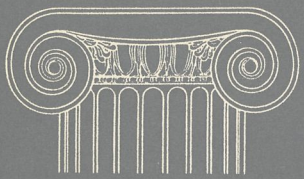

COLUMBIA LIBRARY COLUMNS

NOVEMBER 1959 · VOLUME IX, NUMBER 1

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Columbia Library Columns

VOLUME IX NOVEMBER, 1959 NUMBER 1

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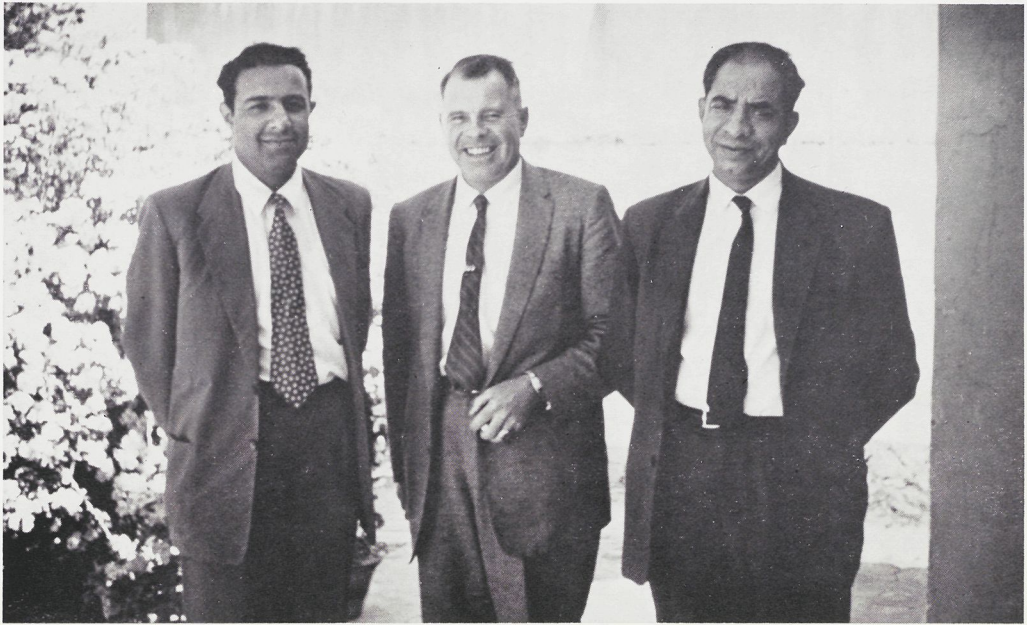


Mr. Tooryalay Etemadi, Dean of the Faculty of Agriculture and Engineering of Kabul University (left), Dr. Logsdon, and Mr. Mohammed Asghar, President of the University. Photograph taken in early June, 1959, in the garden at Dean Etemadi's home in Kabul, Afghanistan.

COLUMBIA
LIBRARY
COLUMNS

A Librarian in Afghanistan

RICHARD H. LOGSDON

WE came in by air from Amritsar, India, on April 20, 1959, threading our way through the mountains somewhere south of the Khyber Pass, and then turning north until we were over the Kabul plains and the city itself. Some apprehension is usual when flying at this time of year, because there is only a dirt runway at Kabul. A quick shower may force diversion of a flight, while a thorough soaking may close the field for several days. It had been open only a few days in the month preceding our flight. But fortunately the field was dry, and, as we circled for a landing, the snow-capped peaks of the Hindu Kush could be seen in virtually all directions, much like the San Luis Valley of southern Colorado. The nearer mountains, I later learned, were 14,000 feet high (some 8,000 feet above the valley floor), while those in the distance, particularly to the northwest, were even higher. The city, too, with so many adobe houses and dirt roofs, was suggestive of our southwest. Other similarities were to be noted continuously through my two-month stay in Afghanistan: sunny and frequently hot days, followed by cool nights; little rainfall, and that concentrated in a few weeks; complete dependence on irrigation for crops; hundreds of miles of arid and sometimes overgrazed land; the summer wind and dust storms; and, almost invariably, friendly people.

My mission in Kabul was worked out by the United States Information Service with the President of Kabul University and officials of the Royal Afghanistan Government. Under the Specialist Program of the State Department, I was to review proposed plans for a new university library building; to work out a plan of organization of staff and services; to determine the number and qualifications of staff members; to make recommendations as to the training of staff; and, finally, to give such assistance to government libraries as time permitted.

Not all of the time in Afghanistan was spent in libraries. We worked a five-day week, but in two sections: Monday through Thursday; and Saturday. This left Friday, the Moslem holiday, and Sunday free for sightseeing. Special religious and national holidays sometimes combined to give four-day weekends. Our first out-of-town venture was east and south down the Kabul River Gorge to Jalalabad and over the storied Khyber Pass to Peshawar, Pakistan. To some, the "gorge" road provides one of the most breath-taking experiences possible in Afghanistan. At times you are at the river's edge, literally in the sound and spray of rapids. The roar of water, reverberating between narrow canyon walls, drowns out engine noise and conversation. A few miles later you will be working your way along a narrow shelf of rock hundreds of feet above the canyon floor. Passing becomes a problem, especially when you meet a truck and are on the outside. Tioga Pass at the eastern entrance to Yosemite is mild by comparison.

We went through the gorge in the rainy season, and huge boulders, some half the size of our jeep, were common in the roadway. A few hours after passing one of the critical points, the whole canyon wall gave way, pushing a hundred yards of the road into the river. We half expected to be "marooned" at Peshawar for several weeks, but our experienced Pakistan driver knew how to find the "old road," now little more than a trail. This return trip was along the way used by Alexander's army in 327 B.C. At times I am sure we moved much slower than our esteemed predecessor,

picking our way along river beds and jostling over irrigation ditches, taking more than seven hours in all to travel 100 miles. Our car failed us twice, both times miles from any help; but our driver always had the proper tools and props. When our emergency gas can sprang a leak in the boiling sun at Jalalabad, he produced a ball of pitch, kneaded it and sealed the hole, even as the hot raw gasoline oozed around it. I learned later that he had nursed a new Thunderbird over the pass and through the gorge road to Kabul. Some say it will be there until the new road is built unless he should consent to bring it out.

My last weekend in Afghanistan coincided with the celebration of Eide, so there was time for another venture into the mountains. For this trip we managed to draw the "new" jeep, and traveled north and west deeper into the Hindu Kush to Bamian. Here in the valley of the Ghorband River was a series of cities and extensive cliff dwellings. The community, Graeco-Buddhist in origin, flourished for many centuries until Genghis Khan came through in the twelve hundreds. With the death of his favorite grandson near Bamian, so the story goes, Genghis Khan ruled that no native person should be left alive in the valley. The capture of one city, which had proved much more difficult than anticipated, was finally made possible only with the help of the daughter of the local ruler. She had fallen in love with one of the generals and helped his cause by sending a message by arrow, telling how the water supply could be cut off.

Two huge Buddhas remain among the hundreds of rooms carved in the tufa walls of the cliff, the largest measuring one hundred and eighty-two feet. Hinged arms, now gone, were attached to ropes so that Buddha could give his blessing to the multitude assembled in the valley below.

Other holidays were spent in and around Kabul: climbing to the "noon gun" past Baber's tomb and on up the mountain overlooking the city; wandering through the Bazaars (rugs, spices, fruit, hardware, tinsmiths, rock salt, automobile parts, and even a

bookbinder busy sewing together the signatures of a full-sized volume); and visiting the offices of the French Archaeological Mission with its incredibly complete and up to date library of monographs, journals and documents covering all phases of the subject relevant to regional study.

Perhaps my favorite spot was Baber's tomb. This founder of the Mogul Empire and grandfather of the builder of the Taj Mahal is buried in a simple marble tomb of excellent taste in a garden overlooking the city of Kabul. For me it served as a kind of symbol of Afghanistan's larger place in history. I could not escape the feeling that the current resurgence of interest there in education and technological development would lead to much closer ties with other countries, and vice versa.

With the foregoing sketched in for background, I come back now to the librarian-centered purpose of my trip. Afghanistan has a population of 12,000,000 (about that of Pennsylvania or California) and an area of 250,000 square miles (almost as large as Texas). Kabul, the capital and site of Afghanistan's only institution of higher education, has a population of 300,000. Kabul University's School of Medicine was established in 1932. Since then eight faculties and institutes have been created: Law and Political Science; Science; Letters; Islamic Law; Islamic Judiciary; Education; Agriculture and Engineering; and Economics. There is a full time faculty of 192 and a student body of 1300. The university is now housed in 14 buildings in different parts of the city, but plans are now well along, with assistance from the United States, to bring all faculties together on a new 380 acre campus. Five new buildings are all but ready for contract, one of them a new central library building of 40,000 square feet. Most of my time at Kabul was to be spent in connection with the university library and its program.

First was the matter of the building itself. Outside dimensions and module size were already fixed, but, fortunately, the modular nature of the design allowed great flexibility in working out the

interior location of reading areas, offices and stacks. A sketch and memorandum of suggestions for a new layout of the interior were submitted to the architect of the United States Operations Mission at Kabul and taken to Tokyo for conference with the architectural firm handling the campus contract. Revised plans incorporating these suggestions were to be available in late June.

As with the building, the questions of organization and staffing of the library were like those in similar institutions in the United States. It seemed clear from the first that the system of small uncoordinated faculty libraries was no longer adequate to their needs. It was accordingly proposed that a position of Librarian of the university be created, and that a general plan be worked out for coordinate development of the several libraries. Particular emphasis was to be given to working out a collecting policy on a university-wide basis, with each library responsible for subjects appropriate to its clientele. A central acquisitions and cataloging service was projected, thus insuring the creation of a much needed union catalog of holdings.

Perhaps the most difficult problem faced by those who would strengthen Afghanistan libraries is that of recruitment and training of staff. Only two persons employed in Afghanistan libraries were found to have specialized training for library work. Furthermore, the need for high school and college graduates in teaching and government posts far exceeds the supply, making it extremely difficult to attract and to hold persons qualified to assume professional responsibility in libraries. The hope is that one or more librarians from the United States may be available on a continuing basis for a number of years, each working with an Afghan counterpart, and that it will be possible to send staff members back to the United States (or to other countries) for training to fill the key positions, both in the university and in government libraries.

There was not enough time to do more than make a general survey of the principal government libraries. The library of the Ministry of Education is under the direction of one of the two

Afghan librarians with special training. This library serves as the Kabul Public Library, and is operated essentially as a similar institution would be in the United States. It has a collection of approximately 50,000 volumes, many of them in English. There is a full-time staff of four persons. Five thousand readers are currently registered.

The library of the Press Department has a similarly large collection, not only serving the staff of the department, but open to the public for research purposes. Visits were made, also, to the Foreign Office, the Department of Agriculture and to the National Bank.

As in the university, there was evidence on every side of a burgeoning interest in strengthening library resources and services along modern lines. There was little need to "sell" the idea of libraries to the officials directly responsible. In most instances they had a precise idea of what was desired of their libraries; their difficulty was in finding (or sparing from other important tasks) the skilled manpower needed to carry out their ideas. Accordingly key recommendations for the government libraries were: (1) to upgrade the status of librarians in the civil service hierarchy; (2) locate additional university graduates for special training there or abroad; and (3) develop a government-wide plan for sharing responsibility for different subject areas. It is expected that a commission representing the various departments of government and the university will be created to carry these suggestions forward.

I am told that "Ariana," the ancient name for Afghanistan, means "land of polite people." It is also a land of friendly people. A return trip would be a pleasure.

Early Space-Travellers

MARJORIE H. NICOLSON

SOME of you undoubtedly think of scholars as living remote from the reality of the present. Yet historians are often less startled than their contemporaries by spectacular inventions. Thus when the Russian dog Laika ascended into space and many throughout the world joined the S. P. C. A. in protest, some of us thought back to a day in 1835 when the balloon of the Brothers Montgolfier rose perilously from the ground, carrying into the air a cock, a duck and a sheep, the first living creatures to fly by aircraft. My own thoughts went farther back, to a romance published in 1638 by Francis Godwin, a Bishop of the Anglican Church, whose imagination anticipated the Montgolfiers by nearly two centuries. In *The Man in the Moon*, a tale that influenced Cyrano de Bergerac, Defoe in *Robinson Crusoe* and dozens of other writers at least down to H. G. Wells, Godwin imagined a shipwrecked Spanish mariner, Domingo Gonsales, with his own "man Friday," who trained the gansas (wild swans or geese) upon his lonely island until they learned to carry weights. Upon a certain day he harnessed to his ingenious contraption a lamb which flew from one end of the island to the other. "The happiness of that lamb," Godwin soliloquized, "I much envied, that he should be the first living creature to fly." Domingo was to make a much more remarkable flight when he harnessed himself to the gansas, not realizing that this was their season for hibernation and that gansas hibernate in the moon! Off to the moon he went, willy-nilly, a gallant aviator of 1638 who reached the moon entirely by goose-power.

From the rag-bag of memory in which I have collected scores of such tales for my own amusement, I can cull out predecessors for most of the animals that have been sent experimentally into

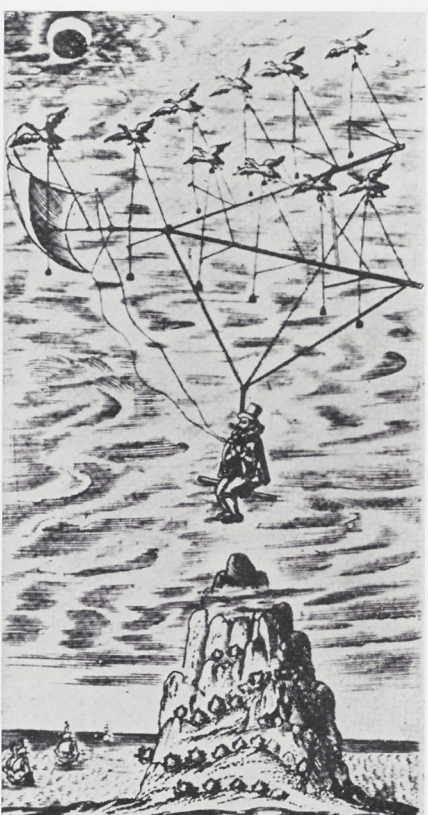
space during the last few years. If I cannot precisely match Laika and the nameless mice, I can offer you Edgar Allen Poe's "The Unparalleled Adventures of Hans Pfaal," published in 1835. Hans took with him in his fantastic kite-machine a cat . . . that kittened on the voyage. And I can even give you predecessors for the recent American space-monkeys, Able and Baker. In 1707 the Italian poet, Pier Jacopo Martello, in *Gli Occhi di Gesú*, described a voyage to the moon conducted by no less an imposing celestial flyer than the prophet Elijah. On the moon the traveller discovered an extraordinary interplanetary flying-machine "manned"—or "monkeyed"—by one hundred apes, some dressed in yellow, some in blue. Going our recent American anthropoids one better, Martello's apes, like galley-slaves, furnished their own motive power to the flying-machine.

This portrayal of the Psalmist's wish for "wings like a dove" has been reproduced from Herman Hugo's *Pia Desideria* (Antwerp, 1645). "Psal. 54" is the earlier numbering for Psalms 55:6.

The idea that man would some day fly seems to have been one of the oldest beliefs or desires, deeply rooted in humanity. "O that I had wings like a dove!" cried the Psalmist, and literature echoed his cry for centuries. Far back in imagination we find aerial voyagers. Solomon was said to have given to the Queen of Sheba, among many rich gifts, "a vessel wherein she could traverse the air." At the dawn of

recorded Chinese history there was a legend of Emperor Shun who not only flew, but made a successful descent in a parachute. An early Persian tale described Emperor Kai Koos who "essayed the sky to outsoar angels" by fastening four eagles to his throne. Alexander the Great made a similar ascent by using four gryphons. And King Lear might never have ascended to the throne had not his father, Bladud, legendary tenth king of Britain, emulated Alexander by harnessing himself to birds, with the result that, as one of many poets who wrote about him said, "He brake his neck because he soared too high."

