Although librarians sometimes speak as though they are social constructivists, librarian practice in fact looks a lot like Goldman's veritism. Take, for example, the accuracy literature in the evaluation of reference services. For more than thirty years, library and information science researchers have evaluated reference service in terms of the accuracy of librarian responses to user questions, where accuracy is defined as the correct or true answer in Goldman's sense. When reference services do not result in a sufficient increase in true belief (the 55 percent rule), strategies are devised (follow-up questions) to improve and correct the practice. If Goldman is correct, librarians should continue this type of research and correcting practice instead of focusing exclusively on non-truth-based concepts of evaluation such as user satisfaction. One application of Goldman's theory could be a comparison of the truth-producing practice of reference librarians with the ability of Internet search engines to provide accurate answers to a user's query per unit of user time.

Goldman's work also has implications for collection development and library instruction. He applies his veritistic epistemology to issues such as the peer review of electronic publications, recent copyright legislation, collaborative learning, and critical thinking—reaching conclusions that most often back up librarian practice in these areas. The one weakness of this book is that in attempting to cover such broad territory, Goldman's practical proposals are sometimes lacking in details and specifics. Veriphobes and veritists alike, however, will benefit from the clarity of Goldman's analysis of the thorny issues surrounding truth, knowledge, and social practice.—*Marc Meola, Temple University.*

Print Culture in a Diverse America. Ed. James P. Danky and Wayne A. Wiegand. Urbana: Univ. of Illinois Pr. (History of Communication Series), 1998. 291p. $49.95, acid-free paper, cloth (ISBN 0-2520-2398-6); $27.95 paper (ISBN 0-2520-6699-5). LC 97-33935.

The emerging field of print cultural studies has been greatly enhanced by the publication of this new work. The editors have assembled a collection of important essays that were presented during the first conference—in 1995, in Madison, Wisconsin—of the Center for the History of Print Culture in Modern America. The result of their labors is an anthology of ideas about the value of print, in its variant forms, that is groundbreaking in establishing linkages between libraries, cultural communities, and the printed word.

In his introduction, Wayne Wiegand succinctly describes a "rapidly emerging scholarship on reading within a much broader shift in the focus of humanities research 'from culture as text to culture as agency and practice.'" Print cultural studies can be viewed as "one manifestation" of this movement. Yet, Wiegand is quick to remind the reader that scholarship in this emerging field has, to a large degree, excluded close investigation and analysis of the twentieth century, a time period marked by a rapid increase in the utility of print among America's culturally diverse populations. Investigation of print culture in this century is also complicated by an array of media that include newspapers

and periodicals, broadsides, pamphlets, and posters which reflect the activities of various communities, organizations and movements, and individuals.

The essays in *Print Culture in a Diverse America* are organized under three themes. Four essays are included on the role of forgotten serials. Rudolph Vecoli tracked a number of immigrant Italian newspapers of the late nineteenth and early twentieth centuries, demonstrating their significance in Italian-American social life and their importance in maintaining a distinctive ethnic identity in the immigrants' new world. Yumei Sun traces the history of *Chun Sai Yat Po*, a San Francisco-based newspaper that "engaged the Chinese community in a reflexive process of self-examination that led, inevitably, to greater assimilation." Violet Johnson's essay on the *Boston Chronicle* extends our understanding of cultural institutions and social change in Boston's black communities, and Norma Fay Green contributes an original essay on empowerment and the homeless in the publication of the Chicago newspaper, *StreetWise*.

Part two of the anthology shifts focus to the relationship between readers and their texts. Again, four essays are presented, this time on topics ranging from hobo self-publication to the discovery of the reading interests of public library users in a rural Iowa community. This section is particularly noteworthy in the authors' use of often-overlooked resources, such as the previously undiscovered circulation records of a small public library, vestiges of the records/archives of social clubs and organizations, and obscure, forgotten newspapers that were used to piece together evidence of the early American labor movement. In the third and final section, authors wrestle with what Wiegand describes as "print materials' reconstruction of events," including an analysis of how the Titanic disaster was constructed by marginalized communities and Langston Hughes's efforts at self-publication in the 1930s. The latter is especially instructive in the study of similar efforts among black writers in subsequent decades.

As this volume indicates, the benefits in applying print cultural studies to the analysis of America's cultural diversity have yet to be exhausted. Yet, there are limitations. Vecoli writes: "While print culture can be read for various ideologies that sought to influence readers, other sources need to be consulted to determine its efficacy." This is an important warning that a single-minded (and ethnocentric) focus on print culture ignores much that is valued by cultural communities: that which resides outside the realm of print culture or of the reading interests of their members (e.g., in music, stories, and visual and performance-related arts). Also, print culture scholars will need to exercise caution as they apply the theory of book and print cultural studies to inquiry about the modes of communicating ideas among diverse cultural groups. Although these theoretical perspectives can provide great insight, they also may cloud scholarly understanding of cultural nuances.

Wiegand concludes his introductory essay by writing that "each of the eleven essays in this book represents a foray into the multicultural world of readers and reading in America over the last century and a half." Through their work at the Center for the History of Print Culture in Modern America, Danky and Wiegand have broadened the narrowly constructed scope of studies in print culture to include different perspectives, themes, methods, resources, and objects of investigation. It is no wonder that the book won the 1999 Carey McWilliams Award for its contribution to multicultural scholarship. This volume is strongly recommended not only for students of print cultural studies, but also for those who are interested in how changing technologies affect the way communities record their lives.—*William C. Welburn, The University of Iowa.*

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