family in an attempt to define certain characteristics common to the progenitors of bibliographic families. Although there is no strong evidence to support the presence of these assumed commonalities, the analysis is thought-provoking and, because an appendix clearly documents the methodology used, could be replicated in future research. Six brief case studies of bibliographic families are presented; most focus on books, but one is concerned with a motion picture. These case studies serve as concrete examples of the complexities associated with bibliographic relationships.

In the concluding chapter, the author presents a summary and, in addition, his formulation of a theory on the nature of a work. The book includes a detailed bibliography, an index, and various appendices. Two of the appendices present many of the concepts and definitions introduced in the text in charts that facilitate ready comparison. Finally, a thorough glossary is included.

The author has worked extensively with different types of works, including general texts, music, and theological materials. Although his background is in cataloging, this book speaks to all librarians about the organization of our cultural heritage of recorded knowledge. Interdisciplinary, thought-provoking, and carefully researched, this book serves as a prompt for contemplation, analysis, and additional research on how and why we organize and/or retrieve knowledge.—*Isabel del Carmen Quintana, Harvard University.*

Smith, Margaret M. *The Title-Page: Its Early Development, 1460–1510.* London: British Library; New Castle, Del.: Oak Knoll Press, 2000. 159p. $39.95 (ISBN 0712346872, British Library; 1584560339, Oak Knoll Press). LC 00-060609.

Very nearly every book published in the past several centuries contains a title page that provides the basic facts of publication. On the antiquarian market, its absence causes a book's value to plummet. But this wasn't always so. Five hundred years ago, as Western printing emerged from its in-

fancy, this now-vital element of books was similarly evolving. In *The Title-Page*, Margaret M. Smith explores reasons for its introduction, traces its development, and suggests its early functions. Hers is the first book on this subject published since 1891.

Part of a larger project to ascertain the influence of printing on numerous aspects of design that changed in response to this new means of production, *The Title-Page* regards the book as a historical artifact that holds clues to its creation and use. It examines what the appearance of the book—more precisely, what the appearance of its title page—reveals about "the producer's expectations of his market: the purchasers and readers of the book. The physical book can be said to embody his expectations of how the book will be used, where it will be read and stored, whether its readers need illustrations and diagrams, etc." From these clues, the eminently qualified Smith, a member of the faculty of the Department of Typography & Graphic Communication at the University of Reading, deduces a remarkable story and tells it knowledgeably and compellingly.

Smith defines the title page as "a separate page containing the title of the book, and not containing any of the text," usually found at or near the beginning of the volume and with or without decoration and additional information about content, author, and production. She describes several stages in the title page's development: the blank page, the label title, the label title combined with a woodcut and/or a printer's mark, and the addition of a decorative border. During the half-century of this evolution, Smith argues, the title page took on the task of "announcing not only the text but also its producer. An author may be responsible for the text, but the book that carries the text requires a complex set of expensive collaborations. Both are represented on the title page, and the producer's name there clearly establishes the book as an object of commerce." Thus, the title page became a vehicle for promoting the book, probably concurrent with the addition of the woodcut to the label title. Smith concludes that in the five

decades preceding 1510, the storage and marketing of books profoundly affected the history of the title page. "They drove its growth: first providing the opportunity, and then developing the features borrowed from elsewhere in the book, from modest pieces of information, to effective enticements to buy the book."

Painstakingly thorough and cogently argued, *The Title-Page* is focused narrowly, perhaps too narrowly for the casual reader. For the specialist, however, it is instructive and engrossing. A significant addition to the literature of the history of the book, it superbly exemplifies the sort of data to be mined from the careful examination, comparison, and analysis of a quantity of books as physical objects. Extensively illustrated with title pages from the holdings of the British Library and supplemented by a detailed glossary, a bibliography, concordances, and indexes, this excellent publication deserves consideration for all collections that include the history of the book or of graphic design.—*Florence M. Jumonville, University of New Orleans.*

Folk Heritage Collections in Crisis.
Washington, D.C.: Council on Library and Information Resources, 2001. 63p. $15 (ISBN 1887334823).
At the heart of the crisis is the deterioration and terminal neglect of local documentary sound collections and professional audio archives. In December 2000, at the Library of Congress, the American Folklore Society (AFS) and the American Folklife Center collaborated with a select group of experts to formulate recommendations for the access, preservation, and rights management of America's folk heritage sound collections and to propose "a strategy for addressing this crisis in a collaborative way." Major supporters of this conference were the Council on Library and Information Resources, the National Endowment for the Arts, and the National Endowment for the Humanities.

The three commissioned contributions were those in which ethnomusicologist Virginia Danielson addressed access; audio engineer Elizabeth Cohen, preservation; and ethnomusicologist Anthony Seeger, intellectual property rights. The papers, which comprise the major portion of this report, were sent to participants in advance of the conference to facilitate informed discussion. Prior to the conference, major folklore repositories and selected AFS members were surveyed concerning the audio materials in their collections; Appendix II is a summary of the survey results. A final discussion and recommendations conclude this report.

Appendix I lists the names of the invited participants. Among them are engineers, preservation experts, lawyers, librarians, archivists, community folklorists, and faculty whose conversations led to the cross-fertilization of ideas needed to find new approaches to these old problems.

In her talk, Virginia Danielson responds to many suggestions made by John Suter in his remarks about her paper, "Stating the Obvious: Lessons Learned Attempting Access to Archival Audio Collections." Suter had suggested that we accession important collections, process collections for accessibility in-house, describe collections online with collection-level records in MARC or other standard formats, produce finding aids on the Web, and make archival collections available on the Web. Danielson points out that some collections require specialized subject and language skills to prepare even the most rudimentary inventories; that skilled catalogers will be needed; that knowledge of mark-up language is required for electronic documentation; that special skills and equipment are necessary for audio digitization; and that metadata systems need to be developed and used to accomplish these tasks. Also, the stability of these library resources, durability of the technologies and products created, and issues of obsolescence must not be ignored.

Danielson describes a 1999 project, "Music from the Archives," which she offered as a starting point for a discussion on access. As part of that discussion, she suggested that encoded archival de-