Messenger. No. 13/14 1972/1973

FRIENDS OF
THE LIBRARY
THE UNIVERSITY
OF WISCONSIN -
MADISON

MESSENGER

Published Annually *Madison* *No. 13/14, 1972-73*

JOSEPH H. TREYZ

Although our new library director is not really new any longer – not a newcomer at any rate – he has never been properly introduced to our Friends. This must be remedied.

Joseph Henry Treyz, a native of Binghamton, N.Y., attended Oberlin College as an undergraduate, proceeded to Harvard to do graduate work in Fine Arts, and finally went to Columbia, where he received his M.S. in Library Science. A steeply ascending career in his chosen profession followed. After apprentice jobs, primarily in cataloging, at the New York Academy of Medicine, at Columbia University, and the Stevens Institute of Technology in Hoboken, he was appointed assistant head of the Yale University Library's catalog department, and later its chief. Following this, he became the director of the University of California's New Campuses Program, and eventually took the position of assistant director at the University of Michigan Library, the post that preceded his appointment as our own Director of Libraries.

Mr. Treyz is a member of numerous professional associations and committees, was formerly the chairman of the editorial board of *Choice*, a widely read book review periodical, and continues to contribute to professional journals, in which he deals not only with administrative matters, but also with technical services problems, cataloging questions, and catalog card reproduction methods.

In 1970, Joseph H. Treyz was the recipient of the coveted Melvil Dewey Award for "distinguished contributions to the profession of librarianship." This award mentions specifically his co-authorship with

Melvin J. Voigt of *Books for College Libraries* (American Library Association, 1967). He continued that research as the 1968/69 chairman of the American College and Research Libraries' project of issuing annual supplements to *Books for College Libraries.*

J. H. T.'s coming to Wisconsin initiated an era of openmindedness, good will, and a positive approach to the many problems facing him – and they *are* many indeed, in this period of physical construction and reconstruction, of spacial expansion and shrinking budgets, of personnel shortages in the face of bulging job application files, and of ever increasing demands for books and multimedia services coinciding with directives for belt-tightening and austerity programs. Treyz's regime has from the start been characterized by his genuine interest in staff welfare, accessibility, and unflagging courtesy and considerateness. His belief in academic freedom and democratic procedure is not only theoretical, but manifest in his emphasis on committee work and on some staff participation in the management of the Library's affairs. Most members of the staff, I feel sure, sense a firmness of purpose behind a basic liberalism and a sober judgment of the needs of the institution as a whole behind his patient attention to manifold details.

There is a saying that a griping army is a happy army, and measured on this criterion, the Memorial Library is a happy library – which is to say, there is no such thing as a 100 per cent staff morale. However, compared with institutions where there is only a sullen, ungriping compliance in evidence, the lively, interested, outspoken and nonconformist atmosphere at Memorial and its branches is an enviably healthy one. It is an optimistic, confident, we-shall-overcome spirit – the kind of spirit J. H. Treyz likes and the kind of spirit that likes J. H. Treyz.

THE VICISSITUDES OF VICARIOUS COLLECTING*

by *JAMES M. WELLS*
Associate Director, The Newberry Library, Chicago

When Felix Pollak asked me to pinch hit for Jake Zeitlin at the annual meeting of the Friends of the University of Wisconsin Library, I pleaded that I couldn't come up with anything very new or original on twenty-four hours' notice. Felix, an understanding as well as a realistic man, said that he would settle for a re-run. I therefore ask your indulgence, as well as your forgiveness, for subjecting you to a hastily revised and slightly updated version of a talk I delivered to the Friends of the Sweet Briar College Library in the spring of 1970. I am grateful to Mr. Henry James, Jr., Librarian of Sweet Briar College, for permission to reprint this altered version, which first appeared in the *Sweet Briar*

* An address given to the UW Friends of the Library in May, 1973.

College Library Gazette (IV, 3) Summer 1970. I feel rather like a television performer living on his residuals – nice work if you can get it. I am very grateful for the opportunity to speak, because I strongly believe that libraries need friends, and because my own experience with our Newberry Library Associates has demonstrated to me how valuable friends' groups are to libraries. We never had one until some seven years ago. When I stop to think how much they've done for us, I wonder how we got along before they existed.

I chose my title – The Vicissitudes of Vicarious Collecting – not only because I am addicted to alliteration, but because I think of myself as a vicarious collector – one who does not collect for himself, but who nevertheless shares all the joys and all the griefs of collecting. I am occasionally asked why a library should collect rare books and manuscripts – why not settle for the latest critical edition, for instance, and save all those headaches of preservation, and security, and high prices? I am sometimes asked this even by new colleagues – I notice that after a brief time they have caught the infection, and ask instead for more money, for another book or map which "We've just got to have – we may never get another chance to get it."

