

Review Articles

Copyright

The Law of Literary Property. By Philip Wittenberg. Cleveland: World Publishing Co. 248p. \$5.

Philip Wittenberg, who is a lecturer in law at Columbia University, attempts here to provide a book on literary property "written for the layman in law who is professional in the field of writing, and for those who publish and distribute in the various media of communication . . ."

The first chapter deals with the development of the concept of literary property. This is followed by discussions of common-law literary property, statutory copyright, international copyright, plagiarism, piracy, and infringement, as well as of fair use, quotation, burlesque, and permissions. The parts of the book which do not deal with literary property, in the sense of common law or statutory copyright, cover the protection of names and titles, protection of ideas, the problems of libel, the right of privacy, and the general problem of censorship.

The Law of Literary Property is less heavy going than most such books because of its careful selection of cases to illustrate principles rather than to provide full documentation. However, under the present copyright laws it is not surprising that Mr. Wittenberg has to give examples of exceptions for many of the principles he states.

Some of the book's definitions are confusing. For example, in attempting to differentiate among plagiarism, piracy, and infringement Mr. Wittenberg says, "Piracy is just plain theft. Sometimes it is legally culpable as infringement, sometimes not." Then he gives examples, as if they constituted piracy, of the compilation into an anthology of works on which the copyright had expired or never existed. Elsewhere in the book he points out that many types of things are in the public domain. It is a little difficult to see why he should castigate as piracy the use of materials that belong to the public. As he says, "the authors had no recourse," but there appears to be no reason

for believing that the law intended for them to have any recourse once their copyright had expired or if they had published without copyright.

Such minor errors as this are all too easy to find in any book in this very complicated field, and obviously Mr. Wittenberg does not intend this book to make each reader his own copyright attorney. He does make real contributions in his semi-popular presentation of the subject and in recognition of the recent trend towards the use of other means, such as the law of unfair competition, to protect such things as titles, which are specifically not included in the copyright.

It is doubtful that the slight treatments of the law of libel or of the issues of censorship add much to the book. Furthermore, the right of users to make private use of copyright materials, whether in the original or photocopy, is barely touched upon. Nevertheless, the book as a whole can be commended as an attempt to provide a readable discussion of this confused field.—*Ralph R. Shaw, Rutgers University.*

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

Heinrich Roloff's *Beiträge zur Geschichte der Universitätsbibliothek Rostock im 19. Jahrhundert* (Leipzig, Otto Harrassowitz, 1955; *Zentralblatt für Bibliothekswesen*, "Beiheft," 79) is a significant contribution to the history of a major German university library. It is not a comprehensive history, for it deals with two major aspects of Rostock's development in the last century. The first part describes Friedrich Wilhelm Rönning's plan for the reorganization of the library in 1830, and the second is concerned with the library of Ferdinand Kämmerer (1784-1841) and its incorporation into the University of Rostock Library.

As early as 1817 Immanuel Gottlieb Huschke had made proposals for reorganization of the library, and Rönning's plan tied into Huschke's. The significant progress in the University of Göttingen Library in the eighteenth century under Georg Matthiae and, above all, C. G. Heyne, was the model for Rostock and other German university libraries as well. Roloff traces Rönning's life and his work to modernize the Rostock collections, particularly in respect to cataloging. A decade later the Kämmerer Library of 12,000 volumes, distinguished for legal material and Mecklenburgica, was acquired. Roloff outlines Kämmerer's life as a scholar and collector and analyzes the significance of his library. Both parts of Roloff's study are based on careful and discriminating study of manuscripts in Rostock as well as printed material, much of which is in local Mecklenburg publications.

A promising new series is Reihe B of "Bibliothekswissenschaftlicher Arbeiten aus der Sowjetunion und den Ländern der Volkdemokratie in deutscher Übersetzung," since it will bring some important studies of Russian and other Soviet libraries into the reading scope of Western European and American scholars. Whatever else may be said about East Germany and other people's democracies, they have served as a useful channel for transmitting Soviet scholarship to the West. The first number in this series is the first volume of M. M. Klevenkii's history of the Lenin State Library, *Geschichte der Bibliothek des Moskauer Öffentlichen und Rumjancev-Museums* (Leipzig, Otto Harrassowitz, 1955).

