Linton

COLUMBIA LIBRARY COLUMNS

NOVEMBER 1954 • VOLUME IV, NO. 1

VOL. IV NOVEMBER 1954 NUMBER 1.

THE FRIENDS OF THE COLUMBIA LIBRARIES publish the *Columns* three times a year at Butler Library, Columbia University, New York 27, N.Y. Current single numbers, one dollar.

TABLE OF CONTENTS

The Pursuit of Freedom 3
Madame Pandit speaks about Columbia's International Role 5
French Universities and the Pursuit of Freedom
Pierre Donzelot 9
The University of Paris and the *Stationarii* in the Thirteenth and Fourteenth Centuries
Pearl Kibre 13
The Art of the French Bookbinder
Elsie Griesbach 19
The Notebooks of Champfleury
Jean P. Hytier 29
The Engel Gifts
Richard H. Logsdon 34
Our Growing Collections
Roland Baughman 35
Activities of the Friends 42

CONTRIBUTORS TO THIS ISSUE

Madame Vijaya Lakshmi Pandit was President of the eighth session of the General Assembly of the United Nations.

Pierre Donzelot is Permanent Representative of French Universities in the United States.

Pearl Kibre is an associate professor of history at Hunter College.

Elsie Griesbach is a member of the Friends who studied the craft of bookbinding at Columbia's School of General Studies.

Jean P. Hytier is a professor of French at Columbia University. Richard T. Arndt is an instructor in French at Columbia.

Roland Baughman is Head of the Special Collections Department in the Columbia University Libraries.

Richard H. Logsdon is the Director of Libraries at Columbia University.

The Provost of Paris and his sergeants apologize to the University authorities for molesting the students.

14 Century bas-relief, Ecole des Beaux Arts, Paris.

COLUMBIA
LIBRARY
COLUMNS

The Pursuit of Freedom

FREEDOM has been pursued variously through the centuries—not least in the universities, as articles in this issue testify. In the Middle Ages, it was the liberties of scholars themselves which were safeguarded—as Pearl Kibre relates—from unscrupulous booksellers, or from presumptuous civil authorities (see illustration opposite). Later, the universities became the stalwart guardians of national freedom, and this is the theme of the French exhibition now at Columbia, as described by Pierre Donzelot. Madame Pandit's address to the Friends suggests that the university must now be a defender of freedom in the international sphere, by helping to fortify the judgment of the public against propaganda, and promoting the study of international problems.

It was the exhibition from the universities of France which stimulated a French theme for this issue—a theme further explored in articles by Elsie Griesbach and Jean Hytier. But Columbia's association with France is an old one. In 1784, Benjamin Franklin, our Minister in Paris, offered to send French books to the King's College Library, "as I think may be serviceable in America, where I think that Language, which contains abundance of useful Learning, will be more and more cultivated." In this, our last issue in the Bicentennial Year, we respond to the tributes paid to Columbia by saluting, in turn, our sister institutions in other countries—in India, and particularly in France—which are as vitally concerned as we with "Man's right to knowledge, and the free use thereof."

Photo by Ballou

Madame Pandit, Mr. Lada-Mocarski, and President Kirk conversing at the Friends' Bicentennial meeting.

Madame Pandit Speaks About Columbia's International Role

The former President of the United Nations General Assembly challenges Columbia, its library and its friends to help revive the "life of the mind" as a contribution to international understanding. We print below the most thought-provoking passages from the address delivered at the Bicentennial Meeting of the Friends, which was held in the Rotunda of Low Memorial Library on September 29.

IT GOES without saying that a great institution of learning like this which educates not only thousands of Americans but students from many countries, and its influential alumni and supporters, have a direct responsibility in promoting peace and understanding. A special part of that responsibility devolves on libraries.

I would like to illustrate this point by a reference to a very modest library, indeed, by comparison with this great institution, the Delhi Public Library, a project on which UNESCO has given valuable assistance to the Government of India. Less than a year after its opening, this Library, designed to meet the needs of the newly literate, has over 2,000 visitors a day, most of them from the humblest levels of the population. Its poorly-bound volumes are so well thumbed that the rate of replacement is three or four times the normal, and I might add that half the turnover is for serious non-fiction books. Thanks to a generous gift from the Pennsylvania Education Association a mobile van has been purchased to try to lessen the hardship on villagers who walked ten or more miles to the Library.

That example shows the genuine thirst for knowledge among the masses of our population and their ready recognition of the

importance of a library. It proves that the Indian tradition of respect for learning is very much alive in India despite centuries of neglect. It shows also what an immense task we in India have in providing the minimum tools of knowledge to the great masses of our people, the largest democratic electorate in the world.

Happily, you do not have that problem. Your problem rather is at the other end of the scale with a plethora of reading matter and a public, overwhelmed by it all, turning to soap operas liberally spiced by appeals for causes other than international peace and understanding!

Your problem is the one posed by Prime Minister Nehru to a UNESCO roundtable discussion in New Delhi: the problem that modern society does not encourage the life of the mind. "If that is the case," he said, "if the life of the mind is not encouraged then it follows inevitably that civilization deteriorates, the race deteriorates and, ultimately, either collapses in some great cataclysm or simply fades away and becomes as other races have become."

If the life of the mind is to be encouraged the first task is to nourish great universities and libraries. The second is to defend the right to knowledge against the overt and insidious attacks to which it must always be subject in times of anxiety and emotion. That means, as you know only too well, that freedom of information must be protected against demagogues—the well-meaning as well as those who are malicious.

But, even if these things are done, we still have the problem posed by Prime Minister Nehru, a problem the more serious because we do not recognize threats of intellectual destruction as clearly as we see the dangers of physical annihilation. Let me restate therefore that we are asking great masses of people with little knowledge, little time or opportunity, or training for judicious judgment, to make up their minds on numerous fateful and complicated issues; to do so in a hurry and in an atmosphere of fear and anxiety. We thus lay upon the public an intellectual strain greater than ever before in history.

And if this strain is to be borne, if this public duty is to be dis-

charged effectively, obviously all institutions of learning and, more particularly, great research libraries like this, have a crucial responsibility. Libraries have been regarded in the past as mere treasure houses of man's knowledge and experience and the librarian as just the good watchdog. Today we recognize them as something more valuable and alive. We see them as nerve centers which must respond as readily as a good memory does to the day-to-day needs of the body politic. It is the task of organizations such as the Friends of this library, to get the public, or at least its more responsible elements, to use the library in such a way that their judgments may be well-informed and well thought-out, that they can hear propaganda of all types, internal and external, and reach reasoned, independent judgments. If, through your efforts, habits of study and thought are developed, you will undoubtedly render the greatest possible service to reviving the life of the mind.

In doing so, we should be well-advised, even as great an institution as this, to realize the limitations on our resources. Because these limitations are real and because of the urgency of the world-needs today, I would plead for concentration on the study of international affairs. International understanding is no longer a luxury for any one of us: it is the element we need most to ensure the survival of the race. All our intellectual achievements in other fields will be in vain if we once again find ourselves in a world war which may destroy all civilization. Therefore it should be the first task of institutions of learning, especially research libraries in dynamic communities like this city, to encourage and stimulate study of international problems.

That task rightfully falls not only on the repositories of books but on authors and publishers as well. And here perhaps you will permit me to comment on the paucity of books about the United Nations—based on study of the debates that take place on the East River. Sitting there, presiding over the United Nations discussions, I have often felt how fascinating and important was the exchange of ideas, how relatively immaterial was the formal resolution adopted. Here as in any intellectual experience, the process

is often much more valuable than the end product. Yet although numerous books have been published on what the United Nations achieved or did not achieve, on what is wrong with it, on how easily we may scrap it all and "remold it nearer to the Heart's desire," few books present the story of these debates.

Yet this "life of the mind" of the United Nations, this exchange of views and opinions, this study of clashing interests and outlooks, is its main function, the function of a world forum. There is not one field of human knowledge to which these debates do not contribute a living commentary. In that sense indeed, I venture to suggest, Columbia University must recognize that on this other river across the city is a sister educational institution offering profitable subjects of study.

Ladies and gentlemen, I have outlined the challenge that faces us today, the challenge to nourish the life of the mind so that mankind may make its judgments with knowledge and wisdom. That challenge must be met along many lines and you of this great University have a direct responsibility in meeting it. You *can* and, I think, you *will* meet it worthily. To the extent that you do you will help achieve a world where, as Rabindranath Tagore put it,

> ". . . The mind is without fear and the head is held high;
> Where knowledge is free;
>
> . . .
>
> Where words come out from the depth of truth,
> Where the clear stream of reason has not lost its way in the dreary desert sand of dead habit". . .

A world "where tireless striving forever stretches its arms towards perfection."

French Universities and the Pursuit of Freedom

PIERRE DONZELOT

ON THE occasion of the celebration of the Bicentennial of Columbia University, the universities of France join in presenting an exhibition illustrating how, continuously throughout their history, they have been among the most steadfast supporters of liberty. The exhibition will be on view in Butler Library from October 15 through December 10.

Historically, the double mission of the French universities has been not only the spreading of learning but the strengthening of the conscience of free men. A system of education which would remain the privilege of a few rather than the sanctuary of a whole nation would be an absurdity: in France the university has not ceased to struggle that her doors be opened wide to all classes of society. On the other hand, the university has the task of enlightening the minds of those who, despite political and social upheaval, remain the guardians of the ideal of liberty, ready to oppose tyranny regardless of the form of its appearance. A longstanding trait of the French universities has been their opposition to all interference of political authority: it would be a misunderstanding to assume that they do not consider their autonomy to be the greatest prize because of the fact that they are under a centralized administration and to a considerable extent are standardized. This exhibition, the theme of which is "freedom of thought," emphasizes all the proud manifestations of independence of the universities to outside pressures, from the Middle Ages to the present. Another idea exemplified here, which we sometimes have a tendency to underestimate, is that no matter how great and impressive their tradition, the universities of France have not remained fixed

in contemplation of the past. A continual renewal has modified their structure, the direction of their research, their equipment, and their installations. The considerable effort made in this direction in the course of the past ten years, of which this exhibition bears witness, is the mark of their desire not to remain an ivory tower, but rather to participate with all possible efficacy in the real exigencies of the modern world where the development and the ramification of techniques impose an incessant adaptation of research.

The exhibition itself has been prepared by the Ministry of National Education in Paris and consists of no less than 19 original documents, about 80 engravings, and 240 facsimiles and photographs.

1. The first section is devoted to the first ten centuries of our era, the pre-university period. It shows the various means of instruction tried at that time, notably by Charlemagne.

2. A second section brings us to the birth of the universities of the Middle Ages, emphasizing their liberal and international character. The scholastic method, the characteristics of teaching at that time, and the life of the professors and of the students are illustrated by documents of the period.

3. The evolution of university life in France from the Renaissance to the French Revolution constitutes a third section. Among the ideas shown are the efforts of the great humanists of the 16th century and, in the following century, the influence of teaching by clerics which developed in the "collèges." At this time also, with Pascal, Descartes and later the Encyclopedists, the scientific attitude took form hand in hand with experimental method. In this period, the universities were the avant-garde of the combat against royal intervention and they played an important part in the advent of the French Revolution.

4. The Revolution and the First Empire mark a decisive step in the construction of the present system of instruction in France. First of all, there was the creation of institutions of higher learning by the Convention, and the creation by Napoleon of the Univer-

sity of France, a strongly centralized edifice of which the principal lines still exist today. However, the authoritarianism of Napoleon met with a static resistance in university circles.

5. The fall of the First Empire, the Restoration, the Monarchy of July, and the Second Empire were also dark periods for the universities which never ceased to be the refuges of liberal conviction. They were closely associated with the revolutions which shocked the 19th Century, those of 1830, 1848, and 1871. They were the sanctuaries of the free spirit, and professors, like the students, did not hesitate to intervene in the public debates whenever the ideal of liberty was in jeopardy. In the meantime, the rise of the new scientific method imposed on the universities an enlargement of their field of action and a new development of their institutions.

6. The Third Republic assured the universities of full independence for the professors, providing complete liberty of thought, of research and of expansion. The reorganization of the universities made possible the admirable work recognized from 1900 to 1940 by the sixteen Nobel prizes awarded to French scholars.

7. During the period of oppression from 1940 to 1944, the universities, their professors and their students are seen again in the forefront of the struggle for the liberties which had been trampled under foot by the occupation forces. Then, after the liberation, there was at first a tremendous effort of reconstruction to erase the ruins of the occupation and the war. This was followed by a vast plan of reform which in all levels of higher education brought valuable innovations—an extensive program of construction and equipment destined to provide researchers and students with working conditions worthy of a great modern nation.

The exhibition is completed symbolically with a view of the "University City" in Paris. The University City has remained an international center of tremendous activity, where students of all races and countries have come to share the same ideal of humanity. Ever universal, the University of Paris, like the other universities of France, has remained, as in the Middle Ages, the high seat around which gather the intellectual youth of Europe.

The fact that Columbia University and its president, Dr. Grayson Kirk, have graciously consented to the idea of this exhibition and have granted us the exceptional privilege of exhibiting it in Butler Library, gives evidence of the spirit which, today as in the past, has united the French universities with one of the greatest universities of the United States.

The University of Paris and the *Stationarii* in the Thirteenth and Fourteenth Centuries

PEARL KIBRE

TO PARIS, "goal of all men of learning," there came in the Middle Ages scholars from the four corners of Europe. There by the 13th century the itinerant scholars had organized themselves into a corporate association known as the "university of masters and scholars of Paris." Having as their chief aim the acquiring as well as the imparting of knowledge, these masters early recognized the need for some means to ensure an adequate supply of accurate copies of the scholarly works with which they were concerned. For although oral teaching was emphasized, the importance of each student having in his hands a copy of the text lectured upon was not ignored. On the contrary the statutes of the faculty of canon law in 1340 went so far as to state specifically that no one would be permitted to attain the degree of bachelor unless he regularly brought his books with him. Similarly the faculty of theology in 1366 required each student to bring his own copy of the text to lectures on the *Sentences* of Peter Lombard. The borrowing of books in the Middle Ages was generally frowned upon.

The method by which the University of Paris solved the problem of the production and circulation of scholarly texts through the control of the *stationarii* is an interesting one. Although to some extent already described by such French scholars as Jean Destrez and Paul Delalain as well as by others, the university's activities in this regard may well merit our further attention as we honor the bicentennial of another great university, Columbia, some seven hundred years later.

At an early date in its formation, the university association at Paris took under its supervision a number of *stationarii*, commonly called *librarii* or booksellers, but who might more accurately be compared to the modern printer-publisher. The *stationarii* did, however, also perform the services usually associated with the *librarius* or bookseller, that is of a middleman who bought and sold books on commission. But their principal function came to be concerned with the preparation and hiring out of the standard copy or exemplar of a text that was to be reproduced. This exemplar was copied into a number (depending on the length of the work) of separated sections called *peciae*, probably from piece (*pecia*), of four folios or eight pages each. The several *peciae* of an exemplar, when completed, had to be carefully examined for correctness by a commission of four university masters. If found correct the exemplar was approved and the title of the work was added to the official list of *exemplaria* which the *stationarius* had on deposit for hire or rental. The commission was careful in each case to note beside the title the number of *peciae* and the price at which they might be rented or hired out. Thus on the Paris price list of 1286, the treatise of Bartholomew of England, "On the Properties of Things," had 102 *peciae*, each renting for 4 sous; while St. Augustine's work "On the Trinity," had only 48 *peciae*, renting at 3 sous each.

The master or student who wished to make his own copy of a scholarly text would therefore borrow or rent from the *stationarius*, for the fixed fee, one *pecia* at a time of the exemplar. When he had completed the copying of an individual *pecia*, he returned it and obtained another until he had copied all the *peciae* of a given work. Hence it was possible to have several persons engaged at almost the same time in the copying of a standard text. And the production of an adequate supply for scholarly use was thus facilitated.

As the keystone in this plan the *stationarius* was expected to fulfill the specifications laid down by the university. He must demonstrate that he had sufficient learning to enable him to ap-

preciate and judge the value and merit of the books that were entrusted to his care. He had also to take an oath to be obedient and faithful to the university and to put up a monetary bond which varied in amount. In return, as a client of the university, he might enjoy many of the privileges accorded to the university masters and scholars. He would be exempted from the jurisdiction of the local civil magistrates; from the necessity of obeying any summons to courts outside the city of Paris; from the payment of the taille and other royal and local dues and subsidies; and he would not be required to perform any guard duties. In addition, he would be assured, along with the other university *stationarii* who had taken the oath to the university, of a virtual monopoly of the university's patronage. It is therefore not surprising that many who were not primarily concerned with the furthering of scholarship wished to submit, at least nominally, to the university's control. By 1323 there were twenty-eight or twenty-nine *stationarii*, including the wife of one of them, who had taken the oath to be faithful to the university.

However, although on the whole, all these *stationarii* agreed in principle to be under the university's jurisdiction, some of them were apparently loath in practice to subordinate their own interests to those of the university. This dismal fact emerges from the series of university regulations for the control of the *stationarii* issued from the year 1275 on. In that year the university called attention to the fact that some *stationarii* or booksellers, "given to insatiable cupidity, are in a way ungrateful and burdensome to the university." It went on then to provide that each of the *stationarii*, in person, every second year, or whenever the university wished this done, take an oath to abide by the university regulations. They must promise to accept books for sale, to guard them carefully, and to display them prominently so that prospective buyers might see them readily. Moreover, they must agree to follow the university provisions on prices, and to be guided by the special stipulations regarding the correction of errors in the *exemplaria*. In later statutes it was further emphasized that any *exemplaria* that were in

circulation and that were found to be incorrect must be called to the attention of the university rector who would then proclaim this fact throughout the schools. The faulty *exemplaria* had then to be publicly presented to the university by the *stationarius* in the presence of the rector and of the proctors of the four nations of the university, so that the errors could be corrected. If the *stationarius* should on the other hand lend out copies of the uncorrected *exemplaria* he would be liable to punishment by judgment of the university. The four taxors or assessors appointed by the university in the year 1275 to evaluate and fix the prices for the rental of the *pecia* of an *exemplaria*, were instructed to do so on the basis of the convenience of the masters and scholars rather than in the interest of the *stationarius*.

The *stationarii* moreover were reminded in 1275 as well as on other occasions that the penalty for non-compliance with the foregoing provisions would apply both to those who had renewed their oath to the university as well as to those who neglected to do so. That is, a *stationarius* or bookseller who failed to abide by the university instructions would be forever afterward shunned by members of the university. Masters and students would be forbidden, under penalty of expulsion from the university and deprivation of all their privileges, to trade with him. Similarly the recalcitrant *stationarius* would be deprived of whatever benefits and privileges he had been accorded as a client of the university. And he would furthermore be denounced as a perjuror.

Despite the severity of these penalties, violations of their oath by some of the *stationarii* continued. The accusations brought by the masters and students of fraudulent practices and even of outright cheating were frequent. The university in 1342 therefore summoned the *stationarii* to a university congregation where it was found that "some had erred through ignorance of the statutes, others through wrong interpretation." Hence it was decided to have the *stationarii* take their oath to the university once every year instead of every two years, or whenever the university might decide. In addition to taking an oath to abide by provisions similar

to those made earlier the *stationarii* had specifically to promise that they would keep hidden none of the books brought to them to be sold, and that they would not charge masters and students more than the legitimate price. They must further promise that they would not make any pact to receive wine in return for the books. Moreover, they must solemnly swear that they would display a list of the true and corrected *exemplaria* in their shop windows; and that they would not circulate nor display any *exemplaria* that had not been examined, corrected if necessary, priced, and finally approved by the university.

That these measures were no more successful than those drawn up earlier is apparent, however, from the further meetings called by the university in 1370, 1376, 1382, and thereafter, to deal with the enforcement of the regulations. Punishment on these occasions had to be meted out to *stationarii* or *librarii* who had been delinquent in the performance of their duties and who had not acted in good faith according to their oaths. In fact the repetitious and continued emphasis by the university on the malpractices of some of the *stationarii* make it clear that the problems of fraud, individual cupidity, avarice, and the urges of self interest could not be eradicated by statute or university regulations.

In conclusion, however, it may be said that despite the university's failure to subject the *stationarii* wholly to its will, the method utilized to ensure an adequate number of copies of scholarly texts by means of the approved exemplar divided into *pecia* and deposited in the shop of a *stationarius*, proved highly effective. And this was true not only at Paris but elsewhere in the other university centers, where a similar procedure was followed, to meet the book needs of masters and students. For despite the importance attached to lectures and oral disputations, the medieval university masters held with Richard de Bury, "that treasure of wisdom is chiefly contained in books."

BIBLIOGRAPHICAL NOTE

Readers of the foregoing article who wish further detail will find the following works useful: Jean Destrez, *La Pecia dans les manuscrits universitaires du XIII^e^ et du XIV^e^ siècle*, *Paris*, 1935; Hastings Rashdall, *The universities of Europe in the Middle Ages*, new edition by F. M. Powicke and A. B. Emden, 3 vols., Oxford University Press, 1936, I, 421–423 and notes; and Paul Delalain, *Étude sur le libraire parisien du XIII^e^ au XV^e^ siècle d'après les documents publiés dans le Cartulaire de l'université de Paris*, Paris, 1891. The documents (of which those for 1275 and 1286 are translated into English by Lynn Thorndike, in his *University records and life in the Middle Ages*, New York, 1944) are in the *Chartularium universitatis Parisiensis*, edited by H. Denifle and E. Chatelain, 4 vols., Paris, 1889–97.

The Art of the French Bookbinder

ELSIE GRIESBACH

AS IN other fields of art, the design and style of bookbinding have always reflected the current cultural and political climate; and this is true today. On the other hand, even in this Machine Age, the techniques used in hand-binding remain nearly unchanged from those practiced in the monastery workshops of the Middle Ages.

It was in this medieval period that French monks made their first bindings by covering their parchment manuscripts with wooden boards and wrapping them in skins. To mark the ownership of the circulating "book" they used cold metal tools for "blind-tooling" impressions into the skins. For luxurious bindings leather or textiles were decorated with gold, silver, enamel or ivory, or adorned with embroidery and precious stones. The purpose was rather to ornament a high altar than to preserve a valuable manuscript or embellish the volume itself. In the later Middle Ages books sometimes looked as heavily covered with metal as their feudal owners in rich and bulky armour.

When the monastic art of binding passed into the hands of laymen, and after thin paper had been introduced into Europe from Arabia, boards made by pasting together layers of paper were used for covers in place of wooden foundations. Calf and sheep leather, dyed brown, were used as covering material, and were often tooled with rounding wheels, or "roulettes," which inspired designs of flowers, known as "fleurons," and emblematic figures.

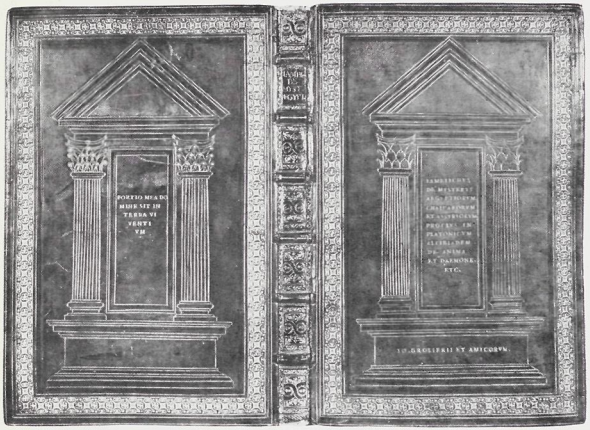
The influence of the French kings was decisive in the great development of art in the Renaissance. They brought to Paris Italian craftsmen with their knowledge of the techniques of impressing leather with hot tools on gold leaf. When the great bibliophile Jean Grolier recognized the importance of the contact be-

tween the Maecenas and the artist, he inspired the ateliers of Etienne Roffet, Nicolas and Clovis Eve to produce the noble masterpieces of the 16th century. They were fundamentally assisted by the new technique of gilding.

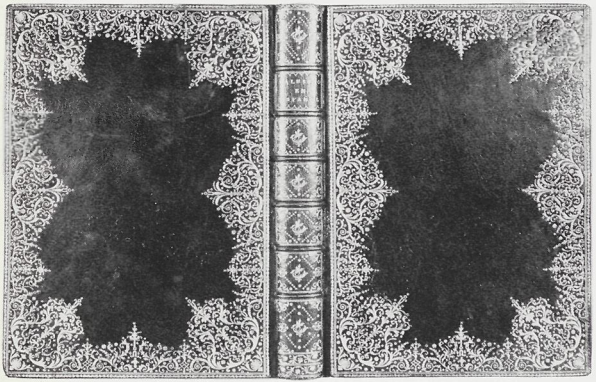
In the middle of the 17th century the book cover in France reached its perfection as an object of luxury in binding and tooling. Among the masters of this century were Le Gascon, Ruette and Florimond Badier. Levant morocco leather was now used in many colors, and linings and end leaves were in leather or silk. Inlaid leather work or "mosaic" created rich plays of color and vivid contrasts on the bindings of the 18th century by Padeloup and Derome. The French Revolution brought a decline in vigor and a break in tradition: the book became a utility article for the masses and looked as plain as the sans-culottes for whom it was bound.

