

A Positivist Reading of Labrouste's Bibliothèque Sainte-Geneviève

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The upheaval of the French Revolution necessitated major social and political adjustments. As a result, the first half of the nineteenth century in France was a time of political and economic ferment, of rapid industrialization, and of unprecedented richness in social theorizing. A new architecture evolved during this period that has been termed Rationalist-Romantic, a mode which has concerns and solutions related to the philosophy of Positivism. The Bibliothèque Sainte-Geneviève in Paris (Figure 1), designed by Henri Labrouste, is an excellent example of this confluence of architecture and philosophy. The Positivist elements in the design of the building have been noted by architectural historian Neil Levine.¹ This discussion will expand on Levine's observations to show that Labrouste was directly involved in Comtean thinking and that the decoration of the library is a consistent Positivist program.

The Bibliothèque Sainte-Geneviève, formerly part of the Abbey of Sainte-Geneviève, was nationalized in 1791. By the 1830s it was housed in an attic of the Abbey where it was heavily used by students from nearby colleges. In 1838 the attic was illuminated with gas and became the first library in Paris to be open at night. Part of the reason for the construction of the new building was to provide a fire-proof structure with gas lighting, central heating and ventilation.² These practical needs determined the spatial arrangement of the structure. The library is Rationalist in its approach to structure and function. It is Romantic in seeking to be of its own time and place.

Labrouste's design for the library was approved in January 1840, but funds for the building were not allocated until July of 1843. Construction began in August 1843. The building was completed in December 1850, and was opened to the public the following February. Construction of the building was virtually complete before Labrouste conceived the decoration that determines the final programmatic reading of the building and gives visual expression to many of the concepts embodied in the Positivist philosophy of Henri de Saint-Simon, Auguste Comte, and Hippolyte Taine.³

Henri de Saint-Simon (1760-1825) is generally credited as the founder of Positivist philosophy. Positivism has been defined variously as a philosophy of history, a sociological theory, a religious theory, and/or a theory of knowledge. It has also been described as a general attitude of mind in which confidence in the scientific method is combined with religious and metaphysical skepticism. Saint-Simon believed that the emerging industrialization

of France required new social solutions which could be achieved through the application of science and technology. Napoleon III, President of the Second Republic, was sympathetic to such socialist ideas. His economic advisor was a Saint-Simonian and Saint-Simonian thought was generally diffused in his government. Napoleon III's interest in rebuilding Paris is believed to have been through the influence of some of these advisors.⁴ The Saint-Simonians were interested in practical improvements such as heating, gas-lighting, and the development of the railroad system. They surely would have applauded the publicly-funded library building and its use of cast iron, a new technological material. Saint-Simon's ideas were widely influential in the thinking of many French philosophers for the next several decades.⁵ Labrouste would have been familiar with this popular stream of thought.

The Saint-Simonians saw both history and the arts in scientific terms. History was viewed in social terms as a process of inevitable progress. Historical analysis was concerned with the meaning of events that have occurred and the patterns they formed: a study of history would thus provide successive tableaux of the physiological states of collective human existence. There is an element of determinism in Saint-Simonian philosophy as seen in the belief that the "natural course of things has created the institutions necessary for each age of the body social!"⁶

For the Saint-Simonians history and art were connected. They viewed art as a social act, an instrument to arouse interest in the public welfare. According to Saint-Simon, "For a long time luxury has been concentrated in the palaces of kings, in the dwellings of princes Conditions today are favorable for making luxury national. Luxury will become useful and moral when the whole nation enjoys it." The Saint-Simonians believed art could only be understood within the framework of the social conditions that surround the artist and that artistic work always constituted a symbolization of the basic conception of the age.

Auguste Comte (1798-1855) became a disciple of Saint-Simon at the age of nineteen and served as his secretary for a time.⁷ His philosophical writings have been criticized for a lack of originality, for merely being clever in the new arrangement of old material. His strong point, however, was his ability to systematize.⁸ Comte attempted to synthesize all knowledge and to comprehend all human experience. Out of this vast intellectual construct, he sought to reorganize modern society with a system that

would provide a safeguard against all threats to social order.¹⁰ Like Saint-Simon, Comte saw human history as progressing upward in successive stages from superstition toward a utopian future. Comte's impact was profound and his philosophy became one of the major bodies of ideas that emerged into wide public awareness and profoundly influenced French thinking in the 1840s.¹¹ This was also the decade in which Labrouste's library was constructed.

Comte's ideas about the social role of art were especially germane to Labrouste's artistic choices in the library design. Like Saint-Simon, Comte viewed art as an ideal instrument of propaganda, capable of stimulating actions necessary to bring about the regeneration of society. He believed art, "determined" by its milieu, developed out of and was related to its particular time and place. Comte believed that art integrated the community by reflecting its feelings and ideas and by motivating its common actions.¹² Architecture was important to Comte because of the powerful and permanent impressions it conveyed. He viewed great public buildings as especially significant for they stood out "as the most imposing record of each successive phase of social development."¹³

Hippolyte Taine (1828-1893), writing a decade later than Comte, attempted to apply scientific methods to art, literature, psychology and history. He, however, sought truth without any ulterior intention, such as the reorganization of society that preoccupied Comte.¹⁴ Taine believed the best art was that which most clearly represented the image of a society and the age in which it was produced. The surrounding circumstances which produce art, which he described as race, milieu, and moment, meant that art was never an isolated phenomenon.¹⁵

The view of history espoused by the Positivist philosophers appealed to the thinking of a group of young French architects who won the Prix de Rome in four consecutive years and worked together as students at the French Academy in Rome in 1827-1828.¹⁶ Their association with Saint-Simonian thinking has been documented and it seems only reasonable that they would have been acquainted with the ideas of Comte and Taine as well.¹⁷ One of the main figures in this group was Henri Labrouste, who won the Prix de Rome in 1824 and worked in Rome for five years beginning in 1825.

