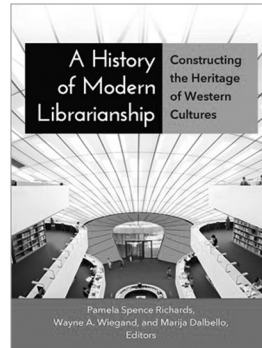


A History of Modern Librarianship: Constructing the Heritage of Western Cultures

EDITED BY PAMELA SPENCE RICHARDS,
WAYNE A. WIEGAND & MARIJA DALBELLO
(LIBRARIES UNLIMITED, 2015, US\$60)



THIS BOOK IS AMBITIOUS in chronology and geographic scope, yet includes significant depth of detail in its 248 pages. It gives historical overviews of the development of library institutions and professional practice for European countries, Canada and the United States, Africa and Australasia, along with a more general introduction, and concludes with a discussion of convergence arising from digital developments.

Much of what the authors classify as “modern librarianship” originated in Europe, and it is there the historical discussion begins. Due to the divergent histories of the various countries, each is discussed separately, with cultural and institutional histories of institutions and professional practice.

This chapter is followed by a discussion of the United States and Canada. The histories of libraries in those two countries are much more similar, and there is less need for a division between them. Here we read about the development of libraries, the development of professional education, cultural considerations related to library holdings, and the fight to have women’s contributions recognized.

The chapter on Africa discusses the development of libraries in Africa starting in

One’s mind is clear and the letters flow out of themselves. *Mushin*, translated as “no-mind” or “empty mind,” is a state where the mind is not preoccupied by any thought or emotion. It is empty in the sense that it is unbiased, free and adaptable. *Mushin* is the essence of Zen, and also is a core principle of Japanese martial arts. There is no practice with calligraphy, no do-overs. For any one piece of paper, the artist has but one chance. It is a moment in time, harkening back to Stanley-Baker’s comment.

One of the two Japanese galleries featured *kana* calligraphy, with its thin, gentle, flowing lines that present a more feminine form. Think of the calligraphy as a haiku itself—serene, peaceful, contented. That’s *kana*. As Bashō wrote, “A bee / staggers out / of the peony.” The room also featured an exquisite scroll by the Zen monk Musō Soseki.

The other gallery housed *kanji*, a more masculine style similar to Chinese calligraphy. It’s bolder, thicker. There’s more ink. While *kana* follows the flow of the lettering, *kanji* emphasizes the overall composition.

Though the exhibition showed only a few examples, the rich history of Persian calligraphy shouldn’t be forgotten. A thousand years old, it was developed by Ibn Muqla (c. 885–940) and his brother, and the styles were commonly used for 400 years. In the past 500 years or so, Nasta’liq calligraphy has been the predominant style. Famed Persian calligraphers include Mir Emad Hassani (1554–1615), Karim Molaverdikhani (b. 1911) and Gholam Hossein Amirkhani (b. 1939).

Long before Bashō’s birth, calligraphy was a prized and admired form of art. It has continued as such long after his death. The only thing remaining of Bashō are his words. And calligraphy, which remains always, for all time.

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~ Jonathan Shipley is a frequent contributor to *Amphora*. He lives in Seattle.



ancient times. It gives an overview of social conditions there and how these affect information organizations. It includes a history of the development of libraries during the colonial era and under successor national governments, and mentions foreign influences in the later shaping of African libraries. How local professionals took over management and professional education also features in the discussion.

The discussion continues with the institutions and practice of Australasian libraries: their histories, successes and shortcomings. The chapter explains the many ways Australasian libraries have been forward-looking but how, in other ways, they fell short, for example, in providing services to Aboriginal people.

Which parts of the world to include or exclude in a work like this is challenging, and I imagine the editors faced these decisions in the development of the book. The subtitle refers to Western cultures, and as mentioned, there are chapters on Europe, Canada and the United States, Australasia and Africa. It is unclear why Africa is Western for the purposes of this book when Latin America is not, and it would be interesting to read about the history of libraries in Asia. One wonders whether Africa was included for functional reasons, or whether African libraries are closer to the libraries of the other regions included than those of Latin America or Asia. This could easily be the case, since expatriate and colonial librarians were influential in the founding of library traditions in Africa.

A History of Modern Librarianship is likely the most dense and concise outline of library history one is likely to find, and it seems an indispensable tool for anyone looking to write about libraries, including as it does historical detail and anecdotes. Its bibliographic information is extensive, which alone makes it a valuable source for anyone looking to do research on the history of libraries.

That said, its geographical, chronological and functional format, while excellent for conveying large amounts of factual information in a relatively short book, is not the best format to create an engaging read.

~ REVIEWED BY SARAH SUTHERLAND

Canadian Binders' Tickets and Booksellers' Labels

BY GAYLE GARLOCK

(OAK KNOLL PRESS, 2015, US\$95)

BOOK COLLECTORS are familiar with the small paper tags glued into books, usually on the front or back pastedown, that record a name and city and occasionally the address of the bookseller or bookbinder. Gayle Garlock, formerly a librarian at the University of Toronto, has collected 793 of these ephemeral Canadian printings, the oldest dating from the late 18th century. His comprehensive knowledge of this subject is consolidated in *Canadian Binders' Tickets and Booksellers' Labels* from Oak Knoll. If you have ever attempted to make a collection of these little objects, you will know what an exceptional feat Garlock has accomplished. (Readers may also enjoy the article by former Alcuin Society chair Jim Rainer, "Booksellers' Tickets," *Amphora*, no. 108 [Summer 1997]: 50–54.)

This 158-page book includes a CD with a bibliography of nine pages. Catalogue A enumerates 178 bookbinders' tickets, including a full description (size, printing method, a colour reproduction, and dates and addresses of the binders' locations). Catalogue B lists 615 booksellers' labels, including the information above and adding data on the book in which the label was found, where in the book the label was located, occasional provenance notes, occasional biographical information on the bookseller, and information on changes of ownership of the business.

The most comprehensive book on the subject of booksellers' labels is Reinhard Öhlberger, *Wenn am Buch der Händler klebt* (Vienna: Löcker, 2000). Öhlberger, an Austrian writing in German, based his study on a personal collection that spanned the globe. Garlock's work is equally comprehensive in its scope, despite its national focus. It is hard to imagine that anyone will ever eclipse Garlock as the authority on this subject in Canada.

~ REVIEWED BY RALPH STANTON