

dents of library schools; (2) the selection of a group of colleges and universities for preliminary study; (3) the preparation and distribution of a questionnaire to the library school graduates and students who had attended these institutions; (4) the exclusion of certain institutions in the group from further consideration; (5) the identification and treatment of factors which influenced students in the remaining institutions to become librarians.

The educational backgrounds of 8,459 persons were examined, 1,491 pretested questionnaires were mailed and replies were received from approximately two-thirds of this group, fifty-one colleges and universities were selected for study, and five major factors were identified which had influenced respondents for certain institutions to enter the library profession. These factors were: (1) the influence of individuals; (2) the influence of publicity; (3) the influence of use of libraries; (4) the influence of work experience in libraries; (5) the influence of library education.

Four chapters are devoted to the discussion of these five influences, use of libraries and work experience in libraries being combined into one chapter. Extensive and pertinent use of quotations taken from the returned questionnaires is an effective and interesting feature of these chapters. The final chapter summarizes the relative importance of the major factors, their positive and negative influences, the major factors in combination, the findings as they relate to the findings of previous investigations, general conclusions of the study, and the author's suggestions of further problems for investigation.

Since this reviewer recommends that this study be read in its entirety, he is taking the liberty of recommending another brief monograph which could be read with profit by any librarian interested in the problem studied by Dr. Reagan. "The Pursuit of Excellence; Education and the Future of America," Panel Report V of the Special Studies Project, Rockefeller Brothers Fund, published at about the same time, and written principally by John W. Gardner, president, Carnegie Corporation of New York, president, Carnegie Foundation for the Advancement of Teaching, and a friend of

libraries, is a study dealing with a broad question of which the library profession is an integral part.

If a more effective program of recruiting of librarians is to occur, with an emphasis on excellence, the Reagan and Gardner studies appear to offer the bases for such a program.—*Eugene H. Wilson, Dean of the Faculties, University of Colorado.*

Two Books About Books

The Illuminated Book: Its History and Production. By David Diring. New York: Philosophical Library, 1958. 524p. illus. \$25.00.

History of the Book. By Svend Dahl. New York: The Scarecrow Press, 1958. 279p. illus. \$6.00.

Dr. Diring's work is the third volume in his series dealing with early bookmaking, its predecessors being *The Alphabet* (1948) and *The Hand-Produced Book* (1953). The present work treats of illumination in the Near East and Europe, beginning with an illustrated (not illuminated) Egyptian papyrus roll of the twentieth century B.C. and ending with the death of illumination at the beginning of the sixteenth century.

The book is divided into seven long sections: Chapter I deals with manuscripts of the ancient world but also discusses copies of ancient authors made throughout the medieval period; Chapter II treats of Byzantine illumination which the author says "from the standpoint of the history of civilization" is "one of the most important of the present book"; Chapter III covers Hiberno-Saxon, Carolingian, and Ottonian illumination; Chapter IV digresses into Islamic and Hebrew painting; Chapter V, the shortest (forty pages), is titled "The Golden Age of Illumination" but deals with England only, in the twelfth-fifteenth centuries (not mentioned are the splendid English drawings of the tenth and eleventh centuries since they are not illuminations); Chapter VI is devoted to Italy, tenth-sixteenth centuries, and Chapter VII covers French and Flemish work of the same period, in the longest section of the book (ninety pages). Each chapter is followed by a bibliography and accompanied by plates, ranging from

twenty-eight for England to forty-six for Italy. Usually each plate includes from two to six reproductions so that with the six colored plates scattered through the book, there are in all some seven hundred representations. In scope and format the book is, therefore, an ambitious venture in authorship and publication.

Dr. Diringler states in his preface that his aim is a "comprehensive, readable and up-to-date synthesis of our present knowledge," that in the "fascinating history of the medieval book" he will limit himself to the "meaning of the pictures," and that it is not his intention to "deal with the subject from the artistic standpoint" or "from that of the historian of art." If those statements had been followed, then this book would have been a departure from practically all the material written on medieval illumination. But since Dr. Diringler's method is to quote freely from previous authors on the subject, perforce the book reflects the usual treatment, not the announced one.

He also states that he is writing for the "cultured layman," not for the scholar. But the countless paragraphs devoted only to citing long lists of manuscripts with no description would neither "fascinate" the layman or supply him with much information. Very few manuscripts are described with enough detail to get any idea of them. It is hardly illuminating to be told only that X says that MS. A has 114 leaves; that Y says that MS. B has 25 miniatures; or, in the manner of a catalog, that a manuscript "has 823 leaves of large size, the last one being blank"; or that another codex is a "handsome large volume"; or that the "illustrations are executed with skill and grace," with no other information as to subject or style. One begins to wonder—how many manuscripts did the author examine and how often did he study a miniature with his own eyes?

