

compelling examples of planning, developing an action plan, achieving being embedded, sustaining that achievement, and evaluating the success for continued sustainability.

The Embedded Librarian is written in a clear and approachable style with Shumaker's voice sounding through with concise and succinct information. He approaches the topic with knowledge and well thought-out examples. While there is not much here that has not been presented in the professional literature, it is a benefit that the author here brings together a great deal of information organized under reasonable chapter headings. It is a benefit to the reader that each chapter ends with a summary and a list of reference sources. Having the material laid out in this way will prove much more effective to those who would acquire this title as a tool to furthering their embedded librarianship or as an entry point. The chapter on "Evaluating Your Success" will also prove to be of great value to both groups as well, as it presents scenarios in the form of case studies and takes into consideration varying characteristics and types of libraries. In the current age of assessing all that information professionals do, it is useful to have such straightforward material. However, a prior section, "Chapter 7: Assessing Your Readiness," will be most useful to those librarians who are ready to gauge whether they have, as Shumaker puts it, reached maturity. His questionnaire and scale are very useful. Additionally, the descriptors for interpreting the outcomes within the scale: "highly embedded, developing, emerging and not embedded" are as well.

Clearly, in the current information professional arena, there are more and more forces driving change and more opportunities to do so. Technology has been both an advantage and a disadvantage to this change. *The Embedded Librarian* offers not only an assessment tool but a concrete methodology with examples, analysis, and processes. Written for information professionals, library school students,

the embedded, and those considering it, the book offers a review, practical strategies, and applications about being embedded.—Loreen S. Henry, *University of Texas, Dallas*.

Colin Franklin. *Obsessions and Confessions of a Book Life*. New Castle, Del.: Oak Knoll Press; Camberwell, Victoria, Australia: Books of Kells; London: Bernard Quaritch, 2012. 262p. alk. paper, \$49.95 (ISBN: 9781584563044). LC2012-018734.

Both a memoir and a collection of discrete topical essays, Colin Franklin's book about his personal and professional intersections with the world of books is a delight. During his 88 years, Franklin has been a publisher, an author, a book dealer, and a book collector, and all these roles are depicted here. Though this is nowhere stated, the first seven of its fifteen chapters, or essays, loosely form a chronological narrative, interspersed with musings on such things as connoisseurship and of the various ways in which collectors perceive and pursue books as "love objects." The memoirs begin with Franklin's recollections of his earliest childhood encounters with books. He writes of the joy derived from his youthful purchase of a disbound copy of *Pilgrim's Progress* "...printed about 1790. For binding it at Whiteleys" (a shop near where he lived) "I charged my parents' account, for reading it I waited more than thirty years...I wanted the book, treasured it and can only now begin to explain why." *Obsessions and Confessions* takes on that task by analysis and example.

In 1949, Franklin began working at the London offices of publishers Routledge & Kegan Paul, a firm that had been purchased by Franklin's grandfather in 1907. One of the most evocative and charming portions of this book is its second chapter, "In a Golden Age of Publishing," which describes the recent Oxford graduate's immersion into the career he would pursue for twenty-one years. On his first day, his uncle told him that he would

be “in charge of publicity and jackets,” which included the designing of the latter. Through this, his appreciation of the visual appeal of books was bolstered by the practical experience of trying to make books look good. His office in the Victorian building that served as both staff headquarters and stock warehouse was next to that of philosopher and art historian Herbert Read, who served part-time as a literary adviser and from whom Franklin claims to have learned how to be “lazy.” A recurrent painful intrusion into that laziness is described: “I often found there were few troubles in my life so excruciating as meeting authors. There we sat in my small room, the two of us, as he seized the moment of total egoism to explain his book...there were times when, trying to follow an author’s exposition, I suffered near-ulcerous stomach pain.”

For that and other reasons, Franklin decided to chart a new course in his life and became a book dealer, and the next few chapters offer witty and sharp-eyed reminiscences of other dealers, such as Hans Kraus, and of clients, including his most important, the American millionaire Paul Mellon, whom he aided in augmenting the magnificent collection that eventually moved with Mellon to his English country house at Wormsley Park.

As is often the case with book dealers, Franklin’s own collecting and scholarly interests and his work in the trade went hand in hand, or sometimes hand out of hand. For example, his deep interest in William Morris (whom he describes as one of his heroes) led him to the acquisition of a complete set of all the Kelmscott Press books, including an example of each title printed on vellum when such existed, or on paper when no vellum copies were printed. One notable exception to this was his copy of the Kelmscott Chaucer, which was on paper not vellum; but even that was special, being a presentation copy from Morris and Burne-Jones to Swinburne. Franklin sold this beloved set to fund other ventures.

Morris is the topic of one of the more or less self-contained essays that make

up the chapters of the second half of the book. Along with an assessment of Morris, these essays include as topics the Daniel Press, the manuscript of Nijinski’s unexpurgated autobiography and the troubles and pleasures the temporary ownership of that document brought to Franklin, and the elegance of the printing of Giambattista Bodoni, who in the author’s eyes was typographically “the finest of them all.” Along with these are Franklin’s convincing defense of the Bowdler family and their various editions of “Bowdlerized” Shakespeare plays, and three essays devoted to men who Franklin wishes had more current renown: the Oxford engraver Joseph Skelton, the comic writer Robert Surtees and his chief illustrator John Leech (the latter a surprising favorite of Ruskin’s), and finally the 18th-century amateur antiquary William Fowler. The Fowler essay is one of the longest and best in the book. Franklin owns all of the very rare folio volumes of Fowler’s works, including the almost impossibly rare third volume. Fowler created accurate and luminously hand-colored engravings of ancient Roman mosaic floors that had been unearthed from English soil and of English stained glass windows. The story of his life and unusual publications is fascinating.

The book closes with an essay about the author’s sister, the scientist Rosalind Franklin, who died of cancer in 1958 at the age of 37. Rosalind Franklin was key to the discovery of the structure of DNA, and Franklin recounts and clarifies her contribution, which for many years was insufficiently recognized.

Colin Franklin has written many valuable books. This latest one will inform and please book lovers of all sorts. — *Scott Krafft, Northwestern University.*

Priscilla K. Shontz and Richard A. Murray. *What Do Employers Want: A Guide for Library Science Students.* 1st ed. California: Library Unlimited, 2012. 119p. \$45 (ISBN 9781598848281). LC2012-005693.