During their fourth year of study in Rome the French Academy students designed and described the restoration of an antique monument. The designs Labrouste and his fellow students sent back to the Academy in Paris reflected Taine's belief that history is evolutionary and that each age has a separate, distinct ideal.¹⁸ In 1829 Labrouste submitted his controversial study of the Temples at Paestum. The traditional dating of the buildings had been based on the progressive refinement of the Doric order as it appeared in the three temples. In his written commentary that accompanied the drawings, Labrouste explained his rationale for reversing the dating.¹⁹ He rejected the idea of external ideal form and read the buildings as signifiers of specific states of mind of the colony of Greeks. He

explained the changes in the order as the result of its transmission away from its time and place of origin. This concept of form evolving with the passage of time and from place to place was perceived as an attack on the continuing use of classical architecture. If the Doric order could not survive intact in Paestum, how could it have validity in the architecture of early nineteenth-century Paris? This attitude conflicted with the Academic view, strongly upheld by Quatremère de Quincy, the *Secrétaire Perpétuel* of the Académie des Beaux-Arts, that the architecture of ancient Greece and Rome manifested a universal and eternal ideal. In Quatremère's view the task of modern architecture was to reproduce the ancient orders as accurately as possible.²⁰

Labrouste's controversial student *envoi* and his participation in attempts to reform the École des Beaux-Arts in 1830 seem to have cut off his access to official commissions for years. On returning to Paris in 1830 Labrouste set up an atelier where for twenty-six years he devoted his energies to his students. His first official commission of note, the Bibliothèque Sainte-Geneviève, was not obtained until 1839, a year after Quatremère de Quincy retired from the Academy.²¹

Labrouste's rejection of a slavish adherence to classical architecture and his knowledge of Positivist philosophy combined to produce a strikingly novel building. At first glance the exterior of the library seems classically derived, but then one notices there is no classical order. The design of the simple entrance was not worked out by Labrouste until the cast bronze doors were put into place in August of 1850. The doors are flanked by relief carvings of "lamps of learning," a reference both to the function of the building and to its novel gas-lighting and evening hours.²² The lower floor supports a continuous arcade on the second floor. Inscribed panels are placed below the nineteen arched window openings along the primary facade.

The function of the building as a receptacle of human knowledge is announced by its legible decoration. Both Labrouste and the Positivist philosophers had excellent visual models of schematization from the encyclopedists, such as the "System of Human Knowledge" from the *Encyclopedia* of 1754 by d'Alembert and Diderot. Here a chart shows human knowledge divided into three major categories, which are then further subdivided. Another visual depiction from the same source shows human knowledge arranged like a tree. The trunk of the tree divides and subdivides into limbs and branches that represent various disciplines. This ability to compress, simplify and categorize as in the graphics of the *Encyclopedia* is a trait of Positivist thinking. Taine has been described as having a passion for formula and an ability to reduce ideas to their essentials. He said every man and every book could be summarized in three pages, and every three pages in three lines.²³

The panels below the library windows, inscribed with 810 names, were designed by Labrouste in 1848 (Figure 2).²⁴ There is striking similarity between these panels and

the descriptions of a Positivist religious system that Comte was formulating in the late 1840s. Both the library panels and Comte's system summarize historical personalities and recall their importance simply by the letters of their names. Comte's religious system, a worship of humanity, consisted of various festivals graphically displayed in his *Conspectus of Sociolatriy* (Figure 3). His Positivist calendar of 1849 (Figure 4), in which significant men and moments are organized into a graph, was intended as an intellectual system of commemoration and as an introduction to his religion. The calendar is arranged in chronological order to provide a sense of the continuity of history. Comte also wanted to emphasize the characteristics and qualities of various types of civilizations and of human energy and thought. All this is achieved by merely recalling the names of individuals. Each of the 13 months in Comte's calendar is given a separate focus. "Initial Theocracy" is the subject of the first month, Moses. The last month, named after a French scientist Bichat, commemorates "Modern Science."²⁵ The names within each month are also arranged chronologically. Comte's calendar lists 520 names, plus an additional 180 names that are substituted in leap years, for a total of 700.

The library panels are stone imitations of the print medium. Like a card catalogue, they signify the building's content. As Levine observes, they also recall the graven stone tablets of Moses.²⁶ The format of the panels is reminiscent of a chart, like those from the encyclopedia, and thus suggests a synthesis and organization of knowledge. The panels, however, are even closer to the organization of Comte's calendar. Consistent with Positivist thought, they record a progressive, evolutionary history of mankind.

Positivist ideas expressed two-dimensionally on the exterior of the building are amplified on the interior by a three-dimensional presentation. The lower floor is divided in half by a central vestibule that extends the depth of the building (Figure 5). Positivist ideas about contemplation are expressed in the vestibule space. Comte described art as an "instrument to turn minds of the young towards contemplation, which will serve them in their scientific work later on."²⁷ He also described art as affording a "suitable transition from the active to the speculative life."²⁸ Parallel with these thoughts, Labrouste regretted that the constricted site for the library prohibited the incorporation of a forecourt "planted with big trees and decorated with statues . . . to shield it from the noise of the street outside and prepare those who came there for contemplation." To compensate, he decorated the deep vestibule as an illusionistic garden, which, he stated, had "the advantage of offering trees always green and always in bloom."²⁹ Lining each side of the vestibule are portrait busts of French artists, writers, scientists and philosophers, arranged chronologically.³⁰ The inscriptions of the exterior panels are thus converted into three-dimensional forms—busts that provide an intellectual and sensory stimulus to augment the exterior listing of abstract

names. Trees were painted behind the busts, to create the illusion of outdoor space while the ceiling of the vestibule was originally painted blue and the iron columns green, furthering the illusion of an outdoor garden.

Both Comte and Taine in their writings discuss "types." Comte believed that "the beautiful" has an effect on our emotions which is a stimulus to action. These emotions are aroused by the contemplation of moral and immoral types, which must be exaggerated in order to be an effective tool to social reform.³¹ For Taine, race, moment and milieu found their embodiment in a representative man—the cultural hero of the period and the primary subject of its art.³² The vestibule with its representative busts can be read as a gallery of moral types.