Until the seventeenth century moon-voyages were usually fantastic or satirical. But after a night in 1610 when Galileo, "the man who saw through heaven," turned his telescope upon the moon and discovered its true topography and nature, the idea that man would fly to the moon became not only possible but even probable. Nation vied with nation in the desire to be the first to land on lunar soil—if soil there were. It will be no surprise to those who have lived through modern wars to learn that the two chief contenders for that honor were England and Germany. The great scientist Johannes Kepler insisted seriously that the German flag would be the first to fly on a lunar flagpole, while in England Oliver Cromwell's brother-in-law, John Wilkins, a scientist in his own right, bent his energies to the problem of space-flight with true imperial desire that England be the first to colonize the moon. Our ancestors in the seventeenth century were fully aware of the problems which must be solved before man could actually fly, but equally certain that all the problems were capable of solution, as time has proved. Physicists, astronomers, mathematicians joined in the search for the secret of human flight, and, while no flying-machine of the seventeenth century actually made an ascent, basic principles which lie behind modern aviation were established in the "century of genius." Literary imagination did not lag behind; indeed, it was often in advance of scientific discovery. In dream,

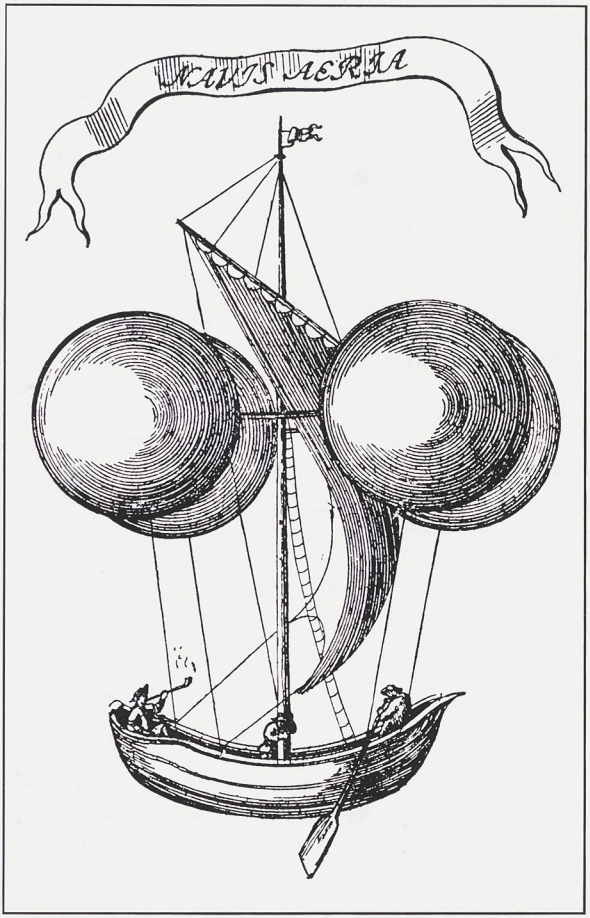


A 17th century portrayal of Bishop Francis Godwin's imaginary character, Domingo Gonsales, borne aloft by wild-goose power at the beginning of a voyage which unexpectedly took him to the moon. (The picture originally appeared in Godwin's *The Man in the Moone: or A Discourse of a Voyage thither*, by "Domingo Gonsales", London, 1638.)

in trance, in ecstasy, imagination mounted into the air by means of harnessed birds, of artificial wings, of remarkably ingenious flying-chariots. Legends of Daedalus and Icarus and old tales of Lucian came back with new meaning. Godwin's Domingo Gonsales and Cyrano de Bergerac established patterns of cosmic voyages that were to persist for two centuries in Defoe, in Fontenelle, in *Gulliver's Travels* and dozens of others. Indeed those patterns are still to be detected in science-fiction of our contemporaries who are often not aware of their literary heritage.

Throughout nearly all the seventeenth century, the voice of *Scientia* was a voice of optimism. Bacon's *New Atlantis* prophesied a brave new world made by science in which all would be for the benefit and use of man. In the best of all possible scientific worlds man would live in comfort and in luxury because, having learned the secrets of nature, he could command Nature and use her to his purposes. Not until the end of the century do we find the other note of dread, omens of warning to man not to unleash forces which he might be unable to control. It is one of the great ironies of history that the note of danger and dread with which we are only too familiar should have been uttered by a scientist who firmly believed that he had solved the problem of human flight.

In 1670 an important Italian scientist, Francesco Lana, invented the first lighter than air machine, a charming little flying-ship like a canoe with sails and oars that were to cleave the air as wooden oars the water. The real novelty of the flying-ship lay in four evacuated globes, fastened to the ship by ropes. The principle of the vacuum had long been familiar. The little model of Lana's ship flew through the air although it soon became clear that the "thin metal" he proposed could never be used for a really heavy machine, since, increased to a size necessary to carry men, the globes would burst under atmospheric pressure. Nevertheless Lana was on the right path. It remained for eighteenth-century experimenters to use cloth instead of copper or glass, and hydrogen in



Francesco Lana's concept in 1670 of an airship which would be borne aloft by vacuum balls and propelled by a sail and oars.

place of Lana's vacuum. It was only a matter of time before the first successful ascent of the Montgolfier balloon—with its cargo of a cock, a duck and a lamb.

Yet Lana, who believed that he had solved the problem, was the first to raise a warning voice about the dangers of aviation. "Other difficulties I do not foresee that could prevail against this invention," wrote the real inventor of the flying-machine, "save one only, which to me seems the greatest of them all, and that is *that God would never surely allow such a machine to be successfull.*" The airship, if actually invented, Lana went on to warn, would "create many disturbances in the civil and political governments of man." It could be "steered over the squares of cities, over the courtyards of dwelling houses," over navies at sea. From it men could throw fireballs and bombs, so that "not ships alone, but houses, fortresses and cities could be thus destroyed." Surely, wrote the man who was both a great scientist and a reverent son of the Church, God will never permit man to fly. This, let us remember, was in the year 1670.

Perhaps the first scientists were poets and romancers whose imaginations soared into space, untramelled by reality, dreamers who believed that their dreams might come true. They have become true—but the dream may yet prove to be a nightmare. Which voice will conquer—that of optimism or dread of extinction—only time will tell.

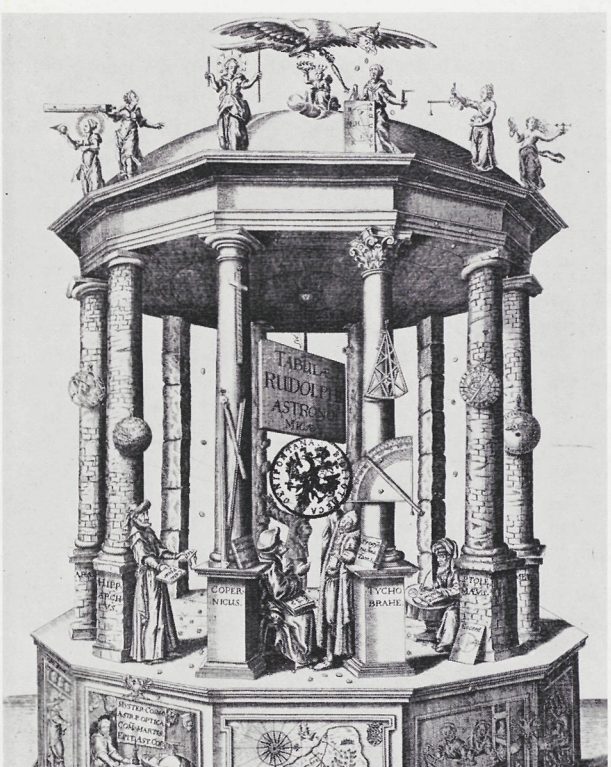
Exploring Stars and Books

LLOYD MOTZ

THE use of source material in astronomy presents interesting features which are not found in the other sciences or social sciences. Of course, in so far as contemporary source material is concerned, the astronomer, the physicist, the chemist, and the other scientists are on the same footing; they can do useful research only by maintaining day to day contact with the current papers published in their fields. But the astronomer must go further than this, for he must also review work that was done in his field as far back as recorded observations go if he is to obtain answers to important astronomical questions.

The reason for this is that astronomy, as an exact science, differs from other exact sciences, such as physics, in one essential respect; it is observational rather than experimental, and its observational material is beyond the control of the astronomer. It is true that the stars, the planets, the sun, the moon, and all other heavenly bodies are the same for all observers, but events may occur in the structure and motions of these bodies that can never be reproduced. Whereas in physics one can perform precisely the same experiment as often as may be desired, no two observations in astronomy can be exactly alike because all the heavenly bodies and their configurations are undergoing change, albeit very slowly, and it is by comparing observations from year to year that important discoveries are made. Some extremely interesting examples of this are to be found in the astronomy source material in the Special Collections Department of the Columbia Libraries.

The dominant figure in observational astronomy up to the time of Newton was Tycho Brahe, whose amazingly accurate observations led to the discovery of the laws of planetary motion. On a November evening in the year 1572, Tycho observed what



This edifice, decorated with the astronomer's tools and symbols, is rich with historical allusion. The pillars are named for astronomers whose concepts of the universe successively had wide acceptance: Hipparchus (2nd century B.C.); Ptolemy (2nd Century A.D.); Tycho Brahe (1546–1601) of Denmark; Copernicus (1473–1543) of Poland; and others. Kepler included a reference to Rudolph II, King of Bavaria and Hungary, because Tycho Brahe and he worked at Rudolph's court in Prague. (Illustration is frontispiece to Johannes Kepler's *Tabulae Rudolphinae* . . . 1627.)

appeared to be a new star in the constellation of Cassiopeia which became as bright as Venus at its brightest and was visible even in the day time. He made systematic observations of the position and brightness of the star which appeared in published form as *De Stella Nova* and were later reproduced in his *Astronomiae Instauratae Progymnasmata*, published in 1610 in Frankfurt by Godefred Tampach. This supernova which Brahe observed is of more than historical interest to the modern astronomer because it is intimately related to present day research in radio astronomy. With our radio telescopes we can detect an intense source of radio waves in the constellation of Cassiopeia in the position of Tycho's nova, and we must therefore conclude that novae, or exploding stars, emit radio waves.

This conclusion is also borne out by two other supernovae that appeared in our galaxy: the one that appeared in Taurus in the year 1054 and is now visible as the beautiful Crab Nebula, and the supernova in Ophiucus which Kepler observed in the year 1604. There are no records in European manuscripts of the occurrence of the 1054 outburst, but Japanese and Chinese documents record it as having been observed on July 4 of that year. The complete story of the Kepler supernova is contained in his *De Stella Nova in Pede Serpentarii* published in 1606 by Paulus Sessius in Prague and by Wolfgang Richter in Frankfurt. Both the Crab Nebula and Kepler's nova are known today to be intense radio sources.

Brahe rejected the idea that the nova he had observed was the star of Bethlehem, presaging the return of the Saviour, and argued that it was the coagulation of Milky Way matter into a new star, but concluded that it would have to fade soon, as, indeed, it did, because, he said, "anything that arises after the completion of Creation can only be transitory."

The observations of the three supernovae so long ago in the past have had an important bearing on present day cosmological theories and on the theories of the evolution of stars. The occur-

rence of three such outbursts during the last 1000 years tells us that these events are very rare in any one galaxy and probably represent the very last stages in the life of a star.

Astronomers in all periods had to keep in constant touch with observations in the past in order to understand what was going on in their day, and it often happened that errors in these earlier observations became the source of important discoveries, as we shall illustrate with some examples taken from source material. In his collected letters, Kepler says that "the rehabilitation of astronomy was first conceived and decided upon by Tycho, that phenix among astronomers, in 1564." Brahe, the greatest of all naked-eye observers and an astronomer whose enormous output of work has never been equalled, came to astronomy by way of astrology and because of errors in the planetary tables. He observed in 1563 a conjunction of Jupiter and Saturn and noticed that the *Tabulae Prutenicae* (The Prussian Tables) were in error by a few days and that the Alfonsine Tables were in error by a whole month. He was so annoyed by this and the futility of attempting "correct" astrological forecasting with such tables that he decided to revise them, and set out on the path which led him in the year 1571 to the Island of Hveen, granted to him by Frederick II of Denmark. There Tycho built his great observatory, Oraniborg (City in the Heavens), and filled it with the finest instruments of that day, most of which he himself had designed and constructed, and which he describes in *Astronomiae Instauratae Mechanica*, published in Nürnberg in 1602 by L. Hulsius. The first edition of this book can be consulted in the Special Collections Department of the Columbia Libraries.

In Oraniborg, Brahe prepared the tables of Planetary motions which were to serve Johannes Kepler so well. In his *Astronomia Nova* Kepler analyzed the motion of Mars and discovered—on the assumption that Tycho's observations could not be in error by more than eight minutes of arc "since," as he says, "the Divine Goodness has given us in Tycho Brahe a very accurate observer"

—that the orbit of Mars could not possibly be a circle. He then turned to elliptical orbits and discovered the first of his three laws of planetary motion. "Only these eight minutes led to a complete reformation of astronomy," he later explained.

A more modern example of the inter-relationship of different periods in astronomical research is to be found in the discovery of the planet Neptune. A young German-Jewish musician fled to England from a Hanoverian regiment of guards and after becoming music master at Bath at the age of thirty-six turned to optics, mathematics, and astronomy. He became so proficient in these subjects that he soon became the outstanding British astronomer and the greatest astronomer England ever had. Among Sir William Herschel's great accomplishments, recorded in his *Memoirs*, is the story of the discovery of the planet Uranus in the year 1781. The orbit of this planet was carefully plotted from the numerous observations that were made after its discovery and by the year 1820 it was clear that its motion did not follow Kepler's laws. This anomalous behaviour of Uranus led the famous German astronomer Bessel (the first astronomer to measure the distance of a star) to write to Humboldt that the time would come when the "mystery of Uranus" would be solved by the discovery of a new planet. This was precisely what happened when Adams in England and Leverrier in France computed the orbit of Neptune and thus led astronomers to its discovery.

Sometimes astronomers have been too prone to accept the observations of the past and to apply them to their own day without taking into account the fact that even slight errors can lead to gross inaccuracies over a long enough period of time. In the books and papers of the great French astronomer Joseph de Lalande can be found the story of the transit of Mercury in 1753, and how it led to a revision of the tables of Mercury. In 1753 when Lalande was young and full of confidence that science could do anything, he wished to impress his king with its wonders and so invited him to witness a transit of Mercury across the face of

the sun. Louis XV, being firmly convinced that scientists were infallible, appeared at the observatory promptly at the hour specified, only to find that Mercury was not so prompt. In fact its transit did not occur until eight hours later and after the sun had set so that it was not visible in Paris at all! In predicting the transit, Lalande had used tables that were fifty years old and cursed these for having led to his disgrace. But it can be seen that these tables could not have been too greatly in error when they were first published, for an error of eight hours spread over a period of fifty years means an error of only two minutes for each period of revolution of Mercury, that is, an error of forty seconds per month.

Leverrier produced corrected tables of Mercury in 1840 and predicted the transit of Mercury with an error of only five seconds but which he still found unacceptable. After carefully revising the entire calculations of Mercury's orbit, he was able to reduce the error (that is, the discrepancy between the computed orbit and the observed orbit) to 38 seconds of arc per century (one second of arc is the deviation represented by the diameter of a ten cent piece viewed at a distance of two and a half miles). This error, small as it was, remained to plague astronomers until it was accounted for almost a century later by the general theory of relativity.

