Messenger. No. 10 March 1969

Madison, Wisconsin: Friends of the University of Wisconsin-Madison Libraries, March 1969

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MESSENGER

Published Annually *Madison* *No. 10, March, 1969*

THE RARE BOOKS DEPARTMENT'S PRIVATE PRESS COLLECTION

Private presses, like their cousins, the little magazines and the little theatres, are among the earth's fragile children. They aim at quality rather than quantity and wear their badges "private" and "little" as badges of honor. They expect only a limited clientele and are never disappointed in their expectation. They like to think of this minority of patrons as an elite in taste and sophistication and apparently value its approval beyond money; their expectation of making no money is also rarely thwarted.

What is a private press? Rather than looking up elaborate definitions, I would say it is the publishing and printing venture of a private person, usually a connoisseur of fine "bookmanship" who may, or may not, have set aside a bit of money for his hobby. The basic criteria are non-commercialism and superior workmanship. The remaining factors are variables — e.g., the authors and titles chosen for publication, the size of edition, the reading public at which the books are aimed, the method of distribution, etc. Usually the owners of private presses prefer to re-issue famous books rather than publish new authors; with the emphasis on enjoyment, they're more likely to favor the light and humorous than the weighty and tragic — with the exception of the great romances; the edition seldom surpasses 500 copies and is as a rule soon exhausted by friends of the author, libraries, and bibliophiles. The distribution is rarely done by commercial firms and the volumes are seldom available in bookstores; mail-order selling by means of well-printed flyers and word-of-mouth advertising is probably the most common procedure. Whether the relatively high prices repay the publisher-printer for his costs is an open question. Many of these books are illustrated; most of them are well printed on excellent paper; virtually all are tastefully designed, bound, and dustcovered. On the other hand, royalties and honorariums to authors are, typically, no considerations — one of

the reasons why classics, being no longer copyrighted, preponderate among the private press editions.

As indicated, the publisher and the printer are generally the same person. A small handpress in the basement of a mansion or in a lowly garage is the primary piece of equipment. The name of one of the presses, *The Shoestring Press,* would attest to the owner's dedication but against his affluence. In other cases, these children of love may be born with silver spoons between their covers — it varies. (The *Shoestring Press,* incidentally, succeeded in pulling itself up and, like the *Scarecrow Press,* became a successful — and actually commercial — publisher of bibliographical and library materials.)

The names of these presses are usually interesting, frequently amusing, seldom commonplace. They express the personality of the owner as much as do the titles he chooses to print. Unknown and whimsical names — *Ashantilly Press, The Press of the Blue Behinded Ape* — alternate with famous names — *Black Sun Press, Chiswick Press, Golden Cockerel Press.* Some presses are associated with a printer (*Kelmscott Press* — William Morris), some with an illustrator (*Fanfrolico Press* — Jack Lindsay), some with an author or a group of authors (*Cuala Press* — William Butler Yeats, Lady Gregory, Oliver St. John Gogarty).

The last-named, incidentally, Dublin's *Cuala Press,* is particularly distinguished. A complete set of these unassuming little volumes — and a set of its predecessor, the *Dun Emer Press* —are hard to come by and intrinsically as well as monetarily valuable. It was founded in 1902 and operated into the 1940's. The products of some other private presses too are, owing to their scarcity and the mounting reputation of their owners, steadily increasing in price and have for some booklovers proved to be tidy financial investments; the above-mentioned *Black Sun Press,* Harry and Caresse Crosby's Parisian venture of the twenties, is a case in point.

Private presses are international in origin and in fact go back to the beginning of printing. The majority of the presses in our collection are English-language publications printed in this country in the 20th century. As is the case with little magazines, the borderline between "little" and "big", "private" and "public," "non-commercial" and "commercial" is frequently blurred. Ventures like the *Limited Editions Club* and its British counterpart, the *Nonesuch Press,* volumes published by the *Grolier Society,* the *Caxton Club,* or the *Book Club of California,* and books as available in bookstores as any trade book (*Peter Pauper Press*) are either straddling the fence or have already jumped it. And imprints like the *Ashendene Press,* the *Doves Press,* the *Essex House Press,* the *Grabhorn Press,* the *Mosher Press* or the *Merrymount Press,* while genuine private presses, are far from ephemeral fly-by-nights. Apart from their qualities as specimens of fine printing and bookmaking, and aside from their occasionally original contents, they contain a philosophical lesson, at least potentially, for a time that values bigness and growth above all and finds its own creations getting out of hand in consequence. Libraries and universities ("multiversities") are so beset by the problems of expansion and de-personalization, and forced by sheer necessity more and more to break up into small sub-and sub-sub divisions

and units within units, that they in particular can be expected to perceive the merits of the self-imposed size limitations in exchange for quality and intimate communication — the example given by all the above-named "little" undertakings. There can be greatness without bigness. And there can be, as their example also proves, individuality and variegation that does not in itself fall again into the trap of cliquish conformity.

Our collection, too, is relatively small. This is the result of our assembling representative samples only. We do not aim at any kind of "completeness", either in the presses included or in the individual presses' output. Many private press books are therefore still in the general stacks. And since beauty of appearance is one of the *raisons d'être* for these volumes, sundry exemplars residing in the stacks must be left there after years of use and abuse, even if they might otherwise qualify to enter the rare book heaven.

As would be expected, there exist several good private press bibliographies, notably the one by Will Ransom (*Private Presses and Their Books,* N. Y., 1929), which is regrettably out of date; *A Select Bibliography of the Principal Modern Presses, Public and Private in Great Britain and Ireland,* by G. S. Tomkinson, First Editions Club, London, 1928; and Irvin Haas' slim *A Bibliography of Material Relating to Private Presses,* published in 1937 at the Black Cat Press in Chicago. There are numerous dealer catalogs that are useful, but a big up-to-date subject-bibliography is long overdue. (Any volunteers? Foundation money for such a venture looks like "a natural".)

Felix Pollak
Curator, Rare Books
Department

FLOWERS AND RED FLAGS
The French Student Revolt, May-June, 1968

Cries of "Vive le combat des étudiants," "Unité des travailleurs et des jeunes dans la rue," and "A bas la dictature gaulliste" are all recorded in a significant and substantial collection of original materials pertaining to the May-June revolt which the Memorial Library has recently acquired. In less than a month, a movement for basic university reforms in France developed into a bloody riot, a paralyzing general strike, and a determined call to "topple the Gaullist regime."

Even a cursory examination reveals the variety and potential research value of these materials, ranging from crudely-mimeographed single-sheet handouts to elaborately designed satirical periodicals, obviously meant for mass distribution. The Social Studies staff has divided the approximately two hundred item collection into three main groups: dated, undated, and periodical literature. The chronological arrangement of dated material enables the reader to gain perspective into the day by day development of events, as well as the growth of various political groups and ideologies. Included are election handbills and handouts emanating from already existing political organizations such as the

Parti Communiste Français (PCF), factional groups such as the Union Jeunesses Communists (marxistes-leninistes), and student organizations, particularly Daniel Cohn-Bendit's Mouvement de 22 Mars.