Lenin wrote as late as 1913 that "In every national culture there are elements of a democratic and socialistic culture, even though undeveloped, for in every nation there is an industrious and exploited group whose conditions of life undeniably create a democratic and socialistic culture." Whether or not the sponsors and the staff of the old Moscow Public Library were incipient socialists is not as important as the larger fact that they created the kernel of what was to be the Lenin State Library after the October Revolution. In the half century between the founding of the library and Lenin's statement, the collections grew almost ten-fold, thanks to the incorporation of several signifi-

cant private collections (described in detail by Klevenkii) and to depository privileges; but no credit should be given the Czarist treasury, for regular book funds were nonexistent, space in the building was exhausted, and funds for personal services were minimal.

Klevenkii not only analyzes the factual history of the distinguished predecessor of the Lenin Library, but he also shows its basic importance for the cultural life of the pre-Soviet state. At times one must read between the lines, a skill that is essential in handling the products of historical scholarship in the people's democracies, but this fact in no way diminishes the credit due to Klevenkii for writing a masterful account of a great nineteenth century library.

GOTHIC BINDINGS

In 1951 Ernst Kyriss, the noted student of Gothic binding, brought out his *Verzierte gotische Einbände im alten deutschen Sprachgebiet* (Stuttgart, Max Hettler, 1951). This great work was based on a quarter of a century of research in the major south German libraries (except the Munich Staatsbibliothek) and in the libraries of Praha and Olomouc. The very considerable expense involved in the publication of a work with relatively limited appeal compelled the publisher to space the volumes of plates over a period of years. Thus it was not until 1953 that Mr. Hettler was able to publish the 1. *Tafelband*, containing illustrative material for the first three sections of the text volume (bindings identified as coming from known monasteries, bindings of which the binders are known by name, and bindings identified by initials or the arms of Augsburg and Praha). Three years later, in 1956, we have the 2. *Tafelband*, covering binderies which may be located in a specific community. A third and final volume of plates, to cover bindings which cannot be assigned to a specific locality, is scheduled for publication in 1958.

In many respects the second volume of plates is the most important one, for it is a highly significant chapter in the history of art in the cities concerned (Augsburg, Erfurt, Esslingen, Cologne, Leipzig, Memmingen, Nuremberg, Tübingen, and Ulm). There are 52 binders in this section, and

their activity extends from about 1470 to 1540. In one instance, that of the Augsburg binder identified by the roll showing a hunting scene, Kyriss found no less than 309 bindings. In the case of the Ulm binder identified by the dragon roll, we have a binder whose extraordinarily rich stock of ornaments included 144 different stamps and eight different rolls. Certain cities were identified by characteristic dies, and the material selected from Kyriss' enormous archive of rubbings for reproduction in this volume of plates is the most typical. It was patently impossible to reproduce all the different dies, but those which are included are sufficient to help the librarian, collector, or dealer in identifying most of the Gothic bindings which are likely to pass through his hands.

On the left-hand page for each group of bindings there are photographs of rubbings, in the original size, of the most frequently used and most characteristic dies; and on the right-hand page there is a photograph of a full binding belonging to this group, with dimensions, location, and call number. It is a sad commentary on barriers to scholarly communication in our day that two Leipzig groups could not be represented by photographs of full bindings, since all but one of the 87 volumes in these two groups are in Praha and Olomouc. All reproductions are executed with meticulous care and are remarkably clear.

The prices of DM 70. for the second volume of plates, of DM 90. for the first volume of plates, and of DM 25. for the text volume, are hardly to be considered exorbitant in view of the great expense of publishing such works. The courage and faith of the publisher in making the investment to produce this monumental work can only be matched by the diligent scholarship of the author. To Ernst Kyriss, the world's greatest authority on Gothic bindings, we owe an immeasurable debt for compiling a definitive work on one of the most important of all periods in the history of binding.

VIENNESE ARTS

Between 1897 and 1918 the Verein für Geschichte der Stadt Wien published a monumental *Geschichte der Stadt Wien* covering the period from the beginnings to 1740. A new series, which will contain some ten vol-

umes, will carry the development of the city from the middle of the eighteenth century to the present day. It will cover all aspects of the city's history and as such it will be a major reference work; for the history of Vienna is virtually the history of the whole Danube basin.