Why do people – and institutions – collect? There are a great many motives, not all of which apply to all cases. First, there is simple greed – the desire to possess something other people want. One of the most extreme cases recorded was that of Richard Heber, the early nineteenth-century English collector, whose books filled four houses in England and several others on the continent at his death – many of them bought by agents and never seen by their owner. A more recent example was William Randolph Hearst's warehouses full of books, furniture, prints, castles, which were liquidated by Gimbel Brothers and a great many other agents over several decades after the Lord of San Simeon died and could amass no more. Another case in point, and a more relevant one, was Henry Clay Folger, who was accused not of simple greed but of overweening gluttony when he bought some eighty copies of the first folio, almost cornering the market. Posterity proved him a benefactor of scholarship rather than an enemy, since the collation of all these copies on Mr. Hinman's extraordinary machine made possible the preparation of a far less corrupt text than we have had until now. Printing methods during Shakespeare's day often produced variants from copy to copy, as you undoubtedly know – not unless a great many are available for comparison can we feel fairly sure we have the correct reading among many possibilities.

Another motive is aesthetic: the sheer joy of possessing a beautiful object, whether it be a book, or a manuscript, or a painting, or an oriental rug, or whatever. There is a sensual pleasure to be derived from fine printing or illustrations, from a French manuscript with miniatures by Jean Fouquet or a binding executed for Jean Grolier, from handling a

beautiful sheet of fifteenth-century paper, as white and strong as the day it was made. Would we could say as much for twentieth-century paper, which is the librarian's nightmare. You may ask why librarians and scholars, notoriously dry as dust, should be interested in such matters. It is partially because we enjoy them ourselves, partially because we collect them for art historians, typographers and designers, social historians – all sorts of artists and scholars who need recourse to them, and laymen who simply enjoy seeing them. We hold exhibitions, at which we periodically show off our treasures; we print catalogues in which we illustrate them; we provide photographs for all sorts of uses, ranging from blow-ups for billboards (as we did of Tenniel's drawings for *Alice in Wonderland*) to color transparencies for Christmas cards and magazines – not to mention the hundreds of illustrations we provide annually for books ranging from textbooks and encyclopaedias to facsimiles of rare emblem books or calligraphic manuals.

There is also an element of pride, I must confess, in collecting: our copy of the first folio is an exceptionally tall one in its original binding, in pristine condition; our copy of the Gouda *Dialogus Creatorarum*, the first Dutch illustrated book, printed in 1480, is a superb one, charmingly colored, in a binding by the great eighteenth-century English binder Roger Payne; our collection of writing-books and calligraphy is among the best recorded, making the Newberry a library where any serious historian of western handwriting must work.

But the main purpose of institutional collecting is, of course, utility. We collect, as does any decent library, not to sublimate our aggressions, not to crow over our peers, but because we feel that books and manuscripts are the essential tools of the scholar, the raw materials he needs for his job of interpreting the world to himself and to society. Even Mr. McLuhan has stopped writing Johann Gutenberg's obituary: the book is not only alive but doing quite well, thank you, in the day of television, films, mixed media, and other happenings. For books contain man's racial memory, without which he would find it necessary to recapitulate his experience constantly, constantly start anew; moreover, the book is one of the most efficient learning machines yet devised, allowing each student to proceed at his own pace, to repeat until he understands. The book is also one of man's most effective means of conveying emotion, whether joy or sorrow; of giving pleasure; of persuading or of contradicting. The scholar not only needs books and manuscripts, but he needs them in their earliest possible states because, unfortunately, later ages corrupt texts or amend them for their own purposes. Each generation finds it must go back to the original sources, whether it be the Bible – being newly re-edited as a result of the discovery of the Dead Sea Scrolls – or the manuscript of Hemingway or Faulkner or Sherwood Anderson.