Unfortunately the bulk of the materials is undated and has been temporarily organized under numerous subject or form headings. Included are a miscellaneous section (poems, pro-De Gaulle materials, etc.), items on François Mitterrand, and other leaders of the non-Communist left, as well as a large group of publications by student-worker action committees. One poignant group concerns Gilles Tauten, a seventeen-year-old French schoolboy and member of the UJC (m-1). While supporting the Renault strikers, he was caught up in a police charge and hurled into the Seine, where he drowned. His death on June 10, the first day of the election campaign, intensified the conflict between riot police and students. "No armbands," the interment notice stated, "only flowers and red flags."

The third group, periodical literature, includes special editions and supplements to such papers as *l'Humanité;* a number of issues of periodicals which existed for only a short time and then disappeared; and fragmentary runs of such student papers as *l'Action* and the bitterly satiric *Enragés.* The Library fortunately has a long run (issues 7 through 15) of the *Journal du Comité d'Information de la Faculté de Médecine de Paris,* one of the more significant movements for university reform. Ranging from proposals for pedagogic changes to the results of votes in various assemblies and committees, its articles provide a good means of following the progress of political and reform ideas.

The creation by students and young workers of action committees to debate and formulate programs for societal reform was a significant development of the May revolution. At least as early as May 6, only a few days after the disturbances which had led to the closing of the Sorbonne by police, "comités d'action" had been formed and were proposing reforms, planning strategy, and attempting to provide an organizational framework for the student movement. A mimeographed handout signed "les Comités d'Action" urged such tactics as student occupation of bridges, but called for only a modest reform program; the most radical demand was for the firing of Jean Roche, Rector of the University of Paris. After the "Night of the Barricades" of May 10, the seizure of some university facilities on May 11, and the general strike and seizure of the Sorbonne on May 13, "La Coordination des Comités d'Action" abandoned reform and wanted revolution. The Committee urged closer cooperation with the workers and creation of programs to explain to workers the need for an overthrow of De Gaulle and of capitalism.

Evident in many publications was a fear that action committees would become institutionalized or would attempt to supplant repressive government institutions with institutions of their own. The Coordinating Committee suggesed that individual action committees remain small ("when two hundred are present, break down into ten committees"), dissolve and re-form in one or two days, and send a delegate to a daily assembly where each could offer opinions on any topic. But the assembly, the Coordinating Committee made clear, should not attempt to formulate any program for action; that was the domain of

the smaller groups. Many other publications recommended a similar flexible format, indicative of the rejection of formal organization which permeated the student movement.

One of the largest coordinating centers of action committee activity was the Censier Faculty of Letters, the first University building occupied by students. Its own "Comité d'Action Censier" issued publications expressing many different viewpoints: it organized the collection of funds to aid strikers, and distributed numerous tracts, but also proposed the occupation of empty apartments, the free distribution of supermarket goods to strikers and their families, and the immediate dissolution of the CRS and disarmament of the police.

Also located in Censier was the "Comité d'Action Travailleurs-Etudiants," a group deeply committed to student-worker action and inter-action. The committee proposed a student organized summer school in the occupied buildings of the university where workers could debate economic and political problems and could take part in cultural activities. The emphasis on cultural activities was not unique with this group. "Culture" another committee, the "Mouvement Indépendent des Auberges de la Jeunesse" had declared, "must not remain a privilege of the bourgeoisie."

In a lengthy, vitriolic description of the strike at the Renault plant at Flins, the Workers-Students Action Committee exhorted workers to reject the leadership offered by the Communist-led trade union — the Confédération Générale du Travail — and to determine for themselves how long their strike should last and what their demands must be. Earlier the committee had agreed with the C.G.T. on the need for increased wages and benefits. But, in a reversal of its earlier position, the committee, accusing those who wanted merely reform or more wages of being "the back-bone of the Gaullist regime," rejected the wage settlements the C.G.T. had accepted on May 27. They warned workers not to repeat the errors of 1936 and 1945 and again abandon the revolutionary workers' movement. Return to the forty-hour week or a guaranteed wage of 1,000 francs a month would be meaningless, they insisted, since the "bosses" would merely increase the work cadence to compensate for the first, and inflation would wipe out the second. Instead of material gains, the handouts demanded basic transformation in society — workers should reject all "technocrats" and assume direct responsibility for the means of production themselves.

The conflict between new leftist organizations such as the action committees and traditional political parties on the left may be clearly seen in the problems of the French Communist Party (PCF). When the student revolt erupted the PCF, conditioned by twenty years of striving to become recognized as a reformist rather than revolutionary party, rejected the more radical student demands. The Party's first aim, as Secretary General Waldeck Rochet wrote during the revolt, was, "to substitute for the Gaullist regime a popular government and a democratic union with Communist participation." Taking part in an unsuccessful revolution would damage the Party's claim to legitimacy and probably destroy its future chances for joining other parties of the non-Communist left in a coalition government. From items in our collection it seems that the PCF had to defend itself not against the Gaullists, but against the other leftist parties

such as the pro-Chinese UJC (m-1) and the Trotskyite JCR. Rochet defended the PCF's revolutionary tradition, but was careful to disassociate himself from the other movements. "Some leftists," he proclaimed in numerous broadsides, "speak of making a 'revolutionary party,' but one cannot make a genuine revolutionary party with adventurers and renegades. The only revolutionary party, in the best sense of that term, is the French Communist Party." The PCF adamantly maintained three basic reform demands — a halt to police repression and retreat of police, a liberation of prisoners, and a reopening of facilities with examinations as usual — long after most other groups had abandoned any hope of completing the year. To satisfy student demands, the PCF would open new schools of technology, nominate a large number of new teachers, and construct new academic facilities in Paris. This last despite the fact that it had been at the new campus at Nanterre that the student revolt had started. Not a word about student-teacher relationships or the domination by "les grands profs" which were, from reading student publications, at the root of the difficulties.

The "adventurers and renegades" immediately issued publications branding members of the PCF as revisionists and tools of the Gaullist regime. The UJC (m-1) in urging "And now, to the factories," called attention to the large number of young workers joining student demonstrations and claimed that they reflected "the anger which rumbled among a large class of workers against Gaullism, a regime of sorrow and misery, and against revisionism which used a reactionary apparatus to demobilize the masses." Besides Gaullism the UJC (m-1) included social democrats (meaning the Federation of the Left), the PCF and CGT. They claimed all these groups had attacked the student movement brutally. The ideological warfare between groups on the left was probably essentially damaging to either the cause of reform or of revolution. In July Waldeck Rochet addressed the Central Committee of the PCF and reported that he did not believe that May had been the "right time for revolution." He may have been correct, but what effect the Party's role as, to quote a student pamphlet, "a bourgeois puppet" will have on the shape of French politics, remains to be seen.

Admittedly our holdings represent only a small fraction of those available — an observer has estimated that there were more than 1,000 action committees alone — but they are a representative selection of the types of material published during the revolt, and an important contribution to our understanding of complicated events. The Memorial Library has already begun the difficult and occasionally frustrating task of increasing the collection through contacts with agents in France and through attempts to copy materials in other research libraries.

