

essay in the book. Rothschild's collection included the *Très Riches Heures du Duc de Berry*, which for many is the greatest medieval manuscript.

The title of the concluding essay by Bernard Nurse is fully descriptive: "The Library of the Society of Antiquaries of London: Acquiring Antiquaries' Books over Three Centuries." In recounting the history of the society's library, the author argues persuasively that a vibrant library will attract great collections, which in turn will attract other great collections.

The book is well edited; the essays are placed in the most logical order, which is highlighted in the excellent introduction, and there is consistency of style among the essays. The papers in the volume were presented at "the 1995 conference on the history of the book trade." It is wonderful that the front matter lists conference participants because this helps readers who may be building their own "circles of learning." The index is very useful for tracing common figures and themes across the essays. However, there are typographical errors in the footnotes, and some of the footnotes presume a devotee's knowledge.

There are other shortcomings. For example, I would have liked to know more about the conference, including its full and proper name. As someone who has had to catalog conference proceedings, I lament this omission. In terms of the general format, the editors should have insisted that the essayists use full names and give birth and death dates (where known) for every person first mentioned prominently in an essay. Such information would have been a great help to scholars.

The book is physically attractive, with a cover from a print or painting showing three eighteenth-century scholars. Yet the illustration is not credited. The text illustrations are a great help in the essays on bindings, but the quality of some of the reproductions is poor.

For librarians, one of this book's most important lessons is that scholars can be library benefactors. Anthony Rota, in "Bookselling in a Changing World," an essay in the *Encyclopedia of the Book* (1996), says that private collectors have displaced institutions as the major force in collecting since the late 1960s and that their collections are rich in areas that traditionally have been ignored by academic institutions. An active relationship with these modern "antiquaries" increases the likelihood that they will give their collections to libraries after they have stopped actively building them. An understanding of the history of circles of learning, which includes academic libraries, is necessary to further this goal.—*Charles Egleston, University of Colorado*

**Tidcombe, Marianne.** *Women Bookbinders 1880-1920*. New Castle, Del.: Oak Knoll Pr., 1996. 240p. \$58 (ISBN 1-884718-23-x). LC 96-31238.

This is the first major work to address women's contributions to bookbinding, a field that had been largely neglected until this publication. Although Marianne Tidcombe states in her preface, "this book is not a social history; it is a short general survey giving a brief account of the lives and work of women who started binding before the first World War," it is actually a thorough and detailed exploration of the subject. She has, however, provided a sufficient background to place the subject in its social and economic context. The author features the lives and accomplishments of Susan Treverbian Prideaux, Katharine Adams, and Sybil Pye in a comprehensive study, and also outlines the contributions of Frank Karslate to the formation of the Guild of Women Binders who ran shops in Britain. Her detailed discussion of each figure introduced includes biographical information, education and experience within the trade, and contributions to the profession.

Tidcombe begins with a broad historical introduction, citing women engaged in the field as early as the fifteenth-century. She then describes the place of women trade binders at the end of the nineteenth-century, finally discussing more exotic styles of bindings, including embroidered bindings, painted vellum bindings, vellucent bindings, metalwork bindings, as well as fore-edge paintings, among others. She does point out, however, that women were more likely to contribute these external features, rather than be involved in the actual binding.

Through introduction to apprenticeships and trade unions, Tidcombe set the stage for womens increased involvement in a profession that was transforming rapidly from a trade to an artistic craft, due in part to the Arts and Crafts movement. Formerly limited only to men, the profession began to accept women who were trained in art schools, where they learned basic design elements.

This text is suitable for both readers new to this discipline and those with bench experience. Tidcombe documents procedures for those not familiar with bench practices, and defines some of the more technical vocabulary. She provides numerous examples of each binders work, apparently having consulted and researched each object personally.

The text is supplemented with high-quality illustrations, including thirty-two stunning color plates and more than one hundred black-and-white photographs, which enable the reader to visualize many of the exquisitely tooled bindings described in the text, as well as the decorative styles of the period covered. In addition, portraits of many of the women discussed and their workshops, as well as diagrams of some of the methodology described, are included.

The book is only slightly limited by the authors Eurocentric (or more specifically British) focus on the subject, as it includes a chapter on women binders in America and elsewhere abroad.

Appendices I, II, and III contain illustrations of the tools used by Prideaux, Adams, and Pye, along with a list of each of the artists bindings. Appendix IV includes a list of women and groups associated with the Guild of Women Binders. The remaining appendices list bindings by Elizabeth MacColl, additional women binders not mentioned in this text (both European and American), and a list of women in charge of bookbinding shops in Britain between 1648 and 1901 (broken down by region, including London, the rest of England and Wales, Scotland, and Ireland). The text concludes with a selected bibliography, copious notes—a testament to how thoroughly Tidcombe researched the subject—and a detailed index.

This is an important addition not only to any collection with strengths in the history of the book or book arts, but also to womens studies collections.—*Lois Fischer Black, The New York Academy of Medicine, New York.*

**Bettig, Ronald V.** *Copyrighting Culture: The Political Economy of Intellectual Property.* Boulder, Colo.: Westview Pr. (Critical Studies in Communications and the Cultural Industries), 1996. 276p. \$60 cloth (ISBN 0-8133-1385-6); \$24.95 alk. paper (ISBN 0-8133-3304-0). LC 96-9290.

Those who control the medium, control the message. Rooted in the political—economic philosophy of Marx and Engels, the assertion is that the ruling capitalist class controls the production and dissemination of information by virtue of owning the means of communication. In the 1960s and 1970s, the refrain was adapted to encompass protests about the role of the media in actually shaping ideology and public opinion.

Ronald Bettig, assistant professor of communications at Penn State University, takes the theory to another level by viewing mass media not as an ideological machine but, rather, as a powerful