The dark vestibule terminates in a grand stairway, illuminated by light from above, signifying the transition, through study, to the "light" of knowledge. A copy of Raphael's *School of Athens* is placed on the stairway landing, so that as the visitor climbs the steps to the reading room he assumes the role of participant in the painting, suggesting that the world of Renaissance knowledge is within the reach of anyone utilizing the library. The painting can be seen as representative of the historical tableaux described by Saint-Simon. As such, it shows the collective state of human existence.

The entire second floor is given over to the spacious reading room (Figure 6). Labrouste utilized an internal cast-iron frame, which is frankly exposed in the reading room. The cast-iron frame was an approach to making the building fireproof. The internal iron frame of the building is only hinted at by the black cast iron discs on the exterior which terminate the tie rods. The Saint-Simonians advocated the use of iron, believing this industrial product could contribute to raising the general standard of living and the quality of life. The architectural treatment of the walls of the reading room mirrors that of the facade, except the spaces below the windows and behind the inscribed panels are filled with bookshelves. Labrouste described the principal decoration of the exterior as words, and the interior decoration as the books themselves.³³

The building reveals itself in progressive fashion, from the literal to the more abstract and complex. The outside, with its incised list of authors, is a written listing of history. The vestibule sculpture is concrete in its suggestion of morality and the passage of time. The stairway painting provides a complex narrative scene, but its two-dimensional format is a more abstract mode of representing material reality. The clarity, logic and order of the building is analogous to the writing and ideas of Comte and Taine. For Taine the perfect art was that which combined formal content, culminating in social order.³⁴ According to one scholar the words used most frequently by Comte were organization, structure, construction, unity and harmony—all concepts valued in Rationalist architecture and expressed in the library through the simplicity of its exterior and the austerity of its decoration.³⁵

Comte's *General View of Positivism*, published in

1848, the same year Labrouste designed the inscribed panels of the library, summarizes Comte's ideas for social reorganization, which were first presented as a series of lectures in 1847. He believed social order had to be achieved before progress could be realized. He compressed the description of his plan into a three-line slogan:

“The principle, Love;
The basis, Order;
The end, Progress.”³⁶

Love was the principle to channel scientific effort into inquiries that would be useful to mankind in the achievement of order and progress. The availability of the library to all who sought knowledge would be consistent with this principle. Comte's fondness for order is apparent in the content and structure of his writing style. Order is also visibly expressed in the systematic decoration of the exterior of the library building. Progress is the end result of love acting on order, resulting in a harmonious new

society. Comte believed that “. . . positive philosophy will lead us on to a social condition the most comfortable of human nature, in which our characteristic qualities will find their most perfect respective confirmation, their completest mutual harmony, and the freest expansion for each and all.”³⁷

The library's decorative scheme clearly expresses this Positivist goal of personal and social progress. Its function was to contribute to the needs of the general public, conforming to the Positivist belief in art that serves a social function. The library is the kind of “national luxury” advocated by Saint-Simon. In its novel technology and system of decoration, a modern, nineteenth-century statement is added to the Positivist progressive view of history.

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- 1 A detailed description of the library and its decoration and an interpretation of the interior space as a sequence of historical signs is found in Neil Levine's essay, “The Romantic Idea of Architectural Legibility: Henri Labrouste and the Neo-Grec,” in *The Architecture of the École des Beaux-Arts*, edited by Arthur Drexler (New York: Museum of Modern Art, 1977) 325-357. Levine has also noted the similarity in the decoration of the exterior of the building to the format of Comte's Positivist calendar.
- 2 David Van Zanten, *Designing Paris* (Cambridge, Massachusetts: MIT Press, 1987) 88-89.
- 3 Van Zanten 88-89; Levine 351.
- 4 David Pinkney, *Napoleon III and the Rebuilding of Paris* (Princeton: Princeton University Press, 1958) 3, 30, and 37.
- 5 Emile Durkheim, *Socialism and Saint-Simon* (Yellow Springs, Ohio: Antioch Press, 1958) iv-x; François Louer, *Paris Nineteenth Century* (New York: Abbeville Press, 1988) 231; Gordon Wright, *France in Modern Times: From the Enlightenment to the Present* (New York: W.W. Norton and Co., 1981) 186-190.
- 6 Durkheim 101.
- 7 Frank Manuel, *New World of Saint-Simon* (Cambridge, Mass.: Harvard University Press, 1956) 135.
- 8 Donald G. Charlton, *Positivist Thought in France During the Second Empire* (Oxford: Clarendon Press, 1959) 24.
- 9 George Boas, *French Philosophies of the Romantic Period* (Baltimore: Johns Hopkins Press, 1925) 254; Wright 296-297.
- 10 Gertrud Lenzer, *Auguste Comte and Positivism: The Essential Writings* (New York: Harper and Row, 1975) xiv.
- 11 David Pinkney, *Decisive Years in France, 1840-1847* (Princeton: Princeton University Press, 1986) 92.
- 12 Arline Standley, *Auguste Comte* (Boston: Twayne Publishers, 1981) 127-132.
- 13 Auguste Comte, *System of Positive Polity* (New York: Burt Franklin, 1973; reprint of 1875 edition) Vol. 1, 236.
- 14 Wright 136.
- 15 Thomas Goetz, *Taine and the Fine Arts* (Madrid: Playor, 1973) 20; Leo Weinstein, *Hippolyte Taine* (New York: Twayne Publishers, 1972) 40 and 101.
- 16 These Prix de Rome recipients were Félix Duban, who won the Prix in 1823; Louis Duc (1825) and Léon Vaudoyer (1826).
- 17 Robin Middleton, *The Beaux-Arts and Nineteenth Century French Architecture* (London: Thames and Hudson, 1982) 217; Van Zanten 46, notes that a friend of the group, the critic Hippolyte Fortoul, was a Saint-Simonian.
- 18 David Van Zanten, “Architectural Composition at the École des Beaux-Arts From Charles Percier to Charles Garnier,” *Architecture of the École des Beaux Arts* 223.
- 19 Labrouste also argued that one of the buildings was in fact not a temple, but a stoa for public meetings. His drawings of the building shows a decorative coating of paint, objects (shields and spears) attached to the walls, as well as graffiti inscriptions on the wall, that seem to foreshadow the inscribed letters on the Bibliothèque Sainte-Geneviève. See Van Zanten, Architectural Composition at the École des Beaux-Arts” 219-222.
- 20 Van Zanten “Architectural Composition at the École des Beaux-Arts” 223; Van Zanten, *Designing Paris* 49.
- 21 Richard Chafee, “The Teaching of Architecture at the École des Beaux-Arts,” *Architecture of the École des Beaux-Arts* 99.
- 22 Levine 334.
- 23 Wright 297.
- 24 Levine 351.
- 25 Bichat (1771-1802) was the founder of the discipline of histology.
- 26 It is probably not a coincidence that Moses is the first name on the library and also the first name in Comte's calendar. Levine also notes that the last name on the library is the Swedish chemist Berzelius, who died in 1848. Comte places Berzelius at the 20th of Bichat. The 409th name inscribed on the library wall, Psellus, is placed directly over the central date inscription “1848!” Levine sees the placement of the name of this Byzantine writer and philosopher as representing the meeting of east and west. The mid-point of Comte's calendar is the seventh month, Charlemagne, which commemorates feudal civilization.
- 27 Boas 301.
- 28 Auguste Comte, *The Positivist Philosophy of Auguste Comte* (London: G. Bell and Sons, 1915), vol. 1, 236.
- 29 Levine 334 and 338.

