

brary Services, instead of a consolidated list.

In summary, Lancaster's earlier work on this topic was considerably more thorough and comprehensive and one cannot help but wonder why an updated second edition of that work was not produced instead of this pared down version. Still, this is a solid treatment of a timely topic from one of the leading experts, if not the leading expert, in the field, making this a logical source for students and librarians alike who are interested in the evaluation process.—Clifford H. Haka, *Michigan State University, East Lansing.*

**Shailor, Barbara A.** *Catalogue of Medieval and Renaissance Manuscripts in the Beinecke Rare Book Room and Manuscript Library, Yale University.* Volume II: Mss. 251-500. Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1987. 578p. \$36 (ISBN 0-86698-030-X (alk. paper v.2) ). LC 84-667.

Barbara Shailor's catalogue is the second of presumably three volumes to describe the holdings of the Beinecke Rare Book Room and Manuscript Library at Yale University (for a review of Vol. I in these pages, see *C&RL* 47:518-20 (1986)). It catalogues 250 manuscripts, a group of books that date from the ninth to the nineteenth century and were made in diverse centers ranging from Europe to Central America.

Because of their disparate nature, these manuscripts pose problems of presentation on both the levels of organization of the book as a whole and of individual entries. First, how does one structure such a varied group of entries in order to give them coherence? Shailor discusses the books in numerical order rather than selecting thematic divisions as organizing principles—divisions, such as country of origin (as is being done in the ongoing catalogue of manuscripts of the Walters Art Gallery, Baltimore, whose French volume has just appeared), or type of text (literary, historical, devotional, etc.). She offsets the random nature of the presentation by providing at the end of the volume a series of indices intended to aid the reader in

placing the manuscripts in appropriate geographical, chronological, artistic, and social contexts. These aids to the reader give some coherence and shape to the collection.

Following the indices, however, are a sequence of plates whose organizational structure is not immediately apparent. These illustrations are labeled with manuscript number, folio citation, and an indication of scale which notes whether the pictures are of natural size, enlarged, or reduced. Nothing in the list of plates or their captions makes clear that these images are arranged geographically and chronologically (showing in plates 3-23 German, French, and Netherlandish manuscripts, in plates 24-27 English manuscripts, in plates 28-41 Italian manuscripts, in plate 42 a later German example, in plate 43 a Central European manuscript, in plates 44-53 Byzantine manuscripts, and in plates 54-61 Greek texts written in Italy). Such clarification would enhance the utility of the illustrations. Indeed, the catalogue as a whole would benefit from the inclusion of an introduction to volume II which specifies how the book was structured; as it stands, the reader has to consult the introduction to the first volume for such information.

A second problem that a cataloger faces is how to discuss individual manuscripts. Shailor has opted for a traditional structure that she fleshes out with carefully observed detail that is particularly rich in the treatment of texts. Within each entry Shailor provides a description of the manuscript's contents, including incipits for unpublished texts and citations of critical editions for published ones. This is followed by a physical description (discussions of support, ruling, collation, script, artistic concerns, and binding), discussion of provenance, and bibliography. The length of her entries and their attention to details of concern to historians, literary scholars, art historians, and codicologists are impressive and will make the catalogue a very useful research tool. However, the resultant fragmented structure detracts from the reader's experience of the individual manuscripts themselves. In some ways this catalogue presents so

much information about books that the individual codex becomes lost.

For instance, because the catalogue places such weight on texts, it does not treat the *illustrated* codex in an integrated fashion. The separation of identifications of text from subjects for images within the catalogue may reflect traditional disciplinary divisions (literary history versus art history), but it violates the experience that a reader turning the pages of an illustrated book has. Pictures are embedded in texts, and modern researchers like medieval readers before them, need to understand their relation. Shailor's identification of subjects for illustration is buried among the physical description in close proximity to analyses of artistic style, as though that were the primary information one would wish to know about pictures. I suspect that it would have been more useful to the general reader of the volume if the identification of subjects for illustration had been integrated into the description of the text so that readers could easily see how pictures focus attention on particular texts, either reinforcing or, in fewer cases, rearranging the reader's experience of the written word. Such concerns are no longer simply the focus of art historians; increasingly historians and literary theorists are taking illustration of individual manuscripts into account when interpreting the text.

My few criticisms about the treatment of visual material in Shailor's catalogue should not detract from its value. This book is a solid piece of scholarship which attempts to introduce the Beinecke collection to a broad audience. Its thorough catalogue entries provide a wealth of information that scholars will mine for many years.—Anne D. Hedeman, *School of Art & Design, University of Illinois, Urbana-Champaign*.

*Preservation Microfilming: A Guide for Librarians and Archivists*. Ed. by Nancy Gwinn for the Association of Research Libraries. Chicago: American Library Assn., 1987. 212p. \$40 (ISBN 0-8389-0481-5). LC 87-10020.

As preservation is becoming recognized as an important function of libraries and

archives, microfilming is assuming a role as an integral part of preservation in a growing number of institutions. *Preservation Microfilming: A Guide for Librarians and Archivists* fills an important gap in library and archival literature by providing an excellent in-depth introduction to the subject. Heretofore it was difficult to obtain a good overview of preservation microfilming. *Preservation Microfilming* pulls together and integrates information that was only available before from a variety of sources, and it contributes new information as well.

*Preservation Microfilming* achieves its purpose and scope as they are set forth in the preface:

You can approach this book in many ways; as an overview of the whole process of preservation microfilming, as a detailed—but not exhaustive—guide to each step of the operation, as a reference book to other documents or programs to meet your specific needs, as a fact book, as a checklist, as a place to find sample forms or photos—in short, as a helper to keep right behind your desk. Read it through, then go back as needed for specific facts and referrals. You won't find in detail every procedure that you will require—many of them must mesh with local priorities and conditions—but the critical issues are all covered. We hope the book will end up being well-thumbed.

*Preservation Microfilming* is the work of several people. Different authors wrote the first drafts of the chapters; these cover all phases of preservation microfilming, from the selection of materials for microfilming to the bibliographic control of microforms. The first chapter presents an overview of administrative decisions and serves as "an extended abstract of the entire manual." Rigorous editing has minimized the overlap from chapter to chapter, and the careful attention of many reviewers has ensured the accuracy of the information presented.

One of the most impressive things about *Preservation Microfilming* is the emphasis maintained throughout on placing microfilming within the broader contexts of the preservation program, the institution, and the national agenda. This treatment begins with the introduction, which provides a historical context and examines the