COLUMBIA LIBRARY COLUMNS

NOVEMBER 1956 • VOLUME VI, NO. 1

CONTRIBUTORS TO THIS ISSUE

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

MARTIN BIRNBAUM, a Columbia alumnus, is an art critic and the author of several books and articles on art subjects. He is co-author with Frederick Coykendall of a book about Arthur Rackham.

THOMAS P. FLEMING is Librarian of the Medical and Natural Sciences Libraries of the Columbia University Libraries.

SARAH BRIGGS LATIMORE assembled the Arthur Rackham Collection which was recently presented to the Libraries by Mr. and Mrs. Alfred C. Berol, and is one of the two compilers of a published bibliography of the works of that distinguished artist.

DALLAS PRATT, P & S '41, is editor of *Columbia Library Columns* and Associate Psychiatrist at the Columbia University Health Service.

o o

Articles printed in COLUMBIA LIBRARY COLUMNS *are selectively indexed in* LIBRARY LITERATURE.

Columbia Library Columns

VOLUME VI NOVEMBER, 1956 NUMBER 1

CONTENTS

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

COLUMBIA
LIBRARY
COLUMNS

The John Jay Papers:

An Open Letter To All Friends of Columbia University

AN OPPORTUNITY has come to Columbia University which must be seized at once, for it will never come again. The papers of John Jay, one of Columbia's most illustrious alumni, after remaining for a century and a half in the hands of his descendants, have been offered for sale. The collection comprises nearly 2,000 pieces to and from more than 250 individuals, including men such as John Adams, Benjamin Franklin, Alexander Hamilton, Thomas Jefferson, John Paul Jones, Rufus King, the Marquis de Lafayette, Gouverneur Morris, General Schuyler, and George Washington. Columbia University, an institution proud of her long tradition and intent on developing her research resources in the interests of scholarship, is above all others the proper repository for John Jay's papers. We are therefore asking help to make possible their acquisition.

John Jay was one of America's foremost statesmen during the era when the foundation stones of our nation were being laid. He was, moreover, a citizen of New York, and his ancestors and descendants have made the New York area the center of their civic and social activities through many generations. John Jay was a

student of the then-new King's College (now Columbia College), taking his B.A. degree in 1764 and his M.A. degree in 1767.

After his training at King's College, Jay was admitted to the New York Bar in 1768, and from then until the outbreak of the Revolution he maintained a private law practice. But with the Declaration of Independence he threw himself into the cause of American sovereignty, and thereafter until the end of the 18th century he served his country in a multitude of ways. As a member of the Continental Congress, as minister plenipotentiary to Spain (where against almost hopeless odds he obtained financial support of the revolution), as joint commissioner with Franklin for negotiating peace with Great Britain, as Secretary of Foreign Affairs, as co-author of the "Federalist Papers," as Chief Justice of the Supreme Court during its formative years, and as negotiator in 1794 of what came to be known as "Jay's Treaty" with Great Britain, Jay proved himself to be one of America's ablest diplomats and staunchest citizens.

At the turn of the 19th century Jay retired from public life and built Bedford House on his estate near Katonah, New York. For more than a hundred and fifty years that mansion has remained in the possession of members of the Jay family. In it were preserved the books and manuscripts which Jay had collected – books which contributed to his statesmanship and manuscripts which were the result of his wide political and personal contacts with other personages whose labors forged the early strength of our country.

To ensure that the papers of one of New York's and Columbia's most famous sons will be preserved in the New York area, and will remain intact for the use of future scholars and historians, Columbia is asking for assistance from her many friends. If you wish to help in this project, please get in touch with Roland Baughman,* Head of Special Collections, or with any of the undersigned members of the Committee as soon as possible. Promptness is urgent.

Listed hereafter are some of the more notable parts of the collection. This must not be interpreted to mean that the collection

* University 5-4000, ext. 371. 535 West 114th Street, New York 27, N.Y.

can be purchased in sections—for this is not the case. The breakdown is made in order to reveal the tremendous importance of the collection, and to enable donors to stipulate that their gifts and (if such is their wish) their names are to be identified with specific parts of the John Jay Papers.

The John Jay Committee of the Friends of the Columbia Libraries

MRS. DONALD HYDE
MRS. HAROLD G. HENDERSON
MR. ALLAN NEVINS
MR. EDMUND A. PRENTIS
MR. ROLAND BAUGHMAN *(Chairman)*

The John Jay Collection

ADAMS, JOHN. 35 letters totalling 83 pp., 1780–1821; plus 27 drafts of John Jay replies, 44 pp.

CLINTON, GEORGE. 11 letters totalling 24 pp., 1774–1784.

FRANKLIN, BENJAMIN. 17 letters totalling 51 pp., 1779–1784; plus Will, 1789. *Subscribed to by a Friend of Columbia.*

HAMILTON, ALEXANDER. 25 letters totalling 44 pp., 1775–1800; plus 19 drafts of John Jay replies, 26 pp.

JAY, JOHN, family correspondence. 160 letters to various members of his family totalling 232 pp. (some are drafts); plus 486 letters from his family, chiefly to John Jay, 1335 pp.; 1779–1825.

JAY, JOHN. Manumission documents. 25 documents and letters, 32 pp., 1784–1796.

JEFFERSON, THOMAS. 6 letters totalling 17 pp., 1786–1793; plus 35 drafts of John Jay replies, 64 pp.

JOHNSON, SAMUEL, of King's College. 11 letters to Peter Jay and John Jay totalling 15 pp., 1738–1763.

JONES, JOHN PAUL. 2 letters totalling 4 pp., 1784, 1787.

KING, RUFUS. 20 letters totalling 49 pp., 1793–1814; plus 10 drafts of John Jay replies, 13 pp.

LAFAYETTE AND FAMILY. 25 letters totalling 52 pp., 1782–1788+; plus 22 drafts of Jay replies, 33 pp.

LITTLEPAGE, LEWIS. 27 letters totalling 79 pp., 1780–1784; plus 18 drafts of John Jay replies, 55 pp., and other related documents. *Subscribed to by a Friend of Columbia.*

LIVINGSTON, WILLIAM. 32 letters totalling 52 pp., 1777–1790. (William Livingston was John Jay's father-in-law, and a prominent figure in New York, New Jersey, and national legal, political, and military activities.)

MORRIS, GOUVERNEUR. 29 letters totalling 76 pp., 1775–1813.

MORRIS, ROBERT. 30 letters totalling 99 pp., 1775–1794; plus 3 Jay drafts, 3 pp.

SCHUYLER, PHILIP. 23 letters totalling 64 pp., 1777–1800.

WASHINGTON, GEORGE. 33 letters totalling 92 pp., 1776–1797. Five of the letters are unpublished; all but 4 are signed; all but one are in Washington's hand; and there is one signed envelope without letter.

FOREIGN AFFAIRS CORRESPONDENCE. About 200 letters, ca. 300 pp. (mainly Jay's copies of his own letters to various officials, both American and foreign). 1784–1789.

DOCUMENTS

Special commissions, signed by Washington (4), 1794.
King's College diploma, May 19, 1767.
New York license to practice law.
Special commissions, 1781 (3).
Oath of Office, Supreme Court Chief Justice, 1789.
Others (22).

OTHER LETTERS AND DOCUMENTS. About 600 pieces, 1722–1842.

ARTHUR RACKHAM

On the following pages are two articles about this renowned artist and illustrator, an exhibition of whose work will be held in Butler Library from December 15, 1956 to February 28, 1957. Exhibits will be selected from the Arthur Rackham Collection formed by Miss Sarah Briggs Latimore, which was purchased by Mr. and Mrs. Alfred C. Berol as a gift to the Columbia Libraries.

Arthur Rackham*

MARTIN BIRNBAUM

ARTHUR RACKHAM was a typical normal Englishman fond of tennis, skiing and exercises on the trapeze which hung in his neat studio. He was devoted to Wagnerian opera, to his little daughter and to their cat. He seemed to have no eccentricities or idiosyncrasies, and lived a serene uneventful life with his wife – a gifted portrait painter – in a tiny building appropriately situated off Fitzroy Road, near Primrose Hill in his native London. It was one of a series of studios that had been built with struggling artists in mind. In this peaceful spot, fragrant with the sweet odors of lilac and laburnum, and far from the more bohemian atmosphere of Chelsea, he worked patiently, like one of those quaint keen-eyed wrinkled gnomes which he loved to draw and which he in many ways resembled. The same atmosphere surrounded him in his country home at Houghton near Arundel in Sussex. When you walked there with the genial owner through the rambling enclosures, you soon came upon the great beech and elm trees familiar to lovers of his illustrations and it was easy for a visitor to discover the gentle humor and even gentler pathos in the bright eyes behind Rackham's large tortoise-shell spectacles. It was difficult however to trace the sources of the wealth of imagination on which this unaffected magician could always draw. Even *Punch* took Rackham seriously and considered his illustrations "ideally right," and he delighted young and old for so many years that present-day critics can merely follow with docility the trails of praise which earlier writers blazed. His excellencies have become bywords and there are no amusing myths or romantic legends connected with his career to excite the attention of the curious.

* Reprinted by permission of the author from his book *Jacovleff and Other Artists* (New York, Paul A. Struck, 1946).

Rackham was educated at the City of London School and like every child in a well ordered English household, he soon became familiar with *Punch* and the *Graphic*. He never ceased to hold the best early illustrators on the staffs of those papers in high esteem. Another memorable step in his artistic development was the discovery for himself of the genius of one of their number, that great lover of children, the neglected one-eyed master, Arthur Boyd Houghton, who was also one of John Singer Sargent's enthusiasms. Dalziel's edition of the "Arabian Nights"—for which Houghton made some of his most striking drawings directly on wood-blocks—became the boy's treasure-trove, and among Rackham's valued possessions were original drawings by Houghton, fortunately on paper and therefore not necessarily destroyed when the blocks on which they were drawn were engraved. Young Rackham's secret ambition was to become such an artist, and although his father, Marshal to the English Admiralty, started him on a business career in an insurance office, he never ceased to draw. His sedentary labors as a statistician were not very exacting, and dissatisfied with his achievements as an amateur draftsman, he finally became a student in the night classes of the Lambeth School of Art, where Sir William Llewellyn, R.A., was then chief master. F. A. Townsend, afterwards the editor of *Punch*, Raven Hill, the founder of "The Butterfly," Sturge Moore, poet and wood-engraver, and the inseparable Shannon and Ricketts, were among his more famous fellow students. As often happens in art schools, the teachings of the master were not as potent or effective as the association of gifted classmates and Rackham felt particularly indebted to Charles Ricketts, who even in those early days was a dominating influence, distinguished for his rare taste. The young men discussed all the latest artistic movements which originated in France, and their Saturday afternoons and holidays were spent on Wimbledon Common, drawing from nature. It is impossible to tell when Rackham's power of draftsmanship and the individuality of his method and vision first declared themselves, but he soon became known as an artist with a special bent for fantastic subjects,

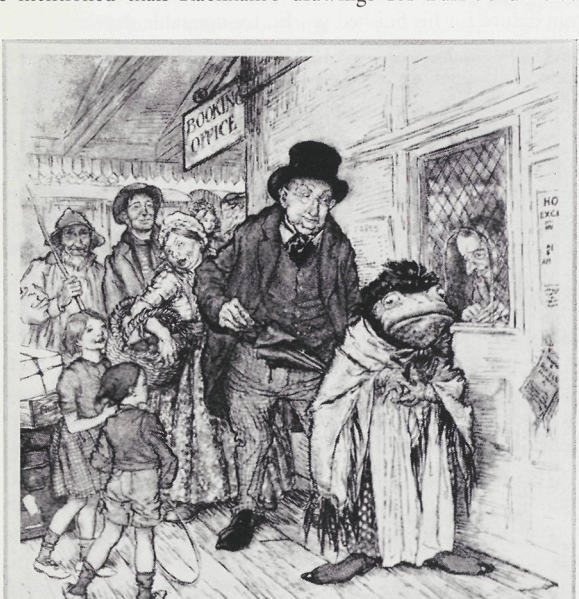
and when he fell in with journalists like the editors of the "Pall Mall Budget," he was sent on free-lance errands to execute occasional drawings and sketches at theatres. His great opportunity came in 1900 when he was commissioned to illustrate Grimm's "Fairy Tales." Thereafter his life was a record of popular and artistic successes. After the turn of the twentieth century he sent some water-color drawings to the exhibition of the Royal Society of Painters in Water Color, and on the strength of their merits he was immediately elected an Associate, although his original art was not quite in accord with the academic traditions of the English masters. In 1912 he was made an Associate of the Société Nationale des Beaux-Arts, when a large collection of his works filled a special room of their salon. Thereafter he was frequently honored with official seals of approval in the shape of gold medals and his illustrations were exhibited in and acquired by the art galleries of Paris, Vienna, Barcelona, London and most of the English municipal and colonial public collections.

Rackham's industry, as revealed by Mr. Frederick Coykendall's list*—which did not include occasional drawings—was stupendous, and it is extraordinary that his spontaneity, fancy and sense of beauty never became stale. Every writer whose works furnished the raw material for his engaging art—from Shakespeare and Milton down to the Brothers Grimm, Lewis Carroll, James Barrie and Kenneth Grahame—owes him a debt of gratitude. Not only did he always enter completely into the spirit of an author, but his whimsical imagination was always introducing happy original details and minute accessories into his interpretations and adding marginal improvisations. Fortunately his taste never permitted trivialities to obscure his intentions. The more fantastic the

* *Arthur Rackham; a list of books illustrated by him.* Compiled by Frederick Coykendall with an Introductory Note by Martin Birnbaum. Privately printed 1922. (175 copies. Printed by William Edwin Rudge, after the design of Bruce Rogers, Mount Vernon, New York.)

A later bibliography by Sarah Briggs Latimore and Grace Clark Haskell appeared in 1936, printed by the Ward Ritchie Press under the imprint of Suttonhouse, Publishers.

author's theme, the more sympathetically he succeeded, and no better examples of happy collaboration by artist and author need be mentioned than Rackham's drawings for Barrie's delicious



Frontispiece, in colors, from Rackham's final volume, The Limited Editions Club's *The Wind in the Willows* by Kenneth Grahame, 1940. Reproduced by permission of the Limited Editions Club, Inc.

"Peter Pan," Washington Irving's immortal "Rip Van Winkle," and his last designs for Kenneth Grahame's "The Wind in the Willows," published after the artist's death on September 6, 1939.

It is pleasant to find that even after he was regarded as a master of his particular genre, Rackham remained a modest, conscientious student and quantities of his sketch-books exist, filled with studies from nature for his finished works. Innumerable drawings of exquisite hands, dancing feet, gossamer rainbow-colored wings, blinking mischievous eyes, twisted wrinkled noses, gnarled roots and branches, buds and blossoms, rocks and clouds, often executed with the meticulous care and precision of a German engraver, fill these pages and explain the delicacy and facility of his hand. His fertility is merely another proof that good old-fashioned academic tutelage is the secret of mastery, for nothing else could account for the splendid competency of Rackham's remarkable output. When the writer visited him during the first World War, he was still employing living models, without, however, deriving any real inspiration from them. Such drawings were merely technical exercises. His advancing years witnessed an improvement in his art and the late drawings for Milton's "Comus" are among his most attractive and dreamlike. It is rather startling to find that Henry McBride, an admirer of Matisse and Pascin, described Rackham's picture of hoar-frost, with its Klee-like distribution of black, white and holly red, as "a successful essay into the abstract." Furthermore, about the year 1922, our artist began to forsake the printed page for oil paint and canvas, and his first achievements in the new medium—"Undine" and "The Coming of Spring"—were surprisingly good. Being primarily a graphic artist, a master of line, and not a watercolorist like Brabazon, for instance, his color had hitherto merely enhanced the beauty of his drawing. But now he was no longer forced to exercise his incomparable fancy in an effort to bring an author's word-painting before the vision of a reader, and his development as a painter was followed by us with special interest. Unfortunately such absolutely original pictures are too rare.

Rackham's early publications, like the drawings for "Gulliver" and the "Ingoldsby Legends," although hesitating, were already as fresh and original in spirit as the powerful, mature designs for

the "Ring of the Nibelungs" and his entire output is a consistent protest against the exploitation of sterile realism. The now fashionable surrealists may find in his *oeuvre* a fertile field of inspiration. He peopled his enchanted woodlands and meadows with sprightly dapper elves, fairies who dance with daintiest grace, and blithe spirits who protect with supernatural kindness the adorable golden-haired Rackham children—types which have taken their place beside the sweet English creations of Kate Greenaway, the spirited young people of Caldecott and the long-haired little Orientals of Houghton himself. Indeed, this uncommonly persuasive invention of a new type of child is Frederick Wedmore's explanation of Rackham's universal popularity. As we turn the pages of these fascinating books and come upon such unapproachable young people as those who encircle the singing poet Swinburne, the sleeping baby in "Almost Fairy Time" ("A Midsummer Night's Dream"), the three wistful daughters of Hesperus who adorn the frontispiece to "Comus," or the popular heroes and heroines of Barrie's "Peter Pan"—we come to the conclusion that the human heart can yearn for nothing more lovable. Even a Perugino bambino or angel is not freer from every element of guile than these youngsters of Arthur Rackham. Their innocent gestures, rendered with unusual tenderness, their happy festivities amid scenes of pastoral loveliness, the riotous play of Puck and his exuberant impish companions, the gambols of radiant beings without substance riding by moonlight on thistle-down, the strange lives of the good-natured folk who live in the depths of the sea—these form the favorite materials of this wizard's fancy and Konody has summed up his quality by referring to him as court painter to King Oberon and Queen Titania. Photography will never compete with such art. Rackham's architectural inventions are perhaps not as surprising as the amazing castles of our own Maxfield Parrish, but his ivy-covered turrets and red brick walls, mellowed by time, have a charm all their own. He is happier, however, when he forsakes ordinary human habitations for the paradise of children and magical realms not meant for mortal feet to

tread. He seemed to possess the mythopoetic sense of the artists of ancient Hellas, personifying natural forces and creating landscapes which stir our sense of hidden mysteries and suggest weird thoughts. Marcelle Tinayre and other French admirers described him as *le Peintresorcier*. Damp mists brood low upon his hills and veil his gardens of enchantment, lit by the scattered light of glow worms. His trees, endowed with human qualities, deserve a special word of praise. They grow on the borderland of dreams in strange hoary forests fit for ghostly rituals, where the owl hoots, the wind whistles and moans, and lost souls or other shadowy visitants flit about. We have often wondered whether the genius Segantini, working on the high solitary plateaus in the Swiss Alps, ever saw these Rackham trees. Surely our Walt Disney has. The gnarled trunks tortured and twisted, have a thousand emergent eyes frowning down upon you. The labyrinths of their forked branches are the habitations of bats and disfigured beasts and they stretch their long-reaching arms amidst the decaying foliage in every direction, like troubling hallucinations. All the phantasmata of the little Dutch masters constitute the sombre side of his subject matter. He takes us into mountain fastnesses where fearless knights seek adventures, into dark defiles where dragons are wont to hide. In his grottoes the Norns weave, and spirits armed with a disquieting beauty can be discovered in the shadows. On his mountain roads you meet wrinkled old crones, many-headed ogres, wizened dwarfs and forbidding spectres with curious shifty eyes. Could any other illustrator have seized the spirit of Rip Van Winkle so felicitously and peopled the Catskills with such a troupe of little people? Had some of these shown a morbid, diabolical or sensual element they would have been acceptable to Baudelaire, but Rackham's art is always conditioned by a moral quality of mind and a breezy healthfulness of feeling. Even his most fearsome grotesques and terrifying nightmares of an elfin world are invested with a certain delicacy and touched with an ethereal beauty, and no matter in what strange realm we may find ourselves, Rackham is always credible because truth underlies his invention, to give it the

indispensable note of actuality. No other artist could have converted a familiar park like Kensington Gardens into such a vividly real fairyland as Peter Pan's playground. When he exercised his alchemy upon such winning material, or on the joys of the apple harvest, the pranks of Robin Goodfellow, the festivals of Spring and above all, upon the legends which are told over a glass of nut-brown ale around a blazing Christmas log, Rackham's art, mingled with his wholesome English humor, again becomes irresistible.

The charge that his palette was very subdued was at one time quite fair, but it should be remembered that a salient characteristic of Rackham's art is its Gothic spirit. Had he lived five centuries earlier, he would have been animating the borders of parchment missals with demons, mythical unicorns, necromancers and floral forms, or carving gargoyles, intricate traceries and lacelike arabesques in stone and wood, like those to be seen at Albi or St. Bertrand de Comminges. There is a peculiar fitness and charm about his tender tone relations. He swathed his drawings in modulations of grey, blue, green and brown – colors which remind one of moss on crumbling Gothic sculpture. It is a very reticent scheme, but certainly Rackham's own. Most of his subject matter demanded this narrow gamut, but a retrospective exhibition of his work reveals a gradual tendency to make his colors more intense, and we frequently find him accentuating his warm browns and tones of ivory, with hues. Even his inimitable silhouettes for "Sleeping Beauty" and "Cinderella" are cleverly spotted with green or scarlet. When we arrive at his later drawings like those for Phillpots' "Dish of Apples," we find them light and sparkling with passionate rose, glowing greens and primrose yellow. Instead of his early harmony of tone he now secured a harmony of definite color, although his incomparable conception of fairyland never changed. This color note, happily struck in his "Coming of Spring," was hailed with delight by his admirers and with amazement by a vast group of indifferent imitators. To the very end, his ingenuities and whimsies were as individual and even more glamorous than ever. The appearance of each new Rackham book was

awaited with a definite thrill. Every batch of illustrations enhanced his reputation, widened his popularity and convinced the art world that in his own direction he was a master. If we shall ever emerge from this chaotic world to return to the realm of our childhood inhabited by the little people, Arthur Rackham, the beloved enchanter, will be our guide.

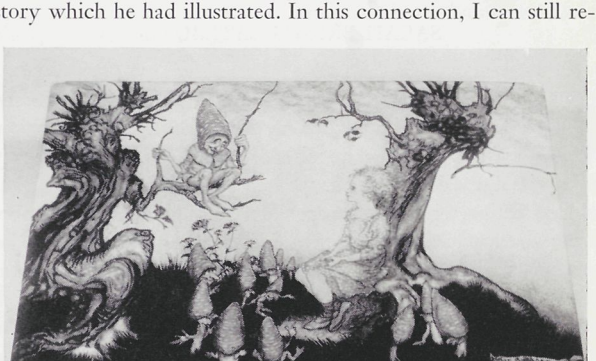
Building the Arthur Rackham Collection

SARAH BRIGGS LATIMORE

HEN I received word this spring that Mr. and Mrs. Alfred C. Berol had presented my Arthur Rackham Collection, which they had acquired, to the Columbia University Libraries, I was delighted. I suppose that my first thought was that this collection, which I had spent a lifetime in building, would now have a permanent home in a great institution. But there were also personal reasons for pleasure in the fact that it would be located at Columbia because Mr. Frederick Coykendall, who until his death last year was Chairman of the Trustees of the University, had always been so enthusiastic about Arthur Rackham's work. We had compared notes when either of us found any of his illustrations which we had not known about before. His long continued enthusiasm and help were an inspiration to me. Included in the Collection is a presentation copy of the limited edition of Mr. Coykendall's beautiful little book *Arthur Rackham; A List of Books Illustrated by Him*, which was designed by Bruce Rogers in 1922.

I have been asked how it was that I came to build this collection. It really started when I was a child, at which time I began to acquire books illustrated by the best known illustrators. I found my interest gradually centering on the books for which Rackham had drawn pictures, because his draftsmanship, use and blending of color, and choice of subjects, seemed to me to be so far above that of other illustrators. I was attracted to his art also because he illustrated so many of my favorite books such as *Peter Pan*, *Rip Van Winkle*, *Comus*, *A Midsummer Night's Dream*, etc. Little by little I became less interested in the illustrations of other artists and decided to try to gather as complete a collection as possible of the books that he had illustrated.

When I found that he had also done some lovely illustrations for magazine stories that had never been reprinted in book form, I combed magazine files in various libraries and in old book and magazine stores, experiencing a real thrill each time I discovered a story which he had illustrated. In this connection, I can still re-



Cover design, in colors, for a chocolate box; Cadbury Bros., Ltd., 1933

member how excited I was when I discovered one day (while I was sitting on an old packing case in a dusty second-hand book store which has long departed from Fourth Avenue) that he had drawn pictures for A. A. Milne's story, "The Green Door." The excitement of that occasion came from the fact that I had not previously known that he had ever illustrated anything that Milne had written and had often wondered why, inasmuch as they seemed to be such perfect foils for each other.

Because Rackham was an Englishman, it was natural that many of his illustrations would have been printed in English magazines, but it was difficult to get any clues as to where they had appeared. I did however find some in the periodical files of the New York Public Library and placed standing orders with dealers in London

for any periodicals containing his drawings. Gradually I was able to acquire most of the illustrations which had appeared in that medium.

The books were a little easier to find, but there were very few records about the books which he had illustrated early in his career. This fascinated me because his style and drawing at that time were so different. Some of the illustrations of that period were quite good, whereas others showed his immaturity. The unevenness of his work during this period may be seen in the illustrations which he did for Anthony Hope's *Dolly Dialogues* in 1894. As someone said, "I defy any woman to get her head in the position the woman on page 42 has managed to assume."

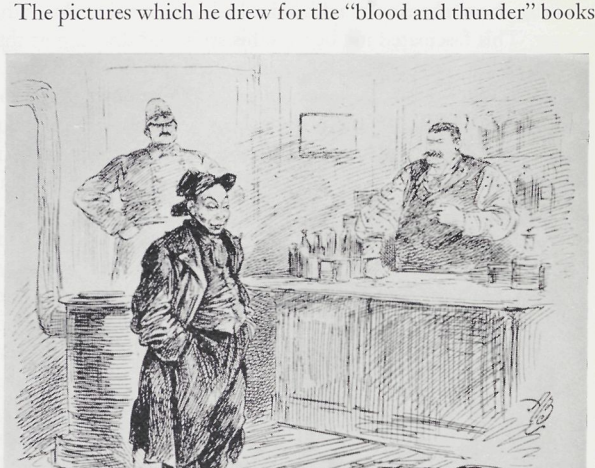
Illustration from Anthony Hope's *The Dolly Dialogues*, 1894; facing page 42

Then in 1900 Rackham illustrated his first important book, Grimm's *Fairy Tales*, which was first published by Freemantle of London. I was years searching for a copy of this book, which is one of the scarcest in the collection. The frontispiece in color and the other illustrations in pen and ink are far superior to those which he did for *Dolly Dialogues*, even though there was only a year's difference in time between the drawing of the two sets of pictures.

