

SHAPERS OF THE MODERN NOVEL

An Exhibition

Princeton University. Library
Department of Rare Books and Special Collections

Exhibition Catalogues

Number 5

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March 1 - April 15, 1950

Introduction

The Friends of the Princeton Library, through its Committee on Collectors and Collecting, and with the cooperation of members of the University's Department of English, arranged in the Exhibition Gallery of the Firestone Library an exhibition entitled "Shapers of the Modern Novel," which was on view from the first of March through the fifteenth of April, 1950.

The Committee, consisting of Edward Naumburg, Jr. '24 (Chairman), Mrs. Donald F. Hyde, Robert H. Taylor '30, and Professor Lawrence Thompson, selected twelve authors whose influence is strongly apparent in contemporary writing. The "Shapers" chosen were novelists James Joyce, Thomas Mann, Ernest Hemingway, Henry James, Marcel Proust, William Faulkner, André Gide, Joseph Conrad, Sinclair Lewis, and the non-fiction writers Karl Marx and Sigmund Freud.

The exhibition featured the important works of each of the twelve authors in first editions, manuscripts, and work sheets. Among the items of rarity and interest exhibited were the manuscript of Joyce's Dubliners; the manuscript of Conrad's Heart of Darkness; Sinclair Lewis' notebooks and work sheets for Main Street and Arrowsmith; Hemingway's high school publications, and early Paris imprints such as in our time; and, from Freud's own library, his early papers on neurology and his basic works on dream analysis.

In order to suggest how inexpensively it is possible to acquire the major writings of these authors who have so greatly influenced writers like Thomas Wolfe, John Steinbeck, Eudora Welty, Norman Mailer, and the promising younger novelists who are meriting critical acclaim, modern reprints of the books of the "Shapers" were included with the rarities exhibited.

Why don't modern novelists write like the nineteenth-century masters, Thackeray, Dickens, and Trollope? What caused the exuberant, sometimes shocking, prolix, neurotic, erotic, trends in modern writing, and the newer techniques and writing styles? These are questions the exhibition sought to answer.

The items included in the exhibition came from the collections of Frederick B. Adams, Jr., Clifton W. Barrett, John Slocum, Professor Maurice Coindreau, and Edward Naumburg, Jr. '24; from Charles Scribner's Sons and Pierre Beres; from

the libraries of the Psychiatric Institute, Yale, Harvard, and Princeton; and from other generous lenders.

On the evening of the third of April, on the occasion of the annual meeting of the Friends of the Princeton Library, Lloyd Morris, distinguished critic and author, delivered in Princeton an address on the "Shapers of the Modern Novel."

[Case I] I. KARL MARX, 1818-1883. From the collections of Frederick B. Adams, Jr., and Harvard University.

Karl Marx was born in Prussia in 1818, of intellectual and conservative bourgeois parents. He studied at the universities of Bonn and Berlin, where he was much attracted to the philosophy of Hegel, whose doctrine is that the history of the world is the battle of ideas. Marx rephrased this statement, saying that the history of the world is the battle of economic forces. This belief made either an academic or a professional career impractical.

With few friends and little money Marx, dedicated himself fearlessly to the cause of proletarian revolution. He was driven from France, and Belgium, and in 1849 from Prussia. He lived the rest of his life in England. Endless hours he spent in exhaustive, historic research in the British Museum, and at intervals he delivered flashes of violent polemic.

Without question, Marx has as profound an influence upon literature today as he has upon the war of economic forces he describes and in which we are now mortally engaged. The doctrine of the dictatorship of the proletariat is his.

[Case I] I. KARL MARX,

Das Kapital. Volume I. Hamburg, 1867.

Presentation copy from the author to Frau Luise Weydemeyer, "in friendly remembrance," dated London, 16 October, 1867. Luise was the widow of Joseph Weydemeyer, the pioneer American socialist who had been Marx's principal supporter in the United States, and had published his Achtzehnte Brumaire. The Weydemeyers' son, Otto, made the first English translation of any part of Das Kapital, doubtless from this very copy.

This first volume, the only one completed by Marx, is generally regarded as the fundamental text of Communist economic doctrines. In it Marx develops his law of surplus value, and demonstrates that economic exploitation of the propertyless worker can only be abolished by doing away with the capitalist wage system and capital's ownership of the means of production.

[Case I] I. KARL MARX.

Das Kapital. Volumes II and III. Hamburg, 1885,
and 1894.

Completed by Friedrich Engels from Marx's notes, after the latter's death. Volume III carries a presentation inscription from Engels to Louisa Kantsky, the companion of his last years. Her first husband, Karl Kantsky, prepared Volume IV from Marx's voluminous notes.

Volume II is particularly interesting where Marx deals with cycles of depression. He points out the fallacy of assuming that higher wages will prevent crises. In fact, he says, periods of relative prosperity for the working class are always harbingers of crises under the capitalist system. Russia today seems to be counting on Marx.

[Case I] I. KARL MARX.

Der Achtzehnte Brumaire des Louis Napoleon. New York, 1852.

First printing, occupying an entire issue of Joseph Weydemeyer's periodical, Die Revolution. Presentation copy from Friederich Lessner, Marx's life-long friend, who was sentenced to three years's imprisonment at the Cologne trial of the Communist League, in 1852, and who accompanied Marx's body to the grave at Highgate Cemetery in 1883.

In contrast to the analyses of Napoleon III's coup d'état written by Victor Hugo and Proudhon, Marx's study excited no public interest whatever. Reaction had set in after the revolution of 1848 and this pamphlet was either disregarded or avoided as dangerous.

Aside from articles in the New York Tribune, this was Marx's first American publication.

[Case I] I. KARL MARX.

Zur Kritik der Politischen Oekonomie. Berlin, 1859.

Marx planned this volume as the first part of his comprehensive study of political economy, designed to expose what he considered the false dogmas of such "bourgeois" economists as Adam Smith and Ricardo. It contains his first examination of the nature of commodity values and of money, later summarized and clarified in the opening chapter of Das Kapital.

The preface contains the classic formulation of Marx's theory of the economic interpretation of history, which had first been suggested twelve years before in his Misère de la Philosophie.

The Kritik appeared in the same year as Darwin's Origin of Species, and the Marxists have unhesitatingly claimed that Marx's theory of historical materialism is to the sociological field what Darwin's theory of evolution is to the biological.

[Case I] I. KARL MARX.

Misère de la Philosophie, Paris, 1847

Presentation copy to Dr. Breyer "de la part de l'auteur" [inscribed by the recipient (?), not by Marx].

Marx wrote this book in French as a reply to the utopian socialist Proudhon's Philosophie de la Misère. In it he first presented the basic ideas of historical materialism: namely that the economic structure of society in any phase of its development forms the basis for its political and cultural history, and that all history progresses dynamically through a series of class struggles, rather than through utopian reforms to correct obvious evils in an existing system.

Marx did not succeed in convincing the French working class, whose enthusiasm for Proudhon's milder, less revolutionary program, continued unabated.

[Case I] I. KARL MARX.

Theorien über den Mehrwert.

Three volumes in four, Stuttgart, 1905-10.

The final part of Das Kapital edited from Marx's notes by Karl Kantsky. Here the various theories of value developed by Marx's predecessors and contemporaries are reviewed and criticized.

Kantsky, who completed Marx's great work 43 years after the publication of the first volume, was the patriarch of Marxist socialism when he died in Amsterdam in 1938 at the age of 84.

[Case II] II. KARL MARX.

Address and Provisional Rules of the Working
Men's International Association. London, 1864.

This is the foundation document of the first International, ancestor of the present international communist organization. On the day of publication, Marx sent four copies to Joseph Weydemeyer for his use in establishing an American branch. Weydemeyer was then serving as a Colonel in the Union army. A World War II Liberty ship was named for Weydemeyer in 1944.

The present copy belonged to George Howell, British trade-unionist, who was elected to the General Council of the I.W.A. at its first meeting.

Shown with this is a note from Marx to an unnamed correspondent, dated 13 February 1872, saying that he is sending his only spare copy of this "Inaugural Address."

