I would say that if you are interested in the philosophical, technical underpinnings of knowledge systems and of the Semantic Web and semantic technologies generally, this is a good book to have due to the chapters by Magee. (I found his chapter "On commensurability" to be something of a *tour de force* summary of some main currents of the past fifty years of both Anglophone and Continental philosophy, and the chapter following, "A framework for commensurability," in particular the subsection "Quantifying commensurability," to be the most novel in the book.) It is also a good book for its wealth of sometimes profound insights into the evolution of scholarship and scientific communication from a relatively static print culture into what's already emerged as a protean electronic culture, as well as the movement from a computational environment largely limited to the processing of dumb strings of characters to one where the semantics of those strings are specified and can be programmatically exploited.

This book nicely points the way along the emerging path to the future, a path where semantically aware technologies as simple yet profound as the "microdata" functionality in HTML5 and as complex as rich disciplinary ontologies and the prospect of the "interlanguages" that may link them winds through an increasingly dense forest of data and the artifacts of scholarly and scientific communication.

And this is the forest in which we all now live—a forest where each branch of every tree bristles with meaning.—*Mark Cyzyk, Johns Hopkins University.*

William Baker and Gerald N. Wachs. *Tom Stoppard: A Bibliographical History.* London and New Castle, Del.: The British Library and Oak Knoll Press, 2010. xlviii, 446p. & 1 CD-ROM. alk. paper, $79.95 (ISBN 9780712349666 / 9781584562856). LC-2010-052520. This impressive reference work attempts to document the complete creative output of Tom Stoppard in print, on stage, and on screen from his earliest journalism up to January 2010. As a comprehensive primary bibliography, it has no equal; Malcolm Page's *File on Stoppard* (London: Metheun, 1986) is similar in structure but twenty-five years old and relatively slim, while David Bratt's *Tom Stoppard: A Reference Guide* (Boston: G.K. Hall, 1982) is primarily an index of reviews and ends in 1980. Baker and Wachs attempt to identify all works authored by Stoppard, excluding those where his primary role was as performer, director, or narrator. This limitation, combined with Stoppard's vast number of interviews and public appearances, often in support of social justice causes, means that this bibliography is not fully comprehensive, but it comes as close as can be reasonably expected. Indeed, the only criticism this reviewer can offer of its scope concerns the publication date; since Mr. Stoppard is still, at seventy-three, a prolific writer and active public figure, this volume will need to be updated at some point to document the work between January 2010 and his death.

Author William Baker, a University Trustee Professor and Distinguished Research Professor at Northern Illinois University specializing in literary bibliography, previously published *Harold Pinter: A Bibliographical History* (London: British Library, 2005), and this book follows the structure and method of that earlier work. His co-author, Gerald N. Wachs, is a New York dermatologist described on the book jacket as "a foremost collector of Tom Stoppard material" who has attempted "to gather together *all* known printings and unpublished materials of Stoppard." In addition to Dr. Wachs' collection, the authors also mined the Harry Ransom Center at the University of Texas at Austin (home to Stoppard's papers since 1991), various library catalogs, and the British National Sound Archive to identify printed and broadcast items.

The introduction provides useful information on the book's organization, methodology, and sources, as well as an interesting discussion of the complexities

of "authorship" for a writer like Stoppard, whose texts are under continual revision in print and on stage. A chronology, beginning with Stoppard's birth on July 3, 1937 and ending with the January 13, 2010 revival of *Every Good Boy Deserves Favour* at the Olivier, National Theatre, provides details of Stoppard's life, publications, performances, and involvement with social causes.

The core of the book is divided into fourteen chapters, each representing a different genre. The order of items varies somewhat between chapters but is generally chronological. The genres/chapters are: Plays and Sketches for the Stage, Radio and Television; Screenplays; Adaptations and Translations for the Stage; Fiction; Published Letters to Newspapers, Magazines, etc.; Miscellaneous; Editions of Collected or Selected Works; Articles; Lectures; Interviews Collected in Books; Interviews Printed in Newspapers or Magazines; Radio and Television Interviews and Broadcasts; Audio-Visual Materials; and Unpublished Materials. Organization by genre means that a reader may need to look in multiple locations to find every variant of a work; *Rosencrantz and Guildenstern Are Dead* (1967) appears under "Plays and Sketches," of course, but Stoppard also wrote the film version, so one needs to check under "Screenplays" as well. A separate index of "Works by Tom Stoppard" is provided but, strangely, is also organized by genre, so that the entry for *Rosencrantz and Guildenstern* under "Plays and Sketches" will lead one to mentions of the play in notes and annotations throughout the book but not to the main entry under "Screenplays." A second index provides access points for places, people, organizations, themes, and so on.

