

simply, even bluntly stated, for use as a work pattern and in a style no librarian-to-librarian exposition would use. Usually the statements however are the clearer for this type of wording, and make good reading, even when setting the reader to arguing with the surveyors.

Chapters VI to XII cover specific recommendations for reader services, technical services, finances and building. Your reviewer feels that only the library staff and university administration at Notre Dame can know the ultimate worth of these, but they seem generally judicious, except for one item. The book funds would have to be more generous than those named, especially in the sciences, to achieve the goals for the collections which the faculty described and the surveyors accepted.

Although ALA surveys follow a necessarily set form and the Notre Dame survey is properly standard in this respect, it does offer an unusual number of *obiter dicta* of much general professional worth to librarians. In some cases, as for example on the page about Catholic censorship of books, the survey gives an explicit statement on the issue involved which your reviewer believes may be unique in general library literature.—*John H. Moriarty, Purdue University Library.*

## Problems in Bibliography

*Nineteenth-Century English Books. Some Problems in Bibliography.* By Gordon N. Ray, Carl J. Weber and John Carter. Urbana, University of Illinois Press, 1952. 88p. \$3.00.

These third annual Windsor Lectures in Librarianship exhibit three different answers to the perennial question, Should lectures be printed? Professor Gordon N. Ray's paper on "The Importance of Original Editions" was surely the most enjoyable to hear. His knowledge is not limited to Thackeray, with whose name he threatens to become synonymous. In answer to one of this century's stupidest dicta: "Thou shalt not covet . . . to have the largest number of unused books in your library," as reported in *Newsweek* as coming from Dr. Ernest C. Colwell, Professor Ray outlines some of the scholarly uses to which a collection of original editions of English nineteenth-century books can be put with a most interesting example from the English translations of Zola; authors' own revisions are cited from George Moore; and a plea is

made for the ephemeral material occasionally surrounding or only quoted by acknowledged literary works of art. After hinting that university libraries should buy what is temporarily unfashionable and hope for the rarities as gifts from collectors, Dr. Ray ends with one delicious quotation from the never consciously amusing Mr. F. R. Leavis and another from the pen of Mr. Wilmarth Lewis, who never deviates into nonsense. The lecture must have been most agreeable to hear and is all too short to read.

John Carter ends the group with a series of penetrating, though fairly miscellaneous suggestions for further discussion, called "Some Bibliographical Agenda." These topics range from innovations in printing technique to the need for "a modern McKerrow." On the way there are glances at binding in cloth, definitions of the word *edition*, the need of better author bibliographies, original boards, books issued in parts, cancels, binding variants, inserted advertisements, and dust-jackets. The examples are chosen as only Mr. Carter could choose them, but I feel sure the audience left with its collective head swimming. There are not too many dates—but there are surely too many questions for one lecture. These are questions the author—and thousands more—want answered and we should all be glad to have this list set down in print. Let us hope that in fifty years it will seem incredible how little we know today about book production in the last century.

The central essay in the volume and the one with most material to hear and to read is Professor Carl J. Weber's on "American Editions of English Authors." Professor Weber's name has been most frequently linked to that of Thomas Hardy, but here are fascinating examples from Browning, Dickens, Scott, Byron, Wordsworth, Thackeray, Fitzgerald and Housman as well. The horrors of a world without copyright, flagrant alterations of the authors' texts, changes of illustrators, the beginnings of the cheap paperback novel, altered endings, retitled poems and rewritten lines all add to the pleasures of this essay. This seems far better read than heard, although the hearing must have beguiled the hour. It seems quite sure that the audiences will be among the first to buy this handsome volume. Anyone else interested in nineteenth-century English books will do well to follow them.—*Donald G. Wing, Yale University Library.*