

Arthur Livingston:

An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

Creator:	Livingston, Arthur, 1883-1944
Title:	Arthur Livingston Papers
Dates:	1494-1986 (bulk 1904-1944)
Extent:	22 document boxes, 3 galley folders, 1 oversize folder (9.16 linear feet)
Abstract:	The Arthur Livingston Papers include typescript and holograph manuscripts, correspondence, postcards, printed sheets, invitations, programs, page proofs, galleys, photographs, contracts, an exhibition catalogue, and clippings. The collection is organized in four series: I. Works (2.5 boxes, 1907-1939); II. Correspondence (5.5 boxes, 1904-1944); III. Miscellaneous (10 boxes, 3 galley folders, 1 oversize folder, 1494-1986, bulk 1903-1944); IV. Personal (4 boxes, 1883-1944).
Call Number:	Manuscript Collection MS-02515
Language:	English
Access:	Open for research

Administrative Information

Acquisition:	Gift, 1950
Processed by:	Robert Kendrick, Chip Cheek, Elizabeth Murray, 1996-1997
Repository:	Harry Ransom Center, The University of Texas at Austin

Biographical Sketch

Arthur Livingston, professor of Romance languages and literatures, publisher, and translator, was born on September 30, 1883, in Northbridge, Massachusetts. Livingston earned the A.B. degree at Amherst College in 1904, continuing his work in Romance languages at Columbia University, where he received the Ph.D. in 1911. His teaching positions included an instructorship in Italian at Smith College (1908-1909), an associate professorship in Italian at Cornell University, where Livingston also supervised the Petrarch Catalogue (1910-1911), and an associate professorship in Romance Languages at Columbia University (1911-1917). Among the various honors bestowed upon Livingston were membership in Phi Beta Kappa and the Venetian academic society, the Reale deputazione veneta di storia patria; he was also decorated as a Cavalier of the Crown of Italy.

Livingston's desire to disseminate the work of leading European writers and thinkers in the United States led him to an editorship with the Foreign Press Bureau of the Committee on Public Information during World War I. When the war ended, Livingston, in partnership with Paul Kennaday and Ernest Poole, continued his efforts on behalf of foreign literature by founding the Foreign Press Service, an agency that represented foreign authors in English-language markets. Among the many authors whose work Livingston introduced in the United States were Octave Aubry, Vicente Blasco Ibáñez, Giuseppe Antonio Borgese, Benedetto Croce, Claude Farrère, Guglielmo Ferrero, André Maurois, Alberto Moravia, Gaetano Mosca, Giovanni Papini, Vilfredo Pareto, Luigi Pirandello, Giuseppe Prezzolini, and Guido da Verona. Livingston returned to academic life at Columbia University in 1925, where he was appointed full professor in 1935. Livingston died in 1944.

Among Livingston's scholarly work, two book-length studies stand out: the critical edition *I sonetti morali ed amorosi di Gian Francesco Busenello* (1911) and *La vita veneziana nelle opere di Gian Francesco Busenello* (1913). Livingston was also an accomplished translator, whose translations include Octave Aubry's *Napoleon: Soldier and Emperor* (1938), *St. Helena* (1936), and *The Second Empire* (1940); Vicente Blasco Ibáñez's *The Borgias, or, At the Feet of Venus* (1930), *The Knight of the Virgin* (1930), *The Mayflower* (1921), *Mexico in Revolution* (1920), *A Novelist's Tour of the World* (1926), *The Phantom with Wings of Gold* (1931), *The Pope of the Sea* (1927), *The Torrent* (1921), and *Unknown Lands: The Story of Columbus* (1929); Benedetto Croce's *The Conduct of Life* (1924); Claude Farrère's *The House of the Secret* (1923); Guglielmo Ferrero's *The Seven Vices* (1929); Alberto Moravia's *Wheel of Fortune* (1937); Vilfredo Pareto's *The Mind and Society* (1935); and Luigi Pirandello's *Each in His Own Way and Two Other Plays* (1923), *The Late Mattia Pascal* (1923), and *The One-Act Plays of Luigi Pirandello* (1928). In addition to book reviews and articles, which Livingston wrote throughout his career, a collection of criticism, *Essays on Modern Italian Literature*, was published posthumously in 1950.