The rarest book in the collection is the first book which he illustrated, Thomas Rhodes' *To the Other Side*, which was published in 1893. The publication, which was intended to encourage travel to the United States and Canada, was bound in paper wrappers,

and was of such an ephemeral nature that very few copies are in existence today. Nevertheless, the pen and ink drawings with which it is illustrated are well done for a young artist and are much better than some of the other work which he did up to 1900.

The pictures which he drew for the "blood and thunder" books



"Jimmy," a character in New York's Chinatown; drawing at page 43 of Thomas Rhodes' *To the Other Side*, 1893; first book to be issued with illustrations by Rackham

for boys, such as *Brains and Bravery* (1903), C. R. Kenyon's *Argonauts of the Amazon* (1903), and for the boy's magazine *Chums*, are amusing and it is interesting to compare them with his later work.

It was in the year 1905 that, to my way of thinking, his first really lovely book appeared. It was Washington Irving's *Rip Van Winkle*. The copy of the limited, signed edition which we have in

this collection has an original water-color drawing that makes the volume unique. Even though the paper was old and brittle when he painted it, the drawing holds, I think, a great deal of interest.

The "*Peter Pan* Portfolio" (1906) contains reproductions of drawings made to illustrate James Barrie's famous story. These are typical of the size of his originals and show the detail work which is to some extent lost in the reductions made for printing purposes.

How might we typify the books which Rackham illustrated? Almost all of them were books which he really loved both as a child and as an adult. His particular fondness for all fairy tales and books that called for imagination in the illustrations is exemplified in his work for Anderson's *Fairy Tales* (1932), one of his loveliest, and for *A Midsummer Night's Dream* (1908), which was one of his favorites. His animals are always delightful and even his witches seem to have a sense of humor and are not too frightening to children. Once in a while publishers asked him to illustrate a book with which he felt little sympathy, such as Ruskin's *King of the Golden River* (1932). In such instances, his lack of enjoyment shows in his work.

The collection contains a complete set of the limited editions of Rackham-illustrated books, beginning with *Rip Van Winkle* (1905) and ending with *Peer Gynt* (1936). All of the books are signed by Rackham excepting *Alice in Wonderland* (1907)—and no one seems to know why he never signed it. There are also original, autographed Christmas cards, of which he sent out a few each year, and presentation copies of books for which he had done the art-work. For example, *The Children and the Pictures* (1907), which Pamela Tennant, the author, had presented to the Duchess of Wellington, and *Snickerty Nick* (1919), a presentation copy from the author, Julia Ellsworth Ford. Other works autographed by the authors are: *More Tales of the Stumps* (1902) by Horace Bleackley, *Poor Cecco* (1925) by Margery Williams Bianco, *A Dish of Apples* (1921) by Eden Phillpots, and *Our Gardens* (1899) by S. Reynolds Hole. (Columbia has added to this group *Where the Blue Begins* by Christopher Morley.)

Christmas card, 1930, autographed by Arthur Rackham

And how did I become interested in preparing a Rackham bibliography?* Well, there was so little information available about his work that I started making a list of his illustrations and the sources in which I found them. Like all artists, Rackham kept no records of the products of his pen and brush and only vaguely

* S. B. Latimore and G. C. Haskell: *Arthur Rackham: A Bibliography*. 1936.

remembered some of the publications for which he had drawn illustrations. Even as late as 1925, it was difficult to trace publications in which his pictures had appeared. When I wrote to William Heinemann of London to inquire in what year they had published Christopher Morley's *Where the Blue Begins*, they replied that they had never published an edition of the book. However, I had a copy of it in my own library with the company's name on the title page and on the spine of the book, but there was no imprint date, which was what I needed. It turned out that the original edition was published in 1922, but the Rackham illustrations were not added until 1925.

With such difficulties in obtaining information, I decided to start a bibliography of his illustrations. When I moved to California, I met Grace Clark Haskell, who was also a Rackham enthusiast, and we decided to work together on the bibliography.

In one instance, I had a rather amusing experience of inadvertently paying for some information of which I had originally been the source. It came about this way. In an English bookdealer's catalog I found an item described as "an interesting note from Mr. Rackham giving some scarce information about an unknown illustration." The price of this item was listed at three pounds and I even cabled for it. When it arrived, I found that the note which Rackham had written said, "I have just received word from America that the drawing for Queen Mary's doll's house is reproduced in color in the book entitled *The Book of the Queen's Doll's House*." The irony of the situation was that I had written to him only a few weeks before to tell him that we were so pleased when we found the illustration was in this book. He had not known about it and had written to a dealer in London to tell him. The latter put his note up for sale. The book is included in the collection, but unfortunately the note was lost when I loaned it for an exhibition.

Arthur Rackham was born in London in 1869. His father, who was a British Admiralty Marshal, wanted his son to have a business career. The latter did enter the business world in an insurance

office at an early age, but he spent every spare moment in drawing and painting and went every evening to the Lambeth School of Art. Finally his art work won out and he devoted his entire time to illustrating. Recognition of his high ability finally came to him from many quarters. He was a member of the Royal Society of Painters in Watercolours, an associate member of the Société Nationale des Beaux-Arts in Paris, and became a master of the Art Workers' Guild.

At a dinner given for him in London in 1932, he was introduced by the chairman, Sir Denison Ross, who said, "I feel a big affection for Mr. Rackham because he has illustrated Omar Khayyam." When Rackham arose, he said, "It is a little incongruous to read my speech and say something against the remarks of the Chairman, but as a matter of fact, I have not had anything to do with Omar Khayyam. I wish I had."

Because Rackham had illustrated so many of the world's most popular books of imagination, it is easy to understand how the Chairman could have made the mistake.

Arthur Rackham died in 1939. There are permanent exhibits of his work in Vienna, Barcelona, Melbourne, at the Luxembourg in Paris, and at the Tate Gallery in London. Roland Baughman, Head of Special Collections in the Columbia University Libraries, says that a special exhibit of the Rackham collection is to be held in the Libraries during the coming winter. I am sure that Mr. and Mrs. Berol will be as pleased as I am with Mr. Baughman's statement that "No more nearly complete showing of his art would be possible than one based on this collection."

A Physician of Old New York

DALLAS PRATT

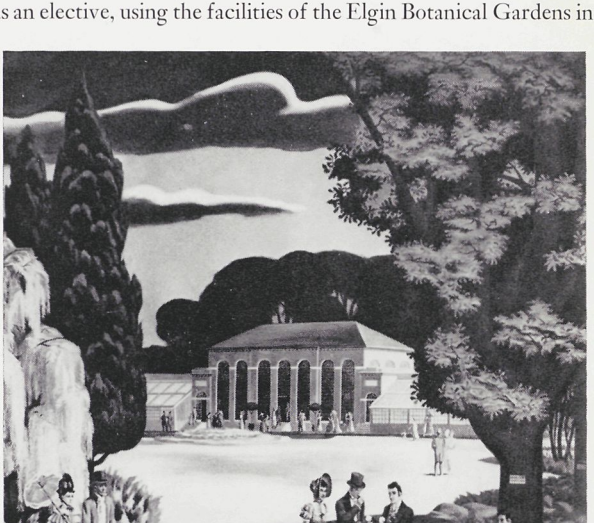
ONE fine summer's day in the year 1834, an Englishwoman in her early thirties and an elderly American gentleman sat in a pavilion on the latter's estate at Hyde Park, New York, admiring the extensive view. The lady's eye moved across well-kept lawns, noted "the conservatory remarkable for America," skimmed the broad ribbon of the Hudson, and came to rest on the Catskills, mountains whose picturesque outline exactly met the taste of the period for the romantically sublime. Not that Miss Harriet Martineau was a romanticist, being more inclined to philosophical speculations and an interest in social issues. Probably she discussed the prickly subject of Abolition, in which cause she was a partisan, with her host, Dr. David Hosack, a retired New York physician well-known for his charitable and civic activities.

She writes,* however, only of the bucolic pleasures of that well-reported afternoon. They visited the bustling poultry-yard, "paid our respects to the cows," and inspected the flowers and shrubs. Here Miss Martineau had to rely on the eye alone, since she suffered from a deficiency in the sense of smell. Dr. Hosack told her of his trouble with the villagers who, on days of fete, swarmed over his property uprooting rare plants through ignorance of their preciousness. "Dr. Hosack would frequently see some flower that he had brought with much pains from Europe flourishing in some garden of the village below. As soon as he explained the nature of the case, the plant would be restored with all zeal and care, but the losses were so frequent and provoking as greatly to moderate his horticultural enthusiasm."

In the vegetable garden the doctor surely urged her to sample his strawberries, in which he took peculiar pride, but Miss Martineau, as deficient in taste as she was in smell, could not have been

* In *Retrospect of Western Travel*, London, 1838.

as honestly appreciative as the medical students Dr. Hosack used to regale at his annual strawberry festivals. These festivals came at the end of his botany courses, which the versatile doctor offered as an elective, using the facilities of the Elgin Botanical Gardens in



Dr. Hosack and friends in the Elgin Gardens. A mural by Francis Scott Bradford in the First National City Bank, which at Fifth Avenue and 51st Street occupies part of the site of the former Gardens.

New York City. A friend once remonstrated with him for serving such rare and expensive fruit to a voracious crowd of students, but the teacher was firm: "I must let the class see that we are practical as well as theoretical: the *fragaria* is a most appropriate aliment; Linnaeus cured his gout and protracted his life by strawberries."

The Elgin Gardens had been bought from New York City by Dr. Hosack himself, in 1804, for $4,800. (The name "Elgin" was that of the Hosacks' original home in Scotland.) They consisted of twenty acres of rolling and even rugged land, situated about three and a half miles north of the city proper. The doctor, who had studied botany under "Mr. Dickson of Convent Garden, the celebrated cryptogamist," erected an elaborate conservatory there. Seven years later he sold the Gardens to the State for $74,000, but secured their use to the College of Physicians and Surgeons. Alas, three and a half miles was a distance few busy students cared to travel, and in spite of the strawberry festivals the Gardens were shunned. The Medical School was happy in 1816 to unload its white elephant onto Columbia College. The State then stipulated that Columbia should eventually transfer itself to the site of the Gardens, and the College actually moved in 1857 to the Deaf and Dumb Asylum a few hundred yards to the east. But the still rugged character of the Elgin grounds deterred Columbia from occupying that property.

To-day, a century and a half after the doctor first plucked strawberries there, flowers bloom again on the site, as anyone knows who has walked from Fifth Avenue to Rockefeller Plaza in the spring or summer. The doctor's "extensive and ornamental conservatory" has given way to Radio City, and the white elephant has turned into a real estate goose which every year lays many golden eggs in Alma Mater's lap.

Botany was, of course, not the main activity of Dr. Hosack's professional life. He was the leading New York physician of his day. He held the Chairs of Materia Medica and Botany at Columbia College while still in his twenties, and in his thirties was successively Professor of Surgery, Midwifery, Physic and Clinical Medicine. As a lecturer he was impressive, judging by a contemporary reference to "the vivid flashes of his keen eye, his animated delivery, rising as it often did to enthusiasm, and his graceful, powerful gesticulation." In the Columbia Library are several books of

manuscript notes* made by students of Hosack at his lectures in the 1820's. The lectures, "On the Theory and Practice of Physic," were published in 1838, but the students have noted off-the-record anecdotes and comments which add spice to the printed version.

One of the Columbia note-books is evidently written by a student with a rare sense of humor, judging by his asides and parenthetical comments. Some excerpts from the notes of this anonymous student—I shall call him X—give the authentic flavor of medical education in the early years of the College of Physicians and Surgeons.

On the subject of food and drink as the cause of disease the professor was very edifying. X reports him as follows: "Animal food, by its great stimulus, tends to incite the body and inflame the passions, and thus predispose to disease. A return to the vegetable diet of our ancestors would undoubtedly promote piety, longevity and morality . . . There is nothing so destructive to the free current of thoughts and ideas as a full, gross, hearty dinner. Dr. H. remarks that frequently after a hearty dinner, when he has found his mind heavy and dull, and disinclined to an effort, he has lost a few ounces of blood from the arm [by venesection] and experienced immediately a happy elasticity of mind." X does not quite approve of this. He notes: "I must confess I am not a little astonished at this acknowledgement—it is too much akin to the practice of the Roman Gormandizer for a philosopher to glory in."

Dr. Hosack goes on to discuss reactions to the sight or smell of certain animal substances. "A great Dutch philosopher was always thrown into spasms at the smell of *Roast Pig*. A Lady with whom Dr. H. was in company suddenly became faintish, insisting there were some *Poppies* (or Puppies?) in the room when, on examination, they were found in the closet. A certain brave Revolutionary General, whose courage in the field no one ever doubted, was uniformly vanquished at the sight of a cat." At this, X is quite carried away by a thought of his own, and interjects: "I knew an analogous instance, in a young lady of Kentucky, Miss A. T., whose

* Donated by Dr. Dana Atchley.

antipathy was so strong and her nerves so sensitive on this point, that she did not require the evidence of her eyesight to assure her of the presence of a cat in the room, and could even tell if one were in a closet adjoining the room in which she was. This was not affectation," adds X, with tell-tale fervency, "for it gives me pleasure, even at this length of time since I have seen her, to call to mind the many interesting indications she used to exhibit of an artless, unsophisticated character. She was a perfect child of nature."

These entertaining excerpts do not, perhaps, do justice to Dr. Hosack's excellent presentation of his subject, and to his many sensible ideas which were sometimes far ahead of the medical thinking of his day. For instance, he put great emphasis on the psychosomatic aspects of disease, and is quoted in reference to a famous patient as follows: "Alexander Hamilton frequently applied to Dr. H. for advice when laboring under nervous affection, as palpitation, small weak pulse, indigestion and sometimes fever, imagining that he had an aneurism of the aorta; these symptoms proceeded from intense application to study, and anxiety from the pressure of public business." The professor often referred to his friendship with Hamilton, "with a view," as his son ingenuously remarks, "to elevate the profession." He was present at the fatal duel, but failed to save his friend from the effects of Aaron Burr's bullet.

The doctor's brilliant career at P. & S. was clouded, in the eighteen-twenties, by a controversy with the Trustees of the Medical School. Jealousy over whether control should be in the hands of the Trustees, or in that of the professors, led to his resignation with four colleagues. The dissidents founded another medical school in New York City, under the aegis of Rutgers College. Their fine new building had the latest improvements in the dissecting rooms, and heating arrangements remarkable for 1826. "The whole building is provided with gas-lights, and warmed by a single fire, burned in the basement, from which heated air is conveyed by flues to all parts of the house. This arrangement is so effectual, that but a few minutes are necessary to the production of a summer

temperature, even in the coldest weather. The heated air flows from below the seats into the different lecture rooms, so that they are equally warmed throughout."

It is sad to relate that in spite of these splendid amenities, the new school was forced to close in 1830, owing to illegalities in its charter. David Hosack retired, to devote himself to the care of his gardens and farm at Hyde Park. That he was not forgotten in his retirement is proved by the distinguished travellers who, like Harriet Martineau, continued to pay him the compliment of visits until his death in 1835. Apoplexy carried him off rather suddenly, before he had dispatched to Miss Martineau a promised copy of his biography of De Witt Clinton (celebrating another of his friendships with the great). But she notes with satisfaction, "his promise was kindly borne in mind by his lady, from whose hands I received the valued legacy."

Our Growing Collections

ROLAND BAUGHMAN

Benjamin gift. Mrs. Harold G. Henderson (Miss Mary A. Benjamin, A.B. 1925B) has presented two letters written by her grandfather, Park Benjamin. The letters are to become part of the Park Benjamin Collection which was established some years ago by his descendants. One of the letters is an extremely early one, dated at his law office in Tudor's Building in Boston, February 8, 1834 (?), and addressed to S. G. Goodrich. The other, to an unknown recipient, was written near the end of his life and relates to his lecturing program; it is dated September 19, [1857?].

Blanck gift. Mr. Jacob Blanck presented a notable group of letters of Curtis Hidden Page who, in the midst of a varied scholarly career, served as professor in the field of romance languages at Columbia University during the year 1908–1909.

Brewster gift. Professor Dorothy Brewster presented a finely extra-illustrated copy of Reverend Joseph Spence's *Anecdotes*, 1820.

Carter gift. Mrs. Dagny Carter has presented in the memory of her husband, the late Professor Thomas Francis Carter (PH.D. 1925), a volume which had been in his library, H. Scheibler's *Bogtrykkerkunstens og Avisernes Historie*, Kristiania, 1910.

Dick bequest. Through his niece, Miss Martha Dick, the library of the late Professor Henry K. Dick was presented to Columbia University. From the larger group a selection of thirty-one rare books and two manuscripts was made for inclusion in Special Collections.

Dickens' Christmas Carol, 1843. A beautiful, pristine copy of this rare classic was presented by a member of the Class of 1916,

Columbia College. It is an example of the exceedingly scarce first state, with all the points.

East Asiatic. Mr. Howard Linton, Librarian of the East Asiatic Library, reports that Professor Harold Gould Henderson (A.B. 1910, A.M. 1915) has presented about 250 volumes from his personal library. Professor Henderson's collection consists of works on Far Eastern fine arts and materials on the Japanese language.

The Bank of Japan and Nippon Yusen Kaisha have sent to the East Asiatic Library the first five of a projected 45-volume *Shibusawa Eiichi denki shiryô.* This work, containing the source materials for the biography of Viscount Shibusawa (1840–1931), is valuable not only for the study of the man himself but also for the study of Japanese history during the Meiji and Taishô periods (1868–1926). Shibusawa was an extremely important figure in Japanese business, education, and social and public works, and has been referred to as the one who "formed the backbone of the development of Japan as a modern state and the modernization of Japanese industries." The Bank of Japan also continues to send newly-published volumes of *Unkô sekkutsu,* reporting on the results of Japanese archaeological studies of the Yün-kang caves in China.

The Minister of Education in Seoul is sending, as published, the facsimile reproduction of *Yijo silok* – the annals of the Yi Dynasty (1392–1910). Earlier editions of this title have been small (there was once an edition of three copies only); few institutions have, therefore, possessed these records of 25 Korean kings. The original text, it is said, contained 133,968 pages, and each page contained 360–450 characters. The facsimile is published with two pages on one, and will be complete in 48 volumes.

Feinberg gift. Mr. Charles E. Feinberg presented a collection of scarce ephemeral materials relating to Walt Whitman.

Fielding's Tom Jones, 1748. A magnificent copy of the first edition of this cornerstone work in the history of the English novel,

bound in contemporary sprinkled calf, was presented by a member of the Class of 1916.

Friedman gifts. Mr. Harry G. Friedman (PH.D. 1908) has continued his benefactions to the Libraries. Most recently received was a beautiful copy of *Missale Parisiense* (Paris, 1738), in contemporary red morocco, sumptuously decorated in the baroque style of the time.

Mr. and Mrs. Friedman also presented, to Avery Library, a fine copy of the Masieri edition of Francesco Milizia's *Principi di architettura civile* (Milan, 1847).

Harison memorial. Mr. William Imhof (A.B. 1929, LL.B. 1931) of the law firm of Harison & Hewitt, forwarded a collection of twenty-three early law books which had formed part of the library of the late William Harison (A.B. 1891, LL.B. 1893), and which had been inherited from his illustrious ancestor, Richard Harison (A.B. 1764). The gift was made in the name of the Class of 1929 and in memory of Mr. William Harison.

Kees gift. Mr. John A. Kees, of Lincoln, Nebraska, has presented the manuscript of *The Last Man*, a volume of poems by his son, the late Weldon Kees.

Kipling manuscripts. Four original manuscripts of poems by Rudyard Kipling were presented by a member of the Class of 1916. The manuscripts had been prepared as printers' copy and bear evidence of having been so used when the poems were published in the *Pall Mall Magazine* in December, 1893 ("Bobs"), February, 1894 ("For to admire"), June, 1894 ("Follow me 'ome"), and August, 1894 ("Back to the army again").

Komroff collection. Mr. and Mrs. Manuel Komroff have made a remarkable addition to the Komroff Collection (see *Columbia Library Columns*, November, 1953). The newly-added material

comprises a set of the galley proofs of O'Neill's *Strange Interlude*, with the author's corrections, and a group of thirty-six letters from various literary figures, including two from George Moore and five from George Santayana.

Lada-Mocarski gifts. Mr. and Mrs. Valerien Lada-Mocarski have presented *The Voyage of Captain Bellingshausen to the Antarctic Seas, 1819–1821*, translated from the Russian by Frank Debenham and published in two volumes in 1945 by the Hakluyt Society. In addition, Mr. and Mrs. Lada-Mocarski presented to Avery Library the long-needed Boston, 1794, edition of William Pain's *The Builder's Pocket Treasure*, one of the fourteen architectural texts produced in this country prior to 1800.

La Guardia gift. In memory of her late illustrious husband, Mrs. Fiorello H. La Guardia presented to the Paterno Library one of the books from his library, volume 8 of *La Nuova Pinateca Vatican* (Bergamo, 1930).

Leary gift. Professor Lewis Leary (A.M. 1933, PH.D. 1941), to make our Stephen Crane exhibition more nearly complete, presented the issues for June and August, 1896, of *McClure's Magazine*, which contain stories by Crane.

Melville rarities. Two excessively rare first editions of works by Herman Melville were presented by a member of the Class of 1916. *John Marr and other sailors* (New York, 1888) is one of the scarcest of Melville's books; this copy has the added distinction of having been inscribed by the author for James Billson, an English literary figure with whom Melville corresponded for a number of years. The other volume, *Moby Dick* (New York, 1851), is the first edition, first state of this best-known of the author's works.

Pratt gift. In memory of his cousin, the late Dorothy Benjamin Caruso, Dr. Dallas Pratt presented (for inclusion in the Park Ben-

jamin Collection) H. J. Nott's *Novellettes of a traveller* (New York, 1834).

Steese gift. Mr. Edward Steese, one of the last owners of the great architectural firm of Carrère and Hastings, has continued his series of generous gifts to Avery Library through the addition of a notable group of 42 original architectural drawings executed by that firm. These drawings include the great fountain designed for Mr. A. I. Dupont of Wilmington, a sketch of the details of the Senate Chamber in Washington, the Central Presbyterian Church at Montclair, the residence for Julian A. White of Mill Neck, L. I., the A. I. Dupont chapel at Wilmington, Delaware, and the Winston Guest stables at Roslyn, L. I. In addition to the above, the Steese gift includes a valuable manuscript list of works executed by Carrère and Hastings from 1910–20, and other historically important documentation of the firm's professional activity.

Stevenson rarities. An unpublished manuscript by Robert Louis Stevenson and a superb copy of the first edition, first state of *Treasure Island* (London, 1883) were presented by a member of the Class of 1916. The manuscript, a satirical account of a court cross-examination, was written about 1881, and reflects the legal training which Stevenson had but never used. Included with the gift is *Christianity Confirmed* (Edinburgh, 1879) by Thomas Stevenson, the author's father. Tipped in this volume is a one-page letter from R. L. S. to Alexander H. Japp, dated September 1, 1881, which relates to his father and the book, and also to *Treasure Island*, which is referred to by its earlier (pre-publication) title, *The Sea-Cook*.

Sykora gift. Mr. Joseph Sykora of Pleasantville, New York, presented an interesting edition of the Bible in Czech, printed in two large folio volumes at Prague in 1771. The work is in the old orthography, and the binding is contemporary with the date of publication.

Syracuse University Library gift. Because they were sorely needed to complete our exhibition of the writings of Stephen Crane, the Syracuse University Library presented two volumes of the *University Herald*, in which some of Crane's earliest extant publications appeared, and which were written while he was a student at Syracuse University. The volumes contain the issues for May 11, 1891 ("The King's Favor"), and December 23, 1892 ("The Cry of the Huckleberry Pudding"). The gifts were made through the good offices of Mr. Lester G. Wells, Curator of the Crane Collection at Syracuse University.

Tindall gift. Professor William York Tindall (A.B. 1925, A.M. 1926) presented three remarkable letters written to him by Stanislaus Joyce, brother of James Joyce. The letters contain much useful information which served Professor Tindall well in his preparation of the Columbia Bicentennial edition of Joyce's *Chamber Music*.

Urban gift. From an anonymous source, Avery Library has been made the recipient of three original architectural drawings by the late Joseph Urban and a series of eight photographs of Urban's work inscribed in his own hand.

Dr. Elizabeth Blackwell on Florence Nightingale

THOMAS P. FLEMING

THE Columbia University Libraries are in possession of an important collection of 149 autographed letters written by Dr. Elizabeth Blackwell, 1821–1910, to Madame Barbara Bodichon, 1827–1891. The collection is enhanced by three autographed letters to Dr. Blackwell from her sister, Dr. Emily Blackwell, and one autographed letter from Miss Bessie Parkes to Madame Bodichon relating to Elizabeth. The letters range in date from 1850 to 1884.

Dr. Elizabeth Blackwell was born in Bristol, England, emigrated to New York in 1832, and studied medicine in Geneva, New York, from 1847 to 1849, where she received the first doctorate in medicine awarded to a woman. After continuing her studies in England and on the continent, she came back to New York City where she established a dispensary in 1851. She went to London and the continent in 1858, but in the following year returned to New York where she established a woman's hospital and medical school, staffed entirely by women. She completed her professional career in England where she started her medical practice in 1869.

Madame Bodichon, nee Barbara Leigh Smith, an English educationalist and feminist, was a close friend of both Elizabeth and Emily Blackwell and was one of those who helped finance Dr. Blackwell's work in America. The letters deal with Eizabeth's career, her personal and financial struggles, her thoughts on medical education and nursing, and comments on books and on personalities of the day, particularly Florence Nightingale. Since she was present in New York during the period of the War between the States, her comments on the progress of the war, the abolition-

Elizabeth Blackwell

ists and the hatred for England on the part of most Americans, give an interesting sidelight on the times.

The letters are so extensive and cover so many facets that full justice cannot be done to them in a brief account. Because the School of Nursing at the Columbia-Presbyterian Medical Center contains an extensive collection of letters by Florence Nightingale, it seemed appropriate to draw attention to Dr. Blackwell's comments on Florence Nightingale as revealed by the letters in the collection. All references to Florence Nightingale in Dr. Blackwell's letters to Barbara Bodichon are given in the following extracts.