During the 19th century, under the impulse of literary and artistic romanticism, the taste for beautiful bindings was revived and technically perfected by masters such as Thouvenin, Trautz-Bauzonnet, Gruel, Chambolle-Duru. The style of the end of the century tended to excessive decoration, and this period would not have left brilliant memories, had it not produced an unrivaled master bookbinder: Marius-Michel. He was the last traditional artist but also the first to conceive the principle of harmony between the binding and the content of a book, so far strange to the binders whose works were made to fit any text. This new conception was to characterize the bookbinding of our own times.

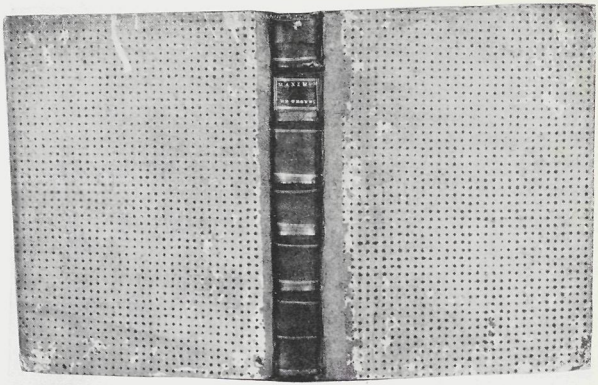
The French like to buy quantities of books for the minimum outlay and then spend money on the binding of those works they wish to own permanently. This explains why nearly all books in France today are published unbound and uncut and why even subscribed and fine editions are sold folded and unsewn. People enjoy the book covers of their choice instead of industrial bindings forced on them by the publisher. While old books and reprints of classics are still decorated in period style, the modern book cover gives free scope to the imagination, interpretation and creative



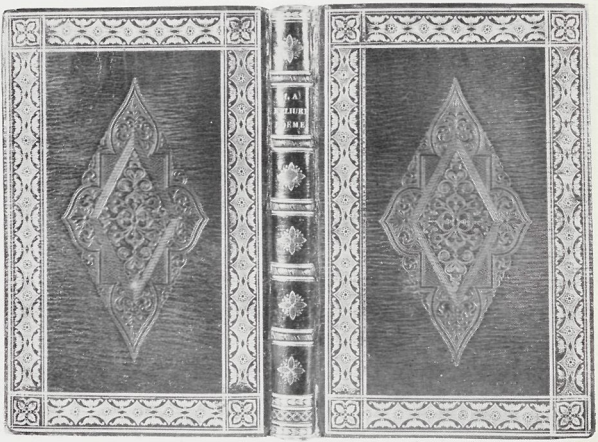
Bound for Jean Grolier, about 1525



Bound by Derome le jeune, with his ticket, about 1775



French binding of the Revolution period, about 1793



Bound by François A. D. Lesné, about 1820

ability of the binder. Nowadays he has available printed or hand-dipped papers from all corners of the globe. He can use these in combination with morocco, levant, suede or calf leather; or he can bind in full leather with traditional or modern decoration.

Bookbinding is practiced all over France by professionals and amateurs. However, Paris is the center for the many craftsmen and dealers in material and tools and has been so for the last 500 years. In the 15th century the craftsmen and artists of bookbinding, together with librarians, parchment workers, paper dealers and even writers, were forced by decree into one guild and placed under the supervision of the University of Paris. It was in 1476 that Louis XI ordered that "for the welfare and safety of my good city of Paris" such a combined group should be formed and housed near the University, which gave them military and civic duties but also certain privileges. For instance, if they could read and write, they were excused from lighting the candles of the street lanterns of the city of Paris! In the year 1686 bookbinders and gilders were made a separate group from the other professions "in the interest of the public and in order that a confusion does not entirely ruin the profession." They settled near the church of St. Hilaire and around the Sorbonne, and one finds them today in that part of Paris, on the left side of the Seine, from Place St. Michel to St. Germain up to the Gare St. Lazare. Entering their workrooms and shops one feels an old-time atmosphere of centuries of tradition. To these Frenchmen, living the life of a recluse in their quartier, America appears to be on another planet. A request to mail certain materials to the United States is met by an expressive shrug and the answer that "one would not even know how to go about it." On the other hand, there are a few small suppliers in the field making specialized equipment of excellent design for amateurs and professionals, who have overcome this inhibition and export to all parts of the world.

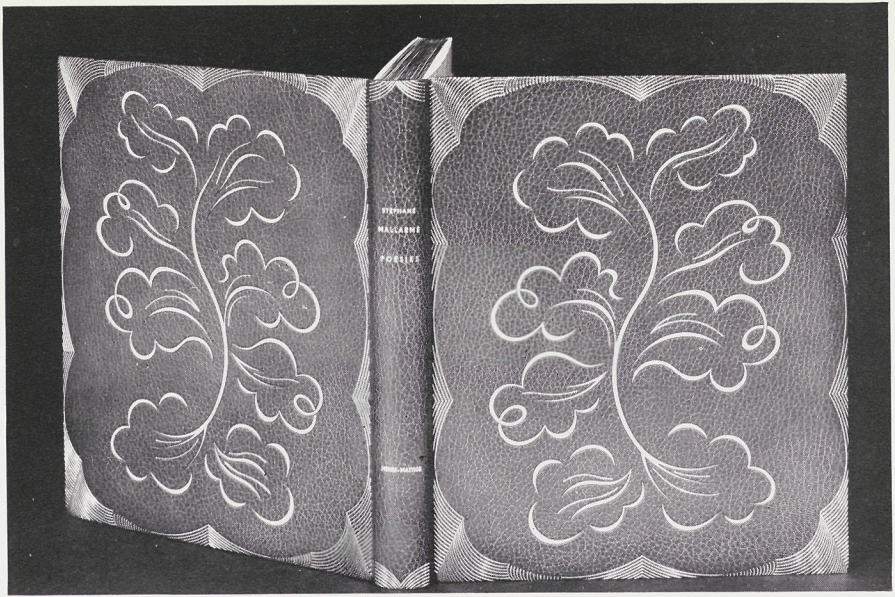
In America, a professional bookbinder or an amateur has to undertake all phases of finishing a book, specialized craftsmen being rare. In France, on the other hand, the professions of binder

and tooler are separate. The French binder makes the preliminary binding himself, but for the rest of the book he is a creative designer rather than an actual craftsman. He decides on the material for the cover and makes an accurate sketch and drawing, called "maquette," for the ornamentation and tooling, passing it on to the gilder for execution.

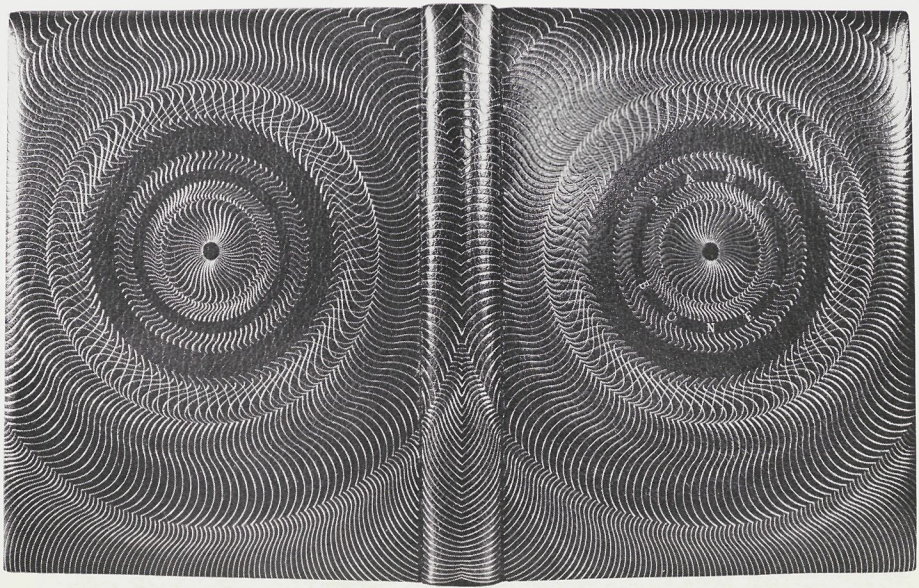
Gold-leaf tooling of titles and decoration as well as mosaic work is done by this gilder or "doreur," who sometimes has thousands of gilding tools of all periods. One of the present-day French doreurs has a collection of about 6,000, pigeonholed along the wall of his workroom on the 6th floor of an ancient walk-up building. Although 80 years of age, he still finds each piece without fail and is able to use his tools with a steady hand. Amateurs, restorers of old bindings, and other gilders all borrow from his unique collection. If tools to match old ones cannot be found, or if new designs are needed, they are made by a toolmaker. Specialization goes even further and the delicate work of gilding the edges of book-leaves is done by yet another craftsman. In this metier, pride in the workmanship and love of the craft are the prime considerations, not time and money.

At the beginning of the 20th century, the famous protector of arts and letters, Jacques Doucet, following the ideas of Marius-Michel, felt the restless search for a new style which would relate the binding to the content of the book. Doucet persuaded Pierre Legrain, a jewelry and metal worker in the fashion world who could not get enough raw material for his work during the First World War, to bind books and "to dress them as he had dressed women." Thus Legrain became the first of a new school of modern book designers. A generation of outstanding professional artists followed him: men like Paul Bonet, Henri Creuzevault, Georges Cretté, J. Anthoine Legrain, Robert Bonfils; women like Rose Adler, Madeleine Gras, Thérèse Moncet and others.

The modern book designers need sufficient cultural background to be really able to read and understand the literary or artistic spirit of a book and draw their inspiration from it. Sometimes, in con-



Recent binding by Madeleine Gras. Courtesy of Madeleine Gras.



Recent binding by Paul Bonet. Courtesy of Mrs. Valerien Lada-Mocarski.

sultation with the author or the illustrator, as well as the collector, they determine material, color and ornamentation for the binding. Nowadays the front, back and spine of the book have a single uniting design. Whereas tool-lettering used to be confined to the spine, some designers—notably Paul Bonet—often letter the front and back also, thus highlighting the content of the book. For these expressionistic or symbolic designs the contemporary French doreur, such as Collet, Fache, Cochet, to name only a few, has to be more versatile than ever before. The modern book cover shows incrustations, sculptural relief, and more ambitious mosaic work. This dedication of the designer and craftsman to the entity of the book often produces luxurious masterpieces which are shown in periodic exhibitions for professionals.

Increasing numbers of French amateurs also have the opportunity to exhibit their work. If an amateur takes pride in finishing a book from beginning to end, he can, of course, learn all the phases of bookbinding. He has, however, to be taught each step by the different craftsmen; special craft schools are limited to students who will make bookbinding their profession. This is in direct contrast to the system found in this country, where, for example, Columbia University offers in its School of General Studies a complete course in bookbinding which is open to anyone, young or old, amateur or professional. The instructors are masters of bookbinding, repair work and ornamentation of the book. Equipment is placed at the disposal of the student and he can choose his material from many parts of the world and work on his own books.

Bookbinders who later wish to widen their outlook on this great art should visit France. There they can be truly inspired by seeing beautiful bindings and by visiting the French ateliers and craftsmen at their work. Dostoievski said: "When they have their books bound, people are civilized." Bookbinding is not the least of the many exquisite flowers of French civilization.

Champfleury.

The Notebooks of Champfleury

JEAN P. HYTIER

TRANSLATED BY RICHARD T. ARNDT

THE LIBRARY of Columbia University acquired in September 1949 seven thick notebooks which belonged to the French writer Champfleury, whose works are hardly read today but whose name remains indissolubly connected with the history of realism. The notebooks provide a wealth of information to be exploited concerning Champfleury's career as a novelist, his methods of work, the customs and manners of his time (especially those of the petty bourgeoisie and of artisans), and occasionally concerning famous or well-known contemporaries.

Champfleury, born in 1821 at Laon with the name of Jules Husson, received an inadequate education which he tried to complete with the abundant readings of a self-taught man. He had the needy youth of an ill-paid scribbler which a curious mixture of bohemian life and bourgeois temperament characterizes. He knew fame from the time when he was considered, too generously, as the Courbet of literature—because he had come to the defence of the painter of *The Burial at Ornans;* because in 1857 he had given to a collection of articles the then aggressive title of *Realism* (about which he himself, however, had many reservations); finally because he had tried to carry out, in some ten well-selling novels,[1] his rather vague program of "sincerity in art," which was ill-served by a dull and somewhat faulty style. Most honestly, he put into his stories only what he had seen personally (although he augmented his own observations somewhat by "documentation," a practice

[1] *Les Aventures de Mlle. Mariette*, *Les Souffrances de M. le Professeur Delteil* (1853), *Les Bourgeois de Molinchart* (1854), *Monsieur de Boisdhyver*, *La Succession LeCamus* (1856), *Les Amoureux de Sainte-Périne* (1858), *La Mascarade de la vie parisienne* (1859), *Le Violon de faïence* (1861), *Les Demoiselles Tourangeau* (1863).

which places this Flaubert without art and without poetry between Balzac and the naturalist writers). The poverty of his experience, however, soon put a stop to his ambitions as a painter of reality. Without giving up the writing of stories and even novels, he devoted himself especially to erudite works on the most diverse subjects and produced worthy volumes on popular imagery and caricature, on pottery and ceramics, on books with romantic vignettes, on popular songs, and so forth, as well as monographs on painters and musicians (the brothers Lenain, Daumier, Wagner . . .) on writers (Henry Monnier, Balzac . . .) not to mention a book on *Cats* . . . One owes to this polygraph and curio-lover about a hundred volumes, among which his *Souvenirs* remain interesting to consult. In the meantime, the necessity of earning a living ceased to torment him; in 1872 he was appointed curator of the porcelain collection of Sèvres, a position which he held until his death in 1889.

It is hard to know if the seven notebooks which Columbia possesses constitute a complete collection, but I am inclined to think so. Five of them bear on their backs the word *Notes* followed by a double date: 1853–1854, 1855–1859, 1872–1874, 1875–1880, 1881–1888; one bears as title the word *Types*, another the word *Notes* without dates. At the end of the first volume, Champfleury drew up the list of his previous publications and contributions which leads one to think he had not had occasion to enumerate them in an earlier one. Besides, in 1860, Champfleury's great effort in fiction is ended; it is possible that he may have stopped taking notes, unless he kept them for the undated notebooks. There remains still to be explained, however, the interruption of the dated notebooks, and why he resumed them in 1872. I simply point out that it was that year that his position as curator at Sèvres afforded him security. Perhaps a close study of the notebooks would permit the solving of this minute problem.

The first three dated notebooks and the one entitled *Types* are of a rather large, elongated format more or less in octavo; the two other dated ones are slightly shorter; the last one (*Notes*) is rather

a pocket notebook. They are covered in great part with a tiny, often microscopic handwriting, hard on the eyes but readable. Many passages have been written separately on scraps of paper, then pasted onto the pages. Occasionally strips have been clipped away, obviously to avoid the bother of recopying, and must have been used for works being prepared. The most curious thing is the abundance of printed texts which have been inserted: many news items clipped from newspapers, picturesque accounts of trials, absurd advertisements, ludicrous recipes, comical anecdotes, witticisms, preposterous remarks, all sorts of oddities . . . (one is reminded both of Henry Monnier and of the *Dictionary of Accepted Ideas*), to which are added, touchingly, numerous clippings from publishers' announcements, often taken from booksellers' catalogues, and preserved sometimes for their quaintness or their ribaldry, sometimes, perhaps, with the vague intention of completing a deficient education.

The largest portion of the notes obviously serves as a reservoir, one might almost say as a larder, for the novelist and story-writer. Champfleury takes pains to jot down *subjects* and observations about individuals whom he considers typical: from this point of view the notebook intitled *Types* is not different from the dated notebooks (it might be an idea to see if a part of the latter has not been transferred into the former). The first notebook even contains, with page references, a double table of *subjects* and *types*. Champfleury had a taste for recapitulations. But weariness quickly overtook him, for, at the end of the second notebook, he limited himself to a title which headed two columns of the planned tables, but the columns remained empty. . . . This taste for lists often appears: thus *Notes* begins with a list of books to read or to buy which is followed by a list of places to visit. The most interesting of these enumerations, at the end of the first notebook, is the one in which Champfleury notes meticulously the statements of all the earnings derived from his literary efforts in the last fourteen years. He adds them up, he subtracts about seven hundred francs of minor expenditures, and concludes that, on an average, he has

not earned more than two thousand francs a year. One will also find work schedules for the coming year (books and articles to be written or projects for plays).

Other than these positive facts, Champfleury gives us few details about his private life. His notes are never, in the proper sense of the term, an intimate diary. Much seeking is required to turn up a moving detail. He has, however, pasted on one page, so that his son might find it some day, the picture, probably cut from some prospectus, of the educational institution where he had sent the boy. What is essential in the notebooks is, indeed, the texts, written or printed, ready to furnish the subject matter for a story or for a chapter of a novel, a character's silhouette, a scrap of dialogue, a typical detail. Incidentally, one must mention a predilection for humorous stories, coarsely funny, sometimes broad or irksomely lusty. On the other hand, he takes meticulous care to be informed about the living conditions of the poor—the small notebook is full of precise details about the very low salaries of working women and about the conditions in small trades. A fragrance of humanity emanates from these notations, dry but jotted down by one who knew how hard miserable lives could be.

In going through the notebooks, I found few references to contemporaries. However, there are some (for instance, two anecdotes about Baudelaire as a practical joker). The most interesting is the narration of a visit which Champfleury paid to Sainte-Beuve, soon, I believe, after the publication in the *Revue de Paris* of *Souffrances de M. le Professeur Delteil*, to which the "moderate praise" of Sainte-Beuve might refer. One finds in these lines—without brilliance, but obviously exact—the confidences of the famous critic about his method of preparing his course on Port Royal at Lausanne, in 1837–1838, and his remarks on the two literary generations, the romantic and the realist, which this meeting put face to face in the persons of these two representatives: a Sainte-Beuve simple in his every-day words but mischievous under his slightly ecclesiastical exterior.

23 May
On Ste.-Beuve
my visit

I saw Sainte-Beuve at home in a little house he occupies on the Rue du Mont-Parnasse. His study is at the end of a lovely glassed-in gallery looking out on a garden; a multitude of birds are heard singing there and it seemed to me as I waited that the garden was arranged with nicety.

Moderate praise from him: he is a man who apparently believes in poetry and worries more about the output of verse than of prose. We spoke of Switzerland where, momentarily, I had had the mad notion of lecturing. Sainte-Beuve used this method: being no orator, he wrote out the lecture in its entirety and arranged in order on his desk the books he was to use, with each quotation marked, more often twice than once; then he would let himself go and occasionally it happened that he would improvise.

He said: Our generation has given what it had to give, it will produce still more but it will never produce anything completely new. You, Sir, who are young, have nothing to do but to wait until circumstances bring you success: with your talent it is a question of seizing that invisible current which one sometimes finds and which causes one book to last rather than another.

The astonishing thing about Sainte-Beuve is that his conversation is natural and does not employ the mannered words of his literary style. He is perhaps afraid to expend them.

With his skull-cap and dressing-gown, he has almost the figure of a sly curé who loves to read—or rather of a sacristan.

The Engel Gifts

RICHARD H. LOGSDON

COLUMBIA UNIVERSITY has few alumni more genuinely helpful and devoted than Mr. and Mrs. Solton Engel. Over many years the Engels have contributed substantially in various ways. More recently, as Friends, they have been particularly generous to the Libraries, and scarcely an issue of LIBRARY COLUMNS has appeared without a notice of some dramatic gift from their unique collection of books. These notices have failed in their purpose if they have not shown the depth of our gratitude for this continued thoughtfulness.

We wish to take special note here of yet another evidence of Mr. and Mrs. Engel's generosity. Over the past few months they have made it possible for us to renovate and modernize the exhibit cases on the third floor of Butler Library, as well as to establish a full-fledged exhibitions program for the coming year. The usefulness of the existing cases had been much impaired by several faults. Not only was the incandescent lighting of the cases inadequate, but it caused temperatures detrimental to fragile materials to build up within the cases. The installation of fluorescent fixtures has entirely removed this fault. Moreover, after twenty years of use, the monks-cloth linings of the cases had become soiled and shabby. These have now been replaced with new linings of dark fabric which dramatize the exhibits. Last, and most welcome of all, the double doors of the cases have been replaced by single-panel doors of heavy plate glass.

Mr. and Mrs. Engel have also made possible the appointment of an exhibitions assistant, who will devote his full attention during the coming year to the preparation and installation of a series of library displays. Not the least of these—and certainly the most fitting—will be a special exhibition of some of the rarities which the Engels have presented to the Libraries over recent years.

Our Growing Collections

ROLAND BAUGHMAN

SUMMERTIME for many people may be a time for relaxation—but not so in libraries, at any rate the Columbia Libraries. Each autumn when we survey for the *Columns* the gifts of books and manuscripts that have come in since the last issue, it seems that for donors, too, summer is a busy time. And we forget our own busyness in gratitude for theirs.

More than two dozen gifts are hereafter described. They range from single titles to collections numbering hundreds of volumes and whole files of manuscripts. And elsewhere in these pages is described another sort of gift—the rehabilitation of our exhibit cases and the manning of our exhibitions program. The summer months have indeed been fruitful, as the ensuing paragraphs show; and for this future generations of students and scholars will be as grateful as we are.

Authors' Manuscripts: Since May 1, six original manuscripts by contemporary authors have been added to our growing file. Professor Adriaan J. Barnouw presented his *Pageant of Netherlands History;* Professor Jacques Barzun gave not only his *Teacher in America,* but also twelve letter-files containing his correspondence pertaining to the book; Mr. Millen Brand (AB 1929) continued his program of placing with us the manuscripts and documents related to *all* of his current writings; Mr. John Brick presented his *The King's Rangers;* and Mr. Wilhelm Obkircher gave several titles, *Wahl, Wilhelm Kuhner, Unschuldig, Opfer, Kurt und Marianne,* and *Falscher Griff.* From Mrs. Eleanor Metcalf came the corrected typescript of the late Professor Raymond M. Weaver's *Herman Melville,* Mariner and Mystic, 1921. This item is a welcome companion to the original manuscript of Weaver's work, which was recently purchased for the Libraries.

Avery Library gifts: Professor James Grote Van Derpool, Librarian of the Avery Architectural Library, reports three unusual gifts. (1) Through the generosity of Mr. Edward Steese, 482 drawings for buildings executed by the important architectural firm of Carrere and Hastings, of which the donor was the last surviving partner. Of special interest to Columbia are the drawings for Arden House, now serving as the location for the American Assembly. Other drawings include notable country houses and other projects of interest. (2) Through the generosity of Mr. and Mrs. Shiras Campbell (BS 1904), Avery Library was selected as the recipient of 83 interesting architectural books. (3) The executors of the estate of the late Harvey Wiley Corbett (LittD 1929) have deposited in Avery Library a selected group of drawings for projects executed by him and his associates. Among these are the Bush Terminal Office Building, Metropolitan Life Insurance Building, and Rockefeller Center, all in New York, and Bush House in London.

Barnouw gift: Professor Adriaan J. Barnouw presented William Rough's *Poems*, 1816, inscribed by the author to his wife.

Berlioz Collection: Significant additions to the Berlioz Collection were made early this summer by Professor Jacques Barzun.

Brewster gift: Professor Dorothy Brewster presented four letters written to her by Carl Van Doren, Thomas Mann, Martin Andersen Nexö, and Kristmann Gūdmūndsson; she also included in her gift a copy of Melville's *Journal Up The Straits*, 1935, inscribed by the late Professor Raymond Weaver.

Butterworth gift: Mrs. O. L. Butterworth of Denmark presented, in honor of Columbia's bicentennial, a Copenhagen almanac for the year 1754. It is an entrancing little volume, in a contemporary binding of tooled leather and bead-work—an exceptionally early specimen of such craftsmanship.

Campbell gift: Professor Oscar James Campbell presented a total of 236 useful texts in the field of English literature.