What about the very earliest manuscripts in astronomy? Are they still of practical importance in astronomy today? The answer is yes. To see this we can go to the last great astronomer of ancient times whose work dominated the scientific thought of the western world for 1500 years. The writings of Claudius Ptolemaeus were accepted as the standard texts in astronomy until many years after the death of Copernicus and were not completely discarded until the end of the eighteenth century. But there is much in what Ptolemy wrote that is valuable today. In his *Almagest*, the first Greek and Latin editions of which can be found in Special Collections, one can study the systematized and cor-

rected data of the ancient Greek astronomers and compare the occurrences of any periodic phenomena then with the occurrence of the same phenomena now. Thus a comparison of modern observations of eclipses with these ancient records demonstrates that the earth is slowing down in its rotation at the rate of one thousandth of a second per day every century. In other words the length of the day is increasing by one second every hundred thousand years, and this effect can be traced to the frictional action of the tides on the earth. This leads to a very definite conclusion about the evolution of the earth-moon system and its ultimate destruction.

Between the time of Ptolemy and Copernicus very little was done in the way of astronomical research and manuscripts such as *De Natura Rerum* by Isidore of Seville, who lived in the sixth century, and *De Fide Orthodoxa* by St. John of Damascus, who died about 754 A.D., were merely of an expository nature with no new ideas beyond those that could be found in the *Almagest*. It was during this period that European astronomy came under the influence of Arabian astrology as developed by Albumaser in his *De Magnis Coniunctionibus*, and although it was slow in gaining a foothold, astrology all but squeezed the life from astronomy by the time Copernicus was beginning to think about the heavens. It is interesting to note that the Church rejected astrology in its early stages and, as late as 1108, the Archbishop of York was refused Christian burial because a book on astrology was found under his pillow, although a year later, in 1109, Adelard of Bath called astronomy the science of the past, present, and future.

What is perhaps most remarkable about the medieval period of European astronomy is its negative character from the observational point of view. Either people were too bowed down with their daily cares to look at the stars or else they felt that there was nothing to be found beyond what was contained in the writings of Ptolemy. There was some concern about the calendar and the determination of the date of Easter, and one finds such manu-

scripts as *Computo del Corso del Sole e della Luna,* in Italian, devoted to these questions. The only tables of any importance appearing in this period were the *Tabulae Astronomicae* written by Bartholomeus de Austria and Petrus de Polonia in 1367, which recorded the observed motions of the sun, the moon, and the planets.

As we pass from the middle ages to the Copernican period, we see the first real application of observational techniques to the development of astronomical theories. Copernicus himself was not a brilliant observer and only some hundred odd observations are recorded in his *De Revolutionibus Orbium Coelestium,* but he made excellent use of the Ptolemaic records and whatever contemporary observations by such astronomers as Walther of Nuremberg as were available. With the publication of Copernicus' *De Revolutionibus,* observational astronomy began to grow very rapidly, probably spurred on greatly by the need for a reliable system of celestial navigation. Such manuscripts as *Astronomia Nautica* and books like the *Instrument Buch* of Peter Apianus give evidence of the emergence of astronomy from its purely speculative and astrological phase and its development into an exact and practical science; and with Tycho Brahe as its devoted subject, it could do no less than become the "Queen of the Sciences."

Few of us today have time to think much about the past, let alone to study it in any detail, but to the astronomer no observation, however long ago it may have been made, can be completely disregarded, and even so fanciful an exposition of astronomy as the poem *Phaenomena* by the Greek poet Aratus of Soli, 3rd century B.C., may contain material pertinent to our understanding of some observation today.

Editor's Comment on the Golding Manuscript

IN THE May issue of Library Columns *notice was taken of the generous gift by the Class of 1923 of the original manuscript of Arthur Golding's* A Morall Fabletalke, *a series of tales paraphrasing Aesop's fables presumably written by Arthur Golding. Professor William Nelson in an accompanying article in the present issue further discusses the manuscript and its great importance, and assigns a much more probable date to it than had heretofore been considered ("before 1570," instead of "about 1590").*

The late F. O. Matthiessen described translation as "an Elizabethan art," referring to the surge of English interest in classical and current foreign writings during the sixteenth and early seventeenth centuries. The relative youth of the English language in the Elizabethan period, and the unhampered flexibility which reflected that youth, contributed to the literary greatness that was achieved by men like Shakespeare, Spencer, and Lyly. And many of those who devoted their talents to translation—Thomas North, Philemon Holland, John Harington, among a host of others—were equally productive of fine style and felicity of phrase which were dependent more on their own literary mastery than on the text of their originals.

As Professor Nelson points out, Golding too could turn a vivid Elizabethan phrase, although in his later years, as he concerned himself with the sober task of translating Calvinistic polemics, he became more staid in his rhetoric. But this Aesop belongs to his greener years; it is a re-telling rather than an exact translation of any known Aesop text. The strength of his imagination and the ease of his pen are well exemplified in the accompanying compari-

son of his fable "The Wolf and the Lamb" with another, more modern version. *(See page 32)*

The manuscript has other facets which make it of great interest to those who believe that Edward De Vere, the seventeenth Earl of Oxford, was the author of Shakespeare's plays. It will, then, be scrutinized not only by scholars interested in it as the work of one of the most important of Elizabethan translators, but also by those who are concerned with examining the facts surrounding the authorship of Shakespeare's plays.

"A Morall Fabletalke"

WILLIAM NELSON

WHEN booksellers describe their manuscripts as "very rare" they are for once understating their wares. All manuscripts are unique, but if some are more unique than others, the Elizabethan volume which is the recent gift of the Columbia College Class of 1923 to the Library certainly deserves the superlative. In spite of generations of research students, antiquaries, and catalogers, it has remained unnoticed to the present day. Or if some secretive scholar has leafed it, he has not let the world know. No history of Elizabethan literature mentions it, no auction catalogue lists it (to my knowledge), it bears no signature of its former owners. To be sure, its discovery does not bring to light a lost play of Shakespeare's or the last six books of *The Faerie Queene*. But in our hunger to comprehend the ways of people of Elizabeth's time even the smallest morsel becomes precious, and this manuscript is at least a good bite.

As is often the case with old books, some of its owners, finding paper scarce, scribbled things on blank pages: titles of songs and dances, a poem all in aitches ("heavy harte whose harmes are hydde . . . "), Latin verses describing the effects of successive drinks to the number of ten. The substance of the volume, however, is described on a neatly written title page:

> A MORALL FABLETALKE
> THAT IS TOO SAY
>
> A most delectable Garden of morall Philosophy, conveyed in ffables, by speeches attributed too brute Beastes. - - - - -
> Wherin the labyrinth or maze of mannes lyfe is set foorthe: And the way off vertew, by most beawtifull preceptes (as it were by Theseussis clew of yarne) is directed. - - - - -

Then follow 130 pages of "fabletalke" (a pretty word of the author's invention), most of it translated, or rather adapted, from what the world calls Aesop's fables. A later hand has added a few more moral tales, but the text shows that the original author regarded his work as complete.

Who was that author? The handwriting of the *Fabletalke*, in the opinion of Dr. James G. McManaway, Consultant in Literature and Bibliography at the Folger Shakespeare Library, is that of Arthur Golding, best known to literary history as the translator of Ovid's *Metamorphoses*, and since the manuscript is singularly free of errors, it seems likely that the scribe is the author himself. The fame of Golding's *Metamorphoses*, the first part of which was published in 1565, arises not from its excellence (its verse jigs rather unpleasantly) but from the fact that Shakespeare frequently borrowed from it. Golding was a deeply religious man, quite puritanical in tendency, and it may seem odd at first that he should have occupied himself with the *Metamorphoses*, a book full of good stories charmingly told but scarcely uplifting. Like most medieval and Renaissance readers of Ovid, however, Golding discovered morality in the tales in terms of allegory: Lycaon's transformation into a wolf denotes the beastliness of his character, and so on. In his later writings, Golding avoided even so much taint of frivolity and devoted himself to translating sober Calvinist tracts. If he is the author of *A Morall Fabletalke*, we may guess that its date is before 1570, when he turned from the translation of classical authors to what he considered more serious tasks.

Aesop's fables, like the *Metamorphoses* as Golding understood it, combined "delectable" entertainment with morality and were therefore thought suitable as reading exercises (in Latin) for children in their first year at the Elizabethan grammar schools. In Greek, Hebrew, Latin, English or other tongue, they have been taught to the young since a time earlier than the golden age of Greece almost to the present day—"almost," since "The Fox and the Grapes" seems at last to have been supplanted in our elemen-

tary schools by "The Little Engine that Could," and it is only because expressions like "sour grapes" and "blowing hot and cold" have passed into the language that future generations are likely to remember the ancient tradition. The history of the origin and development of the fables (for they were constantly being altered and added to) is an extremely complicated one. Our manuscript version is by no means their first appearance in English. Chaucer's tale of Chanticleer and Reynard the Fox is one bit of evidence among many that the stories were well known in England during the Middle Ages. In 1484, just a few years after the introduction of printing into England, William Caxton translated and published them. It was one of his most successful ventures, if the number of editions be taken as a guide. In Golding's own time the fables were even subjected to publication in "reformed" spelling by one Bullokar under the title *Aesopz Fablz in tru Ortography* (1585). Since then there have been innumerable translations in prose and verse, with illustrations and without, moralized by Whigs and moralized by Tories.

The fables in the manuscript are not simple translations of the traditional stories. Although some are fairly close to the originals, others are largely rewritten, and still others appear to be the author's own. The moral interpretations are longer and weightier than usual, and to each is appended a more or less appropriate biblical quotation. In improving on the bluntness of Caxton's version, the author loses some of the simplicity which is essential to the charm of the fables: he is fond of long words like "substantialness," "preposterous," and "opprobrium," and not infrequently cites Cicero, Aristotle, and other learned authorities. Perhaps he did not mean his book for children at all, for at least one of his readers was a scholar who made erudite comments in the margins in Latin and Italian. But the verve of the Elizabethan vocabulary remains (I have modernized the spelling):

As a Wolf and a Lamb were drinking by chance both at one brook, the Wolf on the upper part of the stream and the Lamb on the nether

THE FABLE OF THE WOLF AND THE LAMB

Woodcut illustration from the earliest Florentine edition of Aesop, which was printed in 1496 by Francesco Bonaccorsi for Piero Pacini.

part, as soon as the Wolf spied the Lamb, by and by like a crafty Jack and a cruel greedygut, he quarreled that the Lamb troubled the water and made it thick with mud, stopping to him with these or like words, "I would never have thought though thou hadst been an Ox that thou durstest to have broken out into so great boldness." The Lamb being too well acquainted with the cruelty of his enemy and thoroughly afraid of him in his heart, as he was about to excuse himself mildly, was repressed by the Wolf with these words: "Darest thou, Jack Sauce, like an imp of thy father's brood, chop logic with me? Darest thou so much as utter one word? Thou shalt not scape it unpunished. For I promise thee that thy malapertness shall by and by cost thee thy life."

The Moral: It reprehendeth the malicious lust that quarrelers have to do harm, who taking occasion upon every toy, yea, even where no cause at all is ministered, make a gain to their malice of the behaviors of innocents, and never laugh more slyly in their sleeves than when they have brought the lives, good names and goods of good men to destruction. The malice of the wicked hunteth after mischief. Whereupon the princes and great personages sought occasion to find some fault in Daniel on the behalf of the kingdom. *Daniel*, 6. 4.

In another example, a servant who has been bibbing his master's wine is so bereft of his wits "that doing all things more unbridledly than at other times he fell to galping disorderly and unsavorly after the manner of drunken men, and ran gadding here and there, with frisking and leaping . . . insomuch that stumbling at a block he broke his leg with a foul fall."

The moralizations often reflect the profound Elizabethan concern with problems of kingship and government, the problems which Shakespeare makes into the themes of his history plays. The tale of a man who cruelly overburdened his horse has this application:

This fable fitteth the devourers of their people, which like unto horseleeches do suck out the blood of their subjects with so sore exactions that nothing is reserved to the silly [i.e., poor] wretched souls save only skin and bones.

And the story of an old lion who is scorned by those whom he once mistreated draws this comment:

> Let Princes and such as are in authority bear in mind that their state is subject to alteration and change, and that nothing is so forcible to the weakening of their power as the unwieldy lust of overruling and of holding their subjects in awe with terror, and that tyranny . . . [is] but one day's continuance, and that the wheel rolleth continually about, now hoisting up the things that were lowest, and anon casting down the things that were highest.

If these sentiments represent the current of Elizabethan thought, kings (and queens) may have been considered above the law, but they were mortals and not beyond criticism.

The seriousness of the author's purpose is evident particularly at the end of the book. He wishes to draw his readers to the path of virtue, guided both by Holy Writ and by Plato and Aristotle:

> And not only by Christ's warrant, but also by the record of the Philosophers, we shall accomplish the globe of virtues, chiefly by two duties of man's life, to wit by yielding chief honor to God as we ought to do, and by loving all men as ourselves.

Moral instruction may seem harsh and bitter, but its consequence is a happy one, figured by the author in the examples of the Phoenix, who stands for Christ, and the Stork, model of familial and religious piety. With these symbols the author concludes, "to end the act of this play with a gladsome winding up, such as comedies ought to have."

FABLE I.

THE WOLF AND THE LAMB.

By thirst incited, to the brook
The Wolf and Lamb themselves betook.
The Wolf high up the current drank,
The Lamb far lower down the bank.
Then, bent his rav'nous maw to cram,
The Wolf took umbrage at the Lamb.
"How dare you trouble all the flood,
"And mingle my good drink with mud?"
"Sir," says the Lambkin, sore afraid,
"How shou'd I act, as you upbraid?
"The thing you mention cannot be,
"The stream descends from you to me."
Abash'd by facts, says he, "I know
" 'Tis now exact six months ago
"You strove my honest fame to blot"—
"Six months ago, Sir, I was not."
"Then 'twas th' old ram thy sire," he cry'd,
And so he tore him, till he dy'd.
To those this fable I address,
Who are determin'd to oppress,
And trump up any false pretence,
But they will injure innocence.

This version of the fable, which was written in Latin verse by Phaedrus of Macedonia in the 1st century A.D. and translated by the English poet Christopher Smart for publication in 1765, is printed here for comparison with Arthur Golding's stylistically different 16th century rendering as quoted in Professor Nelson's article.

Notable Purchases, 1958-1959

IN NOVEMBER, 1958, a report was presented in these pages of the notable purchases of library materials that had been made during the preceding decade. It is hoped that henceforward such reports can be compiled on an annual basis; the present notes inaugurate that policy.

Each year the Columbia Libraries expend a substantial portion of their budgeted funds to buy current and older materials in support of study and research. This continuing accessions program has brought Columbia to, and maintains her in, a high-ranking position among university libraries in this country. It is obviously impossible to report here the details of the past year's accomplishments in adding needed volumes to our resources: literally thousands upon thousands of books and pamphlets passed through the hands of the cataloging staff on their way to the shelves during the twelvemonth just past. The Law Library, for example, added 8,414 books and serial volumes to its holdings; the Medical Library increased its collections by 5,536 items. The general collections of Butler Library have seen the addition of 20,805 volumes.

We can, however, take notice of some of the less usual collections and individual items that have been purchased within the year, and which add strength to our resources in unexpected ways or in exceptional depth.

Perhaps the most exceptional and unexpected purchase of the year was that involving a collection of approximtaely 1,600 Coptic ostraca—potsherds and limestone fragments bearing writings in the language and script of the inhabitants of upper (northern) Egypt during the seventh and eighth centuries of the Christian era. An article discussing this remarkable purchase and its importance to the study of linguistic and paleographical mat-

ters, by Professor A. Arthur Schiller, appeared in the May, 1959, issue of *Library Columns*.

