

Maverick John Cotton Dana, prominent in library affairs and proprietor of the Elm Tree Press, Woodstock, Vermont, suggested to Pearson that the quotable *Almanack* should become a literary reality. Pearson shamelessly commingled his satirical commentary with the astrological and meteorological contents of an authentic almanac written by Joseph Perry in 1773. Authorship of the newly discovered almanac was credited to one Jared Bean. Pearson pursued the hoax with abandon, but Dana became apprehensive that the deception was too transparent. Before Dana could temporize and send a warning to readers, the *New York Sun* received a copy for review. The eighteenth-century format and sage advice of the "Old Librarian" hoodwinked the reviewer. The game was on.

Pearson could not resist playful parries with reviewers and other librarians who corresponded about the almanac's credibility. The *New York Sun*, initially fooled by the hoax, indulged Pearson after recognizing the deception. Other gullible reviews appeared in the *New York Times*, *Dial*, *Outlook*, and

Publishers Weekly. Helen Haines, a former editor of *Library Journal*, easily deciphered the hoax and joined the merry conspiracy on the pages of that periodical. Only one publication, *America*, labeled the *Almanack* an unforgivable fabrication. Dana, it contended, was guilty of advertising a fake volume.

Wiegand has scoured the relevant archival sources and secondary literature to produce the definitive account of Pearson's hoax. The historian's craft has been well served by this highly readable contribution. Unfortunately, the chapbook's narrow spine, grainy photographs, and jarring layout mar an otherwise fine example of quality printing. Pearson, who always enjoyed the last word, would no doubt be pleased that his seventy-year-old divertissement was once again in the news.—Arthur P. Young, *University of Alabama*.

Reese, Rosemary S., comp. *Documentation of Collections*. A Bibliography on Historical Organization Practices, V.4. Edited by Frederick L. Rath, Jr., and Merrilyn

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Rogers O'Connell. Nashville, Tenn.: American Association for State and Local History, 1979. 218p. \$12.50, \$9.25 to AASLH members. LC 75-26770. ISBN 0-910050-38-4.

In 1975 the American Association for State and Local History began the publication of a series entitled *A Bibliography on Historical Organization Practices*. As one of the most important historical agencies in North America, AASLH offers these compilations, in part, to further its own goals of "advancing knowledge, understanding, and appreciation of localized history in the United States and Canada."

Previously published volumes cover such topics as historic preservation, conservation, and interpretation of museum collections. This latest volume is an appropriate addition to the series. Its compiler, Rosemary S. Reese, worked from the premise that except for large historical agencies whose staffs have specialized knowledge about most of the articles under their care, many curators, antique dealers, and private collectors need guidance in identifying and cataloging artifacts.

Documentation of Collections is divided into six sections: collections documentation, artifact collections, decorative arts collections, fine arts collections, folk arts and crafts collections, and historical organizations. The last lists eight agencies, both national and international, that through their programs and publications offer assistance to whoever is involved with museum work and connoisseurship. The annotated citations, instead of referring to the process and technology of manufacturing, consider the objects only as objects.

No pretense is made to all-inclusiveness; such a work would be both physically unwieldy and difficult to use. Rather, Reese has carefully selected the most valuable books and articles with the hope that researchers will consider them as jumping off points for further study. A very complete index, consisting of nearly 20 percent of the volume's pages, should lead the reader to any specific reference.

The sources listed in *Documentation of Collections* are valuable for museum personnel and the lay public for at least four reasons: they are useful in putting together

and staging exhibitions; they help in determining monetary values for insurance purposes; they provide for both casual and detailed study of art objects; and they are instructive in the care, maintenance, and conservation of materials that may be considered antique. As a bibliographic tool, this compilation should be considered as a standard in its field for many years. Neither a museum nor an interested researcher would go wrong in consulting it in any effort to examine problems encountered with objects from our cultural heritage.—E. Richard McKinstry, *Winterthur Museum, Winterthur, Delaware*.

Lee, Marshall. *Bookmaking: The Illustrated Guide to Design/Production/Editing*. 2d ed. New York: Bowker, 1979. 485p. \$25 plus shipping & handling. LC 79-65014. ISBN 0-8352-1097-9.

Marshall Lee's *Bookmaking* has long been recognized as a basic text for neophytes seeking a knowledge of how a manuscript becomes that physical object—a finished book. The first edition (1965) was limited to the design and production aspects of bookmaking; the second edition adds the editing function, thus making the book even more useful than before. Only the marketing and advertising aspects of the book trade now lie outside the purview of this basic manual, and even those topics are touched upon from time to time as they affect editing, production, and design.

In order to accommodate the material on editing, the book has been reorganized, with the original book now largely forming "Part I: Design & Production." Much of the text of that part remains the same as in the earlier edition, but wherever new technology has been introduced into the industry (and that has been considerable over the fourteen-year interval) the text has been completely rewritten and new illustrations provided. Some topics have been treated in a different order, contributing to greater clarity, and one, "Co-Productions," has been added.

Some readers may initially question the fact that the new "Part II: Editing" occupies only some 75 pages as against 370 pages for Part I, but the answer to that criticism probably lies in the very technical nature of