

research library engaged in the effort to become more productively involved in the entire life cycle of knowledge: its creation, critique, and dissemination. If the library, following Carlyle, once found itself at the heart of the university by virtue of its manifestation as a collection of books, the library of the future, according to these authors, is better understood as a place of conversation; a place for discovery, reflection, and play; a generator of creative associations between the notes of the author and the notebook of the reader.—*David Michalski, University of California, Davis.*

Ksenija Mincic-Obradovic. *E-books in Academic Libraries.* Oxford, United Kingdom: Chandos, 2011. 203p. \$80 (ISBN 9781843345862).

Written by Ksenija Mincic-Obradovic, *E-books in Academic Libraries* is based on the author's experience with e-books at the University of Auckland Library. Chapter 1, the Introduction, discusses the e-book collection at the University of Auckland library and offers a synopsis of the remaining chapters.

In chapter 2, "The (Magical) World of E-books," the author discusses the evolution of e-books, what e-books are, types of e-books, and how e-books function in academics. Some of the advantages of e-books she mentions include that they can be accessed from anywhere, anytime; they save space in the physical library; users can conduct full-text searches; and they are enriched with other media. This chapter concludes with some disadvantages of e-books such as the need for a device and software; the variety of formats; ability for users to read on a computer or device screen; compatibility with citation management software; and technical requirements such as keeping up with the latest versions of software and hardware.

The next chapter, "Between Publishers and Library Needs," looks at a host of issues dealing with "the complexity of e-books as a medium." For instance, there are a number of e-book publishers and

a variety of publishing practices among commercial providers. In addition, free e-books are often produced by individual authors, government agencies, and libraries. One section focuses on libraries as publishers of e-books, while other sections look at pricing and purchase models and copyright and digital rights management.

The meat of the work is in chapter 4, "Developing and Managing E-book Collections." As the author notes, academic libraries are generally moving from print to electronic resources and are shifting more of their budget to e-resources. As the "e-book environment is pretty much unstable and unpredictable" and "it is difficult to create and apply an e-book collection development policy," the author provides some options for how to handle e-books in terms of selecting and buying; providing access; cataloging; interlibrary loan; and preservation. Mincic-Obradovic provides a checklist of questions to ask when considering e-book purchases; and, in the cataloging section, she discusses the need for catalog records for e-books and talks about the pros and cons of single, separate, and provide-neutral records.

Chapter 5, "Connecting with Users," and chapter 6, "New Opportunities," will especially appeal to public services librarians. In chapter 5, the author mentions several surveys, including two conducted at her own institution, that looked at e-book use. With the University of Auckland surveys, the author wanted to see what users knew about e-books and what their perceptions were. In chapter 6, Mincic-Obradovic looks at the potential of e-books in teaching and learning and highlights some e-books developed to support university courses. Each is enriched with audio, video, and the like.

Mincic-Obradovic concludes the book with "Future Considerations": barriers to adoption; e-books in relation to study and research; lack of relevant content; and opportunities e-books bring to academic libraries. Among the barriers to adoption are lack of standards, lack of user

awareness, and lack of seamless access. The chapter concludes with a brief section on the future of e-books in academic libraries.

A well-written and timely book on the topic, *E-books in Academic Libraries* is a good overview on the subject and is recommended for those in libraries without large e-book collections or those wanting to know more on the topic.—*Nicole Mitchell, University of Alabama at Birmingham.*

Martin Hopkinson. *Ex Libris: The Art of Bookplates.* New Haven, Conn.: Yale University Press, 2011. 111p. \$15.00 (ISBN 9780300171631). LC2011-0519.

Ex Libris: The Art of Bookplates is a confection—attractive and fascinating at first glance, but seemingly limited in scope and usefulness. Martin Hopkinson, former Curator of Prints at the Hunterian Art Gallery (University of Glasgow), offers here “a personal selection from the substantial collection of bookplates held by the British Museum.” It is described on the cover flap as a “treasury of *ex libris* art and lore,” but it is essentially one man’s informed and practiced lens focused on the art and design of the bookplate from

the mid-nineteenth to the mid-twentieth century.

It is a small, short book: 100 illustrations on 111 pages. The text consists of a five-page Introduction, a caption for each image (ranging from 20 to 100 words), and a one-page section on further reading. For all that, the writing is both tight and graceful, and the author manages to teach us a great deal with very few words. It would be a mistake to leave this work out of a collection of books about books, or even a collection of art and design.

Bookplates (or *ex libris*, Latin for “from the books of”) derive from the medieval practice of including coats of arms (or sometimes portraits) at the front of prayer books to indicate ownership. Most bookplates were armorial in nature until the mid-eighteenth century, when other imagery (of books or landscapes) crept in. By the mid-nineteenth century, the pictorial bookplate was the fashion—using emblematic and symbolic images, as well as employing visual puns. One example of visual punning is the bookplate for John Cargill Brough (c. 1870), featuring a jay-bird flying above a stormy sea (that is, J.C. Brough = jay sea be rough). Oriental

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