The first volume of the new series, *Geschichte der bildenden Kunst in Wien* (Vienna, Hermann Böhlau Nachf., 1955) is actually part 2 of volume VII (continuing the volume numbering of the old series), since part 1, on architecture and the plastic arts, is still in preparation but will appear soon. The present volume consists of two parts, Walther Buchowiecki's "Geschichte der Malerei in Wien" and Margarethe Poch-Kalous' "Das Wiener Kunsthandwerk seit der Renaissance." Neither essay observes the *terminus ante quem* of 1740; for, while there are excellent treatments of Viennese medieval architecture by K. Lind and A. W. Neumann in the old series, there is nothing about painting and the minor arts and crafts in the first six volumes.

Buchowiecki's study is comprehensive, extending from the Middle Ages through 1918. It covers all aspects of painting, but it is particularly interesting to the student of the history of the book for the discussion of illumination in medieval Austria. Among the nearly 100 plates at the end of the volume, there are reproductions of pages from Johannes von Troppau's Gospels, the Rationale Duranti, the Bellum Troianum (Martinus Opifex), all in the Austrian National Library, and also a picture of Daniel Gran's famous fresco on the cupola of the library. Poch-Kalous' essay covers arts based on metal, wood, and porcelain, mainly from 1520 to 1918. Unfortunately for the student of book history, there is nothing about the important Viennese hand binding tradition.

PALEOGRAPHY

One of the most useful companions to American studies published in recent times is Agustín Millares' *Album de paleografía hispanoamericana de los siglos XVI y XVII* (Mexico, Instituto Panamericano de Geografía e Historia, 1955), 3 vols. The first volume consists of the text and four basic tables, viz., individual letters, ligatures, special symbols for syllables, and abbreviations. The

second volume contains excellent reproductions of Hispanic manuscripts from 1176 to 1643, and the third volume contains transcriptions with commentaries and indications of published editions when such exist.

Since Hispanic-American paleography bears essentially the same characteristics as the continental Spanish, a substantial proportion of this work is devoted to Spanish manuscripts. Millares' extensive studies in this field have equipped him with facility and authority, and the work is as useful to medievalists as it is to students of early American history. The introductory volume even contains notes on pre-Carolingian hands in Spain, and subsequently it traces the rise of the Spanish national hands. There are chapters on writing materials in medieval Spain and on the development of abbreviations, suspensions, and contractions. The chapter on the use of Roman and Arabic numerals is particularly enlightening.

In dealing with the development of Spanish hands in the New World, the authors are meticulous in providing adequate background in terms of Incan, Mayan, and Aztec cultures. Nevertheless, the development of Spanish hands in the New World was essentially similar to what had happened in the old Metropolis, and little additional knowledge other than an understanding of local conditions is necessary to read Hispanic-American texts.

The first volume is copiously annotated with bibliographical references, and there are numerous facsimile illustrations other than the four basic tables. The first volume has a bibliographical index and a general index of subjects. The facsimiles in the second volume have been chosen with greatest care to bring together a representative group of texts from all pertinent periods and localities and to provide illustrations of all the complex forms current in Spanish and Hispanic-American hands. The *Album* is an essential reference tool for all students of early Hispanic-American history, and as a paleographical treatise it ranks with the modern classics in this field.

EDITIONES PRINCIPES

The ninth volume in the handy little *Grafiska Institutets Skriftserie* is Bror Olsson's *Editiones principes av klassiska författare*

(Stockholm, Gebers, 1954). Although typographical historians long have been concerned with the first appearance of classical texts in print, this is the first monographic survey of the subject. Dibdin's *An Introduction to Rare and Valuable Editions of the Greek and Latin Classics* (4th ed., 1827) and his catalog of Earl Spencer's incunabula are among the first modern bibliographical works to deal with *editiones principes*. The "Mostra di 'edizioni principi'" in the sixth volume of the *Atti* (Rome, 1933) of the first World Congress of Libraries and Bibliography deals with *editiones principes* printed in Italy. The first volume of Schottenloher's *Bücher bewegten die Welt* (Stuttgart, 1951), his essay on "Handschriftenforschung und Buchdruck im 15. und 16. Jahrhundert" in the *Gutenberg-Jahrbuch* for 1931, the second volume of J. E. Sandys' *A History of Classical Scholarship* (Cambridge, 1908) are also worth-while modern works on this subject.