The ostraca represent by no means the only manuscripts that were purchased during the year. Two fifteenth-century texts of vernacular translations of classical writings were added to the Gonzalez Lodge collection: an Italian version of Sallust's *De conjuratione Catilinae;* and an unpublished Spanish text of *Facta et dicta memorabilia* by Valerius Maximus. Both of these manuscripts are on paper. On the recommendation of Professor Kristeller, two other early manuscripts were obtained. One of these is a single leaf of an important text on the composition of letters, *Summula artis dictaminis* by Matthaeus (Notarius Bononiensis), ca. 1300. The other is a fifteenth-century manuscript of Domenico Bragadin's *Expositio sive declaratio super probatione terminorum.*

Most of the later manuscripts recently purchased are letters or documents. Two Alexander Hamilton letters were acquired, one to "Fitsimmons, Esq." of 1 Sept. 1790, the other to William Seton, 24 Jan. 1792. Four autograph letters of John Jay were also purchased: to Egbert Benson, 19 March 1781 (from Madrid); to Peter Van Schaack, 14 May 1784 (from Paris); another to Peter Van Schaack, 8 Sept. 1784 (from London); and to Benjamin Franklin, 13 Dec. 1784 (from Trenton, N. J.).

Other autographs of special interest to Columbia history are: a letter from James Kent, July 1805; three receipts signed by Lorenzo Da Ponte, 1830–31; and a letter from David Hosack, 17 March 1826, relating, among other matters, to the adoption of the name "College of Physicians and Surgeons."

A number of letters from and to important figures in literature and art include one from Hector Berlioz, 11 May 1838; four from Richard Grant White, 19 May to 12 Dec. 1855; a lot of 82 between Sarah Orne Jewett, William Dean Howells, Annie Fields, etc.; five letters and notes from Elizabeth Akers Allen, 1884–1908; one from Stephen Crane (but written by Cora Crane), 7 Dec. 1899; four from Laura Riding; a group of 29 from Ella Wheeler Wilcox,

ca. 1890–1918; one (about Jane Austen) from William Dean Howells, 4 Jan. 1902; and two letters and three signed poems by David Gascoyne, 1949.

Three book manuscripts have been added: Sir Thomas Wilford's *The Sympathetical Affection Between Arithmetick and Geometry*, early seventeenth century (for the D. E. Smith collection); L. E. Du Flou's unpublished novel, *A Summer Romance*, ca. 1873–84; and Henry Miller's *The Air-Conditioned Nightmare* (including the original manuscript and corrected galley and page proofs).

Four fifteenth-century printed items were acquired for inclusion in the Gonzalez Lodge collection of early classical works: the earliest one is the Bologna, 1479, edition of Franciscus de Maioranis' *Passus super universalia et praedicamenta Aristotelis;* thereafter follow Aulus Persius Flaccus' *Satyrae* in the Brescia, 1486, edition; the Milan, 1491, edition of Suetonius' *Vitae XII Caesarum;* and the Venice, 1500, edition of Aulus Gellius' *Noctes Atticae*.

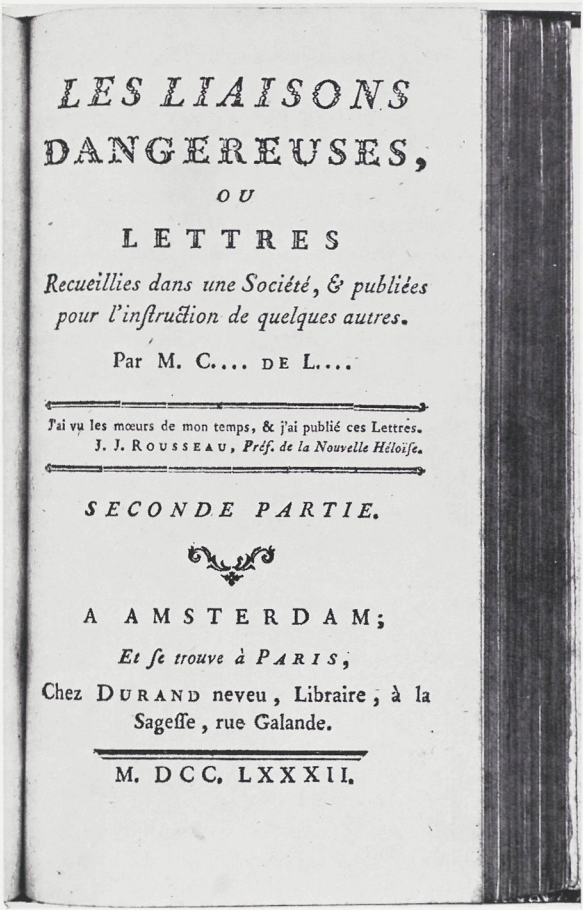
In addition to the two manuscripts and four fifteenth-century printed books already mentioned, forty-four other early texts were added to the Gonzalez Lodge collection. Of these, thirty-five are sixteenth-century items, including the first Aldine edition (1503) of the commentaries by Ammonius Hermiae; the Paris (1512) edition of Apuleius' *Asinus aureus;* the Aldine edition (1503) of Euripides; a German translation of Ovid's *Metamorphoses* (Frankfort, 1581); a German translation of Plutarch's *Vitae* (Kolmar, 1547); and the Paris (1552–53) edition of Sophocles in Greek, published by Adrien Turnebe, and bound in handsome red morocco, gilt, by Roger Payne for Earl Spencer, from whom the volume passed to Sir Mark Masterman Sykes and later to the Duke of Sussex. The remaining Gonzalez Lodge purchases represent seventeenth-century (8) and eighteenth-century (1) printings of classical writings, and include three English editions: Thucydides *Eight Bookes of the Peloponnesian warre*

(London, 1629); Pindarus (Oxford, 1698); and Sappho (London, 1733).

Only sixteen items were purchased for the David Eugene Smith Collection on the history of mathematics, in addition to the Wilford manuscript mentioned above. Of these the most distinguished were the Frankfort (1610) edition of Tycho Brahe's *Astronomiae instauratae progymnasmata*, and the very rare work on modern rockets, Robert Esnault-Pelterie's *L'Exploration par fusées de la très haute atmosphere et la possibilité des voyages interplanétaires*, Paris, 1928 (presentation copy).

Mention should be made of the acquisition of the scarce first edition (signed) of Frank Norris' *Yvernelle*, Philadelphia, 1892; of the first edition (Amsterdam 1782) of de Laclos' *Les Liaisons Dangereuses;* of Joaquin Miller's scarce *Pacific Poems*, London, 1871; and of the extremely rare broadside showing of Sequoyah's Cherokee alphabet (1833).

All of the items so far mentioned have found their way into Special Collections, Columbia's principal rare-book and manuscript library. Similar rarities have of course been added to the Avery, Law, and Medical collections, but these have been fewer in number for the very obvious reason that the first responsibility of those collections has been—and continues to be—the support of courses of study and research in current problems; accordingly there has been by the very nature of things less emphasis on acquiring historical rarities. However, the East Asiatic Librarian, Mr. Howard Linton, reports that during the past year the Japanese collection has been strengthened in several fields through the efforts of Professor Donald Keene during his trips to Japan in the summers of 1958 and 1959. Particularly numerous are works on literature, and the Library's collection on theater and drama is now considered among the finest and strongest in this country. Professor Keene also filled all gaps in the Library's holdings of *Zen'ei*, the official organ of the Japan Communist Party. As for the Chinese collection, outstanding purchases include the impor-



LES LIAISONS DANGEREUSES,

OU

LETTRES

Recueillies dans une Société, & publiées pour l'inſtruction de quelques autres.

Par M. C.... DE L....

J'ai vu les mœurs de mon temps, & j'ai publié ces Lettres.
J. J. ROUSSEAU, *Préf. de la Nouvelle Héloïſe.*

SECONDE PARTIE.

A AMSTERDAM;

Et ſe trouve à PARIS,

Chez DURAND neveu, Libraire, à la Sageſſe, rue Galande.

M. DCC. LXXXII.

Title-page of the second part of the novel (referred to on the opposite page) which has been the chief claim to fame of its author Choderlos de Laclos (1741–1803). From the time of its publication in 1782, the novel has been praised for its frankness and its author's analytical prowess and likewise condemned for its immorality. A new French movie, with the same title, caused a furor in Paris in September of this year.

tant *Hai fang tang* in nine volumes, containing photo-reproductions of original government documents related to Chinese maritime defense during the 1860–1911 period. This indispensable source material was edited and published by Academia Sinica in Taipei, currently directed by Dr. Hu Shih. Two other purchases of note were the mainland-purchased volume of fine reproductions of Sung Dynasty paintings in the Palace Museum collections, and a collection of 200 volumes of books and 2,100 periodical issues published in China in the 1930's and now extremely difficult to acquire.

So in many respects the year 1958–1959 has seen the strength of the Columbia Libraries increased by the purchase of unique or very rare and precious materials. But—as it was pointed out a year ago in these pages—it must not be forgotten that many of these additions, too, represent gifts, for their acquisition has been made possible by gift, bequest, and endowment funds that have stemmed from the generosity of those who wish Columbia well.

Our Growing Collections

ROLAND BAUGHMAN

Barnouw gift. Professor Adriaan Barnouw has placed in our care a valuable photographic facsimile of the autograph manuscript of Gerard de Groote's *Dat Leven ons Leven Heren*, the original of which is in the Bibliotheek Kruisherenklooster St. Agatha at Cuyk, the Netherlands. It is the only known extant manuscript in the autograph of de Groote.

Bassett-Monroe gifts. Mrs. Jeanette Monroe Bassett (Mrs. Henry Bassett) and Mr. Ellis Monroe have presented an extremely valuable collection of antiquities in memory of their father, the late Professor Paul Monroe of Teachers College. The gifts include a group of about 75 complete or nearly complete cuneiform tablets, as well as a large number of small fragments, representing various periods from Ur III to the Neo-Babylonian (ca. 2100 B.C. to 539 B.C.); a collection of ten original "oracle bones" dating from about 1200 B.C., together with three modern imitations; two unglazed pottery vases, possibly of early Islamic origin; one small pottery head, unidentified but under study; a large lectern manuscript of the Hebrew Torah dating from the 18th century or earlier; and a beautiful alabaster vase of considerable antiquity.

The importance of these gifts can scarcely be exaggerated. Chinese "oracle bones" represent the earliest known extant examples of the Chinese script (see *Library Columns*, May, 1959, pages 11–14). Cuneiform tablets, also, are of prime significance in the study of the writing and records of the various peoples who lived in ancient Babylonia and its environs (see *Library Columns*, May, 1959, pages 28–30).

Bechtel gift. Mrs. Edwin De T. Bechtel has presented a number of useful volumes from the collection of her late husband. Of prin-

cipal note are Thomas Birch's *The Heads of Illustrious Persons of Great Britain, engraven by Mr. Houbraken, and Mr. Vertue, with their Lives and Characters* . . . London, 1747; and Auguste Forel's *The Social World of the Ants compared with that of Man* . . . London & New York, [1928], translated by C. K. Ogden.

Benson gift. Through the kindness of Reverend John M. Krumm, Chaplain of the University, Mrs. H. C. Benson of Burlingame, California, has presented an interesting letter from Sydney Smith, Canon of St. Paul's, dated 26 February [1840].

Corey gift. Mrs. Lewis Corey has added a number of useful items to the collection of books and manuscripts formed by her late husband and recently presented by her to Columbia University. The present gifts represent works that were used by Lewis Corey in his study of Frances Wright, the notes and unfinished manuscript of which are in the previously-given collection.

Friedman gifts. The flow of gifts of useful and beautiful volumes from the collection of Mr. Harry G. Friedman (Ph.D., 1908) continues without abatement. Most recently have come three 16th-century Latin Bibles: one printed in Venice for Lucantonio Giunta in 1519, with woodcut illustrations; one printed in Lyons by Jacobus Mareschal in 1519 with attractive pictorial woodcut initials; and a fine example printed in Lyons by Joannis Crispinus in 1539, plentifully illustrated with hand-colored woodcuts. Jacobus Lydius' *Syntagma sacrum de re militari* . . . Dordrecht, 1698, with many engraved plates showing war machinery, fortifications, types of armor, and the like, has also been received.

Hobart gift. Mrs. Alice Tisdale Hobart (Mrs. Earle T. Hobart) has presented the manuscripts of three of her novels, *The Cleft Rock, The Peacock Sheds His Tail*, and *The Serpent Wreathed Staff*.

Mrs. Hobart's gifts are in response to our request for assistance in building at Columbia a collection of manuscripts to document the contemporary approach to authorship. *The Cleft Rock* and *The Serpent Wreathed Staff* are, in the author's own words, examples of "the trend toward use of big institutions for the environment of a novel," and the third, *The Peacock Sheds His Tail*, represents another trend, "the American in the international scene."

Columbia's collection of authors' original manuscripts has grown rapidly in recent years, due to the generosity and the understanding of our serious purpose by writers such as Mrs. Hobart.

Hughes gift. A body of manuscripts of supreme importance to Columbia was recently received as the gift of Mrs. Arthur M. R. Hughes of Rochester, New York. The collection comprises family papers, among which are thirty-one letters from John Jay, all but one being addressed to his son, Peter Augustus Jay. There are also seven letters to John Jay, including one from De Witt Clinton.

In all, this magnificent gift includes 161 letters from or to, or relating to, various members, antecedents and descendants of the Jay family; in addition there are 57 documents dating from 1668 to 1843. Many of the latter are deeds to or conveyances of property. One especially notable one is a manuscript conveyance from certain Indians to Caleb Heathcote and his associates of lands lying in the environs of Rye and Harrison. The document is dated June 11, 1701.

This gift is especially welcome in view of the effort that is being made at Columbia to acquire as nearly complete as possible a collection of manuscripts by or relating to John Jay. Mrs. Hughes' great generosity in thus parting with treasured family heirlooms in order to help us in this endeavor is deeply appreciated.

Keio University Gift. Keio University in Tokyo is presenting to the East Asiatic Library a complete set of *Fukuzawa Yukichi*

zenshû (The collected works of Yukichi Fukuzawa). Five of the projected 21 or more volumes of the definitive edition of the writings of this prolific author have so far been received. Dr. Fukuzawa (1834–1901), a leading promoter of Western ideas in Japan, was founder of Keio University. Dr. Shinzô Koizumi, who served as its President from 1933 to 1947, received an honorary degree at Columbia University during the Bicentennial.

Komroff gift. Mr. Manuel Komroff has added a number of extremely valuable items to his earlier gift of "The Manuel Komroff Collection." The present lot comprises twelve letters and two cards from Eugene O'Neill, totaling twenty-two pages, plus an enclosed two-page autograph letter from Carlotta Monterey O'Neill; five letters from Sherwood Anderson, totaling six pages; and eight letters from Theodore Dreiser, totaling ten pages. All of the letters are addressed to Mr. Komroff.

Longwell gift. Mr. Daniel Longwell (1922 C) continues to build toward completeness of the distinguished Churchill Collection which he has presented to Columbia University. Recently he has sent for inclusion six current publications by and about the great statesman. These copies, as in every other instance of Mr. Longwell's gifts, are in the finest possible condition.

Macy gift. Mrs. George Macy has continued to present the current publications of the Limited Editions Club as a memorial to her late husband. Among the most beautiful of these beautiful volumes is *Quarto-Millenary: The First 250 Publications and the First 25 Years (1929–1954) of The Limited Editions Club.* This milestone volume records the achievements of George Macy in monumental style. It has splendid chapters by eminent authorities discussing the productions as printed books, as illustrated books, and as literature. It is replete with facsimiles or reprintings of selected title-pages, text pages, and illustrations. There is a bibliog-

raphy of the 250 productions, arranged by date of publication, and this is implemented by a title index. A truly magnificent printing of a long needed work!