Correspondence with other research institutions has so far revealed only one other comparable collection, that at the Hoover Institution on War, Revolution, and Peace at Stanford University; we are interested in learning of others.

The University owes a great debt to one of its students, Mr. Steven Freedman, who donated much of the present collection and to other students and faculty members who have either given the Memorial Library originals or lent them for copying.

Erwin K. Welsch, Social Studies Librarian

MISSION IMPOSSIBLE: BOOKBUYING IN EUROPE

When Dr. Kaplan and I had worked out the plans for my European book-buying trip, I felt somewhat like Johannes Pannonius, the Hungarian humanist, nephew of the famous Hungarian bishop John Vitez, who was sent by his uncle to study in Ferrara. He carried a letter from the bishop to Alphonsus, King of Naples, asking for books: "I therefore present to Your Majesty my request to be sent a few books from those in Your Majesty's possession, such as are worth reading on the outstanding deeds of Roman leaders, or which discuss the endeavors of the ancients thoroughly and seriously." The later correspondence of Bishop Vitez with his nephew, who was studying in Ferrara in Guarino's famous humanist school, created a close cultural cooperation between two countries and affected the development of the well known Corvinian Library of the Hungarian King, Matthias (1458-1490).

Conscious of my important task, I left for Europe with this predecessor in mind — though the Memorial Library's already great holdings would not depend on my efforts as had the Corvinian Library's on those of Janus Pannonius. I knew that Kennedy Airport would be crowded during the rush-hour, and so left Madison at 11 a.m. although my Pan-Am flight for Europe would not leave until 8 p.m. By 3 p.m. I was in the Pan-Am terminal waiting to check in, perhaps the first in line; the agent was a Cuban refugee, and in the course of a fine conversation in Spanish I asked him for a good seat on the plane. With a good deal of 'como no' and 'con mucho gusto', according to the good old South American custom, he promised me the best seat. With his promise, I waited happily for boarding time. Imagine my surprise when I finally got on the plane to discover that my seat was in the very back of the cabin and could not be put into the reclining position! The plane, as it turned out, was full, and nobody would change with me. As the plane moved above the wind and water, the ride was not wholly smooth. Often I felt as if I were on horseback, sometimes trotting over the ocean, sometimes galloping.

My work for the Library was to begin in Vienna. After the long flight, it was wonderful to see again the old Imperial City. Unfortunately, when I reached my hotel on the Kärntnerstrasse, I found my reservation had been made in vain, for my room had been canceled a half hour before my arrival. The management, however, was able to find me a room in another hotel near the Prater for one night. From my window I could see the famous ferris wheel, lighted and working until three in the morning.

Next day I started off in the early morning for the Kärntnerring, known to me of old. I went to V. A. Heck's antiquarian bookshop, which is beautifully furnished. On its walls hang etchings of old Vienna, reminding me of the city's history and of how old were its traditions of bookselling, a trade which developed in Vienna step by step with printing. The first bookseller was Wilhelm Bel, who visited the Leipzig Fair in 1492. In those times, the shops of the booksellers were located in the neighborhood of the Bishop's palace or near the Carmelite monastery. Two of their number, Theobald Feger and Heinrich Hertzog, also had shops in Buda; the most famous booksellers, however, were

the Alantsee brothers, Leonhard and Lucas, who came originally from Augsburg. In 1505 they had a shop in Vienna, on the Brandstätte; they also published and sold books in Venice and Strasbourg, using their own publishing device.

A day's intensive work at Heck's produced for the Memorial Library some 123 books worth about five hundred dollars. That evening I relaxed happily at the State Opera House, where Offenbach's *Tales of Hoffmann* was being presented. The Opera House had been completely rebuilt after the war, and its reopening was celebrated as a national festival, an event that was magnificent and solemn. In that immense crowd, listening to *Fidelio* being broadcast from loudspeakers at every street-corner of the brilliantly illuminated city, which seemed to have become a vast concert hall, many were moved to tears. There were some who had never been to the Opera and perhaps would never go there. In Vienna, the absence of the opera seemed a national bereavement.

The next day I visited Gilhofer's antiquarian bookshop on the corner of Graben and Bognergasse. From 1880 until the Second World War, this shop sold on commission only by means of auctions. It was the custom at these auctions for the bookseller to buy back for himself those books not sold for or above their reserve prices, and in this manner Gilhofer's vastly augmented their stock. Herr Täuber, one of the directors, told me that their huge stock made it impossible for them to publish catalogues; they sell only enough to meet their expenses, distributing an occasional list of titles on specific subjects.

While in Vienna, I spent a good deal of time at the antiquarian bookshop of Geyer, and from his excellent collection I was able to buy many books. It was here that I met personally the Czech refugee who had been the head of the state book-export firm of B. The Russian occupation caught him on his vacation in Switzerland. He decided not to return to his country and has already secured a job with one of the most important publishing companies in Austria. We spoke of current political matters only briefly, but he did tell me that one should not be surprised that Mr. Dubcek had wanted to renovate the economic system; Dubcek did not want any longer to see onions, radishes and lettuce instead of flowers decorating the graves.

When I had finished my work in Vienna, I went on to Milan, where I visited seven or eight bookshops. Sibrium was the source of some very precious older materials, as was Professor Moretti's. The Professor, not wanting to deal with more than one customer at a time, gave me an appointment for 7:30 p.m. on a Saturday evening, and I worked with him until 11 p.m. that night.

The opera season begins at La Scala, in Milan, every year on St. Ambrose's Day, December 7. Sad at not being able to go inside the building, I decided that I could at least see its exterior again. I shall treasure the memory of my walk to La Scala, one of Europe's most famous opera houses, for under its arcades I first met a Japanese hippie. A small, skinny young man, he wore unevenly cut-off jeans over his delicate legs; his long bluish-black hair covered his shoulders, and his long waxed mustache, needle-thin, in the style of his *Daimyo* predecessors, stood ready to impale the unwary passerby. Beside him, as if proving that opposites can sometimes attract each other, there sat on the

pavement, still as a ship's figurehead, his flower-wife — Brunnhilde come straight from the Nibelungenlied, holding in her immense palms a tiny baby. The young man began to play his *sanminyen,* a Japanese stringed instrument and in his boyish voice to sing *Strangers in the Night,* which seemed to me to be highly appropriate.

After a short stop in Florence and at Rome, I went to Geneva. Of all the dealers here, Slatkine had the best collection in French language and literature. The bookshop of M. Slatkine & Fils, founded in 1913 by the grandfather of the present director, Michel E. Slatkine, began in 1965 to reprint basic scholarly works in French. In three years, about 2,500 volumes have been published, including runs of the great French literary and scientific periodicals of the 17th and 18th centuries. Slatkine's hopes to continue this programme so as to make available reprints of all the outstanding periodicals of that period in French history and other important documents of French literature, literary criticism and linguistics, in this way doubling the extent of their list to about 5,000 volumes. Also planned is the reprinting of periodicals of the romantic and symbolist eras, in the same sizes as the originals and including all illustrations, black and white or colored.

Mr. Slatkine's business manager, Mr. Amory, took me to a village close to Geneva to see their most modern warehouse. It is ten stories high but has no partitions between floors. The book stacks themselves are ten stories high; an electric platform moves up, down, and sideways throughout the building on tracks built into its steel frame.

