

awareness, and lack of seamless access. The chapter concludes with a brief section on the future of e-books in academic libraries.

A well-written and timely book on the topic, *E-books in Academic Libraries* is a good overview on the subject and is recommended for those in libraries without large e-book collections or those wanting to know more on the topic.—*Nicole Mitchell, University of Alabama at Birmingham.*

**Martin Hopkinson.** *Ex Libris: The Art of Bookplates.* New Haven, Conn.: Yale University Press, 2011. 111p. \$15.00 (ISBN 9780300171631). LC2011-0519.

*Ex Libris: The Art of Bookplates* is a confection—attractive and fascinating at first glance, but seemingly limited in scope and usefulness. Martin Hopkinson, former Curator of Prints at the Hunterian Art Gallery (University of Glasgow), offers here “a personal selection from the substantial collection of bookplates held by the British Museum.” It is described on the cover flap as a “treasury of *ex libris* art and lore,” but it is essentially one man’s informed and practiced lens focused on the art and design of the bookplate from

the mid-nineteenth to the mid-twentieth century.

It is a small, short book: 100 illustrations on 111 pages. The text consists of a five-page Introduction, a caption for each image (ranging from 20 to 100 words), and a one-page section on further reading. For all that, the writing is both tight and graceful, and the author manages to teach us a great deal with very few words. It would be a mistake to leave this work out of a collection of books about books, or even a collection of art and design.

Bookplates (or *ex libris*, Latin for “from the books of”) derive from the medieval practice of including coats of arms (or sometimes portraits) at the front of prayer books to indicate ownership. Most bookplates were armorial in nature until the mid-eighteenth century, when other imagery (of books or landscapes) crept in. By the mid-nineteenth century, the pictorial bookplate was the fashion—using emblematic and symbolic images, as well as employing visual puns. One example of visual punning is the bookplate for John Cargill Brough (c. 1870), featuring a jay-bird flying above a stormy sea (that is, J.C. Brough = jay sea be rough). Oriental

### Statement of ownership, management, and circulation

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artistic elements became more common in bookplates in the wake of Commodore Perry's visit to Japan (1853–1854); not long after, the art of the Indian subcontinent followed suit, as the English empire spread.

The earliest bookplates chosen by Hopkinson are from the beginning of the sixteenth century, including one by Albrecht Dürer (1471–1528), who engraved a portrait of his friend, the leading Nuremberg humanist Willibald Pirckheimer (1470–1530). Pirckheimer pasted copies of this portrait into the books of his extensive library. Most of the bookplates (95%), however, date from 1850–1940, and Hopkinson provides us with some excellent models of interpretation, along with the dimensions, date, and mode of production. As an example, I will reproduce an entry here that is so detailed that showing the actual image is unnecessary:

"ALTHEA GYLES (1860–1949). *Bookplate for Lady Colin Campbell*, c. 1895–9; Photogravure; 8.9 x 7.9cm. Lady Colin Campbell (Gertrude Elizabeth Blood; 1857–1911) was an author, art and music critic, journalist and socialite, and a famous beauty. In 1886 she had been the subject of a famous divorce case in which she had the worst of the suit, despite the character of her husband, Lord Colin Campbell, a notorious roué, syphilitic and bully. This print was executed by the firm Walker & Boutall after Gyles's design. Its imagery of fawns and nymphs dancing round an altar probably reflects Gyles's interest in the occult (she was a member of the magical order The Golden Dawn, along with her friend W.B. Yeats). The Greek inscription at the bottom, meaning 'not granted to another,' may allude to admission to the mysteries of a sect as well as to Campbell's books, which are divided into thematic categories by the inscriptions at the left: cheerfulness, the heart, strife, beauty and dreamed things."

As you can see, Hopkinson feels quite free to speculate, and although one does not doubt his authority, the language he uses is not authoritative.

Hopkinson's book is not so much a field guide as it is a primer. He gives the reader a framework within which to place the art of any bookplate, and a language with which to talk about it. After reading through *Ex Libris*, the neophyte will examine bookplates with a more nuanced appreciation of their artistry, and the more practiced eye will have a set of images to look at that which has hitherto been hidden away. —Richard J. Ring, *Trinity College*.

**Christopher Stewart.** *The Academic Library Building in the Digital Age: A Study of Construction, Planning, and Design of New Library Space*. Chicago: ACRL, 2010. 116p. \$44, alk. paper (ISBN 9780838985526). LC2010-024659.

Even in an age where more and more library-subscribed digital content is ubiquitously available via any Internet-connected device, *The Academic Library Building in the Digital Age* demonstrates that colleges and universities continue to build new academic libraries and highlights some of the reasons why. The study, composed of two parts, attempts to compile a complete inventory of all new academic library facilities constructed from 2003 through 2009 at four-year colleges and graduate universities in the United States. Part 1 focuses on recording all known new academic library construction projects built within the time span and comparing each institution by specific variables such as project cost, institution type, enrollment profile, institutional setting, and other factors. These data are also analyzed in comparison to data collected from similar studies of construction patterns during the 1990s and early 2000s. Part 2 examines the planning and use of new space based on responses from a 53-question survey of library directors at institutions with new academic library facilities. In addition to usage data, results provide information on the trends and characteristics seen in new construction and the most common motivational factors for implementing new construction.