Moore bequest. The legatees of the estate of the late Henry L. Moore, Professor Emeritus at Columbia University, have presented his collection of books, pamphlets, documents, manuscripts, and correspondence. The donors of this valuable collection, Mrs. Edith M. Cole, Mrs. Eleanor Todd, and Mr. Dallas A. Shafer, intend the collection to stand as a memorial to Professor Moore, who was one of the great pioneers in the field of econometrics.

The materials in this large and valuable collection relating to the field of economics are to be maintained as a unit, with the designation "The Henry L. Moore Collection on Economics and Econometrics."

Nevins gift. Professor Emeritus Allan Nevins has made a most significant addition to the collection of his papers, books, manuscripts, and documents which, from time to time, he has presented to Columbia University. The present gift is unusually valuable, including important letters to and from Eli Whitney relating to arms shipments in 1860, Grover Cleveland papers, Henry White papers, Henry Adams letters, Hamilton Fish papers, documents by and to Theodore Roosevelt, Brand Whitlock materials, and a number of miscellaneous items of considerable interest.

Among the last-named items are two unpublished manuscripts of exceptional value. One is a full account (37 pages) by Don Carlos Buell, Commander of the Army of the Ohio, of the Battle of Shiloh, April 6–7, 1862. It is in the form of an undated letter to Professor Henry Coppée, editor of the *United States Service Magazine*, written to correct the errors in a published account by General Sherman.

The other document is also in the form of a letter, written to Professor Nevins on 26 December, 1937. It is an account (8 pages)

by Philip Dippel, Jr., of his father's journey in 1849 from Parral, Mexico, to the California gold fields.

O'Brien gift. Professor Justin O'Brien has presented a copy of *Les Années Vingt, les écrivains Américains à Paris et leurs amis, 1920–1930*, the catalogue of an exhibition held under the auspices of the Centre Cultural Américain in Paris, 11 March to 25 April, 1959. This is an interesting catalogue of a most important aggregation of material, and it will serve a useful purpose in Special Collections.

Plimpton gift. Mr. Francis T. P. Plimpton has presented several useful and rare items for inclusion in the library established at Columbia by his father, the late George A. Plimpton. Six works comprise the present gift: *Recueil de Tables Astronomiques, Perpétuelles, et de la Table des Logarithmes des Sinus* . . . Paris, 1764; L. Murray, *English Grammar* . . . York, 1795; *Conversations on Chymistry* . . . Philadelphia, 1809 (with the signature of R. S. Livingston on the title-page); Joseph Lancaster, *Improvements in Education* . . . London, 1808; William Oldys, *The British Librarian* . . . London, 1738; and Joseph Young, *A New Physical System of Astronomy* . . . New York, 1800 (with the signature of Robt. S. Livingston on the title-page).

Stokes gift. Dr. J. G. Phelps Stokes (M.D., 1896) has presented his personal collection of books, pamphlets, manuscripts, and correspondence in the fields of philosophy, religion, trade unions, the Social Democratic League of America, Bolshevism, etc. The books and pamphlets number more than 1500 volumes, and the manuscripts, which represent the period 1885 to 1950, are contained in about 85 metal boxes.

Spanniernan gift. Mr. Ira Spanniernan has presented an apparently unpublished manuscript memoir of Rufus Choate (1799–1859),

written by his niece by adoption, M. A. Cruikshank (referred to as "Marge" in the text). The account is based on intimate household acquaintance with Choate during the latter's senatorial years, 1841–1845. It contains between 5,000 and 6,000 words, and is clearly written on 44 pages of a leather-bound notebook. Tipped in at the front is an autograph note from Choate to the Librarian of Congress, 4 March 1843; also enclosed is an A.L.S. from M. A. Cruikshank to an unidentified correspondent, relevant to the completing of the memoir, 2 March 1866.

Taylor gift. Professor Horace Taylor has presented a collection of nearly 500 books, pamphlets and serials which he has gathered in the course of his researches in economics.

Trilling gift. Professor Lionel Trilling (A.B., 1925, A.M., 1926, Ph.D., 1938) has presented from his personal collection seven Robert Frost items, including six booklets that were issued by the author as Christmas greetings, 1952–1958, and *A Remembrance Collection of New Poems . . . in Honor of His Eighty-fifth Birthday*, March 26, 1959.

Activities of the Friends

Dr. Fackenthal New Council Member. Dr. Frank D. Fackenthal, a Trustee of Columbia University, has been appointed to the Friends' Council, filling a vacancy in the Class of 1960. Following a period of service at the University in various positions starting in 1906, he was Provost under President Nicholas Murray Butler until the latter retired in 1945. He was then appointed Acting President, a position which he held until June, 1948, at which time Dwight Eisenhower became the chief administrative officer of the University.

Growth in Membership. Mrs. Albert M. Baer, the Chairman of the Membership Committee, reported at the September meeting of the Council that the membership of the Friends had grown during the past year from 331 to 364. Thirty-nine members joined our association as a result of activity of the committee in the spring. During the year, six members died or withdrew, leaving a net gain of 33. It is a source of pleasure to record here the successful results of the work carried on by Mrs. Baer.

Fall Meeting on November 11. As we go to press, plans are being completed for the first meeting of the new academic year, which will be held in Avery Library on the above-indicated date. The program will have the general title "Architecture and the Phoenix." The speakers will be Frederick J. Woodbridge, consulting architect for the University, and Max Abramovitz of the firm of Harrison and Abramovitz, who will describe the latest developments in the Lincoln Center for the Performing Arts, illustrating his talk with slides which will show the facades and floor plans of the principal buildings which are to be constructed. Architectural drawings of the Lincoln Center will be on display in exhibit cases in the Library.

Annual Meeting on January 18. When the Friends of the Columbia Libraries were organized at a meeting on May 1, 1951,

Mark Van Doren, poet, author, and beloved Columbia faculty member, was the principal speaker. He will return to the podium at the meeting of the Friends on January 18 to present to the Libraries his collection of correspondence, manuscripts, and publications. The program for the evening will be centered around this important event.

ERRATA

The following corrections should be made in the May, 1959, issue: Page 2: "sericiae" should read "unciae." Page 5: "pecuna" should read "pecunia." Page 7: "Number 5 shows the reverse side" should read "Number 5 shows the obverse side."

CREDITS

The sources of the illustrations are as follows: "Gonsales' flight by goose power" is from Grant McColley's "The Man in the Moone and Nuncius Inanimatus." (Smith College Studies in Modern Languages [no date or serial number]). "Francesco Lana's airship" is reproduced from "Navis Aeria of B. Zamagna" (Smith College Classical Studies, no. 12 March, 1939). "The Fable of the Wolf and the Lamb" is from Christopher Smart's *A Poetical Translation of the Fables of Phaedrus* ... (London, J. Dodsley, 1765).

"The woodcut illustration of The Wolf and the Lamb" is reprinted from Kristeller's *Early Florentine Woodcuts*, (London, K. Paul, Trench, Trübner and Company, 1897).

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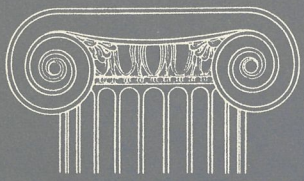

COLUMBIA LIBRARY COLUMNS

FEBRUARY 1960 · VOLUME IX, NUMBER 2

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MARK VAN DOREN, Pulitzer Prize-winning poet, became Professor of English Emeritus at Columbia University upon his retirement last June.

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Columbia Library Columns

VOLUME IX FEBRUARY, 1960 NUMBER 2

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Published by THE FRIENDS OF THE COLUMBIA LIBRARIES, Butler Library, Columbia University, New York 27, New York.
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MARK VAN DOREN presenting the manuscript of his autobiography to President Kirk at the meeting of the Friends of the Columbia Libraries on January 18, 1960. This manuscript was symbolic of his entire collection of papers which was transmitted at that time.

COLUMBIA
LIBRARY
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Why I Am Presenting My Papers to Columbia

MARK VAN DOREN

Remarks at the presentation in Low Memorial Library, on January 18, 1960, at the Annual Meeting of the Friends of the Columbia Libraries.

MR. BARRETT, Mr. Kirk, and Mr. Barzun, thank you for being here, and thank all of the Friends of the Libraries for being here, and for being "friends." I hope I am one of those myself. I do not want to talk very long—I am here merely to present these so-called "papers" (the word embarrasses me a little bit) to the Libraries of the University. Let me explain: the word "papers" sounds rather formal; it sounds as if—well, for one thing, as if I had lived in another century.

I mean to present them, but to say first a few things about them, chiefly by way of making it clear how simple the reason is that they exist, how simple the reason is that I am giving them to Columbia.

They exist because I am afraid of fire. About thirty-five years ago I began to be aware that some copies of things I had written, lying around my house, might burn if the house burned, and it occurred to me to take them to my office in Hamilton Hall, which is a relatively fireproof building. I took them there, put them in

my desk, and the next month I took a few more. It was always with the idea of having two copies of something in two different places. I did not think that both my house and Columbia University would burn on the same day. After thirty-five years they filled seventeen boxes, and when I was ready to leave Columbia last June (I hope I am being both frank and respectful) I did not know what to do with them except give them to the University. I am going to say more about the reason than that. But that is how it begins.

I am also giving them to the University because I love it. But this is why they exist. I never kept them from any notion that they were immortal; I kept them out of habit somewhat as a squirrel keeps nuts in the ground, and I did not always know what was up there in those boxes. In a sense, I still do not. Not all of the things I have written are here. Some are I do not know where, I do not know what happened to them; some manuscripts that should be here, perhaps, are not. A few were distributed during World War II, under the auspices of the Book and Author War Bond Committee, of which I happened to be chairman. This was an enterprise that the United States Treasury started in order to promote the sale of war-bonds. Meetings were held in various cities of the United States, and at those meetings there was an auction of bonds; the person or the company or the institution that bought the most had as a result the privilege of presenting to the local library (Springfield, Massachusetts, or whatever town or city it might be) one or more manuscripts that authors had contributed. Virtually all of the living authors of the United States, and of England for that matter, contributed manuscripts. Einstein wrote out a "fair copy" of his first relativity paper, for instance. It was auctioned at one of these meetings. A number of my manuscripts went that way, and they are in various libraries of the country, as many thousands of manuscripts are. I wanted to say that.

I wanted to say, too, that if you are looking at any of these papers in the exhibit cases at the side of the room, you may be

struck by how many of them are written in pencil. They are written with a wooden pencil, which is the only kind of pencil I still recognize as a true pencil; a pencil you can sharpen, and it smells like cedar, and you can get your hands dirty with its graphite. Ever since I was a child I have loved to write with a pencil. All of my poems are written with a pencil, most of my stories are, the only play I have ever written was written that way; my autobiography, of which Mr. Barrett spoke so kindly, was written that way too. It is a lot of trouble later on, but I would rather copy something on a typewriter than compose it on one. At first I did a great deal of scratching out and replacing words and lines with others. Eventually I got to erasing, so that the later manuscripts do not yield any evidence as to first thoughts; only the last thought is there. My critical books were not written this way. They were written on a typewriter, without much change. The first draft was the last draft. But all of the other works were written with a pencil, permitting me to make all the changes I pleased, and sometimes I changed every word.

I also, since I was a child, have had a weakness for writing in bound books, not on separate sheets of paper that can get disarranged and come out of their clips. Many of my manuscripts are so written. For years I used to take home—I used to *steal* from the University, I suppose—examination books, blue books. They had only eight or sixteen pages, but to me it was very charming to write in them. For about twenty years I wrote all of my poems in them, merely for the reason that it was convenient and agreeable. But latterly I have supplied myself with more substantial blank books. Sometimes they have been business books, ledgers, sometimes they have been books which I persuaded a young friend of mine who is in the publishing business to have printers supply him in the form of dummies. They are nicely bound books without any words in them except the ones now to be written. That is all I really want to say about the nature of these things. You see, I do not call them papers because I think of them as books.

I make no claim for their value, or even for their interest. I am

not sure I believe that all papers should be systematically preserved. I can scarcely bear the thought of the size of the building that would be necessary if everyone's papers got put there in filing cases, baskets, barrels, and boxes. Some poems of Milton have survived, and we can see his emendations, his revisions of certain words and lines; but I like to think that that was an accident as of course it was. Maybe accident should always prevail in this sphere. Maybe I should have destroyed all these papers. I could have done it; almost nobody knew they were there. Among them are many things I have never published because I did not think they were good enough to publish. I should have destroyed those, but I did not have time in June to do it. I would still be doing it if I had started then. How does one decide questions like that? Here they are, all but completely unexamined by me. I realize the hazard involved in presenting certain unpublished and, in my private view, unpublishable things to a great library. I have hedged a bit by making it a condition of the gift that none can ever be published without my consent or without the consent of my heirs and literary executors.

I said that the real reason I give my papers to the University is that I am devoted to it. A further reason is that Columbia deserves them because it has been keeping them for me without knowing it. And there is still another reason. A number of my critical books were first spoken in classrooms of this university; they were not written until I had been talking about their subjects for ten or fifteen years.

And now, President Kirk, I present, just as a token, just as an illustration, one paper, the manuscript in pencil—I do not know how legible it is—of the autobiography of which Mr. Barrett has spoken. Let it represent, then, all of these papers. I give them with great pleasure and a sense of the honor you will do me by accepting them.

"Pictures at an Exhibition"

On the four-page picture section which follows are photographs of Mark Van Doren, arranged chronologically. They were included in the Exhibition of the Van Doren Papers recently on view in Low Memorial Library. The quotations under the pictures are from The Autobiography of Mark Van Doren.

At the University of Illinois. "When I graduated in June, 1914, my mother gave me the works of Nathaniel Hawthorne in twenty-two volumes. . . . In 1915, even these things seemed far away . . . I was going to New York where Carl was, to study at Columbia where he had studied and was now a teacher of English. I might be such a teacher in my time."

1935. Publication of his poem *A Winter Diary*. He received a letter: "I liked being where you were in your Winter Diary, and could wish I never had to be or go anywhere else . . . I must throw you back some snow for your snow. Be on your guard . . . Always of your persuasion Robert Frost."

"Between tragedy and comedy I have elected comedy for my mask; or if not that, for my muse."

"The hills of little Cornwall
Themselves are dreams . . .

I dream the country dream two thirds of the year . . . I like clear days and thick; I disappear into heavy rains and do not come back till I am soaked; but then I can bask in warm sun, too, and feel it like a touch of love on my shoulders."

The Significance of Literary Papers

JACQUES BARZUN

Remarks at the presentation of the Mark Van Doren papers to Columbia.

AS A STUDENT of history I am dismayed by the modern preservation of Papers; as a student of Mark Van Doren, I rejoice with you.

It is surprising but true that until fairly recently the written remains and records of notable achievements were kept, and housed, and sorted out largely by chance. The collecting activities of men like Cotton and Ashmole and others in the centuries following the Renaissance were looked upon as a harmless eccentricity indulged in by very few. Now we all record and preserve everything we are concerned in, and the amount of historical material deemed valuable grows by the cubic mile.

This is due, of course, to our inveterate desire for the history, the genesis, of every person and every achievement. The practice is to a certain degree justified, for it may lead to understanding. But this inherited trait which we owe to the thought of the 19th century has been reenforced in the 20th by a still more pervasive belief in the democratic view of reality: every bit of the Real is thought to be as interesting and important as every other bit; every fact is equal to every other fact; all biographies, especially, are of the same surpassing interest. This last addiction was very noticeable after the last war, when some of the taxpayer's money went into writing the histories of all the army posts; the same habit prompts the solemn "lives" written of banking institutions and lumber companies.

