ful, particularly in Great Britain. But it has much to offer research libraries in general, so it is natural to hope that the book will be strengthened in a second edition.—Andrew D. Osborn, Harvard College Library.


I would like to say at the outset that the theme for the present article (as well as for one to be included in a future issue of CARL, which will deal with "The Printed Picture") was selected solely on the basis of the books to be reviewed. The decision was made before Anglo-American relations had become once again a major point in current world politics. It was also made before I knew that one of the books would turn out such a powerful and direct plea for cultural cooperation of the English speaking world. This is the volume by Lawrence C. Powell.

The first of the three divisions of The Alchemy of Books, a charming and inspiring collection of essays, is entitled "Bookman in Britain." It is largely the fruit of a prolonged stay of the author on a Guggenheim Fellowship for the study of the British antiquarian booktrade and its relation with America. From the piece "A Southwesterner in Scotland" I quote the following: "In this luckless time when ties between countries of different languages are strained to the snapping point, it is the strong bond between the English-speaking people which may prove the one thing that ensures our common survival, and that of lesser nations who look to us for protection." With Powell, this is not, as so often, a convenient phrase, but the expression of a conviction born from a life devoted to the individual's search for books and the wholly natural practice of personal reading. His rediscovery of the shrines of 17th century literature in the war-scarred British Isles is matched by the new discovery of some fresh poetic talent of today of which many of us have probably not heard. It is good, very good, that a professional librarian appears as a personal guide to new literary values.

"Reading and Collecting," the second section, begins with a piece called "A Bookman's Credo," and there is not an article in this section which does not express this credo. In "Librarians as Readers of Books," for instance, one finds not far from each other, the following sentences: "The aspect of librarianship which interests me most is—books. . . . I urge librarians to be on the alert for today's unstandardized books . . . I want to consider reading as a personal therapy, as a tonic . . ." The third section, "People, Books, and Places," is perhaps more intimate and personal even than the earlier portions, and it contains some very fine prose.

The next item on the list, A History of the Old English Letter Foundries, carries us back to the early traditions of English printing and typefounding. On reading this new edition of the classic work on English printing type, previously published in the one edition of 1887, one realizes two things: first, how much of today's familiar and current knowledge of English printing history comes from this one source, and second, what a splendid piece of work A. F. Johnson has done as the editor of the new edition.

The book was originally planned by Reed
under the impact of the industrial revolution
when there appeared in letter founding "new
departures undreamed of by those heroes of
the punch and matrix and mould who made
her what we found her."
The new edition
was initiated by Stanley Morison, who re-
alized that the book was sufficiently strong
and healthy to bear reissuing for the mid-
twentieth century reader and student. A. F.
Johnson has done an admirable job of pruning
and grafting, whereby he left intact the sound
material of the old book (the major portion),
changing it only where necessary and, above
all, making numerous additions to the text
and to the many footnotes and adding many
new notes and references. Thus the whole of
relevant typographic research of the last half
century has been fitted unobtrusively into the
fabric of the work. The old classic has been
given a new lease on life which ought to ex-
tend its usefulness for many years to come.
A word might be added about one aspect of
this usefulness. Professor William Sale's
Samuel Richardson: Master Printer (Cornell
University Press, reviewed in the July, 1953
issue of C&RL) is a good recent demonstration
of the importance of typographic research for
the bibliographer. It shows how little one
really knows about the equipment of English
printers between 1500 and 1800. It is pre-
cisely in this area that the new edition of
Reed's Old English Letter Foundries can be-
come an important starting point for future
research.
How much there is still left to be found
out about printing history on both sides of the
Atlantic is demonstrated in Kimber's Cam-
bridge Press Title-Pages, 1640-1665. This
work is valuable both in what it accomplishes
and in the author's candid demonstration of
the difficulties of such a project. The plan
sounds simple enough: a facsimile collection
of pages from all the publications produced
during the first twenty-five years of what is
now the United States. I must confess that
as editor of successive editions of The Book in
America I have often dreamed of a pictorial
atlas to illustrate the history of the book in
the new world. Kimber's is the first import-
ant attempt in this direction and as such it
fills a conspicuous gap. The work of "just
a printer", as he himself describes his quali-
fications, the Cambridge Press Title-Pages
is a noteworthy contribution to the literature
of American printing. There are some points
which a more experienced bibliographer might
have handled a little differently, notably in
the selection of material for the comments to
each plate. The emphasis here is chiefly on
rarity, provenance and present location of the
items, somewhat at the expense of the textual,
and above all, the typographic significance of
each piece. Some interpretation of typo-
graphic style is offered, instead, in an all too
brief collection of "notes" about types and
ornaments at the back of the volume. Also,
the content of the captions shows considerable
variation in what is emphasized each time and
the arrangement of their elements is not con-
sistent. Another question is why the title of
the book should stress "Title-Pages" when it
reproduces many handbills and broadsides
which never had a title page, and when it
includes books with the title page lacking and
when often, and very properly, pages from the
insides of the books are shown.
All in all, however, these shortcomings are
not serious enough to interfere with the main
purpose of the book which is accomplished
skillfully and convincingly. The plan is
simple enough. But in its execution the author
met innumerable significant difficulties. The
location of copies of the earliest Cambridge
imprints and the securing of reproduceable
copy were major undertakings, and for their
successful completion one must be grateful to
the author. But even more difficult was the
uncertainty which still surrounds a number of
these imprints. In some cases it is still by no
means decided whether they were printed in
England or in Massachusetts. One great
merit of the Cambridge Press Title-Pages is
the clear demonstration of these uncertainties
and the author's unassuming attitude about
his own contribution. He has shown the need
for more thorough studies of the mechanics
of cultural communication at a vital point in
the joint history of Old England and the
New Colonies in North America.
To speak of more recent aspects of these
relations, a little publication of the Gutenberg
Society in Mainz should be briefly noted. Mor-
ris-Drucke is the handsomely printed
catalog of an exhibition built chiefly around
two donations to the Mainz museum, first an
important collection of William Morris im-
prints from a private donor and, second, a set
of the "Fifty Books of the Year" 1950, given