Scope and Contents

The Arthur Livingston Papers include typescript and holograph manuscripts, correspondence, postcards, printed sheets, invitations, programs, page proofs, galley, photographs, contracts, an exhibition catalogue, and clippings. The collection is organized in four series: I. Works (2.5 boxes, 1907-1939); II. Correspondence (5.5 boxes, 1904-1944); III. Miscellaneous (10 boxes, 3 galley folders, 1 oversize folder, 1494-1986, bulk 1903-1944); IV. Personal (4 boxes, 1883-1944).

The collection offers a rich record of the process of bringing foreign-language authors to the American public. The collection is almost equally divided between English and Italian language materials, with a few additional materials in French, German, Latin, and Spanish. Livingston's own writings emphasize the strength of his commitment to promote European authors in the United States, especially his reviews of books such as Giovanni Papini's *Gog and Dante Vivo*, Guglielmo Ferrero's *Four Years of Fascism*, and Luigi Lucatelli's *Teodoro the Sage*. Furthermore, Livingston's articles on Luigi Pirandello and Sem Benelli introduced writers such as these to an American audience. There are, moreover, Livingston translations of important authors, including the correspondence of Niccolò Machiavelli, Alonso de Ercilla y Zúñiga's *La Araucana*, and several works by Vicente Blasco Ibáñez.

Livingston's position with the Foreign Press Service was a boon to his efforts on behalf of European authors. Trying to satisfy the financial demands of writers while allaying the fears of American publishers concerning the untested American appetite for foreign literature, Livingston convinced a large number of American publishers that a sustained market for the work of European authors could be created in the United States. The collection contains plentiful correspondence between Livingston and American publishers, ranging from discussions of the minutiae of publishing to trends in American reading taste. More important, much of the correspondence comments on important authors, their viability in an American market, and their interactions with the world of American publishing. At the same time, much correspondence reveals the authors' frustrations with American publishing and its aversion to risk as well as the unpredictability of American readers.

As a result of Livingston's work at the Foreign Press Service, original manuscripts by writers whom he courted are present. These range from opinion pieces and journalism to novels and literary criticism. Examples include Vicente Blasco Ibáñez's *La tierra de todos*, Guglielmo Ferrero's *Liberazione*, Alberto Moravia's *La cospirazione, ovvero, La mascherata*, and Vittorio Racca's "Working With Pareto." Luigi Pirandello, whose correspondence to Livingston offers an unusually detailed example of Livingston's working relationships with authors, is represented by a one-act play, *L'Imbecille*. In addition, there are four early Italian documents, dating from 1494 to 1637, which were apparently obtained by Livingston during his research on the Venetian poet, Giovanni Francesco Busenello.

Another important aspect of the collection is its illumination of international politics in the early twentieth century, above all, of the rise of Fascism in Italy after World War I. Throughout the collection, both American and Italian writers discuss Benito Mussolini and his disavowal of early leftist sympathies in favor of the authoritarianism of the extreme right of the political spectrum. Invariably, Mussolini provokes either uncritical support or acid dissent among figures such as Lauro de Bosis, Guglielmo Ferrero, Giovanni Gentile, Filippo Tommaso Marinetti, Gaetano Mosca, and Giuseppe Prezzolini. Even Americans were not immune to the divisiveness of Fascism, as Livingston's own professional difficulties--the result of his unapologetic and strenuous opposition to Fascism--at Columbia University affirm. Among the more potent testaments to the effects of Fascism are Gaetano Salvemini's correspondence, documenting the trials of living in Italy as an opponent of the Fascist Party, an interview with the prominent Futurist, Filippo Tommaso Marinetti, conducted by Francesco Luigi Ferreri, in which the artist extols Fascism as the natural and desirable outgrowth of Futurism, and Lauro de Bosis's "Histoire de ma mort," the open letter in which he defends his final defiant gesture against the Fascist government, which would cost him his life.

