and cover that could sometimes result from the binding process: *The Young Husband's Book* is decked out in a pattern of dainty flowers. The cover of Krupp's book, by contrast, is a photo-reproduction of a floral textured ribbon-embossed bookcloth (Ft12) produced circa 1836-7—an exquisite bookcloth suitable for a serious work.

Since I have received my eagerly anticipated copy of *Bookcloth in England and America*, I am already using it on my own research trips. It is everything that Sue Allen claims—concise, handy, and indispensable.

Greta Golick
*University of Toronto*


The richness and diversity of libraries in the United States continue to impress and amaze the world. In addition to having the largest and strongest public, academic, and business/professional library systems on the planet, the United States also possesses strength in independent research libraries like the Getty, the Huntington, the Newberry, and the Pierpont Morgan.

Membership libraries constitute another type whose richness and diversity have few if any counterparts elsewhere in the world. Although not many have survived—most disappearing or merging into public and other libraries—those that have are frequently impressive. This volume commemorates the sixteen largest libraries of the twenty-one that constitute the Membership Libraries Group. The purpose of this volume is, therefore, to introduce readers to these sixteen and to show ways in which membership libraries have evolved in the United States over the past 260 years.

Membership libraries, sometimes termed "subscription libraries," emerged in the eighteenth century, along with the rapid spread of middle-class (and especially female) literacy. As most middle-class individuals could rarely afford to purchase significant quantities of books, two types of collective institutions arose to meet their need: circulating libraries and subscription libraries. Circulating libraries

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are commercial lending libraries developed by entrepreneurs seeking to profit from the loaning of books. Subscription libraries are social institutions created when groups of people pool their resources to buy books and share them. The latter are known under a variety of names: "athenaeums" (implying a larger cultural purpose such as lectures and museum exhibitions), "mechanics' libraries" (libraries and educational facilities for working men), "mercantile libraries" (libraries and educational facilities for clerks and young businessmen), or "proprietary libraries" (owned by proprietors holding shares, but also admitting members).

Subscription libraries are a peculiarly American invention, specifically of Benjamin Franklin who in 1731 launched the Library Company of Philadelphia. They would subsequently spread across the world to other countries including Canada. Within the United States they enjoyed three great waves of development: first in the era from before the Revolution to the War of 1812, second from the War of 1812 to the Civil War, and third from the Civil War to 1900 and the surge of Carnegie public libraries. Of the sixteen libraries discussed in the volume, five date from the first era, eight from the second, and three from the third. Of the twenty-one libraries belonging to the Membership Libraries Group, thirteen are from the northeastern United States, three each from the South and the Midwest, and two from the Pacific Coast. Some are in large cities, others in smaller places such as St. Johnsbury, Vermont.

This volume begins with a helpful preface by Nicolas Barker, formerly deputy keeper at the British Library, and an introduction by Richard Wendorf, editor of this volume and librarian of the Boston Athenaeum. The remaining chapters are lengthy articles on each of the sixteen libraries written by a senior employee, officer, or member. The articles are presented in chronological order from the date of the library's inception, from 1747 when the Redwood Library and Athenaeum was founded in Newport, Rhode Island, to 1899 when the Athenaeum Music & Arts Library appeared in San Diego, California.

A number of the institutions have clearly strayed from their initial function and become highly specialized, focusing upon such things as rare books, novels, or artistic exhibitions. Others, it is equally clear, have become milieus for socializing among the well-to-do. Even so, they all retain their status as membership/subscription libraries.

This book will appeal to anyone interested in library history, particularly this exclusive and exotic fringe of American librarianship.
The sketches of the sixteen individual libraries are uniformly well written, informative (including web addresses), and illustrated with colour photos. History, buildings, finances, membership, programs, and collections are the major topics covered. Although not footnoted, the articles are based upon scholarly research and include bibliographies. The volume is handsomely produced, and there is an excellent index.

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First World War Propaganda: “any form of communication, from private letter to film, that dealt with the war in such a way as to propagate the cause of one side and discredit that of its opponents.”
— Trevor Wilson, quoted by Sara Haslam (204)

For ninety years the First World War has fascinated historians and readers, and now its propaganda engages a generation of young post-colonial print-culture historians. Editors Mary Hammond and Shafquat Towheed, lecturers at the Open University and the University of London, have assembled twelve essays that examine British propaganda by employing “a range of bibliometric analysis, investigations of previously neglected archives, close reading of unpublished correspondence and little-known fiction, and surveys of reading practice” (3). Moving beyond surveys of the War years by Frank Mumby and John Feather, and revisiting Peter Buitenhuis’s story of British propaganda in The Great War of Words (1987), the papers reveal how coping “with new constraints and even new demands” (3) led to unforeseen nationalisms and identities with many post-war consequences.

The proliferation of propaganda in high and pop culture was due certainly to political and psychological factors but also to late Victorian advances in literacy, print technology, and international distribution networks. We can observe these interconnecting factors in the way the book’s four sections complement each other. For