

Art: A World History (720 pages, October 1998) was produced in collaboration with experts from leading art galleries and museums and a team of Italian art historians. Though its one-volume approach may be criticized by purists, this may be the best introduction to the subject since H. W. Janson's *History of Art*, now in its fifth edition. Illustrations are plentiful; commentary is bite-sized but insightful; and the analysis of specific artworks in terms of proportion, focal point, balance, allusion, lighting, shape, and color is illuminating. Other sources are better for finding a picture of, say, the *Mona Lisa*; but here you will be led into an assessment of Leonardo's influences on mannerism and High Renaissance technique. \$59.95. DK Publishing. ISBN 0-7894-2382-0.

Blundering to Glory: Napoleon's Military Campaigns, by Owen Connelly (254 pages, revised ed., March 1999), evaluates Bonaparte's performance as a commander and comes to the conclusion that he was not a military genius but "an improviser who profited from his enemies' mistakes." He also showed a dogged determination to win at all costs, an attitude that most of his contemporaries lacked. This updated edition of Connelly's 1987 volume incorporates data from studies published in the past ten years. Maps and clear descriptions of campaigns and battles make this an excellent supplement to Alan Schom's award-winning *Napoleon Bonaparte* (HarperCollins, 1997). \$55.00. SR Books. ISBN 0-820-2779-3.

Our Dumb Century, edited by Scott Dikkers and the editors of *The Onion* (164 pages, April 1999), doesn't need my help to sell any copies. However, I do want to point out that this parody of 20th-century American newspapers offers an entertaining supplement to media history studies. The tone and typography used for all papers from 1900 to the 1990s are dead on, and the satire is a devastating critique of journalistic excesses as well as a crash course

in critical thinking. \$15.00. Three Rivers Press. ISBN 0-609-80461-8.

The Photography Encyclopedia, by Fred W. McDarrah and Gloria S. McDarrah (689 pages, December 1998), seems to be saying that color is unimportant, while frame, focus, and content are king. There is not a single color photograph in this reference work, though it credits Gabriel Lippmann with producing the first color photographic plate in 1908. That's 90 years of photographic history gone unrecognized. The highlights of this book are not so much the biographies of photographers (which are sketchy) or the technical definitions (you will learn much more about f-stops from any Kodak manual), but Fred McDarrah's own images of famous photographers taken at galleries or press conferences in New York. The timeline, annotated bibliography, and gallery directory are helpful, but the 350 black-and-white photos are the real stars. \$80.00. Macmillan. ISBN 0-02-865025-5.

The West of Billy the Kid, by Frederick Nolan (350 pages, November 1998), opens with a one-paragraph summary of what is definitely known about the notorious outlaw, then proceeds to fill in the details by extracting reliable facts from the haze of myth that surrounded William H. Bonney (or was his name Henry McCarty?) even when he lived. Filled with dozens of photographs of people who the Kid interacted with and places he visited (both historical and contemporary images), the book is both a masterful narrative and pictorial essay of what life was like in the Southwest in the 1880s. Well-researched and indexed. \$39.95. University of Oklahoma Press. ISBN 0-8061-3082-2.

Who's Who in Space, by Michael Cassutt (665 pages, 3d ed., February 1999), offers biographical information on astronauts and astronaut candidates, not only from the U.S. and Russia, but from every country that has participated in a space program. Shuttle payload specialists, X-15 pilots, and individuals scheduled for future tourist flights are also included. Scat-



tered throughout are such first-person descriptions as Yuri Gagarin's reminiscence of the first space flight, the transcript of the last moments of the Challenger crew, and Buzz Aldrin's account of Neil

Armstrong's walk on the moon. Appendices offer a complete list of manned flights in chronological order, world duration and EVA (extra-vehicular activity) logs, and the names of teachers and journalists selected in 1985 and 1986 prior to the Challenger disaster. Descriptions of how each group of astronauts were chosen and a color section showing NASA mission crew patches add value. \$115.00. Macmillan. ISBN 0-02-864965-6. ■

(What have you done . . . cont. from page 474) librarians, they must hire people with ongoing interest in quality teaching, quality research, and quality service. However, they must also provide high-quality graduates who perform well for pragmatic employers. And, unlike academic librarians, they serve two masters: practitioners and their institutions. Certainly, they want to know what we think, but the budget they receive is based on how well their administrative superiors judge they are meeting the institution's mission. They may be, for example, walking a tightrope stretched between the needs of the employers in their region and the mission of their institution to gain international stature.

Give

- **Go to a library school reunion at ALA.** Talk not only with your fellow classmates and others you know graduated from your institution, but also with current faculty and find out what they're up to and how you might help.
- **Volunteer to help a library school program.** Even if you're not in the geographical locale of a library school, contact one and find out what you can do at a distance. Can you participate in an electronic list? Answer questions of a student for a particular assignment relevant to your expertise? Be paired as a mentor with a student?
- **Offer an internship in the field.** Library education is about both theory and practice. Volunteer to provide a practical experience that allows a library school student to grapple with a real-life academic library problem and come up with a solution. Give the student both the latitude to do something meaningful and the appropriate guidance and tools which will allow for success. Be honest in your evaluation of their work.
- **Teach.** Volunteer as a guest lecturer for a library school class. Become an adjunct and

teach an entire course. Students better understand multiple perspectives when they have both full-time library educators and practitioners as their professors.

• **Participate in professional committees** that contribute to library education. For example, become involved in pertinent groups within ACRL. These include the Education and Professional Development Committee of the Rare Books & Manuscripts Section, the Education for Library Instruction Committee of the Instruction Section, the Distance Learning Section, or the continuing education committees in the College Libraries Section, the Instruction Section, the Science & Technology Section, and the Slavic and Eastern European Section. Seek appointment to ALA standing Council committees, which directly address education issues: the Education Committee and the Accreditation Committee. Volunteer for the site visitor pool of the latter body by contacting Ann O'Neil, director of ALA's Office for Accreditation.

• **Give money.** During the Congress, I heard the story of a library educator who gave back to his library school one-tenth of what he earned each year. Budgeting, after all, is what you make it. I'm not asking you to tithe; I'm asking you to consider contributing more than in the past the next time you get one of those solicitation letters or phone calls from your library school.

What have you done for a library school lately?

Now, dear colleague, if you've read this far, I offer you a challenge: Vow that by this time next year, you, as an academic librarian, will be doing more than you are now for library education. After all, contributing to the education of new librarians is one of the most important things you can do!—*Marion T. Reid* ■