Livingston's academic responsibilities underlie the balance of the collection. A quantity of correspondence evokes the vicissitudes of academic life, the aspirations and the frustrations of both teacher and student, and the political intrigues inevitably to be found in any academic environment. Although much of the correspondence concerns similar academic matters, some notably casts light upon larger issues, such as pedagogical methods in the early twentieth century and the effects of Fascism on university life, both in the United States and in Italy.

Series Descriptions

I. Works, 1907-1939

Livingston's manuscripts include book reviews, articles written for a general audience, and works of a more scholarly tenor. Examples of Livingston's own work include book reviews of Giovanni Papini's *Gog and Dante Vivo*, Guglielmo Ferrero's *Four Years of Fascism*, and Luigi Lucatelli's *Teodoro the Sage* in addition to a group of essays, articles, and introductions, treating such diverse topics as the influence of contemporary Italian writers, Giovanni Papini, modern language study in the United States, Luigi Pirandello, *The Divine Comedy*, the rise of Fascism, various American personalities and historical events for the *Enciclopedia italiana*, Lorenzo da Ponte, Marius Pictor, Vilfredo Pareto's *The Mind and Society*, European politics, Sem Benelli, and Gaetano Mosca's *The Ruling Class*. There are seventeen notebooks, which contain notes documenting Livingston's research interests. Two typescript speeches--on Italian-Americans and on Machiavelli--are present, in addition to a typescript translator's note to Benedetto Croce's *The Conduct of Life*. These materials are arranged alphabetically by format: Book Reviews, Essays, Notes/Notebooks, Speeches, and Translator's Note.

II. Correspondence, 1904-1944

Two folders of outgoing correspondence touch on such topics as poetry, Italian-Greek tensions over Corfu, a plan to sell foreign books in the United States at "foreign prices," advice on a student's dissertation, Lorenzo da Ponte, and Luigi Pirandello, just to name a few. The outgoing correspondence is organized chronologically. The arrangement of the bulk of the outgoing