It is for all this memorializing that we save the tons of papers produced by our daily activities. A tale is told of the business firm which sensibly decided to discard a great mass of its obsolete cor-

respondence and records. As usual in large organizations, the order came from on high, but the execution was to take place below. At some middle point there was a General Office Manager who foresaw with horror the pulping of all these carefully filed papers, and he put up an embattled resistance. His superiors coaxed and argued—for it is the mark of the superior in these days never to issue an order—and finally the manager gave in. "All right," said he, "you can throw out all this priceless material, *provided* we make three copies of everything you throw out."

Well, what is the proper course of action regarding records in this squirrel-minded age? What is the sign of the really priceless material?

I would suggest that we take a simple view but hold it firmly, saying: this is worth preserving if it will *uniquely* instruct or entertain. We do not need the records which will be duplicated in kind many times over. The business transactions of a small-town bank can be ascertained generically from other sources. The academic careers of undergraduates do not differ sufficiently from one another to justify every college in keeping every student's dossier to the end of time. On the contrary we must try to preserve what is individual, lest we be swamped by what is common.

Now, a literary career—if it truly deserves the name—is an individual achievement par excellence, and literary papers can in a high degree "uniquely instruct and entertain." From literary papers we learn about the genesis of finished work—which is tantamount to spying on the mind as it fulfills its own intention, whether by a leap or by a series of happy stumbles; this is instructive. And we can also enjoy (this being entertainment) the unsuspected variations on the themes with which reading the finished product has made us familiar.

There is a peculiar delight in tracing out not indeed the errors of a great or fine mind, but its fertility in ideas and its persistence in the shaping of form. Since nowadays we are all historians and

evolutionists, we feel blessed and encouraged when we can read in the manuscripts of our writers—and sometimes in books collating these manuscripts—the successive states of a many-sided conception. I know that for my part, I enjoy dreaming over the pages of the earlier *Madame Bovary*, the two versions of Wordsworth's *Prelude*, and the five drafts of Beddoes' *Death's Jest Book*. I do not regard this occupation as antiquarian trifling, but as a refinement upon perception, an enhancement of my own powers of thought.

What we are celebrating here this evening strikes me therefore exactly as it does you: it is a fitting and an auspicious occasion. It is a storing up of pleasure for years to come. And by virtue of him whose papers we are receiving, it is an uncommonly rich hoard that we are adding to the resources of retrospection laid up for future generations.

Consider: here are the papers of a man who has united in himself, with noble ease and unquestioned success, the diverse powers of the teacher, the scholar, the maker of fiction, the critic, the anthologist, and the poet. If he has been fair to his many brilliant selves, he must have kept drafts and notes and documents and correspondence relating to each of these adventures. My curiosity at this point verges on the unseemly. I want to find out, right now —or at least when the Library opens tomorrow morning—how Mark went about organizing his book on Dryden—a dissertation, as you know, but a masterpiece of a dissertation, which redeems thousands of its fallen sisters.

Being interested in translation, I want to know how Mark conceived the idea and executed the stupendous task of editing a large anthology of world poetry in English—a volume of which the foreign sections can be read without wincing.

There is more, much more that I want to see—secrets I want to rifle (as it were) professionally, as a kind of dividend from my expensive education. What, for instance, permitted the book on Hawthorne to be so compact? Did it start long and was then cut or

boiled down, or did it (as I suspect) simply get born with the right proportions? And the aphorisms on the poets from Homer to Cervantes and Shakespeare: did they, too, arise spontaneously, or by artful revision? I repeat that there is entertainment as well as instruction in such discoveries, but (I need hardly add) there is no thought of making judgments of quality depend upon the mode of conception or the genesis of expression.

Again, when as an undergraduate I studied American literature under Mark Van Doren, and learned to endure the first half dozen figures who seem to youth the most arid in the tradition, I wondered why we had to read a passage from the *Diary of Judge Samuel Sewall,* whose four wives and sixteen children seemed to me an extravagance the judge should have shifted from life to literature. But shortly afterwards I saw that Mark had edited the entire *Diary*. Curious then as I am now about all that Mark did, I read the book and found it a very moving though austere document. What I wonder about now is how Mark induced a publisher to bring it out. I hope the correspondence will tell us, echoing no doubt the critical and appreciative phrases that in Mark's lectures struck my sophomore mind.

Leaping over a quarter century, I find myself with still new questions. In a recent issue of that specialized journal known as *Ellery Queen's Mystery Magazine*, I found and read a story by Mark, which the editor said had originally had a different ending. Knowing what editorial wisdom is, I want to read that first ending and confirm my opinion of editors.

And finally there is the poetry. It is a realm apart, where hesitations and second thoughts can serve as the defining element of the art. Because words are all-in-all, the first word, the wrong word, the better word together tell us what poetry is, and what the particular poet is a poet for. I expect to find in Mark Van Doren's manuscripts the proof that I have read him aright, and that my pleasure hinged on the true pivots of his thought and feeling.

But let me in closing remind you that all these prospects opened out by this great gift from our friend enchant us because we have read and admired his finished works. Let me remind you, in short, that the artist and thinker wants and deserves to have his finished work take effect *first*. That is what he toils for, that is what his gift compels him and us to regard above all else. It so happens that in a high civilization the rest is not silence, but literary remains. Still, we must not take the sketches for the graven image nor the scaffolding for the edifice. Rather, we are permitted to enter into the workshop because we have seen the real thing, and demonstrated our judgment by valuing the full incarnation of the idea.

Mark Van Doren at Work

CHARLES W. EVERETT

THE Mark Van Doren manuscripts comprise about 20,000 pages of text, a good deal of it in pencil, the major part in typescript. The sheer bulk of the manuscript is impressive. There are in the collection scholarly works like the *Hawthorne* and the *Dryden* with the card indexes of material genuinely relevant to the subject matter; critical works like the *Shakespeare* and *The Noble Voice*, developing out of courses given in Columbia College, as the lecture notes for those courses show; there are the novels, *The Transients*, *Windless Cabins*, and *Tilda;* and something like a hundred short stories. There are the poems, hundreds of them, ranging in length from the epitaph and the sonnet to the thousand lines of that lovely New England pastoral *A Winter Diary*—a poem written in the easiest and simplest and most natural of couplets.

What is even more impressive than the bulk of the manuscript is its orderliness. It would almost seem that the work of organization, of informing thought, had been done before the pencil was picked up, that there remained only the choice of language, the shaping of the statement. In other fields, we recognize this as craftsmanship. The skilled welder joins armorplate as if it were lead; the worker in wood shapes a balanced axe-handle without a false stroke or a waste chip, despite the grain and toughness of the hickory.

In these manuscript materials we are allowed the privilege of seeing a man of letters at work in a way that even his close friends or associates cannot. For some years I shared an adjoining office and saw a good deal of Mark Van Doren in his daily life. Even in that, he showed an extraordinary self-discipline. No man gave of himself more freely to his students or his colleagues. He spent as

much time in his office, on committees, and in the work of the University as any one of us. The coming and going of students and the daily traffic of business kept him occupied, but he never seemed busy. If he came in with an armload of blue books from an examination he had just given, he sat down and began reading them, and I am fairly sure that he did not get up until they were finished. Even at that sometimes depressing job, however, he seemed relaxed and genial, as if he were doing a crossword puzzle or playing a game of solitaire.

He was a great teacher and scholar, yet one sometimes had the feeling that in that life he found what some people would call recreation and relaxation to enable him to support the strains and tensions of the secret life of the writer. Some find restoration and recreation in mountain climbing or skiing, some try to find it, usually unsuccessfully, in idleness or dissipation, but Van Doren seemed to find it quite as much in teaching and study as in his forestry or gardening. Whatever he did had to be done well, had to be done expertly.

We shall learn little from the *Autobiography* or from the Journals as to his struggles or conflicts. He certainly has encountered as much stupidity or foolishness as anyone does, but he does not waste time writing about it. His occasional support of unpopular persons or public issues caused him to be slandered and lied about in journals of immense circulation, but this too he let pass without a word.

Usually a man who is so self-contained, so sure of himself, is likely to be rather thorny and self-righteous, but if a single word were to be found for Van Doren, it would be the word genial. He likes to talk and he talks well and wittily, but he causes other people to talk, too, and talk better sometimes than they had known they could. One is aware, however, that he has also the life apart, the life of the artist, of the writer. This is not something to talk about, it is something to do. In the manuscripts we can at least get glimpses of how the work is done.

We have, for example, the card index notes for the *Life of Hawthorne*, almost as interesting as the book itself. They consist of about a thousand 3 x 5 paper slips written in pencil and listed under about fifty heads: politics, boredom, the Peabodys, Melville, the lonely room, Italy, etc. The range of reading they cover is of course enormous, but in each case what is put down is so striking, so genuinely illustrative of a point in artistry or in character, that a less skillful writer would in some way have made a place for it in the book. The power of decision involved in discarding nine out of ten as not essential to the point Van Doren wished to make is central to understanding how a good book is written.

Many of the poems are to be found in bound notebooks. They are written in pencil and the whole impression is one of orderly production. What is most striking on close examination, however, is the amount of erasure. Words, phrases, whole lines have been tried and found wanting, and the ruthless eraser has obliterated them so that the clear pencil version gives no suggestion of what has disappeared. Sometimes erasure seems to have been applied to three or four versions before the right and final line has triumphantly appeared. An indication of the kind of changes probably made by erasure is to be found in printed copies of *Jonathan Gentry* and of *The Mayfield Deer*, which are included in the collection. Both of these books contain rather extensive corrections, omissions, and additions looking forward to another edition. Furthermore, laid in the printed copy of *Jonathan Gentry* are five pages containing Allen Tate's suggestions for changes.

Only in few rare instances are we allowed to see how the poet thought about his work when engaged upon it. In a diary kept from October, 1919, to April, 1920, during the trip abroad in company with Joseph Wood Krutch, Mark Van Doren gives a fairly full account of his impressions of England and of France, of his reading and thinking, and of the poem called "Simon" (referred to in the *Autobiography*, page 113, as "Simple Cymon")

which he worked at without letting Krutch know anything about it until it was completed. From time to time the work on the poem is referred to, as in the following passages:

"Feb. 16, 1920

At the Bibliothèque Saturday I surprised myself by dashing off 25 lines of my poem, in octosyllabic couplets. I had intended decasyllabics, but the dangers of stiffness and monotony, which only a few men like Dryden ever could escape, and the presence on my desk of Masefield's *Reynard*, determined me on the easier, more galloping meter. I thought my verses pretty good that afternoon. In the evening I was sure they were bad. Now I admit that they are empty, but claim for them a bit of steam and gayety.

Feb. 21. Was a peripatetic poet yesterday. Sat in the Jardins du Luxembourg until noon, composing 30 thin verses; and composed 40 more in the Jardin des Tuileries in the afternoon, my move being occasioned by a visit I had to make to Morgan's Bank.

Feb. 22. Spun out 40 more lines in the Bibliothèque yesterday.

Feb. 27. Have been versifying these two days, at a great and glib rate.

Feb. 29. Plunged at somewhat less a rate, yesterday and the day before.

I wish I could say the product was better for that reason; but it was not."

Something of Mark Van Doren's own sense of the world at that time is to be found in his account of an acquaintance from Illinois, encountered studying in Paris:

"Like any sensitive person from the new world, he is overwhelmed, almost humiliated, to find the Old World so much more beautiful, refined, sophisticated, humble, sincere, intelligent, various, honest, and consistent than his own . . . His old Urbana, Sig Alph, Middle West, USA sentiments mingle picturesquely with his Parisian acquisitions, like iron bolts among gold filagrees."

Inevitably, Mark Van Doren's views of the world have changed in the forty years since he made that entry. Fortunately, he is still very much alive and it may be that his most magnificent rendering of experience into language is still to come.

Knickerbocker Literature in the Benjamin Collections

LEWIS LEARY

KNICKERBOCKER New York was proud of its culture, and had reason to be. It had no benign Mr. Emerson, nor any poet as dulcet as Professor Longfellow, as homespun as Mr. Whittier or urbane as Mr. Lowell. But Emerson's brother lived on Staten Island, and the Concord sage visited him or Henry James, who was a philosopher also, equally intense, though not so popular or smoothly articulate. And New York had its own literary galaxy, older and eminently respectable. William Cullen Bryant was surely America's purest poetic voice, even if his work as editor of the *Evening Post* allowed him to sing increasingly less often and less well. Fitz-Greene Halleck was also familiarly numbered among the favorites of his literary countrymen, and his position as secretary to Mr. Astor seemed to signify something of a proper, even distinctively New-World, relationship between commerce and art. Everyone knew James Fenimore Cooper, but not everyone liked him because he was often bumptious and very blunt in criticism of native notions. Residence in Europe had convinced him that, whatever was lacking of intelligent facing up to facts of human nature and human rights there, even more was lacking at home. But he was a man of whom to be proud. He hated being called "the American Walter Scott," but there was no avoiding it. His novels were the best America was to produce for many years.

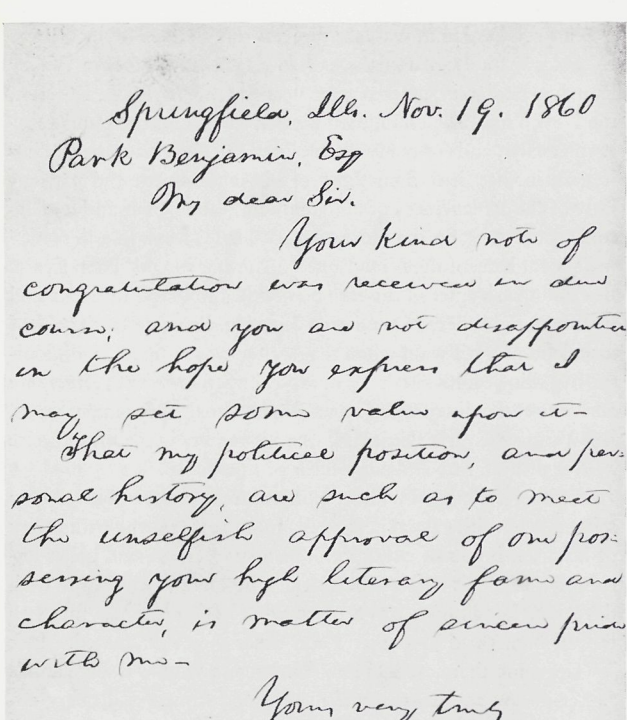
But Knickerbocker New York was most proud of Washington Irving, whose triumphant literary years in Europe had made him, not imitator, but an intimate of Sir Walter, of Thomas Campbell, and of the poet Shelley's widow. Something of their splendor

returned to New York with him in 1832, so that he seemed indeed to certify, not only the excellencies of American writings to Europe, but also the certainty that transatlantic good taste could be duplicated at home. He wrote so lucidly well that almost everyone imitated him, even Professor Longfellow. It was Mr. Irving who had given a name to early nineteenth-century New York some twenty years before when he used the pseudonym of "Diedrich Knickerbocker" for his first book, a comical history of the city, and the word "Knickerbocker" seemed so appropriate that it became attached to a distinctive and Dutch-like kind of trousers, as well as to New York's most fashionable company of cadets and the city's first baseball club. Today it appears more than a hundred times in Manhattan's telephone directory, its rightness for any New York activity demonstrated in its application to such diverse enterprises as a hotel, a delicatessen, a hospital, an ice company, a magazine, a brewery and a basketball team.

