

there followed no less than four more editions.

The influence of Nazi ideology on every phase of intellectual life in totalitarian Germany is excellently illustrated by this book in the seemingly neutral field of book lore. For its postwar appearance the book may have undergone certain revisions of its wartime text. Regardless of whether or not this was the case, its basic outlook has not changed; its spirit is still the same.—*Hellmut Lehmann-Haupt, New School for Social Research.*

## Eugene Stollreither

*Festschrift Eugen Stollreither zum 75. Geburtstag gewidmet von Fachgesen, Schuelern, Freunden.* Herausgegeben von Fritz Redenbacher. Mit 34 Tafeln. Erlangen, Universitaetsbibliothek, 1950. xii, 403p., 32 pl. DM 44-.

This impressive volume represents primarily South-German scholarship, edited by the present director of the University Library of Erlangen in honor of his predecessor. Most of the 35 contributions deal with historical problems about books, printing, binding and illustrations; they are in many cases well and amply illustrated. The editor himself contributes one of the most interesting of these studies, dealing with the shifts in interpreting the meaning of renaissance book illustration.

Eight of the papers are of more than passing concern to librarians. Three of these deal with three outstanding men: Friedrich Kraftdiscusser Achille Ratti, later Pope Pius XI; Georg Leyh adds significant information about August Wilmanns (Preussische Staatsbibliothek); Henri F. Raux gives highlights of the career of the French protagonist of public libraries, Eugène Morel.

Five papers deal with various aspects of library administration. *Friedrich Bock* treats of medieval manuscript catalogs as forerunners of the alphabetical subject catalog (= dictionary catalog); *Agnes Staehlin* of some problems involved in making such catalogs today. *Gustav Hofmann* analyzes the personnel problem in German scholarly libraries; *Schnorr von Carolsfeld* characterizes a typical scholar-librarian, drawing on his intimate association with an outstanding example, his father, who was a predecessor of

Gustav Hofmann as the Chief Director of the Bavarian State Library and its function in the U.S.A.

Anyone interested in the tradition of the book will want to glance through this fine treatise, read some of it, enjoy the illustrations and make notes for future reference.—*Icko Iben, Champaign, Illinois.*

## Key Literature

*Die Schlüsselliteratur.* By Georg Schneider. Stuttgart, Hiersemann, 1951-52. 2 vols. DM 32.00.

The distinguished author of the *Handbuch der Bibliographie* has labored for twenty-five years on another monumental work which will be an essential title in every reference collection. *Schlüsselliteratur*, rather awkwardly translated into English as "key literature," refers to books which portray real persons and events under the guise of fictitious names. The genre poses rather difficult problems for beginning students of literary history; but, strangely enough, the only study prior to Schneider's is A. Ferdinand Drujon's *Livres à clef* (1888), which deals with French erotic and satirical literature of the seventeenth and eighteenth centuries.

The first volume ("*Das literarische Gesamtbild*") contains definitions, history and criticism, with indexes of authors and prototypes. The second volume ("*Entschlüsselung deutscher Romane und Dramen*") contains a detailed account of all more important German fiction and drama which deal with reality in the guise of imaginative writing. Each title is analyzed in detail with references to pertinent critical literature. The third volume, not yet published, will deal with non-German "key literature," particularly in English, French, and the Scandinavian languages.

The earliest examples of "key literature" may be found in the fifteenth century with such works as Sannazaro's pastoral romance, *Arcadia*, and Emperor Maximilian's *Theuerdank*; but the genre's possibilities were not fully recognized before the baroque period. Throughout the periods of classicism and romanticism in Europe the *roman à clef* enjoyed unusual popularity mainly for reasons of courtesy and respect for the feelings of others. Perhaps the most famous example of all is

Goethe's *Werther*. In the nineteenth century the genre was used for political and social reasons, but there are also significant autobiographical novels which may be called *Schlüsselliteratur* (e.g., Gottfried Keller's *Der grüne Hienrich* and James Lane Allen's *The Alabaster Box*).

Schneider has carefully analyzed this rich and confusing literature and organized it in a manner that will make it readily comprehensible. To be sure, his work represents only a selection of the best in world literature, and there will be some who will quarrel with his choice. In many cases an individual student will stumble across a key to a book that would seem to be pure fiction even to the experienced critic. This reviewer could point out no less than twenty-six titles of Kentucky fiction which Schneider might have considered. However, it is fair and safe to say that Schneider has been able to identify most of truly significant titles of world literature in the genre under consideration and dealt with them in exemplary fashion.—*Lawrence S. Thompson, University of Kentucky Libraries*.

## Education of Librarians

*Die Bildung des Bibliothekars*. By Georg Leyh. Copenhagen, Ejnar Munksgaard, 1952. 131p. (Copenhagen University, Library, Scientific and Medical Department, "Library Research Monographs," volume 3.)\*

The humane tradition of librarianship is one of our finest ideals, and yet it is perhaps one of the most difficult to define. Georg Leyh, retired librarian of the University of Tübingen and editor of the second edition of the *Handbuch der Bibliothekswissenschaft*, has devoted a lifetime to the theoretical study and the practical exposition of this ideal. He first set forth his ideas on the subject in a lecture to the librarians of Stockholm, printed under the caption of "Die Bildung des Bibliothekars" in the *Nordiskt Tidskrift för Bok- och Bibliotheksäsen*, XXXVII (1950), 56-70; and the present study is an expansion of this essay.

Drawing heavily on his intimate knowledge

\* It would be well to note here the other two numbers in this important new series, since neither have been reviewed in *C&RL*: (1) Jean Anker's *Otto Friderich Müller's Zoologica Danica* (1950; 108p.), and (2) S. R. Ranganathan's *Philosophy of Library Classification* (1951; 133p.).

of the history of European literature, librarianship, scholarship, and philosophy, Leyh reviews the traditional concepts of the scholarly librarian, including training (past and present methods), personal development through experience, professional dilemmas, and special problems of librarianship in modern times. The last two chapters ("Die Kunst des Lesens" and "Schriftstellerei") are masterful statements of two basic aspects of our work, the first based at least in part on Leyh's own handsome private library, the second on his wide experience in research in many fields of librarianship.

Throughout the entire study Leyh elaborates on a theme stated by one of his favorite authors, Georg Christoph Lichtenberg, "The whole man must move together." He emphasizes that any formal training for librarianship is necessarily introductory in nature; and he rejects the American doctorate in library science as a "Fehlentwicklung," pointing out that "der Bibliothekswissenschaft fehlt als Ganzes der kristallisierende Kern, aus dem sie sich entfaltet" (p. 89-90). There is much to say for this viewpoint if we view the Ph.D. in librarianship as a theoretical research degree just as the Ph.D. in the humanities, the social studies, or the pure sciences; but there may be some doubt about the validity of Leyh's stricture when applied to the doctorate in librarianship as a professional degree. The tripartite doctoral program at Columbia might well meet his approval.

Regardless of any questions about Leyh's specific theories of education for librarianship, it would be difficult to refute his insistence that the librarian be a well-rounded man—well read, broadly trained, and with specific research interests (either in his own subject field or in one of peculiar interest to librarians). The librarian's task is perhaps the most difficult in the entire realm of scholarship and the professions; for he must master the technology of elementary library operations (not to be scorned as undignified, Leyh argues), know the history of learning and of his own institution, establish a companionship with books in the intimate sense defined in this study, and maintain his own research interests in order to justify his position (in universities) as a member of a learned body.—*Lawrence S. Thompson, University of Kentucky Libraries*.