Carnegie Endowment for International Peace: Last year we reported the gift to Columbia University of the files of the Endowment, formerly held in the New York headquarters. During the past summer the Paris office added its back files, numbering some 900 boxes of correspondence and papers, representing the activities of that office over nearly forty years.

Clark Papers: Professor John M. Clark has presented the professional papers of his father, the late Professor John Bates Clark. These papers, in the field of economic theory, comprise an outstanding acquisition, for Professor Clark's system dominated economic thought during the early decades of this century. His most influential work was *The Distribution of Wealth,* published in 1899, wherein he sought to establish the laws that control the distribution of income in a static society.

Colin gift: Mr. Ralph F. Colin (LLB 1921) presented a valuable collection of 549 musical recordings, mainly instrumental. The collection is quite varied in content, ranging from standard classical works to the lighter music of the 19th century.

Columbiana gifts: Mr. Milton Halsey Thomas, Curator of Columbiana, reports two recent gifts. From Jane Kellock Setlow, daughter of the late Harold Kellock (AB 1900), the manuscript of George Woodberry's poem "Proserpine," and twelve printed editions of works by Professor Woodberry. From Mrs. Thomas Ludlow Chrystie, widow of the late Thomas Ludlow Chrystie (AB 1892), a collection of photographs, scrapbooks, notebooks, and various Columbia memorabilia.

Decker gift: Mr. Malcolm Decker (AB 1918, 1920 Law) presented a mint copy of the very rare *Extract from private journal-*

letters by S. F. DuPont, 1885, and Paul C. Henderson's *Landmarks on the Oregon trail*, 1953, with its beautiful colorplates of original paintings.

East Asiatic Library gifts: Mr. Howard P. Linton, East Asiatic Librarian, reports several notable recent gifts. (1) The Japan Society of New York presented the first three volumes of a projected six-volume work, *Pageant of Japanese art*, edited by staff members of the Tokyo National Museum. Later volumes will be presented upon publication. When completed the set will deal exhaustively with painting, sculpture, metal work, ceramics, lacquer art, textiles, architecture, and landscaping. The Society also presented a pottery vase by Kitaoji Rosanjin, who is regarded as "one of Japan's greatest contemporary ceramists." (2) Three Chinese institutions have expressed their intention of sending copies of all their publications to the East Asiatic Library. Forty-one volumes have already been received from the New Era Press (works sponsored by the Aid Refugee Chinese Intellectuals, Inc.); forty-four volumes from the Asia Press in Hong Kong (concerning mainly Chinese politics and government); and seventeen titles from the Overseas Affairs office in Taipei (on the activities of Chinese abroad).

Engel gifts: Mr. and Mrs. Solton Engel (1916 C) continued their generous benefactions. A unique collection of the works of the early 19th-century English philosopher of "utilitarianism," Jeremy Bentham, was purchased with funds presented for the purpose by the Engels. All of the books in the group were formerly in the collection of Bentham's Swiss disciple, Etienne Dumont—many being presentation copies from the author, and bearing important annotations.

The Engels also gave funds for the purchase of Jacob Abbott's *The Young Christian*, 1832, in a copy presented by the author to his pupils, Elizabeth and Ruth Tuckerman. Ruth Tuckerman was later the mother of H. C. Bunner, to whom she inscribed this

copy in 1864. Included with the printed volume are two bound notebooks of exercises which Ruth Tuckerman wrote out for Abbott's course in grammar and composition at the Mount Vernon School in Boston.

Finally, the Engels presented a series of eighteen very useful and scarce almanac-directories of Boston for the years 1786 to 1846.

Feldman gift: Mr. Theodore Feldman presented Robert Browning's copy of *Faust*, 1842, inscribed to him by the translator, Archer Gurney.

Fifty Books of the Year: The American Institute of Graphic Arts continued its project of placing at Columbia a complete collection of the annual "Fifty Books" awards. Recently the 1953 show completed its tour of the country, and accordingly it was added to the selections of the thirty previous years now on the shelves of Special Collections. We now have the complete file, 1923 to 1953.

Friedman gift: Mr. Harry G. Friedman (PhD 1908), whose name has appeared regularly in these pages, has continued his benefactions with the presentation of nine manuscript documents, as follows: conveyance of a half-acre of land in the parish of Lutone, 3 April 1307; conveyance of land, etc., in the parish of Lutone, 21 June 1383; edict by Philip II of Spain, 4 April 1596; indenture, Richard Carville and others, 24 April 1714; indenture, Honor Lamplugh and others, 10 October 1774; lease, William Elton to Mary Binfield, 12 May 1780; indenture, Owen Jones and others, 27 March 1818; release by the heirs of Thomas Alston, 7 March 1827; and the will of Josiah Spode, 6 December 1827. Mr. Friedman also presented two useful early volumes: *Dialoghi di amore, composti per Leone Medico Hebreo*, 1549; and *Institutiones philosophicae ad faciliorem*, 1730.

Hofe gift: Mr. George Douglas Hofe (BS 1914, AM 1915, TC) presented three rare Woodrow Wilson items, all bearing the former President's autograph. These include a large photograph of Wilson with his secretary, Joseph P. Tumulty, and Wilson's "War Message" delivered 2 April 1917, at a joint session of Congress, in both the regular G.P.O. edition and in a special publication by Grosset and Dunlap.

Imperial gift: On the occasion of his being granted the degree of Doctor of Laws by Columbia University at a special convocation held in his honor, His Imperial Majesty Haile Selassie I, Emperor of Ethiopia, presented a magnificent illuminated manuscript of the New Testament in Geez and Amharic.

Love gift: Mr. C. Ruxton Love, Jr., presented *The Treasurie of Auncient and Moderne Times,* published in London in 1613 by the printer of the first edition of Shakespeare's works, William Jaggard. The volume is doubly welcome at Columbia because it bears the bookplate of William Samuel Johnson, Columbia's second President.

Mountsier gift: Mr. Robert Mountsier (AM 1910) presented 237 works of general interest.

History of Photography: Mr. Clarence Epstean sent for inclusion in the Edward Epstean Collection on the History of Photography thirteen volumes of notes and papers by the late Mr. John Tennant. Mr. Tennant had devoted years to the subject of photography, and was, in fact, of great assistance in the formation of the Epstean Collection.

Wise Forgeries: Sixteen additional examples of the rascality of Thomas James Wise were presented anonymously by a member of the Friends, including two (Tennyson's *Becket,* 1879, and Swinburne's *A Word for the Navy,* Ottley, Landon, 1887) which

were revealed as frauds after the Carter-Pollard exposures. With the forgeries were presented a Wise-inscribed copy of Swinburne's *Grace Darling*, 1893, and the genuine edition of *A Word for the Navy*, Redway, 1887. This gift, with others noted in earlier issues of the *Columns*, made possible the exhibition of the Wise forgeries which was held in Butler Library during the past summer months.

Activities of the Friends

ON THE evening of Wednesday, September 29, approximately 400 Friends and their guests assembled in the Rotunda of Low Memorial Library for a special meeting to celebrate the Bicentennial of the founding of the University. President Grayson Kirk gave the initial address, extending a welcome to the group on behalf of the University.

We were honored to have as our guest of honor and principal speaker Madame Vijaya Lakshmi Pandit, President of the eighth session of the General Assembly of the United Nations. In her opening remarks she spoke with warmth and sentiment about the pleasure which she had derived from her period of residence in the United States, adding that, with the conclusion of her responsibilities at the United Nations, she would have enjoyed staying on for a while to see more of the country than she had had an opportunity to do. She said, however, that she must now go to a new post overseas. We are pleased to be able to print in the preceding pages of this issue the major part of her address which dealt with education and libraries.

At the conclusion of the program, at which Mr. Lada-Mocarski presided, a reception was held and refreshments were served. During this period the guests had the opportunity of viewing a special exhibit of books and printing from India.

Looking to the future, we anticipate that one or more small meetings will be held during the winter months, with the annual Bancroft Award event coming in April.

Don't be "Penny Wise and Pound Foolish"

Do's

—keep valuable documents in cellulose acetate envelopes or manila folders made of rag.

—"silk" fragile paper. Silking is applying a gossamer silk chiffon to one or both sides of a sheet of paper. This requires great skill and should only be done by an expert. Be sure the proper method is used so that the edges of paper will not be cropped (cut or trimmed).

—air documents twice a year. At this time examine them for any signs of deterioration, mildew spots, foxing, etc.

Don't's

—don't keep valuable letters or autographs in ordinary manila envelopes or folders made of wood pulp, or in envelopes made of celluloid.

—don't ever mend anything with ordinary Scotch tape. This is hard to remove and causes stains.

—don't ever attach anything to a valuable document with paper clips. These rust, stain paper and often leave an ineradicable impression.

—don't allow your repairer to crop (cut or trim) even the tiniest amount from the edges of manuscripts or rare books. This impairs their value immediately.

Committee on Care and Preservation of Rare Books & Manuscripts

Polly Lada-Mocarski, *Chairman*

Mary A. Benjamin Laura S. Young

Direct any questions to the Committee, in care of the COLUMNS.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

Invitations to exhibitions, lectures and other special events.

Use of books in the reading rooms of the libraries.

Opportunity to consult Librarians, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

Free subscription to COLUMBIA LIBRARY COLUMNS.

* * *

As a Friend of the Columbia Libraries you are asked to assume no specific obligations. We rely on your friendship towards our institution and its ideals. However, if members express their support through annual donations of books or other material, or cash, we shall have a tangible indication that our program to arouse interest in the pressing needs of the Libraries has been successful. All donations are deductible for income tax purposes.*

* Please make checks payable to Columbia University.

OFFICERS

VALERIEN LADA-MOCARSKI, *Chairman*
CHARLES W. MIXER, *Secretary-Treasurer*
Room 317, Butler Library, Columbia University, New York 27, N. Y.

THE COUNCIL

SEYMOUR M. ADELMAN
FRANK ALTSCHUL
MRS. ALBERT M. BAER
HENRY ROGERS BENJAMIN
NORMAN COUSINS
WALTER D. FLETCHER
VIRGINIA C. GILDERSLEEVE
AUGUST HECKSCHER
MRS. DONALD HYDE
VALERIEN LADA-MOCARSKI
MRS. FRANCIS H. LENYGON
DALLAS PRATT
MRS. FRANZ T. STONE

RICHARD H. LOGSDON
Director of Libraries, *ex officio*

PUBLICATIONS COMMITTEE

DALLAS PRATT, Editor

NORMAN COUSINS
AUGUST HECKSCHER
CHARLES W. MIXER

COLUMBIA LIBRARY COLUMNS

FEBRUARY 1955 · VOLUME IV, NO. 2

CONTRIBUTORS TO THIS ISSUE

ROLAND BAUGHMAN is Head of the Special Collections Department in the Columbia University Libraries.

ALICE H. BONNELL is Assistant Librarian, Special Collections Department, Columbia University Libraries.

FRANCIS O'LEARY is Assistant Librarian of the Natural Sciences Libraries, Columbia University.

JETHRO ROBINSON has been teaching at Queens College during the Winter Session, 1954–1955. He is currently doing research on Hart Crane and his writings.

JAMES G. VAN DERPOOL is Librarian of the Avery, Fine Arts and Music Libraries, Columbia University.

Columbia Library Columns

VOL. IV FEBRUARY, 1955 NUMBER 2

CONTENTS

The Hart Crane Collection	JETHRO ROBINSON	3
A Living Memorial to Arthur Karr Gilkey (1926–1953)	FRANCIS O'LEARY	9
A Restoration Problem at Hamilton Grange	JAMES GROTE VAN DERPOOL	11
Saint Tammany and the Tammany Society	ALICE H. BONNELL	24
Washington's Manuscript Diaries for 1795 and 1798	ROLAND BAUGHMAN	32
The Editor Visits the Director of Libraries		37
Our Growing Collections	ROLAND BAUGHMAN	40
Activities of the Friends		46

THE FRIENDS OF THE COLUMBIA LIBRARIES publish the *Columns* three times a year at Butler Library, Columbia University, New York 27, N.Y. Current single numbers, one dollar.

Clarence A. Crane,
father of Hart Crane

Grace Edna Hart Crane,
mother of Hart Crane

Hart Crane

COLUMBIA
LIBRARY
COLUMNS

The Hart Crane Collection

JETHRO ROBINSON

THE new Hart Crane collection—you must now specify, in Special Collections, which Crane you mean, Stephen or Hart—has to be thought of as being somewhat different from the usual assorted monuments of famous men. Not so much different for what it contains: letters, chiefly, and manuscripts, books, photographs, odds and ends of a literary life. The new collection is, to be sure, much richer in peripheral possessions than the rule. The human horizons Crane's brief existence touched are beautifully represented. Here, a letter in Alfred Stieglitz's thick black strokes brings to mind the growth of modern painting's and photography's recognition in America; there, Allen Tate interprets Crane to Crane in a sonnet; Eugene O'Neill's meticulous typing transacts friendship's ordinary business with his fellow rebel; Sherwood Anderson strengthens Crane's heart by recalling his own resolute self-expatriation from industrial Ohio; from England, T. S. Eliot weighs the precise degree of praise with which he may assuage Crane's mother's heart, when her son is dead. These are some of the outward limits Crane's recognition achieved during his brief lifetime; if they are not more fully defined in the collection, it is only because he did not keep letters for the future worth of their signatures, whereas his mother did.

The collection's uniqueness is, however, due to a less obvious circumstance.

Few poets have ever gone so far or so fast as Crane, and few have been so unfortunate in the manner of their self-dedication. Born in Garrettsville, a village some hours south of Cleveland by horse and buggy, on July 21, 1899, Harold Hart, as he was christened, was unusually devoted to coloristic expression from the age of two. His early attraction for color, specializing at that preverbal stage of his childhood in the refurbishing of castoff millinery, seems to have been the result of an unusually pointed suppression, to judge from the rather terrifying reminiscences which his mother contributed to his first biography. An only child, his ambitions came to express both sides of his divided family, leaning now to art, now to commerce; his mother claimed artistic interests and even some amateurish prowess, but his father, whom all her life the mother detested and tried to teach their son to condemn, was a successful manufacturer. Tradition, mistakenly arising from the first biography, makes Clarence Crane the poet's legendary devil: passionately commercial, sneeringly hostile towards art. There is reason to believe, however, that the father, who traded a signally successful entrepreneurship for a salaried position, was not commercially ambitious but was goaded into resuming enterprise on a larger scale by his desire to pacify his wife's social ambition and so keep his little family intact. The mother's admittedly hysterical efforts to win their son's sympathy, during this crisis which mounted to a climax in his ninth year, apparently permitted some relaxing of the stringency with which she was wont to ridicule his more sensitive behavior; when the crisis blew over, the nine year old boy was painting in oils. The new collection has a black and blue landscape from this time, whose witness to the lad's emotional experience is eloquent, without considering its relevance to his future verse.

It was not until his sixteenth year that, under conditions which have yet to be fully known, the lad made the decision to devote himself to poetry as a career. It was the beginning of his meteoric

rise in esteem and influence. From 1915 to his death seventeen years later, he veered between poetry and advertising, always frantically concerned with the impression he was making, yet always obsessed with the intrinsic merit of his work, at which he slaved with enormous energy.

So much is deducible from his first biography, the source of nearly all that is known about his life. That book, as it happens, was written under his mother's thumb and had to contend with her half remorseful desire to settle with her dead, including both the poet, who at length had sickened once for all of her bludgeoning and severed himself from her exactly as his father had once done, and the father himself whom she had divorced years before. No considerable portion of Crane's family correspondence could be published until some time after her death, till 1952, to be exact, when *The* (actually *some* of the) *Letters of Hart Crane* brought to light a little of the poet's side of things in his own words; the *Letters* volume was extracted from what has become the Columbia collection. With the passing of hitherto unused publication rights from Crane to his mother to her heir to Columbia, it is possible to acquaint the public at last with the fact that a large group of his father's and mother's letters to Crane exists, as well as much more of importance to his life and writing.

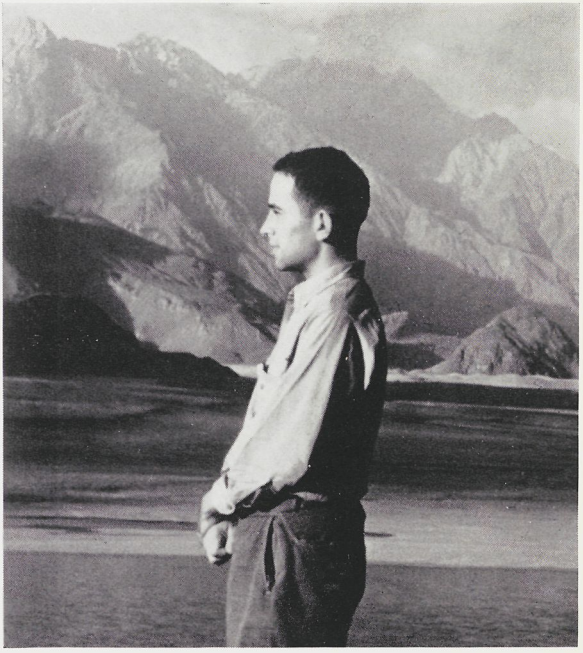
In advance of the study going forward on the collection, it is not possible to state exactly how far the traditional story may be altered. Many prejudicial details will have to be abandoned forever. For instance, the first biography has made it common assumption that Crane dropped "Harold" from his name in favor of his mother's maiden "Hart" in order to signalize his adherence to her against his father. A letter now comes to the surface and shows that, awaiting the outcome of her divorce petition, Grace Crane sent her son an ultimatum on the subject of his name and spelled out the form she wished him to adopt, which he has ever since been known by. Contrary to the story she later contributed to his biography, this letter informs the young poet that his father's side of the house is boasting that he has derived his talent from

them. "If you feel that way," she continues, "leave 'Hart' out—but if not, now is the time to fix it right. How would 'Hart Crane' be. No partiality there.—You see I am already jealous, which is a sure sign I believe in your success. If your father should come to see you try & and get him to go to Gramercy Park & look at some studio apartments that will do for you & me. He will get a better idea of the rents." She goes on to suggest certain diplomatic maneuvers whereby the young poet may continue in the good graces of his disowned, unpoetic father and his father's relatives. "It will please them & that is almost always the thing to do." The letter says nothing about the size of the dependency allowance she was suing to have included in her alimony, but her constant inquiries at this time about the source of Harold's spending money —"I *must* know"—suggest that his and her future wellbeing was uppermost in her thoughts.

Sordid details of how an adolescent, financially dependent genius was used by circumstance are not new in literary history, of course; but they have an exceptional importance for the understanding of a body of exceptionally personal poetry, obscured by highly prejudiced legend. Crane was subjected from birth to pressures which must have had a bearing on his self-expression, and, in fact, the mental development of an artist has rarely been so richly or curiously preserved as in the new collection. Besides the story that the unpublished letters tell, there is hope that the internal growth of Crane's art may now be traced. For he is not always America's simplest poet, though his obscurity has been tremendously overemphasized. Now, however, a beginning to his development, hitherto wanting, is supplied by perhaps the most valuable single item in the whole collection: his earliest extant poem, a little adolescent masterpiece whose connections with his later writing have not even been suspected.

A highly lauded, bitterly condemned, exceedingly influential poet, who alone in his generation wrote on the great themes bequeathed by the nineteenth century—Columbus, the Redskin, Van Winkle, the Mississippi, the continent's virgin flesh and industrial

integument—in combination with what the "new American renaissance" brought forth, Crane has never been very thoroughly understood. The missing evidence is all in the new collection, so that one may look forward to the eventual publication of enough of it, under the University's aegis, to form a true picture of Whitman's disciple, whose suicide in April 1932 robbed the nation of what has been called its finest recent poetic talent.



Arthur Karr Gilkey (1926–1953)

A Living Memorial to Arthur Karr Gilkey (1926-1953)

FRANCIS O'LEARY

IN THE summer of 1953, the third American Karakorum Expedition of the American Alpine Club was making its way up K-2 (Mt. Godwin-Austen) in the Karakorum Himalayas, the second highest peak in the world. While they were confined in their tents during a violent storm, Arthur Gilkey developed a severe case of phlebitis. His comrades were gallantly carrying him down the mountain when on August 10, an avalanche swept Arthur to his death. His loss was a tragic blow not only to his family but to his many friends and to the Department of Geology where he was a graduate student of unusual promise. He was a rare combination of scholar, leader, and man of action, with interests which were many and varied. In addition to being an expert geologist who had specialized in Alpine geology and glaciology, he was a mountaineer of note, having been the field leader of the Juneau Ice Field Research Project in 1952.

The affection with which Arthur was regarded has been expressed in a number of ways. In the first place, the members of the Expedition of which he was a part erected on K-2 a memorial cairn, at a point on the confluence of the Savoia and Godwin-Austen Glaciers, overlooking a vast wild area of mountains and glaciers. Subsequently, the Journal Club of the Department of Geology, whose members were Arthur's fellow students, decided to set up a living memorial to him by raising funds for the purchase of books for the Geology Library. His family and friends, including members of the Club and the faculty, generously contributed $354. The items which have been purchased with this money reflect Arthur's varied interests, covering such subjects as moun-

taineering, Alpine geology, glaciology, and the geology of India and Pakistan. This material, which has been carefully selected, rounds out our collections in these subject areas and will prove useful for many years to come. Furthermore, as a part of the gift, there is a fine colored photograph of Arthur standing on the banks of the Indus River, and a water-color picture of the memorial cairn on K-2, painted by Mr. Dee Molenaer, a member of the Expedition. These pictorial items have been given by his family.

It is contemplated that the gift will be turned over to the Libraries at a formal presentation later in the academic year. At that time, the volumes comprising the Arthur Karr Gilkey Memorial Gift will be on exhibition. This fine example of library-mindedness, by means of which a beloved person's memory is perpetuated by a collection of books and other materials, is deeply appreciated by the Libraries.

A Restoration Problem at Hamilton Grange

JAMES GROTE VAN DERPOOL

THE purposes which prompt this article are somewhat diverse. They include drawing attention to the proposed restoration of the principal home of one of our great patriots, Alexander Hamilton, whose contributions toward the founding of our country and subsequent aid in shaping the fiscal foundations for its growth are of the first order of importance. It is also intended to furnish an example—by no means as irrelevant as may first appear—of the assistance, architecturally speaking, which a collection such as Avery's at Columbia may make toward historic restorations.

It is curious to observe, as the present pattern of our lives becomes more complex and less certain, the heightened importance given to preserving the monuments of our significant past. We seem to find a kind of therapeutic value in renewing contact with the applied idealism of Washington, Jefferson, Hamilton and others who solved, with marked success, the problems of immeasurable consequence that confronted their generation. We learn that the benefits of wise decisions live long after us.

Documents, books, and portraits help us to establish contact with these men, but added intimacy and understanding are achieved if we are permitted to visit the homes where they lived, walk in their footsteps, and stand at the desks where they fought through to momentous conclusions.

In spite of the proud role played by New York in shaping the course of our country, we have been negligent in preserving the architectural record of this worthy past, and in interpreting it

with insight so that it may give direction to succeeding generations.

It is worth emphasizing that, from time to time, the collections of books, drawings and documents which have been built up over the decades at Avery Library, have been of assistance in the restoration of historic monuments. The instance at hand concerns the solving of the "missing link" in our knowledge of the plan of the only home owned by Alexander Hamilton. I refer, of course, to "The Grange," which he built in 1801 as a country house on the old King's Bridge road about eight miles north of the heart of the city, at what is now 142nd Street and Convent Avenue.

No other building is so intimately and poignantly associated with Hamilton. Here his family life centered. His host of friends gathered in the octagonal drawing room and supped in the gracious matching dining room, which could be joined with the former for greater occasions. In his study, to the right of the entrance hall, he worked until dawn, setting his affairs in order before meeting Aaron Burr in the duel which cost him his life, and deprived his country of one of its greatest leaders.

This house was marked by a graceful symmetrical design, which recalled, in restrained form, the elegance of late 18th century work in England. His architect was the noted John Macomb, designer of our old City Hall, which is regarded as one of the finest buildings of the period still extant in the country. The Grange was located on a knoll, approached by a circular drive, and commanded a sweeping view of both the East River and the North River. A quiet distinction marks the interior, which, with a few exceptions, is essentially preserved as first built. It is definitely a gentleman's home. Its *historic significance*, however, far transcends its esthetic qualities and, in the eyes of many, places it alongside Mount Vernon and Monticello as a national shrine.

After remaining in the Hamilton family for more than thirty years the property passed into the hands of successive owners. It was spared ultimate demolition by being transferred to St. Luke's Episcopal Church, which moved it in 1889 to a constricted site adjoining the present church at 141st Street and Convent

FIGURE 1. Hamilton Grange. The street façade as it now stands. What was the original front is concealed by the church to the right.