correspondence, which appears to have been organized originally with related incoming correspondence, has been maintained. Following the original organization of the collection, additional outgoing and incoming correspondence may be found in each of the other series. The incoming correspondence, which is organized alphabetically by writer, richly documents a variety of general subjects, including methods of American academic training in the early twentieth century; the politics of academe and the political environment in U. S. universities; international politics in the early twentieth century; a variety of international conflicts; the rise of Fascism in Italy; American attitudes to Fascism and the perception of Italian national character; the cultural and political influences of Italians in the United States; modern language study in the United States; plans for the Foreign Press Service; the American Academy at Rome; Italian publishing; foreign language publishing; communism; the idea of a national university in the United States; Denton, Texas; the Council on Foreign Relations; and the betrayal of the Italian king, Vittorio III, by the Fascists, among many other subjects. The incoming correspondence also presents a detailed picture of French, Spanish, and, above all, Italian literature and thought in the early twentieth century. There are also occasional references to American, British, and other European authors and intellectuals. The incoming correspondence also illuminates early twentieth century perceptions of earlier literary epochs. Significant correspondents include Douglas Ainslie, Chester Holmes Aldrich, Sibilla Aleramo, Luis Araquistain, Peter Bolt, Roberto Bracco, Marie-Anne Comnène, Nicola D'Aniello, Giorgio de Santillana, Ruth Draper, Theodore Dreiser, Dorothy Canfield Fisher, Erminia Hauser-Arbib, Walter Lippmann, Vittorio Racca, Robert Sommerville, Arthur Symons, Miguel de Unamuno, Margaret Widdemer, and Frances Winwar. Just a few of the important figures discussed include Pietro Aretino, Sem Benelli, Vicente Blasco Ibáñez, Giuseppe Antonio Borgese, Santa Borghese, Giovanni Francesco Busenello, Benedetto Croce, Gabriele d'Annunzio, Dante Alighieri, Lorenzo da Ponte, Lauro de Bosis, Eleonora Duse, Umberto Giordano, Carlo Goldoni, Brunetto Latini, Wyndham Lewis, Gina Lombroso-Ferrero, Niccolò Machiavelli, Filippo Tommaso Marinetti, Gaetano Mosca, Benito Mussolini, Giovanni Papini, Vilfredo Pareto, Giovanni Pascoli, Luigi Pirandello, Giuseppe Prezzolini, Countess Irene di Robilant, Gaetano Salvemini, Carlo Sforza, Gino Speranza, Adriano Tilgher, and Giovanni Verga. In addition, larger groups of correspondence create a more sustained portrait of Livingston's relationships with some of the authors whom he championed in the United States. The Spanish novelist Vicente Blasco Ibáñez discusses Livingston's translations of the novels *La tierra de todos* and *En busca del Gran Kan*; the expulsion of Jews and Muslims from Spain in the fifteenth century and later as the primary reason for Spain's decline; Blasco Ibáñez's unwillingness to have his works filmed or serialized; and Isadora Duncan. Santa Borghese, like so many other correspondents, makes observations on Luigi Pirandello; she also discusses Gabriele d'Annunzio, Lauro de Bosis, and Giuseppe Prezzolini. Lauro de Bosis's correspondence touches on the "poisoning and humiliating" atmosphere of Fascist Italy; his desire to translate James Branch Cabell's *Jurgen* into Italian; his translations of *Antigone* and *Iphigenia in Aulis*; Santa Borghese and Prince Herculani; Prezzolini; Elio Gianturco; the exile of Farinacci; and his tragedy *Icaro*. Claude Farrère writes at length about the rights to his novels; his novels, *Thomas l'Agnelet* and *Les hommes nouveaux*; Charles Boyer's work in the film *Bataille* and Boyer's eagerness to obtain the film rights to *Thomas l'Agnelet*; and Douglas Fairbanks's probable plagiarism of *Thomas l'Agnelet*. Guglielmo Ferrero maps out his plan for a series of four novels, the first two to be published under the collective title *La terza Roma* (individual titles being *Le due verità* and *La rivolta del figlio*), the second two under the collective title *Civili e barbari* (individual titles being *Adua* and *Per Crucem ad Lucem*; later changed to *Sudore e sangue* and *Liberazione*); translation rights to his novels; Carlo Sforza and his ouster from Italian politics; Ferrero's inability to obtain a passport from the Fascists; his son Leo; Fascist prohibition of his novels and the suppression of those already published; and the war between Italy and Ethiopia. Also, there is a prospectus for the Italian edition of *Le due verità*. Leo Ferrero describes his interviews with the Romanian king Carol II and the Yugoslavian king Aleksander I, while expressing his gratitude for Livingston's castigation of the New York *Evening Post* reviewer of *La terza Roma* and Livingston's