While most biographies of Elizabeth Blackwell and Florence Nightingale indicate a close friendship between them and a spirit of wholehearted cooperation in each other's work, Dr. Blackwell's comments in her letters over the period from 1859 to 1865 would seem to indicate many differences of opinion and at times a not altogether wholehearted approval of Florence Nightingale's capabilities and endeavors.

Her letter of April 25, 1860, is especially amusing from the present day standpoint when she categorically states that Florence Nightingale's "Notes on Nursing" will not remain as a classic.

Letters to Mrs. Barbara Bodichon

Paris Jan. 29, 1859?

My visit to Miss Nightingale before I went to Mentone—had this point of interest, that she believes I am the only woman capable of carrying out her plans, should she be unable to execute them, and that a part of them, I could do better than she—but what those plans are, I am bound by a promise which she specially exacted, not to say—therefore do not say anything of any relations between us. I could not carry out her plans, as they stand at present in her own mind, because it would entirely sacrifice my medical life. She recognizes the value of my position as physician and considers that that very education would be invaluable to the carrying out her

Florence Nightingale

object—at the same time she is not prepared to endorse fully the medical idea, she is *not* unfriendly to it, but she has not realized the importance of opening medicine to women generally—. This proceeds partly from her utter faithlessness in medicine—she believes that hygiene and nursing are the only valuable things for sickness, that the physician's action is only injurious, counteracting the useful efforts of nature. I do not know therefore, whether any help will come from her, but my visit was certainly encouraging in the full renewal of our old friendly relations, and in the perception it gave her, that I could help her so thoroughly.

I shall see her in London, if she is well enough—and shall of course acquaint you fully with all that results,—but as she is morbidly sensitive to being talked about, I have to lay the same injuncture of secrecy on my friends.

73 Gloucester Terrace Hyde Park March 16, 1859.

I have not the slightest idea what the result of this effort will be, but I will try—[Raise money for a woman's hospital] I think it is necessary also, in order to enlarge the F. N. scheme—she wishes I see, to absorb me in the nursing plan, which would simply kill me if it did not accomplish my medical plan, and I am desirous of committing myself to the "education of the physician," before taking any part in her schemes—this I see she is very desirous I shall not do, but I consider it rather the turning points of my being able to help her. I shall work with great prudence, though frankly— My lectures, in which I show the absolute need of the fully educated physician [,] have converted hostile women, and if the delivering of them should close all the great hospitals to my reception with the Nightingale fund, it will clearly show that I never could accomplish my plan, through hers, and I shall give up all idea of it, for as a life in itself, it would be shocking to all my tastes.

N.Y. 79 E. 15th St. March 2, 1860?

I have read Miss Nightingale's little nursing book, which makes me regret more than ever her poor health which prevents her

carrying out her nursing schemes—and I see also how impossible it would have been for me to do her work. The character of our minds is so different, that minute attention to an interest in details would be impossible to me, for the end proposed—nursing—I cultivate observation with much interest for medicine—but I have no vocation for nursing and she evidently has. It is a capital little book in its way, and I shall find it very useful—you noticed her little sneer at the hospital! how difficult it is for people to understand other's work.

N.Y. 79 E. 15th St. April 25, 1860.

Florence Nightingale's book is good (you see I am answering the items of your letter). Nanny [Barbara's sister] is too sensitive about it, naturally—it has great faults—it is ill-tempered, dogmatic, exaggerated—it will not at all increase her reputation—and nevertheless the book is good—it is very suggestive, contains a great deal of excellent practical sense and is a very readable book—piquant quite, and a readable book on nursing is a valuable thing. Florence can not write a book in the usual meaning of the word-she can only throw together a mass of hints and experiences which are useful and interesting, but she is not able to digest them into a book which will remain as a classic. I suspected this years ago, when she gave me her Kaiserswerth pamphlet—I was sure of it when I read her Government reports, so her little nursing book is very welcome to me because I expected nothing higher and am very glad to have this.

126 Second Ave. Dec. 2, 1860?

What is this about Bessie. [Parkes later Mrs. Belloc] Anna writes she is turning Catholic—you, that her brain is seriously weakened—this sad news came, just as a friend had informed me that F. N. had been taken abroad by her friend, her mind being seriously unhinged—Emily and I began to question whether we had any symptoms of softening of the brain! but seriously it is a shocking fact, if those two highly wrought nervous systems have been broken

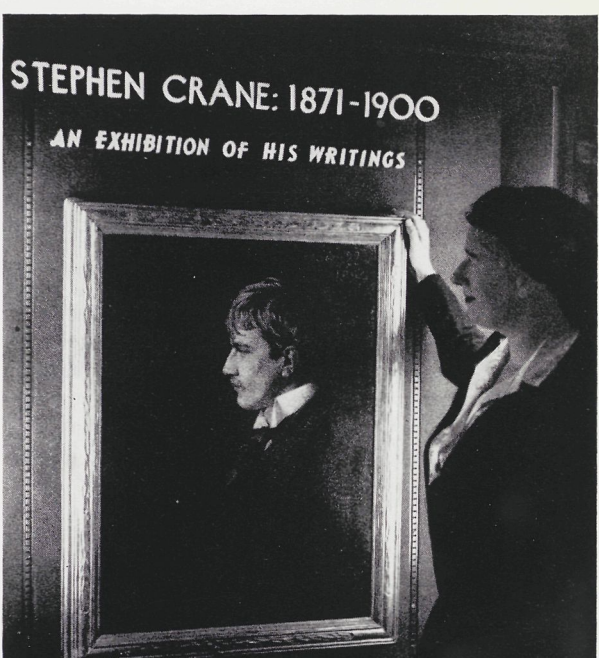
by undue pressure. How the All Mighty punishes self sacrifice! What a pity they have not children!

126 Second Ave. Dec. 30, 1861?

I was very glad to get the items of news in your letter, though I have not time, this mail—it is sad about Florence N who might be so valuable—I had the distinct perception that she would work me to death if I had accepted her offer—I was quite right to reject them.

126 Second Ave. May 25, 1865.

I heard a letter read lately from Florence Nightingale relating to a new New York Hospital on Wards Island, which speaks of herself as an incurable invalid—but she seems still capable of much work.



An exhibition of the writings of Stephen Crane was opened at Butler Library on September 17th. Consisting of letters, autograph manuscripts (including that of *The Red Badge of Courage*), and first editions of all of Crane's books as well as clippings of newspaper articles and first magazine appearances of many short stories, the exhibition was selected from the joint wealth of the Columbia Crane Collection and that of C. Waller Barrett, which he generously lent for the occasion. Shown above is a portrait of Crane painted by Corwin Knapp Linson, from the Barrett Collection.

Activities of the Friends

Stephen Crane evening. The first meeting of the new academic year will be held in the Rotunda of Low Memorial Library at 8:30 p.m. on Tuesday, November 13, with a program centered around Stephen Crane, the novelist, short story writer, and journalist who is best known today as the author of *The Red Badge of Courage.* Professor R. W. Stallman of the University of Connecticut, who edited *Stephen Crane: an Omnibus*, will be the principal speaker.

For the occasion some of the most important items in the Stephen Crane exhibit (which is referred to elsewhere in this issue) will be brought to the Rotunda for viewing by our members.

Annual meeting in January. At the "Annual Meeting," which will be held in the Rotunda of Low Memorial Library at 8:30 p.m. on Wednesday, January 16, Mrs. John Erskine will present to the Libraries her late husband's collection. The program will be preceded by a short business meeting. Further details will be announced later.

Bancroft Award dinner. For the benefit of members who wish at this time to make note of the date, the annual Bancroft Award dinner is scheduled to be held on Tuesday, April 23. Invitations will be mailed in late March.

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.

* * *

The By-Laws provide the following classes of membership:

Annual. Any person contributing not less than $10.00 per year, except that officers of administration, officers of instruction, and officers of the Libraries of Columbia University may be elected Annual Members without any stipulated dues.

Contributing. Any person contributing not less than $25.00 a year.

Sustaining. Any person contributing not less than $50.00 per year.

Benefactor. Any person contributing not less than $100.00 and up per year.

Honorary. This membership to be by special action of the Council for outstanding services given to the Libraries of Columbia.

Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

OFFICERS

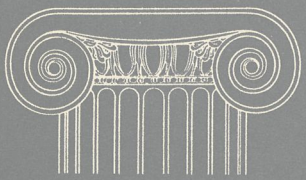
August Heckscher, *Chairman*
Mrs. Donald Hyde, *Vice-Chairman*
Charles W. Mixer, *Secretary-Treasurer*
Room 317, Butler Library, Columbia University, New York 27, N. Y.

THE COUNCIL

Mrs. Albert M. Baer
C. Waller Barrett
Henry Rogers Benjamin
Alfred C. Berol
Douglas M. Black
Norman Cousins
August Heckscher
Mrs. Arthur C. Holden
Mrs. Donald Hyde
Valerien Lada-Mocarski
Lewis Leary
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 1957 • VOLUME VI, NO. 2

CONTRIBUTORS TO THIS ISSUE

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

JOAN H. BAUM was formerly Exhibitions Assistant and is currently Cataloger of Graphic Arts materials, Columbia University Libraries.

WILLIAM W. CUMMING is Assistant Professor of Psychology, Barnard College.

LILLIAN GILKES is currently preparing a biographical account of Cora Crane, wife of Stephen Crane.

PEPPINO G. MANGRAVITE is Associate Professor of Painting, Columbia University.

HAROLD C. SYRETT is Professor of History, Columbia University, and Editor of *The Hamilton Papers*, which are in the process of being prepared for publication.

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

o o

Articles printed in COLUMBIA LIBRARY COLUMNS *are selectively indexed in* LIBRARY LITERATURE.

Columbia Library Columns

VOLUME VI FEBRUARY, 1957 NUMBER 2

CONTENTS

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

British guns blast a way through Axis defences in North Africa

THE DOWNFALL OF THE DICTATORS IS ASSURED

British World War II poster asserting that might would overcome the enemy.

COLUMBIA
LIBRARY
COLUMNS

War Posters: The Artifacts of Behavior

WILLIAM W. CUMMING

IF A psychologist seldom delves into history for his subject matter it is because he is primarily interested in the behavior of living people. How do they act, and why? No act is too noble, nor is any slip of the tongue too insignificant, to escape his inquiring attention. All of this makes him a bore to his students and a nuisance to his friends. To the man who wants to know how people tick, the hidden motivation is all the more intriguing for being obscure.

An examination of the Columbia Library's collection of war posters provides the psychologist with an excellent opportunity to gratify this strange compulsion of his. The individuals who created these posters are gone now, or at least are unavailable for examination, but here are their records. Here are some true fossils of human passion! What was the nature of the beast that left these footprints, or that half-consumed meal, to be examined by the inquiring eye of posterity?

We cannot now examine the effects which posters published years ago had upon the men and women who viewed them at the time of their creation. Were they effective? Did this poster sell a bond, or that one renew a lagging faith? We shall perhaps never know. These are not the records of the viewers, but the records of

the designers who produced them under complex conditions of war which we would not recreate today even if we could. Our laboratories are sadly inadequate to the task of reproducing the vast panoply of needs and intense feelings which led to the production of these posters. We can only study what remains as a clue to the understanding of these complex emotions no longer in our consciousness.

The poster-artist is an engineer whose aim is not to build a bridge or dam a river but to alter the behavior of his fellow man. The poster is a piece of art with a clearly specifiable purpose. The viewer is supposed to do something or, the converse, stop doing something. We may put this feature of poster art in another way. The culture or milieu in which the poster-artist works must have had a need. A society in which everything is running smoothly does not require the alteration of the behavior of its members. When an alteration has been attempted, we can learn a great deal about the needs of a society by noting what features of behavior it sought to correct. In a sense, we get a look at the posters' audience if we examine what it was being told to do and the way in which the message was put.

We must be careful not to attribute too much power to the poster. Brains are not washed by putting up a sign. This basic ineffectiveness is largely due to the inability of the poster to interact with its viewers. If we obey when we are told to do something, it is because someone can check up to see whether or not we comply. Clearly a printed piece of paper does not have this power. Whatever power it does have, it borrows from the interacting environment by imitation. The real art in poster design lies in the subtlety with which this is accomplished. The poster cannot create a motivation or an emotion, but succeeds best when it simply tries to make use of the motivations and emotions which already exist, in order to produce the desired effects.

If posters contain this severe limitation, why are they employed at all in the attempt to control behavior? The answer lies, of course, in comparing them with other means of control. Effective

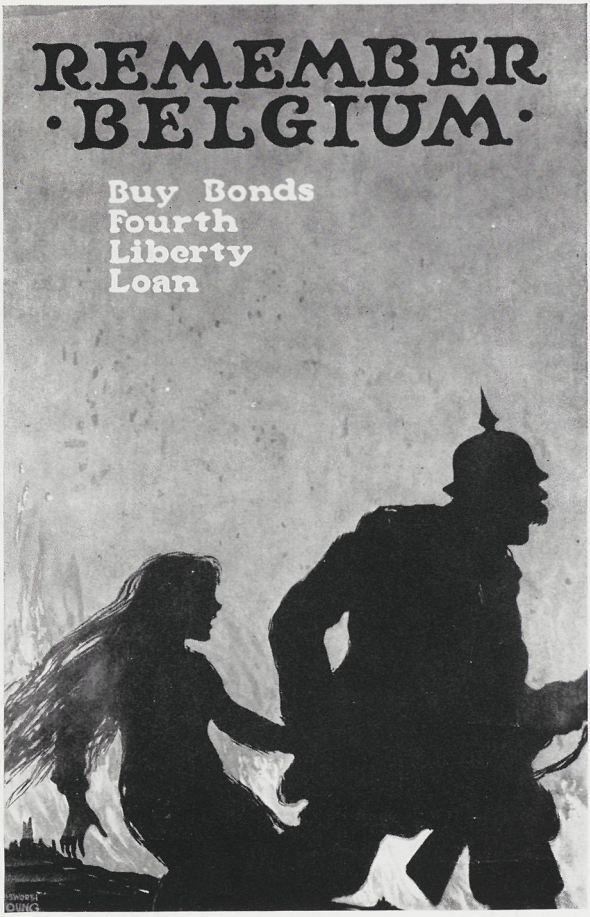
control is tremendously expensive in terms of both time and human effort. We cannot provide each individual in our society with an interacting environment which will follow him about suggesting that he buy bonds and then checking up to make sure that he has. The poster has a certain permanence. If one presentation of its message is not sufficient, it will not go away. The continuous presentation of its demands may have a cumulative effect, especially when it is used in conjunction with other means of presenting the same message. It is also true that the poster presents its demands to a great number of people. It may be quite ineffective on each of these viewers, but the viewers themselves interact and a very small effect on each of them may produce a chain-reaction in which the viewers control each other by presenting each other with forms of the message, and insisting, with the peculiar power characteristic of social behavior, upon some kind of compliance.

In viewing these remains of behavior which had in itself only a fleeting existence, the psychologist can only speculate, as it would now be impossible to validate his hypotheses. His first thoughts in viewing a particular example of poster art are largely concerned with the question: what needs did this poster attempt to fill? What was the poster artist trying to get his viewers to do? What techniques did the artist feel were necessary to accomplish his task? What motivations could he depend upon in his viewers? We cannot speculate on these matters without a historical perspective and some knowledge of the general environment into which the poster was projected. Viewed in this way, the vast poster collection in the Columbia Library provides a great number of insights into the character of peoples at war which are hardly available from other sources.

Let us take as an example of the kinds of analysis which are open to us, one of a series of British World War II posters carrying the slogan, "THE DOWNFALL OF THE DICTATORS IS ASSURED" (see frontispiece). These posters uniformly carry a large and colorful portrayal of British troops, planes, or ships in the heat of action. The psychologist is by nature a suspicious man and the bald assertion

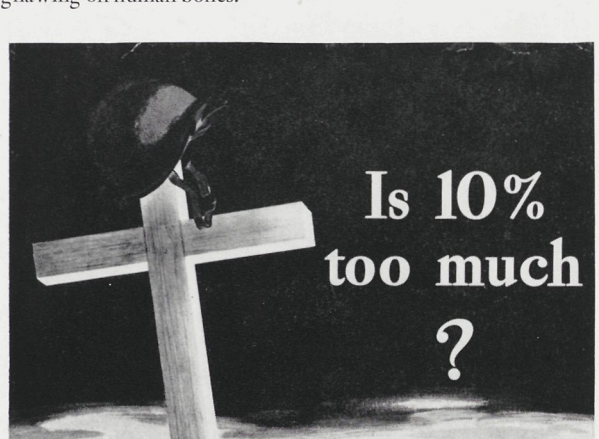
that something *is* assured suggests immediately that the reverse is a serious possibility. There must have been some tendency to fear that downfall was *not* assured. We recall the situation in which the average Briton must have found himself at that time. Bombarded by tons of high explosives, personally deprived not only of luxuries but of staples as well, he was almost alone in fighting a terrible war —and unable to hit back at the enemy who was hitting him. It would be an unusual faith which would not have wavered on occasion. I would not suggest that the magnificent bravery of the British people was the result of a propagandistic barrage. But in examining the posters from that time it is possible to re-experience some of the reassurance he must have received from the bald, unequivocal assertion that he was on the winning side. Indeed he could repeat that reassurance to himself on each occasion he read the message which was contained in one of these posters. With each repetition he could vicariously experience some of the massive retaliation which was portrayed in each of the series. By examining some of the needs which the poster was aimed at satisfying, we come to learn a little more of the feeling of that historical period.

Many of the American posters from the World War I period show, in one pose or another, an unshaven German soldier in the process of seizing a young mother and her child, or in the commission of some other atrocity. This series of posters is remarkably stereotyped. The shadowy figures are usually silhouetted against a blazing red sky. The mother and child are usually spotted with blood, as is the German's bayonet. Why should such an effort have been expended on the channeling of hate against the enemy? To the psychologist the suggestion would be clear—that many Americans were not sufficiently involved in the common war effort. Apparently during the second World War such an engineering of hatred was considered unnecessary, since comparable examples from the more recent period are much milder and seem to be *making use of* the general spirit rather than trying to arouse it. An interesting exception is found in Russian posters from the second World War, which are uniformly vicious and seem to be



A World War I poster which was designed to channel hatred of the enemy into the buying of Liberty Loan bonds.

attempting to arouse hatred rather than simply channeling it to some end which might be useful in terms of the war effort. Hitler was usually portrayed by the Russians in a kind of rodent form, gnawing on human bones.



"Don't let him down!—Buy War Bonds" is the implication of this poster from the second World War.

In many ways, the poster collection highlights the peculiar conflicts which a war produces. Do we need to increase the sale of war bonds? As a behavioral engineer, the poster-artist attacked the problem with considerable and constantly increasing ingenuity. World War I posters attempted to rely on pure, unalloyed patriotism to accomplish this end, presenting the symbols which were supposed, in Pavlovian fashion, to elicit the patriotic duty—the Liberty Bell, the flag, perhaps an eagle or two. It may be that the aim was to produce what William James once called "the

cutaneous shiver which, like a sudden wave, flows over us." In that effusive flood, hopefully, war bonds would be purchased. American posters from World War II show a different spirit, perhaps reflecting the ensuing interval which had transformed Freud into a minor intellectual deity. In this later period, there was a concerted effort to make use of the guilt-feelings of those who remained home. Individual American soldiers, wounded or dying, were a frequent theme. One poster shows a lonely grave, decorated with a white cross and an empty helmet– "Is 10% enough?" The clear implication that it was not enough was undoubtedly not lost on those who remained at home. "Don't let *him* down!"–the implication was that the viewer was letting him down, if only in asking him to do the fighting. The only release from guilt suggested by most of these posters is the purchase of war bonds.

Use of motivations like guilt is a dangerous procedure. The man who feels he is doing nothing for the war effort in a culture where doing something for the war effort is a major value, may be completely immobilized by his guilt. A society at war still needs even the most menial of tasks performed. Some of the posters reflect this conflict and at the same time suggest a solution. Guilt feelings can be reduced by providing what a psychologist calls a "rationalization." Does the man who is engaged in the production of cellophane feel that he is not doing his share? Provide him with a rationalization–the fighting man gets his medicines wrapped in cellophane. Here, in posters, is presented the picture of a miniature neurotic cycle produced by the conflicting demands of a huge war effort. The final poster not only provides a defense against guilt but offers, in addition, a possible reward for the worker in terms of the soldier's thanks.

Aggressive behavior is most frequently the result of frustrations. Anger appears in infants only when their movements are restricted. We all are angered when we are prevented from doing those things we want to do. As a result the almost universal symbol of frustration is the chained human figure. A German poster in the

Columbia collection shows this quite clearly. The brawny slave bursting his chains in a magnificent show of effort fairly bristles with aggressive anger. In a single symbol it sums up the generation of frustrations which had befallen the German people. One can picture the German, seething with the anger repressed for so long —Versailles, Weimar, inflation, etc.,—finding at last a channel for his aggression. A masterpiece of the poster-maker's art, it shows clearly both the need which the members of the society all felt, and the techniques employed by the artist to channel that motivation to a particular response.

We have here only scratched the surface of the magnificent collection of posters in the Columbia Library, and sampled a psychologist's thoughts on examining that material. The collection shows a great many of the mechanisms employed in the attempt to control human behavior. The scholar would like more information about the effect these posters had on their viewers. Artistic factors, such as color, design, proportion, etc., on which the psychologist is not able to pass judgment, undoubtedly contributed to the success or failure of these efforts. Hastily contrived or thoughtfully polished, subtle symbolism or raw emotion, the posters remain a visible record of behavior. They are a facet of man's continuing attempt to understand himself, and through that understanding, to learn some measure of self-control.

The shattering of a generation's frustrations is portrayed in this German World War II poster.

The Art of the War Poster—an Index of American Taste

PEPPINO G. MANGRAVITE

THE posters produced by warring nations would make an interesting exhibition of popular taste in art. Such an exhibition would reveal the level of visual response of different peoples to pictorial images. It would also disclose the degree of compromise made between the concepts of the individualistic artist and governmental and hieratic dicta in arriving at the creation of a popular image forceful enough to sway and convince: an image of simple candor and great persuasion.

That is the scope and function of the war poster. It is an informing or warning device quickly apprehended by the perceptive faculties. But which faculties: the mind, the visual eye, or both?

Popular visual symbols and images are apprehended or "read" differently in each nation. The extent of the visual readability is culturally determined. Traditional superstitions, religious precepts, and visual prohibitions have more often than not shaped the syntax of individual visual perception. Posters made for the first and second World Wars disclose much of national visual habits. I know this, because I participated in the making of posters during the two world wars.

Recently I went to Butler Library to refresh my memory of the device used in war posters. There, neatly stacked in metal drawers, in one of those fenced-in attic archives of the University, I "read" a few hundred posters in their native visual languages. Most of them are in color, a few in black and white. They were designed for their respective countries by English, French, German, Canadian, and South and North American artists. For the purpose of this brief report, I concentrated most of my attention on the

artistic device of the North American poster. Reviewing the visual readability of these posters brought to mind my first encounter with this artistic technique for the American popular eye.

In 1918 I helped an American artist paint a poster to promote the sale of Liberty Bonds during the first World War. We painted it on a huge billboard set up on the steps of the Public Library at 5th Avenue and 42nd Street. I was a student fresh from my art studies in Italy and France. And at this time America, my adopted country, presented for me new obstacles in visual communication. I got on quickly to the communication devices of the English language, but I was having difficulties "reading" the visual images projected by the American mind. What it said with the spoken and written word did not convey the same thing it tried to express in graphic and pictorial figuration. The meanings of words and pictures when communicated simultaneously would superimpose on each other with the result that sense perception blurred. In talking with my artist friends I found that I was not the only one incapable of reading intelligibly these two integrated languages of human communication.

I could not understand how the North American could express himself imaginatively and even poetically with the lyrical English language, and at the same time be so matter-of-fact, pedantic, and repressed when he communicated through the popular visual language of the poster. I had noted with aesthetic fascination that the Protestant-trained perceptive mind, when it wanted to, could convince by verbal parables or axioms, by paradox or metaphor, yet the sense of these linguistic devices were seldom translated and reproduced in visual terms. I found, for instance, that no one would question or be disturbed by the verbal metaphor in "the ship plows the sea," yet most English-speaking North Americans would consider offensive to their intelligence and would suspect as unreal, and, in consequence, as untrue, a plastic paraphrase of such a metaphor.

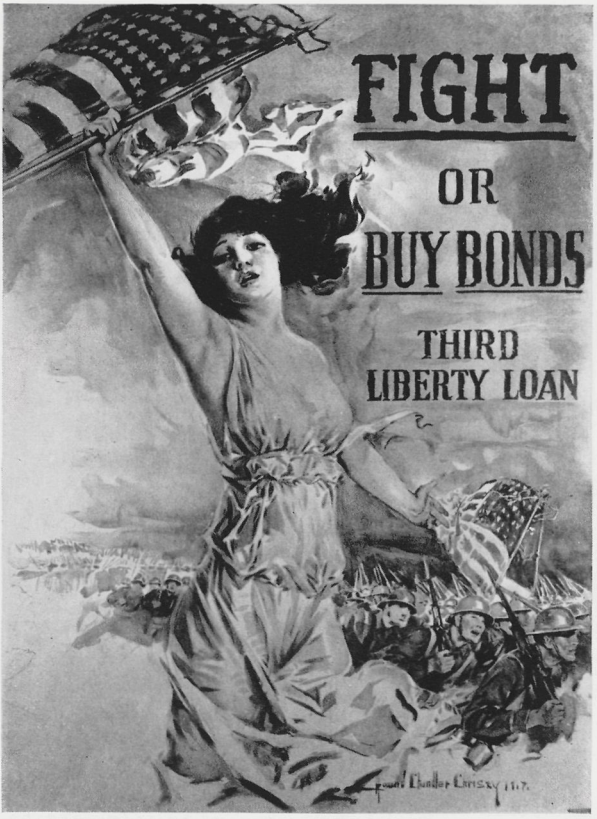
Peoples have developed diverse means of human communication. It was natural for the polytheistic Egyptian to read met-

aphorical figuration in the informative pictures and hieroglyphics posted on his walls. It was not so natural for the Hebrew, whose ancient religious cult forbade expression by means of the graven image. Conversely, for the early Christian there was no other vulgate language than pictorial narration. To him, knowledge through the eye was supreme. Quite to the contrary, Protestant cults forbade the pleasures and revelations of the visual eye. The wisdom of the spoken and written word was to be trusted more than the visual design of an idea. I occasionally notice how frustrating it is for my friends of strict Protestant up-bringing when they try to feel and see with clarity the visual symbols and images which the artist creates to stimulate the sensuous or emotional eye.