In Basel I spent my most pleasant hours in the House of Erasmus, in part a book shop. I was in the very room in which Erasmus, with Frobenius, printed his famous books. I visited the room in which he had lain sick. It was interesting to meet here a bookdealer from California, who was also on a book-buying trip. During the period of Erasmus's residence there, Basel had become the intellectual center of Europe. Humanistic pupils gathered round the celebrated scholar — Oecolampadius for instance, Rhenanus, and Amerbach. No man of note, no prince, no scholar, no friend of the fine arts ever missed seeking out Erasmus at Frobenius's printing-press or in his house, "Zum Lufft." His house is still kept intact and carefully conserved. But when Basel had taken a firm stand in favour of the Reformation and had espoused one side of the dispute to the exclusion of the other, it was no longer the asylum Erasmus needed for his peace of mind. At sixty years of age, he transferred his home to the quiet little town of Freiburg-im-Breisgau (then in Austria), so that he might carry on his work in tranquility. History can have furnished no better example of a man who kept to the golden mean: Erasmus was forced to leave Louvain because it was too Catholic; he was forced to leave Basel because it was too Protestant. A free and independent mind, which refuses to be bound by any dogma and declines to join any party, never finds a home upon this earth — says Stefan Zweig in his work "Erasmus."

After I made my book selection among the books in the Haus der Bücher, which is in the Erasmus house, I inquired after the great theologian Karl Barth. Mr. Seebass, the manager of the shop, informed me that old Professor Barth on

Sundays preaches in the Basel jail; and if I wished to hear him he could arrange my admittance. Next day, on Sunday, I was sitting among the inmates for the early morning service. So I heard the great theologian, who is still much the same as he was the last time I heard him 30 years ago.* I recalled his most important tenet which earned him distinction for the revolution he wrought in 20th century Protestant theology: his uncompromising advocacy of the traditional Christian motifs of divine grace and freedom.* (Barth died Dec. 9.)

From Basel, I went on to Munich, where I had lived for two years after World War II. The city was badly bombed, but has been exceptionally well reconstructed, most buildings keeping to the former roofline and proportions. Of course, Munich is brash and busy today, too. The centre called Stachus (from Eustachius, patron saint of sharpshooters) and the main streets leading to the town-hall, Marienplatz, are massed with traffic.

In Munich, I visited many dealers. The most fruitful visits were to Wölfle and Jackie Renka. In my student days, the firm of Robert Wölfle was one of the most distinguished booksellers in Munich's university quarter; Robert Wölfle's two daughters now run the shop in partnership. Frau Dr. Lotte Roth-Wölfle's face seemed familiar to me. As we talked, it became clear that we had met before, thirty-two years ago, when I was a member of the student reception committee for the summer session at the University of Debrecen, and she was one of a group of German girl students who had come to Debrecen on bicycles from Munich. On that rainy day in Munich, our eyes shone with the memory of a sunny day in Debrecen, long, long ago.

After stops in Nürnburg and Frankfurt am Main, I went on to Paris, where I had also once lived for nearly three years. When I arrived in 1946 as a refugee, it was October as it was now, and then, as now, the world-famous Autosalon was being held. In 1946, the owner of the small hotel had asked me: "Are you here for the Autosalon?" and I had answered: "Yes." When he asked me now, I told the truth: "No." Then I had no visa and I was happy that he had not asked for it (the reason I had been advised to go there by friends). Now I proudly offered my American passport, and he recognized me. In 1946, my shoes had been in terrible shape. When I applied for my mealtickets at the City Hall, the mademoiselle saw my toe sticking out of my shoe, and said such a "jolie jeune monsieur" cannot walk around Paris in such shoes. She gave me a ticket for shoes, too (then even shoes were given out by ticket, and the French liked the Americans very much because of the Marshall Plan). My first walk in Paris in 1946, as now, took me toward the Boulevard Saint Michel. Then I was in search of the great Hungarian symbolist poet Endre Ady. I wanted to see the Boulevard Saint Michel, where Ady spent so much time and about which he wrote marvellously in one of his poems:

"Autumn slipped into Paris yesterday.
Noiseless she whisked along Saint-Michel's Way,
And there we met beneath the silent leaves
on a sultry summer day."

Then, too, I lived in the manner of other young men so well described by Villon:

"We leaned on each other
Like the legs of a stepladder;
And all night we roamed
Through wonderful Paris."

Now I came to buy books on the Boulevard Saint Michel, and I used the ladder for browsing.

In Paris one of my best hunting-grounds was the Librairie Nicaise, opposite the church of St-Germain des Prês. In front of the shop stands the statue of Diderot, concentrating deeply on his *Encyclopêdie.* I asked M. Nicaise why Diderot kept his back turned all the time. "Perhaps because we sell only modern books," he replied; and this is true, but his modern books are rare and out of print.

Connoisseurs will recall that MM. Conquet (1848-1897) and Carteret (1871-1945) were together two of the best known booklovers of their times. Carteret, the author of the *Trêsor du bibliophile,* began work in M. Conquet's shop as a clerk in 1887, and when his employer died in 1897, he assumed the business in his own name, continuing the same taste for fine books, the same love of good literature, and the same spirit of complete integrity that had distinguished their common endeavors.

Today the business is owned by MM. Coulet and Faure, who have preserved the flavor of 1887 while making many excellent innovations. 1887! Traffic on the Grand Boulevard was as heavy in the evening as in the morning, and the bookshop was open from eight a.m. to eleven p.m. From five to seven, it was a literary salon, where the best known men of letters congregated to discuss literary matters: Zola, Maupassant, Bourget, Sardou, Dumas fils, Theuriet, Loti, Champfleury, Claretie, Monselet, Ph. Gille, and so on. There, too, gathered the great illustrators of the day: Rops, Lepère, Leloir, Lalauze, Morin Détaille, Toudouze, Robida. Now, in 1968, the shop of Coulet and Faure is an island of tranquility in speed; the portraits of the founders hang on its walls, some of the original furniture remains, including the trusty display cases where stand, superbly bound, the 'old ones', the *grand illustrès* in their original editions, recalling the good old days when intelligent connoisseurs were choosing and collecting beyond the spirit of speculation. This, too, the present owners have preserved, and their satisfied clientele may return, if they wish, the books personally selected or ordered on the honor of their good characters from the bookshop's catalogues sent four or five times to numerous connoisseurs. Here good customers, some of them well-known writers, wander, browse, acquaint themselves with the treasure in the back room, the 'holy of holies,' and there one of these writers remarked: "One can find a stimulating atmosphere and one that is as nearly spiritual as that of a fine book, and at the same time filled with sincere cheerfulness."

What a different impression I had from my visit to another Parisian dealer, in the *Quartier Latin!* The owners there, two young men, showed me an excellent collection but a very dusty one, and after two hours or so I asked where I might wash my hands. "Outside," was the answer, and outside, in the rain, I rinsed the dust from my hands in the flow from the downspout.

"Nous sommes ici très 'quartier-latin,' " was the owners' comment — to which I agreed wholeheartedly.

