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In the preface to this revised edition, Donald Ehresmann (professor of art at the University of Illinois, Chicago Circle) states that the growth in fine arts has necessitated an update of his 1975 bibliography. Several changes have been made in terms of scope and arrangement, and the revised edition has some overlap with Chamberlin's *Guide to Art Reference Books* (Chicago: American Library Assn., 1959), the acknowledged bible of art bibliography previous to Ehresmann's 1975 effort.

Expansion includes not only pre-1958 titles, but also 147 books published since 1973 (the cutoff date for the previous edition); the total entries for the present volume is over 1,670.

The prolific trend in art publications is visible through the addition of several new sections; in chapter one, a new section is concerned with research and library manuals. So vital an area would seemingly deserve more attention. Longer and more detailed annotations would have been an asset. The author could have supplied valuable insights on the use of these reference works as supplements to his own, especially since none of the five books was discussed in the previous edition. The two most recent of these works are of particular interest, *Methods and Resources: A Guide to Finding Art Information* by Lois Swan Jones (Dubuque, Iowa: Kendall-Hunt, 1978) and Gerd Muehsam's *Guide to Basic Information in the Visual Arts* (Santa Barbara, Calif.: ABC-Clio, 1978). Although both of these volumes list sources, their main function is to instruct the reader in the methodology of art research. They, along with Chamberlin, should be used in conjunction with *Fine Arts* to meet the growing and varied needs of the art researcher. The day of the comprehensive art bibliographical volume is extinct!

The basic format of the book has not been changed; the two parts, (1) reference works and (2) histories and handbooks of world art history, remain the same as do the twelve chapters. Chapter two on library catalogs has been expanded through the addition of post-1973 publications. Expansion is also evident in chapter ten, Oriental art, which

reflects the growing interest in the field of Islamic art and the inclusion of several countries new to the bibliography.

Criticisms of the 1975 publication have been duly noted and rectified: the author has improved his annotations in an attempt to provide descriptive as well as critical comments, when necessary, and has carefully mentioned glossaries, chronologies, good illustrations, and bibliographies; he has expanded the index to include entries for author, editor, main entry titles, series titles, and subjects; there are *see also* references. The author has, however, deleted an element applauded by reviewers of the first edition (ARBA 1976, p.435, and *Booklist* 72:995 [March 1, 1976]), the "Selected List of Fine Arts Books for Small Libraries," by Julia Ehresmann.

With the initial publication of *Fine Arts*, the author specified that two supplementary volumes would follow; one on minor and decorative arts (*Applied and Decorative Arts: A Bibliographic Guide to Basic Reference Works, Histories, and Handbooks* [Littleton, Colo.: Libraries Unlimited, 1977]) and the second dealing with painting and sculpture. A reviewer criticized the author's lack of depth in the area of architecture (*ARLIS/NA Newsletter* Summer 1975 p.s4-s5). Ehresmann was listening and announced in his 1979 publication that three volumes would complement *Fine Arts*—the two mentioned above and a third on architecture.

Donald Ehresmann is to be congratulated for attempting so difficult a task and for revising a worthwhile reference tool.—*Lamia Doumato, University of Colorado, Boulder.*

Lutz, Cora E. *The Oldest Library Motto, and Other Library Essays*. Hamden, Conn.: Archon Books, 1979. 176p. \$15. LC 79-16757. ISBN 0-208-01816-6.

Cora Lutz has previously demonstrated her beguiling way with history in *Essays on Manuscripts and Rare Books* (1975), and *Schoolmasters of the 10th Century* (1977). Gathered here are sixteen more pieces, in the manner of the 1975 collection, the title essay previously published in *The Library Quarterly* and some others in the *Yale University Library Gazette*.

Cora Lutz, as cataloger of pre-1600 manu-

scripts in the Beinecke Rare Book and Manuscript Library at Yale, brings to life the materials with which she has worked, detailing not only their physical form, but also the circumstances of their origins and associations, and the questions and speculation to which they give rise.

*The Earliest Library Motto* traces her search for the source of an inscription in the doorway of the St. Gall Library, a trail leading back to Ramses II, whose library portals held the same Greek inscription: "the house of healing for the soul."

Most of the essays are associated with incunabula and manuscripts, chiefly medieval and Renaissance, except for the pieces devoted to Ezra Stiles, eighteenth president of Yale. Cora Lutz' scholarship is unmistakable, and an index and copious notes are provided for the studious. But her erudition does not stand in the way of the spell she weaves in her quest to give meaning to her materials as she uses them to illuminate life, especially the life of the intellect, throughout the ages.

Many of the manuscripts pose their own questions, for example, Lentulus' letter, which purports to be an eye-witness description of Christ, or a forged manuscript in boustrophedon, the early Greek form of writing that proceeded continuously back and forth across the page. Other topics lead back to the manuscript sources, the origin of the Y of Pythagoras, whose two arms symbolize the choice between the way of virtue and the way of evil, or again, an early Roman proverb, popular in sixteenth-century England, which eludes tracing to its use by Mary, Queen of Scots.

The essays are grouped into sections on medieval metaphor and symbol; the unexpected in manuscripts; renaissance learning; unusual animals in books; and rare books from the Stiles Library. The section of three essays on Stiles is a somewhat incongruous inclusion, but makes for interesting reading, nevertheless. As the Beinecke books and manuscripts were the inspiration for a majority of the essays, so most of the sixteen illustrations are taken from that collection. Well chosen and reproduced, they whet the appetite for a view of the originals.

This is, unfortunately, the kind of book

too often overlooked by the many who would find it fascinating. Classical philologists will already be familiar with earlier scholarly works by Cora Lutz. For the general reader these essays can be an exciting excursion into unfamiliar territory with a knowledgeable and articulate guide. Historian, classicist, bibliophile, and student will be indebted to the librarian who calls them to their attention.—*Gertrude Reed, Bryn Mawr College, Bryn Mawr, Pennsylvania.*

**"Knowledge, How It Gets Around, What Happens to It in the Process,"** a special issue edited by Andrée Conrad, *Book Forum* 5, no.1 (1979). 176p. \$3. Available from: Hudson River Press, Box 126, Rhinecliff, NY 12574.

This special issue of *Book Forum*, planned around the National Enquiry into Scholarly Communication, is a useful way for librarians to learn what some members of the community of academic presses think of the report.

From the early paragraphs of Andrée Conrad's introduction, "Information Fever," one can see that the state of scholarly communication is about to meet unfriendly, not to say hostile, witnesses.

Today's scholars, Conrad says, lack the audacity demanded for interpretation of their data. Rather, they stick to peripheral fact-finding papers that are less likely to be challenged and which establish the authors' claim on their data. The National Enquiry, she continues, sees no harm in the development and, in fact, shows how the packaging and transmission of discrete units can be done electronically with great speed and even greater expense. But the intended recipients are other scholars and the 99.6 percent of the population outside the academic community who also want to know will learn, not from the scholars, but from the popularizers, whose ability to piece together snippets of information with scanty interpretation will be enhanced by the transmission marvels projected by the Enquiry.

Thus the fever, today's infatuation with fact, increases in virulence with the distance between knowledge generator and knowledge consumer.

Critiques of the report by three university press editors continue the attack. Ber-