The Liberty Bond poster I was helping to paint, which had been designed in a sort of Howard Chandler Christy style, was pictorially unreadable to me. It was not a poster in the sense that a poster is an informative device which the communicant must perceive at once—and not be distracted by insignificant details in subject matter and technique. To the pyrotechnical kind of painting technique which the figurate aspect of the poster "enunciated" was added the further confusion of superimposing over the design of the figuration splashily written words.

Government officials and artists knew that the literary kind of poster was evoking a response only from the puritan mind and eye. To be effective the war poster had to appeal to a larger American audience: that multitude composed of former puritans, newcomers to the language of the visual arts, and the European and Mediterranean immigrants who were natural inheritors of that language.

By 1918 the naturalistic Currier and Ives lithograph could be found in most homes. For nearly 50 years these prints had represented the vulgate visual language of America. Its folksy aspects became a panacea for most artistic efforts. They appeared on chocolate box covers, and advertisers blew their size up to the dimensions of the billboard. In fact, while the French were developing and perfecting the art of the *affiche*, here in the States



A Howard Chandler Christy poster which exemplifies the poster technique of the first World War.

"Freedom from Want" as portrayed in the simplified symbolism of the period of World War II.

the traveler was being guided by the empty naturalism of the billboard. In his stubborn desire for aesthetic isolation the American commercial artist would not be influenced by the poster innovations of Manet, Lautrec and Chéret. On these shores the Japanese-borrowed clarity of Whistler's flat and strongly contrasted shapes were considered an affectation.

Our first year in World War I produced an incredible number of artistically inept visual platitudes. They aroused the ire of the distinguished American etcher, Joseph Pennell. He urged the Pictorial Division of the Committee of Public Information to enlist the ideas and experience of creative artists for the designing of effective war posters. "Naturally," he admonished, "incompetent artists, cheap engineers, art photographers, friendly politicians would object, and their representatives would object—but the country would be astonished at the excellence of the results." The following reply received from a Government official helped to improve the artistic appearance of the war poster and altered the vision of the American popular eye. "I can get any authority to write me a column or a page about Fuel—but I cannot make everybody or even anybody read it. But if I can get a striking drawing with or without legend of a few lines, everyone who runs must see it. . . ."

Soon after, Joseph Pennell himself produced some striking Liberty Bond posters with the candor and bite of a Whistlerian statement. The literal eye was broadening its visual range.

When World War II came, the American poster had a past. And public taste had risen to artistic sophistication and perceptive maturity. It could sense a plastic metaphor more clearly than the clouded eye of World War I. The public today would not have any difficulty sensing the South American poster of "Freedom from Want," herein reproduced.

In 1942 the war poster appealed less for patriotism, but strove more for human understanding. Its visual design was intended to be read by the eyes of all cultures. The lines, shapes, and colors had significance. Red, white and blue did not necessarily signify

Symbolism of directness and force in the second World War.

the American or French national colors: they also portrayed world-wide symbols of blood or fire, hope and freedom. The Currier and Ives face of the local pretty girl had been flattened into a symbolic shape of woman, and its area painted grey, blue,

A dramatic use of a symbol, with all unnecessary detail eliminated. (Second World War)

white or black, depending on the emotion the artist intended to symbolize.

In 1943 when I painted another poster for the war effort, I noticed that everyone around me, in the street, at home, and in the University, could read the same popular visual language. We had indeed broadened the knowledge of lithography which the Germans introduced over 125 years ago. We had also assimilated the techniques and function of the French *affiche*. The American poster became an artistic informing device for the mundane world, without losing any of the aesthetic qualities which since ancient times have expressed spiritual needs.

The American poster suddenly became essentially American

with an international accent. I ask you to review the brilliant posters produced during World War II by artists Cantu, Ben Shahn and McKnight Kauffer—to mention just a few—and you will understand what I mean. That is why I think Butler Library should hold an exhibition of first and second World War posters!

Hamilton Papers in the Columbia Libraries

HAROLD C. SYRETT

COLUMBIA UNIVERSITY is preparing for publication a new edition of the papers of Alexander Hamilton. This project, which was made possible by grants from Time, Inc., and the Rockefeller Foundation, is under the direction of a staff of editors and researchers whose offices are in Butler Library and whose duties range from those of a file clerk to those of the most dedicated scholar. The results of these editorial efforts will be published by the Columbia University Press at an undetermined date in an undetermined number of volumes. It is hoped that this edition of Hamilton's papers will not only be a fitting monument to Columbia's most illustrious alumnus, but that it will also provide a more comprehensive and better edited collection of Hamilton's writings than the editions produced by John C. Hamilton in 1850–51 and by Henry Cabot Lodge in 1885–1886 and 1904.

After a year and one-half of work the editors of the Papers of Alexander Hamilton have succeeded in collecting photostats of more than 14,000 Hamilton documents, including letters that he received as well as those that he wrote. Most of these documents run from one to five pages, but some are more than 100 pages in length, and a few exceed 200 pages. The originals of the materials that have been collected are located in the manuscript collections of libraries, museums, and historical societies; are owned by individuals; or survive only in printed form in books, periodicals, and the newspapers published during Hamilton's life.

Although Columbia University owns only a small percentage of the documents that will be used in the new edition of Hamil-

ton's writings, several of the Hamilton manuscripts in either Special Collections or Columbiana are of unusual interest and importance. At present, Columbia owns seventy-eight Hamilton documents, if letters to him as well as those that he wrote are counted. If the John Jay Papers are included, the total rises to 117 documents, for this collection contains twenty-five letters from Hamilton to Jay and nineteen drafts of Jay letters to Hamilton. The Jay-Hamilton correspondence is on a microfilm owned by Columbia, but the right to copy this material from the microfilm does not carry with it the right to publish. For obvious reasons, the editors of the Hamilton papers are concerned in the most direct fashion with the final disposition of the John Jay Collection and are certainly among the most enthusiastic advocates of its purchase by Columbia.

The Hamilton manuscripts at Columbia are distinguished by the diversity of the correspondents, for no one individual (other, of course, than Hamilton) dominates the collection. If one excludes the Jay papers—as at this time one must unfortunately do—the single largest group of letters is the correspondence between Hamilton and James Nicholson. Consisting of fourteen items, the Hamilton-Nicholson papers deal with a duel which both men managed not to fight. The next largest group is made up of nine letters and two enclosures which Hamilton sent to James McHenry from 1797 to 1800. Ranking behind these collections in numbers, but not necessarily in importance, are six letters in the Washington-Hamilton correspondence and two letters which Hamilton wrote to Jefferson. Special mention should also be made of one letter to Elizabeth Hamilton, five documents concerning Columbia College, and some miscellaneous legal documents in Hamilton's hand. The most disappointing feature of Columbia's manuscript materials (at least, to the editors of the Papers of Alexander Hamilton) is that there is only one Hamilton letter to Gouverneur Morris in the latter's papers in Butler Library. This collection, however, does contain Hamilton

letters to other correspondents as well as Morris' eleven-page manuscript for his speech at Hamilton's funeral.

The Hamilton-Nicholson duel correspondence is in some respects the most interesting portion of Hamiltoniana in the Columbia libraries. Consisting of the exchanges between the two principals and their seconds, this group of papers reveals—among other things—how easy it was to get into a duel and how difficult it was to get out of one. The story of this abortive duel has already been told by Mr. Milton Halsey Thomas (*Pennsylvania Magazine of History and Biography*, July 1954, pp. 342–52) and and can be briefly summarized here. On Saturday, 18 July, 1795, Hamilton attempted to intervene in a dispute between a Mr. Hoffman (either Josiah Ogden Hoffman or Nicholas Hoffman, both of whom were New York merchants) and James Nicholson, who had been Commander-in-Chief of the American Navy during the Revolution. Hamilton's intercession was vigorously resented by Nicholson, who stated that Hamilton was "an Abettor of Tories" and that he "had declined an interview [that is, a duel] on a former occasion." On the following Monday Hamilton issued a peremptory challenge, which Nicholson immediately accepted. There then followed almost a week of quibbling over the time and place of the duel. Mutual friends, however, were able to prevent the duel, and the affair ended when Nicholson copied and signed an apology drawn up by Hamilton. Both men rushed into this fight with the kind of hotheaded impetuosity that one expects in children; and both then proceeded—with suitable displays of reluctance—to avoid the consequences of their impetuosity. In this respect, the Hamilton-Nicholson correspondence stands in marked contrast to that between Hamilton and Burr in 1804, when Hamilton went out of his way to avoid taking any opportunity given him to withdraw from the dispute.

From the standpoint of the historian, the most valuable Hamilton letters at Columbia are those comprising his correspondence

with Washington. Although two of these letters (Hamilton to Washington, 19 April, 1792 and 8 June, 1793) are copies, and another (Hamilton to Washington, 9 April, 1781) is a more or less routine note enclosing some papers to the Commander-in-Chief, the remaining three documents are of considerable importance and interest. In the first of these letters (dated 28 August, 1788) Washington gave Hamilton his opinions on recent political developments in the United States and praised the Federalist Papers. In a second letter (dated 10 October, 1790) the President requested Hamilton to furnish him with material for his first annual message to Congress. The remaining document in this group is a copy of Hamilton's opinion on the constitutionality of the bank. This copy, which was presumably made by a clerk in the Treasury Department, supplements Hamilton's draft of this major state paper in the Library of Congress and his final copy which is now privately owned.

The Hamilton-McHenry correspondence in Butler Library is concerned primarily with the problems arising from the undeclared naval war with France during which Hamilton was in effect the commander-in-chief of the United States Army and McHenry was Secretary of War. One document in this group, however, antedates the war. Bearing neither date nor signature, this twelve-page memorandum in Hamilton's hand contains his answers to questions which President Adams had submitted to the Secretary of War, who, in turn, had—without Adams' knowledge—referred them to Hamilton. This document, which is entitled "Answers to Questions proposed by the President of the U States" and was written in April 1797, indicates the extent to which Hamilton influenced a Cabinet that was supposed to be directly responsible to the President. It is also a particularly perceptive and trenchant summary of its author's views on American foreign policy at a time when relations between the United States and France were strained almost to the breaking point.

The five documents owned by the University that deal with Hamilton's association with Columbia College cover the years

from 1785 to 1788. From 1784 to 1787 Hamilton was one of the Regents of the University of the State of New York, a branch of the state government which in those years controlled Columbia College; and in 1787 he became a member of the College's Board of Trustees. In both capacities he served on committees which investigated and reported on the College's finances. The reports are brief, factual statements (one of them is merely a committee's approval of a bill for repairs on the College's buildings), and they are in large part concerned with the attempt of the Regents to straighten out the tangled accounts of Columbia College's former treasurer, Leonard Lispenard. Although signed by Hamilton, these reports are more valuable to students of the College's history than to those who are interested in the development of Hamilton's ideas.

A brief summary of some of the more important Hamilton manuscripts owned by Columbia in no way indicates the amount of assistance which the University libraries have given to the editors of the Papers of Alexander Hamilton. Butler Library not only provides the project's employees with pleasant quarters in which to work, but it also makes available to them all the facilities needed for their work. The members of the Hamilton papers' staff use the Library's stacks daily, borrow (and often forget to return) its microfilms, urge the Head of Special Collections to spend money which he does not have for the purchase of Hamilton manuscripts, unabashedly ask its officials for information and unwarranted privileges, hide its reserve books on their shelves, complain when its books are missing, order photostats from its photoduplication department, and take what appears to librarians to be an especial pleasure in breaking or ignoring its most important rules. In short, they do everything to the Library but pay it rent. Their debt to Butler Library, however, is exceeded only by their gratitude, for they know that without the Library there could be no Papers of Alexander Hamilton.

Manhattan Cavalcade—1625-1860

JAMES GROTE VAN DERPOOL

TO THOSE devotees of the life of our city as expressed in its buildings, the title of this paper may well need some clarification. They are only too well aware that our city has been peculiarly remiss in its efforts to preserve a continuous record of the building achievements which took place on the island of Manhattan over the more than three hundred years of its existence. To *complete* an architectural survey such as this, we have to have recourse to original drawings and old prints since the gaps in the architectural remains of our early days are indeed sadly numerous. I trust this prerogative will be permitted me.

In even a rapid summary of the changing tides of our architectural taste, reference must be paid to at least four phases of architectural development in New York City up to the period centering around 1860. Stated with brevity, these are:

a. The phase marked by work of *Medieval Derivation* which mainly characterizes our building efforts up to 1700.

b. That phase which we all too broadly refer to as *Georgian*, although we understand it to include the delightful architecture associated with the reign of Queen Anne. In an active sense, this design spirit carries on until about 1784.

c. The *Federal* phase extends to about 1820 and marks the architectural work achieved during the early years of the establishment of our nation.

d. The phase of *Revivalism*, which for our purposes deals mainly with the *Roman*, the *Greek* and the *Gothic* aspects of this nostalgic effort, extends with force up to the 1860's—the limit, time-wise, of our analysis.

I propose briefly to characterize the spirit of this work and cite a few examples of remaining buildings, or views of lost buildings, which throw light on the subject of our discussion.

The phase of *Medieval Derivation* was based mainly on Dutch and Flemish precedent of the sixteenth and early seventeenth centuries, although we do know that the Dutch East India Company had turned to the great *English* Renaissance architect, Inigo Jones, commissioning him to design a masonry fort. His letter of 1620 still survives, giving directions for construction and referring to now lost drawings, including those for *ornamental* details. Five years later (1625) Cryn Fredericksz arrived with his forty-three colonists and supplies for setting up a permanent community. He is doubtless the first so-called architect-engineer to work on Manhattan Island. Initially his instructions from the company included the laying out of a permanent fort (possibly a variant of the Inigo Jones scheme), a plan for the town built around a Market Place with residences for the Councilmen and other worthies facing it; and a church, schoolhouse and infirmary so grouped under *one roof* that the church could expand when separate buildings were later needed for the school and infirmary. Separate provision was scheduled for the collective housing of single employees, and separate houses for the families of farm workers, traders and other specialized workers. These plans, however, were, of necessity, greatly curtailed in being carried out. Slowly, with the passing decades, an impressive colonial city eventually took form. Knowledge of its appearance is preserved only in various extant drawings, plans and prints. The sad fact is that no *seventeenth-century building* is still recognizably extant on the island of Manhattan. Indeed, only four or five old Dutch houses of this period remained standing as long ago as 1846, and they soon gave way to commercial building enterprises. This leads me to remark, on occasion, that the average New Yorker knows more about the architectural remains in Yucatan than he does scientifically of seventeenth-century architecture on the island of Manhattan—and, of course, the architectural remains are far more extensive in Yucatan.

One of the most precious of our visual documents is the 1650–53 water-color drawing known as the "Prototype View of the Island of Manhattan" (fig. 1) which is preserved in the Royal Archives

at The Hague. It gives us an authoritative view of the city taken from the East River, showing the southern tip of the Island. On the west shore the view extends about as far as Rector Street, and on the east shore nearly to Coenties Slip. In the center foreground is Stuyvesant's Wharf on Schreyer's Hook. To the left is the unfinished fort laid out by Cryn Fredericksz in 1625, although we know this construction was of earthworks rather than the stone indicated in this view. Within the Fort are the church of 1642, which was built of stone and roofed with slate; the Governor's House with steep-pitched roof, "neatly built of brick" in 1643; the barracks and the jail. South of the Fort are a group of small houses which were removed in 1673 by Governor Colve since they tended to impede the defence of the city. The windmill, built prior to 1628, is adjacent to the northwest corner of the Fort adjoining present Battery Place. To the back of Stuyvesant's Wharf is the *first* Storehouse of the West India Company. In the middle of the tall group the *new* West India Storehouse is shown, and just to the right is the church built in 1633. On the extreme right is the Stadt Herbergh or City Tavern which, I blush to say, became our first City Hall in 1653. We gather the overall impression of a small Dutch town with compact houses with steep gables, steeply-pitched roofs and mullioned windows fitted with leaded glass. The buildings are constructed with economy. The effect is one of neatness and industry. With simple dispatch, the needs of Government, the Church, industry and private shelter are efficiently met. The important point, we gather, is that this was no temporary trading center, but clearly the beginning of a settled and permanent community. Old wills and inventories confirm that life was less primitive than many would surmise. One solid burgher listed in the seventeenth century something over fifty chairs worthy of mention among his household furniture. Good china, pewter, brass and silver were in evidence. The New York silversmiths were well employed and functioned as men of importance on the Island. Imposing cupboards (*kas*) involving turnings and inlays enriched the interiors. The beds were hung with hand-

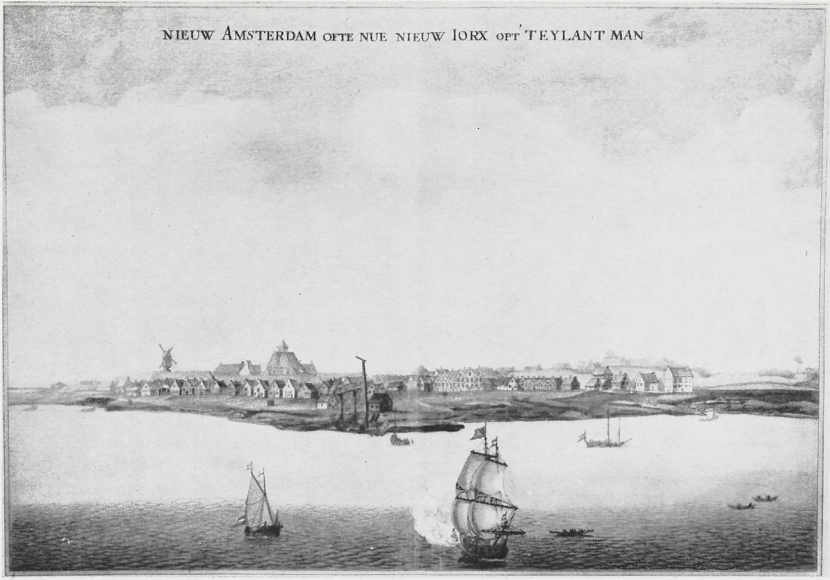


FIGURE 1. The famous Prototype View of the Island of Manhattan. c 1650–1653
(From the Royal Archives at The Hague).

woven stuffs often of surprisingly elaborate design. Before the end of the century, visitors were soundly impressed with the substantial and comfortable character of life on our Island. The great residence, which Robert Livingston had acquired in 1693 from that well-known citizen of the time, Captain Kidd, was indeed a mansion and so richly fitted that there could be no doubt that it was the home of a gentleman of taste and property. The Old South Dutch Church had been built in 1692, Old Trinity Church was reared in 1696–98 and the Great Dock had been built in 1676. It is sad, indeed, that all these structures, and others far too numerous to mention here, have disappeared.

The introduction of classically-inspired Renaissance buildings, which we vaguely refer to as *Georgian*, actually began in the last years of the seventeenth century, as exemplified by the erection of the second City Hall in 1699 on the Wall Street site of the Old Custom House, now identified as Federal Hall Memorial. A rare old print tells us that this structure was far removed from Medieval precedent. Prior to its remodeling by L'Enfant in 1788, it was a well-balanced, H-shaped building with square-headed windows, round-arched portico and classic detailing in its cornice and other points of emphasis. Building on the tip of Manhattan progressed through the century, until the city of the time took on a Georgian aspect with its charming brick houses with elaborate cornices, fine Georgian doorways leading to richly-panelled interiors enhanced with excellent mantels and over-mantels and graciously ascending staircases. The furnishings tend to become richer. The local cabinetmakers supply Queen Anne and Chippendale (and eventually Sheraton and Hepplewhite) inspired furniture of great excellence. Fine silver grows in usage and conforms to worthy examples current in the Low Countries and in England. The rare Burgis View of 1716–1718 shows some of the earliest of these and Bennett's view of Broadway and Bowling Green, executed in 1826, records the still remaining later Georgian and Federal buildings which lent grace and dignity to that area. Among these is the fine Kennedy Mansion with its triple-doorway motif, Palladian

window and formal garden that descended to the waterside of the North River. Other notable residences in this spirit, fronting the Green, were the town houses of the Livingston, the Watts and the Stevens families. The classic cupola of Grace Church and the spire of the second Trinity Church lend charm and variation to the view. Fraunces Tavern, not far to the east, was built in 1719 as a residence for Etienne De Lancey, not becoming a celebrated tavern until 1762. King's College, designed by Crommellin in 1756 after its founding by royal charter in 1754, was one of the proud buildings of the city. It was designed in a soundly Georgian tradition comparing favorably with existing buildings at William and Mary, Harvard, Yale and Princeton. Although this building has long since disappeared, the King's Crown still surmounts our new buildings on Morningside Heights. The Archbishop of Canterbury may still be construed as an ex-officio trustee of the University, and the Chaplain of Columbia College still, somewhat with tongue in cheek, acknowledges him technically as his spiritual head.

We sometimes tend to forget that New York was the nation's first capital and that architectural preparation, of necessity, was made here for the housing and functioning of our Federal government. For example, the second City Hall was redesigned in 1789 by no less a person than Pierre L'Enfant (later to lay out the new city of Washington) to serve as the seat of the legislative bodies. The spacious Georgian residence known as Franklyn House on Cherry Street was hastily refitted as a temporary residence for President Washington. Although this was actually our nation's first White House, it, too, has gone the way of other important historical buildings in our city. Its site is occupied today by one of the piers of the Brooklyn Bridge. Fine though this house was, a nobler structure for the housing of the President of the United States was undertaken in 1790 at the south end of Bowling Green and identified as Government House. Designed by James Robinson, this was one of the finest buildings in the country at the time. It was enriched with a classic portico supported by splendid two-

story Ionic columns and crowned by a pediment somewhat in the spirit of the residence of the Lord Mayors of London. The seat of government was soon changed and this magnificent building was demolished in 1815.

The noblest building of the Georgian period to remain in New York, and indeed one of the finest within the confines of our country, is St. Paul's in Trinity Parish, which was designed in 1764 by Thomas McBean, the pupil of the noted English architect, James Gibbs. Its steeple and splendid two-story classic portico were added between 1793–96, doubtless by the notable Pierre L'Enfant. It is to our great credit that this notable building still remains to serve as an index to the Georgian achievements of our city. Its splendidly-fitted interior, with its unmatched set of Waterford crystal chandeliers, tells us of more than the state of ecclesiastical architecture at the time. It provides a clue to the standards and tastes of its parishioners and gives insight into the design standards expressed in other now lost and famous New York buildings such as St. John's Chapel.

Further north of the city, the uplands and shorelines of the Island provided delightful settings for the country seats of our gentry. Few of these remain, but one can still point with pride to the Roger Morris (Jumel) Mansion of 1765, with its original two-story portico (one of only six such two-story, eighteenth-century porticos remaining in the country); the Gracie Mansion, now the seat of our Mayor, and the residence at 421 East 61st Street, now serving as the headquarters of the Colonial Dames of America. The latter was originally a dependency of so lavish a country house (once occupied by Abigail Adams) that it was designated as "Smith's Folly" even before it was completed. Of the many Dutch farmhouses originally on the Island, only one remains—the old Dyckman Farmhouse of 1783. It is interesting to observe that, in spite of its date late in the century, a conservatism is invested in its design which makes it more expressive of the design principles prevalent in rural architecture at the beginning of the century. It should be noted in passing that all the furnishings in this

farmhouse came directly from the Dyckman and Morris families.

The *Federal* period, in general, introduces a lighter, more decorative element into our architecture which in some degrees pays homage to the mannered elegance of the group surrounding Robert and James Adam in England. Examples of this procedure on the Island are "The Grange" (1801–02), the only home ever owned by Alexander Hamilton and now in a state of greatest jeopardy. This was designed by John Macomb, one of our ablest architects of the period, who was likewise (with Mangin) the designer of our enchanting Old City Hall, which is one of the notable old buildings of New York and, indeed, of the nation. Happily, the Old City Hall has recently been restored so that its continuity, as an index to the standards of taste in Federal New York, seems assured for a long time to come.

The active phase of *Revivalism*, as relating to the scope of this paper, dates from 1820–60, although it should be remarked that Thomas Jefferson, as early as 1785, had thought in terms of a revival of classic forms in his design for the Virginia State Capitol, and Benjamin Latrobe had made his alternate Gothic design for the Baltimore Cathedral in 1805. About the same time, the father of our James Renwick made his Gothic design proposal (fig. 4) for Columbia College (original drawings preserved at Avery Library). Even before this, in 1751, the first steps had been taken simultaneously in Europe with Heré de Corny's Roman Triumphal Arch at Nancy for the exiled King Ladislav of Poland; and Horace Walpole in the same year conceived his Gothic mansion "Strawberry Hill." Revivalism in architecture was essentially a romantic rejection of the absolutist Renaissance approach. If nostalgia for a pure and distant (although not fully understood) past was inherent in the frame of mind which produced and accepted it, scholarly perception was by no means lacking.

The island of Manhattan has played a worthy role in the development and the projection of the Roman, the Greek and the Gothic Revivals. Some of their most notable achievements were erected here, and still enrich our city. As an example of the Roman

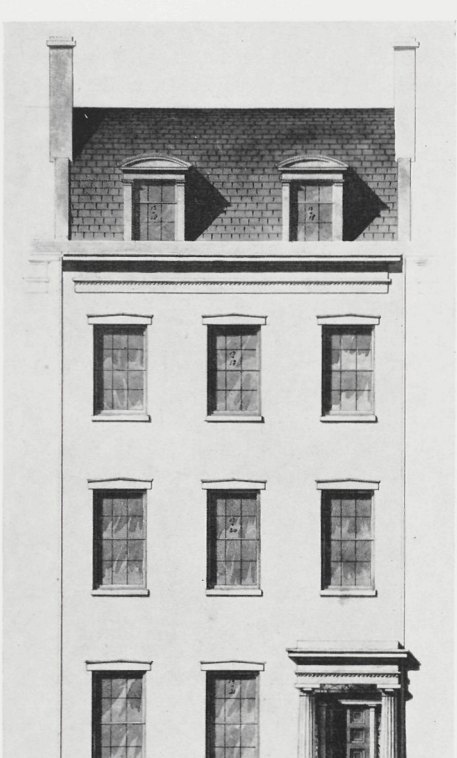


FIGURE 2. Original drawing for a Greek Revival town house designed by Martin Thompson in the 1830's. (From the Thompson Collection at Avery Library)

Revival, I would suggest the Old Assay Office designed in 1822 as the Branch Bank of the United States, by Martin Thompson. It was demolished in our own time but, happily, its charming façade was saved and re-erected in the court of the American wing

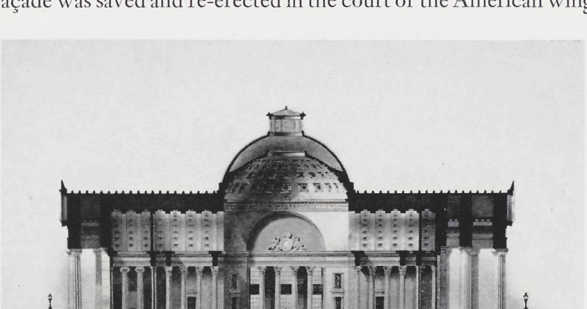


FIGURE 3. The original drawing by A. J. Davis for the old Custom House in New York showing the superb Rotunda Room. c 1842. (From the Davis Collection in Avery Library)

at the Metropolitan Museum of Art. Its designer was responsible for the erection of many of the attractive small private residences in lower Manhattan, original drawings for which are preserved in the collection of Avery Library (fig. 2).