request for equal space in which to offer a rebuttal. The correspondence from Paul Kennaday of the Foreign Press Bureau (continuing through its incarnations as the Foreign Press Service and Kennaday and Livingston) includes requests for newspaper articles from Livingston as well as discussions of Claude Farrère; Kennaday's desire that Vicente Blasco Ibáñez return to his "former vigorous style;" Blasco Ibáñez's *Mare Nostrum*; Luigi Pirandello; Giovanni Papini; Alfred Knopf; and Giuseppe Prezzolini. Gina Lombroso-Ferrero's correspondence includes comment on the American publishing business; her books *L'Anima della donna* and *La donna nella vita*; continual complaints about the slowness of payments to her; the oath of allegiance, required by the Fascists of all professors in Italy; and the evils of feminism. Alberto Moravia considers his skills as a translator of Italian; his novel *Imbroglia*; tenders a request that American publicity for his future work not compromise his safety in Italy, as did the publicity for *Wheel of Fortune*; affirms his desire to keep *La mascherata* as the title of the English translation of his novel; and discusses his story collection *I sogni del pigro*. The correspondence from the Italian senator Gaetano Mosca focuses on his major work, *Elementi di scienza politica* (published in the United States as *The Ruling Class*). Mosca discusses the English translation of the *Elementi*; his fear that the English translation will not be published before his death; Vilfredo Pareto's debt to the ideas of Mosca and the former's greater fame, resulting from his initial publication in French, rather than in Italian; Mosca's election experiences; Italy after World War I; and the apportionment of colonial spoils created by the Treaty of Versailles. Giovanni Papini discusses Prezzolini; his own objections to the film of his *Storia di Cristo*; his novels, *La seconda nascita* and *L'Uomo finito*; the belief that financial and publication considerations cannot be allowed to compromise his art, since he has the means that allows him this luxury; the American market for confessional writing; Italian suspicions surrounding his conversion to Christianity; and the Foreign Press Service. Vilfredo Pareto's widow, Jane Régis Pareto, refuses to grant the rights to her husband's work to Livingston. Letters from various correspondents are included with Ms. Pareto's correspondence, including those from her lawyer, C. Droin, stating the conditions pertaining to Livingston's translation and publication rights; letters from Harcourt, Brace and Co., documenting their own dealings with Ms. Pareto; a letter from the United States Copyright Office, concerning the foreign copyright of Pareto's *Trattato di sociologia generale*; and a letter from H. C. Brearley to Harcourt, Brace and Co., which castigates the publisher for its advertising campaign that makes Pareto appear to be a "patent-medicine sociologist." Brock Pemberton, theatrical producer, discusses the performance rights and the success of various plays, including Sem Benelli's *Say It With Flowers* and Luigi Pirandello's *Six Characters in Search of an Author* and *Henry IV*. Pemberton also comments on the German film of *Henry IV* and the indifference that American audiences have shown the play. Giuseppe Prezzolini, the literary representative of the Foreign Press Service in Italy, touches on Gabriele d'Annunzio; Luigi Pirandello and his plays, *La vita che ti diedi* and *Così è (se vi pare)*, as well as interjecting requests for larger royalties in Pirandello's behalf; the unhappiness of Pirandello with the royalties from *Six Characters*; Guido da Verona; Benedetto Croce; Giovanni Gentile; Ercole Luigi Morselli; his own imperfect English as an obstacle to a teaching position at Columbia University; Giovanni Papini's untrustworthiness; Benito Mussolini; Gina Lombroso-Ferrero as a *sanguesuga*, that is, "bloodsucker"; Giordano's opera *La cena delle beffe* and attempts to produce it in the United States; the aspersions that Santa Borghese had cast Livingston's way; the difficult negotiations with Pareto's widow; Catholicism and nationalism as social illnesses in Italy; the difficulties of earning one's livelihood in Italy, where, according to Prezzolini, one cannot even get a pedicure if he does not belong to the Fascist Party; the courses Prezzolini plans to teach at Columbia University; Renzo Rendi and his siring of twins; Lauro de Bosis; and the many people who claim to be Pirandello's literary representative outside Italy. Livingston's responses are included with Prezzolini's correspondence, which, in turn, address the low returns in the United States on Pirandello's work; Papini's contract with the British publisher Hodder, which compromises his contract with the American publisher Houghton and, ultimately, damages the reputation of the Foreign Press Service; Guido da Verona's similar ruse; Prezzolini's concern for his own interests to the detriment of the Foreign Press Service; Pirandello's visit to the