30 The twenty busts represent: St. Bernard, Montaigne, Pascal, Molière, La Fontaine, Boussuet, Massillon, Voltaire, Busson, Laplace, L'Hospital, Descartes, Poussin, Corneille, Racine, Fénelon, Montesquieu, Rousseau, Mirabeau, and Cuvier. Twelve of the twenty are also represented in Comte's Positivist calendar.

31 Boas 298.

32 Goetz 36-37.

33 Levine 350.

34 Goetz 16.

35 Standley 89 and 91.

36 Standley 94-97.

37 Standley 90.

TABLE A.
CONSPECTUS OF SOCIOLATRY,
OR
SOCIAL WORSHIP.

Love as the Principle; Order as the Basis; | Live for Others. (The Family, Country, Progress as the End. | Humanity.)
Embracing in a series of Eighty-one Annual Festivals the Worship of Humanity under all its aspects.

THE FUNDAMENTAL SOCIAL RELATIONS.	1st Month.— HUMANITY	New Year's Day { Synthetical Festival of the Great Being. Weekly Festivals of the Social Union..... { religious, historical, national, municipal.
	2nd Month.— MARRIAGE	complete, chaste, unequal, subjective.
	3rd Month.— The PATERNAL RELATION	complete { natural, artificial. incomplete { spiritual, temporal.
	4th Month.— The FILIAL RELATION	Same subdivisions.
	5th Month.— The FRATERNAL RELATION	Same subdivisions.
	6th Month.— THE RELATION OF MASTER AND SERVANT..	permanent..... { incomplete. temporary..... { Same subdivision.
PREPARATORY STATES.	7th Month.— FETICHISM	spontaneous { nomad (Festival of the Animals.) sedentary (Festival of Fire.) systematic..... { sacerdotal (Festival of the Sun.) military (Festival of Iron.)
	8th Month.— POLYTHEISM	conservative..... (Festival of Caste.) intellectual (Santalists)..... { esthetic (Homer, Eschylus, Phidias.) scientific and philo- (Thales, Pythagoras, Aristotle, Hippocrates, Archimedes, Apollonius, Hipparchus.) sophic
	9th Month.— MONOTHEISM	social..... (Scipio, Cæsar, Trajan.)
		theocratic..... (Abraham, Moses, Solomon.)
		catholic..... (St. Paul.)
		Mahometan (Lepanto)..... (Charlemagne.)
	metaphysical..... (Alfred.)	
	10th Month.— WOMEN	mother, wife, daughter, sister.
	11th Month.— The PRIESTHOOD	Intellectual Providence. { incomplete (Festival of Art.) preparatory (Festival of Science.) definitive { secondary, principal (Festival of Old Men.)
	12th Month.— The PATRICIATE	Material Providence. { banking, commerce, manufactures, agriculture. (Festival of the Knights.)
13th Month.— The PROLETARIATE.....	General Providence. { active..... (Festival of Inventors; Gutenberg, Columbus, Vancouver, Watt, Montgolfier.) affective, contemplative. (St. Francis of Assisi.) passive	
COMPLEMENTARY DAY..... Festival of ALL THE DEAD.		
The additional Day in LEAP YEARS General Festival of HOLY WOMEN.		
Paris, Saturday, 7 Archimedes, 66 (1 April, 1854).		
AUGUSTE COMTE (10 Rue Monsieur-le-Prince.)		

Figure 3. Auguste Comte's Conspectus of Sociolatriy. From Auguste Comte, *System of Positive Polity* (New York: Burt Franklin; originally published London, 1877) Vol. 4, 141.

