once philosophical and erudite, were clearly and self-consciously articulated much earlier. The "New History" of Renaissance France recognized the need for historians to deal with all aspects of culture, to relate their conclusions to a universal time span, to seek only secular and causal explanations, and to select themes which raised questions of contemporary interest and importance. Closely related to such new conceptions of historical study was a marked development of that historical-mindedness which is so distinctive of Western culture: a move towards the historicization of human phenomena which, beginning with the law, and spreading to language and religion, finally reached that "highest expression of historicism", the acknowledgment that "historiography itself is subject to the mutations of time".

Such an account naturally raises the question why, by the 18th century, "the fragile alliance between the practice of erudition and the writing of general history" had disappeared, and why, in the 19th, "historicism had to be reinvented". A possible explanation is sought in the intellectual climate fostered by 17th century drives toward counter-reformation and royal absolutism, although the reader will perhaps wonder also just how typical or widely read the "new historians" actually were. A further teasing question is what influence, if any, the writings of men like Pasquier, Gilles, Vignier or La Popelinière had upon their better-known successors. Were they no more than "precursors", or were they elements in a traceable causal nexus? This is a matter on which the author concedes more research needs to be done. It is his belief, nevertheless, that "the French prelude to modern historiography was more than a prelude; it was a stunning first act, full of consequences".

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Albert Fidelis Butsch. *Handbook of Renaissance Ornament: 1290 Designs from Decorated Books*. With a new introduction and captions by Alfred Werner, New York: Dover Publications, 1969. (Dover pictorial archive series). \$4.50.

Originally published in Leipzig in two portfolios in 1878 and 1881, the designs collected by A. F. Butsch are now made available to the student in a convenient format and with good reproduction. The original introduction and notes on the designs are replaced by a very much shorter preliminary survey by Alfred Werner and captions taken from the original edition but in some cases very much abridged. As a result there is neither an adequate historical background provided nor adequate identification or explanation of the designs illustrated. For anyone wishing to refer back to the original book appearance of a particular design this could cause considerable difficulty. The examples chosen are predominantly from German presses and by German designers and admitting that the German presses pioneered in the field of illustrated and decorated books, a similar handbook produced today would undoubtedly give greater representation to the work of French and Italian presses and artists. Even with its limitations however, this reprinting of the pictorial part of the original work will be useful for students of Renaissance ornament, particularly those who cannot understand the original German text.

MARION E. BROWN, *University of Toronto Library*