

ers take notes and keep track of their sources. Only chapter 5, "The Use of Archives and Special Collections," attempts to analyze all eighty interview transcripts. It is curious that, with such a large base from which to draw data, the editors chose to compile only these thin "slices" rather than more comprehensive studies. The worth of the volume is severely limited by the small samples and the focus on transcripts from individual institutions. The differences noted in "How Faculty Members Use Journal Literature" (chapter 4), for example, would be more instructive if the author could also provide comparisons between institutions, between disciplines, or between faculty and students. In addition, the interviews took place in 2008, so the responses reflect a research landscape that has changed significantly in four short years.

There is value in asking questions about how our faculty and students find and interact with library resources, but it is unclear how much value there is in the way the answers are presented here. The chapters do a fair job of pulling out common threads from their small sample sets, but in general do not do a good job of answering the more important question: "So what?" Chapter 6, "Personal Management of Scholarly Information," goes into great detail on the filing systems and organizational principles used by faculty and graduate students (Do they store articles in print or electronic form? What labeling or naming conventions do they use? How do they take notes on articles and books?), yet the chapter does not provide any ideas on how or why this information could be useful to librarians in serving their users or to the XC Project team in designing next-generation research tools. The authors are to be applauded for the ambitious nature of their user research project and for the wealth of data they have collected. It is regrettable that they were not similarly ambitious in analyzing and reporting the results. — *Timothy Hackman, University of Maryland.*

John R. Turner. *A Bibliography of Unauthorised American Editions of The Tale of Peter Rabbit by Beatrix Potter 1904–1980.* Stroud, U.K.: Ian Hodgkins & Co., 2012. 228p. alk. paper. \$60.00 (ISBN 9780906460139).

The origin of *The Tale of Peter Rabbit*, as well as that of some other classic Beatrix Potter stories, was in illustrated letters Potter wrote to the children of her former governess. At the suggestion of a friend, Potter became intrigued by the idea of converting these letters into published books and, as a first attempt, expanded one of them into what she titled *The Tale of Peter Rabbit and Mr. McGregor's Garden*. After being rebuffed by several publishers, Potter decided to have her story published privately, under its now familiar shortened title. This was done in two editions, in December 1901 and February 1902, in a combined total of 450 copies. Shortly thereafter, staff at Frederic Warne & Co., one of the firms that had previously declined to publish Potter's story, saw a copy of the privately printed *Peter Rabbit* and changed their minds about its prospects. They offered to publish the story with one major demand: that the illustrations, which in the first printings of the book are black and white line drawings, be published instead in color. Potter very reluctantly agreed to produce color versions of her pictures, and these were translated into print by Edmund Evans, the masterful color printer who had been responsible for the color reproductions in earlier English children's books by artists such as Walter Crane and Kate Greenaway. The Warne edition of *The Tale of Peter Rabbit* appeared in October 1902, and, by the end of that year, about 28,000 copies had been sold. By the present day, it is thought that 45 million copies have been sold, making it one of the best-selling books of all time.

One would naturally expect, with such overwhelming success in Great Britain, that Warne would wish to capture the American market as well, and that indeed was their intention. Unfortunately for

them and for Beatrix Potter, the proper steps to obtain United States copyright were not taken. In the United States the art, the story, and the characters within it entered the public domain, free for the use of anyone interested, and there was nothing that Warne or the author could do about it. From that curious error sprang the books and other items that are the subject of John Turner's bibliography.

While some previous accounts of these American versions and derivations of Potter's *Tale* have referred to them as piracies, this is not literally true as they were perfectly legal productions. The book describes 308 titles; the parameters of its scope are described in the introduction as this:

This bibliography attempts to describe all titles published in the United States between 1904 and 1980 which are versions of The Tale of Peter Rabbit, or which use the name Peter Rabbit; and which were not authorized by Frederick Warne. Publications which contain a printed text, even a brief outline, such as some games, 'talking' books, or toy books, are included; publications without a text, such as some colouring books, are not included.

In 1904, the Philadelphia-based firm Henry Altemus was the first to realize and take advantage of *Peter Rabbit's* accidental entry into the public domain and issued a close copy of Potter's text and illustrations. Over the next few decades, Altemus would publish titles such as *Peter Rabbit's Wedding Day* and *Peter Rabbit's Easter* with the stories and illustrations done by a variety of writers and illustrators. Other publishers took similar advantage of this free access to a famous character, and Potter's *Peter Rabbit* found his way into stories never imagined by Potter, in depictions veering wildly from her original drawings. The great majority of the items described are books, but, as the scope note indicates, nonbook items such as sound recordings and games are also included.