[Case II] II. KARL MARX.

Extracts from the Capital of Karl Marx. Hoboken,
1877.

This is the first translation into English of any
part of Das Kapital. It is a condensation of Vol. I.
Done by Otto Weydemeyer, son of Joseph.

[Case II] II. KARL MARX.

Capital. Two volumes, London, 1887.

Authorized English translation by Samuel Moore and Edward Avelong. This is a translation of Marx's Vol. I only, and the first English text of the entire volume.

Samuel Moore's copy, with his autograph corrections, and notes indicating which chapters were translated by him and which by Avelong. Practically all the errors corrected by Moore have persisted in English editions to the present day.

[Case II] II. KARL MARX.

Manifest der Kommunistischen Partei. London, 1848.

The most influential political pamphlet ever printed. It contains an historical account of political development through class struggles and a program of action for the working class, whose power is to be used to divest capitalists by degrees of their ownership of the means of production, which are to be turned over to the state for the benefit of all. Although the details of the program have been abandoned by modern communists, the principles are pursued with increasing vigor.

two copies are exhibited.

[Case II] II. KARL MARX.

Manifest der Kommunistischen Partei. Chicago,
1871.

The first publication in American of the Manifesto. Like much of Marx's pamphlet material in the present exhibition, it is quite rare; only one other copy is known.

[Case I] III. JOSEPH CONRAD (Joseph Teodor Konrad Korzeniowski) 1857-1924. From the collections of Edward Naumburg Jr. '24, and Yale University Library (The Keating Collection).

"What Conrad brought into English literature was a new concept of the relations between fact and fact, idea and idea, and what he contributed to the complex and difficult art of writing English was a new way of putting words together. His style now amazes and irritates pedants because it does not roll along in the old ruts...." -- H. L. Mencken.

"...this writer by the native wealth of his imagery, by a more daring and a subtler use of words, brings something new to the fund of English letters...." -- John Galsworthy.

"One of my chief claims to distinction in the world is that I wrote the first long, appreciative review of Joseph Conrad's work...." -- H. G. Wells.

[Case I] III. JOSEPH CONRAD.

Almayer's Folly. London, 1895.

First edition of Conrad's first book, started in 1889 when he was 32 years of age and published six years later.

"I challenge the nobility and gentry of Christendom to point to another Opus 1 as magnificently planned and turned out as 'Almayers Folly.' The more one studies it, the more it seems miraculous. If it is not a work of absolute genius then no work of absolute genius exists on earth." -- H. L. Mencken.

"Only one expression adequately describes the sensation of us who read 'Almayer's Folly' in 1894. We rubbed our eyes. We had to." -- John Galsworthy.

[Case I] III. JOSEPH CONRAD.

Chance. London, 1913.

Very rare first edition bearing the 1913 date on the verso of the title page. Only about fifty copies so dated were sent out. The second issue bears the 1914 date.

The editions of Conrad's early masterpieces were small. Though appreciated by writers, the public response to his art was small. His first popular success was Chance, of which he later wrote in an author's note: "What makes this book memorable to me apart from the natural sentiment one has for one's creation is the response it provoked. The general public responded largely, more largely perhaps than to any other book of mine, in the way the general public can respond, that is by buying a certain number of copies. This gave me a considerable amount of pleasure, because what I always feared most was drifting unnecessarily into the position of a writer for a limited coterie...."

Of Chance Henry James said, "It is...an extraordinary exhibition of method by the fact that the matter is, we venture to say, without precedent in any like works."

[Case I] III. JOSEPH CONRAD.

The Nigger of the Narcissus. A Tale of the Sea.

First edition of Conrad's third book. London,
1893.

In 1878 Conrad embarked as an ordinary seaman on a sailing vessel, "Duke of Sutherland," bound for Australia. Here he encountered James Waite, the Negro sailor whom he used in this novel.

Of this book Conrad wrote: "It is a book by which, not as a novelist perhaps, but as an artist striving for the utmost sincerity of expression, I am willing to stand or fall. Its pages are the tribute of my unalterable and profound affection for the ships, the seamen, the winds and the great sea -- moulders of my youth, the companions of the best years of my life...."

[Case I] III. JOSEPH CONRAD.

The Children of the Sea

First American edition of The Nigger of the
Narcissus with changed title, "in deference to
American prejudices," according to Conrad.

[Case I] III. JOSEPH CONRAD.

Rare suppressed preface to The Nigger of the Narcissus, considered by critics as one of the greatest essays on the art of fiction ever written. It was reprinted in 1914 and appeared in subsequent editions.

It contains the often quoted sentence: "My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel, -- it is, before all, to make you see."

[Case I] III. JOSEPH CONRAD.

Lord Jim. A Tale.

First edition. London, 1900.

"Lord Jim will not be forgotten. It goes into the unknown places of the earth, it delves under its obscure surface, showing the horror, the hunger that is in the soul of man...." -- T. F. Powys.

"To find a greater novel than Lord Jim, we might have to go back to Don Quixote. Like that immortal masterpiece, it is more than a novel; it is life itself, and it is a criticism of life....It is Lord Jim in which his genius has attained its zenith." -- Arthur Symons.

[Case I] III. JOSEPH CONRAD.

Nostramo. A Tale of the Seaboard.

First edition. London, 1904.

Conrad wrote of it: "This book represents two years of work. Founded on a vague report heard in my youth, it was expanded to this size by the steady contemplation of the possibilities of the subject, and by the ambition to render the spirit of an epoch in the history of South America."

Of this book Arnold Bennett wrote to Richard Curle "I regard Nostramo as one of the greatest novels of any age."

[Case I] III. JOSEPH CONRAD.

Under Western Eyes

First edition. London, 1911.

Conrad used to be annoyed at being considered a "sea writer." As late as 1923 he hoped "to get freed from that infernal tail of ships and that obsession of my sea life....I may have been a seaman, but I am a writer of prose...."

"The works of Mr. Conrad that the present writer most tremendously remembers are Heart of Darkness, Nostramo, Under Western Eyes -- that finest novel in the English language...." -- Ford Madox Ford.

"Some think that Under Western Eyes is Conrad's greatest book. In construction and execution, I believe that it is his greatest novel, only comparable with one or two short stories..." -- Henry Seidel Canby.

[Case I] III. JOSEPH CONRAD.

Victory. An Island Tale

First edition. London, 1915.

A presentation copy inscribed by Conrad to his friend, collaborator and biographer, Ford Madox Ford.

[Case II] IV. JOSEPH CONRAD.

Heart of Darkness

The original autograph manuscript, written on 211 quarto pages.

"That sombre theme had to be given a sinister resonance, a tonality of its own, a continued vibration that I hoped would hang in the air and dwell on the ear after the last note had been struck...." -- Conrad.

[Case II] IV. JOSEPH CONRAD.

The Shadow Line. A Confession.

First edition. London, 1917.

In August 1887 Conrad signed as second mate of the Vidar, 206 tons. She traded up the rivers of and on the wild coasts of Borneo, Celebes, and Sumatra. It was on one of these voyages that Conrad met the real Almayer. The Vidar is described in The Shadow Line.

Accompanying the book is a letter signed by Capt. Craig of the Vidar and by James Allen and John C. Niven who were junior officers. Capt. Craig remained in the East for 30 years, but, on returning to London in 1896, he saw a copy of Almayer's Folly, read it, and recognized the work of his former officer, who had so faithfully described in its pages the characters they both knew.

Years later, these officers wrote this letter to which Conrad replied: "You could not really have believed that I had forgotten any time in the Vidar. It is part of my sea life to which my memory returns most often, since there is nothing to remember but what is pleasant and good in my temporary association with three men

for whom, I assure you, I have preserved to this day a
warm regard and sincere esteem."

[Case II] IV. JOSEPH CONRAD.

Youth: A Narrative and two other stories.

First edition. London, 1902.

Youth is not a novel. In this volume are three long stories: Youth, Heart of Darkness and End of the Tether; and they are shown here because they are Conrad at his best.

