

formed with the proceeds from the sale of Worcestershire sauce. These three manuscripts: the *Helmarshausen Gospels* at £39,000; the remarkable *St. Albans Apocalypse*, a thirteenth century English manuscript with 82 miniature paintings for which Kraus paid £65,000 (then the record auction price for a book); and the *St. Blasien Psalter* at £62,000 gained for Kraus a blaze of international publicity (as he would phrase it) and a lot of business. The prices, which seemed staggering to many collectors then and seem quite modest to us only twenty years later, also had the effect of raising the general value of early manuscripts and thus allowed Kraus to create his own market, to a considerable extent, for this kind of material. The technique, common in the international art market, of establishing the economic values for which one can supply the objects emerges from this book as one of Kraus's most significant contributions to the trade.

For any reader who has been directly involved in the international rare book or manuscript market, whether as dealer or collector, Kraus's "saga" will provide a number of new versions of stories already familiar and, possibly, a few new tales. How widely known, for instance, was the University of Texas offer to purchase the whole Martin Bodmer library for \$60,000,000 in 1969? Of particular interest to some Canadians will be a story Kraus relates in a chapter called "Joint Ventures". When the widow of James C. McCoy (who himself died in 1934) decided to sell the famous collection of Jesuit Relations in 1951 Kraus, Arthur Rau (who had catalogued the Jesuit Relations), and Roland Tree together purchased the books and sold all the "Relations" to James F. Bell of Minneapolis, where they continue to reside. Even more tantalizing is a story of the Latin Americana collection of a Canadian called G.R.G. Conway, the President of Mexican Light & Power. His books and manuscripts, which were kept in Canada, consisted of an enormous assemblage of the foundation documents of the history of Middle America and was valued at \$160,000 in 1949. Kraus sold the whole lot to Thomas Gilcrease and it is now part of the Gilcrease Museum in Tulsa, Oklahoma.

H.P. Kraus also relates the narrative of his life before his emigration to the United States as a political refugee in 1939. He had been a successful European salesman of both new and used books and had survived incarceration in both Dachau and Buchenwald concentration camps. His first big sale in America was to Lessing Rosenwald, whose great collection of illustrated books and prints has been left to the Library of Congress and the National Gallery, and whose death has only just occurred. H.P. went on to handle the so-called *Constance Missal* (which he still seems to think pre-dates the *Gutenberg Bible*), the *Gutenberg Bible* itself, both the 1457 and 1459 *Psalms* and a host of the most beautiful medieval manuscripts. He also made a fortune from periodical reprints (this aspect of the business seems to have been handled by his wife) but the reprint business does not, apparently, produce very good book stories. Kraus undeniably leaves the impression that an "American Dream" has been fulfilled and, in the enterprising spirit that typifies the U.S. businessman, it has.

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Pasts and Futures or What is History for? JEAN CHESNEAUX. London : Thames and Hudson, 1978. x, 150 p. ISBN 0 500 25062 6 \$17.50.

Jean Chesneaux's *Pasts and Futures or What is history for?* is a Marxist polemic against the "historical establishment" whose traditional function, in his view, has been the defence of the status quo. All those who do not accept the author's mystical belief in the legitimacy of the history of the "mass struggle" are thus condemned as lackeys of bourgeois capitalism. Notwithstanding his abundant rhetoric of the New Left, Chesneaux is in fact a

thoroughgoing, old-time Marxist. Productive forces are the basis of all societies and the only worthwhile endeavours are political struggles. The new social history, therefore is only important when it illuminates the peoples' mass struggles against their oppressors. For archivists, the questions are: what does Chesneaux's straitjacket do to their profession and, more generally, how does it effect their role in the writing of history?

Perhaps some understanding of Chesneaux's ideology can be gained from his academic background. He is Professor of Far Eastern History at the Sorbonne and is the author of several books on Chinese and Vietnamese history. Indeed in *Pasts and Futures* (originally published in French as *Du passé faisons table rase?*) he takes great delight in attacking nameless American sinologists for their "establishment" interpretation of Chinese history. He exhibits great disdain for those who would write history from the records of the ruling classes because they will invariably distort the nature of past class struggles. Written from these sources, history becomes a hymn of praise to the mandarins.

In arguing against history for its own sake, Chesneaux maintains that the past only has meaning in relation to the future. He believes that the only true history is that of the struggles of the exploited masses against their oppressors. Apparently even those proletarians and peasants who have not been enlightened to the point of class consciousness are not worthy of his own or our scrutiny. Thus, the only history worth studying is that which can be put to use today to promote the class struggle. And if the records for such an exercise in propaganda do not exist, they should be "reinvented"!

Reading between the lines, one can see that Chesneaux does have a place for the archivist. The author's perfect archivist would approximate Winston Smith, the hero of George Orwell's *Nineteen Eighty Four*. This humble fellow would spend his time in the Ministry of Truth shredding "bourgeois" documents. Chesneaux is in fact an anti-humanist because he has no respect for the past, mankind's past. His interest is not really centred in the actual peasant revolts of the Middle Ages or the brutality of the Industrial Revolution but merely in using these "historical facts" as weapons of propaganda against the enemies of the people.

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Propaganda in War 1939-1945: Organisations, Policies and Publics in Britain and Germany. MICHAEL BALFOUR. London: Routledge and Kegan Paul, 1979. xvii, 520 p. ISBN 07100 0193 2 \$52.50

Propaganda is nasty. At least that is the argument of most English-speaking scholars writing about twentieth century official propaganda. Throughout the 1920's and 1930's, Harold Lasswell and Walter Lippman expressed their horror of Great War exhortation by condemning propaganda and all its works as the deliberate distortion of opinion. During the Second War, necessity forced a less jaundiced view of this attitude. But very few politicians, intellectuals or public servants in democratic countries felt comfortable as colleagues of Dr. Goebbels. This includes Michael Balfour himself during his work for the British Ministry of Information and the Political Warfare Executive. I suspect that Balfour, like Mackenzie King, would have preferred that allied propaganda "ooze out by osmosis, untouched by human hands." After 1945, most students again tended to revert to the Lasswell viewpoint — but with a difference. Some writers began to apply 'value free' methods, to study propaganda from a social scientific viewpoint that cloaked their moral judgements behind surveys that purported objectively to gauge its effectiveness. But even those with mechanistic definitions (e.g. the manipulation of the means of communication to form or to alter attitudes and actions) have felt it necessary to point out that democratic values hamper official propaganda efforts.