The later Knickerbocker period in New York can be said to extend from the 1830s, when both Washington Irving and Fenimore Cooper returned from residence abroad, until the end of the Civil War. It was a period of growth in every direction, when New York could now in fact make good her long vaunted boast of being the commercial and financial center of the United States. She also thought of herself as the literary center and struck truculent poses in defiance of Boston's assumed supremacy. Salons like that of Mrs. Lynch attracted men of good will and bluestockings of every variety for philosophic conversations—like those which Miss Margaret Fuller had made popular in New England—or for evenings of music or literary talk. Indeed, Horace Greeley had enticed Miss Fuller herself to New York as literary editor of his *Tribune*. Henry Thoreau from Concord had come down briefly to discover whether he might not make some kind of connection as a writer, but he did not do well. Edgar Poe from Virginia settled in Fordham with high literary plans cut short only by his tragic death. Walter Whitman, editor of the Brooklyn *Daily Eagle*,

was known as an industrious writer who could turn his hand to many forms, even verse. Herman Melville, back from adventurous years at sea, spun yarns which hardly anyone believed could be true. Knickerbocker New York nurtured these, and many more who also worked hard at literature, editing magazines, producing novels, and turning out a lot of verse. Professor Clement Moore delighted everyone with his "The Night before Christmas," Samuel Woodworth with "The Old Oaken Bucket," and George Morris with "Woodman, Spare that Tree." When John Howard Payne returned from abroad to be feted by the city, it almost seemed that his popular "Home, Sweet Home" was a Knickerbocker song also.

Prominent among the later Knickerbockers was Park Benjamin, whose residence in New York from 1835 until his death in 1864 might be said to define the period. A poet and a successful lyceum lecturer who had been brought up in the same lively literary atmosphere in Boston which had produced his friend and Harvard classmate Dr. Oliver Wendell Holmes, Park Benjamin was perhaps best known as an astute and sympathetic literary editor. While connected with the *New England Magazine*, he had brought Nathaniel Hawthorne first to favorable public notice, and in New York as editor, with Charles Fenno Hoffman, of the *American Monthly Magazine*, then as literary editor of Horace Greeley's *New Yorker*, and finally in his own literary weekly, the *New World*, he continued in encouragement of native artists and published also the work of some of the best known writers of England, like Dickens and Charles Lamb, Captain Marryat and Bulwer-Lytton. Longfellow thought the *New World* "the best paper I see," and sent Benjamin his "The Wreck of the Hesperus" for first publication in it. Richard Henry Dana contributed to it, and Walt Whitman, William Gilmore Simms, Irving, Bryant, and Nathaniel Parker Willis. Only Fenimore Cooper, whom Benjamin had attacked for his "Libels on America and Americans," stood aloof, in open anatgonism.



Springfield, Ills. Nov. 19. 1860

Park Benjamin, Esq

My dear Sir.

Your kind note of congratulation was received in due course, and you are not disappointed in the hope you express that I may set some value upon it—

That my political position, and personal history, are such as to meet the unselfish approval of one possessing your high literary fame and character, is matter of sincere pride with me—

Yours very truly

A. Lincoln—

LINCOLN'S TRIBUTE TO PARK BENJAMIN. In this letter thanking Benjamin for congratulations received after his election to the Presidency, Lincoln writes: "That my political position, and personal history, are such as to meet the unselfish approval of one possessing your high literary fame and character, is matter of sincere pride with me." In 1863, Lincoln gave Benjamin permission "to publish a biography of me—by *my authority*. I certainly can facilitate you." This project was not carried out.

But Park Benjamin was, above everything else, a lifelong lover of books, and he passed this love on to his sons. One of them, Walter Romeyn Benjamin, after several years with Charles A. Dana on the New York *Sun*, established himself as a manuscript and autograph dealer, and for many years edited the *Collector*, the leading journal in that field. Something of his achievement and particularly of the achievement of his daughter, Mary Benjamin Henderson, who carries on the business today, is set forth in a "Profile" in a recent issue of the *New Yorker*. Another son, William Evarts Benjamin, also entered the rare book and autograph business, and became a publisher. In the latter capacity, he came to the aid of his friend Mark Twain when that writer was in financial difficulties by taking off his hands the multi-volumed *Library of American Literature*, the distribution of which he managed for many years. But William Evarts Benjamin, like his father, was above all else a lover of literature and a collector of fine books.

His interests ranged widely, in literature and art, and his library mirrored both the astuteness of his judgment and the catholicity of his taste. Books of every kind, history, religion, and belles lettres, crowded his shelves, beautifully bound and cared for with devotion. His library was a place where friends could meet, to talk of books and of the lives and times they illuminated. Mark Twain came there, and Henry H. Rogers who was Benjamin's father-in-law and a patron of many good causes, and many another close to the literary and cultural life of the city. It seemed to William Evarts Benjamin that those earlier times of which they often talked and these books which memorialized so much of the culture of early New York which had expanded until it seemed truly to represent an important element in the culture of the nation —that these should not be lost or dispersed, but preserved as a reminder to later generations of the splendid times of his young manhood when New York rang with the activities of the later Knickerbockers, among whom his father had played so impressive a role.

It seemed appropriate then in 1937, when most of his old friends

were gone, that William Evarts Benjamin should have approached President Nicholas Murray Butler with a plan for establishing at Columbia University a collection of books and collateral material built about the life and times of his father. The nucleus of the collection was made up of Park Benjamin's own books, some of them association copies autographed by such longtime friends as Longfellow, Lowell, and Holmes. But around them were gathered other books, manuscripts, and periodicals covering the period in New York from the mid-1830's to the mid-1860's, the period of which Park Benjamin stands as symbol. Some 2,500 items were brought together, and a place planned for them where they could be used to best advantage by readers and scholars alike.

W. E. Benjamin died in 1940. In 1944 his son and daughter, Henry Rogers Benjamin and Beatrice Cartwright, made a further gift to the Columbia Libraries, of books and manuscripts which had belonged to their father. They also provided a fund which would allow the University to supplement their father's books by further purchases and which would provide appropriate housing for both "The Park Benjamin Collection" and "The William Evarts Benjamin Collection." The continuing generosity of members of the family, (particularly of Henry Rogers Benjamin, who in 1950 was appointed by President Dwight D. Eisenhower as the first chairman of the Development Program for the Columbia University Libraries and who has subsequently served as an active and interested member of the Council of the Friends of the Library) has made it possible for these interlocking memorials to become the center for an assemblage of books, periodicals, manuscripts, and pictures that throw light upon the later Knickerbocker period in New York. As the collections grow, they will provide the student, the general reader, and the lover of rare books and manuscripts with a unique opportunity to know more of those years which not only produced Park Benjamin and Irving and Cooper and Bryant, but which saw also much of the most intense literary activity of Melville, Whitman, and Poe.

Alma Mater To "Geoffrey Crayon"

ANDREW B. MYERS

"IRVING, Washington AM 1821 Hon, LL D 1829, d 1859." So reads the entry in the Columbia University Alumni Register which links the famous author of *The Sketch Book of Geoffrey Crayon, Gent.* to the foremost university in the city of his birth. And the honorary master's degree in 1821 is a remarkable double "first," for it was not only the first academic honor for Irving, but the first such Columbia accolade to a celebrated professional man of letters.

The attention focused on Irving during 1959, the centenary of his death, uncovered in Columbiana, the collection of university records and relics, an interesting manuscript reminder of this special moment in our literary history. It is the virtually unknown letter in which Irving expressed to President William Harris his gratitude for what was to prove only his first Columbia degree.[1]

Dear Sir

I have just received your letter accompanying a Diploma of Master of Arts, which the Trustees of Columbia College have done me the Honor of conferring on me. If any thing could add to this distinguished mark of approbation and esteem, it would be the very flattering manner in which it was bestowed. I beg you will communicate to the board of Trustees my deep sense of their unexpected, and, I must say, unmerited kindness; I feel that it is far, far beyond my deserts.

Nothing is nearer to my heart than the desire of meriting the good opinion of my countrymen; and, above all of my Townsmen; but their good will has outstripped all my efforts; and I

[1] Two sentences of this letter were quoted in passing in *A History of Columbia University, 1759–1904*, page 108.

despair of ever doing enough to prove myself worthy of the rewards already lavished upon me.

Accept my thanks for the good wishes you are so kind as to express, on your own part, and which I most heartily reciprocate. Hoping that you may long continue to fill with dignity and ability the distinguished situation in which you are placed,

I remain

Dear Sir,
with great respect

Your friend & very humble Servt
Washington Irving
London. Aug 6th. 1821.

The Revd William Harris
etc. etc. etc.

Curiously, this letter from Britain is dated almost the same day as the August 7 commencement that year at the old college on Park Place, and almost exactly six months to the day after his degree had been voted by the Trustees. The minutes for their meeting on February 5, 1821, include this simple but precedential sentence, "RESOLVED that the honorary degree of Master of Arts be conferred on Washington Irving, Esquire and that the President of the College cause the diploma to be prepared and transmitted to Mr. Irving." And as the minutes for December 3, 1821, show, when Irving's reply had crossed the Atlantic the Reverend Dr. Harris dutifully presented it to the Trustees who had set all this in motion, "The following letter from Mr. Irving was received and ordered to be entered on the minutes."

The reason for saluting Irving with an *Artium Magister* is easy to see if we turn back briefly to 1821. Under the pen name of "Geoffrey Crayon," he had just written the first transatlantic best seller in our two centuries young literary history. The *Sketch Book* (1819–20), in which he created the immortal "Rip Van

Winkle" and "The Legend of Sleepy Hollow," had been an astonishing success, popular with both the common reader and the critical reviewer. Unquestionably the most astonishing thing about it, at the time, was the nationality of the author. An American!

In 1820 the English litterateur Sidney Smith had snorted, "Who reads an American book?" Even as he wrote these words Irving made a joke of them. Still, Geoffrey Crayon's self-consciousness, as an author who felt the eyes of two continents on him, is clear in this letter. Actually he had little reason for self-deprecation because, as the *Columbia Encyclopedia* puts it, this book's "enthusiastic reception made Irving the outstanding figure in American literature at home and abroad."

After this initial triumph, our newly born profession of letters followed with other successes. Columbia as an Alma Mater kept pace by recognizing a significant number of these literary lights. Between 1821 and 1837, the semi-centennial anniversary of Columbia College's separate incorporation, honorary MA's were awarded to five prominent Knickerbocker writers, James Fenimore Cooper, James Kirke Paulding, Charles Fenno Hoffman, Fitz-Greene Halleck, and William Cullen Bryant. And the tradition begun with Irving still continues.

The diploma, which so delighted Irving, added to Columbia yet one more member of an Irving family which already counted as alumni two of his elder brothers. Peter, a non-graduating member of the College class of 1789, received his MD degree in 1794. A non-practising physician and dilettante author, he was for nearly two decades his younger brother's companion in travels in Europe. John Treat Irving, AB 1798, was First Judge of the Court of Common Pleas in New York City, and had been since 1818 a Trustee of the university. Incidentally, he was not recorded as present at the board meeting at which Washington's degree was voted on.

By pleasant coincidence, among the college AB's in 1821 was a nephew, Pierre Munro Irving, who would become his celebrated uncle's research assistant, literary secretary, editor, and official

biographer. Another nephew, Pierre Paris Irving, would be granted his AB in 1824, and in 1829, when Columbia awarded the expatriate author his second honorary degree, and his first doctorate,* another nephew, John Treat Irving, Jr., in time a minor author, would graduate from the college. By the time a third nephew, Theodore, also a minor author, received his honorary MA in 1837, any Irving family gathering automatically became an alumni reunion.

It is not wholly clear what Irving meant by, "the very flattering manner in which it was bestowed." The simplest explanation is that he was referring to the "sheepskin," its customary Latin citation, and the accompanying personal letter. But was some private presentation ceremony arranged as well? The newspaper account of the distant New York commencement exercises makes no mention of a formal announcement of Irving's degree *in absentia*. It does however include a precise list of all graduates, and the order of the academic procession, which ended with the Governor. This began, says the *Commercial Advertiser* on August 7, 1821, with "The Janitor of the College . . ."

Unfortunately the MA diploma is missing, and no record of the citation on it has been found, but these may be recovered. A number of the certificates and insignia of Irving's various honors and appointments have survived, for example his Gold Medal in 1830 from the Royal Society of Literature, now in the collection of Mr. C. Waller Barrett, incumbent chairman of the Friends of the Columbia Libraries.

It is quite appropriate that this Irving-and-Columbia letter should appear in print, for the first time, in the journal of a Library which has carved in the literary roll of honor between its front columns the name of Washington Irving, a distinguished honorary alumnus.

* In 1831 Oxford conferred on Irving a D.C.L., and in 1832, the year of his eventual return to the U.S., Harvard gave him an LL.D.

A Note on the Dewey-Frost Correspondence

JAMES GUTMANN

On behalf of the Columbia University Department of Philosophy I am delighted to have an opportunity, in *Columbia Library Columns*, to express appreciation of Mrs. Frost's notable contribution of her letters from John Dewey. These 150 letters are the largest group of John Dewey's letters known to us. Selections from nine of them were published, last spring, in *Daedalus*, the quarterly Journal of the American Academy of Arts and Sciences.

The letters, informal in tone and, as Mrs. Frost says, full of interest for biographers, are surely worthy of particular attention by students of philosophy. Even a writer who published as extensively as Dewey did, reveals new aspects of his thought in letters of this kind. In some of them there are passages which recall the speculative philosophers to whom Dewey devoted special concern in his student days and in his earliest writings.

Unlike another eminent, contemporary philosopher, who asserted that he never replied to letters because this would reduce the time he had for his work, John Dewey probably never left a serious communication unanswered. Such communication did not seem to him irrelevant to or an interference with his essential philosophic tasks. At its best, correspondence was for him, as Mrs. Frost says, a "cooperative endeavor."

Other libraries are establishing Dewey archives and there need be no rivalry nor monopolistic ambitions, especially at a time when techniques of reproduction, such as microfilming, can make full sharing possible. But we are fortunate that, through Mrs. Frost's generosity, these letters of Dewey's have, as she expresses it, "come home" to Columbia. In Columbia Libraries' Special Collections

Department, Dewey's letters will join other important, recent acquisitions—the papers of F. J. E. Woodbridge, given to Columbia by his sons and daughter, and the George Santayana papers donated by Dr. Corliss Lamont.

These papers are not to be entombed here. I am happy to associate myself with the assurance given by Professor William Heard Kilpatrick, through whom Mrs. Frost gave her Dewey letters to Columbia, that they will be fruitful, a "fertile planting" for scholarly harvests.

John Dewey's Letters to Corinne Chisholm Frost

CORINNE C. FROST

SINCE the letters which John Dewey wrote to me from 1930 through 1950 have been given to the Columbia University Libraries, the call has come for an explanation of how the correspondence started and what kept it going.

The letters, formally presented to the Libraries at Columbia's John Dewey Centennial meeting in Low Memorial on October 20, 1959, were the indirect result of an address given by Professor William Heard Kilpatrick in the banquet hall of the old Waldorf-Astoria Hotel about thirty years ago. On that evening I heard the name of John Dewey for the first time. Next morning I obtained a big book, *Experience and Nature*, read it carefully, reacted vigorously, wrote a letter to the author and received a cordial reply. This exchange initiated a correspondence of twenty years duration, on philosophical problems. The letters are a proof of Dr. Dewey's belief in the effectiveness of cooperative endeavor. They have finally "come home" to the grounds where they were rooted, in the cultural atmosphere within which they grew. Dr. Kilpatrick has faith, he has told me, that this deposit in Columbia University archives will prove to be a fertile planting–something more than a ceremonial burial.

The first letter I wrote to John Dewey, in January, 1930, merely stated my reaction after reading *Experience and Nature*. At that time I was traveling continuously in the Southern states for Girl Scouts, Incorporated, with national headquarters in New York City. On the train between Memphis and New Orleans, I wrote impulsively, having had no previous acquaintance with Mr. Dewey or his works. To tell the truth, I was amused by my own struggles

to understand the meaning of his long sentences and words unfamiliar to me. To my surprise Mr. Dewey replied immediately and asked me to write again.