"I have read Heart of Darkness again and again and I always lay it down with the feeling that it is the greatest piece of descriptive writing in modern English prose." -- Ellen Glasgow.

"The End of the Tether is the most magnificent narrative, long or short, old or new, in the English language, and with Youth and Heart of Darkness it makes up what is probably the best book of imaginative writing that the English literature of the twentieth century can show." -- H. L. Mencken.

[Case II] IV. JOSEPH CONRAD.

A letter written by Conrad in 1886 from Calcutta. One of the earliest letters extant, written during his sea life, before he became a novelist.

The postscript is signed "C.K.", the last letter being the Polish way of spelling his name. It was written while second mate of the ship Tilkhurst, and ends..."we are leaving tomorrow and a five months passage is before us...."

[Case I] V. ERNEST HEMINGWAY, 1898- . From the collections of Edward Naumburg Jr. '24 and Charles Scribner's Sons.

"The three impeccable writers of English prose that I have come across in fifty years or so of reading in search of English prose have been Joseph Conrad, W. H. Hudson, and Ernest Hemingway...." -- Ford Madox Ford.

"Ernest Hemingway is not only one of the masters of modern English prose; he is one of the few, perhaps two or three, who in this generation have notably contributed to the shaping, and above all to the purifying, the cleansing of our literary speech.....there was a need of a Hemingway and a Stein with their palette-knives to remove the smudge and restore the blurred outlines, the form of simple, direct, honest meaning...." -- Samuel Putnam

[Case I] V. ERNEST HEMINGWAY.

"If a man writes clearly enough anybody can see if he fakes," Hemingway has said. Where most writers begin with over-writing and learn to simplify with time and practice, he started by trying to write so clearly that there could be no question of faking.... in a troubled time, he has shown some of the shapes of the time and bitten them into the stone where they will last." -- Stephen and Rosemary Benet.

[Case I] V. ERNEST HEMINGWAY.

A Farewell to Arms.

First edition. New York, 1929.

"You could read it and be thrilled if you had never read a book -- or if you had read and measured all the good books in the world. That is the real province of the art of writing....Hemingway has other fields to conquer...But whatever he does he can never take away from the fresh radiance of this work. It may close with tears but it is like a spring morning." -- Ford Madox Ford.

[Case I] V. ERNEST HEMINGWAY.

For Whom the Bell Tolls

First edition. New York, 1940.

The title is taken from the immortal lines of John Donne -- "Any mans death diminishes me, because I am involved in Mankinde; and therefore never send to know for whom the bell tolls; it tolls for thee."

Just as "A Farewell to Arms" was one of the great books and love stories of World War I, this novel, a generation later, proved the author's powers undiminished in this novel of wartime Spain with the tragic love story again the underlying theme.

"It is a great thing to see a fine writer grow finer before your eyes. For Whom the Bell Tolls is, beyond all comparison, Ernest Hemingway's finest bookI think that what you do about this book...is point to it and say 'Here is a book,' as you would stand below Everest and say 'Here is a mountain.'" -- Dorothy Parker.

[Case I] V. ERNEST HEMINGWAY.

Green Hills of Africa. New York, 1935.

First edition of Hemingway's book about his African hunting trip.

"...drinking this, the first one of the day, the first one there is, and looking at the thick bush we passed in the dark, feeling the cool wind of the night and smelling the good smell of Africa, I was altogether happy...." -- p. 6 of the book.

[Case I] V. ERNEST HEMINGWAY

Original manuscript of Green Hills of Africa,
New York, 1935.

[Case I] V.

ERNEST HEMINGWAY.

In Our Time

First American Edition.

[Case I] V. ERNEST HEMINGWAY.

in our time. paris, 1924.

First edition of Hemingway's second book,
original decorated boards, one of 170 copies.

This copy bears an inscription by Hemingway
to Ford Madox Ford, his friend, discoverer (with Gertrude
Stein) and his co-editor on the Transatlantic Review.

[Case I] V. ERNEST HEMINGWAY.

The Sun Also Rises.

First edition. New York, 1929.

"If A Farewell to Arms is Hemingway's master work of the war itself, The Sun Also Rises is that of the epoch which followed. What portrait of the 'lost generation' is more convincing, eloquent, accurate, full of sympathy which does not soften its perceptions? What we have in The Sun Also Rises...rather than an objective history of the lost generation, is the functioning of an immensely delicate imagination guiding these people so skillfully that they seem to be genuine independent personalities...." -- Maxwell Geismar.

[Case I] V. ERNEST HEMINGWAY.

The Torrents of Spring

Typescript presented to F. Scott and Zelda
Fitzgerald by Hemingway.

[Case I] V. ERNEST HEMINGWAY.

Three Stories and Ten Poems. Dijon, 1923.

First edition, original wrappers. 300 copies were printed of Hemingway's first book. Six of the poems had appeared in Poetry Magazine.

"I first read In Our Time and then My Old Man in Ten Stories (sic) both in 1923. Those were exciting times in Paris. The Young-American literature that today forms the most important phase of the literary world anywhere was getting itself born there....Young America from the limitless prairies leapt, released in Paris. They stampeded with the madness of colts when you let down the slip-rails between dried pasture and green.... Hemingway's words strike you, each one, as if they were pebbles fetched straight from a brook. They live and shine, each in its place....The aim -- the achievement -- of the great prose writer is to use words so that they shall seem new and alive because of their juxtaposition with other words. This gift Hemingway has supremely..."
-- Ford Madox Ford.

[Case I] V. ERNEST HEMINGWAY.

To Have and Have Not

First edition. New York, 1937.

"The thing wrong with To Have and Have Not is that it is made of short stories. I wrote one, then another when I was in Spain, then I came back and saw Harry Morgan again and that gave me the idea for a third. It came out as a new novel, but it was short stories and there is hell of a lot of difference." --
From an interview with Hemingway.

[Case II] VI. ERNEST HEMINGWAY.

Death in the Afternoon

First edition. New York, 1932.

"...McAlmon had printed the three poems and ten stories (sic) of Hemingway and William Bird had printed In Our Time and Hemingway was getting to be known...Hemingway had become a writer. He was also a shadow-boxer thanks to Sherwood (Anderson) and he heard about bull-fighting from me...." -- Gertrude Stein.

[Case II] VI. ERNEST HEMINGWAY.

Poetry -- A Magazine of Verse. January 1923.

This may be said to be the author's first appearance in print, except for the Oak Park High School publications. Three of the poems appeared later in Hemingway's first book "Three Stories and Ten Poems."

[Case II] VI. ERNEST HEMINGWAY.

Senior Tabula. Oak Park, Illinois, June 1917.

Year book of the Class of 1917, Oak Park High School, of which Hemingway was a member. Contains the Class Prophecy written by Hemingway in which he depicts himself as an army officer. The author is listed as having played in the orchestra, edited The Tapeze, appeared in the class play (Beau Brummel by Clyde Fitch) as Richard Brinsley Sheridan, having been a member of the Rifle Club, played major football, managed the track team, and belonging to the swimming team. His nick-name was "Stein."

[Case II] VI. ERNEST HEMINGWAY.

Tabula. Oak Park, Illinois, March 1917.

Literary magazine of Oak Park High School.

Hemingway contributed a poem The Worker and with Fred Wilcoxon three poems, The Tackle, The Punt, The Safety Man.

[Case I] VII. THOMAS MANN, 1875- . From the collections of Yale University Library, Princeton University Library, and Charles Scribner's Sons.

Thomas Mann, like the naturalists, depended for his material upon experience of reality. But he differs from the naturalists in that he does not approach the problems of his time systematically or from without. His was a single problem: it was born in him, he lived it within himself, he watched it take every possible form -- individual, family, social, national. A single spiritual destiny, seen from different viewpoints, was at stake, threatened by what was called the decadence of the times. -- The Stature of Thomas Mann.

[Case I] VII. THOMAS MANN.

The Blood of the Walsungs

"...a story about incest, and one of Mann's most successful studies of decadence and ultra-refinement."

