

States. Some contributors seem to have taken too literally the instructions to represent world library practice, as in the article "Abbreviations," where nearly half of the titles cited are either in a language other than English or refer to practice in countries other than the United States. But in "Academic Status of Librarians" the international approach is well handled and appropriate.

Within the intended scope of the work, the selection of articles appears to be, for the most part, adequate. Contributors, at least those whose names are known to this reviewer, are well suited to their assignments. But a reference work of this kind is barely begun when decisions have been made on articles to be included and contributors have been invited and have submitted their articles. There remains the long and painstaking job of editing the contributed pieces for length, style, level of information, and bibliographic form. This kind of editing is conspicuously absent in the work. No control seems to have been exercised on the length of articles commensurate with their importance. The article on "Airlie House Conferences" runs to nine pages, the one on "Abbreviations" more than eleven pages, and that on "Abstracts and Abstracting" twenty-two pages; but the article on "Acquisitions" is given only nine pages, that on "Administration" only six pages. Further inequities in length are "Armed Forces Libraries" twenty-eight pages, and "Art Libraries and Collections" fifty pages, but "Architectural Libraries and Collections" only five pages! Style differences are more difficult to control than those of length, and rigid standardization of style is not desirable. But the opening sentences of the article "Airlie House Conferences" hardly seem appropriate to a work of this kind: "Airlie House is a 'U-Haul' think-tank situated, very appropriately for those who remember Oscar Wilde's definition, in the fox-hunting country of Virginia. The style is English country house; the menu is hearty, is uninspired." The desirable level of information and sophistication for the expected reader should also be sought and ensured by careful editing of each article. In this first volume most articles are written on a level that should provide helpful information to

the average reader. But the opening paragraphs of the first article, "Abbreviations," are almost meaninglessly elementary. Good editing would have eliminated some articles like that on "Aden, Libraries in," the first sentence of which states that practically no information is available on the subject, with the remaining few sentences quoting matter from the yearbook, *Middle East and North Africa*. There need be no compulsion to include articles like this simply because articles on libraries of other countries are included.

Mention has not been made of the many excellently written articles or of the quantity of useful information in this volume. While it may be unfair and unnecessary to single out any articles for specimen mention, those on "Abstracts and Abstracting," "Aldus Manutius," "Algorithms," "Alphabet," and "Ancient and Medieval Libraries" seem to this reviewer especially informative and well written. Despite any faults it has, the set will, when completed, serve a much felt need and be a useful reference work.—*Rolland E. Stevens, University of Illinois.*

**Copyright in Historical Perspective.** By Lyman Ray Patterson. Nashville: Vanderbilt University Press, 1968. 264p. \$8.50 (68-22415).

The author of this book is a law professor at Vanderbilt University. As would be expected, therefore, it is written with an eye to its value to his colleagues in the legal profession as well as to those who have a more general interest in the history of copyright.

It should be of interest to any librarian who is concerned with protecting the respective rights of users, authors, and the publishers of books. And at this point, there is hardly any librarian who is responsible for the copying policies of a research library who should not be so concerned. Whether we like it or not, librarians are in the middle of these conflicting interests which are becoming more complicated by the day.

The book presents a dispassionate legal history of the development of the idea and use of copyright from a device to protect the printer-publisher through its use by the

Crown as a censorship device—on to the concern with protection of the author's rights. Interwoven in its history through the centuries are the concern of Parliament and the Congress of the United States with the problem of monopoly and with the use of copyright as a device to promote learning.

It is interesting and helpful to anyone concerned with the history of printing to see the roles of such institutions as the Stationers Company and the Star Chamber presented in their purely legal relationship to printing and copyright and their use of each other to effect censorship and monopoly. The author also explains the intent and purpose of the Statute of Anne in 1709 and its effect on the American view of copyright. Indeed as is the case in so many of our legal concepts all of the ideas originated in the English history of copyright. The early state acts and the federal acts were based on the Statute of Anne.

No place else have I seen presented so clearly the purpose of copyright as understood at the time of the framing of the Constitution of the United States and the first Federal Copyright Act of 1790. As advanced in the constitutional provision, they are 1) to promote learning, 2) to secure the author's right, 3) to provide order in the book trade by government grant, and 4) to prevent monopoly. These same ideas appear in the first Copyright Act and in the first important copyright case to come before the United States Supreme Court, *Wheaton vs. Peters*, 33 U.S. (8 Pet.) 591 (1834).

Oddly enough, in view of its current importance, historically there seems to be

little evidence of any concern for the rights of the user. Perhaps this has become a problem only since the development of rapid copying devices. In this connection, however, the author raises the point of the potential danger to the user's right to freedom of expression if the author should be allowed to control the work completely.

Perhaps the most intriguing and in a sense disturbing of the author's themes, however, is his concern with failures on the parts of the courts and the legislatures to understand the elements involved in literary property—and more especially the rights of the author which go beyond the present concept of copyright. He is concerned with the author's creative interest in his work—"his right to protect the integrity of his work and his reputation in connection therewith." Most people are probably aware that these rights exist. But exactly what are they? How can they be identified? Do they differ with the nature of the work itself? Does the librarian have responsibilities in this area also? The solution which he offers is that the courts take jurisdiction of many of these complex issues and that they distinguish them from the area controlled by statute and proceed to develop a common law of copyright which could case by case distinguish and preserve the rights of the various interests involved.

This is a fine, carefully written book and within the limits imposed by the discipline of legal writing can be considered creative in its approach to some of the elements of copyright. I hope it will become part of the literature of librarianship.—*Stanley West, University of Hawaii.*

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