Enough about why I – and the institution for which I collect vicari-

cusly – need and seek rare books and manuscripts. I suspect you would rather hear something about how we do it. We employ all sorts of methods – we buy mainly from booksellers, one book at a time, one manuscript at a time. We buy whole collections, when we can afford to and when they belong with us. We are lucky enough to receive a great many gifts, again singly usually, but sometimes in whole collections. And, like all our peers, we collect collectors as well as collections. Without them, and without the book trade, we could not do our job of serving scholarship. One of the great joys of librarianship is the chance to work not only with scholarly readers, but with the fascinating tribe known as bookmen – somewhat more formally, bibliophiles – who exist in all sorts of guises, in all sorts of places. Some are professionals: booksellers, librarians, scholars. Some are amateurs: collectors, readers for pleasure. Many are a mixture. Walter Loomis Newberry, for whom the Newberry was named, was a bookman, we know – his daughter's diary, describing the loss of the family house in the Chicago Fire, bemoans the destruction of "Papa's beloved books" – but, unlike the Morgan, the Huntington, the Folger, we did not begin with a nucleus of books collected by our founder and added to by purchase and subsequent gift. What we began with was real estate – "bought by the acre and sold by the front foot," as Mr. Newberry's biographer in the *Dictionary of American Biography* succinctly puts it. When Newberry died, at sea en route to Paris in 1868, he left a bequest of half his estate to found a library. That bequest became operative on the death of his widow, and the Library was incorporated in 1887. Our first librarian, William Frederick Poole, was a scholar, a pioneer in the building of modern reference service (he began the *Readers' Guide to Periodical Literature*) and a devout bookman, who wished to create a great reference and research library for the use of scholars, both professional and amateur. Right at the beginning, he made some of our most important purchases of rare books: the library of Count Pio Resse, a Florentine nobleman, with many early books on music theory, a field in which we have continued to build, and the first edition of the first opera, Peri's *Euridice*; the rare books and manuscripts of Henry Probasco, a Cincinnati collector, including three of the four Shakespeare folios, about one hundred incunabula, and some fine illuminated manuscripts; the philological library of Prince Louis-Lucien Bonaparte, some 15,000 volumes on the history of linguistics. Since the purchase of the Probasco collection in the 1890's, we have done a great deal to educate the Chicago press – our Trustees were savagely attacked at that time for spending public funds on a collection of "antique lard cans"; when we bought the library of Louis H. Silver in 1964, we got front-page editorials commending us on our public spirit.

Poole not only bought rare books and manuscripts, the basic raw materials of research, but the necessary reference works to make them usable: monographs, bibliographies, runs of the great learned journals.

We differ from many of our sister institutions primarily in that, unlike them, we have on our shelves – we do not circulate our books – most of the books a scholar needs for his work. For this reason we serve many who find us a better place to work than their own institutions, since the books they want are not locked up in a colleague's office or out on loan. In 1893 we began a process which has continued uninterruptedly, that of redefining and sharpening our collecting policy. The John Crerar Library, modelled after the Newberry, was founded in that year. It took responsibility for science, technology, and medicine; we took the humanities. This led to some rather odd decisions in the definition of science and the humanities: they transferred to us a delightful Grolier binding, which I consider a most humane act. We gave them in return a work on natural history which I feel should have stayed with us: the Audubon elephant folio.

Our first major gift came in 1911, when Edward E. Ayer, one of our Trustees, gave us his extremely fine collection of books on the Indian and his relationship with the white man, which he added to until his death some years later; he also left a bequest to support its further growth. The Ayer Collection includes copies of the 1493 Columbus letter; a superb collection of early editions of Ptolemy, as well as many other important maps and atlases; hundreds of drawings and photographs of the Indians, including work by Bodmer, Catlin, and Burbank; thousands of manuscripts concerning early travel, exploration, relations with the various Indian tribes, and so forth. This prescient bequest made possible our newly founded Center for the History of the American Indian. A recent gift, the library of Everett D. Graff, another Trustee, was built with a desire to augment the Ayer Collection. It specializes in Western Americana, and the extension of the frontier after the displacement of the Indian.

The collection of which I am curator, the John M. Wing Foundation on the History of Printing, owes its name to a Chicago printer and publisher who retired at the age of forty-five to devote the remainder of his life to a curious hobby, grangerizing, which is the extra-illustration of books by the insertion of prints and drawings. The Reverend Mr. Joseph Granger was an eighteenth-century English divine who wrote an English biographical dictionary specifically designed for this purpose: each article was to be illustrated with a picture of its subject. According to the article on him in the *Dictionary of National Biography*, he drove the price of prints up from a few pence to as many shillings or even, in some cases, guineas. Mr. Wing left us his library of books, together with a fund to create a library on printing, badly needed in a city which is the greatest single printing center in the country. The collection, now numbering some 30,000 volumes, is an extremely fine one. Most of our 2,000 incunabula are in it; so is our unequalled collection of calligraphy and writing-books, important to the study of type design, since printing is, after all, the

mechanical imitation of handwriting. The Wing Foundation comes up to the present – unlike most of our collections, which have eschewed the twentieth century on the theory that our younger local colleagues can cover it while we concentrate on the earlier periods, mainly the Renaissance through the mid-nineteenth century. We have almost as many exceptions as rules, however: our most important modern manuscript collection is the Sherwood Anderson Papers, some 16,000 in number – we consider Sherwood a Chicago writer (in the modern period we concentrate on our own neighborhood). I'm not sure how we rationalize having Malcolm Cowley's papers – I'm just glad we do, since they are a fascinating and heavily used lot.

