

by John Middleton. The editor's intention in the new work was to provide a broader coverage than before, including Northern Africa and highlighting the tremendous changes that have recently taken place. Each article is signed and includes a bibliography. Maps, tables, and figures abound throughout the set and are listed in volume 1. The list includes the volume and page where the table or figure can be found. The table of contents for the set is also provided in volume 1. Articles are illustrated with beautiful color and black-and-white photographs as well as drawings.

It is tempting to compare *New Encyclopedia of Africa* with Kwame Appiah's and Henry Louis Gates's *Africana: The Encyclopedia of the African & African American Experience* (Oxford Univ. Pr., 2005). But the Appiah and Gates encyclopedia includes the experience of the diaspora as well as Africans on the continent while Middleton's encyclopedia covers only Africans on the continent. A more balanced comparison would be to Shillington's *Encyclopedia of African History* (Fitzroy Dearborn, 2005).

To make that comparison, I chose a country (Cameroon) and compared the treatment of that country in each set. Both sets have signed articles on Cameroon that are around eight pages long, cross-references to relevant topics or personalities, and bibliographies at the end of each article. The difference between the two sets is in the content, layout, and organization. The difference in the content is that the *New Encyclopedia of Africa* article covers the history of the country plus geography, economy, society and culture, and politics of Cameroon, while *Encyclopedia of African History* devotes all of its content to the history of Cameroon, as expected from the title of the encyclopedia. *New Encyclopedia of Africa* includes a full-page table of current vital statistics, with population, literacy rate, name of current head of state, principal religions, economy, and principal products and exports among other indicators listed. *New Encyclopedia of Africa* uses a table of contents at the beginning of the article indicating exactly what will be covered; *Encyclopedia of African History* does not. A bonus in the *New Encyclopedia of Africa* is the use of large color and black-and-white photographs throughout. *Encyclopedia of African History* uses only black-and-white photographs, illustrations, and drawings. Another item that some might consider minor but that made a big difference to me was *New Encyclopedia of Africa*'s use of a slightly larger font.

*New Encyclopedia of Africa* can also be compared to the annual *Europa World Year Book* (Europa Publications, 1926–). All African countries in the *New Encyclopedia of Africa* are included in *Europa World Year Book*. A typical country entry in the *Europa* includes brief paragraphs on location, climate, language, religion, flag and the capital; several essays on recent history, government, defense, and economic affairs; and several pages of statistical tables of current information on area and population, health and welfare, agriculture, forestry, fishing, mining, industry, finance, external trade, transport, tourism, communications media, and education. The last part of each entry in *Europa* is a directory of organizations and personalities that directly complement and parallel the statistical

tables. The difference between *New Encyclopedia of Africa* and the *Europa World Year Book* is that the emphasis in the latter is on current, statistical, and directory information with a small section on recent history. In contrast, *New Encyclopedia of Africa* emphasizes more comprehensive information on the history and current situation of the continent, its people, and its countries. There is much more subject matter dealing with the various cultures of Africa as well as cultural aspects of the continent in general (for example, literature, Islamic law) that you will not find in the *Europa World Year Book*. If you need brief recent history and statistical and directory information on countries only, *Europa* should be sufficient.

For the latest upper-level comprehensive encyclopedia on the continent of Africa, *New Encyclopedia of Africa* is a must and well worth the price. Highly recommended for large public and academic libraries.—M. Elaine Hughes, *Liaison Librarian, African Studies, Georgia State University, Atlanta*

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**Origins and Development of Musical Instruments.** Jeremy Montagu. Lanham, Md.: Scarecrow, 2007. 280p. alkaline \$75 (ISBN 978-0-8108-5657-8).

Jeremy Montagu is the president of the Galpin Society for Musical Instruments and retired curator of the Bate Collection of Musical Instruments and lecturer in the University of Oxford. He has published a number of books on musical instruments. *Origins and Development of Musical Instruments* is arranged in encyclopedia fashion with chapters on origins, drums, flutes and recorders, reeds, brass instruments, string instruments, pipe organs, and electrophones. Following each chapter is an interlude describing in more detail the development and uses of various instruments. There is a list of black-and-white illustrations (mostly photographs of instruments from the author's collection), an obtuse "Explanations and Definitions" section, and world maps with nearly illegible country labels. An afterword, "Archaeology and Other -ologies," describes in arduous detail the classification of musical instruments. There is a nine-page bibliography and three indexes that contain some indexing errors. I looked up "nose flute" in the Index of Instruments and Accessories and was referred to page 102. But there is no mention of the nose flute on page 102—that section may be found on page 48 instead, with an illustration on page 47 (which was not noted in the index). Similarly, under both "guitar" and "guitarr," the first reference is to page 27, which is the first page of the chapter on "Drums." The guitar is not mentioned on page 27 at all. The other page references under the guitar terms do correctly refer to pages where the guitar is mentioned.