From Paris, I went on to Brussels. The immediate impression of this glittering mercantile city is of large-scale disorderly order. Wide roads lead traffic speedily up and down, in and out of tunnels, among modern and passe-modern office and official buildings; everything is at different levels; a main railway-system goes underground. The traffic circulates with easy speed. And nobody seems to mind this mixed hideousness in a city where as many as 400 Belgian breweries, 30 cigarette manufacturers, and a multitude of other makers and buyers and sellers of everything else meet and make market. Add foreigners from the Common Market countries, Africans from the Congo, and tourists from anywhere else, and one has some impression of this town which many see as the future capital of Europe.

But this is only a first impression; the second and more important one is down at the old heart of the city, the Grand' Place itself, and the huddle of small streets that run into it. The Grand' Place is very, very beautiful. And near here is the Librairie Tulkens. This shop offered the largest selection in Brussels, so that I spent most of my time here in the five-story building which at one time was the inn of the abbey of Brussels. When Mr. De Meulenneere established his shop in 1848, Mr. Tulkens told me, its activities were immediately concentrated upon the philosophical schools of various ages. Besides the literary department, the firm has an important section devoted to Oriental archeology, music, theatre, dance and the fine arts in general (monographs on artists, studies of the various styles, architecture, etc.). In 1939, at the death of Mr. A. L. de Meulenneere, the grandson of the founder, his stepson, M. Fl. Tulkens, took the shop over and continued in the traditions established by his predecessors, developing especially the departments of old books on general literature and book illustration through the ages.

After Brussels came my last station: Amsterdam, where there were many dealers for me to see. Of all the booksellers, Halcyon had the best material for the Memorial Library.

All in all, after visiting almost 45 dealers in 15 European cities, I bought nearly 1,500 volumes during my twenty-two working days in Europe. I feel that this is only one of the means of selection at the bibliographer's disposal but perhaps the most effective; on the spot, one eliminates the many steps involved in searching lists, writing letters, and typing orders — steps which too frequently lead to a 'sold' notice.

Since my return, my wife and I have been planning to go to Europe next August, to visit old friends and haunts, but not to buy books — except for one: to help us realize the American tourists' impossible dream of seeing Europe on five dollars a day.

Charles Szabo
Bibliographer for Western European Language and Literature

CHATEAUBRIAND MANUSCRIPTS

The Department of French and Italian has recently acquired and presented to the Memorial Library a collection of manuscript pages from the *Mémoires d'Outre-Tombe* of the famous 19th-century French author and statesman François-Rene-de Chateaubriand. The manuscripts include unpublished variants of the final printed text; thus they have more than the usual collector's interest. These materials are being prepared for publication in the near future so that scholars throughout the world will have access to them.

Since one of the main interests of Chateaubriand's writings today is in the realm of stylistics, the processes through which he achieved his mastery of the language are always of interest and can perhaps best be traced through manuscript study. The author's normal method of composition was to prepare a manuscript in his own hand, going over it time and again until the sheet was so full of additions that it was scarcely readable. At this point, Chateaubriand would have his secretary recopy the material, then he would once again take up the pages for a final revision.

The manuscripts in the Library collection represent this intermediate stage; the basic manuscript is for the most part in the hand of the secretary Hyacinthe Pilorge, with great numbers of additions and corrections in Chateaubriand's own hand.

The memoirs are a fascinating document, generally recognized as Chateaubriand's masterpiece. Although many of the earlier works were written rapidly to meet a deadline, this was not at all the case with the memoirs. Although one often thinks of Chateaubriand in terms of his impractical romantic characters in works such as *Atala* and *René,* in truth this represents only a part of the author's character. For at the same time he was a hard-headed diplomat and minister of state, and an astute business man, if we are to judge by the way in which he handled his memoirs. He wanted to be perfectly frank; he refused to be limited only to those ideas his readers wanted to see or would accept. This policy dictated memoirs to be published posthumously. On the other hand, Chateaubriand was not without financial worries a great deal of the time, so that he needed a means of having his cake and eating it too, so to speak. His solution was to form a company which was to hold the publication rights after the author's death. The money from the sale of shares in this corporation went to Chateaubriand. In order to keep very much alive the interest in these memoirs, he frequently read portions of them in his visits to various salons and literary gatherings. They were always received with the greatest of enthusiasm.

This arrangement allowed Chateaubriand almost unlimited time for polishing the *Mémoires* over a period of more than twenty years. He had no publisher to satisfy, no deadlines to meet: he could let his talent develop unfettered by any practical considerations. It is for these reasons that the manuscripts take on such an interest for the student of Chateaubriand.

The manuscripts in the Library collection form part of a group which have a history fascinating enough to rival the discovery of the Boswell papers. For

many years it was considered highly unlikely that any significant body of Chateaubriand material in manuscript form could still exist undiscovered. Then in 1953 a Geneva lawyer asked Bernard Gagnebin, then curator of manuscripts at the Bibliothèque Publique et Universitaire in Geneva, to examine a carton of manuscripts which proved to be 500 sheets of manuscript from the memoirs and allied works. The manuscripts happened to be in the hands of the lawyer, since they were the subject of litigation.

The beginning of the story reaches back to the thirties, when a Swiss engineer rented a villa in Geneva. The French owners of the villa suggested that he get rid of all the old papers which had been accumulated there. He was about to do this when a box of papers caught his eye. It was the name of Napoleon that appeared in the text which made him think the papers might be of interest. Professor Gagnebin was convoked and he immediately recognized the importance of the find.

At this time, the papers were presumably to be offered to the Geneva library, but when the owners of the villa learned of the discovery they suddenly "remembered" the manuscripts and wished to claim possession. The manuscripts had come into their family's possession through Chateaubriand's secretary Pilorge. Whether these were papers Pilorge should have destroyed but instead saved as important documents or whether Pilorge simply made off with the manuscripts as items of value, is a matter of conjecture. A long litigation ensued which did not end until one of the parties decided to have the manuscripts appraised. The Paris expert after examining the treasure did not bother even writing to his correspondent; he merely sent a check which was so dazzling to the eyes of the two parties that they immediately resolved their differences and accepted the offer. This was how this almost unbelievable group of manuscripts came on the market.

Some of the largest portions of the material, those which represent long and continued portions of the final text, are in the hands of a Paris collector. The rest of the manuscripts, divided into smaller parcels, are now in the hands of individual collectors and dealers. It is in a sense unfortunate that the manuscript was dispersed, but it falls naturally into sections which represent scattered portions of the final text. In view of the current market price of even the most insignificant Chateaubriand autographs, the texts which have a great literary interest have such a monetary value that it is highly doubtful there is a collector, and *a fortiori* a library, which could have acquired the totality of the find.

The Wisconsin manuscripts consist of a total of approximately thirty sheets divided into two groups. Both sets of manuscripts bear numerous corrections in the hand of Chateaubriand. In the first group the basic manuscript is in the hand of Mme de Chateaubriand, while the second has a preliminary copy prepared by Hyacinthe Pilorge. The first group of sheets represent a portion of Chapter 4 of book XII (Pleiade edition I, 418) concerning Lord Byron. (This material also served Chateaubriand in his *Essai sur la littérature anglaise.*) The second group of papers contains the end of the final Chapter 26 of Book XXII, and chapter 1-3 of Book XXIII (Pleiade I, 914-

925). These sections deal with Napoleon at the time of his return from Elba.