Both these manuscript collections came primarily as gifts, from donors who trusted us to arrange, conserve, and make them available to scholars. These are collections with a central theme, with considerable unity. One of my favorite collections at the Library lacks such theme and unity, but is instead a marvelous grab-bag of the trivial and the important. I wish I had known Tom Connelley, who was the stage doorkeeper of the Auditorium Theatre in its heyday. Tom collected autographs, among other things; people not only signed his album, but sent him things which they thought he'd like, since he obviously was an amiable man. When we were going through his stuff, about twenty years ago, I turned up a four-page document, a set of verses to one David Lindsay, written by "Marie Presot, Francoise, Edinburgh" in 1574. I could find nothing about Marie Presot, and so I sent a photograph of it to the National Library of Scotland with a request for help. Back came an extremely kind, extremely interesting letter identifying the lady and congratulating us – they had been seeking the manuscript's whereabouts for some time, since its last mention in an obscure local antiquarian journal in 1834. Marie Presot was a Huguenot, who moved to Scotland after the St. Bartholomew's Massacre. A few years later I had the pleasure of showing the piece, and telling my yarn, to Lord Crawford and Balcarres, who was visiting the Library – and he identified the elusive David Lindsay, recipient of the laudatory verses, as one of his ancestors.

The most spectacular purchase I've had a finger in was that of the library of English and continental literature collected by one of our Trustees, Louis H. Silver. We had hoped he might give it to us (and he had hoped to be able to do so) but financial reverses made that impossible. When his executors offered it for sale we regretfully expressed little interest, since our Trustees at that time were reluctant to take on the job of finding the money. Rumor – and the book world thrives on rumor – said the books had been sold to the University of Texas. A few months later I dined with John Carter of Sotheby's, one of the pillars of the book world establishment, and asked him what he had meant in a speech he had given the week before in New Haven when he said "the ink was not yet dry on the contract." After all, the sale had been dis-

cussed in some detail in print. He told me that he had chosen his words carefully – the ink was not dry since, despite months of negotiation, no contract had been drawn or signed – as a matter of fact, Texas had not yet inspected the books. I reported this choice bit of information to Bill Towner, Newberry's Director and Librarian, first thing next morning. We had a new President by then, and we thought perhaps we could persuade the Board to change its mind. It did, and we began three of the most exciting weeks I've ever lived through. I knew the books fairly well, but felt that I had to refresh my memory before I could write a really strong memorandum on why we ought to have them. Six of us spent the better part of a week in a bank vault, examining the collection carefully, watched by a pair of armed bank guards, and then I spent a weekend writing a report analyzing its composition, describing how it strengthened our existing strengths, where it fell outside our scope, how much of it duplicated what we already had. Bill spent his weekend suggesting how we might pay for it: selling stocks to raise the money (a heretofore unheard of idea); launching a public appeal to replenish our exhausted coffers; selling off duplicates and out-of-scope materials, such as history of science, Judaica, single autographs with little intrinsic research value. We were a fairly convincing team, since the Trustees allowed us to buy the collection.

We were congratulating ourselves and trying to figure out how we'd done it, putting off the announcement of what we'd done for awhile, when suddenly the story broke. A reporter on the New York *Times*, who had been calling Austin for information for several months, was told that we had bought the collection – and she called us, late one morning. We quickly called a press conference – the first in the history of the Library, I think – to tell the local papers, since we felt that Chicago ought to find out about it more directly than through the New York *Times*. This was a decision for which the *Times* reporter has never forgiven us, I fear. Next day we hit all the front pages, not only in Chicago but in New York, London, Paris, Stockholm, New Delhi – since this was the highest recorded price ever paid for a single library at the time, some $2,687,000. The phones were busy for quite a while – television crews wanted to record the books arriving, by armored truck; the Swedish press wanted to know whether the Silver collection included any Swedish books; a New York jeweler offered a Georgian teapot – he obviously had read only the headlines, and not the story beneath.

The collection comprised some 828 individual items, mainly in English and continental literature, of which we considered 221 three-star in our private Michelin – "within our scope, of great research value, or of great public interest." Among them were the first edition of *Don Quixote*, one of a baker's dozen known copies; the first printed edition of the *Divine Comedy;* nineteen Shakespeare quartos – we had only one until then; several volumes of pamphlets and broadsides, with 404 indi-

vidual pieces in them, put together and annotated by Narcissus Luttrell, including many unique printings of seventeenth-century verse; first editions of Rabelais, Montaigne, and Descartes; half-dozen Caxtons; two splendid Renaissance illuminated manuscripts, one a *Speculum* from the shop of William Vrelant which is probably the finest illuminated manuscript in a public collection in the Midwest.