-- Clifton Fadiman.

[Case I] VII. THOMAS MANN.

Buddenbrooks

"Buddenbrooks...started as a family affair and family entertainment, the almost nonsensical scribbling of a somewhat unconventional twenty-year old youngster, which I read to my family amidst roars of laughter."

-- Thomas Mann.

"It may be compared with Galsworthy's Forsyte Saga, but it is actually a far finer piece of creative literature, being both richer and stronger. Mann is not so severely conditioned by his own social status as Galsworthy was, has more creative energy, and a far more massive mind." -- J. B. Priestley.

[Case I] VII. THOMAS MANN.
Buddenbrooks

"To describe a novel as a story of decay is to suggest an emphasis on the morbid and unpleasant which is quite apart from the actual tone of Mann's book. The tragedy of dissolution is foreshadowed even in the heyday of Buddenbrook prosperity, but the process is effected in a manner which brings out the beauty inherent in decay, and reminds one that the term decadence implies an increase in vitality. The very style, even in translation, carries that suggestion of beauty in death which is called elegiac. It is a suggestion always, for in this, his first novel of importance, published in 1902, Thomas Mann established himself as a craftsman who accomplished his effects by means so subtle as to seem only a happy accident." -- Robert Morss Lovett.

[Case I] VII. THOMAS MANN.

Death in Venice

"Death in Venice appeared a sort of culmination, for in it Mann gathered up all the themes upon which he had touched during the first fifteen years of his writing career -- the anomalous position of the artist in bourgeois society, the sinister attraction of decadence and disease, the fusion of Northern and Pagan modes of feeling, the troubling and even evil effects of beauty upon those well past their youth." -- Clifton Fadiman.

[Case I] VII. THOMAS MANN.

Joseph and His Brothers

"The selection of the old testamental was certainly not mere accident; ...there were hidden, defiantly polemic connections between it and certain tendencies of our time which I always found repulsive from the bottom of my soul; the growing vulgar anti-Semitism...which commits the brutish denial of the fact that Judaism and Hellenism are the two principal pillars upon which our Occidental civilization rests." -- Thomas Mann.

[Case I] VII. THOMAS MANN.

Joseph and His Brothers

"The Joseph cycle is the product of a man in the sixties. It is perhaps Mann's most thorough summation of his Weltanschauung, his most conclusive, possibly his final message. The theme indicates the widening of Mann's horizon from Lübeck (Buddenbrooks) and Europe (The Magic Mountain) to international humanity...What fascinated him in the subject, Mann writes, was "this idea of leaving the modern bourgeois sphere so far behind, and making my narrative pierce deep, deep into the human...the search for [man's] essence, his origin, his goal." -- Harry Slochower

[Case II] VIII. THOMAS MANN.

The Magic Mountain

"...It is the first great novel toward the making of which have gone the full intellectual resources of the twentieth century...Thomas Mann's words concerning "the supremacy of the novel in the realm of modern writing, of the crisis in which the novel finds itself as a form of art, and of the fact that it must issue forth from this crisis as something new, hitherto unknown, and more intellectual."

"As something more intellectual -- als etwas Geistigeres! And that means that among the heroic adventures of modern man are not only the adventures of love and death, but the adventures of the mind. Such, in fact, is the supreme adventure of Hans Castorp. Read in this light, felt in this manner, the long excercitations on physiology and biochemistry become more exciting than any pursuit or race. For this breathless pursuit is the pursuit of the ultimate, and this race is man's race with the universe itself for understanding and for salvation." -- Ludwig Lewisohn.

[Case I] IX. JAMES JOYCE (James Augustine Aloysius Joyce),
1941. From the collection of Mr. John Slocum.

Joyce has come to be recognized as a very great master of English prose, yet during his lifetime his full significance was obscured by clouds of controversy. Much was written about him, but it was largely either attack or apology. He was abused and banned by the philistines and made an esoteric cult by the esthetes. Recent critical opinion, like Harry Levin, Herbert Gorman, T. S. Eliot and others believes that his work marks the end of 19th century tradition in his use of new forms. Edmund Wilson writes: "Joyce takes us directly into the consciousness of his characters, and in order to do so, he has availed himself of methods of which Flaubert never dreamed -- of the methods of Symbolism. He has, in Ulysses, exploited together, as no writer had thought to do before, the resources of Symbolism and Naturalism."

As an example of Joyce's "shaping" another novelist, we quote the following. Speaking of the writing of Look Homeward, Angel, Thomas Wolfe wrote:

"Like every young man, I was strongly under the influence of writers I admired. One of the chief writers at that time was Mr. James Joyce with his book Ulysses. The book that I was writing was much influenced, I believe, by his own book....Like Mr. Joyce, I wrote about things that I had known, the immediate life and experience that had been familiar to me in my childhood. Unlike Mr. Joyce, I had not literary experience...."

[Case I] IX. JAMES JOYCE.

Chamber Music

First edition of Joyce's first book of poetry.

[Case I] IX. JAMES JOYCE.

The Day of the Rabblement.

Joyce's first appearance in book form, a two-penny pamphlet. It was a protest against the proposed National Theatre in Ireland, which Yeats, Moore, and Lady Gregory sponsored. "He saw in it a betrayal of the artist, a surrender to the mob, and a throttling of that intellectual freedom that knows no nationalistic boundaries...." -- Herbert Gorman.

[Case I] IX. JAMES JOYCE.

Dubliners.

First edition. Inscribed by Joyce to Ezra Pound.

Joyce's first work of fiction, a volume of short stories finished in 1904, was to have been brought out by a Dublin publisher, but, because of the supposed impropriety of certain of the stories, the naming of real Dublin shops and pubs, and some disrespectful references to British royalty, the publishers declined to issue the book. The printer refused to turn over copies to Joyce, had the type distributed and the edition burned. Joyce left Ireland with one copy which he obtained from the publisher. That, indeed, is a rare edition! This edition, published by Grant Richards, was reprinted in American by Ben Huebsch, who promptly accepted for publication The Portrait of the Artist, which, this time, the British publisher feared to print.

When it is recalled that typical novelists of the period were Arnold Bennett and H. G. Wells, it is interesting to note that, like George Moore, Joyce wrote more in the French tradition. The treatment at the hands of the Dublin publishers was the last straw in his revolt against almost everything Irish, and he left

Dublin forever. His bitter feelings on this have been expressed in "The Holy Office" and "Gas from a Burner" -- two humorous and scurrilous poems about his contemporaries.

[Case I] IX. JAMES JOYCE.

Finnegans Wake

First edition

Joyce's last and most difficult and controversial book. Influenced by his studies of the Neapolitan Giambattista Vico, his book employs every trick of merging time and space and characters in a language of newly-minted words (to paraphrase Gorman, Joyce's biographer).

"In Anna Livia Plurabelle there is intelligible evidence of that for which he was striving, and that was to make words in a surrealist way show roots as well as blossoms. His stupendous erudition is evident in every word...." -- Oliver St. John Gogarty

"Most literatures have not lived long enough yet for the author to find expression or any sympathetic hearers, but in our own day we have had the phenomenon of Mr. Joyce whose content is of relatively little importance, the excitement in reading him coming almost entirely from his skill in juggling words as a juggler will play with many gilt balls at once...." -- Ford Madox Ford

[Case I] IX. JAMES JOYCE.

The Holy Office

After the painful episode of the publisher's refusal to publish Dubliners, and his angry departure from Ireland, Joyce amused himself by writing a satiric attack on his Dublin contemporaries which was printed as a broadside and sent to all the victims mentioned in it. This broadside is extremely rare.

[Case I] IX. JAMES JOYCE.

Pomes Penyeach

First edition and first American edition.

In 1927, the year Work in Progress first began to appear in transition, Shakespeare & Co. in Paris (Sylvia Beach's book shop which had published Ulysses) published this tiny volume containing thirteen poems, some dating as far back as 1904. Several of his loveliest verses are to be found in this miniature booklet. "They reveal a marked difference from the delicate and precious contents of Chamber Music, in that nearly all of them suggest that they have been inspired by a reality, a person, a loved one or a sight seen...." -- Gorman.