Olsson's main concern is, quite naturally, with Italy, where most of the first printed editions of classical authors appeared. He gives special attention to typographical design, and his treatment of Greek typography and of Aldus Manutius' introduction of italics and small formats is particularly useful. While relatively few *editiones principes* appeared outside Italy, Olsson does give appropriate attention to northern European printers such as Frobenius, the Étiennes, and Plantin, whose presses issued the first printed editions of a number of classical works. Finally, there is a short chapter on collections and collectors of *editiones principes* and a chronological table of the first appearance of classical authors in print. Olsson tells his story in a highly readable style, and his text reveals a broad knowledge of classical scholarship and typographical history.

The tenth volume in the *Grafiska Institutets Skriftserie* is a translation of Josiah Henry Benton's *John Baskerville, Type-Founder and Printer, 1706-1775*, and the eleventh volume is a sort of sequel to Benton's study. It is Robert Diehl's lively story of *Beaumarchais als Nachfolger Baskerville's; Entstehungsgeschichte der Kehler Voltaire-Ausgabe in Baskerville Typen*, originally published in 1925 and translated for the *Grafiska Institutet* by Kurt Blomquist two decades later. The twelfth volume is still an-

other translation from English, Bernard Lewis' *Behind the Type: The Life Story of Frederic W. Goudy*, translated by Agne L. Andersson.

MARITIME HISTORY

A salty bibliography by a distinguished library administrator is *Svensk sjöhistorisk litteratur 1800-1943* (Stockholm, Sjöhistoriska Samfundet, 1956) by Uno Willers, head librarian of the Royal Library in Stockholm. There are 1,476 titles of books and articles in 26 classifications covering all aspects of Sweden's civil and naval maritime history from 1500 to 1943. There is an author index. Nothing published before 1800 was included, and the terminal date was chosen due to the publication of an annual bibliography of maritime history in the *Sjöhistorisk årsbok* beginning in 1944. Willers omits reviews and, for the most part, articles appearing in the daily press. He does record hundreds of articles in obscure periodicals and books of local interest, and it is most likely that many of his entries are not available at all in this country.

For the lover of the sea and its lore, several of the classifications offer much attractive material. The 20 titles on piracy include stirring tales of Baltic freebooters. The 32 titles of collected biography contain some important material on obscure personalities in Swedish history. The seven titles on winter navigation have some significant contributions on problems of shipping in northern waters. Willers and the Sjöhistoriska Samfundet have given us a valuable bibliography on one of the key aspects of Swedish history.

UNION LIST

A significant recent union list is the *Catálogo delle pubblicazioni periodiche esistenti in varie biblioteche di Roma e Firenze* (Rome, Biblioteca Apostolica Vaticana, Copia Vaticana dell'Indice di Arte Cristiana, 1955). It includes 8,771 titles of serials in 24 libraries in Rome and two in Florence, according to the records of their holdings through 1953. The fields included cover those which appear in the Princeton Art Index (of which a copy was presented to the Vatican in 1952 by Cardinal Spellman), viz., history, philology, art, and moral disciplines. Each entry contains title, place, date, and

volumes held by each library (indicated by symbol). Entry is under title, although there is a geographical guide to publications arranged by country and by place. There is some inconsistency in the latter table, since most countries are subdivided by cities, whereas the USSR is divided by occupied countries (Esthonia, not Dorpat; Latvia, not Riga, etc.). On the whole the information is accurate, with occasional minor slips such as the location of the University of Puerto Rico in San Juan rather than Rio Piedras. The key to the symbols includes hours, address, telephone number, and annual vacation dates of each library.

The libraries of Rome are surprisingly rich in obscure serials, especially Slavic and Eastern European titles. There is a representative collection of titles from both Americas, although no more than might be expected in one of our stronger Latin American collections. Publications of some of the eastern Christian groups, often difficult to get, are frequent.