Four hundred were duplicates, which we pledged the Trustees we would dispose of if careful comparison proved them to be true duplicates without substantive variants. We spent almost a year collating, and at the end of that time sent (I quote the way bill for the air shipment) "one consignment 386 titles, appraised value $712,000" to Sotheby's for sale at auction. These included many of our own inferior copies: our first folio lacked nine leaves, and was in a nineteenth-century binding; the Silver copy was a perfect one, in contemporary binding. At least half the books we sent were such inferior copies, replaced by far better ones. Others were books definitely out of scope: Semmelweis's book on childbed fever, definitely not part of the humanities; Ketham's incunable *Fasciculus Medicinae,* Venice, 1491, a landmark in the history of medicine, which did not belong with us. Others were more debatable – we parted with them with regret, but part with them we did – a first edition of the poems of Robert Burns, uncut, with its original wrappers, which was far better than that we had but too fragile for use in a library; the manuscript of Shaw's *John Bull's Other Island,* which belonged with a better Shaw collection than ours; a German block-book, less attractive to my eye than the fine *Apocalypse of St. John* we already owned. Again we got more publicity than we had anticipated; a New York *Times* piece in which that same irate reporter said "Nobody seems to know why" we were selling the books, even though she had attended a press conference a year earlier in which we announced what we were going to do, and why we were going to do it.

Then came the sale, in November of 1965, a record sale for printed books during whose two days we realized $810,000, which helped mightily. And once more the phones rang merrily – "I have an old Bible you might like to buy." The Trustees allowed us to hold that money in reserve for the purchase of other books and manuscripts not duplicates and very much in scope. With it we bought the Frank C. Deering collection of Americana, containing a rich collection of Indian captivity narratives and other Americana which supplemented the Ayer Collection; with it we bought the Franco Novacco Collection of some five hundred engraved maps and views of the Mediterranean area, mainly from the sixteenth-century, many unique, which strongly buttressed our already fine holdings in this field; with it we bought part of Alfred Cortot's great library of music.

I said what may seem hours ago that one of the great joys of the book world is the people one meets in it – people like John Carter,

André Jammes, Jake Zeitlin, John Kohn and Michael Papantonio, Hans Kraus, John Fleming, Warren Howell, Kenneth Nebenzahl – a host of witty, shrewd, sometimes crusty booksellers whose learning is prodigious and conversation stimulating; like Mary Hyde, one of the great book collectors of our day, Suzy Davidson, the late Rachel Hunt – the collectors on the distaff side can certainly hold their own with the men.

The readers who cross one's path are certainly not the least of one's joys, as well as being the real raison d'être for the whole process – the young scholar who follows a lead one has tossed out and sends in, one day, the edition of *The Wisdome of Dr. Dodypole*, an anonymous Elizabethan school play which we had bought in 1962 and which he published through the Malone Society in 1965 – a new track record both for the use of a rare book and the publication of a dissertation. A frequent user of the Library, as well as the prime mover in my joining it, was the late Stanley Morison, historian, typographer, editor of the *TLS* and eminence grise of the *Times* for almost thirty years – one of the most complex, learned, fascinating men I've ever had the good fortune to know. His biography, written by Nicolas Barker, editor of *The Book Collector*, is an enthralling book. Morison, who left school at fourteen to earn a living, had an honorary doctorate from Cambridge, as well as several other universities; had received the Gold Medal of the Bibliographical Society and the American Institute of Graphic Arts; was responsible for the design of the most successful twentieth-century type face, *Times New Roman;* was responsible for the selection of three editors of the *Times* during a period when it was unquestionably the most influential English newspaper, and played an important role in its policy making. We have had readers from all over the world, working in innumerable fields.

We also have a modest publishing program, which reflects our varied interests: we are joint publishers with Northwestern University Press of *The Writings of Herman Melville*, being edited at the Library, whose chief bibliographer is Professor Thomas Tanselle of the University of Wisconsin; we sponsor the publications of the Renaissance English Text Society; we publish music – among our recent books is *A Gift of Madrigals and Motets*, a Florentine anthology of music sent as a gift to Henry VIII in an unsuccessful attempt to float a loan. We have received a matching grant from the National Humanities Foundation – an equal amount must be found outside – for a new Atlas of Early American History, which will trace the development of the country from its beginnings to the Gadsden Purchase – we hope to publish, through Princeton University Press, the volume on the American Revolution in 1976, for obvious reasons. Our recently established Hermon Dunlap Smith Center for the History of Cartography at The Newberry Library, in association with the Committee on Institutional Cooperation, supports several publications programs, including the Kenneth Nebenzahl, Jr., Lectures in the History of Cartography and Studies in the History of Discoveries, the

monograph series of the Society for the History of Discoveries. All these bring scholars from many places and many disciplines, to see and use the books we have brought together for them.