Courtesy American Scenic and Historic Preservation Society, and Francis Keally

Avenue. Here it served first as a temporary church and later as a parish house.

At this time it suffered some changes. The narrow end of the house was turned toward the street (figure 1); the entrance portico and rear porch were removed; the handsome doorway was transferred to a corner of the new front and the *halls and staircase were completely altered* (figure 2). Finally a large apartment

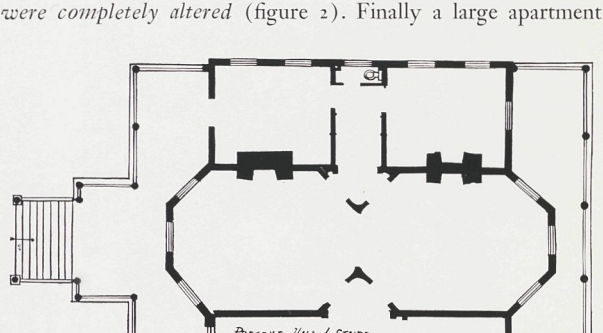


FIGURE 2. The main floor plan as it now exists
Courtesy Major Alexander Hamilton

house was erected on the party line to the north. What had been originally a dignified country house was, in the process, converted to a row-type dwelling only a few feet back from a busy urban thoroughfare.

However, in 1924, through the generous intervention of Mr. J. P. Morgan and Mr. George F. Baker, Sr., The Grange passed into the ownership of the American Scenic and Historic Preservation Society, the oldest organization of its type in the country. After the house has served as a museum for the past thirty years, the Society now proposes to move the structure to a pleasantly

located site (the south-east corner of the former Manhattanville College Campus, at 130th Street and St. Nicholas Terrace) which has an outlook happily approximating that at the original location, and to restore it to its former handsome state. (Figures 3 and 4)

It was at this point that Major Hamilton, President of the Society, turned to me, in my dual capacity as a Trustee of the Society and custodian of the Avery Collection, to see if I could determine the original layout of the front part of the house with respect to the *staircase arrangement and the organization of the halls.* Unhappily, no record, either published or in extant letters, records a workable description of the staircase and its relation to the halls. This was the "missing link" which must be supplied, if a successful restoration were to be effected.

After several trips to the house, taking measurements, studying the spacial arrangements, consulting documents and old books at Avery for established precedents, I arrived at certain basic conclusions, and reported to Major Hamilton as follows:

"In response to your suggestions that I try to determine the original hall arrangements at The Grange, may I report to you as follows:

In J. C. Carter's account of Hamilton Grange in *Homes of American Statesmen* published in 1854, which is already in your possession, I found the clue when he describes the hall as 'of a *pentagonal form*'. He carries on to say: 'on either side of the pentagonal hall is a small apartment, of which the one on the right was the study and contained the library of Hamilton.'

The location of the stairs is not noted, nor are the stairs described as a feature of the pentagonal hall. This appears to indicate, in my way of thinking, that the room to the left of the entrance hall was devoted to the staircase (with the service stairs to the basement beneath it), following a usage common both in England and on the Continent at the time. This strikes me as a practical feature in a house that does not have a separate service staircase to the second floor. This arrangement allows service to proceed from the basement to the bedroom floor without intruding on the formal part of the drawing room floor.

It would appear that this ample stairhall was separated from the entrance hall by a wall similar to that separating the library from the hall. The door to it would be in line with the door to the library, pro-

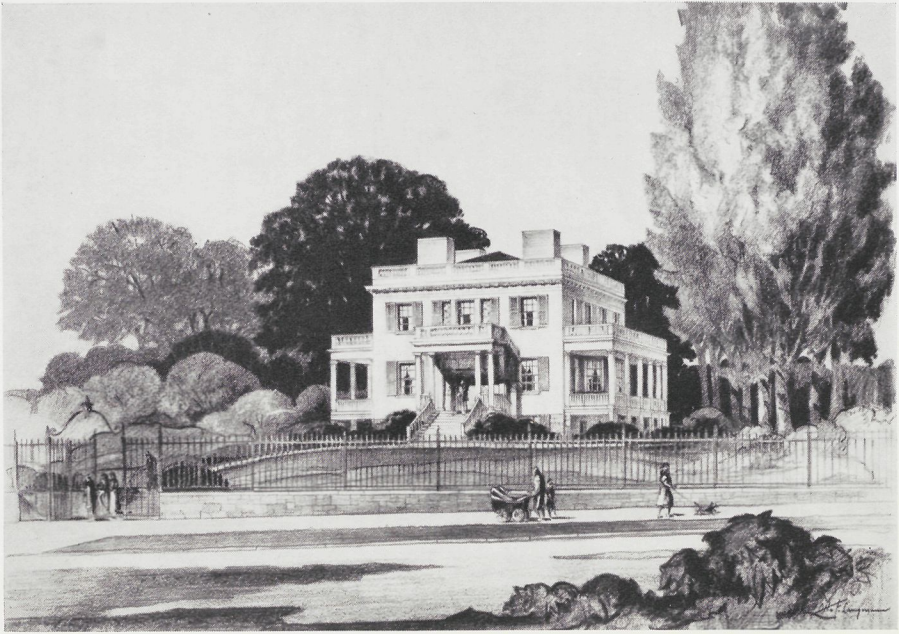


FIGURE 3. Hamilton Grange as it will appear when restored at its new location

Courtesy American Scenic and Historic Preservation Society, and Francis Keally

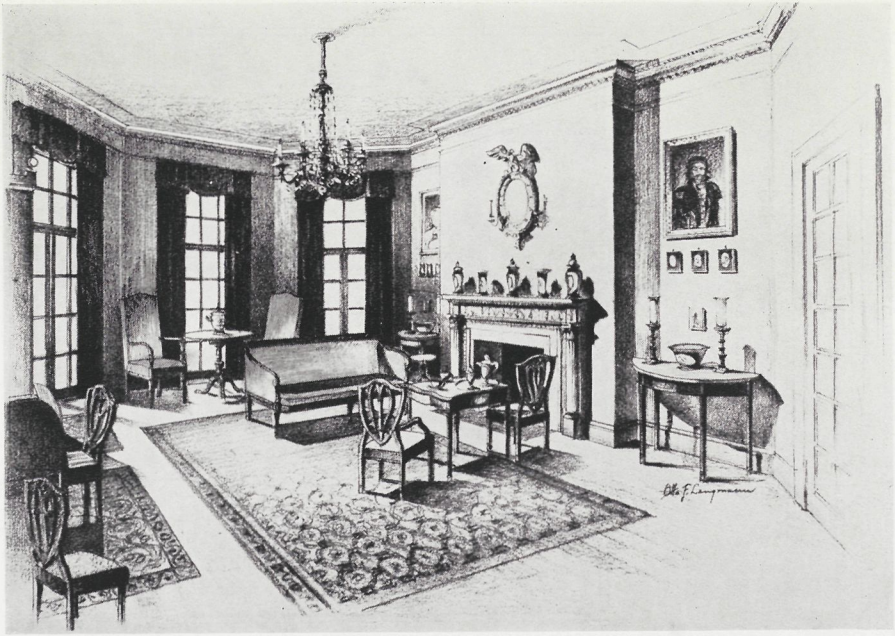


FIGURE 4. Preliminary sketch for the restoration of the drawing room at Hamilton Grange

Courtesy American Scenic and Historic Preservation Society, and Francis Keally

viding a symmetrical arrangement. As noted in my quick diagram, the stairhall likewise would have provided access to the present west porch through a small doorway with a semi-circular leaded fan light over it, conforming to the existing door and fan light in the present north-west first floor bedroom. This small door may well be the original one, moved to its present location, replacing one of the original sash windows in the northwest bedroom (figure 5).

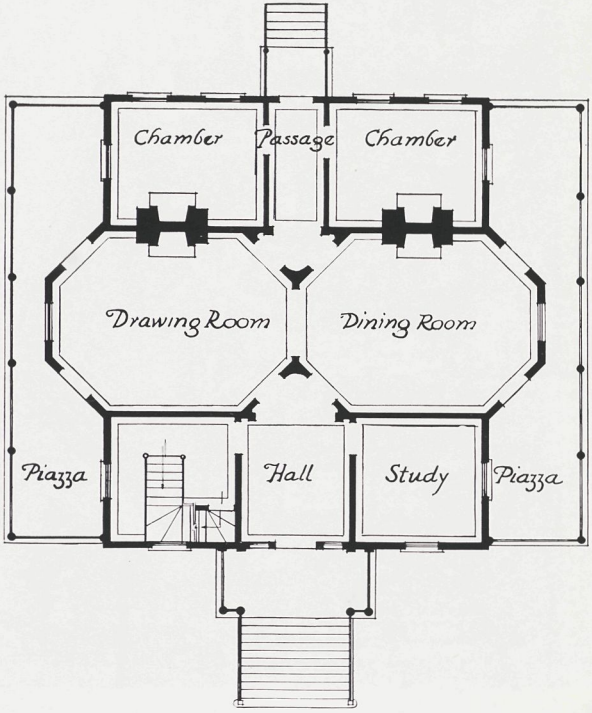


FIGURE 5. The main floor plan as restored with portico correctly located and the original entrance hall and stair hall reconstituted

Courtesy American Scenic and Historic Preservation Society, and Francis Keally

In a house without a serving pantry adjoining the dining room, it is possible that the stairhall would also serve in this capacity during formal occasions. This arrangement would likewise have provided an easy and logical access to what is now the present west porch and would have allowed the owner to enter the house and pass to the bedroom floor to "freshen up" before presenting an appearance to un-

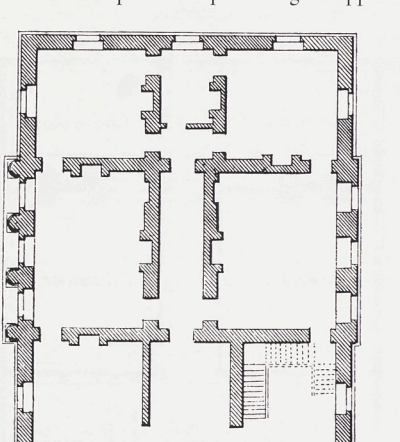


FIGURE 6. The plan of James Paine's left hand terminal pavilion at Kedleston Hall, Derbyshire, which appears to be the source for Macomb's original plan for Hamilton Grange

Courtesy Avery Memorial Library

expected guests. Having a full window on the present south side of the hall, the stairhall would be a well lighted and attractive unit of the house.

I examined the 18th century American architectural publications without finding a prototype of The Grange plan. I then turned to English architectural books available at the time. In James Paine's *Plans, Sections and Elevations of Noblemen and Gentlemen's Houses* . . . Part 2 Plate XLII published in London, 1793, I finally located a

plan (the left hand pavilion at Kedleston Hall) basically so similar to The Grange (figure 6) that I feel some confidence in suggesting that it was known to Hamilton and his architect McComb, and that this plan was used in substance, with no important variation, for the second floor plan of The Grange (figure 7). However, a highly interest-

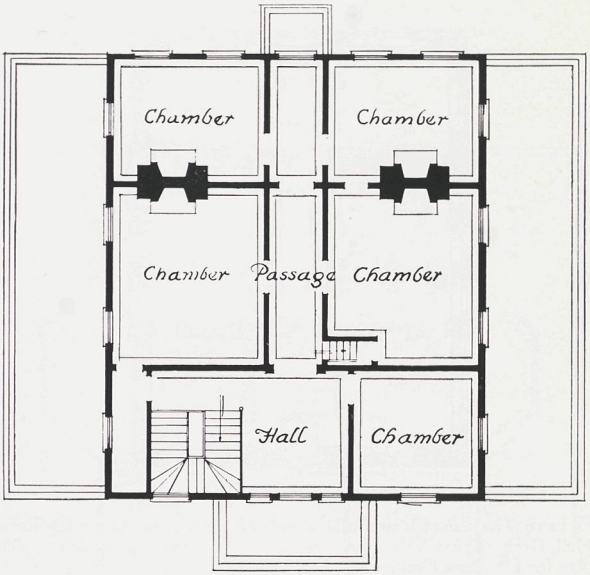


FIGURE 7. The second floor plan as restored

Courtesy American Scenic and Historic Preservation Society, and Francis Keally

ing and logical minor adjustment of the principal floor plan was made, namely that of eliminating the narrow central hall on the first floor, connecting the dining room and drawing room, and making each of these two rooms roughly octagonal in form. The center room on the right of the plan was readily made the entrance hall and the stairhall was moved from its right hand position to a corresponding location to the left (figure 5).

The fact that Hamilton may have selected only the terminal pavilion of a great English country mansion, is not surprising, since the pavilion is as large as many of our most important country houses of the time, and far more in scale with our mode of life and financial outlook.

As to the actual design of the stairs and their dimensions, my proposal is, of course, subject to investigation of the structure when the house is moved. Tentatively, I advance the thought that an open U-shaped staircase was employed, occupying an area approximately 9′3″ square, rising against the present south wall, in line with the present window in the following arrangement:

A. Three steps leading up to a landing beneath the present window, turning left with four steps to a second landing, then turning left with nine steps to reach the level of the upper stair-hall.

B. Whether or not each of the two landings was square or subdivided into two or three steps must be determined through careful measurements of ceiling height, the height of the risers and the depth of the treads. For example, it would require twenty steps with 7″ risers or eighteen steps with 8″ risers to accommodate the 11′9″ height between the first floor and the second floor. There appears little likelihood of the desirable 6″ risers having been employed here.

C. By utilizing an open balustrade, an effect of considerable spaciousness would result, allowing a minimum 3′9″ passage running the full length and full width of the stairhall.

D. The stairs to the basement would pass under the high part of the principal flight and utilize the existing basement stair passage, which tends to confirm our ideas regarding the entire stair arrangement.

E. Likewise, this brings the head of the kitchen stairs to a point near the entrance hall and allows an "expeditious" transfer of food to the dining room from the basement kitchen, when one takes into account the strange lack of planning efficiency in this respect, which was prevalent in 18th century design.

I hope you will regard the above proposed solution with some degree of doubt, until confirmed through the exposure of the structural members themselves. Frankly, the cut in the floor of the present first

floor hall does not fully confirm the dimensions I have used for the stairwell, being 9′3″ x 7′6″, whereby leaving a variation in depth of 1′9″ from the area proposed by me, since a 3′9″ passageway is clearly indicated at the west end and the north side of the present hall. This would throw the controversial 1′9″ to the east of the proposed stair-hall, either making the formal entrance hall non-symmetrical (which I doubt would have been done), or leaving space for an impossibly narrow and ill-proportioned storage cupboard between the entrance and the stairhall. If the smaller area were accepted for the stairwell, it would necessitate a very cramped and uncomfortable arrangement of the stairs, scarcely in keeping with the character of The Grange.

I am enclosing a photostat of a house plan, occurring in the 1798 edition of Asher Benjamin's *The Country Builder's Assistant*, Plate 29, indicating a similar but not entirely identical staircase plan.

I feel there should be considerable discussion as to the likelihood of the stairs arising directly in line with the window and having the first landing only a few inches beneath the sill of that window. This objection, however, may appear less significant in a country house than in a city residence. I do not believe that a blind window was resorted to in this instance, since it would have made the hall too dark.

A point which I have not yet touched upon is whether or not the second floor stairhall was similarly separated from the part directly over the entrance hall. I am inclined to believe that only a balustrade was provided here, thus allowing a view of the handsome triple window of the second floor to be seen as one mounted the stairs. There is precedent for this noted in the first architectural book published in this country, namely Abraham Swan's Philadelphia edition (1775) of *The British Architect: or, The Builder's Treasury of Stair-cases . . .*, Plate 36."

I am glad to report that when Keally and Patterson, the architects, subsequently had the floor of the hall torn up, confirmation of my basic scheme for the stairs and halls was established on the 9′3″ square layout. However, the steeper risers and the three steps instead of level landing, which I mentioned as an alternate possibility, were utilized. Happily, this permitted a symmetrically laid out U-shaped staircase, consistent with the carefully thought out, balanced harmony prevailing throughout the house. The marks of a balustrade were uncovered in the second floor hall,

which corroborated the 9′3″ square layout for the staircase and my deduction that the area *over* the entrance hall was separated from the stair hall on the second floor by a railing instead of a wall, thereby opening up a view of the handsomely detailed triple window. The small door which I tentatively relocated in the stair hall, however, was found to belong to the now boarded rear entrance which will, of course, be restored.

If the proposed restoration is successfully accomplished, the sight lines of our American heritage will have been extended, and our awareness of a great patriot suitably signalized.

Saint Tammany and the Tammany Society

ALICE H. BONNELL

ALTHOUGH the Society of Tammany, or Columbian Order in the City of New York, is the only Tammany society to have survived until today, there were at one time a great number of these societies, some of which antedated the New York organization by a number of years. In a collection presented to the Libraries in 1942, Mr. Edwin Patrick Kilroe (Columbia '04, Ph.D. '13) has gathered a great variety of materials relating to the development of the Society and incidentally to the history of New York City. The interests of Mr. Kilroe in politics and collecting began in his undergraduate days at Columbia where he was one of the founders of the Columbia University Democratic Club. Further study in the history and development of the Society resulted in his doctoral dissertation *St. Tammany and the Origin of the Tammany Society or Columbian Order in the City of New York*, and continued throughout his professional career which included a number of years as assistant District Attorney for New York County. He became a member of the Tammany Society in 1911.

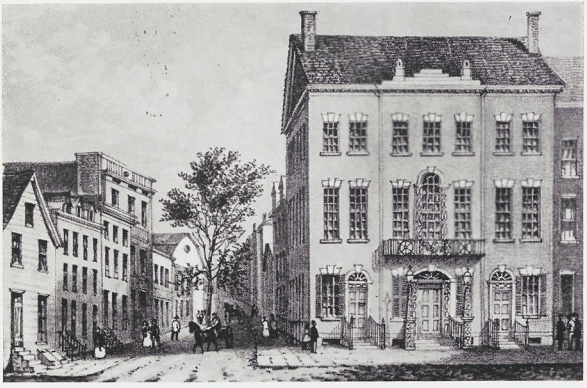
Tammany societies after the Revolution and during the early nineteenth century were widespread over the country, reaching from Massachusetts to Georgia and as far west as Missouri. The earliest of the societies to adopt Tammany as its patron saint was the Schuylkill Fishing Company of Philadelphia in 1772. According to legend Tammany, or Tamanend, was an Indian chief of the Delaware tribe, renowned as a mighty warrior and accomplished statesman whose private virtues equalled his public ones. He appears in James Fenimore Cooper's *The Last of the Mohicans* as

King Tammany as portrayed in the frontispiece to Freneau's *Poems* (1821)

the aged Delaware chieftain presiding over the great council. An early source for many of the legends about St. Tammany is the oration *The Life, Exploits and Precepts of Tammany, the famous Indian Chief. Being the anniversary oration, pronounced before the Tammany Society or Columbian Order in the Old Presbyterian Church in the City of New York on Tuesday, the 12th May 1795*, by Samuel L. Mitchill. Mitchill was a professor at Columbia College and at the New York College of Physicians and Surgeons.

The Society of Tammany or Columbian Order in the City of New York was established as a philanthropic and patriotic organization in 1786, although its first constitution was not written until 1789. Photostatic copies of this constitution with signatures of the members are in the collection. This Society is credited with being among the first to celebrate occasions, many of which number among our national holidays: May 12, the anniversary of St. Tammany; October 12, the anniversary of their other patron, Columbus, probably first observed in 1792; February 22, celebrated first the year after Washington became President, 1790; and, above all, July 4, "Independence Day," always celebrated by the Society with a sermon, oration or "long talk," suitable music, offering of toasts, and the reading of the Declaration of Independence. Original printings and copies of many of the speeches and toasts offered on these occasions form part of the Kilroe collection.

However, a society founded on the principles of freedom and equality, and counting among its members many of the prominent men of the day—George Clinton, Daniel Tompkins, Philip Freneau, De Witt Clinton, etc.—could not long remain outside the realm of politics. When the Alien and Sedition Acts, introduced by the Federalist regime, threatened the country's hard won liberty of the press and freedom of speech, the Society allied itself with the opposite political camp, thus establishing their first connection with the faction which was to grow into the Democratic Party. In 1800, during Jefferson's campaign, the Tammany Society gave some indication of that genius for political organization



The First Tammany Hall, erected in 1811 at the corner of Frankfort and Nassau Streets

Tammany Fish House on the Delaware River, drawn by Thomas M. Scott

Original cartoon by W. A. Rogers showing Richard Croker, boss of Tammany, leaving for England in 1902

which they were to develop to such a high degree later, and were a contributing factor in the election of Jefferson as President. From this time on, the political activities of the Society increased rapidly.

Theoretically the Society of Tammany or Columbian Order, a philanthropic and patriotic organization, is separate and distinct from Tammany Hall, the political organization which it created and which is chartered by the State as a separate body; but actually many of the leaders of the Democratic Party in New York County have always been among these elected as sachems and other officers of the Society. The Kilroe Collection reveals many interesting phases of the stormy career of Tammany Hall, notable among them the so-called "downfalls" of that organization. In existence for more than one hundred and fifty years, Tammany has been declared "dead" upon numerous occasions, only to reappear in very healthy condition shortly after. As early as 1835, one cartoonist depicted the funeral of "Old Tammany," and another its downfall as a result of the "Loco Foco" controversy which split the adherents of the organization into two camps. Thomas Nast, creator of the Tammany Tiger, W. A. Rogers, F. B. Opper and other well-known cartoonists of the latter half of the nineteenth century waged incessant war with their pens against this political evil as they saw it. And very successful they were too—but not permanently. William "Boss" Tweed of Tammany Hall in the 1860's, whose own downfall came about through these "pen pictures," is said to have remarked, "I don't mind what they print about me, most of my constituents can't read anyway—but them pictures . . . . !" Since then every change in the political wind has produced a suggestion for the permanent removal of the "tiger." Caging, burying, drowning, skinning have all found their way into cartoon, but Tammany still lives and wields its influence today. Many of these cartoons, both originals and reproductions, are to be found in this Collection.

Ephemeral material incident to all political campaigns has been assembled in large quantities. Beginning in 1901 when Seth Low

was elected mayor of New York, Mr. Kilroe himself was active in gathering and preserving this literature as it was issued. Fortunately he has been able to discover many earlier specimens also. There are ballots, broadsides, posters and cartoons, as well as an extensive collection of campaign biographies, badges, buttons, and other miscellanea.

The social and philanthropic life of the Society has always played an important part by encouraging fraternity and building up good-will among its members. The numerous dinner programs, menus and ticket stubs for various occasions are a good testimony of these activities. Probably the most notable event was the Annual Ball held each year at Tammany Hall, generally in January. A framed woodcut shows the gay ball held on January 27, 1879. There is a beautiful old lithograph showing the genial life at the "Tammany Fish House" and an early print of an outdoor boxing match. The Society shortly after its inception began to feel the need for a permanent hall of its own in which to carry on its activities. Originally the organization met at several of the public houses and institutions, Barden's Tavern, Martling's Tavern, The Exchange, where their museum was housed for a time; but as the Society grew these soon became unsatisfactory. An association was formed to raise money and in 1811 the first Tammany Hall was erected on the corner of Frankfort and Nassau Streets.

The poets and musicians too have contributed to the tradition. The first serious American opera, James Hewitt's *Tammany or the Indian Chief*, was produced in New York under the auspices of the Tammany Society in 1794. A copy of the lyrics for this opera, which were written by Ann Kemble Hatton, is preserved in the Kilroe Collection. Music has played its part too in the social activities and political campaigns, from the early *Log-Cabin Song Book* issued in 1840, to the popular songs of the twentieth century such as *Tammany*, by Gus Edwards.

The comprehensive history of the Tammany Society in its social, patriotic and political aspects remains to be written. To this end Mr. Kilroe gathered his collection, which contains material

both "pro and con" on the activities of the organization. A great mass of typescripts represents his initial work on what was to be "A Complete Tammanial Library," to consist of the legends, poetry, toasts and speeches presented before the Society; a complete bibliography of material relating to it; archives of the various Tammany societies; and, hopefully, an unbiased history of Tammany Hall. This work was left incomplete at Mr. Kilroe's death in 1953. Except for these typescripts and the voluminous correspondence conducted by Mr. Kilroe in creating the collection, original manuscript material is noticeably scarce, the Tammany politicians having been wary of committing to paper a record of their dealings. The few letters which have been preserved in the collection are usually non-committal acceptances to dine or to speak.