U. S. (1923-1924); and a letter from the Macmillan Company, regarding Prezzolini. Aldo Ravà discusses Casanova and a book of correspondence from certain women to Casanova; Venice; and the Venetian playwright, Carlo Goldoni. Renzo Rendi's correspondence includes discussions of Prezzolini; Gioacchino Forzano's plays, *Conte di Brécharde* and *I fiordalisi d'oro*; Giordano's opera *La cena delle beffe*; the numerous parties vying for production rights to Pirandello's plays; the financial ignorance of Pirandello; Pirandello's infatuation with the 24-year-old leading lady of one of his plays; Fascistic suppression of the opposition press; a request for money after the birth of twins; and a letter written from the Penitenziario di San Gimignano, while he was incarcerated there. Gaetano Salvemini writes about his lecture tour of the U. S. and potential topics for discussion; the oath of allegiance to the Fascist Party; the Italian military hero Emilio Lussa and his feats during World War I; Salvemini's desire to publish the names of those who have sworn allegiance to the Fascist Party; Benito Mussolini; Prezzolini as a Fascist spy; Fascist agents in the U. S. who attempt to thwart the efforts of men, such as Salvemini, against Fascism; Salvemini's *Beneath the Axe of Fascism*; Gaetano Mosca; and a plan to publish *News from Italy* as a response to Fascist propaganda outside Italy. Arnaldo Segarizzi reports on the printing of Livingston's volume of Busenello sonnets and the activity of the periodicals, *Ateneo* and *Nuovo archivio veneto*, while also advising Livingston of necessary cuts in the Busenello volume in order to avoid violation of Italian obscenity laws. Gino Speranza discusses Salvemini; his own disfavor with both the Fascist government in Italy and the Italian immigrant population in the U. S.; Livingston's work on Busenello; Pirandello's tendency to create "mannikins or corpses," rather than living characters; and the difficulty of translating Pirandello's work for an American audience. Guido da Verona discusses Giovanola's role as his intermediary with the Foreign Press Service; Prezzolini's incompetence in contract negotiations; contentious points in negotiations with the Foreign Press Service; Livingston's apparent disregard for the terms of the contract for *La vita comincia domani*; the shortcomings of the translation of this work; Verona's desire to have certain works of his turned into films, especially *Mimi Blurette*; and American film actresses as a separate, "miraculous" race. These subjects provide an extensive, though by no means exhaustive, map of the highlights of the incoming correspondence.

III. Miscellaneous, 1494-1986 (bulk 1903-1944)

These materials include original documents, including typescripts and holograph manuscripts, ephemera, financial statements, correspondence, contracts, receipts, printed advertisements, programs, clippings, and photographs. Much of this material arises from Livingston's responsibilities with the Foreign Press Service. Consequently, there are many manuscripts that were submitted to Livingston in his capacity as literary representative or that result from his work as a translator. An index of important manuscripts is available at the end of this inventory. The series is arranged alphabetically by writer or subject, although works of uncertain authorship are organized at the beginning of the series. One of the most important groups of material concerns Luigi Pirandello and the publication and performance of his work outside Italy. Correspondence from Livingston, organized chronologically, includes a letter to the editor of the London *Times*, challenging a review of Livingston's translations of Pirandello plays, enclosures such as a typescript "Note for the Actors" and royalty statements from 1926 and 1927, handwritten notes on Pirandello royalties, and discussions of Pirandello's representatives, Livingston's attempt to promote Pirandello's work among little theaters, and various requests to produce the plays. A folder of incoming correspondence, organized alphabetically by writer, includes an inquiry made on Pirandello's behalf as to whether Henry Ford intends to underwrite an American tour by Pirandello's company and discussion of the public demand for Pirandello translations in Great Britain and *The Man with the Flower in His Mouth*. Of particular importance is the correspondence from Pirandello to Livingston in which the playwright complains about the twenty percent fee charged by the Foreign Press Service on American advances, names Manuel Aguirre as his literary representative abroad, relieves Manuel Aguirre of his duties as literary representative, recognizes Henry Ford as his fervent admirer, names