A few years ago, when I gave a similar talk to a group of historians and librarians, in Milwaukee, there was the customary question period. My first question, obviously from a not completely happy member of the local library staff, was "How do you get a job like yours?" In all honesty, I had to reply, "You've got to be lucky." And I think I have been.

THE UW LIBRARY SCHOOL: SURVEY AND OUTLOOK

By CHARLES A. BUNGE
Director

I am pleased to have been asked to write about the Library School for this publication. I should like to give a few facts about the school and tell something of its programs. Then I will mention briefly some of my thoughts on directions I would like to see the school take in the future.

The Library School is a graduate professional school within the College of Letters and Science. Its purpose is to prepare librarians at the master's sixth-year specialist, and doctoral levels for professional service in all types of libraries. We offer the only program in Wisconsin that is accredited by the American Library Association, although there are two other graduate programs and several undergraduate programs in Wisconsin. The school is one of only 50 schools in the United States with accredited programs.

Our faculty numbers 20 persons (11 full-time). We have some 185 master's students (120 full-time), 7 sixth-year specialist students, and 14 doctoral students. We have beautiful new quarters on the fourth floor of Helen White Hall, including an extensive library, which is administratively separate from Memorial Library.

Students come into our master's program with a foundation of a bachelor's degree with a strong liberal arts component. Undergraduate library science courses are kept at a minimum, if they are taken at all. One three-credit course each in the areas of cataloging, materials selection, reference services, and the library's role in society is required for the master's degree. The remaining 18 credits are elective, allowing some preliminary specialization at the master's level.

The sixth-year specialist program is a second-year graduate program for persons with some professional library experience who wish to specialize further than their master's degree allowed. Typically, relevant courses outside the Library School are combined with advanced courses within the school to make up the individual student's specialist program. Our doctoral degree is a research degree, preparing librarians

for teaching librarianship, top-level library administration, or research in librarianship.

There are a number of areas where our faculty is pondering directions that the school should take. A continual problem is how our curriculum should take account of new developments in librarianship. An obvious example of such developments is the computer and its impact; other such developments include library "outreach" programs of more activist services to disadvantaged persons, cable TV and other such informational technology, multi-outlet library systems and networks, and new approaches to library administration. In our school I hope that new courses will be developed to provide learning opportunities in some of these areas. Also, I hope that our existing basic courses can incorporate from these new developments those principles, concepts, and practices that are common to the various library specialties. In so doing, we will have to take great care that the traditional book-oriented library services continue to occupy their proper place in our program.

In addition to these basic curriculum matters, our faculty is considering what responses we should make to the tightening job market for librarians. It is my feeling that this provides a good opportunity to give renewed emphasis to continuing education needs of librarians already in the field. In such a rapidly changing profession as ours, the practitioner cannot hope to keep abreast without some form of continuing education. Indeed, this could fit in nicely with the development of new courses in the newly emerging aspects of librarianship mentioned above. Not only will new courses need to be developed for the returning practitioner, but we will have to offer courses at hours that working librarians can fit into their personal schedules, and we will have to offer such non-course learning opportunities as institutes and workshops. Beginnings on all these aspects of continuing education have already been made. I hope we can have an intensification of effort here.

While the teaching mission of our school needs to be re-emphasized, just as it is in the University as a whole, we cannot afford to lose sight of our need to add to the body of knowledge in librarianship through research. With a more stringent University budget and shrinking outside funding, it has become increasingly difficult to free faculty time for research. One of the most challenging problems of the next few years will be to gain the individual faculty commitments and the financial resources necessary to keep research in its proper relationship to the other programs of the school.

Finally, I would like to have our school continue, and even strengthen, its leadership in the library community in Madison, in the state, and nationally. Members of our faculty hold offices in national and state professional associations. Several faculty members provided basic background information for the Legislative Council study that resulted in the forward-looking library legislation recently signed by the Governor, and

several faculty members serve on the advisory boards and committees that will help the Wisconsin Division for Library Services administer this new law. Most members of our faculty are involved in informal consultation with various libraries and librarians on professional problems. Our school needs to provide tangible reinforcement for those faculty members who are bearing the load in this aspect of our program and to provide encouragement for other faculty members to increase their participation in such activities.