In 1915 Arthur N. MacDonald designed and executed for Mr. Kilroe a special bookplate embodying many of the symbols of the Tammany Society—the liberty cap, the tiger, the bucktails, and the head of the Indian Chief, Tammany, balanced by the seal of the Columbian Order. Set in historical sequence are small engravings of each of the early "wigwams" or homes of Tammany in New York. This bookplate has been inserted in each volume in the collection.

Until his death, Mr. Kilroe added from time to time to his original gift, making the collection today a source for the study not only of the history of a single organization but of the development of a great metropolis—New York.

Washington's Manuscript Diaries for 1795 and 1798

ROLAND BAUGHMAN

ON a red-letter day four years ago, January 9, 1951, Mr. Charles Moran, Jr., Columbia College AB 1929, made a gift to his Alma Mater such as few institutions have ever received in the past, and fewer still are likely to know in the future. For nearly a century and a quarter—since 1827—Mr. Moran's mother's family had treasured two slim, paper-bound volumes which had come originally as the gift of George Washington's nephew and literary executor, Bushrod Washington. The volumes contain the manuscript diaries which the Father of our Country had kept for the years 1795 and 1798. Before Mr. Moran placed them in the permanent custody of Columbia University, they had been the last of the Washington diaries known to have remained in private hands. Altogether, some forty out of a possible fifty-five volumes of these diaries are recorded as having survived the 150 to 200 years that have elapsed since they were written: of these, thirty-six are in the Library of Congress; one (the Joy Manuscript) is in the Detroit Public Library; another (the Gribbel Manuscript) was acquired in 1947 to become a permanent part of the Washington memorial at Mount Vernon; and finally, the Moran volumes are now in the custodianship of Columbia University.

The earlier of the Columbia diaries, that for the year 1795, represents the record kept by Washington during his next-to-last year as President. The notes, totalling twelve pages, occur in a pocket-size almanac, *The American Repository of Useful Information* for the year 1795, published in Philadelphia. Washing-

ton's entries were written on blank interleaves provided for the purpose, which are decorated at the tops with engravings of scenes suitable to the various months. Facing them are printed calendars for the relevant periods, set in columnar form, and containing standard almanac information concerning moon phases, sunrise and sunset times, holy days, etc. Many of these pages bear marginal notations in manuscripts, usually mere symbols or initials written opposite certain dates, and thus far eluding decipherment. On the memoranda leaves, however, Washington has set down in his round, careful script summaries of the principal events of each month, beginning with April 14 and continuing through December 24. From internal evidence it appears that the entries do not represent actual day to day accounts, but that they were compiled later—and possibly at one time—from notes made currently.

The other diary is decidedly more ample. It, again, is contained in a printed almanac—in this instance, *Brigg's Virginia & Maryland Almanac . . . for . . . 1798*, published at Alexandria. The interleaves on which the greater part of the manuscript notes occur seem not to have been a part of the original publication, being of different paper, and indeed they may have been added at Washington's specific request. There are twenty-four of these interleaves, comprising forty-eight pages, forty-five of which contain Washington's closely written notes. In this booklet, too, various manuscript checks and symbols have been placed beside certain date lines of the printed almanac.

Washington followed a methodical formula in making his daily entries for 1798. With few exceptions the first part of each is concerned with the weather, followed by the principal news of the day. For example, on February 12 we read: "Clear—Mer at 35—and Wind at No Wt. in the Morning. Little or none afterwards—& at Night lowering—Went with the family to a Ball in Alexa. given by the Citizens of it & its vicinity in commemoration of the anniversary of my birthday." (It should be remembered that the "old-style" calendar had not as yet been universally replaced in

1798; the citizens of Alexandria therefore celebrated Washington's birthday some ten days ahead of the rest of the nation.)

Washington's preoccupation with weather data was in keeping with his interests as a planter. About the only source of accurate information of this kind for use in sowing, cultivating, and harvesting, was the farmer's own experience with his particular locality. These records, then, while little more than amusing in their detail to modern readers, were basic in Washington's day—and doubtless far more seriously recorded than the itemization of his goings and comings which *we* find so important.

Still and all, it is unlikely that even the most careful reading of these diaries will reveal facts that will be at variance with conclusions already established by historians. Indeed, Washington's daily life is extraordinarily well documented, not only through the careful researches of his numerous biographers and the publication of his voluminous correspondence, but also in such original records as his diaries; and these resources are open to all properly qualified scholars. But when we look beyond the commonplace nature of most of the diary entries, we catch glimpses of the extremely busy life Washington led even in his later years—not only as a planter with heavy operational responsibilities, but also as his country's most knowledgeable and trusted man in affairs of state. For this, it will be recalled, was a troubled time in our nation's history. Friction with France—only lately our staunch ally—had become so serious in 1798 that Washington was persuaded to accept appointment as commander-in-chief of a provisional army of defense. The diary reveals inferentially the resulting upheaval in his personal affairs. From November 10 to December 14, for example, while he was visiting the Capitol, his life was a continuous round of official meetings—"Dined at the Secrety of the Treay," "Dined at the Secretary of Wars," "Dined at Majr Reeds," "Dined at the President of the U: States," "*Do* with the British Minister," etc.

Columbia University is fortunate indeed in having an alumnus so keenly loyal as Mr. Moran. His decision to place these famous

relics where scholars and historians might have freer access to them was a wise one, but one no less generous on that account. And the acquisition of the Washington diaries by Columbia involves a cultural responsibility not to be casually taken up or lightly carried. Such treasures are part of the national heritage; our custodianship is a signal honor, an enviable privilege, and a demanding duty.

Photo by Lisa Basch

Richard H. Logsdon, Director of Libraries

The Editor Visits The Director of Libraries

THE first thing you notice in the office of Richard H. Logsdon, Columbia's Director of Libraries, is a color-reproduction of a characteristic painting by George C. Bingham. A raft with some flatboatmen oblivious of everything but their card-game has floated out from the river-mist and has been transfixed in a vivid focus of paint. While we admired his selection of this most American of paintings, Dr. Logsdon gazed at it with a friendly eye. He said: "When things get too rough here at the desk, escape to the river is only a glance away."

There is a fresh, out-of-doors air about this Ohio-born librarian with color in his cheeks and athletic build. One can imagine him happily joining the boating party in Bingham's picture. He admitted that at the beginning of his library career New York was the last place in which he expected to end up. "My ambition was to be a librarian of a college small enough so that you could know personally the 800 to 1000 students—and near enough to the woods and mountains for week-end camping!" His first job as the lone librarian at State Teachers College, Alamosa, Colorado, was in just such a place—he recalls it with nostalgic enthusiasm.

Dr. Logsdon must have come to Columbia (it was in 1947) like a brisk wind blowing in from the west. Not a tempestuous arrival —that would have been quite incompatible with the quiet and thoughtful approach typical of the man. But he has an optimistic, clear way of looking at even so complicated an organism as the Columbia library system. It is very refreshing. And, though it's a long road from Alamosa with its one librarian to Columbia with its 375, and though Dr. Logsdon admits that he would not expect Columbia to run with the simplicity of this one-librarian prototype, he sees no reason why it can't operate with the simplicity

of the *three-man* library he worked in at Madison College, Virginia.

However, this is no naive, one-horse-town philosophy. Not long ago, Dr. Logsdon and several other prominent librarians took an aptitude test. The purpose was to discover what sort of men become leaders in this field. It may have been a surprise to the researchers to find that Columbia's Director of Libraries showed a high aptitude for physics, mechanics, engineering—in effect, whatever has to do with taking things apart and putting them together. The Director himself wasn't surprised. "As a lad shocking wheat on our Ohio farm, I was always trying to figure out how to get the work done with the least effort on my part." Nor would it have surprised his staff, who are aware of his determination to analyze the complex problems of the Columbia Libraries into their component parts, and scientifically to organize the system so that it runs with the simplicity and ease of a three-man institution. His article, "Time and Motion Studies in Libraries,"[1] testifies to this interest, and already the Libraries are beginning to see the results. "We have a young man here," said Dr. Logsdon, "who has just done a job of 'operations research' in the Cataloging Department. He has come up with an idea for stream-lining certain procedures which we figure will save us $2000 a year. In order to make both ends meet, the Libraries have cut the 347 staff positions they had in 1949 to the present 310. We just have to operate more efficiently if services are to be kept up—and of course we aim to give even better service than we did in 1949!"

If anyone fears that all this may introduce a factory-like atmosphere into the Libraries, let him visit the Director. The author of "Time and Motion Studies in Libraries" is no aggressive, slick-phrased efficiency expert. Blessed with the rosy look of one who has just returned from a brisk winter's walk, Dr. Logsdon beams at his visitors, courteously listens to a question, reflects, then, in a quiet tone, gives a modest and thoughtful answer. Perhaps be-

[1] *Library Trends*, Jan., 1954.

cause he is a good listener he wants his staff to be the same, and especially to listen at the forty places in the library where readers come to the librarians for books and service. He wants to listen to the faculty, too, and is trying to arrange more face-to-face meetings between them and the library staff, so that the Libraries can with greater sensitivity meet the needs of teaching and research.

His respect for the ideas of others and his quiet way of listening to them go down well with his own staff. One of his associates said: "He encourages each man on the staff to develop his own ideas as to how his job should be done—then he backs him up." Or, as Dr. Logsdon himself put it: "I don't think of myself as a Director who sits in his office issuing directives. I need to know just how every unit in the Libraries works so that I can help to create the finest possible environment for the staff to do their best in. And the more thorough my understanding, the better job I can do representing, not just a part, but the whole library system in the University councils."

It was difficult to make him talk about himself. "I join those," he said, "who think administration is something one does but doesn't talk about." Later he apologized: "I'm afraid I'm not giving you the material you want." He deprecated his own role in initiating many of the ideas mentioned, tracing them back to the period of partnership with his able predecessor, Carl White. He will probably find this article too personal and too appreciative. In fact when we threatened him with a sort of New Yorker "Profile," he quickly suggested that we write about his job—"Let the job speak for the man." We have preferred to write more about the man than the Director and his job because, when one meets Dick Logsdon, one finds, not an impersonal administrator, but a warm human-being. We think our readers, too, will want to know him that way.

Our Growing Collections

Recent Notable Gifts of Books and Manuscripts to the Columbia University Libraries

ROLAND BAUGHMAN

Adams letters. Professor Francis W. Coker of Yale University presented eight typed letters, mainly signed, which had passed between him and the late James Truslow Adams, for inclusion in Columbia's growing collection of Adams' correspondence.

Authors' manuscripts. Mr. Millen Brand (A.B. 1929) has continued his practice of placing at Columbia the manuscripts and scarcer publications of his writings. Mr. Hiram Haydn (Ph.D. 1942) presented the corrected typescript of his *The Counter Renaissance.*

Autograph letters. An anonymous gift of ten autograph letters of prominent figures of the 19th and 20th centuries reached Special Collections just at Christmas time. Included are letters from Thomas Campbell, John Drinkwater, Maria Edgeworth, W. E. Gladstone, Thomas Hughes, Sheila Kaye-Smith, Mary Russell Mitford, William Morris, Arthur O'Shaughnessy, and John Ruskin.

Blau gift. Professor and Mrs. Joseph L. Blau presented several items of unusual interest: Christopher Morley's *Kathleen,* first edition, 1920, inscribed by Morley to Hugh Walpole; an autograph letter from Israel Zangwill to Joel Blau (Professor Blau's father), dated Sussex, 20 May 1925; a microfilm of three works by the 17th-century British occultist, Robert Fludd, and a copy

of Fludd's *De Astrologia* translated into French; and a microfilm of Lodovico Lazarelli's rare *Crater Hermetis*, 1505.

Bryant's "Thanatopsis." A recent anonymous presentation brought to Special Collections the scarce 1821 edition of Bryant's *Poems*, which contains the first published appearance of that favorite poem, "Thanatopsis." The copy is one of the few known examples in the original paper wrappers.

Chinese Dynastic History. In recognition of Columbia's 200th anniversary, the Columbia Alumni Association in Taiwan subscribed to the purchase of the Pai na pên *Êrh shih ssŭ shih*—a reprint of twenty-four dynastic histories of China, edited by Chang Yüan-chi and published in a photolithograph edition in Shanghai in 1937. The period covered dates from the earliest times through 1643. Each "dynastic history" was usually compiled by a commission working under the auspices of the succeeding dynasty. Contents include, in addition to imperial records, the state of numerous disciplines of knowledge, biographies of personages deemed eminent in the eyes of the government, and commentaries on foreign nations. As might be expected, texts sometimes suffered later alteration for political or personal expediency. The *Pai na* edition is the result of a painstaking and scholarly collation of extant texts (some date back to the Sung dynasty of 960–1279) which are considered to be authentic.

The set was presented in a book cabinet upon the doors of which are inscribed the title of its contents and the occasion of the gift.

Crane gift. Mrs. W. Murray Crane presented a handsome 17-volume set of *The Arabian Nights*, Burton translation, and the 1928 edition of the memoirs of Casanova (12 volumes in 6).

Dodson gift. Dr. Daniel B. Dodson (Ph.D. 1954) presented two early letters written to him by Ezra Pound (7 May and 13 Sep-

tember 1919), as well as a letter from William C. Williams, 24 January 1940.

Dunn gift. Mr. Stephen Dunn (A.B. 1950) presented a palm-leaf manuscript in Burmese script. The manuscript has been in Mr. Dunn's family since early in the 19th century.

Du Vivier gift. The family of the late Joseph Du Vivier (LL.B. 1902) has presented to the Law Library his collection of 235 volumes of American and foreign law.

Friedman gift. Mr. Harry G. Friedman (Ph.D. 1908) presented five items of exceptional merit and interest: George Herbert's *A Priest to the Temple*, 1675; John Pomfret's *Poems*, Boston, 1794; a manuscript volume of the municipal records, 1763, of the Italian town of Rocca Antica (this supplements three earlier gifts of the records of this town); and two 16th-century Spanish manuscripts on vellum, one of which relates to a Velasquez family.

Grauer gift. Mr. William Grauer, Jr. (A.B. 1943) has presented 97 albums of 78-RPM recordings containing 346 records of standard classical works.

Horch gift. Mr. Howard Linton, Librarian of the East Asiatic Library, reports that Mr. and Mrs. Louis L. Horch have presented a nearly complete edition of the two most monumental works in Tibetan literature: the *Kanjur* in 102 volumes containing the Buddhist scriptures; and the *Tanjur* in 224 volumes containing commentaries on the scriptures and, in addition, independent works on logic, grammar, history, medicine, and a variety of other subjects.

The books, which were printed from carved woodblocks, were acquired from a monastery in Tibet and brought out of the country by caravan by Nicholas Roerich, leader of an expedition into Central Asia during the years 1925–1928. An average "volume"

consists of about 475 sheets, printed on both sides, tied together between decorated wooden boards, and wrapped in cloth (red for the *Kanjur*, yellow for the first part of the *Tanjur*, and a greenish white for the second part of the *Tanjur*). Each volume measures about 7½ by 30 by 5 to 6 inches. Someone once estimated that an average bundle of this kind weighs ten pounds and that it requires a dozen yaks to transport the *Kanjur* alone.

Preliminary examination of the works indicates that they are of the Narthang edition. Kenneth Ch'en of Harvard, in an article on "The Tibetan Tripitaka" in the *Harvard Journal of Asiatic Studies*, June, 1946, states from a Japanese source that "the decree to print the Narthang edition was given by the 7th Dalai Lama in 1727. The actual cutting of the blocks required the services of 800 men, and the work consumed one year and six months." The date of the printing of the Roerich copy has not yet been determined.

A wooden case, especially constructed with ample "slots" for individual shelving of the volumes, was included in this important gift.

Joffe gift. Mr. Judah A. Joffe presented three welcome items: Herman Sudermann's *Im Zweilicht*, Stuttgart, 1898; Israel Zangwill's *Ghetto Tragedies*, London, 1893, inscribed by the author; and Louisa Tuthill's selections from Ruskin, *Pearls for Young Ladies*, New York, 1885.

Lenygon gift. Mrs. Jeanette Lenygon presented to the Music Library, in memory of the late Mary Clayton Russell, the original manuscript score for Julius Eichberg's patriotic quartet for voices, "To Thee, O Country," 1872. The score consists of 15 sheets for the parts of the instrumentation.

Pratt gift. Dr. Dallas Pratt (M.D. 1941) presented to Avery Library a collection of seven drawings of architectural subjects of the New York area. Four of the drawings are by the noted 19th-century architect, A. J. Davis, and supplement the already exten-

sive Davis collection which is preserved in Avery. The other three drawings include an elevation and plan for a proposed academy building in Hoboken, designed by a currently unidentified architect for J. C. Stevens; an anonymous study for the portico of St. Mark's Church, New York, with a scale plan of the church on the reverse; and an undated pencil drawing by M. J. Griswold showing the Billhop House on Staten Island as it appeared in the mid-19th century.

Prentis gift. Mr. Edmund A. Prentis (E.M. 1906) and Mrs. Prentis made a magnificent gift of a collection of some 291 titles in 414 volumes, formerly the library of Mrs. Prentis' brother, the late Russell G. Pruden. The majority of the books in the collection are English literature, mainly of the 19th and 20th centuries, but with a fair representation of earlier works. Prominently represented are first editions of the works of Robert Browning, George Eliot, Thomas Hardy, George Meredith, and Alfred Tennyson. The gift also includes 24 notable works published by the Grolier Club, as well as 22 published catalogs of early Grolier Cub exhibitions.

Rogers gift. Mr. Harold Rogers (A.B. 1941) has continued his generous gifts to the East Asiatic Library. His most recent presentations have included 194 volumes and numerous ephemeral items of interest to investigators into Japanese culture.

Santayana collection. Through the generosity of an anonymous donor, Columbia University recently acquired a magnificent collection of the original manuscripts, annotated copies of books, and memorabilia of the late George Santayana.

In addition, two groups of Santayana letters have also come to Columbia recently. Full particulars of these newly acquired Santayana materials will be given in a future issue of *Library Columns.*

Stone gift. Mr. and Mrs. Franz T. Stone presented to the Law Li-

brary, in memory of the late George Lyle Jones (father of Mrs. Stone) and of Mr. Henry S. Ballard, a collection of rare statutes of Italian Communes dating back to the 16th century.

Tanenbaum gift. Mr. Samuel Tanenbaum (1904 Mines) presented a large bronze plaque of Robert Louis Stevenson by Augustus Saint-Gaudens.

Wise forgeries. Columbia now has more than two-thirds of the known pamphlet forgeries by T. J. Wise. The most recent additions are five volumes which were presented anonymously: Elizabeth Browning's *The Runaway Slave*, 1849; Stevenson's *The Story of a Lie*, 1882; Swinburne's *The Jubilee*, 1887, and *The Question*, 1887; and Tennyson's *The Lover's Tale*, 1870.

Activities of the Friends

MR. AUGUST HECKSCHER is now Chairman of the Friends, succeeding Mr. Valerien Lada-Mocarski who served as Chairman since early 1952. Mr. Lada-Mocarski, who continues as a member of the Council, suggested a change at this time not only as a means of rotating the Chairmanship but because a business trip to Europe will keep him away four or five months this year.

Mrs. Donald Hyde has accepted appointment to the newly established position of Vice-Chairman of the Friends.

We would like to record here our congratulations and thanks to Mr. Lada-Mocarski for the time, effort and outstanding leadership he has given the Friends organization during the period of his chairmanship. We wish also, to the new officers, a pleasant and successful incumbency.

As we go to press, detailed plans are being made for the meeting of the Friends on February 17 at the Museum of the City of New York. The central part of the program features a slide-illustrated lecture "Historic Architecture on the Island of Manhattan" by James Grote Van Derpool, Librarian of Columbia's Avery Architecture Library and President-elect of the National Society of Architectural Historians.

Appropriate to the topic of our meeting is the Museum's current exhibit "New York (City) Comes of Age, 1789–1825," which gives something of the flavor of the life of the city during the period from Washington's inauguration to the opening of the Erie Canal. It was during this time that New York developed from an English colonial town to the leading city of the western hemisphere. Highlighted are three period rooms which have authentic settings including costumes, silver, china, jewelry and paintings.

Commemorating the bicentennial of the publication of Samuel Johnson's *A Dictionary of the English Language*, the Libraries will have a special display in the exhibition area of Butler Library beginning Thursday, April 14. The committee which is making plans for the exhibition and the opening day reception is made up of Roland Baughman, Professor Allen T. Hazen, and Professor James L. Clifford, Columbia's specialist on Johnson and the Johnsonian era. Further information about the exhibit and the reception will be sent to the Friends.

We are glad to be able to pass on word to our members that the major event of the year, the Bancroft Award Dinner, has already been scheduled for Thursday, April 28. Invitations will be mailed to the members during the latter part of March, but mention of the date is being made now so that those who may wish to do so can make a note in their engagement calendars.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

Invitations to exhibitions, lectures and other special events.

Use of books in the reading rooms of the libraries.

Opportunity to consult Librarians, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

Free subscription to COLUMBIA LIBRARY COLUMNS.

* * *

As a Friend of the Columbia Libraries you are asked to assume no specific obligations. We rely on your friendship towards our institution and its ideals. However, if members express their support through annual donations of books or other material, or cash, we shall have a tangible indication that our program to arouse interest in the pressing needs of the Libraries has been successful. All donations are deductible for income tax purposes.*

* Please make checks payable to Columbia University.

OFFICERS

AUGUST HECKSCHER, *Chairman*
MRS. DONALD HYDE, *Vice-Chairman*
CHARLES W. MIXER, *Secretary-Treasurer*
Room 317, Butler Library, Columbia University, New York 27, N. Y.

THE COUNCIL

SEYMOUR M. ADELMAN
FRANK ALTSCHUL
MRS. ALBERT M. BAER
HENRY ROGERS BENJAMIN
NORMAN COUSINS
WALTER D. FLETCHER
AUGUST HECKSCHER
MRS. DONALD HYDE
VALERIEN LADA-MOCARSKI
MRS. FRANCIS H. LENYGON
DALLAS PRATT
MRS. FRANZ T. STONE

RICHARD H. LOGSDON, Director of Libraries, *ex officio*

PUBLICATIONS COMMITTEE

DALLAS PRATT, Editor

NORMAN COUSINS AUGUST HECKSCHER
CHARLES W. MIXER

REVISED

COLUMBIA LIBRARY COLUMNS

MAY 1955 · VOLUME IV, NO. 3

CONTRIBUTORS TO THIS ISSUE

HELENE G. BAER (Mrs. Albert M. Baer) is a member of the Council of the Friends of the Columbia Libraries and is an alumna of the School of General Studies at Columbia.

ROLAND BAUGHMAN is Head of the Special Collections Department of the Columbia University Libraries.

JOHN R. T. ETTLINGER is exhibitions assistant in the Special Collections Department of the Columbia University Libraries.

DARTHULA WILCOX is Librarian of the School of Library Service Library, Columbia University.

Columbia Library Columns

VOL. IV MAY, 1955 NUMBER 3

CONTENTS

Remember *Diddie, Dumps and Tot?*	DARTHULA WILCOX	3
L. Frank Baum and the "Oz Books"	ROLAND BAUGHMAN	15
We *Use* Our Special Collections!	HELENE G. BAER	36
Children's Literature: A Forthcoming Exhibition	JOHN R. T. ETTLINGER	41
Our Growing Collections	ROLAND BAUGHMAN	44
Activities of the Friends		49

THE FRIENDS OF THE COLUMBIA LIBRARIES publish the *Columns* three times a year at Butler Library, Columbia University, New York 27, N.Y. Current single numbers, one dollar.

COLUMBIA
LIBRARY
COLUMNS

Remember *Diddie, Dumps and Tot?*

DARTHULA WILCOX

THIS is the confession of a sentimentalist. The Columbia Libraries, as readers of the *Columns* know, are made up of outstanding collections of books. Many of the volumes shelved in Butler Library are beautiful, intrinsically valuable, and to scholars invaluable. Of them all *my* favorite is a small group of books not widely used, with no high market value, and which, at first glance, will remind you of a Fourth Avenue Association sidewalk display. This is the Children's Historical Collection, which forms part of the Library Service Library.

One reason for my choice may be that I passed my youth reading everything printed I could get hold of—even though later as a public librarian I spent years insisting on only the very best books for children. The Library School also holds to high standards in making additions to its open-shelf juvenile collection, maintained for the use of classes in children's literature. We insist on up-to-date content, readability, legibility, good illustrations and binding. But in administering the Children's Historical Collection, we seem almost to reverse our point of view. Carefully locked up in a special stack section are volumes which are cheaply made, badly printed, battered, incorrect in factual content, slanted in editorial outlook, with titles which appear on few lists

of recommended readings. Yet the books have a charm of their own.