The American edition, to secure copyright was printed by the Princeton University Press.

[Case I] IX. JAMES JOYCE.

A Portrait of the Artist as a Young Man

First edition.

The American publisher, Ben W. Huebsch, who courageously published Dubliners when the Irish and English publishers feared to do so, the same year accepted and published A Portrait of the Artist as a Young Man. "The appearance of the volume proved to be a tremendous stride into fame for Joyce. Discerning critics immediately placed him in the forerank of English-writing authors. A new and unique power had arrived and a small intelligent audience was aware of it..." -- Gorman, A half dozen British publishers had written rejections like this one, from one of them: "We beg to return the manuscript of A Portrait of the Artist as it contains objectionable matter which we could not print."

[Case I] IX. JAMES JOYCE.

Ulysses

First edition, published in an edition of 1000 copies by Sylvia Beach's bookshop, Shakespeare & Co., after it had been suppressed during serial publication. Paris: Shakespeare & Co. 1922.

To evaluate this great book, to give any idea of its scope and symbolism, beauty and squalidness, its stream of consciousness technique, and truly epic qualities, is impossible in this space. Suffice that here is one of the most important and controversial books of this era. Its suppression in America was lifted by the famous decision of Judge Woolsey which marked a turning point in the law pertaining to literary censorship.

[Case I] IX. JAMES JOYCE.

Corrected page proof of Ulysses, signed by
Joyce and Sylvia Beach.

[Case I] IX. JAMES JOYCE.

F. Scott Fitzgerald's copy of Ulysses

First edition, rebound, with Fitzgerald's name on the backstrip and Joyce's letter of presentation pasted to the front end-paper.

Ulysses

On the publication of Ulysses, contemporary criticism, in England, ran about like this:

Sisley Huddleston: ... "I repeat what a few folk in somewhat precious cenacles have been saying -- that Mr. James Joyce is a man of genius."

J. Middleton Murry: ... "The head that is strong enough to read Ulysses will not be turned by it."

Arnold Bennett: ... "The best portions of the novel are superb. I single out the long orgiastic scene, and the long unspoken monologue of Mrs. Bloom which closes the book. The former will easily bear comparison with Rabelais at his fantastical finest; it leaves Petronius out of sight. It has plenary inspiration... It is the richest stuff, handled with a virtuosity to match the quality of the material. The latter (forty difficult pages...) might in its utterly convincing realism be an actual document, the magical record of inmost thoughts thought by a woman that existed. Talk about understanding "feminine Psychology"... I have never read anything to surpass it, and I doubt if I have read anything to equal it. My blame may have seemed extravagant, and my praise may seem extravagant, but that is how I feel

about James Joyce..."

James Douglas: "...I have read it, and I say deliberately that it is the most infamously obscene book in ancient or modern literature. The obscenity of Rabelais is innocent compared with its leprous and scabrous horrors. All the secret sewers of vice are canalized in its flood of unimaginable thoughts, images and pornographic words..."

The Pink 'Un (Sporting Times):..."James Joyce is a writer of talent, but in Ulysses he has ruled out all the elementary decencies of life and dwells appreciately on things that sniggering louts of schoolboys guffaw about....The main contents of the book are enough to make a Hottentot sick..."

A generation later, we find comment like the following:

Edmund Wilson: "...Joyce has undertaken in Ulysses not merely to render, with the last accuracy and beauty, the actual sights and sounds among which his people move, but, showing us the world as his characters perceive it, to find the unique vocabulary and rhythm which will represent the thoughts of each..."

Prof. Harry Levin: "...Joyce's own contribution to English prose is to provide a more fluid medium for refracting sensations and impressions through the author's

mind -- to facilitate the transition from photographic realism to esthetic impressionism..."

John M. Woolsey, United States District Judge, who wrote the famous opinion lifting the suppression of Ulysses in this country ended that famous opinion as follows:

"It is only with the normal person that the law is concerned. Such a test as I have described, therefore, is the only proper test of obscenity in the case of the book like Ulysses which is a sincere and serious attempt to devise a new literary method for the observation and description of mankind.

I am quite aware that owing to some of its scenes Ulysses is a rather strong draught to ask some sensitive, though normal, persons to take. But my considered opinion, after long reflection, is that whilst in many places the effect of Ulysses on the reader undoubtedly is somewhat emetic, nowhere does it tend to be an aphrodisiac.

Ulysses may, therefore, be admitted into the United States.

[Case II] X. JAMES JOYCE.

The first five leaves of Joyce's manuscript of
"A Painful Case," a story in Dubliners.

[Case II] X. JAMES JOYCE.

Gas From A Burner

Another example of Joyce's bitter feeling about leaving Ireland is this poem written in the station waiting-room in Flushing, Holland, on his way to Trieste, A very rare item.

Joyce never returned to Ireland, refused Yeat's invitations and membership in the Irish Academy of Letters.

This poem mentions his Dublin contemporaries and the firm of publishers which refused Dubliners.

[Case I] XI. HENRY JAMES.

The Bostonians

The only novel by James which has an American setting throughout.

[Case I] XI. HENRY JAMES.

Daisy Miller

"It is significant that he began by writing novelettes, realizing from the first the fitness of this "shapely" form for the expression of his genius. His earliest narratives are all of this length and form, as was his first and almost indeed his only popular success, the now rather wilted and withered Daisy Miller."-- Ludwig Lewisohn.

[Case I] XI. HENRY JAMES.

Terminations

This volume contains four of James' best
novelettes:

The Death of the Lion

The Coxon Fund

The Middle Years

The Altar of the Dead

[Case I] XI. HENRY JAMES.

Letter of Henry James, dated March 21, 1879.

To Mrs. Hill.

James devotes one page to thanking Mrs. Hill for her favorable review of Daisy Miller and Four Meetings, and the remaining twenty-seven to deprecating her "strictures" with regard to An International Episode.

[Case II] XII. HENRY JAMES, 1843-1916. From the collections of Mr. Clifton Waller Barrett, Mr. Robert Taylor, and Princeton University Library.

"James was the most consummate artist American literature has produced. He was fastidious by nature and by early training...Nowhere in his writings may we find slovenly work. His opening and closing paragraphs are always models, his dialogue moves naturally and inevitably -- in all the story despite its length nothing too much -- and everywhere a brilliancy new in American fiction." -- Cambridge History of American Literature.

[Case II] XII. HENRY JAMES.

The Ambassadors

"...there is an ideal beauty of goodness the invoked action of which is to raise the artistic faith to the maximum. Then truly, I hold, one's theme may begin to shine, and that of The Ambassadors, I confess, wore this glow for me from beginning to end. Fortunately thus am I able to estimate this as, frankly, quite the best, "all round," of my productions." -- Henry James.

[Case II] XII. HENRY JAMES.

The Golden Bowl

"...the huge fabric of The Golden Bowl is woven about an adultery of long standing and malevolent stealth gradually and shockingly brought home to the consciousness of its victims. And just as Henry James did not avoid "rough subjects" so he did not avoid but rather woo and rejoice in those commoner elements of the art of fiction known as story interest and suspense. That "love of a story as a story which had from far back beset and beguiled" him was never far from his mind and this fact contributed to the ever-increasing disappointment, culminating with the total financial failure of the New York edition in 1908 of his novels, with which he viewed the public's hopeless indifference to his work. And many of his stories are in fact excellent stories as such and to the properly attuned reader the element of suspense is often quite steadily and quite movingly there." -- Ludwig Lewisohn.

[Case II] XII. HENRY JAMES.

The Portrait of a Lady

First edition

[Case II] XII. HENRY JAMES.

The Spoils of Poynton

"James is not rigorous in his limitation of the short story to the magazine length; so that his tales are as likely to take the form of the more leisurely nouvelle as of the brief and sketchy conte. And so it was not surprising to find a tale intended originally for a magazine short story enlarging itself by insensible degrees into what is practically a novel. Such was the case with The Spoils of Poynton, one of his finest stories, which has the length of a novel, together with the restricted subject matter, the continuity, and economy of the short story." -- Cambridge History of American Literature.