Classic texts on musical instruments are Curt Sachs's *The History of Musical Instruments* (Norton, 1940), Francis W. Galpin's *A Textbook of European Musical Instruments* (Benn, 1956), Alexander Buchner's *Musical Instruments Through the Ages* (Spring Books, 1956?), Sibyl Marcuse's *A Survey of Musical Instruments* (Harper and Row, 1975), Mary Remnant's *Musical Instruments: An Illustrated History* (Batsford, 1989), and Anthony Baines's dictionary *The Oxford Companion to*

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*Musical Instruments* (Oxford Univ. Pr., 1992). Some more recent, lavishly illustrated titles are Lucie Rault's coffee-table volume *Musical Instruments: Craftsmanship and Traditions from Prehistory to the Present* (Abrams, 2000) and Abrashev and Gadjev's excellent *The Illustrated Encyclopedia of Musical Instruments* (Könemann, 2000).

Montagu is clearly a renowned scholar of musical instruments and their development, but I found his book to be a difficult read, perhaps because of the formality of his British English prose. Because of that, and the indexing errors, I suggest that libraries with limited funds purchase one of the competing volumes listed above instead.—*Mark Palkovic, Head Librarian, College-Conservatory of Music Library, University of Cincinnati, Ohio*

## Professional Materials

Karen Antell

Editor

*Academic Librarianship by Design: A Blended Librarian's Guide to the Tools and Techniques.* Stephen J. Bell and John D. Shank. Chicago: ALA, 2007. 171p. \$50 (ISBN 0-8389-0939-6).

The foreword to this book begins with a famous quote from Charles Dickens in *The Tale of Two Cities*: "It was the best of times, it was the worst of times." This speaks to the changing times in the digital age and their impact on academic librarianship. To be effective, academic librarians must combine instructional design theory with traditional information literacy techniques. This dynamic combination is known as "blended librarianship." By detailing several theories of instructional design, an education-based practice, Bell and Shank challenge their peers in academic librarianship to become blended librarians, and to incorporate elements of instructional design in all their information products.

The concepts of design, implementation, and evaluation may be familiar to most librarians, but *Academic Librarianship by Design* outlines unique applications to information literacy and library instruction. The authors remind their readers that academic librarians have a responsibility to their patrons as teachers of information literacy. The importance of a process, the authors stress, is key to successful instructional design. Implementation is no good without feedback from the user. Bell and Shank focus on the well-known ADDIE model—Analyze, Design/Develop, Implement, and Evaluate—while encouraging collaboration between faculty members and librarians when designing information products.

Beginning with definitions of instructional design and blended librarianship, the authors build on these concepts in various contexts, from in-person instruction to the use of course management systems. Each of the nine chapters begins with an outline of objectives, followed by explanations, case studies, discussion questions, and additional resources. Bell and Shank realize that each librarian will incorporate his or

her own techniques in the practice of blended librarianship. The straightforward writing style and the inclusion of real examples of theory in practice make this a must-have for any academic librarian's collection.—*Rebecca Weber, Reference Department Intern, University of Oklahoma Libraries, Norman*

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*Barbarians at the Gates of the Public Library: How Postmodern Consumer Capitalism Threatens Democracy, Civil Education and the Public Good.* Ed D'Angelo. Duluth, Minn.: Library Juice Press, 2006. 139p. \$18 (ISBN 0-9778617-1-6).

If there is a single thread unifying the library and information profession today, it seems to be an undercurrent of anxiety about the future of libraries and librarianship. Mass digitization projects, e-mail and chat reference, and the "Library 2.0" movement are just a few of the ways librarians are dancing as fast as they can to keep up with the pace of information. In our rush to maintain relevance and "sell" ourselves to the patrons whom we now call "customers," there is little time to consider whether or not this strategy of marketing libraries is the best or only way for libraries to proceed. In *Barbarians at the Gates of the Public Library: How Postmodern Consumer Capitalism Threatens Democracy, Civil Education and the Public Good*, librarian and philosopher Ed D'Angelo argues that by pandering to the expectations of consumer society, libraries are acting against their history, their purpose, and the good of society and democracy.

D'Angelo contextualizes his argument by tracing the histories of libraries and democracy back to such figures as Plato, Hobbes, and Mill to demonstrate the rise and fall of the public library as the essential foundation of democracy. In the twelve chapters of this brief book, D'Angelo convincingly demonstrates how public libraries have been commercialized to comply with the overwhelming forces of what John De Graaf terms "affluenza, a painful, contagious, socially-transmitted condition of overload, debt, anxiety, and waste resulting from the dogged pursuit of more" (*Affluenza: The All Consuming Epidemic*, Berrett-Koehler Publishers, 2005). D'Angelo makes a strong case for the ways the decline of the public library both portends and parallels the decline of democracy and civil society.

The elegance and scope of this book and the questions it raises make it a valuable addition to library literature and theory. But this value is diminished by the ways D'Angelo seems to fall into the easy trap of positing "high culture" over and against "popular culture" in his critique, leaving his position vulnerable to all of the arguments that postmodern literary theory has made against this false hegemony. The many legitimate points he makes about the interactions between libraries, economic factors, and American society are undermined by his stodginess and predictions of doom. In this book, D'Angelo seems to fail to look forward, exhibiting wistfulness for the "good old days" of librarianship without proposing viable ways to combat the erosion of postmodern consumer capitalism under the real conditions contemporary libraries face.

*Barbarians at the Gates* can be compared to other books on the history and purpose of libraries like Matthew Battles's