The most obvious appeal of the Children's Historical Collection is to someone who here finds old favorites. If you went to bed each night with *Diddie, Dumps, and Tot;* cried happily over

"WELL, MY INVICE IS DIS."

Illustration to *Diddie, Dumps & Tot or Plantation Child-Life* (1903)

the *Five Little Peppers* or the *Secret Garden;* read the books of a generation before your own which you found in some hidden place, so that the joy of discovery was added to the excitement of Captain Marryat or Harry Castlemon, you would undoubtedly enjoy seeing these old favorites again. We can call up wonderful memories to those to whom the Little Colonel or Hildegarde once represented the essence of womanhood, Captain Nemo or the Outdoor Boys the spirit of adventure; who can still get into an argument over the relative merits of Bunny Brown and the

Garis animal stories; or laugh remembering Mark Tidd, Jerry Edwards or Billy Whiskers. Of the last named series we have no examples, but we can satisfy that sneaking desire to reread *Elsie Dinsmore*, or *Aunt Minerva and William Green Hill.*

I cannot really re-read *Aunt Minerva*, for the vignettes scattered through the text summon up almost total recall of the contents of the pages which I read to tatters forty years ago. It would be interesting to see if the story could still stand on its own merits to a child introduced to it for the first time. Our edition is the 1911 one, in the original covers, which show Miss Minerva with a lamp in her hand, looking down at William Green's clothes scattered over the floor, where he had thrown them as he jumped into bed to cry himself to sleep. Remember?

The sequels written by a different author were not as good as the original, but somehow I managed to get hold of them. Children have always enjoyed finding out more about characters they learned to love in a book. We have examples that go back many years. Did you ever see any of the books about Leila? She appears first in *Leila; or, The Island*, about 1850. Leila, her father, nurse, and faithful spaniel Dash, are shipwrecked and live a Robinson Crusoe existence, during which the education of the eight year old is never neglected, nor does her nurse deviate for a moment from the routines of dressing and feeding her, and undoubtedly of curling her hair. The Flaxie Frizzle, Little Prudy and other series written by Sophie May went on for decades, popular with parents and children, perhaps partly because they were issued in an attractive small format.

An endearing quality of many old juveniles is their size. The large picture books of today are beautiful and children become attached to them. Even now, however, many young readers prefer volumes which can be balanced by small hands, which will fit into small pockets, and can be hugged to the heart or put under a pillow. Our three pamphlet boxes of early nineteenth century paper-backs we would not dare show to a child without keeping an eye on what went on, for who under ten could resist a two-inch

Henry L. Finley
The Gift of
Mrs Talka

EVENING TALES;

OR

AMUSEMENTS FOR YOUTH.

PUBLISHED BY JOHNSON & WARNER,
AND SOLD AT THEIR BOOKSTORES, PHILADELPHIA
AND RICHMOND, VIRGINIA.
A. Fagan, Printer.
1813.

satisfy keen hunger, till dark night drew on, and they sunk exhausted on the cold ground.

They had not lain many minutes, when an old woman happened to pass that way. She was very poor, and had been spinning all day to get a few hard earned pence, and had come out in the dusk of evening to collect some sticks to make her fire. She saw these children. "What merciless wretch," she exclaimed, "has left these little innocents thus to perish! Whoever it is, their wicked purpose shall be defeated, for I will take them home, I will warm them by my fire, I will feed them with my supper."

Ye rich and ye affluent, who sometimes neglect to do good, take an example from this poor woman: see, though so poor, she can show pity, and perform a deed of charity.

As the old woman was passing along with the children, Ned, the ruffian, passed them. He was returning into the wood to seek these babes; for though he intended to let them remain to perish, he had not resolution to do so: but when he saw they had found protection, he passed

MARGARET,

OR,

THE LITTLE RUNAWAY.

NEW YORK:
PUBLISHED BY SOLOMON KING.
148 FULTON-STREET.

THE № 27.

SHIPWRECK;

SHOWING

WHAT SOMETIMES HAPPENS

ON THE

SEA COASTS:

Also giving a Particular Account of

A POOR SAILOR BOY,

Who was refused any Assistance by the Wreckers, and who died in consequence of their Inhuman Conduct.

PUBLISHED BY
THE AMERICAN TRACT SOCIETY,
144 Nassau-street, New-York

Sample pages from 19th Century Children's books

Description of Various Objects, even if it was printed in 1803? (Or *The Amusing Puzzling Book*, "Sold at the New Juvenile Book-Store, no. 376 Pearl Street," somewhere around 1830?) The books grew taller and stouter as the century advanced, but occasionally publishers return to an older format. We all know the Beatrix Potter books, still the original and almost perfect size, and many will remember those dreadful Big Little Books of the 1930s.

The examples we have of these go to prove that smallness alone is no recommendation. However, *Tailspin Tommy, Dick Tracy Out West,* and others sold by thousands during the depression, and are recalled with joy by many. Aging has not improved them, but it has not hurt as much the series which was issued by the WPA New Reading Materials Program in an effort to prove that children's books could be inexpensive without being "cheap".

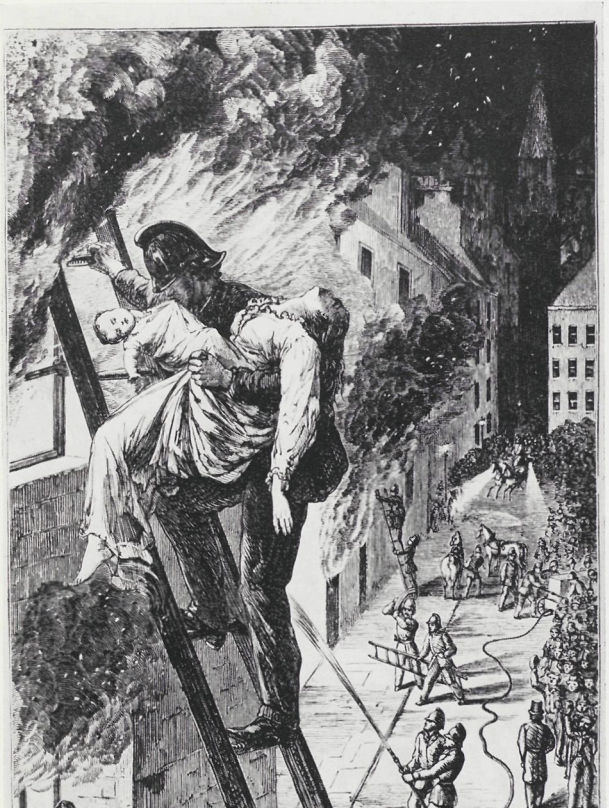
Only a true book lover would find the bindings of our old children's books very attractive. There are a few exceptions, such as our edition of Maria Edgeworth's *The Bracelets; or, Amiability and Industry Rewarded.* This is the typical gift book of mid-century, but not so pretty-pretty that a child could not be allowed to handle it after only a routine washing of hands. The cover design imitates petit-point, with red, blue, and gold patterns on a white background. The frontispiece shows a child in a pink dress and a yellow hat, running away from a girl in a yellow dress with a pink hat, who is standing by a shrub with improbable red and yellow flowers. Few of our early juveniles have so much color (many are in paper covers or wrappers) until the era of the colored cover illustration arrived. This was used especially in series books for years. I saw in a Times Square bookstore the other evening the new Bobbsey Twins books, and marveled at how the plump and cheerful friends of our youth had stayed basically the same for fifty years. The original covers of the books in our collection seem more attractive to me, but, here again, the buttercups in the background which I counted in my youth, may gleam with memory rather than paint.

The illustrations of children's books have changed more than

anything else over the centuries, and even one who prefers old books to new must admit that there has been great improvement. The old-fashioned frontispiece, with its page reference to some high point of the text, did have drawing power. Who could fail to read *The Fire Brigade* after looking at the picture of a helmeted fireman descending a ladder amid smoke and flame, one hand grasping a rung of the ladder, the other clutching around her the long draperies of a fainting woman? The title is appropriately "Fighting tooth and nail," for caught in the fireman's teeth is the dress of an infant who is smiling complacently.

Three Vassar Girls Abroad, written by Elizabeth Champney, characteristically types the characters for the reader on the frontispiece, so that there shall be no misunderstanding as to who is who. Three females are in a canoe "On the lake at Vassar." Maud the flirt is tilting a parasol, Barbara the rough Westerner is standing with an oar in her hand ready to do all the work, Cecilia the bluestocking, complete with pince-nez, is seated in comfort and obviously thinking deep thoughts. There was seldom any doubt of what kind of reading you were getting, from the illustrations or from the titles themselves. The titles are wonderful!

Dedications and prefaces of the earliest books in the collection are also entertaining, but not as much so as material added by young owners. One of the greatest attractions of the Children's Historical Collection is the used look of many of the books, and the pictures of former readers which can be summoned up. Covers of the volumes are worn, not by age alone, and many have been mended carefully by a child or a fond mother. Sometimes the pages have been resewn. If the order is wrong, this would not have daunted a reader who knew the book by heart anyway. Paper or cloth backs have been added to the original covers. Bookplates are not too frequent, except for those of Sunday School and other libraries, but names or notices saying that the book was given as a prize, or as a present for a birthday or Christmas are written in frequently. In an 1814 version of the *Pilgrim's Progess*, I find:



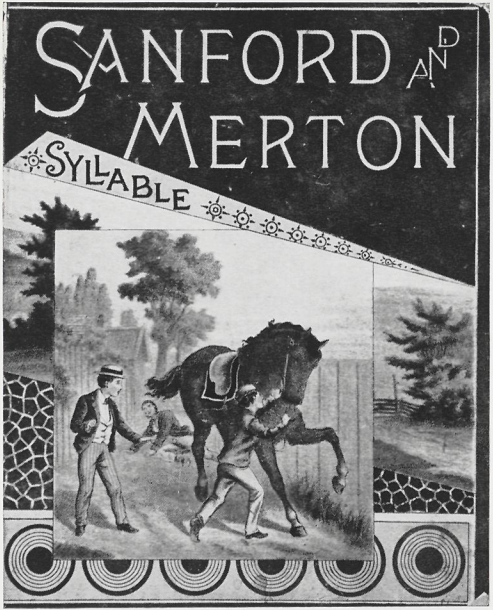
FIGHTING TOOTH AND NAIL.—PAGE 156.

Illustration to *The Fire Brigade* (1877)

on the first flyleaf: Robert John, His Book
on a second flyleaf: Remember man as thou pass by / as thou art now so / once was I / as I am now so thou shalt be / prepare for Death / and follow me. Wrote by Robert / John in the year of / our Lord and saviour / of wold (sic) 1821 febuary (sic) / the 15th 1821
at head of the preface: Robert John
p. 98 and 100: R John
back flyleaf: Kittyan Towsend / John her Book / given her by her / father Kittyan T. John / in truth Let / virtues path be / trod. vain com / pany Decline / It will be well / pleasing to thy / god and peace / in Enduring time.
and at the end: Robert John / Robert John / his book

Other volumes have been used as coloring books, and show loving attention. One I like is *The Youth's Natural History of Animals*, printed in 1831. The preface of this work states: "The different instincts and properties of animals is a very interesting study. But to a reflecting mind, it is something more than merely an agreeable object . . ." To one owner it could be improved upon. Over the original paper cover a cloth strip has been hand-sewn. The first picture, "Canadian horse," is colored neatly with the horse in red, standing proudly on very green grass silhouetted against a very blue sky. A tailpiece of birds on a nest and other illustrations have been crayoned with more care than is usual.

You must be wondering how Columbia ever acquired such odd books and why we keep them. They are not given shelf-room just to entertain the librarian, who found most of them here when she joined the staff. The nucleus of the Children's Historical Collection came from the New York State Library School. Some of the books were purchased new in the 1890s for the use of students. Less current volumes received as gifts were added to the "Library Museum." When in 1926 the Library School was transferred back to Columbia, these books came along, as well as some "Books not recommended for library purchase" from the New York Public Library. Gifts from alumni and others were added as they drifted



Two decoratively bound books for young people; (1876?) left; (1883) right

in, and books no longer considered appropriate in the current collection are still transferred. Some of the donations have been substantial. For example, the books which were collected by John Purroy Mitchel in his boyhood and which were given by Mary Purroy Mitchel to Columbia College, are kept here.

A few years ago it became necessary to set up new standards and a plan for directing the growth of the collection, in view of the needs and the resources of the Libraries. Teachers College has the beautiful Harvey-Darton collection of valuable old juveniles, as well as two hundred volumes of "Early Children's Books." Columbia's Plimpton collection contains outstanding examples of early texts, both manuscripts and printed books, including more than twenty hornbooks. In the Illustrator Collection, part of the Book Arts Library, are several hundred volumes representative of the best juveniles of various countries and periods; and of course, many children's books are included in the annual deposits of the Fifty Books of the Year. Elsewhere in New York other such riches are available in private and public collections.

Considering these factors, we decided to approach the problem from a different angle: to supplement rather than to duplicate. Someday we hope to have in the Library Service Library about ten thousand volumes, arranged roughly by publication date, representing the titles and editions which have circulated widely among young people under thirteen years of age. In case of a choice of copies we will, within reasonable limits, prefer one which gives some indication, through inscriptions or bookplates, of when and by whom the volume was read. Donations will be welcome as always, but rare items, such as the inscribed copy of *A Child's Garden of Verses,* presented last year by a Friend, will be housed in Special Collections. We will not discard our Alcott firsts and other choice items, but from now on we will be glad to receive not only first editions but trade editions as well. The books will be available to students of literature, to writers of biography and reminiscences, to sociologists interested in tracing the formative influences of an era, and to those working in the graphic arts.

Though only half of our approximately 5,000 volumes are now cataloged, some writers have already seized the opportunity they offer to look at the picture of the world around him which was given the child of an earlier era. What one reads as a child, does often unconsciously affect how one responds as an adult, and it may be the trivial story, the un-assigned reading, the book thrown out by a neighbor in moving and adopted by a child next door, which years later affects an important decision. A study of the best books written or published for children at any time is interesting and valuable, but this alone will not reveal the printed material which influenced the child. Think of your own early reading, and list the books and stories you now remember. How many would be given space in most libraries today? The Library Service Library's "elegant collection of the most delightful little stories and interesting tales," welcomes additional "stories for the young; or, cheap repository tracts: entertaining, moral, and religious"—and it welcomes also visitors who are fond of them.

L. FRANK BAUM
Author of "The Wizard of Oz," etc.

Very Sincerely
L. Frank Baum

L. Frank Baum and the "Oz Books"

ROLAND BAUGHMAN*

DIFFERENCES between adults and children in their attitudes toward the wishful world, it would seem, are rather to be expressed in terms of kind than of degree—that is, if we accept the view of those who so solemnly insist that no children's book can be a classic unless it contains elements that can be appreciated by mature readers. It would be vain to doubt the validity of that opinion in regard to some tales—*Alice in Wonderland*, for example, and *The Jungle Books* and *The Water Babies*. But somehow the impression lingers that there is here a certain circularity of argument, for few children's books have been written by children, and surely the definition of "classic" is an adult concept. Perhaps, after all, what we should be seeking is similarity rather than difference; one is apt to reflect that Peter Pan, in all of his reincarnations from Maude Adams to Mary Martin, has never yet failed to win adult response sufficient to revive the flickering light of Tinker Bell.

A little more than half a century ago a story for children was written which not only completely captivated its juvenile audience but found its way into the hearts of numberless older readers as well. In *The Wonderful Wizard of Oz*, by Lyman Frank Baum, the author's purpose was simply to give pleasure to the children of his day by means of a fairy tale of contemporary flavor, "in which," as he wrote in the foreword of the book, "the stereotyped

* The factual content of this article has been supplemented from a number of sources, among which are the sympathetic study by Professor Edward Charles Wagenknecht of Boston University, *Utopia Americana* (1929); Edwin C. Torrey's chapter on Baum in *Early Days in Dakota* (1925); and the introduction by Lisle Reese to the 1941 reprint of Baum's "*Our Landlady*." Further information has been shamelessly cribbed from conversations and correspondence with various knowledgeable collectors—Mr. Jack Snow, Mr. Howard Mott, Mr. C. Beecher Hogan, and many others.

genie, dwarf and fairy are eliminated, together with all the horrible and blood-curdling incident devised by their authors to point a fearsome moral." His story, he continued, "aspires to being a modernized fairy tale, in which the wonderment and joy are retained and the heart-aches and nightmares are left out." Instead of the traditional props of fear and evil destiny he supplied humor and kindly philosophy. He was by no means the first man in the world to think of children's stories as properly concerned with gladness rather than discipline, but there was a timely element about Baum's approach which neither children nor adults could resist; there was moreover an indigenous quality that had never before been written into an American fairy story.

Whether Baum meant at first to write for older readers as well as for youngsters we may never be quite sure, but certainly he wrote for himself. Over and over again he included wisdom in his stories that must have largely eluded his younger audience. Perhaps he never intended them to take it in, which may be why he insisted so positively that his stories carried no moral.

In all, Baum wrote more than fifty books, most of them for young people, but he is remembered today chiefly for his fourteen stories about the strange inhabitants of the "Land of Oz" and the adventures of real-life people who by chance or design gained admission to that favored country. The nature of Baum's special contribution is a subject that has lain neglected too long. And there are some even more pointed questions to which a lot of authors would like to know the answers–how Baum was able almost without realizing it to capture at one stroke the imaginations of children all over the world, to make himself and his stories so vivid to them that he became the recipient of thousands of letters from his readers, and to hold that popularity long after his life was done. For once Baum had published *The Wizard of Oz* he was never again his own master; try as he would to interest his following in other kinds of fairy tales, he was invariably driven back to the original theme by demands from children all over the country for "more about Oz!" Although he wrote scores of

books for *older* boys and girls, and a few indeed for adults, he was usually careful to disguise his authorship of such works behind a variety of pen names—Hugh Fitzgerald, Suzanne Metcalf, Schuyler Staunton, Edith Van Dyne, Floyd Akers. The merit of those books, if they had any, was altogether temporary. To my mind it is entirely fitting that the name of L. Frank Baum came to represent Oz and only Oz to a whole generation of children, to be identified with a particular type of fantasy, and to become the hall-mark of an unique humor and a wise and convincing philosophy.

No more decisive example of Baum's wisdom comes to mind than the underlying theme of the saga of *The Wonderful Wizard of Oz*. That story (as who does not know?) relates the marvelous experiences of Dorothy, a little orphan girl from Kansas who was carried to the fairy country of Oz on the wings of a cyclone. She had not wanted to go there, and she had no sooner arrived than she began to seek some means of returning home to her aunt and uncle, whom she sorely missed.

In her wanderings through Oz she met many remarkable creatures. There was a Scarecrow who bemoaned the fact that the farmer who had made him had left out his rightful quota of brains—but oddly the Scarecrow nevertheless was the one who managed to solve each knotty problem as it arose. There was a Tin Woodman who regarded his shining body as perfect in all but one respect—it had no heart. But invariably he proved himself the most gentle, considerate, and kindly of them all. "You people with hearts," he explained, "have something to guide you . . . but I have no heart, and so I must be very careful." Finally there was the Cowardly Lion who worried endlessly because he was frightened in the face of danger, but who nevertheless unhesitatingly placed himself between the travellers and the many perils they met.

Together the four journeyed to the capital of the Land of Oz, the fabulous Emerald City, because there, they were told, lived

a wonderful wizard who could give them the things they wanted most. The wizard, however, turned out to be an apologetic humbug. But though he was no proper sorceror he knew human nature, and seeing that most of his supplicants only needed physical evidence of qualities which they already possessed, he stuffed the Scarecrow's floursack head full of bran and pins, he hung a silken valentine heart inside the Woodman's tin breast, and he gave the Lion a drink from a square green bottle labeled "Courage." Whereupon they were all quite happy, and continued to excel in those qualities which they had so plainly exhibited before, but now without a sense of inferiority.

Dorothy's problem, however, was not psychological, and it stumped the humbug wizard. But even she in the last analysis was shown to have possessed, almost from the beginning of her adventures, the means to accomplish her return to Kansas. For when her cyclone-borne house fell into Oz it destroyed a wicked witch, from whom Dorothy obtained a pair of silver slippers. Those slippers, she discovered at the end of the story, were magic and could carry her anywhere she wanted to go, even back to real life.

Now the lesson that "we get what we have" may be the most elaborate one to be found in the long series of Oz books that flowed from Baum's pen during two decades, but it is by no means the only one. "Banter" is perhaps a safer term than "satire" for most of the oblique remarks that he made about human frailties which he never took more than half seriously. In any event there is small reason to think that he meant his comments for tender ears alone. There is something to be gained by every reader, of no matter what age, because Baum was adept at reducing humanity's shortcomings to absurdities. Most of the inhabitants of Oz are good people, but there is a generous sprinkling of individuals with special failings. There are the Hoppers who put all their effort into beautifying the outsides of their homes, leaving the interiors drab and ugly, and the Horners who do just the opposite.

There is the overweening vanity of the queen who keeps a variety of heads, garnered from various luckless visitors to her kingdom, so that she can the more conveniently fit her appearance to her vacillating moods. There are the Fuddlecumjigs and Flutterbudgets who are as ineffectual and needlessly nervous as their names imply. There is the Nome King (so spelled) who, though he looks like Clement Moore's St. Nick, is subject to violent rages; his usual sentence of punishment for those who displease him is "Thow him away!" All of his many misfortunes stem directly from his inability to control his temper.

One of the lesser characters in *The Patchwork Girl of Oz* (1913) is a live phonograph that has been chased away from the group about which the plot centers because it insists on playing the same tune *ad nauseam*. Later the machine pleads to be permitted to rejoin the party. Whereupon the leader, a boy named Ojo the Unlucky, remarks:

"We've no objection to you as a machine, you know; but as a musicmaker we hate you."

"Then why was I ever invented?" demanded the machine in a tone of indignant protest.

They looked at one another inquiringly, but no one could answer such a puzzling question.

A little farther on in the story Baum adds his definition of a popular song—"One that the feeble-minded can remember the words of and those ignorant of music can whistle or sing . . . the time is coming when it will take the place of all other songs."

These few instances may suffice to illustrate the nature of the sidelong shots at human weaknesses with which Baum enlivened

his stories for children. They may, indeed, defeat my true intention by giving an overstrong impression that he too often forgot his proper audience for the sake of lecturing older readers. That would be a wrong conclusion to draw, for no matter how mature an idea Baum sought to illustrate, he never failed to keep his language simple, so that it rests with the reader whether or not the double meaning is found. Baum's sarcasms are usually byplays; undertones are there, but the incidents are amusing enough in themselves to carry one's interest.

BAUM was born on May 15, 1856, at Chittenango, Madison County, in upperstate New York. Chittenango lies some fifteen miles east of Syracuse, in the midst of a beautifully wooded, rolling countryside. It was then as now scarcely more than a hamlet—its population is still well under two thousand—and nearby Chittenango Creek flows north into Oneida Lake, about five miles away. In such surroundings (his family was well-to-do and established a permanent country residence not many miles distant from his place of birth) Baum spent his boyhood. The details of those early years are elusive, but anyone familiar with the region will agree that Baum had at hand every element needed to make his outdoor life complete.

His education was scarcely the usual sort; the formal part of it ended with a brief stay at the Peekskill Military Academy, but it was substantially augmented with private tutoring and wide reading. In 1882, at the age of twenty-six, he married Maude Gage, daughter of the suffragette, Matilda Joslyn Gage, whose home was in nearby Fayetteville. Meanwhile he had been writing busily—while hardly more than a lad he had embarked on a serious career of newspaper reporting—and he had become interested in the theatre. He was ambitious to be an actor and playwright, and if his efforts in those directions lacked startling brilliance it was certainly not for want of trying. As a matter of fact he enjoyed moderate success, and there is every reason to suppose that, had he continued as he began, he might have been a considerable figure

in the theatrical profession. As it was he spent several years touring the country as an actor in his own plays. The first of these of which there is any record, *The Maid of Arran* (a dramatized version of William Black's *A Princess of Thule*), appeared in Syracuse in 1881 and in New York in 1882. A tepid review in the *New York Mirror* of 24 June calls Baum's acting "quiet and effective," praises his "five pretty songs sung during the action of the play," and concludes with the remark: "Judging from the hearty reception on Monday night, The Maid of Arran will have a successful week at the Windsor." It was followed the next year by *Matches*, and in 1884 a third Baum play, variously recorded as "Kilborne," "Kilmore," and "Kilmorne" (could it possibly have been based on *Kilmeny*, another of Black's fantasies?), was produced in Syracuse. A year later *The Queen of Killarney* showed at Rochester. To the best of my knowledge the texts of those four plays are not now available in printed form, if, indeed, they were ever published.

