

difficult to comprehend and impossible to condone, is that New Jersey precedes New Hampshire in the alphabetical listing of states in the book's section locating collectors geographically. It is conceded, to be sure, that New Jersey may stand before New Hampshire in certain respects of a *numerical* character, but heretofore the alphabetical precedence of the Granite State has, I believe, gone unchallenged.

*Private Book Collectors* is, nevertheless, a valuable reference work of particular interest and utility to head librarians, special collections directors, curators of rare books and manuscripts, exhibits officers, and others responsible for the development of library collections.—*Edward Connery Lathem, Dartmouth College Library.*

## University of Virginia Library

*The University of Virginia Library, 1825-1950: Story of a Jeffersonian Foundation.* By Harry Clemons. Foreword by Dumas Malone. Charlottesville, University of Virginia Library, 1954. xxii, 231p., illustrated. \$5.00.

"They have nearly finished the Rotunda—the Pillars of the Portico are completed and it greatly improves the appearance of the whole—the books are removed into the Library—and we have a very fine collection." So wrote Edgar Allan Poe to his foster father in Richmond in 1826. The University of Virginia was then in its second session, and young Poe was a student there. It was indeed a fine collection. No university in America had started with a more carefully selected library. Thomas Jefferson, the founder of the University, had chosen most of the 8,000 volumes listed in the printed catalog issued in 1828, and he had planned the book collection as carefully as he had planned the buildings.

For two decades after the highly commendable start, however, the library received scanty support. Some of the early prosperity was regained in the 1850's, but then came the war—and Reconstruction—and a disastrous fire in 1895. The University remained open through it all, but not until its second century did the Library begin to attain the stature which Jefferson had envisioned for it.

The full story of the vicissitudes of the University of Virginia library is told here by

Harry Clemons who directed its activities so wisely from 1927 until his retirement in 1950. The library's history divides easily into five distinct periods, and each of these periods forms a chapter in the book.

Chapter I covers the founding period, from 1819 to 1826, during which Mr. Jefferson prepared lists of books to be ordered, secured funds for their purchase, and selected agents through whom they would be acquired.

The years from the death of the founder in 1826 to the beginning of the Civil War in 1861 are described by Dumas Malone in the foreword as "a period of torpor." The University spent about \$35,000 for "books and apparatus" before 1826, more than half of which certainly went for books. Funds for such purposes, however, were small or non-existent in the two decades immediately following, and most of the books received came as gifts. But with a substantial increase in enrollment in the 1850's came heavier demands for books and larger appropriations for their purchase. It was during this prosperous decade that a question about the adequacy of the rotunda for library purposes was first raised, a question which was to be heard many times in the eighty years which elapsed before permanent relief came in the form of the Alderman Library.

The third period, 1861-1895, began with a war and ended with a fire. The library had survived the hazards of war and Reconstruction, and broad progress was being achieved when fire reduced the book collections from 56,000 to 17,000 volumes, and destroyed most of those selected by Jefferson.

The significant feature of the fourth period, 1895-1925, was the extraordinary response of alumni and friends to requests for gifts. Within ten years after the rotunda fire, the collection had grown to 60,000 volumes. Noteworthy collections and handsome endowments were liberally sprinkled among the gifts, and by 1925 an endowment fund of \$200,000 for books had been accumulated. But greater demands were being made on the library, some from a department of graduate study whose program required that the library accept continuing responsibility for the selection and acquisition of material not hitherto necessary in an undergraduate curriculum.

The most remarkable progress of the library came during the administration of the

author, and he describes this in his characteristically modest manner. Jefferson expected the library to be the heart and life blood of the University. Under Mr. Clemon's guiding genius and with the help of his "Board of Alderman," as he called his key assistants, the Alderman Library has come close to achieving the stature which the founder's vision and personal efforts had established for it a century and a quarter before.

Library history has been neglected in the literature of scholarship. Academic libraries in particular have lacked chroniclers. The Old Dominion's University Library has had a particularly interesting history, and its publication is highly appropriate. No one else could have told the story as well as Harry Clemons, the tenth librarian of the University. His appointment at Virginia followed a term as librarian and professor of English at Nanking University in China, from which he was driven during the "Nanking Incident." The Chinese bandits forced him to decide between librarianship and a professorship of English, he says, by destroying his lecture notes. His story is told in the dignified prose of a man of letters, in a style

all too rarely found in library literature. The volume is unencumbered by footnotes, but a single note at the end informs the reader that a fully documented manuscript of the books has been deposited in the Alderman Library and is available for examination.

Dumas Malone has contributed an admirable foreword in which he pays high and well-deserved tribute to the author and to the Alderman Library. If Jefferson could return, Mr. Malone says, "He would find the Alderman Library, as thousands of students and hundreds of scholars have found it, a free and happy place. . . . There is more sunlight . . . more warmth and courtesy and sheer human kindness, than is commonly encountered. Many have contributed to this spirit, of course, but the person most responsible for it is Harry Clemons, who with unerring instinct seized upon the best traditions of Virginia and of Jefferson and reincarnated them in an institution."

This volume which becomes an important milestone in the writing of library history contains much of the spirit and warmth to which Mr. Malone refers.—*Benjamin E. Powell, Duke University Libraries.*

## The Graphic Image—Some Books about Drawings and Prints: the Anglo-American Tradition II

*English Drawings of the Tenth and Eleventh Centuries.* By Francis Wormald. New York, Praeger, 1953. 83p. \$6.00.

*Engraving in England in the Sixteenth and Seventeenth Centuries; A Descriptive Catalogue with Introductions.* Part I. The Tudor Period. By Arthur M. Hind. Cambridge, Cambridge University Press, 1952. \$22.50.

*William Blake's Illuminated Books.* A Census compiled by Geoffrey Keynes and Edwin Wolf 2nd. New York, The Grolier Club, 1953. 124p. \$10.00.

The three books to be reviewed here deal with drawings, prints and book illustrations in England. I had hoped to include them in my last review column in the October, 1954, issue, which was devoted to the Anglo-American tradition in bookmaking. However, so many books had to be included in that column that it became necessary to hold some over for another occasion. This is

one of the reasons why they were not reviewed earlier (the other one being the pressure of other obligations).

One of the most interesting and most puzzling aspects of England's participation in the graphic arts of the Western world is the sporadic nature of her contribution. When seen in the broad perspective of a 1000-year history, there is a curious pattern of high creativity abruptly followed by almost total sterility and vice versa.

"It is well known that the condition of English art from about the middle of the ninth to the middle of the tenth centuries was bad," states Francis Wormald in his *English Drawings of the Tenth and Eleventh Centuries*. This book, by the professor of paleography at the University of London, and formerly assistant keeper in the British Museum's Department of Manuscripts, records the first significant revival of the graphic arts in the British Isles after the stupendous