the conditions on which the American tour by his company depends, and announces that he has agreed to be represented by the Società italiana del teatro drammatico and that his contract with the Foreign Press Service will not be renewed at the conclusion of 1927. Pirandello's contracts with the Foreign Press Service from 1922 until 1928, which are arranged chronologically, are present. In addition, there are subsidiary materials, including correspondence, receipts, and a printed advertisement for *The Game as He Played It* from the London Play Company; and correspondence from various literary agents; Saul C. Colin, an agent for Pirandello, who is trying to sort out possible financial irregularities by Pirandello's former representative, Paolo Giordani; Kennaday & Livingston; Brock Pemberton; a number of presses and publishers, including Chatto and Windus, Faber and Gwyer, William Heinemann, and E. P. Dutton & Co.; Robert Sommerville; the Theatre Guild; and, finally, theaters requesting production rights for the plays. There is also a program from Vassar College's Experimental Theatre for its production of *Each in His Own Way*, as well as clippings and advertisements and an untitled essay on Pirandello by Livingston. The sole Pirandello manuscript present in the collection is a typescript of the one-act play, *L'Imbecille*, which bears the stamp of Giuseppe Prezzolini. Other significant works include typescripts of Vicente Blasco Ibáñez's novels, *La tierra de todos* and *Unknown Lands: The Story of Columbus*, in addition to shorter pieces and fragments, "At the Feet of Venus," "Condemned," and "The Warrior Virgin." Lauro de Bosis defends his final act of heroism against the Italian Fascist government in the incomplete holograph photocopy, "Histoire de ma mort," and in the typescript transcriptions of his correspondence to Eric Wood. There is also a typescript article by De Bosis, "Humanism of Italian Civilization," and a printed poem, "Ciascun mattino sugli azzurri monti." Alonso de Ercilla y Zúñiga's long poem, *La Araucana*, was translated by Livingston as "The First Part of the Araucana," which is present here as a holograph manuscript. Guglielmo Ferrero's novel, *Liberazione*, appears in typescript and in page proofs, while there are also typescript fragments of Ferrero articles on World War I and Francesco Crispi, a typescript essay "Forza e autorità!", typescript English synopses of the third and fourth volumes of Ferrero's tetralogy, and holograph and typescript notes on the English translation of *La terza Roma*. Alberto Moravia's novel, *La cospirazione, ovvero, La mascherata* (published as *La mascherata*), is present as a corrected typescript, signed by the author. There are typescripts of Dario Niccodemi's play, *Acidalia*, and his novel, *Scampolo*. Giuseppe Prezzolini is represented by a typescript fragment, "Filippo Turati," and the typescript essay, "Perchè Mussolini è sempre capo dell'Italia." In addition, there is correspondence from Prezzolini's son, Giuliano, in which he rebuts the charges of pro-Fascist sympathies levelled against his father. Typescripts of Adriano Tilgher's essays, "The Italian Theater Marks Time" and "The Italian Theatre Since Pirandello," as well as Tilgher's notes and correspondence on contemporary Italian literature, are present. Correspondence from Charles Kenneth Scott-Moncrieff, translator of Proust's masterwork, questions whether he is a better translator than Livingston and Pirandello's dismissal of Livingston as his literary agent. Finally, there are typescripts of Count Giuseppe Volpi di Misurata's essays, "Four Years in Tripolitania" and "Italian Financial Policy," and Icilio Vanni's *The Philosophy of Law*. There are also manuscripts of works, often in English translation, by Gilberto Beccari, Benedetto Croce, Gabriele d'Annunzio, Leo Ferrero, Merritt Y. Hughes, J. S. Lamplough, Gina Lombroso-Ferrero, Ettore Marroni, William Pepperell Montaigne, Leo Ongley, Vilfredo Pareto, Vittorio Racca, Beniamino de Ritis, Paul Scheffer, and Carlo Leonardo Speranza. As a result of Livingston's research on Lorenzo da Ponte, there are four folders of typescript transcriptions of Anderson Family correspondence, dating from 1823 until 1846, including a typescript poem by Louise Duncan, "On the Death of Lorenzo L. da Ponte, January 28th, 1840" and a biographical notice of Da Ponte. There are also several folders of photocopies and photographic reproductions of Da Ponte manuscripts and publications, which Livingston compiled while completing his edition of Da Ponte's *Memoirs*. Livingston's own work in this series includes correspondence related to a meeting addressing the concerns of oppressed nationalities at Carnegie Hall in 1918, the typescript "Declaration of Common Aims of the Independent Mid-European Nations," notes, correspondence, and invitations to the launching

ceremony of the S. S. *Piave*, eleven notebooks on Lorenzo da Ponte, and Provençal poetry materials, including student papers, poems, and notes, from a graduate seminar.