The Old Custom House on Wall Street, designed by A. J. Davis and Ethiel Town *et al* in 1842 (now officially known as Federal Hall Memorial), is one of the finest Greek Revival buildings in America. Its splendid Doric portico exemplifies the lessons of monumentality and reserve which the architects of the Movement sought to recapture through their contacts (often indirectly) with the architecture of Ancient Greece. Now that its great Rotunda (fig. 3) has been cleared of its office impedimenta and is being restored to its original appearance, it emerges as one of the noblest rooms of its type and period in this country.

The Old Merchants' Exchange, now the National City Bank (with extensive additions to the original) on Wall Street, by Isaiah Rogers, was erected 1836–43. This is indeed a distinguished building of the time and, as Talbot Hamlin remarked, "Nowhere else in the country, with the exception of the Custom House in New York and Mill's Treasury Building in Washington, had such a monumental structure been so grandly conceived, so simply and directly planned and so beautifully detailed."

Colonnade Row, or Lafayette Terrace, just below Wanamaker's, is all that remains of the proudest Classic Revival row of marble residences in the city. For many years, Colonnade Row (designed by Ethiel Town and A. J. Davis, 1833–36) was regarded as the "number-one address" in New York. Its two-story marble columns, providing a continuous front to the houses (somewhat after the manner of Nash's "Rows" in London's Regent Park), gave access to interiors superbly enriched with the most delightful organization of polychromatic details on walls and ceilings, choice bas-relief ornamentation, and marble mantels as charmingly designed as any of the period in this country. Today, these dwellings have fallen from their high estate. One has to look beyond the soot and grime of many decades, past shop signs and other impairments, to reconstruct the full feeling of the dignity and monumentality of their conception. The Old Merchant's House (or Treadwell House) c.1830, at 8 East Fourth Street, still possessing its original furnishings, is a rarely authentic document of how a prosperous New York merchant housed his family in the days when our commerce was so satisfyingly expanding.

Washington Square at one time was one of the nation's finest and most homogeneous town plan units. Unhappily, its distinguished unity, as we all realize, has been seriously impaired. In New York, with high land values and related taxation, it is hard indeed to preserve for posterity the significant architecture of our past.

The Gothic Revival is still richly represented on the Island.

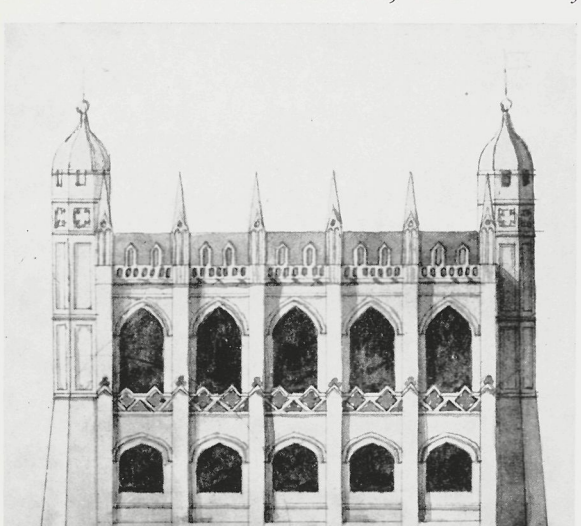


FIGURE 4. Original drawing (c 1805) by James Renwick the Elder, for a Gothic Revival building to house the Library of Columbia College. Had this been built, it would have been one of the earliest of our buildings in this style. (Compare with figure 5)

Although the examples are numerous, I would like to cite Trinity Church on Broadway at Wall Street, which was designed by Richard Upjohn and finished in 1846, as the first great Gothic Revival New York church. Designed essentially in the Perpendicular Gothic manner, it brought both delight and a nostalgic sense of kinship with the age of the Gothic cathedral builders of England and France. Compared with the tentative Gothic designs of the elder Renwick for Columbia College (fig. 4), its achievements seemed breathtaking in the eyes of contemporaries. Yet the

style was to progress with fulness and added splendor in James Renwick the Younger's designs for St. Patrick's Cathedral (fig. 5). With its broad vistas, soaring effects of vaulting and its rich ecclesiastical furnishings, it was a remarkable achievement for the times, and one which was to exert its impact throughout the towns and cities of our country. It is a great satisfaction to report that Avery Library has just received, through the kindness of Renwick descendants, the splendid series of drawings which James Renwick the Younger designed for St. Patrick's Cathedral, doubtless the greatest of his executed commissions. The dates of these accumulated drawings poignantly reveal that a monument of this sort (begun in 1858) might well encompass the full professional life span of an architect. Indeed, the Lady Chapel was finished by other hands, although careful studies had long been made for it by James Renwick the Younger.

Of the some ten thousand original architectural drawings preserved at Avery Library, I am loath to confess that we do not possess one original example for any seventeenth-century New York building, and only three for the eighteenth century. Our holdings for the island of Manhattan begin essentially with the nineteenth century and include some twelve hundred A. J. Davis items, approximately one thousand Upjohn drawings, over five hundred Detlef Lienau drawings, eleven Calvin Pollard drawings, twenty-five Martin Thompson drawings, three drawings by the senior Renwick and fifty-one by James Renwick, Jr., for the period under discussion. Not only have all of our seventeenth-century buildings disappeared, and most of those of the eighteenth century as well, but we have in all too many cases lost sight of the original drawings governing their construction.

Although lying outside the scope of this paper, I would like to refer somewhat indirectly to subsequent architecture for quite a different reason. From the middle of the nineteenth century to the present, the onrush of structural and architectural achievements is absorbing in technical interest and charged with cultural significance. The Bogardus contribution to fireproof construction,

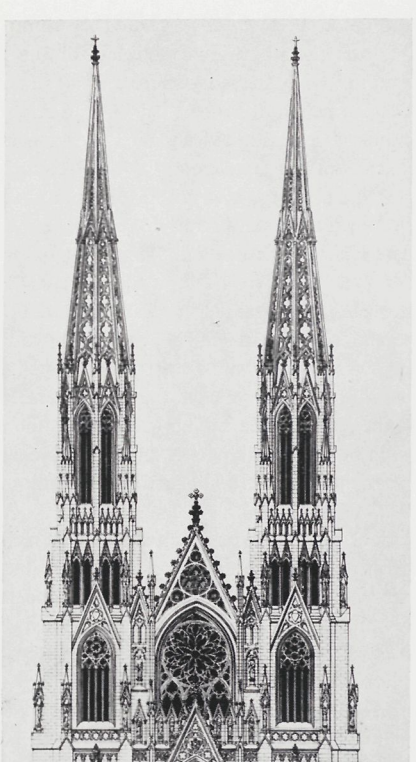


FIGURE 5. The original presentation drawing for the façade of St. Patrick's Cathedral by James Renwick the Younger. (From the Renwick Collection at Avery Library)

with the production of the pre-fabricated cast iron structural skeleton and façade, the utilization of the elevator, the steel frame, reinforced, and now pre-stressed, concrete, have all combined to produce the phenomenon of present-day New York.

Likewise, the esthetic and professional achievements of Detlef Lienau, Richard Morris Hunt, George Post, McKim, Mead and White, Carrère and Hastings, Warren and Wetmore, Cass Gilbert, John Russell Pope, Delano and Aldrich, to name but a few, contributed successively to the rise and subsequent development of what we might call the *epoque dorée* of our city, when we sought to emulate the splendor of great European capitals. The development of skyscrapers, railroad stations, theaters, great mercantile establishments, warehouses, hotels, apartment houses, slum clearance projects, shopping centers, subsidized apartments, bridges, tunnels and tubes, as designed by our great contemporaries, are a part of the saga of the city, a people and an ever-changing way of life and thought, charged alike with opportunity and grave responsibility.

It appears that New York has been singularly fruitful in projecting progressive architectural movements. Our judgment and energy has scarcely been similarly resourceful in preserving certain of those buildings which could provide a third-dimensional index to the continuity of life, thought and taste on this rocky mass of Manhattan Island. The very geological formation of our Island even forestalls our excavating to "recover the past," as may be done in many other great areas of the world. Isn't the challenge to create distinguished architectural works impaired, if their creators come to realize that their finest efforts are destined scarcely to live out their own span of years? Will not investor and architect lower their sights and finally tend to produce what, in a moment of clear honesty, we might refer to as "expendable" buildings, shorn of those qualities which identify the worthiest aspects of an Age?

Stephen Crane's Last Novel: *The O'Ruddy*

LILLIAN GILKES and JOAN H. BAUM

THE CATALOGUE of the recent Stephen Crane exhibition at Columbia University,[1] in dealing with *The O'Ruddy* (Crane's last novel, left unfinished at his death), suggests that this book was probably not completed by Robert Barr, whose name appears on the title-page as joint author, but by another writer. However, further evidence has been brought forth which makes it clear that Barr, after having given up the project some years before, eventually reconsidered and did after all finish the story. We hope hereby to correct the false impression given by the catalogue, and to present, in greater detail than was possible for the scope of the exhibition, the entire sequence of events leading to the completion of the novel.

The history of the adventures of *The O'Ruddy* after Crane's death is a long and complicated one, involving many of his literary friends, several of whom at one time or another tried a hand at the final chapters. But most closely it concerns Cora Crane, who hoped for rescue from her ever-increasing financial worries by the publication and sale of the book.

When Stephen Crane died in June, 1900, he left some twenty-four chapters of *The O'Ruddy*, plus a few sketchy notes (dictated to Cora) of further ideas for the novel. Robert Barr visited Crane as he lay dying at Dover, before the agonizing last journey to Badenweiler in the Black Forest. Stephen begged Barr to finish the tale, and so Barr promised. But he was not happy about it. On May 17, he wrote to Cora:[2] "It would be absurd of me to attempt

[1] *Stephen Crane (1871–1900). An exhibition of his writings* . . . New York, 1956.

[2] All excerpts are quoted from letters in the Columbia Crane Collection unless otherwise noted.

Courtesy of C. Waller Barrett

Reproduction in reduced size of a contemporary poster, advertising Crane's last novel.

to finish a novel of Stephen Crane's. Stephen has genius and style; I, unfortunately, have neither, and am merely a commonplace plugger. The contrast in the work would be too horrible, and I should be hopelessly handicapped with the knowledge of my own deficiencies. With pretty near any other man except Kipling and a few others, I would have the cheek to try, but with Stephen, the discrepancy would be too marked." And in a letter written to an unknown recipient on June 8, barely three days after Crane's death, he said: "I've got the unfinished manuscript of his last novel here beside me, a rollicking Irish tale . . . . Stephen thought I was the only person who could finish it, and he was too ill for me to refuse. I don't know what to do about the matter, for I never could work up another man's ideas." (Quoted from the introduction to *Men, Women and Boats*, edited by Vincent Starrett, p. 18.)

As a result of Barr's unwillingness to complete *The O'Ruddy*, Cora began to look about for other possibilities. Moreton Frewen, from whom the Cranes had rented Brede Place, their English manor house, sent the manuscript to Rudyard Kipling in the hope of having him agree to supply an ending. But, on June 16, Frewen wrote to Cora: "I am very sorry to say I have a refusal from Kipling; a pleasant appreciative letter enough but he concludes 'my own opinion is & I hold it very strongly that a man's work is personal to him, & should remain as he made it or left it . . . this is not a thing that a man feeling as I do, can undertake.'" Frewen continued: "I had expected another answer, but there is nothing for it but to look elsewhere. I know you have got a most efficient substitute."

Was Frewen referring to Barr? Cora sent him Frewen's letter, and Barr replied (July 4, 1900): "I think Kipling is quite right in saying that no man should touch another man's work. I have read the story over from beginning to end once more, and have also gone over two or three times the sketch you gave me of the completion, but the latter is so vague and incomplete itself, that it gives little guidance for another to go upon." Barr now suggests

(and apparently had believed from the beginning) that Cora herself should finish the novel. "I think you are the only person in the world who can finish that story . . . . You know better than any one else can what he had in his mind regarding the conclusion, and when the story goes forth as by Stephen Crane and Mrs Crane, people will take that collaboration as the right and proper thing, while they will be certain to resent the intrusion of any other. If you will do that, I will go carefully over your work, and make whatever suggestions occur to me; also, if you like, I will take it down to Kipling . . . and will endeavour to get him to go over it as well."

But Cora did not think much of herself as a writer; her low opinion of her own few ventures into the literary realm was perhaps affected by Stephen's ridicule of female authors. In any case, rather than attempt the final chapters herself, Cora sent copies of the unfinished manuscript to several of Stephen's friends. A copy went to Henry Brereton Marriott-Watson, a novelist and occasional visitor at Brede Place. On August 13, Marriott-Watson wrote: "Your letter and the tale arrived today, and I will at once start upon the latter . . . . Yet I have great misgivings as to whether admiration for any man's work is, by itself, evidence of an ability to complete it. I distrust my capacity to synchronize adequately with any other mind; and thus to properly carry out what you desire." Also, he was busy with his own affairs. "However . . . I am setting to work . . . on the tale, and will let you know, as soon as I have finished, if it would be practicable for me to undertake so solemn and responsible a task."

A few days later, Cora received another letter from Marriott-Watson: "I sat up a good part of Monday night reading the m.s. and read in all about 35,000 words. At the end, although I greatly admired the ability and ingenuity as well as the fine action of the tale, I did not quite see myself as a finisher. It is an admirable example of the picaresque novel, but I fear it will be difficult to get any one adequate to complete it . . . . I would have suggested Mr. Barr as being more fitted to do so than any one I know, and I did

see his name mentioned somewhere in this connection . . . . In any case I am sure that you could easily find someone more suitable than myself."

Marriott-Watson must have sent the manuscript back to Cora at this point, but she, unable to find any one else willing to undertake the job and desperate in her desire to see the story finished, apparently returned it to him with another plea to attempt a finish. On August 18 Marriott-Watson wrote: "I received the ms of The O'Ruddy back from you. I have, therefore taken the opportunity of finishing the tale . . . . I regret that my feeling as regards . . . the ending of it, still remains the same. I am even the more strengthened in my belief in my unsuitability. But I hope that you will find someone who is not . . . afraid to attack so bold a task. I am returning the m.s. to you . . . ."

Cora had plans for a dramatized version of the story, and so she sent the manuscript to David Belasco, king of American producers and himself a playwright. Belasco was immediately interested in the tale, and planned to begin work upon the script at once. On September 5 he wrote: "I have received the manuscript of 'The O'Ruddy' . . . . I was highly pleased with the opening chapter. It started splendidly and my enthusiasm to undertake the work is stronger than ever . . . . As soon as I have progressed sufficiently in the work of making a play out of the book, I shall send you some further word." But Belasco's plans were delayed because of uncertainty over the publication date of the novel. After nearly six months had passed he was less enthusiastic. "One thing is very certain—I can make no arrangements until the book is published." He refused to proceed with the play until the novel had appeared in print, and so the entire project fell through.

The failure of the Belasco negotiations was a hard blow. By this time Cora's financial affairs had reached a critical stage, with creditors pressing and all income from American sources impounded in Crane's estate. A letter from Barr (September 22, 1900) seems to indicate that he had finally and completely backed out of any responsibility for completion of *The O'Ruddy:* "Stokes

& Co. are quite wrong in their surmise" that Barr would finish the novel. "I couldn't finish the story because I have not the brains. I fully intended to do it—but—I wanted to do it anonymously . . . . Nevertheless, as I read the story, I saw I would make a hash of it, & my attempt at a chapter proved I could not do it. I told Stokes so. I hear Mason is to finish the book. I hope this is true. There could not be a better man. Still it is a task in which any one will fail. No one could finish the book but Stephen."

"Mason" is A. E. W. Mason, a popular novelist, who had visited Brede Place during a Christmas house-party in 1899, and had collaborated with Stephen, Cora and some of the other guests in composing a play—*The Ghost*. They amused themselves by performing it for the local residents. Cora now turned to him, and sent Mason a copy of the manuscript in August. He wrote: "I have got the O'Ruddy m.s. and will read it at once. I thought at the beginning of suggesting to you that if you had no other views I might finish the story. But I saw that Barr was going to do it, and so did not. I could have done it right away then, and handed it over to you a month ago." But now he was not free; prior commitments called. However, "I can start the O'Ruddy in November . . . . I suppose you have some ideas as to how it was to end . . . . I don't think, if I finish the O'Ruddy, that it would take very long. Meanwhile in the interests of the book, I fancy it would not be wise to let it get known that Barr, having splashed about finishing the book, is not doing it . . . . I will read the story through and let you know immediately & definitely."

Mason decided in the affirmative and after some delay began work on *The O'Ruddy*. But all did not go smoothly; despite his acid remark about Barr, he too had a hard time with the tale. In March, 1901, he told Cora that he was "troubled with the O'Ruddy. I have not yet got hold of Forister's exact position in the story & the hold he has got in the shipping business. You see there is a good deal of the plot to be made up, & one wants to get it in accordance with what is done. However, as soon as I can get my mind clear about Forister, I will be quick in finishing it." And

in a post-script: "I should just let the story go out as Stephen's I think if I were you. It does not help a book for the public to see lots of names . . . . A short note saying that the latter part has been completed by another hand will meet the case I fancy."

In the midst of all these difficulties, and almost at the very moment that Mason was proposing complete anonymity for his part of *The O'Ruddy*, Frederick Stokes, the publisher, issued advance press notices, and an article appeared in *The Critic* for March, 1901, naming Mason as the one who would finish the novel. Mason wrote a furious letter to Cora; he did not approve of advance publicity and he did not enjoy the pressure from Stokes. Publishers might be impatient, but Mason would not hurry! "My wish was to do what I possibly could for Stephen Crane's memory, which is more important than whether a few newspaper paragraphs preceded or not the publication of the O'Ruddy. And as I do not profess to be other than a slow worker in my own case, I did not purpose to be anything else in Stephen's. The fact that the publishers press for copy is not the important thing. The important thing is that the book should be done as well as possible . . . . I really do not think that you quite realize what a difficult task it is although from Mr Barr's not in the end undertaking it, I should think it easy to realize . . . . You will know as well as I do that up till the present point in the book, we are in the dark. We have got to guess & make a new story of which we have barely a hint . . . it is no use bustling me." Had Mason known how serious Cora's financial difficulties were, he would have "suggested to you at once that someone quicker than myself should take the work in hand. I am still quite willing to agree to that if you like."

These problems apparently were resolved, however, and Mason settled down to complete the story. A month later (April 30, 1901), he informed Cora that "I shall have the O'Ruddy finished very soon now." But he must have been a very slow worker indeed, for one year later the book still was not finished, and Stokes had completely lost patience. On April 29, 1902, the publisher wrote Cora: ". . . we have not yet received the completion of

'The O'Ruddy' from Mr. Mason; but, as intimated in one of our former letters, we find it necessary to take this matter into our own hands, and shall attend to the completion of the story in the best manner possible in the circumstances."

And so the matter stood, at a standstill, until the end of the year. At that time, two years after he had finally turned the manuscript back to Cora, Robert Barr once more consented to finish the story. Two letters to Cora from Alfred Plant, Crane's English executor—previously overlooked—indicate that the final chapters are after all Barr's work. On December 31, 1902, Plant wrote: "I am in receipt of your letter . . . instructing me to accept Mr Robert Barr's offer to complete the O'Ruddy . . . . I do hope the book will now be completed without further delay." It would seem that Barr had finished the story by July 17, 1903, for on that day Plant wrote to Cora: "I am sorry to say that Mr Robert Barr now declines to hand over the completed manuscript of 'The O'Ruddy' unless he is paid a sum of £220 . . . . he knows perfectly well we have no money and the arrangement I made with him was that he should have the serial rights for publication in "the Idler" as payment for his work upon the book. I intend to do my utmost to force him to carry out his Agreement . . . ."

Plant must have succeeded; *The O'Ruddy* was finally published in October, 1903.

WILLARD V. KING (CC '89)

A member of the Friends of the Columbia Libraries whose bequest of approximately $65,000 for the establishment of the John Erskine Fund for the Library was announced on January 16. Mr. King, who graduated from Columbia College in 1889, was President of the Columbia Trust Company from 1908 to 1923, a Trustee of the University from 1909 to 1954, and Trustee Emeritus from 1954 until his death in the following year. He organized the Columbia University Alumni Fund.

The portrait above was made while he was President of the Trust Company.

Our Growing Collections

ROLAND BAUGHMAN

DURING the past three months, as all members of the Friends know, one of the principal efforts of the Libraries has been toward acquiring the John Jay Papers —perhaps the most important group of manuscripts representing the formative period in the history of our country that Columbia will ever have the opportunity to obtain. As matters now stand, about one third of the amount needed for the purchase of these papers has been given or subscribed by individuals who have felt that they could support the project in a tangible way. In addition, money from various endowed funds of the Libraries has been allocated to the purpose, when this could be done with propriety. As a result the Trustees of the University have authorized us to proceed with firm negotiations for the papers, and this is being done.

This interim report to the Friends of the Columbia Libraries is being made to inform our benefactors of the status of the project, and to emphasize the fact that, although we are more than half-way to our goal, we still are in need of substantial assistance. Anyone who would like to contribute to the project should, as soon as convenient, communicate with Roland Baughman, Head of Special Collections, Columbia University Libraries, New York 27 (telephone University 5–4000, extension 371).

Berton gift. Peter Berton (Ph.D. 1956) has given the East Asiatic Library 121 Japanese exhibit and auction catalogues which he collected on his numerous trips to Japan as a Ford Foundation grantee. The catalogues, handsomely prepared and heavily illustrated with colored as well as black-and-white plates, provide information about private collections which cannot elsewhere be found in published form.

Early Typographic Equipment. One year ago we reported that the Journal Press of Ballston Spa, New York, through the courtesy of Mr. C. H. Grose, had presented a valuable collection of early composing sticks. Mr. Grose has recently added another very interesting piece of historical printing-shop equipment, a steel "shooting stick," by means of which wooden quoins were tightened against the forms of type before metal quoins and keys came into use.

Erskine Papers. Mrs. Helen Worden Erskine, widow of the late John Erskine (A.B. 1900, A.M. 1901, Ph.D. 1903), has presented the papers, manuscripts, published works, and memorabilia of her illustrious husband. The formal presentation was made at the annual meeting of the Friends of the Columbia Libraries on the evening of January 16, in the Rotunda of Low Memorial Library. The papers constitute a fitting tribute to one of Columbia's most famous sons, and represent a valuable asset to scholarship and a lasting inspiration to coming generations of students.

The Federated Press Papers. Through the generosity of Mr. Carl Haessler, Managing Editor, and Miss Alice Citron, the accumulated files of the Federated Press, comprising the equivalent of nearly 100 correspondence file drawers, were presented on November 7, 1956. Between the two World Wars the Federated Press, among the oldest of such services in existence, furnished specialized news releases for labor newspapers. The files consist of copies of all mimeographed releases of news and feature stories, a morgue, cuts of persons and scenes, and such correspondence as survives. In the opinion of Professor Sigmund Diamond of Columbia's Sociology Department, the collection is "invaluable for students of the history of the American labor movement" since the first World War.

Frick gift. Avery Library has received the four concluding volumes of the catalogue prepared by Miss Helen Frick of her

father's distinguished collection of art objects. Only two copies of this ten-volume work are available to readers in the New York area outside the Frick Library and the Frick Museum.

Friedman gift. Mr. Harry G. Friedman (Ph.D. 1908) has added ten items to his past benefactions. Seven of these have to do with early Columbia history. Two others are German works, bound together and dated 1828, which describe (with detailed plates) the suspension bridge over the Thames at Hammersmith and the tunnel under the Thames connecting Wapping and Rotherhithe.

Gottscho-Schleisner gifts. Samuel H. Gottscho and William H. Schleisner have continued to add to the Gottscho-Schleisner Corpus of Architectural Photographs at Avery Library. The most recent addition comprised some three thousand photographic negatives representing two hundred and twenty-four architectural projects in and about New York.

Graham gift. Miss Margaret A. Graham presented a group of very useful items. Two are printed works issued by Elzevir at Leyden (Curtius Rufus' *Historiarum*, 1633, and John Barclay's *Satyricon*, 1658). There is also a 17th-century manuscript containing religious and moral precepts, and an interesting Turkish manuscript by one Yazijioghlu Mehmed (d. 1451). The latter manuscript, a copy made during the 18th century for presentation to the Mosque of St. Sophia at Istanbul, contains a long didactic poem concerning the doctrines and traditions of Islam based on the Koran and Hadith.

Hu Shih gift. Dr. Hu Shih presented a manuscript copy of a work which was written in about 884 by the T'ang author Kao Yen-shin, but which remains unpublished to this day. The *Chüeh shih*, as it is entitled, contains imaginary tales that had passed down through the ages to Kao's time. The copy was written in about 1700 by Wang Chih-po. Evidence of its value as a collector's item

for the past 250 years is seen in the numerous seals of well-known scholar-collectors stamped on the first pages of the volume.

Kahn and Jacobs gifts. Mr. Robert Allan Jacobs (B.A., School of Architecture, 1934), of the architectural firm of Kahn and Jacobs, has generously presented one hundred and sixteen architectural books to Avery Library. Mr. Ely Jacques Kahn (A.B. 1903, B.Arch. 1912) of the same firm presented one hundred and six architectural books to Avery Library at the same time.

Kernochan gift. Professor John M. Kernochan of the Law School has presented the personal library of his father, the late Marshall R. Kernochan. The collection numbers some 2700 books, and includes nearly 500 phonograph records of classical and semi-classical nature. Among the books are at least seventy which are destined for inclusion in Special Collections, including the seventh edition (1632) of John Foxe's *Acts and Monuments* (the "Book of Martyrs") and the famous "Academy Edition" of *Don Quixote,* published in four beautiful volumes by Ibarra in Madrid in 1780.