[Case II] XII. HENRY JAMES.

The Two Magics

First edition. Contains The Turn of the Screw.

[Case II] XII. HENRY JAMES.

What Maisie Knew

"Truly, I reflect, if the theme had had no other beauty it would still have had this rare and distinguished one of its so expressing the variety of the child's values. She is not only the extraordinary "ironic centre" I have already noted; she has the wonderful importance of shedding a light far beyond the reach of her comprehension; of lending to poorer persons and things, by the mere fact of their being involved with her and by the special scale she creates for them, a precious element of dignity." -- Henry James.

[Case II] XII. HENRY JAMES.

The Wings of the Dove

"The idea, reduced to its essence, is that of a young person conscious of a great capacity for life, but early stricken and doomed, condemned to die under short respite, while also enamored of the world; aware moreover of the condemnation and passionately desiring to "put in" before extinction as many of the finer vibrations as possible, and so achieve, however briefly and brokenly the sense of having lived...Yes then, the case prescribed for its central figure a sick young woman at the whole course of whose disintegration one would have to assist...Why had one to look so straight in the face and so closely cross-question that idea of making one's protagonist "sick" -- as if to be menaced with death or danger hadn't been, from time immemorial, for heroine or hero, the very shortest of all cuts to the interesting state." -- Henry James.

[Case II] XII. HENRY JAMES.

Letter of Henry James, dated August 27, 1882.

To James Osgood.

The author informs his American publisher that he has decided not to offer his "unfortunate little play" to Mr. Field, but will accept Thomas Bailey Aldrich's offer of £200 to publish it in The Atlantic Monthly.

[Case II] XII. HENRY JAMES.

Portrait of Henry James by Jacques Emile Blanche

This portrait was considered by Edith Wharton
to be the best and most characteristic likeness of
Henry James.

[Case II] XIV. SINCLAIR LEWIS, 1885- . From the collection
of Yale University Library.

"You must not ask of Sinclair Lewis a knowledge of beauty or of either the glories or the subtleties of the passions or any confrontation of eternity...You must not ask for any magic in the texture of his works or for anything that has to do with poetry of perception of feeling. But that there are many mansions in the house of art is proven by the fact that you must not ask Molière for any of these things either and that for some of them you will also ask Dickens in vain...It is no accident that the bourgeois gentilhomme and Tartuffe and Micawber and Pecksniff have all become proverbial figures ...These inclusive and all-too-human grotesques are produced by the delineators of manners, who are usually not creative spirits of the deepest and richest kind. But the reason why at their strongest they produce their powerful and enduring effects is because manners symbolize moral constitution and moral constitution springs from a blending of society with the soul itself. And hence these rather dry-souled-depictors of types and caricatures, from La Bruyère to Sinclair Lewis, who have so little to give us of passion or sensuous beauty, and nothing of ultimate wisdom at all, rank high among the moral historians of mankind." -- Ludwig Lewisohn.

[Case I] XIII. SINCLAIR LEWIS.

Hike and the Aeroplane

Sinclair Lewis" first book, published in 1912.
This copy is presented "To Stephen Benét, with the love
of his friend Sinclair Lewis -- who is also the author,
'Tom Graham.' At least, it'll be a notable addition
to the Colonel's library of minus authors!"

Also shown is Benét's letter of thanks.

[Case I] XIII. SINCLAIR LEWIS.

Main Street

"As a description of life in a small town, "Main Street" is certainly one of the best ever written. To be sure, the city is first and foremost American, but could, as a spiritual milieu, be situated just as well in Europe." -- Erik Axel Karlfeldt.

[Case I] XIII. SINCLAIR LEWIS.

Portion of note-book assembled by Sinclair
Lewis in preparation for Babbitt.

[Case II] XIV. SINCLAIR LEWIS.

Babbitt

"...no reproach was ever more stupid than the reproach of flat realism brought against Lewis...No booster or Rotarian ever made such a speech as the annual address delivered by George F. Babbitt before the Real Estate Board of the city of Zenith. But it is the speech that every booster and Rotarian may have made in his uncensored dreams. It is the essence of Rotarianism thrice purified by the vision of the ironic mind. It is Rotarianism made eternal and perfect for our delectation and the laughter of posterity...the poems of Frink and all the meetings and banquets in "Babbitt," especially the gathering of the alumni of the State University... all these things are the reverse of flat realism; they are the products of a satiric imagination of a very high order. They are true, immensely true, much truer in fact than any reality. They are art, and within their strict limits and on their own level, astonishingly rich and varied and energetic art." -- Ludwig Lewisohn

[Case II] XIV. SINCLAIR LEWIS.

Part of the original typescript of Babbitt,
with the author's corrections.

[Case II] XIV. SINCLAIR LEWIS.

Arrowsmith

"Arrowsmith...is more various in scene and more richly peopled than its predecessor...It is less neat and tight and more largely creative. In it, moreover, this civilization meets an ideal -- very nobly and adequately embodied in Dr. Gottlieb, again a great type rather than a great person, but very proper for his function within the framework of the novel. This ideal ...is a high and necessary one according to its form and intention, for it is that of uncompromising intellectual integrity...It is the highest ideal to which this type, to whom ultimate spiritual values are inaccessible, can rise...Lewis...has added to American literature two works, two novels of manners, which ally him definitely and permanently with the masters in that kind." -- Ludwig Lewisohn.

[Case I] XV.

MARCEL PROUST.

Du côté de chez Swann, 1913

An inscribed copy from Proust to Princess
Bibesco of the first volume of A la recherche du temps
perdu.

This book was refused by several publishers,
came out at the author's expense, and went unnoticed.
One publisher said: "I cannot understand why a gentle-
man should employ thirty pages to describe how he
turns and returns on his bed before going to sleep."

[Case I] XV. MARCEL PROUST, 1871-1922. From the collections of Harvard University, Pierre Berès Inc., and Charles Scribner's Sons.

Marcel Proust was an unwell, charming, aesthetic, eccentric young man who was indulged by his wealthy parents and flattered by a fashionable literary clique in Paris during the late nineties. Even these friends, however, were not stirred by his first, fastidious exercises, Les plaisirs et les jours, and his translations of Ruskin.

By 1905 Proust had lost both of his parents in rapid succession, his asthmatic affliction increased, and he went into almost complete seclusion. Since he was oblivious to all the important events in the world around him, and believed in no greater world, he retreated more and more into the realm of his own limited past experience. His great novel, A la recherche du temps perdu, was written in a fumigated, cork-wall room, for he was unable to bear the city air, the light of day, or the noise of the street. He wrote at night and mostly in bed.

All thirteen parts of the monumental A la recherche du temps perdu are shown in this exhibit in first edition. It is an extraordinary novel. As in Gide's stories, the

here is the author, and the story is his own life. Like Gide, Proust has been to some extent successful in fusing himself and his past with that of all humanity, though where Gide shows action, Proust employs the flow of memory (not Joyce's stream of consciousness but selective recall). Reality for Proust did not exist in immediate experience, only in the recapture of desire and memory, and to this he gave infinite expression.

As Reginald Turner said: "We had revealed to us from the beginning a new way of writing fiction, or rather of describing life. It had never been done before. Let us pray that Proust will have no disciples -- one can foresee the horror of them, but influence he must have."

[Case I] XV. MARCEL PROUST.

"Emerging from the shadows of the joyous
bond of jeunes filles en fleurs, with its hint of
perversity - we shall have to rewrite our hymns:
'There's a Freud for little children!'" -- Reginald
Turner.

[Case I] XV.

MARCEL PROUST.

A l'ombre des jeunes filles en fleurs, 1918

This book, in contrast to the neglected Du côté de chez Swann, won the Prix Goncourt and aroused much controversy.

[Case I] XV. MARCEL PROUST.

First editions of the thirteen volumes of Proust's
cyclic novel A la recherche du temps perdu.

