certainly will be welcomed by Montgomery collectors despite its very poor binding, which loses leaves after only a minimal amount of handling.

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Archivists are often asked for advice about whether records have historical value and, if so, then what to do with them. Laura Millar’s *The Story Behind the Book: Preserving Authors’ and Publishers’ Archives* is a “how to” manual for those with little experience in archiving or records management or who may have given little thought to the value that their records may have to future generations of researchers. As will be seen below, Millar has the perfect combination of experiences to be an authority for giving advice to the writer, publisher, editor, and reader on how to organize their papers for the sake of “adding value and guaranteeing their value in posterity.”

The goals of this book are to help preserve the “documentary heritage of writing and publishing” and to examine “issues that emerge in the preservation of historical archives and the management of current office records” (13). Broken down into 12 precise chapters, *The Story Behind the Book* guides the reader through the reasons why records have value to future research, the ways in which to select the most important records for preservation, the types of records that an archive might be interested in preserving, the people/institutions who collect (Canadian and international) literary archives, the process of negotiating an archival agreement, the management of current records (both paper and electronic), and the places to look for more information.

This book takes a realistic approach, which is doubtless a consequence of Millar’s knowledge of the world of both publishing and archives. Having worked for 30 years at the University of British Columbia Press, and being a professional archivist and an information and records management consultant, Millar knows her subject. She has taught archivists to publish books and writers to manage their
archives. In chapter 4, "What is Worth Keeping," Millar writes, "keep the best, remove the rest," but also, importantly, advises those in the industry to contact an archivist, since archivists are trained to understand the value of records. She then details the various types of records in the writing and publishing industry, explaining how they become evidence to different activities and why they will be of value to future research. Her expertise lends remarkable depth to the account, enabling her to go where others might fear to tread – even into the explication of tax appraisals and the differentiation of historical versus monetary value.

Chapter 11, simply entitled "Questions," also exhibits Millar's years of archival experience. It takes publishers' and authors' oft-asked questions and pairs them with clear, concise, and useful answers. The most important piece of information that she conveys in this chapter is that "the more time you can spend sorting through the records and removing obsolete materials, the faster the institution will be able to process your archives and make them available for research" (190). Not only does Millar provide expert guidance but she assists her fellow archivists by imparting this knowledge, for the more people who donate their records according to her intelligent advice, the more research will be facilitated.

One point of criticism surfaces in chapter 6. This chapter begins strongly, introducing the reader to the ways in which archival repositories determine their acquisition policies and collection specializations. Millar explains that choosing a repository where the users or audience will value the content of the records is important, as is the fact that bigger is not always better when it comes to archival institutions. She then states that "it is not possible to list all the archival institutions that collect archives related to writing and publishing … doing so would be counterproductive … it would imply that only the named institutions are 'good'” (89). However, she then offers examples in the following categories: national institutions; university archives and special collections; local government institutions; and libraries, historical societies, and museums. This effectively does what she had set out not to do – to name some institutions above others. The beginning part of this chapter may have been better placed in chapter 12, where Millar includes specific information about archival directories and depositing records at certain research institutions.

_The Story Behind the Book_ is clearly written, practical, and informative. Millar not only guides actors in the book trade through the ins and outs of preparing their records for archiving but has also
done her fellow archivists a great service. Others will also find this book useful: academic faculty, volunteer organizations, and small companies, to name just a few. Archivists will now be able to point to this book as a reference when asked how to prepare in advance for the eventuality of donating records.

The first title in the J.J. Douglas Library series, *The Story Behind the Book* is published by the Canadian Centre for Studies in Publishing Press at Simon Fraser University. Since this book was published, another has joined the series — *Translators on Translating: Inside the Invisible Art* by Andrew Wilson. These two titles are indicative of the Press’s mission to assist journal publishers in their activities by producing works that examine publishing, report the results of research into publishing, and inform students of the practicalities of publishing. The Press is off to a great start with Millar’s book. I agree with Ian Wilson’s foreword, which states, “She [Millar] outlines a simple but disciplined approach to maintaining good records from the start, to save priceless literary history from its common fate … a haphazard collection.” I would also add that this book is enjoyable to read. Congratulations are due to Millar for being so informative and engaging.

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Ce livre de prestige, grand format, imprimé sur papier glacé et embelli de nombreuses illustrations, veut rendre compte de la fusion, au début du présent siècle, de trois institutions, la Grande Bibliothèque du Québec, la Bibliothèque nationale du Québec et les Archives nationales du Québec pour former Bibliothèque et Archives nationales du Québec (BAnQ). Le nouvel ensemble devenait ainsi la plus importante institution culturelle du Québec.

Ce livre comprend une introduction (27 pages) qui présente la situation du livre et des bibliothèques avant 1967 et cinq parties. La première partie (133 pages) constitue l’histoire de la Bibliothèque nationale du Québec de sa fondation en 1967 à l’année 2002. La