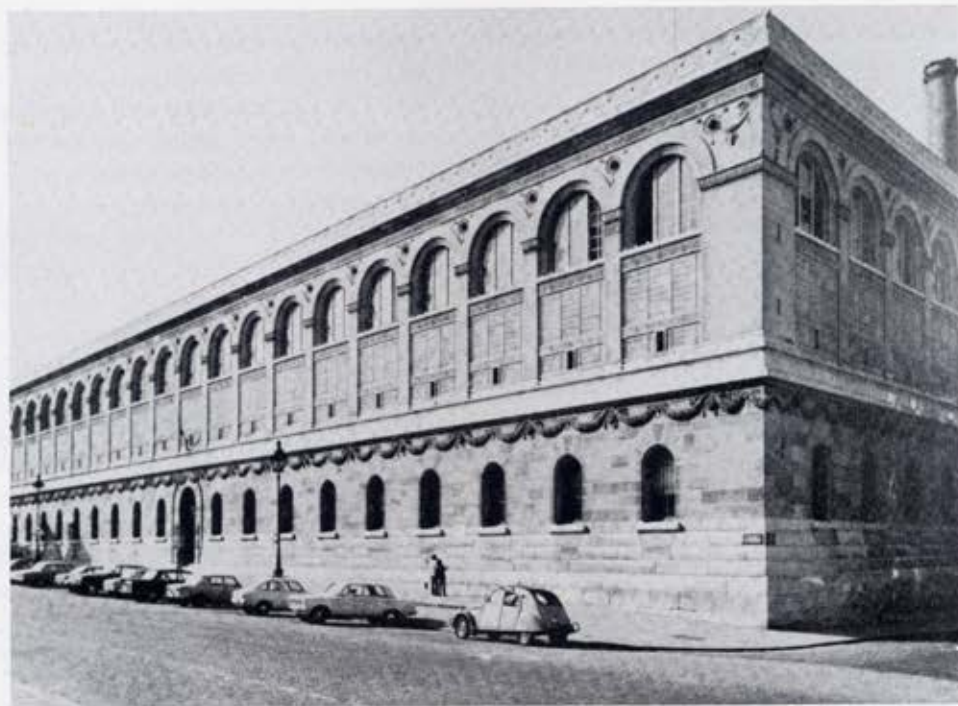


Figure 1. Exterior, Bibliothèque Sainte-Geneviève. From Arthur Drexler, ed., *Architecture of the École des Beaux-Arts* (New York: Museum of Modern Art, 1977) 335. Photo: James Austin.

POSITIVIST CALENDAR : ADAPTED TO ALL YEARS EQUALLY ;
OR,
CONCRETE VIEW OF THE PREPARATORY PERIOD OF MAN'S HISTORY.

Especially intended for the transition through which the Western Republic has to pass ; the Republic, since Christianity, has been formed by the free cohesion of the free leading populations—the French, Italian, Spanish, British, and German.