Johnson gift. The Engineering Library has received seventy-five manufacturers' catalogues describing steam boiler equipment dated in the 1880's and 1890's. These catalogues were sent by Mrs. Bertha Johnson of Troy, Pennsylvania. Many of them contain detailed technical information describing early steam boilers and steam prime movers used in early electrical generating plants. A number can be identified as having been prepared especially for the Columbian World's Fair in Chicago in 1893. The collection is being added to the extensive Engineering Catalogue Library in the Egleston Engineering Library.

Leach gift. Dr. Henry Goddard Leach has presented an extensive and largely unpublished manuscript by the late Miss Grace Faulkner Ward. The work is a detailed study of rural administra-

tion in England during the eleventh century, contained in eight volumes of typescript.

Meloney gift. Mr. William Brown Meloney (A.B. 1927) has presented a magnificent group of nearly 200 letters, cards, telegrams, and related pieces, which passed between his mother, the late Marie Mattingly Meloney, and Madame Curie. The correspondence began in 1920 and continued until Madame Curie's death in 1934, and it deals with personal and biographical matters as well as those pertaining directly to science.

Nevins gift. Professor Allan Nevins has presented a series of manuscripts containing miscellaneous political writings of Abram S. Hewitt (1822–1903). The papers date from 1876 to 1901, and most of them are in Hewitt's autograph.

Putnam Papers. Mrs. Palmer Putnam has presented a useful group of scrapbooks and files containing business correspondence to and from George Haven Putnam of the publishing firm of G. P. Putnam's Sons.

Timme gift. Mrs. Walter Timme presented to the Medical Library the private collection formed by her late husband, Dr. Walter Timme (M.D. 1897). The collection, consisting of nearly 2500 volumes and 2000 issues of journals, is of primary importance for its content in the fields of Dr. Timme's specialty, neurology and endocrinology. There are, however, substantial holdings in other branches of medicine, as well as in history, biography, art, music, and letters, and a select collection of works on the Women's Rights movement.

Activities of the Friends

Annual Meeting. The Annual Meeting of the Friends of the Columbia Libraries was held in the Rotunda of Low Memorial Library on the evening of January 16, with August Heckscher, Chairman of our association, presiding.

During the short business session with which the meeting opened, Mr. Heckscher said that the terms on the Council of Mrs. Albert M. Baer, Mrs. Donald F. Hyde, Mr. Valerien Lada-Mocarski, and himself expired at that meeting. He called upon Dr. Richard H. Logsdon, a member of the Nominating Committee, who reported that the Committee wished to nominate the same four members for re-election to the Council for the regular three-year period. Upon motion and second from the floor, they were unanimously elected to serve until January, 1960.

Columbia Library Columns receives an award. Mr. Heckscher said that word had just been received from Mr. Melvin Loos, Manager of the Printing Office of the Columbia University Press, that the November issue of *Columbia Library Columns* had been selected for an award of merit by the jury for the 15th Exhibition of Printing of the New York Employing Printers Association, which opened in New York on January 14. The jury chose the specimen on the basis of its design and its general high quality of typography, presswork, and binding. The audience expressed its pleasure with applause.

Presentation of John Erskine's papers. Dr. Logsdon, the Director of Libraries, introduced Mrs. Helen Worden Erskine, widow of Professor John Erskine, who presented to the University her husband's papers and manuscripts. Included are over two thousand letters and published and unpublished manuscripts which were written between his boyhood and the culmination of his teaching and literary careers. Vice-President Krout, who accepted

the collection on behalf of the University, referred to Professor Erskine's high ability as a teacher. He mentioned his having established here a Great Books Colloquium which developed into the Contemporary Civilization program now in use in Columbia College, and which the University of Chicago adopted and expanded into its Great Books program.

The two principal speakers of the evening were Melville Cane, the poet-lawyer who was a Columbia College classmate, and Henry Morton Robinson, biographer, novelist, and former student of Professor Erskine's. They spoke of his widely diversified talents as a teacher, poet, composer, performing musician as soloist with symphony orchestras, novelist (his satirical *Private Life of Helen of Troy* was on the list of best sellers), and as an administrator (he was the first President of the Julliard School of Music and earlier was Director of the A.E.F. University at Beaune during World War I).

Mr. C. Waller Barrett becomes the new Chairman. Mr. Heckscher said that his term as Chairman and Mrs. Hyde's as Vice-Chairman came to an end at that meeting and that, whereas members are elected to the Council by the membership at large, the persons who are to fill these two offices are elected by the Council. At the last Council meeting Mrs. Hyde was elected Vice-Chairman to succeed herself and Mr. Barrett Chairman, both for the regular two-year terms. He introduced the new Chairman, who spoke appreciatively of Mr. Heckscher's services to our association and who then closed the meeting.

During the social hour which followed, the members and their guests had an opportunity to inspect some of the Erskine letters, manuscripts, and memorabilia which had been placed on display in the Rotunda exhibit cases.

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.)

OPPORTUNITY TO PURCHASE most Columbia University Press books at 20 per cent discount (through the Secretary-Treasurer of the Friends).

FREE SUBSCRIPTION TO COLUMBIA LIBRARY COLUMNS.

* * *

CLASSES OF MEMBERSHIP

ANNUAL. Any person contributing not less than $10.00 per year (dues may be waived for officers of the University).

CONTRIBUTING. Any person contributing not less than $25.00 a year.

SUSTAINING. Any person contributing not less than $50.00 a year.

BENEFACTOR. Any person contributing not less than $100.00 and up a year.

Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

OFFICERS

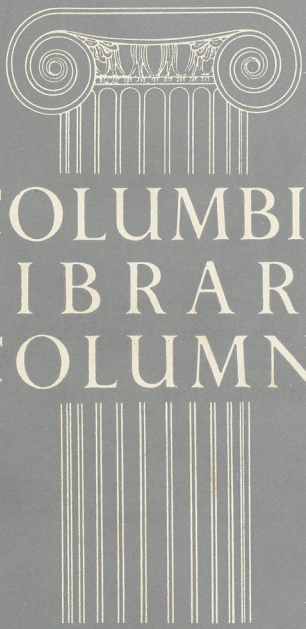
C. WALLER BARRETT, *Chairman*
MRS. DONALD HYDE, *Vice-Chairman*
CHARLES W. MIXER, *Secretary-Treasurer*
Room 317, Butler Library, Columbia University, New York 27, N. Y.

THE COUNCIL

MRS. ALBERT M. BAER
C. WALLER BARRETT
HENRY ROGERS BENJAMIN
ALFRED C. BEROL
DOUGLAS M. BLACK
NORMAN COUSINS
AUGUST HECKSCHER
MRS. ARTHUR C. HOLDEN
MRS. DONALD HYDE
VALERIEN LADA-MOCARSKI
LEWIS LEARY
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

MAY 1957 · VOLUME VI, NUMBER 3

EDITOR'S NOTE

The Pulitzer Prizes, which were established in 1917, have been administered by Columbia University and have been associated with this institution by the public. The Columbia University Libraries are the official repository for the materials which have won the awards.

For these reasons, this issue of *Columbia Library Columns* is being devoted to articles about the awards, each of these articles having been written by a specialist.

Columbia Library Columns

VOLUME VI MAY, 1957 NUMBER 3

CONTENTS

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

THE PULITZER FAMILY

The painted portrait in the background is of Joseph Pulitzer, who established the Prizes which bear his name. In the foreground are his son Joseph, the late publisher of the *St. Louis Post-Dispatch*, Joseph Pulitzer IV, and Joseph Pulitzer, Jr., the present publisher of the newspaper.

COLUMBIA
LIBRARY
COLUMNS

The Fortieth Anniversary of The Pulitzer Prizes

I

The Pulitzer Prizes were established forty years ago by my grandfather in an effort to set a standard of excellence for achievements in American letters and journalism, music and art. My father, who succeeded him as editor and publisher of the *St. Louis Post-Dispatch*, carried on the work of the Pulitzer Prizes as an active member of the Advisory Board on the Pulitzer Prizes and its chairman until his death. I consider it an honor and a privilege to continue these associations.

On this anniversary, therefore, congratulations are in order for Columbia University and the University's Trustees for the successful administration of the prizes for forty years; to the Advisory Board on the Pulitzer Prizes for its key role in having recommended every prize winner to the Trustees during these four decades, and to the judges of the various juries and members of the Columbia Faculty for the work they have done to maintain and extend the influence of these awards.

To all these who have served so selflessly for an ideal, may I gratefully extend my thanks.

JOSEPH PULITZER, JR.

Members of the staff of the University Libraries may richly share the satisfaction which the Graduate School of Journalism and, indeed, all of us feel in noting the fortieth anniversary of the Pulitzer Prizes. It has been the cherished responsibility of the Libraries through the years to preserve this unique compilation of records in the fields of American letters and in journalism, music, and art. The Graduate School of Journalism and the University Libraries have formed thus an effective partnership in establishing for the Pulitzer Prizes a permanent place in the history of our culture.

In years to come I hope we shall be able to make these records more and more a significant and useful part of the American treasure house. All of us who have worked with the Pulitzer Prizes are grateful to the editors of *Columbia Library Columns* for producing this special anniversary issue—a memento of the past and a glimpse of the future.

GRAYSON KIRK, *President of Columbia University*

Advisory Board on the Pulitzer Prizes

PRESIDENT GRAYSON KIRK . . . . . Columbia University
BARRY BINGHAM (1960) . . . . . *Louisville* (Ky.) *Courier-Journal*
HODDING CARTER (1961) . . . . *The Delta Democrat-Times*, Greenville, Mississippi
TURNER CATLEDGE (1959) . . . . . *The New York Times*
NORMAN CHANDLER (1961) . . . . . *Los Angeles* (Calif.) *Times*
ROBERT CHOATE (1958) . . . . . *The Boston* (Mass.) *Herald*
GARDINER COWLES (1958) . . . . . Cowles Magazines, Inc., New York, N.Y.
J. D. FERGUSON (1961) . . . . . *Milwaukee* (Wis.) *Journal*
JOHN S. KNIGHT (1958) . . . . . Knight Newspapers, Inc., Chicago, Illinois
BENJAMIN M. MCKELWAY (1959) . . . . . *The Evening Star*, Washington, D.C.
PAUL MILLER (1960) . . . . . Gannet Newspapers, Inc., Rochester, N.Y.
JOSEPH PULITZER, JR. (1959) . . . . . *St. Louis* (Mo.) *Post-Dispatch*
LOUIS B. SELTZER (1960) . . . . . *Cleveland* (Ohio) *Press*
JOHN HOHENBERG, Secretary (1958) . . . . . Columbia University

The Pulitzer Prizes, 1917-1957

JOHN HOHENBERG*

Editor's Note: Through his energetic collecting of the articles about the Pulitzer Prizes, Professor Hohenberg has made possible the special contents of this issue. We are greatly indebted to him.

LATE in August, 1902, Joseph Pulitzer somewhat impulsively dictated a confidential memorandum roughing out his "germ of an idea" for a School of Journalism at Columbia University. Toward the end of this rambling, highly personal document, he said:

"... Incidentally, I strongly wish the College to pay from the large income I am providing, a sum of (blank) in annual prizes to particular journalists or writers for various accomplishments, achievements and forms of excellence..."

This was the genesis of the Pulitzer Prizes. That he thought well of the idea from the first is evident in the suggestion he attached to the memorandum, setting the annual sum to be provided for the prizes at $20,000 or more. It was a sizeable way to fill in a blank in a rough draft. Under the terms of agreement reached April 10, 1903, with the Trustees of Columbia University (not Columbia College, as contemplated in the memorandum), it turned out that the prize idea and prize sum estimate were both practical and durable. The influence which the Pulitzer Prizes have exerted on American letters and journalism is the best evidence of that.

At the time he concluded the first agreement with the University, Mr. Pulitzer was at the height of his fame as publisher of the *New York World* and the *St. Louis Post-Dispatch*. As was evident from

*Secretary of the Advisory Board on the Pulitzer Prizes and Professor of Journalism, Columbia University.

his memorandum, his first concern was the school and the prizes came second. But not for long. He was soon writing to a member of the Columbia trustees:

"To the plan of the prizes I am much attached, and believe that in the future it will be of the greatest possible benefit and renown to the University, possibly greater than the school itself."

Of his total benefaction of $2,000,000 proposed in the 1903 agreement, Mr. Pulitzer specified that the income of $500,000 of the total was to be "applied to prizes or scholarships for the encouragement of public service, public morals, American literature and the advancement of education. . ." But he also directed that the prizes should not be awarded until the school was in successful operation for three years, and that the University Trustees then should act on the recommendation of an Advisory Board. He did not, as a result, preside over the award of the first Pulitzer Prizes. He died on October 29, 1911, the School of Journalism was opened September 30, 1912, and it was Commencement, 1917, before the glamorous procession of the Pulitzer Prizes began moving across the mottled landscape of American culture.

In this fortieth year of the Pulitzer Prizes, the rules laid down for the awards in the 1903 agreement and elaborated on in the Pulitzer will of April 16, 1904, still are basic policy. All changes have been made within this framework, including shifts in the type and number of prizes and the method of judging.

What the founder of the Pulitzer Prizes intended is quite clear. While he granted to the University's Trustees the right to bestow the awards, he rested in the Advisory Board the principal authority for recommendations to the Trustees. In his will, he decreed:

"It is my wish. . .that the Advisory Board shall be continued in existence without limitation of time, and I direct that the selection of the persons who shall receive the said prizes or scholarships shall be under its control so long as it continues in existence."

He gave the Advisory Board the power to withhold prizes or scholarships in any category if it found competitors below the standard of excellence fixed by the Board, and he made this sweeping statement in addition:

"...The Advisory Board shall have the power in its discretion to suspend or to change any subject or subjects; substituting, however, others in their places, if in the judgment of the Board such suspension, changes or substitutions shall be conducive to the public good or rendered advisable by public necessities, or by reason of change of time."

There were thirteen members of the Advisory Board, then called the Advisory Board of the School of Journalism, when it was created in 1912 to make the detailed arrangements for the work of the school and the handling of the prizes. There are fourteen today, the addition being a member of the Journalism Faculty as secretary. The Board, on April 18, 1950, became the Advisory Board on the Pulitzer Prizes.

Its first duty in carrying out the founder's desires regarding the prizes was to agree on a Plan of Award in 1915 which, as subsequently modified, carries this key provision in effect today:

"The award of prizes and traveling scholarships is made by the Trustees of Columbia University on the recommendation of the Advisory Board on the Pulitzer Prizes.

"Juries are appointed by the University in each category. They are invited to exercise their independent and collective judgment and to submit from two to five recommendations without necessarily indicating their order of preference. The jurors are advised that their recommendations are for the information and advice of the Advisory Board only inasmuch as the Advisory Board is charged with the responsibility and authority under the Will of Joseph Pulitzer to select, accept or reject the recommendations of the jurors."

The Advisory Board, therefore, became the key to the award of the Pulitzer Prizes. Its verdicts for forty years have been upheld by the Trustees of the University. Its deliberations are secret, as they were in the beginning. Its policy has always been to announce the awards, not to explain them, defend them or answer critics. There has always been a Pulitzer on the Board—Ralph, in 1912, son of the first Joseph Pulitzer; Ralph's younger brother, the sec-

ond Joseph Pulitzer, from 1920 until his death in 1955, and now the son of the second Joseph Pulitzer, Joseph Pulitzer, Jr., like his father and grandfather the editor and publisher of the *St. Louis Post-Dispatch*. He presides at the Board's annual session.

The President of Columbia University also has been a Board member throughout—Nicholas Murray Butler from 1912 to 1945, then Frank D. Fackenthal, Dwight D. Eisenhower, and, since 1953, Grayson Kirk. The remainder of the Board has always been composed of distinguished editors and publishers so that a provision in the original Plan of Award for membership by others not directly connected with newspapers has been inoperative, except in the case of the Board secretary.

The Board has always been deeply interested in developing representative juries. For that reason the Letters and other non-journalism juries, although they have operated anonymously throughout most of the life of the Pulitzer Prizes, have consisted of some of the most distinguished persons in the field of arts and letters. Journalism juries, which before World War II often consisted of the Journalism Faculty with the addition of distinguished outsiders from time to time, have usually been made public.

The difference between Letters and Journalism juries—one secret and the other public—has been determined by the Board largely on the basis of the preference of the jurors over four decades. It was always deemed more likely that Letters jurors would be subjected to pressure if their identities were known. But in one basic procedure, all juries have been treated alike for forty years —their reports have always been secret.

In the matter of entries for the Prizes, it has always been a rule that anybody could submit nominations for the Pulitzer Prizes—and that persons could, if they wished, even nominate themselves. Nominating forms and copies of the Plan of Award are available upon request at the Secretary's office, and public participation in the submission of entries to the Pulitzer Prizes has steadily increased.

In recent years, several entries submitted by enthusiastic readers

"Boy Gunman and Hostage," by Frank Cushing of the *Boston Traveler*. (1948 Photography Award).

of newspapers have won journalism prizes. Consequently, without any particular stimulus from the University, Board or Jurors, the number of entries in the journalism field this year reached a record 761. In the book categories, where the effort has been to try to persuade publishers to submit only the top of their lists, the range of entries also has climbed, standing at 278 this year, a figure exceeded only by the 336 books that were submitted in 1948.

The first Pulitzer Prizes in 1917 were awarded shortly after the United States hurled itself into the last non-atomic World War, a situation scarcely stimulating to the awards. It is scarcely surpris-

"The planting of the flag on Mount Suribachi, Iwo Jima," by Joe Rosenthal of the Associated Press. (1945 Photography Award).

ing, in consequence, that there were no prizes for fiction, drama or meritorious public service by a newspaper in that first year.

The first reporter to be honored with a Pulitzer Prize was Herbert Bayard Swope, then of the *New York World* and later to become its executive editor, for his reports entitled,"Inside the

German Empire." The *New York Tribune*'s editorial on the first anniversary of the sinking of the *Lusitania* won the editorial prize. No competitor appeared and no history was filed for a $1,000 prize for a history of the services rendered by the American press during the preceding year, and the award later was dropped.

In the field of letters, J. J. Jusserand, Ambassador of France to the United States, won the history prize for his book, *With Americans of Past and Present Days*, one of the few non-Americans to win a Pulitzer Prize. The biography prize went to *Julia Ward Howe*, by Laura E. Richards and Maude Howe Elliott. The system of three $1,500 annual traveling scholarships for study abroad was inaugurated for the three top students in the School of Journalism, and music and art scholarships also were awarded.

Thus, the pattern was set and it has deviated only slightly over four decades.

Today there are Pulitzer Prizes of $500 each in fiction, drama, history, biography and poetry, the latter having been added in 1920. The music scholarship was changed to a music prize in 1943. The scholarships are still offered.

In journalism, there are now eight prizes headed by a gold medal for public service and seven prizes of $1,000 each for local reporting under deadline pressure, local reporting not under deadline pressure, national reporting, international reporting, cartoons, editorial writing and photography. The single reporting prize of 1917, thus, has become four prizes. Cartoons were a relatively early addition to the list of prizes while photography was recognized in 1942.

Only daily and weekly newspapers, but not news magazines, are termed eligible for the journalism prizes. Moreover, intensive efforts over a long period to add a movie, radio and even a TV prize to the Pulitzer repertoire have not been acted upon by the Advisory Board.

There have been changes in definition, the most striking being in the field of fiction and drama.

The fiction award originally read as follows: "For the American novel published during the year which shall best represent the

wholesome atmosphere of American life, and the highest standard of American manners and manhood, $1,000." It now reads: "For distinguished fiction published in book form during the year by an American author, preferably dealing with American life, $500."

The drama award originally read as follows: "For the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standards of good morals, good taste and good manners, $1,000." It now reads: "For the American play, preferably original in its source and dealing with American life, which shall represent in marked fashion the educational value and power of the stage, $500."

These are perhaps the most meaningful examples of the change in public attitudes toward the kind of material that was adjudged worthy of Pulitzer Prize consideration over the past four decades.

There is one other aspect of the prizes which invites general examination–the manner of their announcement, which has been basically the same for forty years. The fortieth anniversary announcement on May 6 was typical–without cheers, cocktails or birthday parties, well-starched audiences, masters of ceremonies or stage-managed spectacles.

The audience was the same as usual–the impatient members of the working press, including TV and radio; a member of the Journalism Faculty and a few efficient young men from the University Department of Public Information. The surroundings were usual to a Columbia University classroom–a frieze of scribbled blackboards, battered one-armed student chairs and a deserted lecturer's podium.

Everyone knew that the Advisory Board had met on the last Thursday and Friday in April, as is customary; that large packets of information on the winners of the prizes, plus pictures, were waiting, and that only a signal that the Trustees had acted was needed. At exactly 3:18 p.m., the University Secretary's office telephoned the news of the Trustees' approval. The news packets were handed out.

Reporters went to waiting open telephone lines in the Journalism

Building and got the story to their offices. Within a few minutes, the first bulletins were ripped off teletypes in thousands of newspaper offices and radio-TV stations throughout the United States.

This is the kind of reception the announcement of the Pulitzer Prizes has had throughout their forty years, despite two world wars, a number of smaller wars, a great depression and the unsettling effects upon art and letters of two waves of post-war prosperity. There has been criticism, even dissension at times, but the prizes have survived, expanded and strengthened the role assigned to them. The founder was modest, indeed, when he predicted they would be of "benefit and renown to the University." They have become a hallmark of excellence in American cultural life, of the working of a tradition of conscience in American journalism.

Public Service Awards

J. RUSSELL WIGGINS*

THE Pulitzer Awards "for disinterested and meritorious public service rendered by a United States newspaper" furnish a notable demonstration of the importance of the press as the censor and "inspector" of government and the scourge of corruption.

Twenty-one of the annual awards made in the forty years of the Institution's history have gone to newspapers for the exposure of graft, fraud and political corruption. Of the other awards, five have been for newspapers' campaigns against bigotry and un-American forces such as the Ku Klux Klan, three for defense of freedom of the press, three for general patriotic drives, and four for solid reforms in government administration.

This classification, of course, has been somewhat arbitrary and might be varied by other reviewers of the years. There could be no dispute, however, that the overwhelming attribute which the

*Executive Editor, Washington Post & Times-Herald, Washington, D. C.

The 1922 Meritorious Public Service Award went to the *New York World* for articles exposing the operations of the Klan. (Top of page shows part of a threat to the newspaper.)

judges saw fit to reward by the bestowal of the public service medal was that of the vigilant "Inspector General" of government watching over the public interest, defending the integrity of the ballot, rooting out evidences of financial graft, disclosing the existence of fraud, holding malefactors up to public scorn.

These awards, moreover, are but a tiny specimen and sample of the total work of the press in this connection. For every award made there were hundreds of rejected competitors and for every formal entry there were in these forty years thousands of like contributions to honesty and integrity in government.

It does not require much mental exertion to imagine how different the local, state, and federal governments would be today if the efforts here cited had not been made and the wrong-doing uncovered had been allowed to go unchecked. But this is only to begin to estimate the degree to which government has been influenced by such a press. This is not to take account of the thousands of irregular acts, corrupt deeds, and immoral transactions that never did take place because the incipient wrong-doers were well aware that a vigilant and alert press would swiftly expose their malfeasance.

The Pulitzer Awards for Public Service not only have appropriately rewarded the individual recipients. They have called attention annually to the continuing, unrelenting, pervasive extent of the newspapers' promotion of good administration and honest government.

KIDNAPERS KILL BOY AS WEALTHY FATHER SEEKS TO PAY $10,000

May 22, 1924

PERSONS IN FRANKS DEATH MYSTERY, SOLVED TO-DAY.

In behalf of the Franks family and myself, I wish cordially to thank The Chicago Daily News for its sympathetic handling of this story, its untiring and vigorous efforts to solve the mystery and expose and punish the perpetrators of this most atrocious crime.

Samuel A Ettelson

LEFT TO RIGHT—NATHAN S. LEOPOLD, JR., AND RICHARD LOEB (BELOW), WEALTHY YOUTHS, WHO CONFESSED TO KILLING; MISS JOSEPHINE FRANKS, SISTER OF THE KIDNAPERS' VICTIM; JACOB FRANKS (BELOW); HIS FATHER. EXTREME RIGHT—ROBERT FRANKS, THE MURDERED LAD, BELOW—NOTE OF THANKS WRITTEN TO THE DAILY NEWS BY SAMUEL ETTELSON.

May 31, 1924

The beginning and the end of the mystery in the Leopold-Loeb case. The 1925 Reporting Award went to James W. Mulroy and Alvin H. Goldstein of the *Chicago Daily News* for their service toward the solution of the murder.

Reporting Awards

HERBERT BRUCKER*

TO scan the Pulitzer Prizes for reporting through their four decades is like looking from a mountain top to some mirror flashes in the distance, signalling some of the high spots in history since World War I. The very first prize went to Herbert Bayard Swope of *The World*, for a series of articles entitled "Inside the German Empire." These articles combined the two elements of reporting now honored with separate awards. Since 1953 spot news has had its own category, the test being "the quality of local news stories written under the pressure of edition time." Reporting that digs deeply over a period of time, without the pressure of a nearby deadline, is likewise rewarded separately.

This dual thread runs through the four decades of reporting. Thus the very second reporting prize in 1918 went to Harold A. Littledale of the *New York Evening Post* for a series "exposing abuses in and leading to the reform of the New Jersey State Prison." So with others. In 1939 it was Thomas L. Stokes of Scripps-Howard for detailed reports on the intimidation of Pennsylvania and Kentucky WPA workers during an election campaign. In 1955 it was the young editor of a small Texas daily for a series, dug up under the noses of big-city papers, that brought a scandal in the administration of the Veterans' Land Program in Texas to national attention.

Prizes for top flight reporting that is as careful and as documented as the fleeting minutes may allow also go back to the early days. In 1922 it was Kirke L. Simpson's account for the Associated Press about the burial of the Unknown Soldier of World War I in Arlington Cemetery. In 1926 it was the breathless reports, humanly interesting rather than significant, of the trapping of Floyd Collins in a Kentucky cave. Throughout there are reminders that a reporter must cultivate his sources, as when in 1936 the prize went to Lauren D. Lyman, then of the *New York Times*, for his exclusive

*Editor, The Hartford Courant, Hartford, Connecticut.

report that Colonel Charles A. Lindbergh and his family were leaving this country to live in England.