The one difficulty in using this union list is the lack of corporate entry. Even the geographical index is inadequate, since the location of the publications of the Linguistic Society of America or of the American Philological Association in Baltimore (because of the imprint) is of little help. In the proposed new edition an index of official names of societies and corporate bodies would be useful.

A NEW EDITION

The first edition of the late Karl Löffler's *Einführung in die Katalogkunde* appeared shortly before his death in 1935, and for a number of years it was standard equipment for German librarians. This new edition, published by Hiersemann in 1956, was edited by Norbert Fischer, librarian of the German Patent Office in Munich. The formal organization of material as conceived by Löffler has been retained, and Fischer has simply brought the text up to date by deletions and additions.

There are four main sections: historical, the author catalog, the classed catalog, and the subject catalog; and there is a short chapter on printed catalogs and on cataloging a small private collection. The great value of this work for librarians outside the

Germanies is the historical and comparative approach. Not only in the historical section but also throughout the work there is information on the complicated, often even picturesque development of different aspects of cataloging in German libraries.

Löffler's well-developed sense of humor and whimsy appears throughout his book, although always with appropriate restraint. In many cases it serves him effectively in illustrating difficult points such as corporate authorships or the relationships of the classed catalog to arrangement of books on the shelves. Bibliographical references are very few, and there is no summary bibliography. Löffler's skill in synthesis and in selecting the key points for emphasis obviates the need of an extensive bibliographical apparatus.

The new edition of Löffler's *Einführung* deserves to be widely read on this side of the Atlantic as a useful exposition of typical Continental practices. It makes considerably better reading than the none-too-exciting *Preussische Instruktion*, and it is just as enlightening.

CATALOGING CODE

The third edition of *Katalogiseringsregler for norske Biblioteker* (Oslo, 1955; "Norsk Bibliotekforenings Småskrifter," 6) is the first revision of the Norwegian cataloging code in seventeen years. The history of this code goes back to 1918, when the Norwegian Library Association appointed a committee to draw up a code. After a great deal of preliminary work, the first edition came out in 1925. The second edition of 1938 made no basic changes except in form. Even in the first edition the variant practices of the University of Oslo Library (also the Norwegian national library) were noted, inasmuch as the University Library represented an older tradition, and in the second edition a double column was introduced to set varying rules of the Norwegian Library Association and the University Library side by side. The third edition again shows no important changes.

One of the most striking aspects of Norwegian cataloging practice is the similarity to the American tradition, probably due to

the influence of the late J. C. M. Hanson and of Norwegians who studied in American library schools. It is rather interesting to note the contrast in double columns in the chapters dealing with corporate entry, for the University Library follows the Continental tradition of entry under title, whereas the code follows Anglo-American practice. In other minor points the contrast is also enlightening. The Norwegian code is one of the most useful for students of comparative cataloging practices.

PHYSICIANS

The important role of physicians in library development in Germany since the mid-eighteenth century is the subject of Gunter Mann's *Die medizinischen Lesegesellschaften in Deutschland* (Cologne, Greven Verlag, 1956; "Arbeiten aus dem Bibliothekar-Lehrinstitut des Landes Nordrhein-Westfalen," 11). As early as 1764 there was a reading circle of Berlin physicians, and in 1773 the physicians and pharmacists of Stralsund formed a reading circle. As the volume of medical publications grew in geometrical progression in the late eighteenth and the nineteenth centuries, the medical reading circles and, subsequently, medical society libraries spread all over the Germanies. Medical society libraries in such metropolitan centers as Hamburg, Munich, and Vienna attained the status of major research collections.

Mann has examined in detail numerous out-of-the-way sources for German medical history to bring his facts together. His conclusions indicate clearly that the medical profession had a major part in the rise of the scholarly collections which were a mainstay of German science in the nineteenth and twentieth centuries. There is an exhaustive bibliography and an appendix with 21 plates, containing portraits of leaders in the medical reading circles, facsimiles of their records, schedules and maps of the reading circles, lists of journals, and tables showing the number of medical journals in Germany from 1760 to the end of the nineteenth century.—*Lawrence S. Thompson, University of Kentucky Libraries.*