Day of the Week	FIRST MONTH. MOSES. THE ORIGINAL TRIBES.	SECOND MONTH. HOMER. ANTIQUITY INDEX.	THIRD MONTH. ARISTOTLE. ANCIENT PHILOSOPHY.	FOURTH MONTH. ARCHIMEDES. ANTIQUITY INDEX.	FIFTH MONTH. CAESAR. MILITARY CIVILIZATION.	SIXTH MONTH. SAINT PAUL. CATHOLICISM.	SEVENTH MONTH. CHARLEMAGNE. FEUDAL CIVILIZATION.
Mon.	1 Pharaohs	1 Homer	1 Aristotle	1 Theophrastus	1 Nihilism	1 St. Luke	1 Theobald the Great
Tue.	2 Heracles	2 Virgil	2 Aristotle	2 Hippocrates	2 Lullus	2 St. Peter	2 Peter the Great
Wed.	3 Ulysses	3 Homer	3 Aristotle	3 Archimedes	3 Cicero	3 St. Paul	3 St. Henry
Thurs.	4 Ulysses	4 Homer	4 Aristotle	4 Archimedes	4 Cicero	4 St. Paul	4 St. Henry
Fri.	5 Ulysses	5 Homer	5 Aristotle	5 Archimedes	5 Cicero	5 St. Paul	5 St. Henry
Sat.	6 Ulysses	6 Homer	6 Aristotle	6 Archimedes	6 Cicero	6 St. Paul	6 St. Henry
Sun.	7 NUMA	7 HOMER	7 ARISTOTLE	7 ARCHIMEDES	7 CAESAR	7 SAINT PAUL	7 CHARLEMAGNE
Mon.	8 Ulysses	8 Homer	8 Aristotle	8 Archimedes	8 Cicero	8 St. Paul	8 St. Henry
Tue.	9 Ulysses	9 Homer	9 Aristotle	9 Archimedes	9 Cicero	9 St. Paul	9 St. Henry
Wed.	10 Ulysses	10 Homer	10 Aristotle	10 Archimedes	10 Cicero	10 St. Paul	10 St. Henry
Thurs.	11 Ulysses	11 Homer	11 Aristotle	11 Archimedes	11 Cicero	11 St. Paul	11 St. Henry
Fri.	12 Ulysses	12 Homer	12 Aristotle	12 Archimedes	12 Cicero	12 St. Paul	12 St. Henry
Sat.	13 Ulysses	13 Homer	13 Aristotle	13 Archimedes	13 Cicero	13 St. Paul	13 St. Henry
Sun.	14 BOUDDHA	14 PHIDIAS	14 PYTHAGORAS	14 APOLLONIUS	14 BUDDHA	14 SAINT PAUL	14 CHARLEMAGNE
Mon.	15 Buddha	15 Phidias	15 Pythagoras	15 Apollonius	15 Buddha	15 Saint Paul	15 Charlemagne
Tue.	16 Buddha	16 Phidias	16 Pythagoras	16 Apollonius	16 Buddha	16 Saint Paul	16 Charlemagne
Wed.	17 Buddha	17 Phidias	17 Pythagoras	17 Apollonius	17 Buddha	17 Saint Paul	17 Charlemagne
Thurs.	18 Buddha	18 Phidias	18 Pythagoras	18 Apollonius	18 Buddha	18 Saint Paul	18 Charlemagne
Fri.	19 Buddha	19 Phidias	19 Pythagoras	19 Apollonius	19 Buddha	19 Saint Paul	19 Charlemagne
Sat.	20 Buddha	20 Phidias	20 Pythagoras	20 Apollonius	20 Buddha	20 Saint Paul	20 Charlemagne
Sun.	21 CONFUCIUS	21 ARISTOPHANES	21 SOCRATES	21 HIPARCHUS	21 CONFUCIUS	21 SAINT PAUL	21 CHARLEMAGNE
Mon.	22 Confucius	22 Aristophanes	22 Socrates	22 Hiparchus	22 Confucius	22 Saint Paul	22 Charlemagne
Tue.	23 Confucius	23 Aristophanes	23 Socrates	23 Hiparchus	23 Confucius	23 Saint Paul	23 Charlemagne
Wed.	24 Confucius	24 Aristophanes	24 Socrates	24 Hiparchus	24 Confucius	24 Saint Paul	24 Charlemagne
Thurs.	25 Confucius	25 Aristophanes	25 Socrates	25 Hiparchus	25 Confucius	25 Saint Paul	25 Charlemagne
Fri.	26 Confucius	26 Aristophanes	26 Socrates	26 Hiparchus	26 Confucius	26 Saint Paul	26 Charlemagne
Sat.	27 Confucius	27 Aristophanes	27 Socrates	27 Hiparchus	27 Confucius	27 Saint Paul	27 Charlemagne
Sun.	28 MAHOMET	28 VIRGIL	28 PLATO	28 FLAVY THE ELDER	28 TRAJAN	28 SAINT PAUL	28 CHARLEMAGNE
Mon.	29 Mahomet	29 Virgil	29 Plato	29 Flavy the Elder	29 Trajan	29 Saint Paul	29 Charlemagne
Tue.	30 Mahomet	30 Virgil	30 Plato	30 Flavy the Elder	30 Trajan	30 Saint Paul	30 Charlemagne
Wed.	31 Mahomet	31 Virgil	31 Plato	31 Flavy the Elder	31 Trajan	31 Saint Paul	31 Charlemagne
Thurs.	32 Mahomet	32 Virgil	32 Plato	32 Flavy the Elder	32 Trajan	32 Saint Paul	32 Charlemagne
Fri.	33 Mahomet	33 Virgil	33 Plato	33 Flavy the Elder	33 Trajan	33 Saint Paul	33 Charlemagne
Sat.	34 MAHOMET	34 VIRGIL	34 PLATO	34 FLAVY THE ELDER	34 TRAJAN	34 SAINT PAUL	34 CHARLEMAGNE
Mon.	35 Mahomet	35 Virgil	35 Plato	35 Flavy the Elder	35 Trajan	35 Saint Paul	35 Charlemagne
Tue.	36 Mahomet	36 Virgil	36 Plato	36 Flavy the Elder	36 Trajan	36 Saint Paul	36 Charlemagne
Wed.	37 Mahomet	37 Virgil	37 Plato	37 Flavy the Elder	37 Trajan	37 Saint Paul	37 Charlemagne
Thurs.	38 Mahomet	38 Virgil	38 Plato	38 Flavy the Elder	38 Trajan	38 Saint Paul	38 Charlemagne
Fri.	39 Mahomet	39 Virgil	39 Plato	39 Flavy the Elder	39 Trajan	39 Saint Paul	39 Charlemagne
Sat.	40 MAHOMET	40 VIRGIL	40 PLATO	40 FLAVY THE ELDER	40 TRAJAN	40 SAINT PAUL	40 CHARLEMAGNE
Mon.	41 Mahomet	41 Virgil	41 Plato	41 Flavy the Elder	41 Trajan	41 Saint Paul	41 Charlemagne
Tue.	42 Mahomet	42 Virgil	42 Plato	42 Flavy the Elder	42 Trajan	42 Saint Paul	42 Charlemagne
Wed.	43 Mahomet	43 Virgil	43 Plato	43 Flavy the Elder	43 Trajan	43 Saint Paul	43 Charlemagne
Thurs.	44 Mahomet	44 Virgil	44 Plato	44 Flavy the Elder	44 Trajan	44 Saint Paul	44 Charlemagne
Fri.	45 Mahomet	45 Virgil	45 Plato	45 Flavy the Elder	45 Trajan	45 Saint Paul	45 Charlemagne
Sat.	46 MAHOMET	46 VIRGIL	46 PLATO	46 FLAVY THE ELDER	46 TRAJAN	46 SAINT PAUL	46 CHARLEMAGNE
Mon.	47 Mahomet	47 Virgil	47 Plato	47 Flavy the Elder	47 Trajan	47 Saint Paul	47 Charlemagne
Tue.	48 Mahomet	48 Virgil	48 Plato	48 Flavy the Elder	48 Trajan	48 Saint Paul	48 Charlemagne
Wed.	49 Mahomet	49 Virgil	49 Plato	49 Flavy the Elder	49 Trajan	49 Saint Paul	49 Charlemagne