The variety is infinite. Twice sports reporting won the prize. In other years it was stories having to do with penicillin, labor unrest, astronomy, the Loeb-Leopold murder case in Chicago, a lynching in California, and the awesome coming of the atomic age (which brought the 1946 award to William L. Laurence of the *New York Times*). It is good that the Advisory Board has given separate recognition to reporting under edition pressure, and the more detailed reports that added time makes possible. For it is hard to evaluate a spot news story as against a thoughtful, leisured series. For all that, as this year's jurors again found out, it is not always easy to tell where one leaves off and the other begins. No wonder. For the raw material of reporting is now, as it was in the beginning, that elusive thing, life itself.

National Reporting Awards

ALAN HATHWAY*

THE Plan of Award indicates that the National Reporting classification as such has existed only since 1948, having previously been covered, along with other types of reporting, under the general classification.

The original Reporting Awards started with Herbert Bayard Swope's "Inside the German Empire," which certainly was international. Then it ran the gamut from national coal strikes (1920); crime (Loeb-Leopold, 1925); Lindbergh kidnaping (1933); drama tragedy (Floyd Collins' entrapment, 1926); to pure exposé (Judge Manton frauds, 1940, and labor scandals, 1941). Certainly here we have feats of editorial prowess that today could fall legitimately within the categories of Public Service, Local Reporting, National Reporting, and International Reporting.

*Managing Editor, Newsday, Garden City, Long Island.

Since 1948 the National Reporting Award has gone to either a series of articles on a given subject written by one reporter on the national scene from Washington or to a single article of excellence. All but one award was given for material that emanated from Washington or directly concerned the Federal Government.

This, I believe, should bring us to the official Pulitzer Committee description of the category "For distinguished example of reporting on National affairs." It would seem that the bulk of reporting to come under this classification should, and doubtless will, originate in the Nation's capital. The phrasing of this award, however, seems to give the jurors and the committee latitude that is necessary to provide some flexibility. It would seem that the reporting of a condition that affects our national life, such as integration, political scandal that reaches the national level, organized crime or racketeering that reaches across state lines to affect the nation, all can logically come within this grouping.

All could also come within the scope of Public Service. A safety valve is provided here in the permission to cross file under more than one classification if the applicant is in doubt as to where the prime significance really lies. Again, a flexibility exists that provides greater possibility for a thorough analysis. It also provides more work for the judges, which is probably good. Perhaps this may sometimes result in a small amount of confusion, but that is better than an inexorable regulation. No one that I know of ever put out a good newspaper by using a slide rule.

International Reporting Awards

JOHN R. HERBERT*

SOME years ago, Editor Jenkin Lloyd Jones of the Tulsa *Tribune* took members of the American Society of Newspaper Editors to task for what he felt was editorial cowardice on home town issues. Mr. Jones, who has since been elected president of ASNE, complained that newspapers full of courage on issues away from home, many times look the other way when serious problems arise in the immediate circulation area. He branded this situation "Afghanistanism"–because at the time of his address, few newspaper readers knew of Afghanistan and fewer cared about its problems. Any newspaper, even those lacking editorial courage, could sound off with impunity on subjects as far away from home as Afghanistan, Mr. Jones contended. Yet in a few short years, Afghanistan as the buffer state between Pakistan and USSR–has acquired world wide importance and interest. Afghanistanism should not exist now because no area of the world is without significance even to the local newspaper reader. And while a developing global sensitivity on the part of newspaper readers is all to the good, it poses a problem for Pulitzer prize judges in the field of international reporting. When Joseph Pulitzer set up the newspaper awards forty years ago, foreign news coverage was pretty much the exclusive field of the foreign correspondents.

In 1917, international reporting was judged in the general category of Reporting and the first winner of a Pulitzer prize in this category was Herbert Bayard Swope of Mr. Pulitzer's own *New York World*. Mr. Swope won on the basis of a series of articles written in 1916 entitled "Inside the German Empire."

However, no other international reporting awards were made in this category unless we except the uninhabited areas of Little America. Russell Owen of the *New York Times* won the reporting

*Editor, Quincy Patriot-Ledger, Quincy, Massachusetts.

award in 1930 for his radio reports from the Byrd Antarctic Expedition.

Meanwhile the category of Correspondence was set up in 1929 and this was to cover the international field to 1947. Not all awards in the Correspondence category went for international reporting, nevertheless. The awards covered the years when World War II was being incubated, then the war itself and its aftermath.

The Correspondence Awards covered such subjects as Russia's five-year plan, Hitler's struggle for control of Germany and the war in Ethiopia. For 1939 and 1940 the awards went for dispatches from Berlin, which, by this time, had become the news center of the world. War coverage won the awards through 1945, and in 1946 and 1947 the awards went for coverage of conditions in Argentina and Russia.

During World War II, a new category was established for International Telegraphic Reporting and from 1942 to 1946 this category made it possible to recognize outstanding war coverage.

Finally in 1948, more than 20 years after the Pulitzer awards were established, a separate category for International Reporting was set up to give annual recognition to "a distinguished example of reporting international affairs."

News about Russia has been the subject of most awards in this category, taking the prizes in 1948, 1950, 1955 and 1956. But coverage of the Korean War quite understandably won two years and other awards have gone for coverage of news from India and Canada.

The important thing about the international awards, regardless of the category designation given them, is that they have presented us with an extremely valuable legacy of global coverage. Here in the prize winning material–and in the entries submitted but not given top spot–we have one of the finest collections anywhere in the world of the record that day to day moved us into this unpredictable and unstable atomic era. Most of the entries for the international category have been significant, valuable accounts of the international drama and the task of the judges over the years has not been an easy one.

Today foreign correspondents no longer have overseas newsbeats as their exclusive areas. News stories and feature material are being written from all sections of the world by traveling members of newspaper staffs–publishers or editors or reporters; even college professors with proper credentials from newspapers have served as correspondents during trips to Europe.

A recent tabulation shows that 150 American newspaper, radio and news agency reporters were at the Hungarian border during the revolt period. Many of these reporters were sent from newspapers not having their own foreign service and not in the habit of staffing overseas news. But here was a dramatic, human interest story and its location was not a deterrent to staff coverage.

As the world shrinks, this tendency toward home town coverage of global events will increase.

This, in turn, creates problems for adequate judging of entries submitted in the international news category. For instance, should recognition be given to a hard-working reporter in Bonn who writes excellent, intelligent stories in providing day to day coverage of this critical area–or should the award go to an American newspaper publisher on a flying trip to Europe who happens to get an interview with a top Russian leader? Or, more realistically, shouldn't there be several categories for international coverage just as there are for domestic news so that the correspondent doing day to day work and the touring editor or publisher can get equal recognition for jobs well done? Just as a suggestion, here is a possible basis for recognition of good reporting in the international category:

1. An award for distinguished correspondence by a foreign correspondent actually stationed overseas.

2. An award for distinguished correspondence by a newspaperman visiting an area or areas. This would include the traveling editor or reporter and also the reporter who might be sent into an area to do a special story.

3. An award for a newspaper making the best effort during the year to keep its readers informed of the international scene. In order to prevent larger newspapers from consistently winning this

award, it might be possible to select one newspaper under 100,000 circulation and a second with more than 100,000 circulation.

Frankly, interest in this problem should be concerned primarily with increasing the number of entries in the international category.

Entries for international awards come mostly from the East coast and the concentration of entries is from New York and Washington. The paucity of entries is most unfortunate in a time when more newspapers the nation over are carrying more foreign news than ever before (or should be!).

A sharper definition of the International Reporting category by broadening the base for entries could stimulate new interest in this field.

Editorial Awards

RALPH McGILL*

IF ONE looks into the past for our editorial giants, one thinks of Horace Greeley in the east and Henry Watterson and Henry Grady in the southeast. There are others, to be sure, but these are the names with the most regional fame. And, if one digs into their writings one somehow feels a sense of guilt or betrayal as the mind says, "Why this stuff isn't so good. Why did they say these were the great editors?"

The answer, of course, is obvious. They spoke and wrote in the context of their time and day. And, they had something to say. And what they had to say met something in the emotions, the dreams, the ambitions of their span of years. What they wrote and spoke caused people fervently to say, "Amen," or to shout an angry "No." They reached people. They participated in the lives of the people of their years. They were aggressive . . . they brought controversy to their pages. As we read these giants of our past, most of the issues which so concerned them are merely pages or paragraphs in our

*Editor, Atlanta Constitution, Atlanta, Georgia

history books. They long have been resolved. And so their words of years long past seem dated, awkward, sometimes naive and almost amusing. Beside these old controversies, which so stirred men in the decades of Greeley's time, our own seems so much more alive and difficult. A study of the Pulitzer Prizes in editorial writing for the past forty years will confirm this.

It may be well for our giants of this last half of the 20th century, if there be any such, to keep this fact in mind. A century hence the students at the Columbia School of Journalism will look back through the microfilms of our day and, as they read, ask themselves, "Why were they thought to be so good?" And the answer will be: "They had something to say in the context of their time which caused people to say "Yes" and "No" in reply.

Cartoon Awards

EDMUND DUFFY*

THE first Pulitzer Prize for an editorial-page cartoon was awarded in 1922 to Rollin Kirby of the *New York World.* There have been many changes in the world since that time, but editorial cartooning remains much the same. By this, I mean the approach by the cartoonist has altered very little in depicting a news situation. By and large, he still uses the same symbols, the same set of characters, to make his point. It is true that now and then a new and more "modern" type of drawing crops up, but it tends to give the reader–if he thinks about it at all–a feeling of novelty rather than one of trend or change. The reason for this, I believe, is that the editorial-page cartoon is a sort of traditional form accepted by cartoonists. Reprint a Daumier cartoon on an editorial page today and, except for the subject matter, it

*Cartoonist, Saturday Evening Post, and three-time winner of the Pulitzer Prize in cartooning.

might have been drawn yesterday to meet a deadline. It has the look of "belonging."

In 1924 when I started drawing daily cartoons, there were very few cartoonists operating throughout the country, for the syndicate product more or less covered the field. The opposite is now true, with hundreds of small dailies now having their own men working right in the town. This is a good thing. But there is a similarity of style in the drawings that tends to give them an appearance of uniformity.

During the early twenties in New York City we had–simultaneously–Boardman Robinson and Clive Weed on the *Tribune*, Oscar Cesare on the *Sun* and later the *Post*, and Rollin Kirby on the *Morning World*–all men of great and varied talent. The sad passing of newspapers and amalgamations have narrowed the field. However, the point I am making is that each of these men had a style of his own. The uniformity which I mentioned above is due, I think, to the fact that the traditional form of editorial cartoons is too easily accepted by many of the newer artists who enter the profession. In England, Low brought a new spark and now Vicky of the London *Daily Mirror* has a touch of his own. The aspiring editorial cartoonist must do more than glance around at the work of men in the field. He must–as the top men now working have done–aim high. In other words, he must derive all he can from visiting museums and from studying the books of the masters–both drawing and painting. He should elevate his sights.

The Pulitzer Award is a great stimulus to men working in the "daily" field. True, a cartoonist does not sit down at his drawing-board with a conscious feeling that he must turn out a masterpiece to win a prize. However, as the time for submitting his work to the judges rolls around, he goes over his output for the year and makes his selection. This is of value because he can, in a sense, take stock of his work and assess it.

The task of the judges in making an Award is not an easy one, because drawings by many of the same cartoonists are submitted year after year. In other branches of newspaper work a man moves

1937 Prize-winning cartoon by C. D. Batchelor of the *Daily News*.

"Aftermath," by Edward D. Kuekes of the *Cleveland Plain Dealer*. (1953 Cartoon Award)

about. He may be a local reporter for some time and then if his work is good, he is assigned to Washington or to a foreign bureau or becomes an editorial writer or special correspondent. As a result, his output enters a new category for a Pulitzer Award. The cartoonist, on the other hand, stays put–most of them for a long time. Nevertheless, the judges have done their job well and whenever a new and striking talent appears, it has been recognized and honored.

Photography Awards

JULIUS KLYMAN*

BACK in the early and delightfully irresponsible 1920's, when I was a young reporter, a $3000 stick-up of a chain grocery store might very well be the play story of the day. It could, of course, be pushed over to the middle columns by a gang war or a sizeable raid on a speakeasy. And one, perhaps even two, of these stories might be accompanied by a one-column cut showing the face, and perhaps a bit of the shoulders, of one of the gentlemen concerned–robber, store manager, prohibition agent, speakeasy proprietor, gangster, or the cop who made the pinch. The photograph, preferably, was a front-view shot of the subject, a "mug shot," and the fellow concerned looked you straight in the eye in the manner of the bridegroom posing for the wedding picture. His look was stolid, stiff and unrelenting and that was precisely what the photographer wanted–as though it weren't cricket to snatch a profile. To have made a photo of the robber talking to the cop would have been considered vulgarly informal and, furthermore, what editor was going to waste two columns of precious newsprint on a picture!

But time passes. The world became an all too closely-knit unit, something called the international situation developed, great domestic issues arose–and the news emphasis changed. Concurrently, over these same years, the mechanics of photography also changed. New cameras with wide and long-distance lenses made their appearance; film became much, much "faster"; the old powder flash bowed to the flashbulb and the strob light; it became possible, for instance, to make pictures in the dark of a theater without the audience being aware of what went on; there was the advent of color film.

And keeping pace with his appurtenances, the photographer became a reporter in his own medium, a photo story teller, a photo

*Editor, Sunday Magazine Section, St. Louis Post-Dispatch, St. Louis, Missouri.

Harry A. Trask of the *Boston Traveler* won the 1957 Photography Award for his sequence of pictures of the sinking of the *Andrea Doria*. The photograph above was taken nine minutes before the liner plunged to the bottom.

essayist, a photo analyst. Of course, by and large, the editors lagged behind this new development in journalism (the only really new development in journalism in the last quarter century) because too many editors, for a time at least, could not shake off the old superstition that a photograph, regardless of how revealing it might be, was still a waste of newsprint. For habits are hard to change. It takes time to realize that, even though a newspaper's business is to tell the news, a picture adds another dimension to the telling of the news. It is hard to come to understand that two or three or more photographs on the same subject may add still more dimension to the news. But gradually, gradually, the idea took hold, the newspaper gained in impact and, above all, the reading public was better served.

The Pulitzer Prize for photography is a young award as Pulitzer prizes go–it was established only some 15 years ago. By then, the new photography already was making its mark. Making its mark and reflecting the times. The first awards went to a picture showing a violent struggle between striking and non-striking auto workers and that picture was dramatically descriptive of the efforts to organize unions, descriptive of the social, economic struggle of its day. The second World War made its unhappy entrance into the lives of men, and photographs told of its terrors and triumphs on the field of battle and of the problems caused at home. And a few of these pictures won prizes. Peace, of a kind, returned. America prospered. Airplanes filled the nation's skies, and sometimes they crashed. And a picture of a shambled bomber in a city's street was an example of contemporary photo news coverage that brought a Pulitzer award in 1956 to its newspaper.

Yes, each year photography gains a little in importance in the American press. Any day, now, it will be nationally, eminently respectable.

Fiction Awards†

CARLOS BAKER*

"*The object in view was a renaissance*"—MARIANNE MOORE

ONE does not know, of course, precisely what was in the mind of Joseph Pulitzer the elder when he realized a long dream and set up his literary prizes. Encouragement to writers, certainly. He was a very vigorous writer himself. Perhaps an American equivalent to the British Order of Merit. But Mr. Pulitzer, like his son Joseph (1885–1955), was first of all a newspaperman of very high standards. And a newspaperman has been

†Revision of an address given at the Grolier Club, December 18, 1956.

*Chairman of the English Department, Princeton University.

defined as one who feels impelled, if he can find no excitement, to stir some up. The establishment of the prizes may be seen as a noble device for stirring up interest in American letters.

Although neither Joseph *père* nor Joseph *fils* made any pretence of being a critic, except to examine with critical eyes the qualities of the journalism which their papers printed, and although the elder Pulitzer died before his prizes began to be awarded, we are told that the younger Joseph took a special interest in the books that were recommended for award, reading them as often as time allowed. And when, like his father, his eyesight failed, it is said that his aides were frequently asked to read them aloud for his benefit and information. In the desire to serve as catalysts of American letters, both father and son performed services worthy of the true critic.

Some of the Pulitzer Prize books in fiction are reasonably accurate mirrors of our native taste in literature. But if we try to measure the Pulitzer books on an absolute scale of value rather than on the relativistic scale of historical worth, how well has the system worked? Has it helped to produce the renaissance in letters that ought probably to be its aim? The best praise of any system is that it works and works for good. The Pulitzer Awards in fiction, as we employ the power of hindsight, seem to rise to, if not always always to maintain, the highest standards. One finds such classics as Edith Wharton's *Age of Innocence*, Willa Cather's *One of Ours*, Lewis's *Arrowsmith*, Harold Davis's *Honey in the Horn*, Marquand's *George Apley*, Steinbeck's *Grapes of Wrath*, Warren's *All the King's Men*, Cozzens's *Guard of Honor*, Richter's *The Town*, Hemingway's *Old Man and the Sea*, Faulkner's *A Fable*, and Kantor's *Andersonville* –a round dozen of novels that are certain to survive the weathering of time. Another half-dozen are of continuing interest, though not of the same calibre: Wilder's *Bridge of San Luis Rey*, Pearl Buck's *The Good Earth*, T. S. Stribling's *The Store*, Margaret Mitchell's *Gone With The Wind*, Marjorie Kinnan Rawlings's *The Yearling*, Guthrie's *The Way West*, and perhaps Wouk's *Caine Mutiny*. Our best novelists, we might be inclined to say, have all been rewarded by Pulitzer recognition.

One says so, only to pause in dismay. The Pulitzer medal has two sides, and we have not looked at the other side. Is it really true that *all* of our best novelists have received the acclaim of Pulitzer Prizes? Certainly not. Neither Hemingway nor Faulkner had ever won a Pulitzer until 1953 and 1955 respectively. Theodore Dreiser and Sherwood Anderson were eligible but ignored. Dos Passos is not here. Neither is Thomas Wolfe. Fitzgerald, O'Hara, Farrell, Erskine Caldwell, Gertrude Stein, Katherine Anne Porter, Eudora Welty, Walter Van Tilburgh Clark, Jean Stafford, and a half dozen other very able and distinguished writers of fictions have never won the prize. How many of them were runners-up in any given year we cannot know. Nor can we say with assurance that each of their works genuinely deserved the distinction of a Pulitzer Award. Yet in one way or another, the ironies of circumstance have conspired to exclude them, and the question arises: Where so many are excluded from access to our most distinguished literary decorations, what is wrong?

I suspect that the present rules governing the Pulitzer Prizes in Literature do not sufficiently recognize the fact that there are lean years and fat years in American literature, just as there are lean and fat years in other aspects of the national economy. In Joseph's dream in *Genesis*, the lean kine gobbled up the fat ones. When Joseph Pulitzer had the dream which led to the genesis of the prizes bearing his name, I do not think he fully faced the fact that there are years in which the competing kine are very lean indeed. It stands to reason that arbitrary calendarial divisions will occasionally lead the Pulitzer Prize jurors into difficulties as they make their selections.

Their predicament may take one of two forms. The year may have been too lean, or it may have been too fat. In a lean year, of course, the award can always be skipped. What really distresses is the year when the jurors are confronted by an embarrassment of riches. In such a year, what ought to be the guiding principle for Pulitzer judges? Two answers can be proposed. The first is the careful use of honorable mentions. So far as I know, the Pulitzer

Committee has never named the runners-up. We know who wins the prize, but who the leading contenders were remains inscrutable. The device of honorable mentions would help, as the preacher said, to unscrew the inscrutable, and with very beneficial results. Nothing could offer sounder encouragement to a young author than this public recognition of his private achievement. For any healthy literary society is bound to contain a group of young writers who look as if they might last. Their work may not fully measure up to an absolute standard. They have not yet amassed a sufficient body of writing so that their line of development has become clear. Honorable mentions would help them through the parlous interim.

The second answer is that Pulitzer Prizes should be awarded, where possible, to those who have proved their staying-powers at a high level of excellence over a respectable span of years. Mere staying-power is not enough. Any of us can name writers who have been around for a long time in the subterranean cellars of Mount Parnassus. We can also name, indeed have already named here, men and women who have written not just one good book but a whole series of them. Their integrities have survived the onslaughts, the temptations, and the lion-traps which our society prepares for their reception once they have achieved a degree of fame. If the object in Mr. Pulitzer's view was indeed a renaissance, then the object can be best attained by rewarding genuine excellence. And nothing proves excellence like its continuance through the years.

In some recent Pulitzer awards, there are signs that such a policy is being hatched. The anonymous jurors for poetry seem to have been following the notion that the year when a well-proved poet issues a collection of his work is a good year to recognize his total contribution. Sandburg in 1951, Marianne Moore in 1952, Archibald MacLeish in 1953, and Wallace Stevens in 1955 are conspicuous examples. The relatively recent awards to Hemingway and Faulkner would seem to have been made on the same principle. Which most deserves our accolade, the perennial glow at the zenith or the flash in the pan? The flash may blind us temporarily; the glow warms and sustains us as we go about our yearly affairs.

The best writer does not, of course, set his cap to win a Pulitzer. He writes as he must. The jury he seeks most to please is the harshest of all, a jury of one–himself. Like Pulitzer Prizewoman Marianne Moore in her poem *Melancthon*, any very able writer could truthfully say:

> Openly, yes,
> With the naturalness
> Of the hippopotamus or the alligator
> when it climbs out on the bank to experience the
> sun, I do these
> things which I do, which please
> no one but myself. Now I breathe and now I am submerged. . .

And we, as her admiring readers, can only hope that Miss Moore never chooses to remain submerged too long.

Her next lines are those from which our text was taken. "The blemishes," says Miss Moore, "stand up and shout when the object in view was a renaissance." The blemishes in the Pulitzer Prize system, the blots upon its proud escutcheon, are not quite so vociferous. But if they are there, and if Mr. Pulitzer's object was in fact a renaissance in American letters, we can look for the blemishes to go and the renaissance to come as these great prizes begin their second forty years.

Drama Awards

OSCAR J. CAMPBELL*

THE first Pulitzer Prize for an American play was awarded in 1918 to Jesse Lynch Williams' *Why Marry?* Since that time, the prestige of the Prize has continuously risen. Looking back over the forty years of its history, we can see that it has reflected the changes in the standards of public taste and that

*Administrator of the Arts Center Program, Columbia University.

it has been an important factor in effecting these improvements.

During these years the standards of the juries and the Advisory Board on Pulitzer Prizes have become increasingly more severe. From 1917 to 1940 only twice was the award withheld on the ground that no play presented during the season in question was worthy of the honor. But from 1941 to 1957 the prize was not given four times. This higher standard of judgment has resulted in a uniformly better quality in the dramas nominated for the prize.

This improvement is partly due to an easing of the requirements which a contesting drama must satisfy. The original statement of the conditions reads as follows: "For the American play, preferably

Florence Eldridge and Frederic March in a scene from Eugene O'Neill's play *Long Day's Journey into Night*, winner of the 1957 Drama Award.

original in its source and dealing with American life, which shall represent in marked fashion the educational value and power of the stage." Recently this statement has been modified, so that, in effect, any play written by an American, whatever the source of its material and whatever its subject, is now eligible.

The change in the rules is reflected in the choices of the Board. For the first two decades the prize plays, whatever their quality, were almost without exception realistic pictures of the American scene. They ranged from Owen Davis' *Icebound* (1933), a dramatization of sternly controlled New England emotions, to Elmer Rice's *Street Scene* (1929), a vivid evocation of the life in a tenement on the lower East Side of New York. These plays satisfied the prevailing appetite of the age for American local color. Eugene O'Neill's *Beyond the Horizon* (1920) and his *Anna Christie* (1922) were the most striking examples of this preoccupation with picturesque aspects of American life.

From Robert Sherwood's *There Shall Be No Night* (1941) to *The Diary of Anne Frank*, neither of which conformed to the original prescription, the prize plays have more and more treated subjects of concern to the entire western world. This tendency reflects the eager response of intelligent audiences to tragedies, although set in a foreign milieu, that come close to their sympathies and their fears. It also shows that spectators have learned to accept moving tragedy as a satisfying aesthetic experience. Even plays dealing with American life written in this later period, notably *A Streetcar Named Desire* and *The Death of a Salesman*, probe to deeper levels of experience. This is doubtless the reason that they have aroused admiration in almost every country of the civilized world. But it was the enthusiastic support given to these two tragedies in America that sparked their world-wide triumphs.

In these ways the history of the Pulitzer Prize Plays serves as a reliable guide to the stages of the American public's growth in taste and aesthetic judgment to its present point of sophisticated maturity.

History Awards

HARRY J. CARMAN*

FORTY years have elapsed since the first Pulitzer Award was made in History. In 1917 His Excellency J. J. Jusserand, Ambassador of France to the United States, received this coveted honor for his penetrating and delightfully written volume, *With Americans of Past and Present Days*. After service in London, Constantinople and Copenhagen, Jusserand represented his country at Washington from 1902 to 1915. He was a close personal friend of every United States President during these years and did much to promote friendly relations between the American people and the French. Not only was he a diplomat of tact and ability but also a finished scholar and the Pulitzer award to him was warmly received.

With the exception of the year 1919 for which the judges believed that nothing had been published worthy of a Pulitzer Prize, an annual award has been made. This means that forty in all have been made in the field of history. The volumes for which awards have been made cover a wide range of interest. Most of them are specialized in character. Only nine cover a long time-span. Five are works of more than one volume. Twenty-four deal wholly or in part with the period prior to the Civil War and of these three are concerned with the colonial period and two with the War of Independence. One centers on the War with Mexico, four on the Civil War, and three on World War I. Two have constitutional history as their major theme; five, migration and expansion; two, naval history; and two, foreign policy. The largest number in any single category is six in intellectual history. There are no awards for primarily economic or industrial history. It is interesting to note, too, that no author in the History section has received more than one award and only one volume has had two authors.

As scholarship, most of the history volumes, but not all, for which Pulitzer Awards have been received have stood the test of

*Dean Emeritus, Columbia College.

time. Even some of those which have been challenged on the basis of factual content or interpretation, or both, have been a source of stimulation to unnumbered thousands of readers and research students. Notable in this respect have been Parrington's *Main Currents in American Thought and* Claude H. Van Tyne's *The War of Independence*. This is not surprising when we remember that, with the discovery of new data, history is more or less constantly being rewritten and reinterpreted.

