End User," includes three articles, two of which address end-user assessment issues. The third of this group is essentially a case study of the University of California's digital image service. The third and final section, entitled "Technology, Preservation, and Management Issues," explores issues "that may not resonate immediately with many archivists who have little familiarity with current work in digital library settings," according to the editors, "but nonetheless are of critical importance to archivists, especially because they represent areas where our profession is likely to need to integrate our expertise, needs and concerns with the broader information management community" (4).

The intended audience for each essay varies considerably, particularly with regard to the level of technical expertise assumed by some of the authors. The essay on "Video Preservation and Digital Reformatting: Pain and Possibility," for example, tells us that the NYU Digital Library Team is currently investigating the use of the "Motion JPEG 2000 format (standardized by ISO in ISO/IEC 15444-3:2002/Amd 2:2003, with reference to the file format specified by the ISO Base format, ISO/IEC 15444-12) for preservation of digital video" (179). Got that? Meanwhile, the reader will search fruitlessly in this and other essays for discussions of fundamental archival concepts such as appraisal, provenance, and original order and how they might be maintained in a digital environment.

"The challenge for archivists," according to the editors, "is to be willing and flexible partners in arriving at solutions to some of the challenges for mass digitization that the content in archival collections presents" (3). One wonders if by "flexible" the editors really mean that archivists better get on board the digital library bandwagon and forget such quaint notions as provenance and original order before they are left behind in the dustbins of their own non-digital archival stacks. Recommended for academic libraries with substantial archival holdings.—*William A. Richards, Certified Archivist, Professor of Library Science and Collection Development Librarian, Georgia College and State University, Milledgeville, Georgia*

Art Museum Libraries and Librarianship. Ed. by Joan M. Beneditti. Lanham, Md.: Scarecrow Press, Inc., 2007. 336 p. $75 (ISBN: 0810859181 cloth); $45 (ISBN: 0810859211 paper).

Part reference volume, part personal essays, this well organized book presents readers with a wide view of art museum libraries. Art librarianship as a sub-discipline has been gaining in both popularity and visibility; see, for example, two recent publications, *The Twenty-First Century Art Librarian* (Haworth, 2003) and *Digital Images and Art Libraries in the Twenty-First Century* (Haworth, 2003). This volume, however, is a first ever compilation of resources and essays concerned specifically with art museum librarianship, and as such, it fills an important niche.

The first portion of the book, entitled "The Many Facets of Art Museum Librarianship," presents selections of essays organized into sixteen sections. These cover aspects of library management, service, security, and space planning. The second section, "Building Collections," covers elements regarding library collections, both print and non-print. The third section considers fund-raising, public relations, and the role of volunteers and interns in art museum libraries. All entries have been written by librarians with vast experience in art museum libraries, and together they present a full picture of current practice and theory. Each chapter within these first three sections is prefaced by a brief description of the essays and their authors.

The remainder of the book contains some extremely useful appendixes. One appendix provides "snapshot" profiles of fifteen diverse museum libraries; these are especially interesting because they afford comparison not only with each other, but also by extension with other, non-museum art libraries. Other appendixes include extensive bibliographies, an index, and sample library documents.

This book will be useful to art librarians, whether in art museums or other art libraries. It will also serve as a wonderful picture of this world for any aspiring art museum librarians and would be a helpful addition to reading lists for any art librarianship courses currently offered by library schools.—*Amy Lucker, Library Director, Institute of Fine Arts, New York University, New York, New York.*

Booktalks and Beyond: Promoting Great Genre Reads to Teens. Lucy Schall. Westport, Conn.: Libraries Unlimited, 2007. 276 p. $40 (ISBN 978-1-59158-466-7).

SOURCES

This book is full of useful information for librarians who are new to booktalking or those busy librarians who need a reliable, up-to-date young adult literature resource. The short introduction gives the reader an overview of the layout of the book and the notations used in the bibliographic information. The book is divided into seven genres, which are further divided into more specific topics. Each topic contains at least four books associated with it. Schall has included detailed information about each book to aid the librarian in the decision-making process and the actual booktalk itself. Each entry includes bibliographic information, themes or topics, and a summary or description. The author also includes a complete booktalk script for those who are not sure what to include or who are looking for something at a moment's notice. Also included is a list of related works, helpful for assisting patrons who would like something similar or for developing ideas for displays. Each entry contains five passages that have been selected to be read aloud to elicit reader response and discussion. Schall has even included several extension activities that are related to the book.