Thurs.	50 MAHOMET	50 VIRGIL	50 PLATO	50 FLAVY THE ELDER	50 TRAJAN	50 SAINT PAUL	50 CHARLEMAGNE
Fri.	51 Mahomet	51 Virgil	51 Plato	51 Flavy the Elder	51 Trajan	51 Saint Paul	51 Charlemagne
Sat.	52 MAHOMET	52 VIRGIL	52 PLATO	52 FLAVY THE ELDER	52 TRAJAN	52 SAINT PAUL	52 CHARLEMAGNE
Mon.	53 Mahomet	53 Virgil	53 Plato	53 Flavy the Elder	53 Trajan	53 Saint Paul	53 Charlemagne
Tue.	54 Mahomet	54 Virgil	54 Plato	54 Flavy the Elder	54 Trajan	54 Saint Paul	54 Charlemagne
Wed.	55 MAHOMET	55 VIRGIL	55 PLATO	55 FLAVY THE ELDER	55 TRAJAN	55 SAINT PAUL	55 CHARLEMAGNE
Thurs.	56 Mahomet	56 Virgil	56 Plato	56 Flavy the Elder	56 Trajan	56 Saint Paul	56 Charlemagne
Fri.	57 MAHOMET	57 VIRGIL	57 PLATO	57 FLAVY THE ELDER	57 TRAJAN	57 SAINT PAUL	57 CHARLEMAGNE
Sat.	58 MAHOMET	58 VIRGIL	58 PLATO	58 FLAVY THE ELDER	58 TRAJAN	58 SAINT PAUL	58 CHARLEMAGNE
Sun.	59 MAHOMET	59 VIRGIL	59 PLATO	59 FLAVY THE ELDER	59 TRAJAN	59 SAINT PAUL	59 CHARLEMAGNE
Mon.	60 MAHOMET	60 VIRGIL	60 PLATO	60 FLAVY THE ELDER	60 TRAJAN	60 SAINT PAUL	60 CHARLEMAGNE
Tue.	61 MAHOMET	61 VIRGIL	61 PLATO	61 FLAVY THE ELDER	61 TRAJAN	61 SAINT PAUL	61 CHARLEMAGNE
Wed.	62 MAHOMET	62 VIRGIL	62 PLATO	62 FLAVY THE ELDER	62 TRAJAN	62 SAINT PAUL	62 CHARLEMAGNE
Thurs.	63 MAHOMET	63 VIRGIL	63 PLATO	63 FLAVY THE ELDER	63 TRAJAN	63 SAINT PAUL	63 CHARLEMAGNE
Fri.	64 MAHOMET	64 VIRGIL	64 PLATO	64 FLAVY THE ELDER	64 TRAJAN	64 SAINT PAUL	64 CHARLEMAGNE
Sat.	65 MAHOMET	65 VIRGIL	65 PLATO	65 FLAVY THE ELDER	65 TRAJAN	65 SAINT PAUL	65 CHARLEMAGNE
Sun.	66 MAHOMET	66 VIRGIL	66 PLATO	66 FLAVY THE ELDER	66 TRAJAN	66 SAINT PAUL	66 CHARLEMAGNE
Mon.	67 MAHOMET	67 VIRGIL	67 PLATO	67 FLAVY THE ELDER	67 TRAJAN	67 SAINT PAUL	67 CHARLEMAGNE
Tue.	68 MAHOMET	68 VIRGIL	68 PLATO	68 FLAVY THE ELDER	68 TRAJAN	68 SAINT PAUL	68 CHARLEMAGNE
Wed.	69 MAHOMET	69 VIRGIL	69 PLATO	69 FLAVY THE ELDER	69 TRAJAN	69 SAINT PAUL	69 CHARLEMAGNE
Thurs.	70 MAHOMET	70 VIRGIL	70 PLATO	70 FLAVY THE ELDER	70 TRAJAN	70 SAINT PAUL	70 CHARLEMAGNE
Fri.	71 MAHOMET	71 VIRGIL	71 PLATO	71 FLAVY THE ELDER	71 TRAJAN	71 SAINT PAUL	71 CHARLEMAGNE
Sat.	72 MAHOMET	72 VIRGIL	72 PLATO	72 FLAVY THE ELDER	72 TRAJAN	72 SAINT PAUL	72 CHARLEMAGNE
Sun.	73 MAHOMET	73 VIRGIL	73 PLATO	73 FLAVY THE ELDER	73 TRAJAN	73 SAINT PAUL	73 CHARLEMAGNE
Mon.	74 MAHOMET	74 VIRGIL	74 PLATO	74 FLAVY THE ELDER	74 TRAJAN	74 SAINT PAUL	74 CHARLEMAGNE
Tue.	75 MAHOMET	75 VIRGIL	75 PLATO	75 FLAVY THE ELDER	75 TRAJAN	75 SAINT PAUL	75 CHARLEMAGNE
Wed.	76 MAHOMET	76 VIRGIL	76 PLATO	76 FLAVY THE ELDER	76 TRAJAN	76 SAINT PAUL	76 CHARLEMAGNE
Thurs.	77 MAHOMET	77 VIRGIL	77 PLATO	77 FLAVY THE ELDER	77 TRAJAN	77 SAINT PAUL	77 CHARLEMAGNE
Fri.	78 MAHOMET	78 VIRGIL	78 PLATO	78 FLAVY THE ELDER	78 TRAJAN	78 SAINT PAUL	78 CHARLEMAGNE
Sat.	79 MAHOMET	79 VIRGIL	79 PLATO	79 FLAVY THE ELDER	79 TRAJAN	79 SAINT PAUL	79 CHARLEMAGNE
Sun.	80 MAHOMET	80 VIRGIL	80 PLATO	80 FLAVY THE ELDER	80 TRAJAN	80 SAINT PAUL	80 CHARLEMAGNE
Mon.	81 MAHOMET	81 VIRGIL	81 PLATO	81 FLAVY THE ELDER	81 TRAJAN	81 SAINT PAUL	81 CHARLEMAGNE
Tue.	82 MAHOMET	82 VIRGIL	82 PLATO	82 FLAVY THE ELDER	82 TRAJAN	82 SAINT PAUL	82 CHARLEMAGNE
Wed.	83 MAHOMET	83 VIRGIL	83 PLATO	83 FLAVY THE ELDER	83 TRAJAN	83 SAINT PAUL	83 CHARLEMAGNE
Thurs.	84 MAHOMET	84 VIRGIL	84 PLATO	84 FLAVY THE ELDER	84 TRAJAN	84 SAINT PAUL	84 CHARLEMAGNE
Fri.	85 MAHOMET	85 VIRGIL	85 PLATO	85 FLAVY THE ELDER	85 TRAJAN	85 SAINT PAUL	85 CHARLEMAGNE
Sat.	86 MAHOMET	86 VIRGIL	86 PLATO	86 FLAVY THE ELDER	86 TRAJAN	86 SAINT PAUL	86 CHARLEMAGNE
Sun.	87 MAHOMET	87 VIRGIL	87 PLATO	87 FLAVY THE ELDER	87 TRAJAN	87 SAINT PAUL	87 CHARLEMAGNE
Mon.	88 MAHOMET	88 VIRGIL	88 PLATO	88 FLAVY THE ELDER	88 TRAJAN	88 SAINT PAUL	88 CHARLEMAGNE
Tue.	89 MAHOMET	89 VIRGIL	89 PLATO	89 FLAVY THE ELDER	89 TRAJAN	89 SAINT PAUL	89 CHARLEMAGNE
Wed.	90 MAHOMET	90 VIRGIL	90 PLATO	90 FLAVY THE ELDER	90 TRAJAN	90 SAINT PAUL	90 CHARLEMAGNE
Thurs.	91 MAHOMET	91 VIRGIL	91 PLATO	91 FLAVY THE ELDER	91 TRAJAN	91 SAINT PAUL	91 CHARLEMAGNE
Fri.	92 MAHOMET	92 VIRGIL	92 PLATO	92 FLAVY THE ELDER	92 TRAJAN	92 SAINT PAUL	92 CHARLEMAGNE
Sat.	93 MAHOMET	93 VIRGIL	93 PLATO	93 FLAVY THE ELDER	93 TRAJAN	93 SAINT PAUL	93 CHARLEMAGNE
Sun.	94 MAHOMET	94 VIRGIL	94 PLATO	94 FLAVY THE ELDER	94 TRAJAN	94 SAINT PAUL	94 CHARLEMAGNE
Mon.	95 MAHOMET	95 VIRGIL	95 PLATO	95 FLAVY THE ELDER	95 TRAJAN	95 SAINT PAUL	95 CHARLEMAGNE
Tue.	96 MAHOMET	96 VIRGIL	96 PLATO	96 FLAVY THE ELDER	96 TRAJAN	96 SAINT PAUL	96 CHARLEMAGNE
Wed.	97 MAHOMET	97 VIRGIL	97 PLATO	97 FLAVY THE ELDER	97 TRAJAN	97 SAINT PAUL	97 CHARLEMAGNE
Thurs.	98 MAHOMET	98 VIRGIL	98 PLATO	98 FLAVY THE ELDER	98 TRAJAN	98 SAINT PAUL	98 CHARLEMAGNE
Fri.	99 MAHOMET	99 VIRGIL	99 PLATO	99 FLAVY THE ELDER	99 TRAJAN	99 SAINT PAUL	99 CHARLEMAGNE
Sat.	100 MAHOMET	100 VIRGIL	100 PLATO	100 FLAVY THE ELDER	100 TRAJAN	100 SAINT PAUL	100 CHARLEMAGNE