The detail of the listings is astounding, as is the time and effort that must have gone into compiling them. The entry for *Rosencrantz and Guildenstern*, for example, fills twenty pages and lists thirty-nine editions, including a video production of a one-act play adapted from it, excerpts

printed in anthologies, a complete reprint in a periodical, and translations into a dozen languages. To identify Stoppard's early articles as a journalist, many written under pseudonyms, the authors examined issues of *Western Daily Press* and *Bristol Evening World* page by page at the British Library.

Entries for individual editions are also incredibly detailed, providing not only complete bibliographic information, but also descriptions of bindings, transcriptions of text on the covers, front and back matter, list prices, and more. Entries also include extensive annotations on each work. The notes on *Rosencrantz and Guildenstern* include a quote from Stoppard about receiving his first bound copy of the play, details of the first stage production, the location of drafts and typescripts, and even how much Stoppard was paid for the play (£150 plus ten percent of sales, for the curious).

In addition to the two indices mentioned above, the book also includes three appendices containing materials that do not fit easily into the chapters. The first concerns textual changes in *Arcadia* (1993); the second lists Stoppard's sources for *The Invention of Love* (1997); the third reproduces evaluations from the Lord Chamberlain's Office, which reviewed three of Stoppard's plays before British stage censorship ended in 1968. A CD-ROM of eighty-nine images, mostly front and back covers and presumably scanned from Dr. Wachs' collection, also accompanies the volume.

Obviously, this book is intended for researchers of Stoppard's life, work, and continuing influence. The extensive bibliographies of articles (320 items), interviews (324), and radio and television broadcasts (189) are unique and will be invaluable for these researchers. The detailed bibliographic information may also be helpful to book collectors looking to identify specific editions. But the numerous annotations also make the book surprisingly entertaining to browse. Perusing the "Screenplays" chapter,

for example, reveals that Stoppard has contributed to a range of film scripts that includes *Schindler's List* (1991) and Tim Burton's *Sleepy Hollow* (1999), while the "Miscellaneous" chapter includes Stoppard's role as a judge of the 1972 *Times Anthology of Detective Stories*, alongside Agatha Christie. Altogether, this book is an amazing work of bibliographic scholarship, and a welcome addition to any collection supporting literary research.—*Timothy Hackman, University of Maryland.*

E-books in Libraries: A Practical Guide. Eds. Kate Price and Virginia Havergal. London: Facet Publishing, 2011. 327p. paperback, £49.95 (ISBN 9781856045728). LC2010-671269.

Advertised as the first practical appraisal of e-books for library and information professionals, *E-books in Libraries: A Practical Guide* provides vital background information about e-books and examines a wide range of e-book–related practical issues in different library settings from business and pricing models, vendor selection, collection development, staffing and workflow changes to budgeting and finance, access management, promotion and engagement of readers, IT support, and OPAC display. This book aims to "bring together a selection of practical information, best practice and case studies which would be of assistance to library and information professionals who are managing collections of e-books… and those who are just beginning to dip their toes in the water."

As the *Preface* of this book states, even though e-books have been in existence for decades and added to library collections for years, there still has been a noticeable lack of published manuals on how libraries should handle e-books as a part of their collections. On one hand, this is caused by the fast-changing nature of the e-book market; on the other hand, no consensus yet has been reached about what types of digital objects should be termed "e-books." Given all the uncertainties, e-books still receive a great amount of attention because of the proliferation of distance learning,

the increasing demand of 24/7 access, and the wide availability of mobile devices and e-readers. During this transitional period from print to electronic, most library and informational professionals are eager to get some sort of practical guidance. This book is designed to fill the gap.

E-books in Libraries is a collective work edited by Kate Price and Virginia Havergal, who are renowned scholars as well as experienced practitioners in the field of e-books. All pieces included in this collective work are contributed by librarian-scholars or librarian-practitioners who have been engaging in the frontline work of e-book management from diverse library settings. Each piece draws upon the expertise and unique perspective of the contributors.

Following an introductory overview, the book is divided into six parts. Part I contains four chapters that broadly examine how e-books come to be and the distribution process. From a business perspective, the first article examines the major challenges faced by the publishing industry, primarily the costs of producing e-books. The second article provides practical guidance on vendor selection, content delivery method, and a comparison among different business and pricing models that are prevalent in the U.K. and U.S. markets. Attention also has been extended to patron-driven acquisition. Part I also touches upon the EU's "books2ebooks" or e-books on demand service, and how libraries should handle freely available Internet resources. Part II is devoted to e-book acquisition and collection development in three different library settings: public libraries, further education (FE), and higher education (HE). Many strategies are offered for coherent collection development, such as: how to benefit a diverse audience, including people with disabilities; how to ensure a value-for-money collection; budgetary management; and staffing and workflows. Part III focuses on the delivery process of e-books and how libraries can better guide readers with the discovery process. This