The book all too often reads like a series of notes, unorganized, unrevised, and unchecked. The author may quote from two or three sources of varying opinions in a single paragraph, which gives a confusing picture not to mention a peculiar literary style. Only occasionally does he analyze, do the synthesizing he promised, and present a coherent evaluation. This is so good when

he does pause in his breathless enumeration of manuscripts that it is all the more regrettable and incomprehensible that a scholar capable of this would be willing to issue such an undigested mass of material.

Despite the number of items in the bibliographies, the author draws his quotations and opinions from a few oft-repeated sources although seldom with exact references; and despite the numerous times he says, "in Herbert's opinion," or "Herbert argues," or "according to Herbert," or "Herbert rightly says" (and some other names similarly cited) and the liberal use of quotation marks (sometimes with no authority credited), there are numerous other places where quotation marks should have been added.

The arrangement results in various illogical situations. The first chapter deals with Carolingian and Humanistic copies of classical authors, many pages before these schools of illumination are considered; the *influence* of the Utrecht Psalter in England is discussed before the famous Psalter itself is described; any number of Books of Hours are included before their general content and iconographical features are treated with French work in the final chapter.

Far more serious than the illogical arrangement and the lack of literary style, the unilluminating descriptions and the long dull listings of manuscripts, is the quantity of errors. They range from glaring misstatements to wrong impressions derived from half-said statements; to such careless points as using "pages" for "leaves" and "type" for "script"; to incorrect references in text, on labels of illustrations, and in the index; not to mention sins of omission such as location and number of a particular manuscript and exact identification of illustrations.

Several manuscripts are discussed in two different places giving conflicting information and with no indication that the manuscript had been treated previously. For example, Dr. Diringler first assigns (p. 158) the famous Pierpont Morgan purple Gospels (M.23) to English work of the eighth century, following its first editor's opinion; the MS. is described again (p. 171) as a product of ninth-century France, the attribution of later scholars, but with no awareness on the part of the author of his previ-

ous description. Unfortunately, he did not use the most recent study of the MS., by Professor E. A. Lowe, that locates the volume as Trier work of the tenth century, although the publication which presents the evidence appeared in 1954 and is listed in Dr. Diring's bibliography.

Mention of two flagrant errors of another kind will help to make the reader wary. An illustration is labelled "S. Augustine Psalter" to accompany the description of this work (British Museum. Cotton. MS. Vespasian A.1) produced in England in the eighth century. But the page reproduced is obviously a Beatus page of *thirteenth* century style and stands out strangely among the other illustrations of the earlier period. Again, the reproduction to accompany the description of the famous ninth-century Utrecht Psalter written in rustic capitals has this astonishing label: "Utrecht Psalter, fol. 100r: Gospel title-page." And, in truth, there is a Gospel title-page in beautiful seventh-century uncials. How could a *Psalter* be confused with a *Gospels*? The explanation of both the above errors is the same: In each case there has been reproduced an unrelated fragment which was bound in with the main manuscript, the only connection between the two parts being common covers. Even the most superficial handling of the volumes, or cursory reading of their published descriptions, would have shown the independence of the main section from the fragment.

There is considerable variation in the quality of the illustrations. Some are very good, others are dark and indistinct; some have been so reduced in size (when six reproductions are placed on a page only $9\frac{3}{4}$ x 6 inches) that they are almost meaningless. In general, however, they contribute materially to the book and the author relied heavily on them, even illustrating some manuscripts not otherwise treated. But the information on the labels follows no consistent pattern and is often too scanty to locate the manuscript in the text or in the index.

The bibliographies include a large number of items but some of them are trivial and recent good ones are not included. Their arrangement makes consultation difficult in trying to locate a specific title. It is in general chronological but all the works

of one author are put together under the date of his earliest work.

The index is far from complete and the citation of manuscripts is inconsistent. While they are usually listed under the city and institution owning them, sometimes they are subarranged by order of chapters in which they are mentioned, making quick reference to a wanted manuscript impossible; sometimes they are listed by popular or descriptive name but no number; sometimes by number and no identifying title; only a few are cited by both.

Finally, the choice of manuscripts is most surprising. The author lives in England but received a grant from the Bollingen Foundation, New York, which he says "facilitated" his "research in various libraries." His volume is unique among all other treatises on illumination in the number of manuscripts of United States ownership included. Previous writings of European origin have mentioned a few of the Pierpont Morgan's greatest treasures and that was the end of the subject as far as the United States was concerned. Dr. Diring has included more than 250 American-owned manuscripts! Of these, fifty-odd are in the Pierpont Morgan Library in New York and well over a hundred are in the Walters Art Gallery in Baltimore—more than are included from such large and important collections as the Laurentian Library in Florence or the Austrian National Library in Vienna.