Note. — In Leap-years the first of March and all subsequent days will coincide with the day following that to which they are placed opposite in this Calendar. In Leap-years, take the place of their Principle.

Figure 4. Auguste Comte's Positivist Calendar. From Auguste Comte, *System of Positive Polity* (New York: Burt Franklin; originally published London, 1877) Vol. 4, 349.

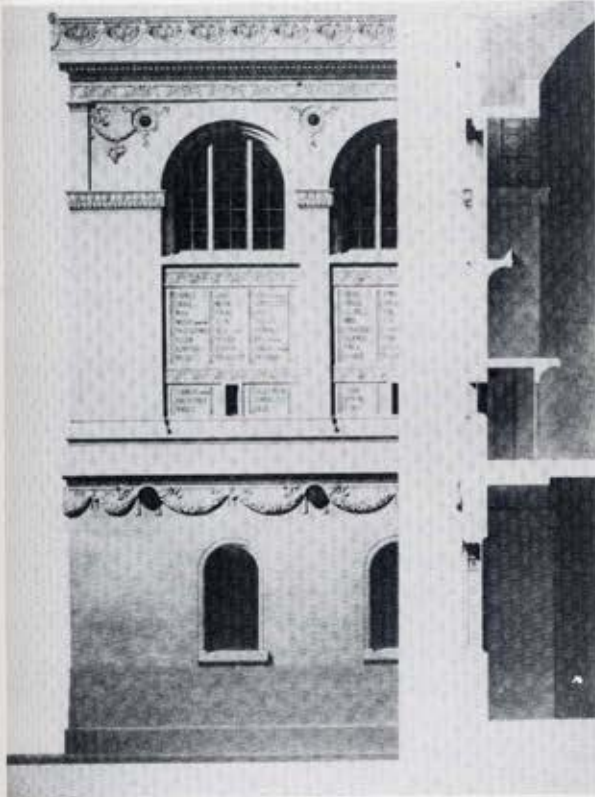


Figure 2. Elevation, detail of inscribed panels, Bibliothèque Sainte-Geneviève. From Arthur Drexler, ed., *Architecture of the École des Beaux-Arts* (New York: Museum of Modern Art, 1977) 337. Photo: Bibliothèque Nationale, Paris.

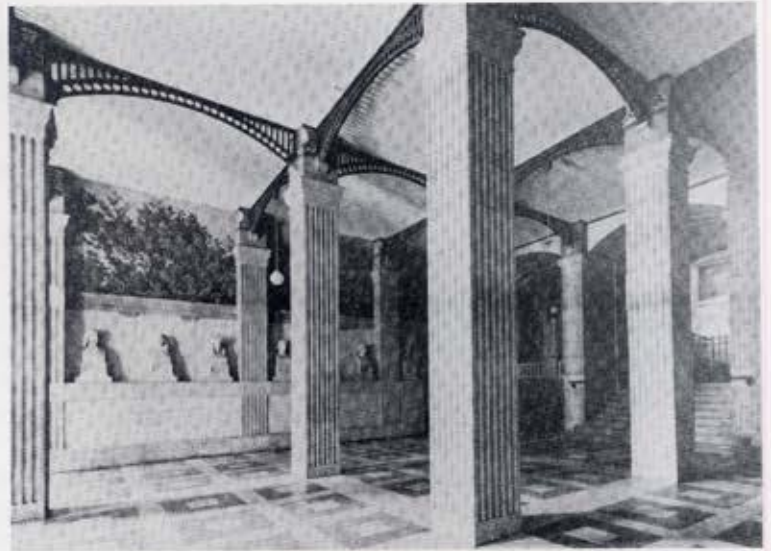


Figure 5. Vestibule, Bibliothèque Sainte-Geneviève. From Auguste Comte, ed., *Architecture of the École des Beaux-Arts* (New York: Museum of Modern Art, 1977) 341. Photo: James Austin.



Figure 6. Reading Room, Bibliothèque Sainte-Geneviève. From Arthur Drexler, ed., *Architecture of the École des Beaux-Arts* (New York: Museum of Modern Art, 1977) 345.