1917-1927

[Case I] XV. MARCEL PROUST.

Les plaisirs et les jours, 1896

A presentation copy of Proust's first book
to Alphonse *Laudet*

Anatole France condescended to write the preface, and the author printed the work at his own expense. It attracted almost no attention even among Proust's personal friends who were writers themselves, and who on re-reading the book were amazed, as Gide confessed, that they should have been so blind to its beauty.

[Case I] XV. MARCEL PROUST.

Pastiches et Mélanges, 1919

A first edition inscribed to Henri de
Régner: "j'ai attendu de trouver une 1^o édition,
pour ma 1^o admiration. Marcel Proust".

[Case I] XV. MARCEL PROUST.

Swann's Way. London, 1922.

First edition of the first English translation, which has been responsible for Proust's being widely known in the English-speaking world. Proust, like Tolstoy and Mann, was exceptionally fortunate in his translator.

Presentation copy from the translator, C. K. Scott Moncrieff to George Saintsbury.

[Case I] XV.

MARCEL PROUST.

Manuscript of Proust's Vacances.

[Case I] XVI. DR. SIGMUND FREUD, 1856-1939. From the collections of The Psychiatric Institute.

"Freud's discoveries have not yet been properly evaluated. We are still too close to the mountain to obtain a true perspective of its grandeur. But having followed Freud's productions as they appeared in rapid succession and having noted their effects on our times I can only repeat that his discoveries mark the greatest epoch in the mental sciences. Freud has revolutionized our whole approach to the study of the mind. New schools of thought have rapidly sprung up in psychology, in anthropology, in sociology, in pedagogics and in belles-lettres. Even Freud's former opponents are now taking note of psychogenesis, dream analysis, and sex, in studying their patients.

Thomas Mann summed up the feeling of many modern litterateurs when he called Freud 'the greatest living man of letters whose discoveries pointed the way to an art which might be bolder, freer, blither, than any possible in our neurotic, fear-ridden, hate-ridden world.'"
-- A.A. Brill.

Freud's early work in neurology would have alone given him claim to fame. "An imposing list of works on clinical neurology, especially on hemiplegia, aphasia, and cerebral diplegia in children, are still considered classics of modern neurology" according to Brill.

In this book, from Freud's own library, now in the Psychiatric Library of the Psychiatric Institute in New York, are some of his early papers in neurology, the earliest an anonymous publication, others signed "Sigmund Freud, student" other "Sigmund Freud, Docent". In some of his early work in neurology his collaborator was Dr. Oscar Rie.

[Case I] XVI. DR. SIGMUND FREUD.

Beyond the Pleasure Principle

First edition in English.

The book was actually printed in Vienna.

[Case I] XVI. DR. SIGMUND FREUD.

Die Traumdeutung

Dr. A. A. Brill's copy of The Interpretation of Dreams, Freud's major work and, according to Brill, "one of the most difficult to master." Freud himself said of it (in the 3d English edition): "It contains even according to my present judgment the most valuable of all the discoveries it has been my good fortune to make. Insight such as this falls to one's lot but once in a lifetime." That the world of science has long ago confirmed Freud's judgment is well known.

Freud's work on dream interpretation assumes that memory is more comprehensive in dreams than in waking life. Dreams bring up recollections which the dreamer has forgotten, which are inaccessible to him when he is awake....Dreams make an unlimited use of linguistic symbols, the meaning of which is for the most part unknown to the dreamer....Memory very often reproduces in dreams impressions from the dreamer's early childhood that had been forgotten, and had become unconscious owing to repression. Thus dreams help in the course of analytic treatment to reconstruct the early life of the dreamer,

and because they represent a hidden fulfillment of an unconscious wish are important aspects of psychoanalytic treatment.

[Case I] XVI. DR. SIGMUND FREUD.

Eine Teufelsneurose Im 17. Jahrhundert.

A devil's neurosis, or study of demonological
possession.

[Case I] XVI. DR. SIGMUND FREUD.

Galley proofs, with corrections in Freud's hand, of his Moses and Monotheism which appeared in Imago in 1937. This is his last great work, for he wrote in December 1938, "My next book (Moses and Monotheism) will appear in the Spring. Since then my productions have rested." Actually, his work was completed in exile, after the Nazi terror had forced his move to London.

"The thesis he presents in Moses and Monotheism is that the evolution of the psychological structure of monotheism had proceeded along paths that are very similar to the scheme of a neurosis in the individual, particularly of a traumatic neurosis. To demonstrate this, Freud delved deeply onto the origin of monotheism which is the nucleus of the predominant religions of civilized mankind." -- A.A. Brill.

[Case I] XVI. DR. SIGMUND FREUD.

Oeuvres Completes de J. M. Charcot. Lecons sur
les Maladies du Systeme Nerveux. Paris, 1887.

Presentation copy from Freud's teacher, the great
experimenter in hypnosis, Charcot.

In 1885, in recognition of his contributions to
histology and neurology, Freud was granted a stipend
to spend a year with the great Charcot. Later he volun-
teered to translate into German Charcot's "New Lectures"
and was accepted into the inner circle, and became one
of the master's favorite pupils. Charcot's influence
on Freud is told in Freud's own words, "The importance
of hypnotism for the genetic history of psychoanalysis
cannot be overestimated." For Charcot had demonstrated
that hypnosis could produce or remove hysterical symptoms,
-- a subject on which Freud later (1895) pursued in the
famous "Studien uber Hysterie" shown in this case.

[Case I] XVI. DR. SIGMUND FREUD.

Studies in Hysteria

Written when Freud was 39 years old.

"This work is the fons et origo of psychoanalysis -- indeed, of everything that was later formulated by Freud. It forms the keystone that unites hypnotherapy of the last century with the new psychotherapy of this century." -- Dr. A. A. Brill.

[Case I] XVI. DR. SIGMUND FREUD.

An appeal to reorganize the psychoanalytic movement, signed at the end by Freud. (1932)

[Case I] XVI. DR. SIGMUND FREUD.

A petition to the Police Department of Vienna, signed by Freud, asking permission to hold a meeting of The Viennese Psychoanalytical Association.

[Case I] XVII. WILLIAM FAULKNER, 1897- . From the collection of Professor Maurice Coindreau.

"The study of William Faulkner is the most challenging single task in contemporary American literature for criticism to undertake. Here is a novelist who, in mass of work, in scope of material, in range of effect, in reportorial accuracy and symbolic subtlety, in philosophical weight, can be put beside the masters of our own past literature. Yet this accomplishment has been effected in what almost amounts to critical isolation and silence, and when the silence has been broken it has usually been broken by someone (sometimes one of our best critics) whose reading has been hasty, whose analysis unscholarly and whose judgements superficial. The picture of Faulkner presented to the public by such criticism is a combination of Thomas Nelson Page, a fascist and a psychopath, gnawing his nails. Of course, this picture is usually accompanied by a grudging remark about genius.

But Faulkner, as much as any writer of our place and time, can rest in confidence. He can afford to wait. But can we?" -- Robert Penn Warren.

[Case I] XVII. WILLIAM FAULKNER.

"As Hawthorne's imagination was colored by the dark, narrow houses of Salem, so is Mr. Faulkner's attuned to the savage short springs, the even more savage droughts of the upper Delta. He writes like a man who so loves his land that he is fearful for the well-being of every creature that springs from it." -- Caroline Gordon.

[Case I] XVII. WILLIAM FAULKNER.

Absalom, Absalom!

First edition, New York, 1936.

"It seems that one can compare Faulkner's vision of the world to that of a man riding in an open automobile and looking backward." -- Jean-Paul Sartre.

[Case I] XVII. WILLIAM FAULKNER.

As I Lay Dying.

First edition, New York, 1930.

"We can without the slightest intention to parody the theme of this novel transpose it into an episode of epic character." -- Valery Larbaud.

[Case I] XVII. WILLIAM FAULKNER.

Light in August

First edition, New York, 1932.

