private depositories. Sponsored by the Public Archives of Canada and aided by the various provincial archives, the volume comprises the preliminary work in a hopefully more ambitious project. Some 2,800 entries are here arranged alphabetically by titles, with 1,800 of them derived from the National Photograph Collection and the balance from several other collections. In all, this catalogue refers to items from over 110 Canadian institutions, each item being identified by a code which specifies location, the collection number, and other details of the photograph. An example of the format is as follows:

International Labor Organization, Geneva, Switzerland.

7P-843 b+w 23. 1940-1968.

Canadian participation in activities of the International Labor Organization; group photos of Canadian delegations to annual I.L.O. conferences; portraits of various officials of the Department of Labor and of the Canadian Labor Congress; events of I.L.O. Week at Expo. '67, Montreal, Que.

This item is located at the Public Archives of Canada, collection number 843, consists of a series of twenty-three black and white prints, all taken between 1940 and 1968. This codification is followed by a listing of material by repositories, the subjects and location reference being provided for each. There is also an index of subjects.

The overall production is well turned out, with text in both French and English. As a most appropriate touch, the volume demonstrates its concern well by providing twenty-eight full page examples of street scenes, portraits, and activities in a range of settings from Halifax, N.S., to Vancouver, B.C. As a sample, this one in a hundred selection whets the appetite of at least this reviewer for delving into the remaining 2,772 items not reproduced.

BRIAN S. OSBORNE

(Dr. Osborne is Head of the Department of Geography at Queen's University; he is currently co-authoring an illustrated history of Kingston, Ontario.)


This remarkable book, by a professional in medieval calligraphy and illumination who is also a writer and teacher, is not only a useful brief history of the art and practice of calligraphy, but also a comprehensive instructional guide for both the novice and the experienced calligrapher. It is a fascinating volume, whether you are one of the increasing number of practising scribes or are content simply to study and enjoy the art and history of the scriptorium.

The history chapters include an account of the life of a medieval scribe and the evolution of his craft, with descriptions of the most important 'hands' and their variants. The instructional chapters cover a guide to tools and other supplies (and where to obtain them), details of technique in simple language, and descriptions of how to reproduce twelve most important script styles, including uncial, majuscules, and minuscules (with the most lucid identifications I have yet seen), and Gothic scripts.

The whole volume is richly illustrated (in black and white) with pictures, facsimiles of actual medieval hands, and examples by the author, fully annotated. It is a veritable
vade-mecum – though 29 cm. high – for the calligrapher. It concludes with a list of eighty-eight sourcebooks and a detailed index. For those interested, $25.00 could hardly be better spent!

REVIEW EDITOR


The first edition of Nonbook Materials was a pioneering effort made in the attempt to provide a systematic, practical framework for handling nonbook materials. The second edition, while retaining all of the practical application of the first, is an authoritative consolidation of the theory and principles for dealing with these ever-changing media. Compatible with AACR I, the first edition of Nonbook Materials was one of the primary sources used by AACR II for the development of rules for nonbook material; the second edition of Nonbook Materials provides an illustration and interpretation of rules established by AACR II and functions as a companion to those Rules.

Only twenty-eight pages longer than the first, the second edition of Nonbook Materials is similar in intent and format. General policy and rules are outlined, giving a philosophy and framework for dealing with nonbook materials, both existing and anticipated; useful sample cards give cataloguing rules for media which range from art originals to videorecordings; appendices provide ‘Notes’, ‘General Material Designations Listed in AACR II’, and ‘Guidelines for the Subject Analysis of Audiovisual Materials’. Of particular use are the ‘Notes’ which make reference to the first edition of Nonbook Materials when differences between editions exist and to relevant sections of AACR II. The ‘Glossary and Abbreviations’ section is equally useful, given the existing confusion over terminology and the options of ‘media/material’ designations currently available. Some of this confusion is dissipated in Appendix B, which provides British equivalents to general material designations, and by the strong advice to cataloguers to avoid ‘terms which are colloquial or faddish’. By dropping their term ‘omnimedia’, promoted in the first edition, the authors of the second edition have given example to their own suggestion. It should be noted that the concluding bibliography extends, rather than supersedes, the bibliography of the first edition.

Based as it is on consultation and advice from many sources, both national and international, Nonbook Materials should provide valuable guidance for all types of libraries in the principles and practices for handling current nonbook media, as well as anticipated developments of the future.

BONITA J. BOYD

(Ms. Boyd is head of Information Services, Killam Library, the humanities and social sciences branch of the University Library, Dalhousie University, Halifax, N.S.)


Voici le quatrième tome de la monumentale bibliographie des journaux et revues du Québec que MM. Beaulieu et Hamelin publient depuis sept ans. Les compilateurs