Undoubtedly, in some years another set of judges might have selected for the award volumes other than those that were chosen. Were one to hazard a guess, however, as to the number of "mistakes" made in this respect, it is this writer's belief that it would be very small.

Biography Awards

JULIAN P. BOYD*

EVERY book is more or less biographical, as Milton made crystal clear, and Frost's poems are as autobiographical as Virginius Dabney's editorials or Herblock's cartoons. Yet, for the special, didactic purpose of the Pulitzer Award, biography assumes the familiar meaning that history has given to it–a record of one human being's progress from birth to death, an account of his sufferings, aspirations, achievements, failures, hopes and despairs. It is this quality, no doubt, that explains why Dr. Johnson's favorite form of literature is also the choice of countless others; why doctors (who seem to lead in numbers at least), lawyers, beggars, statesmen, theologians, housewives, jailbirds, eccentrics, and representatives of all other classes of men feel such compulsion to record their individual experience; and why, alone among the several categories of Pulitzer Awards in Letters, Biography is the only classification that in four decades has never

*Editor, The Papers of Thomas Jefferson, Princeton University.

skipped a year. The irreverent may suggest that this continuous record would have been improved by being broken once or twice or see in it evidence of lack of discrimination among judges who share the common assumption that there is no unimportant biography or autobiography. But it can be argued with equal force that such a record reflects an economy of abundance in the field of biography, both as to quality and as to quantity.

Certainly the roll of awards for the past forty years shows that this form of letters has attracted the pens of some of the ablest writers in twentieth-century America. In the Twenties Henry Adams' *Education*, Beveridge's *Marshall*, Garland's *Daughter of the Middle Border*, M. A. DeWolfe Howe's *Barrett Wendell*, Cushing's *Osler*, Holloway's *Whitman*, and Pupin's *From Immigrant to Inventor*, exhibited some of the best writing and finest scholarship of that exuberant decade. If this was the high-water mark for biography, the Thirties were almost at flood tide, with Henry James' *Charles W. Eliot*, Pringle's *Theodore Roosevelt*, Freeman's *Lee*, Van Doren's *Franklin*, Nevins' *Grover Cleveland* and *Hamilton Fish*, and Marquis James' *Jackson*. The Forties produced Morison's *Admiral of the Ocean Sea*, Sherwood's *Roosevelt and Hopkins*, Miss Clapp's *John Bigelow*, and Miss Winslow's *Jonathan Edwards*–a notable record that would have been even more impressive in this war-torn decade if History had not invaded Biography by making awards in 1940 to Sandburg's *Abraham Lincoln: The War Years* (an act of justified aggression in view of the fact that Biography's jurors had neglected *The Prairie Years* in 1926) and in 1943 to Esther Forbes' *Paul Revere*. In the Fifties embattled individualism came to the front in studies of John Quincy Adams by Bemis, John C. Calhoun by Miss Coit, and Robert A. Taft by William S. White, all works of sound, detached scholarship. Both Talbot Hamlin's *Latrobe* and Mays' *Edmund Pendleton* rescued important figures from neglect, and both works were the product of mature scholarship.

This is a notable record, and any selection of those titles that came into the judges' final lists would probably be equally so. In some years the scales could doubtless have been tipped advantage-

ously in a different direction or not tipped at all. Too, biography suffers especially from the multiple-volume hazard, and Malone's *Jefferson*, Brant's *Madison*, Freeman's *Washington*, Randall's *Lincoln*, Hughes' *Washington*, Bower's *Jefferson* are only a few examples of works that seem to have to run the risk of the jurors' suspended choice until, unhappily too often, death intervenes to prevent any choice.

The debate on alternatives could go on endlessly, but, given the didactic condition of the award and the generally accepted definition of biography, there seem to be no towering, forgotten peaks that dwarf the actual selections. Yet, these conditions aside, there is *one*. "Nothing," said Horace Walpole, "gives so just an idea of an age as genuine letters; nay, history waits for its last seal from them." So does biography. In the monumental edition of Walpole's own letters being prepared by Wilmarth S. Lewis, a new form of biography, extensive in reach, exacting in scholarship, is being carried impressively forward. There may be some doubt as to whether Walpole's letters, being written in large part to posterity, are "genuine letters," but there can be none as to the new monumental form of biography that Lewis has fashioned out of these materials.

Poetry Awards

LOUIS UNTERMEYER*

A LIST of the Pulitzer Prize-winning volumes of poetry might serve as a fairly accurate barometer of the climate of taste during the last four decades. The nineteens and twenties were marked by a cultural ambivalence, a struggle between new experiments and old traditions. Like the public, the judges sometimes sided with one, sometimes with the other. For example, in 1926 the prize was awarded to Amy Lowell's posthumous *What's O'Clock* which, although not her most important

*Poet and Critic.

work, was a characteristic product of "the new poetry," while the following year the prize was given to Leonora Speyer's *Fiddler's Farewell*, a parcel of pretty–and prettily self-conscious–verse-making. There seemed to be no disposition to draw a sharp line between genuine skill and meretricious accomplishment; the meritorious and the mediocre were impartially rewarded. 1932 saw the publication of Robinson Jeffers' fierce and full-throated *Thurso's Landing*–but that year the prize was won by George Dillon's innocuous *The Flowering Stone*. In 1934 the prize was awarded to Robert Hillyer's *Collected Verse*; in 1936 the accolade was accorded to Robert P. Tristram Coffin's *Strange Holiness*; and in 1935, the year between, the honor was carried off by Audrey Wurdemann's forgotten *Bright Ambush*–the same year in which Marianne Moore's extraordinary *Selected Poems* appeared. It was not until 1952, thirty years after her first highly original book was published, that Marianne Moore was the recipient of a Pulitzer Prize.

Recognition of change always comes slowly, and the Pulitzer Prize judges sometimes seemed to be influenced into "playing safe" by the general hesitation to recognize new aims and techniques. After Edwin Arlington Robinson and Robert Frost had won a place for themselves as pioneers in the new poetry, they were raised to the rank of established American national institutions–with the result that Robinson received the coveted award three times within six years, while Frost, in a somewhat longer span, was a four-time winner. Meanwhile young (and subsequently famous) poets were being passed by. Two of the trail-blazers, who altered the course of modern poetry, were completely unacknowledged by the arbiters–neither Eliot nor Pound ever received a Pulitzer Prize.

During the last sixteen or seventeen years there has been a much greater tolerance as well as a sharper recognition of the change which has come over American poetry. The tensions, the variable tones, and the intellectual intensities of the times have been brilliantly reflected in such prize-winning books as W. H. Auden's *The Age of Anxiety* (a title that sums up an epoch), Karl Shapiro's *V-Letter and Other Poems*, Robert Lowell's *Lord Weary's Castle*,

Peter Viereck's *Terror and Decorum* (another significant title), Gwendolyn Brooks' *Annie Allen*, Theodore Roethke's *The Waking*, Wallace Stevens' and Carl Sandburg's *Collected Poems* (handsomely if belatedly honored), and Elizabeth Bishop's half-pungent, half-poignant *Poems: North and South*. Although some of these volumes have been denigrated as "cerebral" and "private," all are expressive of a poetry that dares as well as delights, that, in its searching for essentials, stands opposed to the soft (and eminently commercial) sentimentality, as well as to the "new illiteracy" which is a present threat.

There can be no doubt that the Poetry Awards have worn well. They perform an invaluable service to readers and critics of poetry, to laymen as well as librarians. Their standards, as well as their final judgment of values, continue to stimulate critical reappraisals and an ever-widening public response.

Music Awards

CHALMERS CLIFTON*

IN 1943, the Advisory Board on the Pulitzer Prizes made an important decision as to the type of its awards in music, adopting the practice of bestowing its accolade on a distinguished musical composition. Previously the prizes for music were fellowships for travel and study in Europe. As worthy and rewarding as this may have been, it was far more important for the prestige and dignity of the American composer to find himself beside his colleagues in journalism, fiction, history, poetry, and drama for an award which has become increasingly significant for his recognition, as well as for the recognition of American composition in general.

The musical sub-committee functions with two basic directives. The composition, which may be in any category–symphonic, op-

*Composer and Critic and former member of the Columbia University Music Faculty.

eratic, choral or chamber music, must have been first performed between April 1 and March 31 of the year under consideration, and must have been the work of an American composer or of a composer who is a resident of the U.S.A. and whose creative activities are identified with the broad pattern of American composition. As a matter of fact, up to this time, no binding or negative role has been found desirable or necessary.

Of the fourteen prizes, including one special award, all but three are for compositions by native-born Americans. Of the three exceptions, one is a long-time resident, one is a student in one of our music schools, and the third has been a citizen for many years. The categories are varied. The Special Award for *Oklahoma* in 1944 must have taken into consideration the freshness and folkiness which have marked an encouraging trend in popular musicals. Of the rest, three are operatic, two are choral, one is music for a film, and the rest are symphonic.

Very properly, there is no discernible tendency, only a search for musicality and craftsmanship. The works of the composers who are represented constitute a distinguished cross-section of American composition. The Pulitzer Prize, if rarely a discovery, has been of great significance in the career of most of those who have received the awards.

Pulitzer Prizes in Letters

The Pulitzer Prizes awarded in the area of belles lettres during the past years are listed below. A complete list of winners in *all* categories of awards is printed in *The World Almanac* and in a brochure *The Pulitzer Prizes: Plan of Award, 1916–1957*, New York, Columbia University [1956].

NOVEL

1917 No award
1918 *His Family*. By Ernest Poole
1919 *The Magnificent Ambersons*. By Booth Tarkington
1920 No award
1921 *The Age of Innocence*. By Edith Wharton

1922 *Alice Adams*. By Booth Tarkington
1923 *One of Ours*. By Willa Cather
1924 *The Able McLaughlins*. By Margaret Wilson
1925 *So Big*. By Edna Ferber
1926 *Arrowsmith*. By Sinclair Lewis
1927 *Early Autumn*. By Louis Bromfield
1928 *The Bridge of San Luis Rey*. By Thornton Wilder
1929 *Scarlet Sister Mary*. By Julia Peterkin
1930 *Laughing Boy*. By Oliver La Farge
1931 *Years of Grace*. By Margaret Ayer Barnes
1932 *The Good Earth*. By Pearl S. Buck
1933 *The Store*. By T. S. Stribling
1934 *Lamb in His Bosom*. By Caroline Miller
1935 *Now in November*. By Josephine W. Johnson
1936 *Honey in the Horn*. By Harold L. Davis
1937 *Gone with the Wind*. By Margaret Mitchell
1938 *The Late George Apley*. By John P. Marquand
1939 *The Yearling*. By Marjorie Kinnan Rawlings
1940 *The Grapes of Wrath*. By John Steinbeck
1941 No award
1942 *In This Our Life*. By Ellen Glasgow
1943 *Dragon's Teeth*. By Upton Sinclair
1944 *Journey in the Dark*. By Martin Flavin
1945 *A Bell for Adano*. By John Hersey
1946 No award
1947 *All the King's Men*. By Robert Penn Warren

FICTION

1948 *Tales of the South Pacific*. By James A. Michener
1949 *Guard of Honor*. By James Gould Cozzens
1950 *The Way West*. By A. B. Guthrie, Jr.
1951 *The Town*. By Conrad Richter
1952 *The Caine Mutiny*. By Herman Wouk
1953 *The Old Man and the Sea*. By Ernest Hemingway
1954 No award
1955 *A Fable*. By William Faulkner
1956 *Andersonville*. By MacKinlay Kantor
1957 No award

SPECIAL CITATION

1957 To Kenneth Roberts "for his historical novels which have long contributed to the creation of greater interest in our early American history."

DRAMA

1917 No award
1918 *Why Marry?* By Jesse Lynch Williams
1919 No award

1920 *Beyond the Horizon*. By Eugene O'Neill
1921 *Miss Lulu Bett*. By Zona Gale
1922 *Anna Christie*. By Eugene O'Neill
1923 *Icebound*. By Owen Davis
1924 *Hell-Bent fer Heaven*. By Hatcher Hughes
1925 *They Knew What They Wanted*. By Sidney Howard
1926 *Craig's Wife*. By George Kelly
1927 *In Abraham's Bosom*. By Paul Green
1928 *Strange Interlude*. By Eugene O'Neill
1929 *Street Scene*. By Elmer L. Rice
1930 *The Green Pastures*. By Marc Connelly
1931 *Alison's House*. By Susan Glaspell
1932 *Of Thee I Sing*. By George S. Kaufman, Morrie Ryskind, and Ira Gershwin
1933 *Both Your Houses*. By Maxwell Anderson
1934 *Men in White*. By Sidney Kingsley
1935 *The Old Maid*. By Zoë Akins
1936 *Idiot's Delight*. By Robert E. Sherwood
1937 *You Can't Take It with You*. By Moss Hart and George S. Kaufman
1938 *Our Town*. By Thornton Wilder
1939 *Abe Lincoln in Illinois*. By Robert E. Sherwood
1940 *The Time of Your Life*. By William Saroyan
1941 *There Shall Be No Night*. By Robert E. Sherwood
1942 No award
1943 *The Skin of Our Teeth*. By Thornton Wilder
1944 No award
1945 *Harvey*. By Mary Chase
1946 *State of the Union*. By Howard Lindsay and Russel Crouse
1947 No award
1948 *A Streetcar Named Desire*. By Tennessee Williams
1949 *Death of a Salesman*. By Arthur Miller
1950 *South Pacific*. By Richard Rodgers, Oscar Hammerstein, 2nd, and Joshua Logan
1951 No award
1952 *The Shrike*. By Joseph Kramm
1953 *Picnic*. By William Inge
1954 *The Teahouse of the August Moon*. By John Patrick
1955 *Cat on a Hot Tin Roof*. By Tennessee Williams
1956 *The Diary of Anne Frank*. By Frances Goodrich and Albert Hackett
1957 *Long Day's Journey into Night*. By Eugene O'Neill

SPECIAL AWARD

1944 *Oklahoma!* By Richard Rodgers and Oscar Hammerstein, 2nd

POETRY

1922 *Collected Poems*. By Edwin Arlington Robinson
1923 *The Ballad of the Harp-Weaver; A Few Figs from Thistles;* "Eight Sonnets" in *American Poetry, 1922, A Miscellany*. By Edna St. Vincent Millay
1924 *New Hampshire*. By Robert Frost

1925 *The Man Who Died Twice*. By Edwin Arlington Robinson
1926 *What's O'Clock*. By Amy Lowell
1927 *Fiddler's Farewell*. By Leonora Speyer
1928 *Tristram*. By Edwin Arlington Robinson
1929 *John Brown's Body*. By Stephen Vincent Benét
1930 *Selected Poems*. By Conrad Aiken
1931 *Collected Poems*. By Robert Frost
1932 *The Flowering Stone*. By George Dillon
1933 *Conquistador*. By Archibald MacLeish
1934 *Collected Verse*. By Robert Hillyer
1935 *Bright Ambush*. By Audrey Wurdemann
1936 *Strange Holiness*. By Robert P. Tristram Coffin
1937 *A Further Range*. By Robert Frost
1938 *Cold Morning Sky*. By Marya Zaturenska
1939 *Selected Poems*. By John Gould Fletcher
1940 *Collected Poems*. By Mark Van Doren.
1941 *Sunderland Capture*. By Leonard Bacon
1942 *The Dust Which is God*. By William Rose Benét
1943 *A Witness Tree*. By Robert Frost
1944 *Western Star*. By Stephen Vincent Benét
1945 *V-Letter and Other Poems*. By Karl Shapiro
1946 No award
1947 *Lord Weary's Castle*. By Robert Lowell
1948 *The Age of Anxiety*. By W. H. Auden
1949 *Terror and Decorum*. By Peter Viereck
1950 *Annie Allen*. By Gwendolyn Brooks
1951 *Complete Poems*. By Carl Sandburg
1952 *Collected Poems*. By Marianne Moore
1953 *Collected Poems*. By Archibald MacLeish
1954 *The Waking*. By Theodore Roethke
1955 *Collected Poems*. By Wallace Stevens
1956 *Poems*. By Elizabeth Bishop
1957 *Things of This World*. By Richard Wilbur

Our Growing Collections

ROLAND BAUGHMAN

Braun-Vogelstein gift. Dr. Julie Braun-Vogelstein presented a notable collection of books, periodicals and pamphlets in the fields of sociology, political science, and economics. The collection, numbering about 2500 items, had formed part of the library of her late husband, Dr. Heinrich Braun.

Carnegie Endowment gift. The Carnegie Endowment for International Peace has added substantially to its past gifts of its official but non-current correspondence and documents.

Carson gift. Mrs. Joseph Carson of Bryn Mawr has presented to the Avery Architectural Library the original drawing (ca. 1880) by Addison Hutton for the residence of Mr. J. C. Booth of Haverford, Pennsylvania.

Freeborn gift. Avery Library also reports the receipt of eight architectural drawings executed about 1860 by the New York architect, William Naugle, for "Chiddingston," the mansion of Thomas Streatfield Clarkson at Germantown, New York. The drawings were presented by the former owner of Chiddingston, Mrs. James Freeborn.

Friedman gifts. Mr. Harry G. Friedman (Ph.D., 1908) has, with his usual generosity, added several new gifts to the Libraries. Among these are: Durantis, *Rationale divinorum officiorum*, 1539; Tasso, *La Gierusalemme Liberata*, 1590; Bernard, *Life and death of James Usher*, 1656; *Die Glueckseeligkeit des Christlichen Todes*, 1716; *Benjamin Disraeli . . . in upwards of 100 cartoons from "Punch,"* 1878; Langland, *The Vision of . . . Piers the Plowman*, Elston Press, 1910;

and a place card for a dinner honoring Constant Coquelin, 14 April 1901, signed by Coquelin, William Lyon Phelps, Brander Matthews, etc. Mr. Friedman also presented an interesting framed painting of Dr. Samuel Johnson, a monochrome on glass probably made early in the 19th century from the well-known portrait by Sir Joshua Reynolds.

Gottscho-Schleisner gift. Mr. Samuel H. Gottscho and Mr. William H. Schleisner have added to the important archive of architectural photographs of noted twentieth-century projects in the New York area which they have generously established at Avery Library during the past three years. The most recent addition includes 970 photographic negatives covering 92 projects.

Green gift. Mr. Joseph Coy Green, learning of Columbia's interest in collecting the papers of her famous alumnus, Randolph Bourne, presented an interesting letter which Bourne had written to him on May 7, 1914, from Pisa.

Heyman gift. Mr. Henry K. Heyman (A.B., 1903, A.M., 1904, LL.B., 1905) has presented to the Law Library a group of 33 books, including the first edition of Sir William Blackstone's *Commentaries on the Laws of England*, 1769 (4 volumes), and a volume of tracts relating to Blackstone and his commentaries, published in Philadelphia in 1773 and 1774.

Lamont gift. The articles on War Posters by Professors Cumming and Mangravite in the February issue of *Columbia Library Columns* stimulated two substantial gifts of such posters to the Libraries. One of these, presented by Mrs. Corliss Lamont, comprises a group of 59 posters issued in the USSR Tass window series, 14 other World War II Russian posters, and two U.S. World War II posters —a total of 75 pieces. Columbia already had a substantial collection of these posters, but this gift resulted in very little duplication.

The George Macy Memorial Collection. An extraordinary gift, comprising nearly 300 books issued by The Limited Editions Club, was presented on May 14 at an impressive Rotunda ceremony. Sir Francis Meynell made the presentation for Mrs. George Macy in memory of her husband (1921 C).

Magriel gift. Mr. Paul Magriel, noted authority on pugilism, has presented a notable collection of material relating to the Prize Ring.

Miller gift. Mention has already been made of the gifts of World War posters that have come to Columbia as a result of the articles on war posters in the February issue of the *Columns*. Mrs. G. Macculloch Miller presented a remarkable collection of 293 World War I posters—251 being U.S. and Great Britain posters, 30 representing France, and 12 of Russian origin. All but one or two of the items are mounted on linen and are in excellent condition; and there is very little duplication of material already at Columbia.

Mott gift. Mr. Howard S. Mott presented for inclusion in the Park Benjamin collection an autograph letter of Benjamin's, dated May 9, [1859].

Napoleon biography. Through the kindness of Mr. Andrew K. Peters of the St. Lawrence University Library, a four-volume manuscript translation into English of Antoine Henri Jomini's fanciful "Political and Military Life of Napoleon related by himself before the tribunal of Caesar, Alexander and Frederick" was presented to Columbia University. The manuscript is a handsome calligraphic specimen, written on paper watermarked 1837. It may represent an unpublished translation—the one made by H. W. Halleck did not appear until 1864.

Neare gift. Miss Lucia Neare gave two notable letters written by George Santayana to Professor Wendell T. Bush. The earlier of the two is dated at Rome, November 22, 1931; the other is also

dated at Rome, January 10, 1932. The letters, each consisting of four holograph pages, relate to an article that had been recently published by Professor Bush.

Simon gift. Mrs. Pierre Simon, of Paris, has added substantially to the Otto Rank Papers (see *Taft gift*) by presenting a group of manuscripts by and about Otto Rank, her former husband, including the introduction and part of the text of Rank's last book—and his only work originally written in English—*Beyond Psychology*. The introduction is probably the last thing Rank wrote before his death.

Spivack gift. Mr. Sydney S. Spivack has given the Libraries a collection of 1179 items, including books, pamphlets, periodicals, and miscellanea in the field of sociology. Many of these items were from the library of the late Professor Bernhard J. Stern, and were purchased by Mr. Spivack especially for this gift.

Taft gifts. Dr. J. Jessie Taft of Flourtown, Pennsylvania, has made two separate gifts to the Libraries that are of major significance. First in importance is the collection of the letters, papers, and literary manuscripts of Otto Rank, well-known psychotherapist and one-time associate of Sigmund Freud. This collection is of such great interest that it will be the subject of a special article in the *Columns* in the near future.

Dr. Taft also presented the original manuscript of Freud's *Massenpsychologie und Ich-Analyse*, covering 104 foolscap pages. Included in the gift are two other Freud manuscripts, as well as James Strachey's published translation of *Group Psychology and the Analysis of the Ego*.

Verdi gift. Mrs. Maude B. Verdi has given to the Libraries an unpublished manuscript by Dr. Alison Mecredy, *The Life of June Luis Vives*.

Activities of the Friends

MEETINGS

THE FRIENDS' series of events for the present academic year came to a conclusion on Tuesday, April 23, when approximately 200 attended the Bancroft Award dinner which was held in the Men's Faculty Club. During the program President Kirk announced the winners of the prizes for the two books judged by the Bancroft Prize Jury to be the best in the field of American history published during 1956: *Russia Leaves the War*, by George F. Kennan, former Ambassador to the Soviet Union, and *Wilson: The New Freedom*, by Arthur S. Link, Professor of History at Northwestern University. He presented a $2,000 check to each of the authors. Certificates were presented to Mr. Herbert S. Bailey, Jr., Director of the Princeton University Press which published both books. Russell Lynes, Managing Editor of *Harper's Magazine*, was the principal speaker.

C. Waller Barrett, Chairman of the Friends, presided. The audience expressed its pleasure with applause when he announced that cash gifts and the appraised value of books, manuscripts, and collections given by our members during the past six years totaled over $259,000 and when he said that the Columbia Libraries have purchased the John Jay Collection. He added that $25,000 has yet to be raised in order that the final payment can be made on July 17, but the Avalon Foundation has agreed to match all new gifts up to a total of $17,500. Thus, he said, every gift from now on will have double value.

The Council of our Association will meet shortly to plan the autumn meeting which will inaugurate our 1957–58 series of events.

FINANCES

In accordance with our regular practise, we are publishing below a brief statement with regard to the amount which has been

contributed by the Friends during the twelve-month period ending on March 31. During that year $3,755.00 in unrestricted funds and $28,974.96 for specified purposes were received, making a total of $32,729.96. Included in the figures are nine individual gifts each amounting to $1,000 or more. Thirteen donors gave a total of $415.00 for the purchase of books in memory of persons who had died and two donors gave a total of $110.00 for the purchase of books in honor of living persons. The total cash gifts from the Friends over the past six years now amounts to $112,854.94.

(We all may share satisfaction from the fact that, as mentioned above, our members have been assisting the Libraries to purchase the John Jay Collection. Of the funds indicated above which had been presented for specified purposes, $19,972.46 were given for this purpose.)

In addition to the monetary gifts, the Friends have during the year augmented the Libraries' resources for research by presenting rare books and manuscripts which have an estimated value of $17,936.85. This brings the six-year total of such gifts to $155,379.65. The principal items have been described in "Our Growing Collections."

The comparative figures for contributions by our members during the past years is as follows:

	Cash Gifts				
	Unrestricted	*For special purposes*	*Total*	*Book and manuscript gifts*	*Total value of gifts*
1950–52†	$4,348.00	$41.00	$4,389.00	$2,515.00	$6,904.00
1952–53	4,423.00	4,132.98	8,555.98	43,653.00	52,208.98
1953–54	3,166.00	13,223.50	16,389.50	53,643.00	70,032.50
1954–55	2,413.00	29,930.00	32,343.00	15,251.00	47,594.00
1955–56	4,470.50	13,977.00	18,477.50	*22,380.80	*40,858.30
1956–57	3,755.00	28,974.96	32,729.96	17,936.85	50,666.81
	$22,575.50	$90,279.44	$112,884.94	$155,379.65	$268,264.59

As of March 31, our association had 302 members.

†December 1950–March 31, 1952. Subsequent years begin April 1 and end March 31.

*Revised figures.

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.)

Opportunity to purchase most Columbia University Press books at 20 per cent discount (through the Secretary-Treasurer of the Friends).

Free subscriptions to Columbia Library Columns.

* * *

CLASSES OF MEMBERSHIP

Annual. Any person contributing not less than $10.00 per year (dues may be waived for officers of the University).

Contributing. Any person contributing not less than $25.00 a year.

Sustaining. Any person contributing not less than $50.00 a year.

Benefactor. Any person contributing not less than $100.00 and up a year.

Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

OFFICERS

C. Waller Barrett, *Chairman*
Mrs. Donald Hyde, *Vice-Chairman*
Charles W. Mixer, *Secretary-Treasurer*
Room 317, Butler Library, Columbia University, New York 27, N.Y.

THE COUNCIL

Mrs. Albert M. Baer
C. Waller Barrett
Henry Rogers Benjamin
Alfred C. Berol
Douglas M. Black
Norman Cousins
August Heckscher
Mrs. Arthur C. Holden
Mrs. Donald Hyde
Valerien Lada-Mocarski
Lewis Leary
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