These manuscripts, although fragmentary in relation to a work of such great size as the *Mémoires,* will never-the-less be invaluable as giving further insight into the artistic processes involved in Chateaubriand's mastery of French prose.

Prof. Richard Switzer
Department of French and Italian

THE WISCONSIN CENTER FOR THEATRE RESEARCH

For several years, The University of Wisconsin has been developing a Center for Theatre Research with the cooperation of the State Historical Society of Wisconsin. The Center's purpose is to collect and preserve historical source materials relating to the development of all areas of the performing arts in the United States. Its collections, more than 110 in number, contain materials documenting aspects of the theater, film, television, and music in America since 1900.

Formed in 1960, the Center was the product of a merger of interests between the Society's Mass Communication History Center (MCHC) and the Department of Speech. As part of its project to gather source materials on mass communications in America, the MCHC had incorporated some recent film, television, and theater materials into its holdings. In 1960, the Department of Speech by establishing the Center, assumed the major responsibility for collecting unpublished and published primary materials relating to all the performing arts. This arrangement enabled the MCHC to concentrate on broadcasting, the press, advertising, and public relations. At the same time, the University Memorial Library enlarged its purchase of published volumes in the theatre field.

The Center and the MCHC operate as separate but cooperative administrative units. The Center Director, Department of Speech Professor Tino Balio, has the responsibility for searching out and acquiring performing art materials. In this work, he coordinates his activities with those of the MCHC. The Center's collections are housed and used in the State Historical Society's Manuscripts Library, where they are proccessed and arranged. Reference queries are usually handled by the Society's manuscripts curator.

The Center acquires its holdings in a manner traditional with collectors of historical materials. Individuals prominent in one or more fields of the performing arts are invited to establish a collection by donating the personal and professional records of their careers. Donors who are still professionally active usually make initial donations of non-current papers and subsequently send additions as other papers are no longer needed. Among the kinds of materials donated are holograph manuscripts and typescripts of plays, scenarios, shooting scripts, musical scores, promptbooks, correspondence, diaries, scrapbooks, clippings, records of producing organizations, business and legal files, playbills,

posters and other promotional materials, sound recordings, films, photographs, designs, elevations, technical plots, and blueprints and plans of stage architecture and machinery.

After a donor has sent his materials, they are organized under the supervision of the Society's manuscript librarians. The types of materials and the activities of the donor are factors which determine the method of organization. In many collections, the files are arranged according to individual productions, the correspondence, scripts, financial records, publicity, and all other materials relating to a production being kept together. A summary inventory of each collection is prepared as a research aid. Inventories of all collections are on file in the Manuscripts Reading Room.

The collections are used by students on the Madison campus, faculty members, and visitors from throughout the country. Members of the Speech Department faculty are supervising graduate student research into such subjects as the economic history of the Broadway theatre, advertising policies of a Broadway producer, and the techniques of prominent directors. The holdings in film are used by students on campus enrolled in courses on film history, theory, and production. Students of costume design have studied sketches for films, television, and the stage from the Edith Head Collection of costume design. University participation in the Committee on Institutional Cooperation will facilitate the use of the collections by graduate students at the Big Ten universities and the University of Chicago. The publication of descriptions of acquisitions in the appropriate library journals and publications has attracted inquiries from researchers in many parts of the country.

The Center's holdings are particularly strong in the area of Broadway production records. Collections from such prominent producers and production companies as the Playwright's Company, Kermit Bloomgarden, David Merrick, and Herman Shumlin have made the Center a major repository for economic data relating to the modern American theatre. The papers of the Playwright's Company contain the history of the production and business aspects of that theatrical enterprise throughout its twenty-two years of existence. Originated by such men as Maxwell Anderson, S. N. Behrman, Sidney Howard, Elmer Rice, Robert E. Sherwood, and John Wharton, the Playwrights' Company produced 39 plays independently and 29 plays in association with other managements.

Kermit Bloomgarden has recently sent an addition to his collection which carries the record of his career up to 1960. Consisting of correspondence, scripts, production plans, financial statements, contracts and agreements, promotional materials, and photographs, the collection documents *Another Part of the Forest, The Autumn Garden, Death of a Salesman, The Diary of Anne Frank, The Most Happy Fella, The Music Man, The Lark,* and other Bloomgarden productions. There is also a complete file of correspondence and notes on the many literary properties which Mr. Bloomgarden has considered for production.

David Merrick has given the Center extensive business records for twelve of his plays, including *Fanny, The Matchmaker, Look Back In Anger, The*

Entertainer, and *Romanoff and Juliet.* Covering the period 1952-1961, the files contain correspondence, scripts, bills, box office statements, contracts, financial reports, and publicity materials.

The early days of film production are documented in the Harry and Roy Aitken Collection. Starting with the purchase of one nickelodeon in Chicago in 1905, the Aitken brothers expanded their operations to include both film production and distribution. Among the stars who appeared in their films were Charlie Chaplin, Harold Lloyd, Douglas Fairbanks, Mary Pickford, and Gloria Swanson. The Aitken brothers financed D. W. Griffith's monumental film, *The Birth of a Nation.* Their pioneering accomplishments are documented in the press books, correspondence, scenarios, and financial records comprising the collection.

Another collection that provides abundant material on film-making in America is the Dore Schary Collection. Schary's career as journalist, playwright, producer, screenwriter, and Metro-Goldwyn-Mayer executive is reflected in his papers. Materials for the years 1929-1961 include business and personal correspondence, speeches, articles, research materials, scripts, notes, contracts, business reports, and scrapbooks. Among the films and plays represented in the Schary Collection are *Blackboard Jungle, Washington Story, Sunrise at Campobello,* and *A Majority Of One.*

The inclusion in the Dore Schary papers of correspondence on such organizations as the Draft Stevenson Committee, the Democratic Committee and National Committee, and the American Civil Liberties Union is an example of how some of the Center's collections contain materials which pertain to the general political and social history of America. In the papers of the Broadway producer and director Herman Shumlin, there is correspondence relating to the anti-Fascist movement of the 1930's.

A group of collections from people involved in blacklisting in the entertainment industry during the McCarthy era also sheds light on the general social and political history of America. Central to this group are the collections of five members of the Hollywood Ten, a group of ten film makers who were cited for contempt of Congress when they failed to answer the questions of the House Committee on Un-American Activities in a manner acceptable to the Committee; the ten subsequently served prison terms. Alvah Bessie, Herbert Biberman, Albert Maltz, Samuel B. Ornitz, and Dalton Trumbo are the five men who have donated papers; these collections cover their entire careers, as well as their blacklisting experiences. Other papers relating to the problem of blacklisting are the records of the Hollywood Ten's lawyers, Robert W. Kenney and Robert S. Morris, the files of the Hollywood Democratic Committee, and the papers of Howard Koch, whose scheduled appearance before HUAC to answer questions about his film *Mission to Moscow* was eventually canceled. These collections, with correspondence, transcripts of the hearings, voluminous and detailed briefs, petitions and other legal papers, financial reports, speeches and essays, document in detail and depth this experience and its impact on the careers and lives of the men involved.