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by the American Institute of Graphic Arts. To the American observer the particular interest of the publication lies in the manner in which a continental museum has visualized and presented the interrelationship of the private press movement in England and America, and which presses and personalities have been selected as particularly significant.

An excellent view of the further development of these connections, and a first rate biographical document about the dean of American book designers is Bruce Rogers' PI. Much of the personal history of Rogers, who is now in his eighties, is a living demonstration of Anglo-American relations. His work for the university presses of Oxford and Cambridge, his close contact with the English Monotype Corporation and his long friendship with leading British bookmen (among them Shaw and Lawrence of Arabia) find colorful reflection in the pages of PI. The men he speaks of, incidentally, are of a different group and another generation from those mentioned by Powell in his Alchemy, which only goes to prove that these connections transcend the personal and the accidental. But we read also much about some of the great figures in the world of books and printing on this side of the Atlantic. Henry Watson Kent, Fred Goudy, William Edwin Rudge, Frederic Warde—here are some of the names of men no longer with us who come to life here.

A good many of the pieces included in this "Hodge-Podge" have been published previously and some of them will be familiar to some, and others to others. But their collected presentation in chronological order gives this PI the quality of an important biographical contribution about one of the great Americans of the twentieth century. His commentary on his own work is always worth reading and one only regrets that circumstances have made BR much more articulate about the products of his middle and later years (the Homer, the Shakespeare, the two Bibles) than about much of his equally significant earlier work in book design.

The prose of Bruce Rogers is something special and rare in its self-satirical humor, its occasional deliberate archaisms, in its use of the gentle pun—but above all in the careful choice of words and the sensitive and dignified phrasing. But what else could one expect from the man who once wrote the following (to the editor of the Saturday Review, October 29, 1927):

The press holds up a mirror to the author in which he may see himself clearly. If the paper, type, and composition are carefully chosen and harmonious, the author sees his work in a new guise. He may feel keen pride or shame. He hears a firmer, more detached voice than his own—an implacably just voice—articulating his words. Everything weak, trivial, arbitrary, or in bad taste that he has written is pointed up and comes out in clear relief. It is at once a lesson and a splendid thing to be beautifully printed.—Heinmut Lehmann-Haupt, New York.

Recent Foreign Books on the Graphic Arts, Bibliography, and Library Science

The very nature of reference work demands that a special compilation of reference books be available for each country. On the other hand, such works as Winchell and Malclês are welcome as additional tools for the reference librarian in countries where languages other than English and French are spoken. The Handbuch der bibliographischen Nachschlagewerke (Frankfurt on the Main, Victorio Klostermann, 1954; 258 p.; DM21.50) by Wilhelm Totok and Rolf Weitzel is not as extensive as Winchell and Malclês; but it contains a thoughtful selection of titles and both serves the purposes of the German librarian and amplifies Winchell for the English-speaking librarian.

Titles are arranged in classified order with brief introductory essays preceding each major section. Entries follow the Prussian Instruktion, and fully adequate bibliographical information is provided. Whenever necessary there is a brief annotation, but all such annotations are confined to essential information. Critical comment is carefully avoided, and the user must turn to other sources for evaluation of the various work included. There is an author, title, and subject index, the latter confined to an index of the classification and countries (with pertinent subjects listed under each country).

There is a high degree of accuracy in the recording of foreign titles, an important element in any checklist of reference books. A