The bibliography is arranged alphabetically by the name of each publisher. Within each publisher's section, the titles are arranged alphabetically. For some of the publishers, the author provides a brief descriptive history, with information gleaned from the *Dictionary of Literary Biography*, *Wikipedia*, and a few other sources.

A typical item description consists of title and date of publication, name(s) of author and illustrator, a quasi-facsimile transcription of the title page (or front cover when title pages are lacking), a pagination description, height and width, a description of the binding, and the location of the copy described. The vast majority of the titles seen and described belong to one of six private collections: three of them English, three of them American. The author visited all three of the English collectors' homes. One of these, Tony Yablon, works for the antiquarian bookseller Ian Hodgkins & Co, the publisher of this book. Hodgkins was also one of the publishers of the 1983 reprint of Jane Quinby's *Beatrix Potter: A Bibliographical Check List*, which is the principal bibliography of Potter's authorized publications and a natural complement to the present work.

No doubt it was economics that determined that only 11 of the 308 items are depicted on the 8 pages of color illustrations located in the middle of the book. This is regrettable, as it would be delightful and useful to be able to see the myriad illustrated versions of *Peter Rabbit* that the book surveys.

Some other minor quibbles: in the "Location" field, the author uses a one-letter code to describe which collection the item belongs to: for example, Y for the Tony Yablon collection. This is an unnecessary and obfuscating false economy. There are indices for authors, illustrators, and titles; it would have been nice to also have a way to search for type of item (for example, for sound recordings or pop-up books). While in many cases it would be difficult or impossible to track down relevant in-

formation, it would also have been good if some of the authors and illustrators received the kind of brief descriptions that the author provided for some of the publishing firms.

While obviously it is the private or institutional collector of these *Tale of Peter Rabbit* spinoffs who will find this book most useful, larger libraries or those with a strong interest in publishing history or children's literature may also wish to add a copy of Turner's book to their shelves. As far as one can tell, it is accurate and comprehensive, and it is unlikely to be superseded.—*Scott Krafft, Northwestern University.*

Middle Management in Academic and Public Libraries. Ed. Tom Diamond. Santa Barbara, Calif.: Libraries Unlimited, 2011. 233p. acid-free paper, \$45 (ISBN 9781598846898). LC 2011-008554.

With the myriad challenges of managing staff within a library setting, *Middle Management in Academic and Public Libraries* explicates some of the best management practices for middle managers. Middle managers are defined as "librarians engaged in a supervisory role as a department or unit head, branch manager, project manager, or team leader." This work highlights proven techniques and the management acumen of 20 librarians from both academic and public libraries. Management issues addressed range from the role of perceived balance of authority and responsibility of middle managers to improved customer service through collaborative efforts across departments and the integration of modern technologies.

This anthology is divided into five sections, with each focused on an aspect of middle management. Each section offers a chapter or chapters containing a reference list and, in some instances, appendices, literature reviews, tables, and charts. The work also contains an index and a section about contributors to the book. The first section of the book discusses managing a

unit or department within a library and managing staff within this department or unit. Topics discussed include results of surveyed middle managers that show a positive management experience is associated with perceived balance of positional authority and positional responsibility. Other items examined in this section include the role of mentoring and coaching for development of effective middle managers and the necessity of soft skills in managing the performance of staff that report to someone else. Examples are also provided where managers of special service points, such as youth services, must overcome many challenges including inadequate levels of staff and budgetary resources, lack of understanding and support from coworkers and administration, and organizational structures that do not reflect contemporary workflows such as team-based management styles.

The second section contains a chapter that describes the design specifications of a proposed leadership developmental program at Pennsylvania State University (PSU) Libraries. It was designed in conjunction with the PSU Human Resources Development Center to "attract, develop, and prepare Penn State librarians for mid- and high-level administrative positions in academic libraries." Participants are selected from an applicant pool of interested, tenured librarians demonstrating an aptitude for an administrative career. The core pieces of this multifaceted program include "mentoring, fellowship, and leadership development training." The authors suggest that other institutions design and implement a similar model so that the profession will produce administrators prepared for leading "in times of change."

The third section discusses managing cross-collaborations in various library settings. Collaborations across public services and technical services departments streamline processes and benefit users by eliminating barriers to content. Additional topics include the challenge for middle managers balancing compet-