Thus it is that my hopes for the school center around the traditional goals of teaching, research, and service. Through rededication of these goals, our school can continue its partnership with library staff members and the lay public (including, of course, friends of libraries groups) to make libraries ever more beneficial to the society they serve.

SOME ESTIENNE IMPRINTS AT WISCONSIN

By *JACK A. CLARKE*
Professor of Library Science, Madison

The art of printing with movable type did not reach France until 1470, nearly two decades after Johann Gutenberg had produced his famed Bible at Mainz. Paris and its great rival Lyon soon became the principal centres for this new industry which grew by leaps and bounds. By the first half of the Sixteenth Century French books were famous throughout Europe for their meticulous scholarship and elegant typography. Among the most distinguished of the early printers active in Paris around 1501 was Henri Estienne who set up a print shop at the top of the hill of Sainte Genvière opposite the Law School. There he began a dynasty of scholarly printers at Paris and Geneva that lasted over one hundred years.

The friend and publisher of Jacques Lefèvre d'Etaples and of the poet Joachim Du Bellay, Estienne gathered about him a notable group of savants and linguists that rivaled the Aldine "Academy" at Venice. With their editorial help he published 120 works over a twenty year period, mostly folios, all but one written in Latin, the international language of scholarship. The Memorial Library possesses several fine examples of Henri Estienne's work, including a magnificent folio, set in heavy Roman type, of *Euclidis megarensis geometricorum elementorum libri XV* (Paris, 1516). Bound in fine calf, its pages decorated with superb capitals and numerous mathematical illustrations, this book represents very well the early decade of the Golden Age of French Typography when the Italian manner was still dominant.

The immediate successors of the first Henri were his foreman Simon de Colines, who married Henri's widow, and his eldest son Robert I. Like his father, Robert Estienne was a scholar of distinction and a gifted

linguist who won much praise for his monumental Latin dictionary, the *Thesaurus linguae Latinae* which was completed when he was only thirty years old. Our university library system has several editions of this celebrated work, most notably a two volume set issued in 1531, with the family's famous Olive Tree device on its title page bearing also their motto, *Noli altum sapere.* Robert Estienne's long list of publications (some 450 were issued at Paris) includes a series of authoritative texts of the Greek and Roman classics intended for students and a controversial octavo edition of the New Testament intended for sale to the people. The theologians at the Sorbonne found numerous errors in this "Huguenot" work and threatened to prosecute Estienne for heresy, but the French Crown steadfastly protected his person, if not his writings. Shortly after the death of Frances I in 1547, however, Robert prudently departed for the freer air of Geneva, thus bringing to an end the dominance in scholarly publishing that Paris had taken over from Venice.

At Geneva Robert Estienne produced another sixty books before his death in 1557, largely scholarly editions of religious texts in French and Latin. "He was a believer in one of the springs of Renaessance thought," a recent historian has observed, "that through scholarship it is possible to come to the truth, and through printing all men may recognize and know the truth." Perhaps the best example from this period in the Rare Book Department is an octavo edition of David's Psalms (1556), attractively bound in half vellum with patterned paper over boards. Composed entirely in Roman fonts and equipped with copious notes, this little book is an outstanding example of the transition in type design to a distinctively French style.

The Genevan house of Estienne was carried on by his son Henri II who was a good printer and even more famous as a scholarly editor than his father. Henri was a distinguished Hellenist and a clever, ambitious man but extremely impractical. He began his publishing career by issuing definitive editions of two little known Greek writers, Appian and Anacreon. In 1572 he brought out his most famous book, a Greek Thesaurus, which is generally recognized as a prototype of modern lexicons. It was not a financial success, however, and Henri, desperately trying to sell the last remaining copies of this costly work, died in poverty in Lyon in 1596.

The family business was continued at Paris, after Robert's departure for Geneva, by his brother Charles who remained a Catholic. Charles was a physician and the author of several treatises on medicine, botany, horticulture, and husbandry. "He has the opposite attributes" his brother noted "of being the best printer and having the worst temper in our family." Unworldly and unfortunate in business like so many other members of his family, Charles was plagued by continual financial reverses. In the last year of his life, however, he published a collection of tracts compiled from ancient writers, entitled *Agriculture et Maison*

rustique, which became a colossal best seller. The Rare Book Department has two English editions of this famous work as well as the preliminary Latin version, the *Praedium Rusticum.*

There were several other Estiennes active in the family business either at Paris or in Geneva – two cousins named Francois, a second and a third Robert, and finally Paul and his son Antoine who was the last of the family to work as a printer in Paris. Born in Geneva in 1592, Antoine emigrated to Paris at the age of twenty and abjured the reformed religion. He was rewarded by Cardinal Du Perron with an appointment as printer to the Assembly of the Clergy. Under their auspices he printed a number of large and important books including the great Parisian Aristotle and the Septuagint. The Memorial Library's extensive collection of early French pamphlets contains several discourses, harangues, and official edicts printed by Antoine Estienne, *imprimeur du Roy.* Despite the direct patronage of the Catholic Church, Antoine fell into financial difficulties and was often imprisoned for debt. His death in 1674, after 50 years of printing, ended this celebrated dynasty of scholarly printers which had played such a vital role in the development of French typography.

