

Systems," by Stephen P. Harter; "Freedom of the Visual Arts: The Role of Governments," by Yvonne Linsert Morse; "Bibliographical Control of Erotica," by Rebecca Dixon; "Censorship and the Performing Arts: A Review of Issues," by Barbara Connally Kaplan; "Censorship and the Contemporary Cinema," by Gail Linda Robinson; and, "Censorship Research: Its Strengths, Weaknesses, Uses, and Misuses," by Richard E. McKee.

As is indicated in these titles, the major portion of the book is concerned with freedom in the various arts. The editor's introduction is well worth a careful reading as is his introductory article, which provides a valuable discussion of the development of freedoms in the United States. Stephen Harter's discussion of the preservation of the privacy of the individual citizen in a world of automated data systems is a cogent, well-written, and important chapter.

The chapter on "Censorship Research" points out that insufficient scientific research has been done in this area. The authors says, "Anyone interested in understanding the complex issue of censorship should rely only upon facts derived from careful studies. While reliance upon personal convictions or opinions may be more self-satisfying, in the long run the only person deceived will be the one who has not closely examined the conclusions of carefully conducted studies."

There is variation in the writing style in the various chapters, as one would expect from the different authors. However, all chapters indicate that the authors have done considerable reading and studying before they began to write. Each has given numerous examples and illustrations as well as quotations from court decisions, and each has provided extensive footnotes and citations from the literature.

As the editor says in his introduction, the "contributors make no claims of presenting unbiased views of disputes between censors and anti-censors or between the forces of intolerance and the forces of freedom. The writers who have contributed to this book are resolute in their commitment to principles of intellectual freedom and offer no apologies for their partiality." In the opinion of the reviewer, the book is a valuable and

informative collection of articles. It should be helpful to librarians, to library educators, and to students who are interested in intellectual freedom.—*Martha Boaz, Dean, School of Library Science, University of Southern California, Los Angeles.*

**Studies in Micropublishing, 1853-1976.**

**Documentary Sources.** Edited by Allen B. Veaner. Microform Review Series in Library Micrographics Management, no. 2. Westport, Conn.: Microform Review, Inc., 1977. 489p. \$22.50. LC 77-6720. ISBN 0-913672-07-6.

The aim of this anthology, as stated in the preface, is to trace the evolution of the intellectual aspects of micropublishing while the scope of the collection is defined by its title. In it the word "micropublishing" is used by the editor as a generic term covering both original and retrospective micropublishing activities, sometimes also referred to as "micropublishing" and "microrepublishing."

*Studies in Micropublishing* contains fifty-one essays grouped in ten chapters, together covering a time span of 123 years. Four of the articles were published originally in the nineteenth century (three of them in 1850); the others, with the exception of two papers published in the early 1900s, have originally appeared in print between 1930 and 1970. The largest cluster of reprints was published in the 1950s (fourteen articles). The most often reprinted authors are Herman H. Fussler and Allen B. Veaner, each having four articles in the collection, and Eugene Power with three reprints.

By editorial fiat, excluded from compilations are annual reviews of the state of the art in the micropublishing world, technical articles, reports, evaluations of equipment, and essays already included in Albert Diaz' compilation, *Microforms in Libraries: A Reader* (1975).

The volume is not conceived as an exclusive bibliography, nor is it "expected that this work will be read as a continuous chronicle; it is therefore hoped that repetition"—a frequent phenomenon in a collection of this kind—"will serve to reinforce" major themes developed in the volume (p. xiv-xv).

The book starts with a foreword by Frances Spigai, followed by essays surveying the field of microforms and micropublishing. Separate chapters are dedicated to the history of micropublishing, organization, storage, durability, and use of microformats, their role in library collections, national microform services, and micropublishing of newspapers. The last in the collection is a group of articles that have forecast for the last forty years the future of microphotography.

The collection is an important contribution to library literature, and it comes to us from a truly authoritative guru in the "micro" world. The list of contributors reads like a page from the who's who in the field. Names such as Maurice Tauber, Verner W. Clapp, Robert Jordan, Ralph R. Shaw, and Charles G. LaHood—to add just a few authors to those already mentioned in the review—are all widely recognized leaders in this emerging discipline: The editor himself is a well-known expert on the subject of micrographics, with experience ranging from supervision of a major university photoduplication department many years ago to a recent appointment as director of a university research library. Allen Veaner is also charter editor of the *Microform Review*, an outstanding periodical in the field.

The typography of the volume is attractive and practically free of misprints; this is, by now, a well-established trademark of excellence of Microform Review, Inc., the publisher of this book. The present collection is part of the publisher's recently established series in library micrographics management, which has already listed half a dozen other titles in this field. The price of the volume is reasonable, especially when compared with prices of other similar books published nowadays.

Micropublishing ought to be of special interest to librarians. In addition to being a staple in the library, it is, as pointed out in this study, the first new medium that has been developed with direct help from librarians, while at the same time its continuing success depends heavily on the acceptance of microforms by libraries.

Of course, *Studies in Micropublishing* covers only one phase of the expanding field. Yet further studies will build on this

compilation, complementing rather than replacing it.

However, micropublishing itself will not come of age until studies about it will not be just published, but micropublished. To the delight of many readers, the present anthology can be read without the assistance of a still-clumsy microreader contraption.—Joseph Z. Nitecki, Temple University Libraries, Philadelphia, Pennsylvania.

Blumenthal, Joseph. *The Printed Book in America*. Boston, Mass.: David R. Godine, in association with the Dartmouth College Library, 1977. 250p. \$30.00 LC 77-79004. ISBN 0-87923-210-2.

The emphasis of this history is on printing as an art, illustrated by seventy plates duplicating pages from books chosen by the author. Most of the examples were selected from books in the Dartmouth Library collections. Forty-eight of them represent books published since 1890. They deal exclusively with letter press and with typography. Illustration draws only incidental attention.

This is a handsome book. The author himself, long the proprietor of the distinguished Spiral Press, did the typography. The Stinehour Press, Lunenburg, Vermont, composed and printed the text. The Meriden Gravure Company, Meriden, Connecticut, engraved and printed the plates—brilliantly. In many cases the reproductions seem to outshine the originals in brightness of ink and paper. To accommodate the format, of course, reductions are inevitable for many books, but the legends include original measurements.

*The Printed Book in America* invites comparison to the author's 1973 guide to an exhibit of 125 books in the Pierpont Morgan Library, published in hardcover by Godine (and in softcover by the library) as *The Art of the Printed Book, 1455-1955*. The text, which precedes the plates in both works, is longer and more detailed in *The Printed Book in America*. Shining through the text is the clear evidence of the author's own participation in many of the events he describes and his personal association with many of the figures he discusses. This heightens the interest, but the book far transcends the limitations of personal re-