IV. Personal, 1883-1944

The Personal Papers include financial documents, official documents, invitations, programs, correspondence, clippings, photographs, and note cards. Livingston's U. S. passport, birth certificate, Italian visa, entrance passes for libraries and museums, financial receipts, business cards, programs of cultural events and banquets, and invitations are present. There is also one folder of correspondence of a personal nature, including financial transactions and material relating to Livingston's retreat on Swan's Island in Maine, which is arranged alphabetically by writer. In addition, there are photographs of prominent Italian personalities, including Giovanni Papini, Ettore Cadorin, Benito Mussolini, Rachele Mussolini, Mussolini's children, Mussolini and Gabriele d'Annunzio, a photographed drawing of Guido de Ruggiero, Luigi Federzoni, Benedetto Croce, Francesco de Pinedo, and Giovanni Gentile, among others. The remainder of the series consists of clippings and two document boxes of note cards, containing Livingston's bibliographical citations.

I. Works, 1907-1939

Book review of Giovanni Papini's <i>Gog</i> . Typescripts, [1931?]	Box 1 Folder 1
Book reviews, 1922-1941, nd	Folder 2-3
Essays	
Untitled and fragments, 1924, nd	Box 1 Folder 4
A-L, 1907-1929, nd	Folder 5
"The Church and the National Myth." Typescripts and notes, nd	Folder 6
Dante Alighieri. <i>The Divine Comedy</i> . Introduction. Typescripts, [1931]	Folder 7
<i>Enciclopedia italiana</i> articles. Typescripts, nd; notes, nd; correspondence, 1927-1930; and guidelines for authors, nd	Folder 8
"Italian Notes." Typescripts, [1931]	Folder 9
"Lorenzo da Ponte in America." Typescripts, nd	Folder 10
"Luigi Pirandello." Typescript, nd	Folder 11
M-Z, 1914-1919, nd	Box 2 Folder 1
"The Myth of 'Good English.'" Typescripts, nd	Folder 2
Mosca, Gaetano. <i>The Ruling Class</i> [book, 1939]. Introduction, [1939?]	
Typescript, nd	Box 2 Folder 3
Page proofs, 1939, and notes, nd	Folder 4
Notes, 1928, nd	Folder 5
Notebooks, nd	Folder 6-12
Speeches	

Speech on Italo-Americans. Holograph manuscript, 1936

Box 3
Folder 1

Speech on Machiavelli. Composite manuscript, [1927]

Folder 2

"Translator's note" for Benedetto Croce's *The Conduct of Life*. Typescript and holograph manuscripts, nd

Folder
3

II. Correspondence, 1904-1944

Outgoing

1909-1935, nd **Box 3 Folder 4**

Three dictation notebooks, 1928-1929 **Folder 5**

Incoming

Unidentified, 1909-1940, nd **Box 3 Folder 6**

A-AI, 1912-1937, nd **Folder 7**

Am-Az, 1911-1943, nd **Folder 8**

Austin, Ada Harrison, 1924-1926, nd **Folder 9**

Ba-Bo, 1908-1941, nd **Box 4 Folder 1**

Blasco Ibáñez, Vicente, 1922-1932, nd **Folder 2**

Borgese, Giuseppe Antonio, 1932-1938, nd **Folder 3**

Borghese, Santa, 1924-1925 **Folder 4**

Bp-Bz, 1904-1939, nd **Folder 5**

Ca-Ch, 1910-1937, nd **Folder 6**

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