"Yet with all his crude moments all his forced rhetoric and emotion Mr. Faulkner links terror with pity, horror with beauty as only great Russians before him have done." -- Lewis Gannett.

[Case I] XVII. WILLIAM FAULKNER.

Mosquitoes

"...Once we went, with several others, men and women, for a week-end party on some rich man's yacht. That was on Lake Ponchartrain. Bill got his novel Mosquitoes out of that trip..." -- Sherwood Anderson.

[Case I] XVII. WILLIAM FAULKNER.

Sanctuary

First edition, New York, 1931.

"Sanctuary is the intrusion of Greek tragedy
in the murder story." -- André Malraux.

[Case I] XVII. WILLIAM FAULKNER.

The Sound and the Fury.

First edition, New York, 1929.

"I want to write something about The Sound and the Fury before the fanfare in print can greet even the ears of the author. There will be many, I am sure, who without assistance, will make the discovery of the book as an important contribution to permanent literature of fiction." -- Evelyn Scott.

[Case I] XVII. WILLIAM FAULKNER.

These Thirteen

First edition, New York, 1931.

"In every one of these thirteen stories -- various and uneven, some of which are valuable only in relation of the universe which they confront, while others are admirable masterpieces, one finds, contrasted and violent, absurd and frenetic, the world of William Faulkner in its undeniable authenticity." -- Gaetan Picon.

[Case I] XVII. WILLIAM FAULKNER.

Typescript of a short story, signed at the end, by Faulkner. Written in 1937 under the pen name of Ernest V. Trueblood. The story was published in Fontaine (Nos. 27-28 June-July 1943) in Algiers after the African campaign in French and later in English in Furioso. Part of the story was incorporated in the novel, Hamlet, though with many changes.

[Case I] XVIII. ANDRÉ GIDE, 1869- . From the collections of The Berès Bookshop, Dr. Sylvain S. Brunschwig, Professor Maurice Coindreau, and The Princeton University Library.

Gide's life can be followed in his books for he is the hero of them all, and the theme which runs through them is his anguished search for freedom and happiness. Gide sees all races and all men mirrored in himself -- and he fights for release as a lonely revolutionary. His strict Protestant upbringing he finds unendurable, and Catholicism inadmissible. For a time he attaches himself to the symbolists (Le traité du Narcisse, 1892; La tentative amoureuse, 1893). There after he breaks with them and lives a primitive life in Africa, giving reign to his natural inclinations, (Les paludes, 1895; Les nourritures terrestres, 1897). Les nourritures terrestres, however, closes on a note of doubt, a desire for religious faith. Gide's books of renunciation follow, L'immoraliste, 1902, La porte étroite, 1909. In Si le grain ne meurt, 1926, he makes his own full confession with frankness and humility. Still searching Gide turns to Marx and communism. He visits Russia and returns disillusioned (Le retour de l'U.R.S.S., 1936). The salvation which Gide seeks for himself and for man, he has not discovered, but his quest has been daring and devoted.

[Case I] XVIII. ANDRÉ GIDE.

Of writers before him Gide is most akin to Dostoevski, Nietzsche, and Freud, though in them he has found authorization rather than enlightenment. And though he has founded no school, his thought, and beautiful, almost poetic prose has influenced many, to mention a few -- Mauriac, Lacretelle, Green, Malraux, and Saint Exupéry.

[Case I] XVIII. ANDRÉ GIDE.

Photograph of Gide by Charles Leirens

[Case I] XVIII. ANDRÉ GIDE.

La tentative amoureuse, 1893.

This is a first edition of a subtle book
which shows the influence of French symbolism.

[Case I] XVIII. ANDRÉ GIDE.

Manuscript portion of Gide's Le retour de
l'enfant prodigue, published in 1907.

[Case II] XIX. ANDRÉ GIDE.

Les caves du Vatican, 1914.

A first edition of this book, on one of Gide's recurring themes, that of personal freedom: "to free oneself is nothing; it is being free that is hard."

[Case I] XVIII. ANDRÉ GIDE.

Les Poésies d'André Walter. Paris, 1892.

First edition of Gide's second book.

[Case I] XVIII. ANDRÉ GIDE.

Numquid et tu? 1922

This is one of the most elusive of Gide's first editions, printed in only seventy copies.

Inscribed by Gide to Jean Cassou

[Case II] XIX. ANDRÉ GIDE.

The first editions of Gide's Hamlet (1945)
and Thésee (1946) were published in New York.

[Case II] XIX. ANDRÉ GIDE.

Le retour de l'U.R.S.S.

Early in the thirties Gide declared his admiration for Marx and Soviet Russia. After a trip to Russia he published this book in 1936 telling of his disappointment and criticizing the Soviets for abandoning their original principles.

[Case II] XIX. ANDRÉ GIDE.

Les faux-monnayeurs

A popular edition of Gide's great novel

"I must, in order to write this book well, persuade myself that it is the only novel and the last book I shall ever write. Without reserve I must pour into it everything." -- André Gide.

[Case II] XIX. ANDRÉ GIDE.

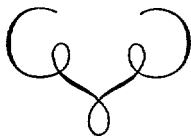
Manuscript portion of Les Nouveaux pretextes
(published, 1911). Gide's literary criticism established
him as one of the most discerning judges of his time.

[Case II] XIX. ANDRÉ GIDE.

This letter from Gide is addressed to Professor Maurice Colindreau on the occasion of the publication of William Faulkner's Light in August in French.

Shapers
of the Modern Novel

AN EXHIBITION



Princeton University Library

March 1 through April 15

1950

THE Friends of the Princeton Library, through its Committee on Collectors and Collecting, and with the cooperation of members of the University's Department of English, has arranged in the Exhibition Gallery of the Firestone Library an exhibition entitled "Shapers of the Modern Novel," which will be on view from the first of March through the fifteenth of April.

The Committee, consisting of Edward Naumburg, Jr. '24 (Chairman), Mrs. Donald F. Hyde, Robert H. Taylor '30, and Lawrance Thompson, has selected eleven authors whose influence is strongly apparent in contemporary writing. The "Shapers" chosen are the novelists James Joyce, Thomas Mann, Ernest Hemingway, Henry James, Marcel Proust, William Faulkner, André Gide, Joseph Conrad, Sinclair Lewis, and the non-fiction writers Karl Marx and Sigmund Freud.

The exhibition features the important works of each of the eleven authors in first editions, manuscripts, and work sheets. Among the items of rarity and interest exhibited are the manuscript of Conrad's "Heart of Darkness"; Sinclair Lewis' notebooks and work sheets for *Babbitt*; Hemingway's high school

publications and early Paris imprints such as *in our time*; Joyce manuscripts and broadsides; and, from Freud's own library, his early papers on neurology and his basic works on dream analysis, neurosis, and hysteria.

In order to suggest how inexpensively it is possible to acquire the major writings of these authors who have so greatly influenced writers like Thomas Wolfe, John Steinbeck, Eudora Welty, Norman Mailer, Truman Capote, James Farrell, Irwin Shaw, and the many promising younger novelists who are meriting critical acclaim, modern reprints of the books of the "Shapers" have been included with the rarities exhibited.

Why don't modern novelists write like the nineteenth-century masters, Thackeray, Dickens, and Trollope? What caused the exuberant, sometimes shocking, often prolix, neurotic, erotic, trends in modern writing, and the newer techniques and writing styles? These are questions the exhibition seeks to answer.

The items included in the exhibition have come from the collections of Frederick B. Adams, Jr., Clifton W. Barrett, John Slocum, Sylvain S. Brun-

schwig, Maurice Coindreau, Edward Naumburg, Jr. '24, and Robert H. Taylor '30; from Charles Scribner's Sons and Pierre Beres Inc.; from the libraries of the Psychiatric Institute, Yale, Harvard, and Princeton; and from other generous lenders.

On the evening of the tenth of April, Lloyd Morris will deliver in Princeton an address on the "Shapers of the Modern Novel."

The hours of the Exhibition Gallery

Weekdays: 9 A.M. to 5 P.M.

Sunday: 2 P.M. to 5 P.M.