Another group of collections, from several distinguished writers for tele-

vision, preserves a record of television drama. One of these writers is E. Jack Neuman, writer and producer of the *Mr. Novak* television series, who has established a collection which provides insights into recent attitudes regarding television as a medium for the presentation of social issues. Mr. Neuman's desire to make the content of television drama socially relevant can be seen in the scripts he has written for the *Sam Benedict* and *Dr. Kildare* series, and in a pilot for a proposed series, *The Mayor,* never produced. The attitudes of television executives can be seen in the correspondence related to the various scripts. The files on *Mr. Novak* are quite complete. Before Mr. Neuman began the series, he traveled across the country interviewing young teachers of English so he could ascertain the problems and experiences they were facing; Neuman has included the tapes of these interviews in his collection, and they provide interesting commentary on American education at mid-century.

In the field of music, the Center has the Marc Blitzstein Collection. The papers in this collection reflect Blitzstein's total career. There are scores, scripts, correspondence and related materials for *The Airborne* (symphony), *The Cradle Will Rock, Regina,* and *The Threepenny Opera,* among others.

One eminent critic who has donated his papers to the Center is Water Kerr, who has established a collection jointly with his wife, Jean. The Jean and Walter Kerr Collection contains papers on both their individual careers and their collaborative writings. Mr. Kerr's donation includes correspondence, notes on dramatic theory and directing, annotated drafts of his reviews, scrapbooks of clippings, and manuscripts for his books.

The collections mentioned in this article are only a small portion of the Center's total holdings. Other collections rich in research value have been donated by Moss Hart, S. N. Behrman, George S. Kaufman, John Patrick, Howard Lindsay, Russel Crouse, N. Richard Nash, Orson Welles, Edna Ferber, Paddy Chayefsky, Ketti Frings, Paul Osborn, Dwight Dweere Wiman, Stephen Sondheim, Arthur Schwartz, Michael Gazzo, Dalton Trumbo, Joseph Stein, David Davidson, Arthur Kober, Rod Serling, Vera Caspary, David Suskind, Howard Koch, Gore Vidal, Dale Wasserman, George Seaton, Frances Goodrich and Albert Hackett, Jean Rosenthal, Dorothy Jenkins, Wolfgang Roth, and Walter Mirisch. With collections such as these, the Center is acquiring for prospective researchers a comprehensive body of materials pertaining to the performing arts. Regular additions to the present holdings and commitments from new donors assure continued expansion. Further information on the program in general or on specific collections can be obtained from the Center's office, 1166 Van Hise Hall (262-9706).

Barbara Furstenberg
Assistant Director
Wisconsin Center for
Theatre Research

THE SAINT SIMON COLLECTION

The Rare Books Department has recently added a collection of books and pamphlets written by the early 19th-century French socio-political philosopher, Claude Henri Saint-Simon and his followers. The collection, numbering about 100 items, was purchased from the Dutch bookseller and publisher, Martinus Nijhoff.

Saint-Simon was born in 1760 into an impoverished French noble family. He received an unsystematic education through a series of private tutors until the age of 17, when he entered the French army and subsequently sailed to join Lafayette and Washington in the American War of Independence. Upon his return to France, he surrendered his noble title and supported the French revolution. He made a fortune through speculation, but broke with his partner in 1798, when, determined to distinguish himself in the field of knowledge, he exchanged his role of financier for that of philosopher and prophet, with the project of opening up a "new path for the human mind, that of the physico-political." He subsidized science students, studied mathematics, physics, and physiology for five years, traveled in Europe, began to formulate his ideas in writing, and lavished his remaining fortune on a salon for those he admired most, the men of science and art, who "ate a great deal, and spoke little."

His writings did not attract general attention until 1814, when he had the help of the first of his collaborator-pupils, Augustin Thierry, in presenting his ideas in an orderly form. These collaborator-pupils, such as Thierry and Auguste Comte, have had many of Saint-Simon's ideas atributed to them because of their editorial help, but if one reads the early writings of Saint-Simon, as confused and badly written as they are, one finds all the themes that are developed later: positivism, socialism, industrialism, international cooperation, and a new social Christianity based not on doctrine, but on love and charity. In 1823, in desperate financial straits and depressed over the seeming lack of support for his ideas, Saint-Simon tried to kill himself with a pistol, but succeeded only in losing an eye and gaining a wealthy patron and disciple, Olinde Rodrigues, who became one of the most important members of the group that transformed Saint-Simon's philosophy, after his death, into the Saint-Simonian religion. In May 1825, Saint-Simon died surrounded by his disciples. He, philosophic to the end, admonished them to "remember that to achieve great things, one must feel passionately."

After his death, Saint-Simon's ideas were interpreted and further expounded in a new journal, the *Producteur,* by his disciples, chief among whom were Olinde Rodrigues, Saint-Amand Bazard, and Barthélèmy Prosper Enfantin. At this time most of the disciples were still hesitant about creating a new religion from the master's ideas, but during the year 1828 meetings were held in Paris to discuss and formulate a doctrine of Saint-Simonism. By the end of the year, a College of six 'Apostles' was formed, and the famous series of public lectures was delivered by Bazard on the explanation of the doctrine of Saint-Simonism. The lectures expressed hope for a future in the spirit of the brotherhood of man, the abolition of individual inheritance rights, the introduction of social

equality and the disappearance of the exploited classes, public control of the means of production, emergence of a state in which finance and industry would be on a level with science and art, and work would be the touchstone of merit; each man "to be placed according to his capacity and rewarded according to his work." Education would be furthered, and the controlling share in government would go to industrialists and scientists rather than to the military, propertied, or religious classes. And it was each man's duty to strive for the betterment of his poorer brethren.

By early 1830, the Saint Simonian group was definitely established as a church with an appropriate hierarchy. Bazard and Enfantin were installed as twin 'Supreme Fathers' of the new religion. A community house for the disciples was set up and a distinctive costume was adopted. Public lectures were widely attended and a great many famous and talented persons joined the group. The *Organisateur,* followed by the newspaper, the *Globe,* became the propaganda agents during the years 1830-32. Two hundred disciples were recruited from among the Paris workers and were housed in communal centers. Missionaries were sent all over France and to other parts of Europe, setting up new groups. Elaborate rituals and music were created.

The government kept a close eye on the activities of the Saint-Simonians, apprehensive of their effect on the working class, and of the results of their advocacy of complete emancipation of women. After reports that the Saint-Simonians were involved in the working class revolt in Lyons in 1831, their lecture halls in Paris were closed down, and prosecution was instituted for offenses against public order and morality. Despite a spirited defense in August 1832, Enfantin and Michel Chevalier were condemned to a year's imprisonment on the grounds of forming an illegal association. When Enfantin went to serve his prison sentence, the apostles dispersed to other parts of France and the near East, particularly Egypt.

The Saint-Simonians never really became reunited again. In later years, however, many former members made practical use of their theories of group association and became successful promoters of joint stock companies, banks, schemes of industrial development and railway construction throughout Europe. Others became founders of new socialist groups and influential socialist writers and thinkers.