Having four plays produced in five seasons can scarcely be called complete failure, but at that point Baum's play-writing came to a close. What he did between 1885 and 1888, when he moved to Aberdeen, South Dakota, is not clear. There is a curious pamphlet in the New York Public Library—the only copy I have ever seen—entitled *The Book of the Hamburgs* . . . "by L. Frank Baum," published in Hartford, Connecticut, by H. H. Stoddard, 1886. How Baum (if it is our man) came to interest himself in poultry raising remains a mystery.

In any case, he next appears in Aberdeen, where his wife's sister lived. There he opened a variety store, and it is recorded that he managed the state champion baseball team. When, in 1888, he was offered the editorship of the *Aberdeen Saturday Pioneer*, he settled into the life of a country journalist. Two years later, in 1890, he ambitiously leased the paper from its owner and founder, John H. Drake—an ill-fated step, however, for barely a year elapsed before the sheriff took possession.

brother
(Robt. Peterson, 24 Jan 1956)

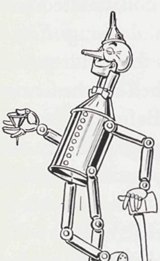
As editor of the *Pioneer*, Baum revealed an unexpected gift for fantasy. One of his principal contributions was an occasional feature-column, "Our Landlady," which first appeared on January 25, 1890, and continued more or less regularly thereafter until the paper dropped out of circulation. In that column Baum recited the adventures, arguments and philosophies of a set of preposterous boarding-house characters, including an amatory proprietress. Much of the content of the feature was journalistic horse-play, wherein the writer sparred with local politicians, ridiculed townspeople whom he disliked or wanted to plague, and carried on a running fight with the editors of rival newspapers. But "Our Landlady" was more than just a valve for letting off pressure occasioned by small-town issues; it was an exercise in a type of writing that later proved useful to Baum. It gave scope to flights of imagination that were not provided for in the editorial treadmill. Even today the column has interest, testified to by the reprinting in 1941 of the whole run, numbering thirteen installments, by the South Dakota Writers' Project. For example, Baum gave a burlesque account of a mechanical theatre in which puppets with record-players in their innards enacted whole plays. He also described electric dishwashers and automats, as well as other energized gadgets, some of which, though they are still not accomplished facts, are nevertheless not nearly so unreasonable to imagine as they were two generations ago.

But Aberdeen, which in 1890 had a population of barely three thousand, seems to have been over-supplied with newspapers. Baum's weekly *Pioneer* had at least three rivals: the *Republican*, the *Star*, and the *News*. Against those odds the *Pioneer's* chance for survival was only mathematical and finally, with the issue of February 8, 1891, it folded forever, and "Our Landlady" passed to her reward. Not even in that closing issue, however, did Baum give a hint that the end of his column was at hand. He went down with colors flying, and almost the last sentence he wrote—speaking of marvelous inventions—was this: "The *News* has inwented a way o' makin' both ends meet, to their own surprise an' the grief

o' their army o' readers." Baum could have used such an invention himself, as could the other Aberdeen contemporaries, for of them all only the *News* managed to weather the Middle Border vicissitudes of the next half century.

WITH the failure of the *Pioneer* the Baum family, now numbering six, departed for Chicago. There he worked for a while at newspaper reporting, and it is said that at one time he pieced out a meagre income by selling crockery. Conditions had reached low ebb for him, but there were better times ahead. At last, in 1897, Baum established the *Show Window**, a monthly trade journal devoted to window decorating and he remained its editor for five years.

1897 was in all ways a signal year for Baum, for it marked the appearance of *Mother Goose in Prose*, his first full-scale book for children, which also has the distinction of being the first book illustrated by Maxfield Parrish. It was something of a departure in the field of juvenile literature. Issued in handsome format, with large type and profuse illustrations, it undertook to explain the nonsense of nursery jingles which are so familiar that we forget to wonder what they mean. The explanations, in story form, were wholecloth inventions by Baum, and they are of decidedly uneven quality, revealing something of their author's promise but falling far short of fulfillment. The chief distinction of the book lies in its lively illustrations and well-considered format, and (to me, at least) in the fact that it contains the germ of the central theme of *The Wizard of Oz*. The last story in the volume introduces a character named Dorothy, a farm girl with all of the qualities of simplicity, common sense, and gentleness that later became identified with the Dorothy of the Oz books.



* Later the *Merchants Record and Show Window*, and eventually merged into *The Display World* (Cincinnati).

Traveling salesman for Chicago firm, Pitkin & Brooks, pottery importers. Did very well. FJB 19 0 '55

In Little Bun Rabbit (1916) Dorothy became Doris

Nothing of much importance in book form was published by Baum in 1898—only a volume of trivial verse, *By the Candelabra's Glare*, privately printed by the author in 99 copies. It was one of those playthings which unsuspecting writers sometimes release into the world before they have learned that a book, once printed, can never be recalled. Finding a good copy of it today is difficult, securing one is relatively expensive, and owning it brings no great satisfaction. There is, however, one attractive facet of the book. "Printed by the author" in this case means precisely that. According to his foreword, Baum "set the types and turned the press and accomplished the binding." He was no stranger to the craft; long before his Aberdeen experience he had, as a boy, issued an amateur newspaper from his own toy press— a hobby that was widely popular in his day.

The Rose Lawn Home Journal. Ed. & pr. by HCB + L.FB. CBH has Vol. 1 #3, 1 July 1871.

The following year, 1899, was among the most important of Baum's literary life. Only one book was actually published in that period, but it was a smash hit. Baum had collaborated with William Wallace Denslow, an illustrator, in devising *Father Goose, His Book*, a volume of humorous jingles for children, embellished profusely with clever drawings. Published for the Christmas trade, it caught the public fancy at once. Before the end of the year—not more than three months—it had gone into five editions totalling over 75,000 copies, and a sixth printing of 30,000 additional copies was made late in the next year.

Baum's alliance with Denslow was singularly effective but short-lived, for serious friction soon developed between the two. This must have been quite obvious to their familiars at the time, but the only overt evidence now seems to be the doubtful specimen of faint praise in Baum's foreword to the last book they did together. The men were of exactly the same age, their middle forties, and each was just coming into his own. Both were stylists, and if anything Denslow's illustrations tended to dominate the text. This inevitably led to debate as to who was really responsible for the popularity of their books—a question that is now strictly

academic, for Denslow does not begin to occupy the position in his line of endeavor that Baum does in his.*

Denslow illustrated only four of Baum's texts: *Father Goose, His Book* in 1899, *The Songs of Father Goose* and the *Wizard of Oz* in 1900, and *Dot and Tot of Merryland* in 1901. All but the last of those works appeared under the aegis of George M. Hill. When, in 1904, Baum went over to the newly established Chicago firm of Reilly and Britton, his books were given to another artist, John Rea Neill, whose pictures, if they lacked some of the dynamic qualities of Denslow's work, nevertheless had the happy merit of harmonizing to the advantage of the text. Thus began an association that was interrupted only by the death of both principles, for Neill not only illustrated all of the Oz books that Baum wrote after he joined Reilly and Britton, but he also decorated the continuations of the Oz cycle that were written by Ruth Plumly Thompson and himself for more than two decades after Baum's death. Neill died on September 21, 1943, having given Oz characters their unique fillip for nearly forty years.

But to get back to the story. In 1900 Baum really got into his literary stride. He was still editor of the *Show Window*, to which he undoubtedly contributed, and in connection with that work he published a technical treatise, *The Art of Decorating*. He also issued five books for children: *The Army Alphabet; The Navy Alphabet; Songs of Father Goose; A New Wonderland* (later republished as *The Magical Monarch of Mo*); and *The Wonderful Wizard of Oz*. The last of that imposing list was to settle once and for all the type of writing to which Baum's chief talents were to be devoted.

* Denslow produced prolifically for a time. He did at least a dozen picture books in large format for G. W. Dillingham Co. around 1903; he illustrated "The Night Before Christmas"; and about 1905 he even issued a pamphlet consisting of 22 of the colorplates from the *Wizard of Oz*. Evidence of Denslow's bitterness toward Baum is revealed in the possessive title of the pamphlet: *Pictures from the Wonderful Wizard of Oz by W. W. Denslow . . . with a story . . . by Thos. H. Russell.*

No really adequate account of how the *Wizard* came to be written has ever come to my notice. A rather circumstantial one was prepared by Jeanne O. Potter for the *Los Angeles Times* "Sunday Magazine" of August 13, 1939, as part of the publicity for the film version that was released shortly thereafter. It relates how Baum burst into the office of F. K. Reilly, a Chicago publisher, and dumped a miscellaneous mass of papers on his desk. It was truly a "weird assortment of old envelopes, pieces of wrapping paper, and a lot of other oddments, all closely written on both sides," but it comprised the first draft of *The Wizard of Oz*. Baum sorted out and read the manuscript to Reilly, whose attitude changed from good-natured indulgence to enthusiasm. When the reading was completed the publisher praised the story lavishly, but then asked: "What was the big idea, writing it on all those scraps of paper?"

> Baum [the narrative continues] looked amused. "It was curious, the way it happened," he said. "I was sitting on the hatrack in the hall telling the kids a story, and suddenly this one moved right in and took possession. I shooed the children away and grabbed a piece of wrapping paper that was lying on the rack, and began to write; it really seemed to write itself. Then I couldn't find any regular writing paper, so I took anything at all, even a bunch of old envelopes. Had to have something."

This makes a good story and the details may have come originally from Frank Kennicott Reilly himself, who in 1899 was manager of the Chicago office of George M. Hill, and, at the very moment the events in the account were supposed to have happened, was in the process of publishing Baum's hit of that year, *Father Goose, His Book*. In consequence Reilly was doubtless on very friendly terms with Baum, and it is certainly true that when, in 1904, he started his own firm of Reilly and Britton, one of the first books issued by the new organization was Baum's second Oz story, *The Land of Oz*.

In any case, the fact remains that Baum had a winner at last.

Since its first appearance in 1900, *The Wizard of Oz* has gone into countless editions, is said to have sold more than nine million copies, and has become known in nearly every country on the globe. It has been dramatized many times—as a musical comedy in 1902, as a silent movie by Chadwick Pictures with Larry Semon in 1925, as a "Junior League Play" in 1928, as a radio show in 1933, by the Cornish Puppets in 1934, and in the beautiful color-film version by Metro-Goldwyn-Mayer in 1939. Undoubtedly much of the lasting success of *The Wizard of Oz* was due to the dramatic values of the story, and to the fact that Reilly also had his way—for he had insisted from the beginning that the plot would be even better as a play than as a book. When, in 1902, it was produced in Chicago as a musical extravaganza in which Glen MacDonough collaborated, it was an immediate and tremendous hit. The costumes and sets were superbly designed after Denslow, the music and songs were by Paul Tietjens and A. Baldwin Sloane, and two hitherto unknown vaudeville performers, Frederick A. Stone and David C. Montgomery, as the Scarecrow and Tin Woodman respectively, rose to great heights of comedy to put the show over. After a successful New York run in 1903, the play went up and down the country for a long time. As late as 1911 it was shown at the Castle Square Theatre in Boston.

I deeply regret that I never saw that version. When it was at the height of its popularity I was still playing with my feet on an Illinois farm, but a mimeographed copy of the libretto is in my collection. There is really no basis for comparing the original story and the extravaganza; the former is altogether simple and straightforward and written obviously for children, while the dialogue in the play is sophisticated—at least in intent—and was clearly aimed at an adult audience. Not only do the two versions

reveal wide differences in action and even characters—they represent diametrically opposite approaches, for one is a fairy tale and the other is a farce.

It no longer matters whether the popularity of the play was due to the music, the comedy, the sets, the story, to the newly developed devices for electric stage-lighting effects, or to the general novelty of the entire presentation. In any case the play undoubtedly focussed adult attention on "Oz," thus accelerating the circulation of the book, although sales had already reached best-seller proportions. And in 1904 Baum suggested that the stage version might have been responsible for much of the popular demand that the Oz stories be continued. My own feeling, however, is that the true reason behind the widespread enthusiasm for the Oz theme lay in Baum's own philosophy of what the fairy tale should be: I think he was right in his reasoning, and certainly American children by the thousands told him so in personal letters for two decades. When the technicolor version of *The Wizard* was released in 1939, these unforgettable words of dedication led into the action of the picture:

> For nearly forty years this story has given faithful service to the Young in Heart; and Time has been powerless to put its kindly philosophy out of Fashion. To those who have been faithful to it in return . . . and to the Young in Heart . . . we dedicate this picture.

It is an understatement to say that Baum was hardly prepared for the acclaim which his fantasy won from the children of America. Certainly he had no intention of writing Oz story after Oz story for the next twenty years. *The Wizard* is a tale complete in itself, with a simple plot and an easy and satisfying conclusion. There is not the shadow of a hint in it that the author had an eye to other stories along the same line. In fact the next Oz book did not appear for four years, and during the intervening period Baum wrote several stories for children that were entirely different in approach. Among them were *Dot and Tot of Merryland* and a story for boys, *The Master Key*, both published in 1901.

Another was *The Life and Adventures of Santa Claus*, 1902, which went into many editions. For the Christmas season of 1903 Baum prepared two volumes, *The Enchanted Island of Yew* and *The Surprising Adventures of the Magical Monarch of Mo* (the latter a revision of *A New Wonderland*). He was also writing prolifically for magazines—*The Youth's Companion*, *St. Nicholas*, *Harpers*, and *The Delineator*. Some of these stories were gathered into his *American Fairy Tales* (1901; reissued enlarged in 1908).

But in 1904 Baum at last yielded to the pressure which the countless letters from children all over the country were bringing to bear, and he wrote *The Marvelous Land of Oz*. Even yet, however, he did not realize the popularity of his inspiration. *The Land of Oz*, again, is a story complete in itself, and its conclusion is such as to show plainly that the author intended it to wind up the Oz theme once and for all. In 1905 he published *The Woggle-Bug Book* and *Queen Zixi of Ix*, the latter a very successful attempt at a more traditional style of fairy tale. In the following year, 1906, he wrote *John Dough and the Cherub*, a whimsical account of the adventures of a gingerbread man and a child of remarkable acumen but undetermined sex. To this period also belongs the beginning of the interminable series of pen-names under which Baum issued many of his writings. *The Fate of a Crown*, a novel that has been long since forgotten, was published in 1905 under the pseudonym of "Schuyler Staunton," and another, *Daughters of Destiny*, was released in the ensuing year. 1906 also saw the publication of a second book for older boys, *Sam Steele's Adventures* by "Capt. Hugh Fitzgerald;" *Annabel* by "Suzanne Metcalf;" the first of a long series of books for school-girls, *Aunt Jane's Nieces* by "Edith Van Dyne;" the first of a similar series for school-boys, *The Boy Fortune Hunters* by "Floyd Akers;" * and the first of a series for very small children, *The Twinkle Tales* by "Laura Bancroft." I shall go no farther into the subject of Baum's experiments with adolescent and adult literature. His writings for growing girls and boys had a large vogue when they were written, but had no lasting interest. Although he continued

* The first two books of this series were merely reprints of the two Sam Steele books. Therefore the date of the beginning of the Oban series should be 1908; not 1906.

to produce them throughout his life, they now occupy a dusty shelf just under that which holds the dated adventures of the Rover Boys, Tom Swift, and the Campfire Girls. We do Baum no real injustice by thus discounting those efforts. Their greatest fault was that they belonged to a special era that is past. And although the novels were a sincere effort toward a serious contribution to literature, Baum had a higher mission to perform. His final attempt at novel writing was the anonymous *The Last Egyptian* (1908).

So by 1907 he was back on the Oz theme, and once again it was the insistence of his young readers that forced him there. *The Land of Oz* had been a mistake—if one may speak of so successful a book as a "mistake"—on two major counts: it had proved that there was indeed more to be written about Oz, and it had ignored the character whom the children loved most of all, Dorothy. Their appeals were irresistible, and, having persuaded Baum once, they had an easier time of it now. Letters descended upon the astounded author in floods, and the only solution was to write more Oz books. So during the next four years, four Oz stories were produced: *Ozma of Oz* (1907); *Dorothy and the Wizard in Oz* (1908); *The Road to Oz* (1909); and *The Emerald City of Oz* (1910). *The Road to Oz* is perhaps the best remembered of the lot, for the color of the paper on which the tale is printed changes with each signature as the characters wander through various fairy countries before reaching Oz.

In *The Emerald City of Oz* Baum for the third time did his best to conclude the series. He explained that the Ozites were afraid that too many outsiders were finding their way to Oz, and since no one there could die, it stood to reason that the time would come when the fairy country would be overrun by visiting mortals. To prevent that unthinkable fate, a benevolent sorceress undertook to shut the land of Oz away from the rest of the world, first by means of the encircling desert that could not be crossed by any living creature, and second by rendering the country in-

visible to all but its own inhabitants. Then Baum announced that not even he could have further contact with Oz and so could not be expected to write about the happenings that took place there.

It was a good try and almost worked. In fact it enabled Baum to hold out for two years without writing another Oz book. Instead he started a new series of stories with characters and incidents comparable to those in the Oz books: *The Sea Fairies* in 1911 and *Sky Island* in 1912. He even introduced a few Oz personalities into them in an effort to get his audience to accept the new series. They were popular enough, but they failed to turn the trick, for the children would not settle for substitutes. Once more the Baum mailbox was deluged by letters from all over the nation; once more Baum and his publishers exchanged incredulous glances; and once again the children had their way. In 1913 *The Patchwork Girl of Oz* appeared. Having used an elaborate device to get out of writing Oz stories, Baum was forced to invent another one to explain how he had been able to re-establish contact with the invisible country. His young correspondents were quite equal to the problem, however; one of them suggested that wireless telegraphy might pierce the magic barriers—and so it came to pass.

All in all the children became rather tyrannical after their influence over the author was established. Their letters dictated not only new characters and events, but even whole plots; and it is irony to say the least that, having gotten Baum back to writing about Oz, they then insisted that he introduce into the Oz background some of the principal characters of *Sky Island* and *The Sea Fairies*, who had been originated for the sole purpose of diverting attention away from Oz.

So at last Baum knew his masters, and never again did he try to go against their dictates. In the foreword to *The Lost Princess* (1917) he wrote: "after all, dear reader, these stories of Oz are just yours and mine, and we are partners. As long as you care to read them I shall try to write them . . ." In each of the six years from 1914 to 1919 he added a new Oz book to the list: *Tik-Tok*

of Oz (1914); *The Scarecrow of Oz* (1915); *Rinkitink in Oz* (1916); *The Lost Princess of Oz* (1917); *The Tin Woodman of Oz* (1918); and *The Magic of Oz* (1919). The last of the series written entirely by Baum, *Glinda of Oz*, was published posthumously in 1920.

In all he wrote fourteen of them, and laid out the plot and general notes for the fifteenth, *The Royal Book of Oz* (1921). The Oz books had treated him extremely well. His efforts to stop writing them were prompted entirely by a recurrent fear that they were getting to be old stuff, and whenever the children's letters piled high enough to convince him that such was not the case, he willingly went back to them.*

But this catalogue of Baum's Oz books has interrupted the course of our story. After the stage success of *The Wizard of Oz*, and secure in the established popularity of his children's books, Baum and his wife were able to spend the 1906 season touring the Mediterranean. When he returned he settled down to consistent writing, selecting a summer home in Macatawa Park, Michigan, for the purpose. (His booklet with the anagrammatic title, *Tamawaca Folks*, published pseudonymously in 1907, is a gentle satire on his neighbors.) He retained his Chicago address, however, until 1910, when, again in quest of quiet, he moved to California. He had already spent several summers there, and had written three of the Oz books in Coronado, on the magical sandbar that separates San Diego harbor from the sea, but when he decided to settle permanently, he chose the peace and suburban charm that forty-five

* In fact not even Baum's death could stop the demand for "more Oz books." Miss Ruth Plumly Thompson not only completed *The Royal Book*, but over the next eighteen years supplied a new volume for each Christmas season. Her last contribution was *Ozoplaning with the Wizard of Oz* in 1939. John Rea Neill added three titles from 1940 through 1942; his death and World War II put a temporary end to the series. But in 1946 and 1949 Jack Snow produced two "Oz books," and in 1951 Rachel R. Cosgrove added another. Most recently (1954) Mr. Snow issued *Who's Who in Oz*, a valuable reference tool for all who would be knowledgeable in matters Ozian.

These continuations of the Oz series—I have read only a few—are good enough stories, but they solidify the opinion that there was and could be only one Lyman Frank Baum, as I am sure their authors would agree.

years ago could still be found in the Sunset-Cahuenga district of Hollywood. He built his home, which he named "Ozcot," on Cherokee Avenue.

He was very fond of life out there, and entered willingly into local movements. He was a charter member of the original Uplifters Club, for which he wrote the constitution. The opportunity of spending a large part of his time outdoors appealed to him especially, and when he was not at the beach or the golf course he was most often to be found puttering around his garden. His favorite writing-place was in the open, where he could glance up from his work to watch the birds in his aviary, or to examine some of his favorite dahlias and chrysanthemums.

Even in the few years that Baum lived in Hollywood he saw the neighborhood he had chosen lose much of its suburban quality. The movie industry soon surrounded his home, and one company used his garden fence as a background for shooting scenes. The movies had always fascinated him—and sometimes cost him money. In 1908 and '09, while he was still in Chicago, the Selig Polyscope Company made a few abortive attempts at producing color pictures of some of the Oz stories. They were tinted by hand, and Baum called them "radio plays" because he envisioned the images as being radiated to the screen on beams of light. ("Radio" was a very new word at that time. It had been officially adopted by the Radio Convention at Berlin only a few years earlier, and Baum's misuse of it shows that its specialized meaning was still not thoroughly understood by laymen.) The "radio plays" were expensive and unsuccessful, and when the venture finally came back to earth Baum had a sizable deficit to recoup.

Three years later he tried it again, this time forming his own movie organization, which he called the Oz Film Manufacturing Company. He made at least two picture versions of Oz stories, "The Patchwork Girl" and "The Magic Cloak." They were distributed through regular commercial channels, and starred Violet MacMillan as Dorothy and Vivian Reed as Ozma.

Baum died on May 6, 1919, the victim of a prolonged heart ail-

ment. He was even then at work on the fifteenth Oz book, *The Royal Book of Oz*, which was completed by another hand and published two years later. The plot is amusing and provocative, and typical of his better efforts, but the book undeniably suffers from having had two authors. Mrs. Baum survived him by thirty-four years and continued to live at "Ozcot" until her death at 91 on March 6, 1953. An extremely attractive photograph of her forms the frontispiece of her only (to the best of my knowledge) published work, *In Other Lands Than Ours* (1907), a series of letters which trace the adventures of the Baums during their Mediterranean tour. The picture shows a firm but kindly woman of 45; one quite obviously capable of writing—as she did—"L. F. said the Statue of Liberty . . . was the most beautiful sight he had seen since he left home. He thinks too much of his comforts. . . ."

THIS discussion began with the question: "For what age group were Baum's stories written?" Well, now, *of course* the books being fairy tales were meant primarily for children. But, as we have seen, the author included material that was often over the heads of his younger audience, and his older readers, while appreciating the circumstance, nevertheless have always wondered why he did so. Baum's patience must have been worn thin from answering the same old question over and over again, and finally, just the year before his death, he sought to close the matter by the following statement in the foreword of *The Tin Woodman:*

A learned college professor recently wrote me to ask: "For readers of what age are your books intended?" It puzzled me to answer that properly, until I had looked over some of the letters I have received. One says: "I'm a little boy 5 years old, and I just love your Oz stories. My sister, who is writing this for me, reads me the Oz books, but I wish I could read them myself." Another letter says: "I'm a great girl 13 years old, so you'll be surprised when I tell you I am not too old

yet for the Oz stories." Here's another letter: "Since I was a young girl I've never missed getting a Baum book for Christmas. I'm married, now, but am as eager to get and read the Oz stories as ever." And still another writes: "My good wife and I, both more than 70 years of age, believe that we find more real enjoyment in your Oz books than in any other books we read." Considering these statements, I wrote the college professor that my books are intended for all those whose hearts are young, no matter what their ages may be.

"The Young in Heart." An accolade that may be more than a little embarrassing to some of us who, even as Omar and Jurgen, have merely sought surcease—however fleeting—from Things as They Are.

We *Use* Our Special Collections!