NEWTON RESEARCH BY A VISITING GERMAN SCHOLAR

By DR. KARIN FIGALA
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To tell you the truth, when the West German Government had the generosity to offer me this research trip to the States, and I found out that it was a "must" not to neglect the excellent collection of rare books in the Memorial Library of the University of Wisconsin, I was a little bit disappointed. Imagining Madison to be a typical American provincial town, I was hoping to finish my work here quickly to go on to more interesting places such as Boston, Washington, New York, etc. But after a few days' stay, the situation began to change; I almost started to fall in love with your city. But of my personal impressions and feelings later on.

First of all, I have to make some further explanations concerning my research work and the reasons I decided to come to Madison. My main interests are Sir Isaac Newton's chemical-alchemical ideas and his thinking in analogies, combining such different subjects as theology and history with alchemy and chemistry, mathematics and mechanics. You remember he was the one who discovered the laws of general gravity and the refrangibility of white light into seven different colors by a spectrum. In the 19th century the English historians and biographers

of Newton were not too keen to disclose these "occult" ideas of their 'exact-science-producing' national hero and genius. Only in recent times are the English people willing to recognize that Newton was an ardent believer in the occult science of the Renaissance, (i.e. – alchemy).

Unfortunately, research work in this field becomes rather difficult, because his manuscripts dealing with alchemy, history of the church, theology and even with the books of his private library were not regarded 'fit for printing' or worthy to be kept by the University of Cambridge in England. Many were sold privately by Sotheby of London at the beginning of the 20th century. Now his works, especially his manuscripts, can be found all over the world. Many of Newton's books sold at first for a small price. Most were purchased in 1943 by the Pilgrims' Trust and presented to Trinity College in Cambridge (Newton's own college) and can be studied there today.

The story of Newton's library has not yet been completely unraveled; there still exists the possibility of detecting new books originally belonging to him. For further information I refer to the extensive article of Mr. Neu, Bibliographer for the History of Science at the University of Wisconsin, published in *U.W. Library News* (Vol. XV, No. 4, 1970, "Isaac Newton's Library: Ten Books at Wisconsin").* Reading in *Endeavors* a reference to this publication, I decided to come to Madison because the titles seemed prospective ones for my work. And I am perfectly satisfied now. In some books of your library dealing with alchemy, you can find marginal notes in Newton's own hand, which is very remarkable and didn't happen often. For my research work I regard them as helpful and as a good example of his "analogical thinking". In addition to his identification marks, great help is rendered by a bad habit of this illustrious man. In order to remember interesting passages, he folded the pages with dog ears down to the word he was interested in. A combination of the bookplates of his two library successors, the press-marks, the dog ears, and sometimes his own handwritten remarks, makes it easier to identify books originally belonging to his library. Mr. Neu was quite sure about three books, but in my opinion, combining all facts, you can be sure to have at least eight books of Newton's in Memorial Library. And I hope to have found a new one, too: Fatio de Duillier, Nicolaus: *Fruit Walls Improved* (London, 1699), which shows Newton's own press-marks for his bookshelves.

So after a few days' stay, I could be quite happy with my rather successful work and ready to leave. But I found myself hesitant and searched for excuses to prolong my stay – last but not least because of the fantastic atmosphere in your Rare Books Department. Dr. Felix Pollak and his staff were extremely helpful. I never met anything like

* This article will be reprinted in the next issue of the *Messenger*.

this in Europe! Over there bureaucracy prevails and you have to wait.

Besides your excellent collections of rare books I am fascinated by the change a lively and good university can cause in a small city. Surrounded by several lakes presenting all-seasonal recreations and enjoyments, the city already offers a lot. But the fact that it bustles with action, excitement and new ideas, exemplified in movies, exhibitions and excellent stores, is primarily due to the University. What fascinates me as a typical European even more is that all the excellent architectural buildings have a function and are used – not only *l'art pour l'art!* You seem to have enough room for research work, enough air to breath and space to move in, which is becoming more and more precious in our overcrowded cities. Many foreign students guarantee a certain cosmopolitan atmosphere.

If I were ten years younger, I would enjoy studying in Madison, although I always regarded Munich, where I am now lecturing, as a quite ideal place to live and study.

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