But—on examination of the American representatives one discovers that, with a few exceptions, all the Western manuscripts included were in the splendid exhibition assembled at the Walters Art Gallery in 1949, listed and described in the catalog, *Illuminated Books of the Middle Ages and Renaissance*. Because all institutions could not loan their holdings for that exhibition some important manuscripts were therefore omitted by Dr. Diring, nor does he include later acquisitions. Consequently he makes no mention of the famous Ellesmere manuscripts of Chaucer's *Tales* or of any other manuscript in the Huntington Library; although he describes in some detail the well-known "Petite Hours" of Pucelle and the splendid "Belles Heures" of the Limbourg brothers, he was unaware that these two

manuscripts had left the Baron Rothschild collection in Paris in 1954 to become the possession of the Cloisters in New York.

In depending on manuscripts included in the exhibition catalog he relied also on its excellent descriptions, usually abbreviated, so that he repeats scores of times: "According to Miss Miner," "D. Miner says," "D. Miner has pointed out," "In D. Miner's opinion." But one can cull the bibliographies in vain for mention of her name, for the catalog from which such statements were copied is entered under the Walters Art Gallery with Miss Miner's name not included.

The distribution of illustrations shows similar relative proportions among library holdings as the descriptions. The seventy-eight reproductions of manuscripts in the Walters Art Gallery are almost double in number that of any other institution, its nearest competitors being the British Museum with forty-one, the Vatican Library with thirty-seven, the Bibliothèque Nationale with thir-

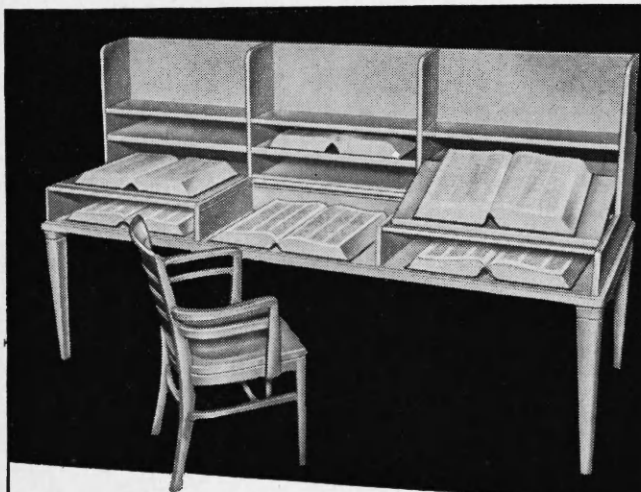
ty-two, and the Morgan Library with twenty-five.

In his chapter on Hebrew illumination, Dr. Diringler includes a good many United States-owned manuscripts, information about which is less well-known. He includes holdings of the Jewish Theological Seminary in New York, the Guggenheim Collection in Los Angeles, and the Hebrew Union College in Cincinnati. Here again, less than half of the works described are listed in the index.

Had the author taken the time and trouble to organize his material logically and present it interestingly, to check his information, and to prepare an adequate index and references, what a book this might have been!

In contrast to Dr. Diringler's specialized treatise, printed on excellent paper and with many plates, is this modest general work by Svend Dahl, printed by offset from typewritten copy on mediocre paper and with illustrations included in the text.

The *History of the Book*, by the librarian



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of the University of Copenhagen, has stood the test of time. First appearing in Danish in 1927, it was followed by a German translation the next year and in 1933 by a French edition. This first English edition has been revised and brought up to date by the author. (The translator is not named in the book but according to an advertisement in the *ALA Bulletin*, John Lund was responsible for it.)

In a delightful style, the learned librarian develops the history of the book from the clay tablets and papyrus rolls to twentieth-century techniques, including in his pleasant discourse not only book features, such as illustrations and bindings, but the book trade, book collecting, and libraries. Despite the broad scope and the limited space, here are the essential facts for the general reader. It is one of the best of the condensed histories.

The author's approach is international but at the same time he tells us more about

the books of Denmark and the other Scandinavian countries than a continental European or American writer would have. The extensive bibliography includes items in most west European languages with those in German exceeding all the others. While the English language is well represented, only a few titles are of American authorship.

The 115 illustrations are in general better than is usual in books reproduced entirely by offset. They cover as wide a range as the text, the last one being a picture of the library of the State University of Iowa, erected in 1951.

The translation reads smoothly despite the errors in spelling, syntax, and punctuation. (Why cannot typewritten copy be read as carefully as that for type-printed books?) The work is for reading, not for reference. There is no index and the table of contents merely divides the text into seven chronological sections.—*Bertha M. Frick, Columbia University.*

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