HELENE G. BAER

LAST year, a scholar from New Zealand, burdened with a tape recorder, appeared in the Special Collections reading room with the request that he be allowed to study our early copy of Lenin's *Sobranie Sochinenii*, in order to compare it with the taped version, spoken by Lenin himself, which the reader carried with him. The staff of Special Collections is accustomed to unusual requests and leaps to triumph over difficult situations. To Miss Rita Burns, who is in charge of the reading room, this particular request involved unusual factors since the sound of a tape recorder might well disturb other readers. Consequently, she settled the New Zealander well back in the stacks, in a dark tunnel lined with books. Her assistants helped him to plug in his machine and gave him a work table and a gooseneck lamp. They suggested tactfully that he keep the tone volume as low as possible and left him to his labors.

But no one had counted on the echoes! Lenin's voice hissed and sputtered as it bounced through the dust and the leather. All other research stopped in the twelfth tier. The ears of Herodotus, Cicero, and the other greats named on the stone frieze of Butler Library strained to hear the goings-on within the book aisles. Mr. Baughman, Head of Special Collections, Miss Bonnell, librarian in charge of the books, and Miss Burns met in frenzied conference. What to do? The New Zealander's work was important, but so was the work of other readers, and nothing, nothing ever, must disturb the stillness of Butler Library. Wait! One of them found the answer. They called the Oral History Research Office and pleaded for the loan of earphones and they borrowed an electrician from the University's maintenance department.

By the following day, the problem was solved and the tape re-

corder whirred on with only the New Zealander to hear Lenin's staccato pronouncements.

Of what exactly is Special Collections comprised? Nearly 200,000 books and manuscripts which are brought together here, as well as untold thousands of letters and original documents. And this is not all. There are yet other thousands of rare volumes still in the general stacks awaiting the availability of the time and money needed to effect their transfer to Special Collections. "Special Collections" is primarily rare books and manuscripts, but it includes some which, though not rare, must yet be given special treatment because of the terms of the gift. In essence, Special Collections is the epitome of Butler Library, including rarities that represent every subject field.

Certainly, then, the collections offer riches other than speeches by Lenin. But those who would find them must seek them out and the seeker almost needs a map to reach his goal. Take any elevator to the sixth floor of Butler Library. Along the south side of the building there is a long, long corridor with doors on either side, a little like the one down which Alice chased the White Rabbit. Past the doors for a half block perhaps; it seems to stretch on and on and on. At last, there is a door marked Special Collections Reading Room, 654.

Inside, at the desk, a firm, young person fixes the newcomer with her eye and requests identification, proof that you are you and have a right to be where you are. Out comes your University permit which you previously obtained from Room 315 downstairs, or, if you are a Columbia student, you show your Bursar's receipt. If, however, you are a Friend of the Columbia Libraries, you merely offer your membership card and you are accepted. The guardian relaxes her vigilance, hands you a pen to sign the register and smiles to show you that all is well.

From that moment, you are an honored guest whose slightest wish, book or manuscript-wise, will be granted. These staff members of the Special Collections Department are wonderfully generous with patience, energy and information. You ask for books,

perhaps hundreds of books, to study or to scan, and down they come, stacked on noiseless, rubber-wheeled carts. When you are done with them, an attendant trundles them away again with never a complaint no matter the number. If you have only a vague, nagging notion of what you seek, Miss Burns or one of her assistants will suggest short-cuts and special bibliographic tools, or, because she knows her materials so well, will even come up with specific recommendations for tangential research. That sort of interest on the part of Columbia's Special Collections' staff is what makes a researcher's quest rewarding and exciting.

Yet, the department needs to expand both in space and staff. There are still unnumbered treasures gathering dust in the boxes marked "Uncatalogued." "We have the materials," says Miss Bonnell, "but we could be much more useful to greater numbers of people if we had more trained personnel." That goal may be achieved within the next few years if the plans and dreams of a few of Columbia Libraries' loyal supporters work out.

Nevertheless, even on the present, limited budget, statistics are impressive. Last year, 4,199 readers studied in Special Collections. Of these, only about half were from the campus while the rest came from the outside. They varied tremendously in purpose. For example, C. B. S. Television sent a representative to check the Typographic files and to have some of the Peter Zenger newspapers photostated for use on the Television Theater. Representatives came again for further photostats of reports of Abraham Lincoln's assassination, to make, by the medium of TV, a living use of old documents.

Scholars from afar frequently ask for the David Eugene Smith Collection of early mathematical treatises. Mr. Gurgis Awad, chief librarian of the Iraq Museum of Baghdad was one who rejoiced in our copy of Omar Khayyám's *Algebra*, (the old tent-maker was a mathematician as well as a poet), while from the Collége de France came a student to examine the early Korans in this same Smith Collection.

Historians and biographers revel in the wealth of manuscript

letters and private papers which have been gathered here. Professor David Donald, author of *Lincoln's Herndon*, and more recently, a life of Charles Sumner, found the voluminous files of the Sprague, Dix, and Conway papers very useful, while the James Truslow Adams boxes provide endless data for Allan Nevins' new book on that Adams. Leon Edel found the William Dean Howells letters and the photographs of Henry James helpful in his work on James. The two Crane collections, Hart and Stephen, are in great demand, though both are still uncatalogued. The second consists of 1200 letters, written by contemporaries to Stephen Crane and his wife, Cora, during 1895 and 1908, by such eminent and fascinating characters as Conrad, Wells, James, Shaw, Hamlin Garland, and Elbert Hubbard.

Even the State Department has found its way to Room 654. The news filtered through to Washington of our fine group of Parsons' Railroad Prints and an expert was sent to make copies for a documentary film strip on the history of the nation's railroads between 1830 and 1850.

Many of the gems of the library have come to us through outright gifts or have been bought with funds (such as the Bancroft and the Park Benjamin) left to us for that purpose. Many others arrived through the generosity of Columbia's own campus family. Professor Jacques Barzun, as the Friends will remember, gave all of the material including letters from the foremost musicians of our day, which he had gathered in preparation of his works on Hector Berlioz. Professor Ralph Rusk contributed many of the notes and source works, including photostated letters, which he had assembled for the writing of his memorable life of Ralph Waldo Emerson. Professor Vernon Loggins did the same for his intensive study on the seven generations of the Hawthorne family. These are only a few of the numerous tangible evidences of the loyalty and pride which Columbia people feel for the Library.

The light in Room 654 is good and the desk space fairly adequate and the atmosphere conducive to work. Sometimes the air is heavy but serious cholars barely heed it while they wait for the

bright, young attendants to roll yet another cartload of books from the forbidden reaches of the interior stacks. Readers, you see, rarely penetrate beyond this outer room, for there are few facilities for comfortable study in the dark labyrinths beyond the guarded doors. Yet, anyone, undergraduate or erudite octogenarian, receives equal courtesy and help.

I know, because as an undergraduate, I tried to disentangle Gulliver's cabalistics in Book III of the *Travels*. The stack boys must have wheeled a ton of ancient tomes out to me, and, day after day, I pored over the *Philosophical Transactions* of the Royal Society, the source of several of the dubious experiments which Jonathan Swift described with vitriolic humor as having taken place in the Academy at Laputa. Miss Burns was as helpful to me in checking further sources and in setting up the microfilm machines (these have since been moved to the library of the School of Library Service but are available to readers of Special Collections) as she was to proven scholars.

The fame of Special Collections spreads far and wide. Douglas Southall Freeman used our files for his life of Washington. Requests for information pour in from all over the world on many subjects—medieval school books (Plimpton), literary New York during the professional lifetime of Park Benjamin, land grants and economics (Seligman), ancient mathematics (Smith). All one need do is to ask, and the answer shall be given. We have the books, to be seen, to be studied, to be enjoyed, and the authors, students and book collectors themselves who have been to Room 654 or who have written in for specific requests, testify that Columbia does *use* her Special Collections.

Children's Literature: A Forthcoming Exhibition of An Unusual Collection

JOHN R. T. ETTLINGER

BECAUSE this issue of *Library Columns* is primarily concerned with literature for children and because there will not be another issue until autumn, we are taking this opportunity to tell the Friends about a large exhibition of recreational books for young people which will be held in Butler Library this summer. Butler is, to be sure, a library for adults and not for children, and certainly Columbia's collections of past and present books for children are far from being fully representative of this enchanting and rewarding field. Nevertheless we can show a wide variety of children's literature of all periods.

The books have made their home here in many ways. Only the School of Library Service Library has acquired children's books for their own sake, because they were for children. There are two groups of such books in the S.L.S. Library. One is a working collection representative of today's tastes, which, nevertheless, includes many old friends in new disguises. This collection is designed for student use to help train future children's librarians. The other is the "Children's Historical Collection," comprising books which have appealed to past generations of children; many of its volumes bear evidences of their affectionate but none too gentle handling.

Perhaps the locked stacks of a rare book library may seem an unkind place for books meant for children, but Special Collections has many contributions to make to the exhibit. While only recreational books will be included—the literature of pleasure rather than of teaching—the Plimpton Library of educational books will be represented. One of the rarer books to be shown is a

little paper-bound volume, *Die fromme Zwillinge*, published in German in 1807 at New Market, Shenendoah County, in the mountains of Virginia. Its title-page announces its priority in its publishing field by calling it "Das erste deutsche Virginische Kinderbuch."

Many children's books have found their way to Special Collections as specimens of bookmaking, because their illustrations or typography are of interest to students of the graphic arts. These include volumes among the "Fifty Books of the Year" selections, which are deposited here annually.

Ranking high among Columbia's children's books are the gifts of individual donors. A variety of reasons prompted their original acquisition and subsequent enrichment of Columbia's collections. Some fitted into a pattern or field of collecting; others appealed to their donors as specially desirable copies of the favorite books of their childhood. Notable among these are inscribed presentation copies of the first editions of Dickens' *Christmas Carol* and Stevenson's *Child's Garden of Verses*. The series of first editions of Beatrix Potter's "Peter Rabbit" books, as fresh today as when they were published, is a delight to young and old. How many of these can have survived unscathed the fond attentions of eager young readers?

"What is a children's book?" is as difficult a question to answer as "what is a child?" The Columbia exhibit will not try to pose a solution. Children's books should be books which will bring pleasure to children, but they have, always, been written, illustrated, and published by adults, and too often these adults have had a motive, a moral, or a sly intent to improve. A child's book could be a sugared pill disguising a lesson in correct behavior or right thinking. Each generation has had its fads or fashions in dictating what the rising generation should or should not read, and our own is no exception. But the best of the books have always been proof against adult pressures. Children still read Malory's *Morte d'Arthur*, though as long ago as the 16th century the great educator Roger Ascham denounced it in ringing tones: "Morte

Arthur, the whole pleasure of which book standeth in two special points, in open manslaughter and bold bawdry." The child has always been ingenious at wringing delight out of the toils of dry instruction—even the hornbook was soon converted into the battledore.

Children, certainly the children of today, have always made their preferences known in their reading, and the free world of imagination has been attainable despite the strictures of the adult world.

Moreover there have always been adult writers, and artists too, who have been able for a while to throw aside their labors for grown-ups to write books for children. And among these books are some of the very finest, which have become part and parcel of the intellectual heritage of young and old. Cowper and Lamb, Dickens and Thackeray, Lewis Carroll and Edward Lear, Mark Twain and Kipling, Walter de la Mare and T. S. Eliot—all these will have a place in our exhibition, as will Cruikshank, Tenniel, Pyle and Ardizzone, and a host of others.

Columbia's exhibit will demonstrate the many-sided appeal of children's books—to children, the appeal of variety, of novelty, of inviting appearance; and to adults, that poignant and nostalgic appeal of the books which have been a part of us ever since we read them as children, and which can never be forgotten.

Our Growing Collections

ROLAND BAUGHMAN

Authors' manuscripts. Mr. Millen Brand (A.B. 1929) has continued to place the manuscripts and scarcer publications of his works in the Department of Special Collections. Mr. Henry Morton Robinson (A.B. 1923, A.M. 1924) has presented the manuscripts of his *Key to Finnegan's Wake*, *Fantastic Interim*, and *The Perfect Round* (his first novel).

De Lima gift. Mrs. Agnes De Lima presented a valuable collection of manuscripts and typescripts of books and articles by Randolph Silliman Bourne (A.B. 1912, A.M. 1913), chiefly relating to education and government. The collection includes notebooks, a diary, and a considerable correspondence.

Eliot's Indian Bible. One of the most important and interesting books in the annals of American printing was recently presented to the Columbia Libraries by Mrs. Seth Low Pierrepont, née Nathalie Elisabeth Chauncey. It is the Bible in the language of the Massachusetts Bay Indians, known as the "Eliot Indian Bible" because it was planned and carried to completion by the Reverend John Eliot as a means of Christianizing the New England natives. The Algonkin Indians, of course, had no written language of their own adequate to express the nuances of the Bible text, so this is a phonetic rendering—a transliteration using our alphabet to form Indian words. The New Testament was completed first, in 1661, and the Old Testament followed in 1663. Mrs. Pierrepont's copy, still in its original binding, is an exemplar of the first complete edition. The book is one of the monuments of the early colonial press, having been printed in Cambridge by Samuel Green and Marmaduke Johnson barely a quarter of a

century after the establishment of printing in what is now the United States.

Edman papers. A substantial file of the personal and official correspondence of the late Professor Irwin Edman (Class of 1916) was received from his estate through his executor and brother-in-law Lester Markel (B.Litt. 1914). The collection comprises twelve letter-file boxes, and is housed in Columbiana.

Ernst gift. Mr. and Mrs. Richard C. Ernst (LL.B. 1939) have for several years carried out a unique project of presenting selections from the current publications of the firm of Alfred Knopf, in order that Columbia students may share their admiration for the high typographic and literary quality of those books. The latest group was received recently and is now on view in the main reading room of Butler Library.

Frick gift. Miss Helen Frick has continued her generosity in presenting, as they are published, the volumes of the catalogue of her father's noted art collection. Those most lately received, volumes VII and VIII (which in their own right are magnificent examples of contemporary book production), illustrate, document, and describe the porcelains and enamels in the Henry Clay Frick Collection.

Friedman gifts. Mr. Harry G. Friedman (Ph.D. 1908) has made many generous gifts to the Libraries. Most recently he has presented a series of nine manuscript or printed documents, as follows:

1. A certificate in canon and civil law, granted at the University of Naples to one Silvio Abundato in July, 1555. Manuscript broadside, on vellum.
2. Genealogical notes relating to members of the Parisi family of Calabria, 16th and 17th centuries. Manuscript, 2 leaves, on paper.

3. License to practice law in Naples, dated 1719, and granted to Dominico Savastano. Manuscript broadside, on vellum.
4. Passport issued at the Vatican, 29 October 1743, to a priest Don Estavan Nerima (?). Printed form on paper, completed in manuscript.
5. Letter patent issued by Ferdinand IV, King of Naples, during his minority. Countersigned by his guardian, Bernardo Tanucci. Manuscript on paper, 14 June 1761, with seal.
6. Same. Manuscript on paper, 6 May 1762, with seal.
7. Same. Manuscript on paper, 4 May 1763, with seal.
8. Letter patent issued by Ferdinand IV, King of Naples. Manuscript on vellum, 4 leaves, 4 March 1786, with seal.
9. Award of merit granted by Columbia College to Henry Hall Ward (Class of 1838) "in Biographia Classica," dated 1837. Printed form, completed in manuscript, with the seal of the College.

Haight gift. Mrs. Sherman Haight has presented to Avery Library a collection of original photographs recording the Theodore Roosevelt House on East 20th Street, the restoration of which has long been one of her many interests.

Levi gift. Through the generosity of the noted New York architect, Julian Clarence Levi (A.B. 1896), Avery Library has been given a collection of 289 architectural books and a series of 271 architectural drawings. Included in the presentation was a cash gift, as well as several very useful pieces of architectural equipment.

Marco Polo. A member of the Class of 1916 has presented funds for the purchase of the first printed edition (Nuremberg: F. Creussner, 1477) of the account of Marco Polo's travels. The book is of the greatest rarity; only eleven copies are recorded, and Columbia's copy is one of only three known to be in America. Of paramount interest is the woodcut frontispiece portrait of Marco Polo, which has been colored by hand, probably at or near the time of publication. The volume is from the library of the Earl

of Crawford and is in superlative condition, having been bound in fine green levant morocco in 1852 by the Paris binder, Duru. Columbia University is indeed proud to have been charged with permanent custodianship of a volume so rare, so valuable, and so important as this milestone in man's effort to extend the horizons of his world and his understanding of his neighbors.

Mosely gifts. Professor and Mrs. Philip E. Mosely have continued their presentation of useful books and serials in the field of Slavic studies. During recent months their gifts have numbered nearly 500 pieces.

Sprague gifts. Mrs. Frank J. Sprague has never ceased to be a faithful and generous friend. Her most recent gifts include the first English edition (1842) of Samuel Lover's *Handy Andy*, with a signed autograph letter of the author tipped in. And learning of our desire to install an exhibition commemorating the centenary of the first publication of John Bartlett's *Familiar Quotations* (1855), Mrs. Sprague has presented three editions which were not in the Columbia libraries—the 3rd edition, 1858; the 6th, 1872; and the 8th, 1888. With these acquisitions Columbia's run of the editions issued during the compiler's lifetime is virtually complete: only the 2nd, 1856, and the 9th, 1891, are lacking—and Mrs. Sprague has agreed to lend us her copies for the exhibition.

Tindall gifts. Professor William York Tindall (Class of 1925) has presented six very desirable works, including the handsome edition of Matthew Prior's *Poems*, published in London in 1718 by Jacob Tonson and John Barber. Other items in the gift are: Abraham Cowley's *Works*, London, 1680 (6th edition); John Arbuthnot's *Law is a bottomless pit*, Glasgow, 1766; John Ferriar's *Illustrations of Sterne*, London, 1798; *The Oxford Sausage*, Oxford, 1821; and John Rodker's beautiful reprint (1930) of Reginald Scot's controversial exposure in 1584 of the errors of demonology, *The discoverie of witchcraft.*

Trautman gift. Professor Ray L. Trautman has presented to Avery Library a highly interesting collection of 28 original architectural receipts, dating from 1779 to 1811. These are extremely useful as recording costs of material and labor and in establishing the terminology used in American building trades during the period represented.

Wilbur gifts. Mr. Robert L. Wilbur recently placed in our keeping seven interesting letters relating to literary matters or by prominent literary figures. The group includes: Signed autograph letters of Barrett Wendell (2 pages, 7 June 1890) and Richard P. Blackmur (2 pages, 23 June 1927, and 1 page, 8 July 1927); signed typed letters of E. E. Cummings (1 page, 22 March 1935, and 1 page, 16 June 1935?) and of William C. Williamson (1 page, 8 October 1935).

Women Suffrage Association. Through the generosity of the officers of the League of Women Voters of New York, seventeen volumes of the original minutes of the New York State Women Suffrage Association, dating back to 1892, have been presented to the Columbia University Libraries.

Young gift. In an earlier issue of the *Library Columns* it was reported that Laura S. Young had suggested that her contribution to the effort of the Friends should take the form of binding, repairing, or restoring one volume annually, selected from the rare books in the Libraries. Her offer was enthusiastically accepted, and since that time Mrs. Young, who is a master bookbinder, has unfailingly carried out her project. Most recently she has completed a handsome and ingenious protective case, with separate stalls and slip covers to protect twelve of the earliest and most fragile children's books in the School of Library Service Children's Historical Collection.

Activities of the Friends

WE WISH to report three changes which have recently taken place in the membership of the Council of the Friends. Dean Emeritus Virginia C. Gildersleeve, who has been such a source of strength from the period when our organization was activated, has for reasons of health submitted her resignation from this administrative group. We shall miss her sound advice and her steady interest. To replace her and to expand the membership of the Council, two new appointments have been made—Mrs. Arthur C. Holden and Mr. C. Waller Barrett. We appreciate their willingness to join in the deliberations and in the planning activities of this group.

Finances

During the period from April 1, 1954, to March 31, 1955, the Friends have contributed in cash a total of $32,354.76. Of this, $2,503.76 was given in general support of our activities and $29,851, was designated for special purposes. Included in the latter category were the following especially substantial gifts: Mrs. Francis Henry Lenygon for the construction of the Francis Henry Lenygon Memorial Room in Avery Library, $10,000; an anonymous donor for the purchase of Santayana manuscript collections, $5,400; a member of the Columbia College class of 1916 for the salary of an exhibitions assistant, $3,600, and $3,040 for complete renovation of the Butler Library exhibition cases; Dr. Jerome P. Webster for the purchase of books on plastic surgery, $3,500; the Roger Benjamin Fund as a contribution to the N.M. Butler centennial fund for the renovation and expansion of the general library, $1,500; and Mr. Valerien Lada-Mocarski towards the cost of a collection of Russian books, $1,000.

The comparative figures for contributions by our members for the four years since the Friends of the Columbia Libraries came into existence are as follows:

1951–52 (June 1–May 30)	$ 2,950.19
1952–53 (June 1–March 31)	8,254.08
1953–54 (April 1–March 31)	15,510.26
1954–55 (April 1–March 31)	32,354.76
Total	$59,069.29

In addition to the above-indicated funds, Friends have presented numerous books and manuscripts which have enriched the Libraries' collections. The estimated value of those received between April 1, 1954, and March 31, 1955, is $15,241. Adding this to the $99,811.17 reported in prior years, brings the estimated total value of such items since January 1, 1951, to $115,052.17.

As of March 31, our membership is 274.

Meetings

Since the last issue of this periodical went to press, the Friends have held three meetings, each of which was well-attended by our members and their guests.

At the February 17 occasion which was held at the Museum of the City of New York, James Grote Van Derpool, Librarian of Columbia's Avery Architecture Library and President-elect of the National Society of Architectural Historians, talked on "Historic Architecture on the Island of Manhattan." By means of slides, he portrayed the changing architectural styles utilized in the designing of some of the notable buildings in the city. For the social hour which followed, Dr. Dallas Pratt contributed the refreshments.

To commemorate the bicentennial of the first appearance of Samuel Johnson's *Dictionary of the English Language*, the Libraries have arranged a large exhibit which contains various edi-

tions of the *Dictionary*, letters written by Johnson, copies of earlier dictionaries and other related materials. A substantial number of these items were loaned by Mr. and Mrs. Donald F. Hyde, who are members of the Friends. To mark the opening of the exhibit, a meeting was held in Butler Library on the afternoon of April 14 with Professor James L. Clifford, Columbia's Johnsonian specialist, as principal speaker.

The major Friends' event of the year, the Bancroft Award dinner, was held on April 28 at the Men's Faculty Club. The awards of $2,000 each for the best writing in the field of American history published in 1954, were presented by Vice-President John Krout to Paul Horgan for his *Great River, the Rio Grande in North American History*, and to Leonard Dupee White for his *The Jacksonians*, a study of our federal government in the period from 1829 to 1861. Certificates were presented to Stanley M. Rinehart, Jr., President of Rinehart and Company, and to George P. Brett, Jr., President of The Macmillan Company, the publishers, respectively, of the two books. The principal address of the evening was given by Orville Prescott, daily book critic of the *New York Times*, who took as his topic "Historical Fiction as a Literary Form." In opening the program, Vice-President Krout expressed the warm appreciation of the University for the generous and interested support which the Friends have given and are giving to the Libraries. August Heckscher, Chairman of the Friends, presided.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

Invitations to exhibitions, lectures and other special events.

Use of books in the reading rooms of the libraries.

Opportunity to consult Librarians, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

Free subscription to COLUMBIA LIBRARY COLUMNS.

* * *

As a Friend of the Columbia Libraries you are asked to assume no specific obligations. We rely on your friendship towards our institution and its ideals. However, if members express their support through annual donations of books or other material, or cash, we shall have a tangible indication that our program to arouse interest in the pressing needs of the Libraries has been successful. All donations are deductible for income tax purposes.*

* Please make checks payable to Columbia University.

OFFICERS

AUGUST HECKSCHER, *Chairman*
MRS. DONALD HYDE, *Vice-Chairman*
CHARLES W. MIXER, *Secretary-Treasurer*
Room 317, Butler Library, Columbia University, New York 27, N.Y.

THE COUNCIL

SEYMOUR M. ADELMAN
FRANK ALTSCHUL
MRS. ALBERT M. BAER
C. WALLER BARRETT
HENRY ROGERS BENJAMIN
NORMAN COUSINS
WALTER D. FLETCHER
AUGUST HECKSCHER
Mrs. Arthur C. Holden
MRS. DONALD HYDE
VALERIEN LADA-MOCARSKI
MRS. FRANCIS H. LENYGON
DALLAS PRATT
MRS. FRANZ T. STONE

RICHARD H. LOGSDON, Director of Libraries, *ex officio*

PUBLICATIONS COMMITTEE

DALLAS PRATT, Editor

NORMAN COUSINS AUGUST HECKSCHER
CHARLES W. MIXER