With the abundance of young adult literature that has been published in the last few years, it is easy to miss out on some wonderful books. The wealth of information included with each title makes this book invaluable to librarians as a booktalking or collection development tool. The organization of the book is extraordinary. The table of contents makes the book user-friendly and easy to navigate. The index includes both author names and titles. The only disappointment was that a few authors like Scott Westerfeld, Ellen Wittlinger, and Carolyn Mackler were not included. Overall, this is a book that is highly recommended for those working with teen readers to use for booktalks or reader's advisory.—*Melanie Wachsmann, Media Specialist, Cypress Ridge High School, Houston, Texas*

The Cambridge History of Libraries in Britain and Ireland. Ed. by Peter Hoare. Cambridge, England: Cambridge University Press, 2006. 3 vols. $495 (ISBN-13: 978-0-521-85808-3; ISBN-10: 0-521-85808-9).

Given the extent of recent change in access to and delivery of information, the two thousand pages of *The Cambridge History of Libraries in Britain and Ireland* offer one a valuable opportunity to appreciate actions and circumstances impacting one group of libraries over a long period of time. Through comparison and extrapolation, these tomes add perspective on the role and functioning of American libraries today.

The first volume, edited by Elisabeth Leedham-Green and Teresa Webber, treats the period from the Middle Ages to 1640, tracing the transition from book collections to more formally organized and managed libraries. Prior to the advent of printing, book collecting was largely the domain of religious institutions, universities, and wealthy individuals. With the rise of printing and the Reformation, books became more accessible and libraries more distributed among parishes, schools, professional groups and individuals. By the mid-

seventeenth century the foundations for national libraries had also been laid.

The second volume, edited by Giles Mandelbrote and K. A. Manley, treats the period from 1640 to 1850 and considers issues ranging from the damaging effects of the English Civil War to the formation of a mass reading public. Of particular significance was the creation of the British Museum through the consolidation of national reference collections in the middle of this period. Attention is also given to British libraries abroad, serving British settlers, garrisons, and merchants.

The third volume, edited by Alistair Black and Peter Hoare, picks up with the adoption of the Public Libraries Act in 1850 and continues through the year 2000. In addition to the greater access to free libraries, the volume treats the increasing industrialization of libraries, where libraries of all varieties often sought to serve a mass market with efficiency. Interestingly, the authors' treatment of this history shifts methodologically from the previous volumes, mirroring a shift in librarianship "from a scholarly craft to a scientific profession" (3:i).

The work is available only as a fairly pricy three-volume set. But each volume complements the others nicely, allowing for treatment of individual topics, such as public libraries or the idea of a national library, across a broad expanse of history. Like *Histoire des bibliothèques françaises* (Promodis-Éditions du Cercle de la Librairie, 1988–1992), this set offers a good comparative tool and contributes an important perspective to the "history of the book." One hopes that *The Cambridge History of Libraries in Britain and Ireland* will inspire a comparably unifying and authoritative treatment of libraries in the United States.

The set is highly recommended both as a professional resource and a historical work, but its price will understandably impact its inclusion in many library collections.—*Daniel F. Boomhower, Performing Arts Librarian, Kent State University*

A Day in the Life: Career Options in Library and Information Science. Ed. by Priscilla K. Shontz and Richard A. Murray. Westport, Conn.: Libraries Unlimited, 2007. 443 p. $45.00 (ISBN 1591583640).

Many who are considering pursuing a master's degree in library and information science are unaware of the wide variety of career possibilities the degree offers. Until now, one's internship and career ideas were sometimes limited to what one knows and by word of mouth—finding out what others have done.

A Day in the Life fills this gap with ninety-five chapters dedicated to as many different jobs. Shontz and Murray have gathered a diverse selection of career options available for those with an MLS, and each chapter is written by a person working in the position covered. Public, academic, school, and special librarianship are represented, as well as positions with consortia, library schools, vendors, publishers, associations and agencies, and other nontraditional arenas.