Saint-Simon's ideas were important and wide-reaching in the history of political thought in the late nineteenth century, influencing such writers and political philosphers as Auguste Comte, Karl Marx, Friedrich Engels, John Stuart Mill, Thomas Carlyle, Heinrich Heine, Karl Gutzkow, Horace Greeley and the early radicals and socialists in Russia.

The collection of books and pamphlets in the Rare Books Department reflects this development of Saint-Simon's ideas and the Saint-Simonian religion.

Of special interest is the *Oeuvres choisies de C.-H. Saint-Simon,* published in Bruxelles, 1859. This edition of the works is rare and important, for it contains all the essential writings of Saint-Simon, including the very early writings which had never before been published. The *Memoire sur la science de l'homme,* written in 1813 and published for the first time in this volume, es-

tablishes that Saint-Simon had stated a positivist program before he met Auguste Comte. There, too, is Saint-Simon's *De la réorganization de la société européene,* written in collaboration with Augustin Thierry and published first in 1814. In this work, the first of his to gain general attention, he foreshadows the League of Nations and the U.N. by advocating the construction of an international community in which "all nations of Europe would be governed by a national parliament which would decide the common interests of Europe."

Saint-Simon's next publishing preoccupation was a series of periodicals and books concerned with a coming industrial society. This new direction let to a break with his collaborator, Thierry, who felt that Saint-Simon's conclusions led to a materialist determination of history. Thierry was replaced by August Comte, who wrote anonymously many of these works. They are represented both in the collected works and in first editions such as *Du système industriel,* Paris, 1821, and the *Catéchisme des industriels,* Paris, 1823-24. The third part of the latter treatise was the first signed publication of Auguste Comte. Comte was dismayed that Saint-Simon did not publish his, Comte's, *Politique positive* as a separate edition, but buried it in Saint-Simon's own *Catéchisme* as a third part. This led to the break in their relationship, and Saint-Simon was again looking for a new collaborator.

He had no trouble finding new help, and in *Opinions littéraires, philosophiques, et industrielles,* Paris, 1825, are found essays on banking, legislation, philosophy, literature, economics and physiology. The epigraph gives the social implications of this collection of essays: "The golden age which blind people placed in the past, belongs to the future."

Saint-Simon's last and most famous book, *Le nouveau christianisme,* Paris, 1825, is also represented. Written when he was sixty-four, it outlines a new Christianity. It was an effort to establish a universal religion to be adopted by all nations of the world, and its fundamental principle was the immediate improvement of the welfare of the poor.

Our collection contains all editions of the explanation of the doctrine by Bazard and others in 1828-29, and the formulation and promulgation of the Saint-Simonian religion. An interesting pamphlet is the *Lettre à M. le president de la Chambre des députés* in which Bazard and Enfantin deny the charges, brought against them in the Chamber of Deputies, that they were a subversive organization advocating women's rights and abolition of private property.

Enfantin felt that the press and the theatre were the two principal means of teaching the people. It is therefore not surprising to find included in this collection many reprints from his press organ, the *Globe,* and a set of the *Organisateur* of 1829-31, which has the celebrated maxim on its masthead, "To each according to his abilities, to each according to his work," a thought which appears again in article twelve of the constitution of the U.S.S.R. The *Globe* stressed the economic theories of the Saint-Simonians, and included are remarkable articles by Stéphane Mony, the engineer who built the first railroad in France, on modernization of industry, and by Emile Péreire on the science of statistics. Michel Chevalier, the editor of the *Globe* is represented here in his important *Système de la méditerranée,* Paris, 1832, in which he proposed the

construction of railways throughout Europe, concentrated towards the Mediterranean from whence, by improved navigation, communication with the East would be opened for Europe as well as national barriers broken.

The interest of Enfantin in theatre as a means of teaching the people is shown in various pamphlets and reprints describing in great detail the ceremonies and rituals of the Saint-Simonians; the funerals, the meetings, the songs, the processions, the words of Enfantin. Hundreds of these pamphlets as well as reprints from the *Globe* were distributed by the Saint-Simonians all over Paris.

The accounts of the trials of Enfantin and Saint-Simonism in 1832 are also in this collection. The eloquent and detailed speeches of the Saint-Simonians in their own defense are recorded. Most remarkable of all is Enfantin's appearance in court. In the course of his speech to the judge and jury, he paused for long periods, contemplating the court, so that they could come under the full power of his thoughts as he believed they were revealed by his beauty.

Enfantin's famous *Colonisation de Algéria,* Paris, 1843, is here in its original edition, as are his other works written after his return from Egypt. Of particular interest is his last book, *La crédit intellectual,* Paris, 1866, in which he put forth his scheme for an insurance to support students finishing a professional degree in the sciences and the arts.

The collection as a whole offers a remarkable source for research on a remarkable man: his life, his contemporaries, his times, and his influence.

Jeanette Snyder
Catalog Department

GIFTS OF 1968

I am happy to make known five gifts from members of our academic community. The largest came from the estate of the late Professor Helen White (English Department) and comprises some 4,000 books, 320 pamphlets and more than 6,000 issues of serials. Miss White's scholarly collection is especially welcome in view of her ardent support of the library over many years.

We are indebteded to Professor Gian Orsini (Comparative Literature) for a partial file of the minutes of the Faculty of Medicine of the University of Paris covering the period of the student uprising of the summer of 1968.

From Professor Ursula M. Thomas (English Department) we received a set of 26 volumes of Friedrich Hebbel's, *Sammliche Werke.*

From Mrs. Rudolph E. Langer, wife of the late Professor in the Department of Mathematics, we received a large collection of books, pamphlets and reprints.

From Professor E. F. Borgatta (Department of Sociology) we received a set of the new edition of the *Encyclopedia of the Social Sciences.*

Of the gifts in cash, especially gratifying was the one made by Alpha Chi Rho (Phi Omicron Chapter) to be used in the purchase of books for the Recreational Reading Area. Other cash gifts were made by Dorothy E. Patton (College of Physicians and Surgeons of Columbia University) in memory of Thomas J. Farrell, an alumnus of our university, and by Robert Schaff Dollison, Jr. (of

Houston, Texas) in memory of his grandmother, Mae Schaff Dollison, deceased wife of Harvey C. Dollison, Madison.

Once again we were given a considerable number of valuable books by Mr. Lloyd E. Smith of Racine, our most consistent donor.

From Mr. James L. Weil of New Rochelle, New York we received 425 journal issues to supplement our large collection of "little" magazines.

From Walter Slezak, now residing in Switzerland, we received a complete set of the *New Yorker*.

Mrs. Orrin A. Fried of Madison gave us about 400 cookbooks. These will be shelved in the new Agricultural and Life Sciences Library (Steenbock Memorial Library) and will supplement the fine collection previously donated by Mortimer Levitan.

Mr. D. F. Reinoehl, of Darlington, gave 457 volumes of the *North-Western Reporter* to the Law Library.

From Victor R. Archie of Madison, we received a gift of volumes relating to literary history, art and music.

Louis Kaplan
Director of Libraries

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