This was the beginning of a correspondence which lasted until after Mr. Dewey's ninetieth birthday anniversary. In May, 1930, he told me that he was retiring from teaching at the end of the year. I was to be married in October, making my home in New Orleans, and I expected to have time for reading and writing. My letters to Mr. Dewey were the only avenue of communication open to me on this level of discourse. His letters to me indulged his need to experiment with ideas he wanted to simplify on the path to intellectual unity. I asked Dr. Dewey in a moment of trepidation if the statements I would release in his name would be charged with over-simplification. He replied that when professional philosophers have spent years in acquiring knowledge of complexities—and shifting the load from time to time so they may bear it more comfortably—they do not readily part with it for something simple and clear.

The content of the letters will interest Dewey's biographers. They were written from Nova Scotia while on vacation there in summer or from Key West in winter; from a steamship *en route* to Europe where he was to receive an honorary degree from the University of Paris; from a train on the way to Chicago to attend the funeral of an old friend, George Mead; just after a trip to Mexico where he had presided at the Trotzky trial; from a ranch in Missouri while visiting one of his daughters; after 1947, from his wife's country home in Western Pennsylvania or from a Canadian river steamship with his wife and adopted children; from hospitals, occasionally; before and after symposia and birthday anniversary banquets in New York City. Mr. Dewey's interests were legion and I am sure his letters to me were an almost invisible thread in the rich tapestry of his life and thought.

For me, as for Mr. Dewey, the continuing correspondence was a single strand among countless others. What a fabulous weaving

that was—life in New Orleans from 1930 to 1952. What a variety of images, dynamic patterns, colors, contexts: fiestas in the old French Quarter in spring; patio parties lighted by candles and antique lanterns; excursions up the River Road and to the Evangeline country; in winter, the Carnival season, costume balls and parades, terminating with Mardi Gras; long years of "depression" calling for service to New Deal relief agencies; Pearl Harbor Day with accelerated activities of the American Red Cross and the Council of Social Agencies; and at night, when I worked in a shipyard after the death of my husband, the red flare of welders' and burners' torches, brilliant against the black water of the canals. These images comprise the deeply woven pattern of my life in New Orleans. And at the same time, prior to 1942, my husband and I were developing a farm for our later years near St. Francesville, Louisiana, in West Feliciana Parish where Audubon had lived with plantation families, explored forests and waterways, and painted his way to immortality. I mention these personal interests to make clear that systematic study of science and philosophy was for me truly a marginal activity.

The question finally arises: what were the fruits of the Dewey-Frost correspondence? The answers lie, for those who will seek them out, in the letters now in the possession of Columbia University.

Our Growing Collections

ROLAND BAUGHMAN

SO GREAT has become the volume of gifts to the Columbia University Libraries since this series of articles was inaugurated in the first issue of *Library Columns* nine years ago, that the author of these notes feels constrained to adopt some system of specialization in recording them. In the present issue, therefore, only *collections* of materials are being discussed. In the next issue, May, we will notice the many generous gifts of individual items which normally would have been discussed in the present article, had space permitted.

A. I. G. A. gift of the "Fifty Books." The American Institute of Graphic Arts, which each year sponsors an exhibition of fifty exemplary books chosen from the current productions of American printers and publishers, has continued its generous policy of placing a depository file of the selections at Columbia University, to the great advantage of students of American book production. In 1959 we received the "Fifty Books of the Year 1957," which were, in fact, the selections made in 1958 and which have now completed their year-long exhibition tour of the country.

Bassett-Monroe gift of Near-Eastern and Egyptian antiquities. Mrs. Henry Bassett (Jeanette Monroe Bassett) and Mr. Ellis Monroe have added significantly to the gifts of Babylonian, Egyptian, and Chinese antiquities which they have made in honor of their father, the late Professor Paul Monroe of Teachers College (*Library Columns*, November, 1959). In the present gift are eleven valuable pieces, including three bronze- or copper-age axe and adze heads, a beautifully polished neolithic axe-head, five glazed and unglazed pottery vases, and two Babylonian human figurines of unglazed clay.

Bechtel gift of literary works. Mrs. Edwin De T. Bechtel has presented 130 volumes selected from the library of her late husband. The collection comprises principally first and rare editions of the works of Nathaniel Hawthorne, John Addington Symonds, and William Makepeace Thackeray, but in addition to these is a fine group of works by, about, and illustrated by the artist Joseph Pennell.

Berol gift of original Rackham materials. In the May, 1956, issue of *Library Columns* we reported the gift by Mr. and Mrs. Alfred C. Berol of a superb collection of books illustrated by Arthur Rackham, formerly the property of Sarah Briggs Latimore, who in collaboration with Grace Clark Haskell published the definitive bibliography of Rackham in 1936. The Latimore collection, numbering nearly 400 pieces, left little to be desired in the way of published works, although we have from time to time been able to acquire certain continental editions that were lacking.

Subsequently, Mr. and Mrs. Berol have seized several opportunities to increase the distinction of the collection by adding unique original drawings and paintings by the famous book artist. In 1957, for example, they presented a group of fifty-three original sketches and water-color paintings by Rackham, some of which have never been published (*Columns*, February, 1958). The following year they again presented a fine group of original materials, including two water-colors, nineteen pen-and-ink sketches, and various notes in the artist's autograph regarding the way certain of his drawings were to be handled in printing (*Columns*, February, 1959).

And now once again we are able to report a further magnificent addition to the Arthur Rackham collection. This time Mr. and Mrs. Berol have presented a group of nearly 265 pen-and-ink, water-color, oil, pencil, and pastel originals, bringing the full count of such items in their gift to more than 340. As noted above, many of these pieces are presumably unpublished, among which

Arthur Rackham's Design for a Witch's Costume. The artist's pencil notation on the drawing reads as follows: "Black gloves (too long—to make claw-like fingers). Flapping cloak-like drapery semi-transparent: so that the black scraggy silhouette of the closer-fitting dress, arms & legs shows through. Of the 12 witches—probably 7 like this. Broomsticks to be irregular, like branches—not turned."

is a self-portrait in oils, initialed and dated March 31, 1892—the only Rackham portrait in oils known to us. Also included among the unpublished pieces are twenty pencil and water-color drawings for costumes to be used in the stage production of *Hansel and Gretel*, 1933–34, with Rackham's correspondence with the producer, Sydney Carroll, consisting of four letters and two pages of notes. This was Rackham's only work for the theater.

As if this wealth of unique riches were not enough, Mr. and Mrs. Berol have also presented a collection of Rackham's original sketch-books, comprising all of the artist's work-notes for his major illustrated editions that are known to be extant. This collection consists of thirty notebooks, with more than 1250 pages of original sketches, drafts, and studies! The booklets contain cover and title-page designs, notes of passages to be illustrated, and various stages in the development of the actual drawings. Many of Rackham's best known plates can be seen growing from a rough sketch to the finished design. All that goes to make up a busy artist's personal working record is to be found herein.

The Berols have thus established at Columbia what may very well be the greatest single aggregation of Arthur Rackham's work in existence. The presentation of the Latimore collection of his published work gave permanence to an assemblage that was painstakingly complete. To this has now been added uniqueness and what must be international distinction in the great wealth of original paintings and drawings, topped by all of the artist's sketch-books that are known to have been preserved. It goes without saying that, in the future, anyone who wishes to study the development of Arthur Rackham, one of the world's greatest book artists, must take into account the marvelous resource which Mr. and Mrs. Berol have brought together here at Columbia.

Crary gift for the purchase of John Jay manuscripts. Mrs. Calvert H. Crary (Catherine S. Crary) has provided a generous fund to be used for the purchase of John Jay materials. By means of it,

we have been able to acquire a group of thirteen John Jay letters and four documents.

Mrs. Crary, who during the summer of 1959 assisted Professor Richard Morris in his project of obtaining as complete a file as is humanly possible of John Jay letters and documents, principally in photo-copy, was eager to help us acquire some of the original materials that are occasionally offered for sale. Her generous act has enabled Columbia to purchase valuable items which would have been beyond consideration without her timely assistance.

Freeman gift of the Cutler papers. Mrs. Leon S. Freeman (Ethel Cutler Freeman) has presented a collection of the papers, diaries, photographs, citations, degrees, medals, and other memorabilia of the late Dr. Condict W. Cutler, Jr. Dr. Cutler (B.S., 1910; M.D., 1912) served in both World Wars, received a multitude of honors and citations both for his public and his professional achievements, and was a Trustee of Columbia University. Mrs. Freeman's gift enriches our Columbiana collections and perpetuates the memory of an honored son of this University. Included in the collection are items relating to Dr. Condict W. Cutler, Sr. (M.D., 1882).

Frost gift of John Dewey correspondence. Mrs. Corinne C. Frost of Brevard, North Carolina, has presented a magnificent collection of letters written by John Dewey to her in the two decades from 1930 to 1950. The collection comprises some 150 items ranging from postcards to multiple-paged disquisitions on problems of philosophy. The gift is the subject of detailed discussion elsewhere in this issue of the *Columns*, so it will suffice to say here that the presentation of this coveted correspondence was made by Mrs. Frost at the John Dewey Centennial Meeting held in the Rotunda of Low Library on October 20, 1959. The gift was accepted by Professor Emeritus William Heard Kilpatrick of Teachers College on behalf of Columbia University.

Gagarine gift of the Vikulov papers. Princesse Alexandre Gagarine of Paris has presented a most interesting and useful group of fifty-six letters written by various persons in Russia to Kuzma A. Vikulov during the years 1918 to 1938. Vikulov, a Russian peasant, served as butler to the Gagarine household, and as such lived in France from about the beginning of World War I until his death ca. 1939.

Jay Family gifts of John Jay manuscripts. In the November, 1959, issue of the *Columns* we reported the magnanimous gift of Jay family papers by Mrs. Arthur M. R. Hughes of Rochester, New York. This gift was in response to the effort that is being made to gather here at Columbia as nearly complete as possible a collection of manuscripts by or relating to John Jay and his ancestors and descendants. In the present issue of the *Columns* we gratefully acknowledge the generosity of three other benefactors who have presented their treasured family heirlooms to further our "John Jay Project."

Miss Frances Jay (A.M., 1953) of New York has presented a splendid collection of twenty-seven letters written by John Jay to his son, Peter A. Jay, from August 4, 1798, to September 30, 1824. Included in the gift are ten letters to or from various other members of the Jay family (among them being a fine letter by J. Fenimore Cooper to John C. Jay, in condolence on the death of Peter A. Jay), and seven family documents.

Mrs. Peter A. Jay of Washington, D.C., has presented an extraordinary group of family papers, including thirty-eight letters from John Jay to Peter A. Jay, March 16, 1806, to February 1, 1825; sixty-five letters from Peter A. Jay to various people, including some to his father, John Jay, March 10, 1788, to January 28, 1839; eighty-two from or to various other members of the Jay family, July 26, 1766, to December 30, 1864; and an especially touching group of sixty-two letters written by Josephine Pearson to her fiance, Peter A. Jay II, in 1847 and 1848, as well as twenty-

eight others written to him after their marriage (she died in 1852, aged 23, and her husband died four years later, aged 35). The gift also includes a number of valuable documents, association copies, and items of memorabilia.

Mrs. Pierre Jay of New York has presented a magnificent collection of 149 letters and twenty-seven documents. Among these are forty-six letters of John Jay, all but four being to his son, Peter A. Jay. The documents range in date from a power of attorney granted to George Clarke, Governor of New York, on May 22, 1742, to a deed to certain New York City properties, dated June 1, 1843.

In addition to these generous gifts, Mrs. Arthur M. R. Hughes has added eleven other Jay family documents, which turned up after she had made her earlier presentation.

We at Columbia are without words adequate to express our gratitude to these donors, who have so generously decided to share their family treasures with future scholars and historians.

Lewis gift of additional Allen Lewis memorabilia. Mrs. Allen Lewis of Basking Ridge, New Jersey, has added substantially to her earlier gifts of materials representing the artistic and typographic work of her late husband (see *Columns*, November, 1958, and February, 1959). The present gift includes: (1) additional specimens of Mr. Lewis' hand-made engraving tools; (2) a large number of original drawings, proofs, and special printings of woodcuts and illustrations for various books; (3) a set of the original drawings illustrating his article on "The Technic of Engraving" (*Art Instructor*, Oct.–Nov., 1937); (4) number 8 of 25 copies of his *Portfolio of . . . proofs personally printed by the artist from cuts made to illustrate Journey to Bagdad;* and (5) fonts of hand-engraved type and ornaments.

Macy gift of Limited Editions Club publications. Mrs. George Macy has continued her generous practice of presenting the beau-

tiful volumes issued by the Limited Editions Club. Twelve stately, handsomely printed, exquisitely illustrated works have, during the past twelve months, joined their fellows in the "George Macy Memorial Collection," comprising a complete file of the works issued by the L. E. C. to date.

Marsh gift of rare and useful books. Mrs. Robert Marsh has generously selected from the library of her late husband (1903 Law) a collection of 510 volumes for presentation to Columbia University. Most of the books are of general literary and historical interest, but among them is the scarce first issue of Boswell's *Life of Samuel Johnson*, 1791, with the misprint on p. 135 of the first volume.

Nevins gift of Rockefeller notes. Professor-Emeritus Allan Nevins has presented his extensive notes gathered for his biography of John D. Rockefeller. These notes, comprising four file drawers, make up the supporting documentation of Professor Nevins's study, and will be added to the already imposing collection of the great historian's papers.

Price gift of literary manuscripts. Mr. Lucien Price has presented the manuscripts, typescript revisions and printer's copy, and early proofs of his *Dialogues of Alfred North Whitehead* and of all volumes of his *All Souls* thus far published (*Hellas Regained*, *October Rhapsody*, *Fireweed*, *Davencliffe*, *Thunder Head*, *The Great Companion*, and *Lion of Chaeronea*). This is indeed a notable addition to the collection of manuscripts documenting the contemporary American approach to authorship which the Columbia University Libraries have been gathering over the past half-dozen years.

Van Doren gift of his manuscripts and papers. Professor Mark A. Van Doren (Ph.D., 1921), at the Annual Meeting of the Friends

on January 18, 1960, presented the manuscripts, drafts, notes, proofs, and revisions of his poetry and prose. Professor Van Doren's collection is the subject of special discussion elsewhere in this issue of the *Columns*. Suffice it to say here that his gift takes an honored place among those others whose presentations have been signalized at the Annual Meetings of the Friends over the past four years—the John Erskine Papers, the Herman Wouk Papers, The John Jay Papers, and now the Mark Van Doren Papers.

Wood gift of literary first editions. Mr. Roy Udell Wood (Met.E., 1914) has presented his distinguished collection of first and rare editions of modern authors, including works by J. M. Barrie, James Branch Cabell, Joseph Conrad, John Galsworthy, Ernest Hemingway, William McFee, Christopher Morley, G. B. Shaw, H. M. Tomlinson, and many others. The collection numbers 434 volumes, uniformly notable for their very fine condition.

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 Monday, January 18, with Mr. C. Waller Barrett, Chairman of the association, presiding.

In the short business session, he announced that the terms on the Council of Mrs. Baer, Mr. Heckscher, Mrs. Hyde, Mr. Lada-Mocarski, and Dr. Fackenthal (who was serving on an interim appointment) would expire at that meeting. He called upon Mrs. Stone, Chairman of the Nominating Committee, who reported that the Committee wished to nominate Mrs. Baer, Mrs. Hyde, and Messrs. Heckscher, Fackenthal, and Lada-Mocarski for the three-year term which ends in January, 1963. Upon motion and second from the floor, the nominees were unanimously elected.

The Program. A major feature of the evening was the presentation by Mark Van Doren of his papers which President Kirk accepted on behalf of the University, including the manuscript of his *Collected Poems*, which won the Pulitzer Prize in Poetry in 1939, and of *The Last Days of Lincoln*, a play which is scheduled to be produced on Broadway this year. Prior to his retirement last June, Professor Van Doren had taught at Columbia for 39 years.

The principal address of the evening was given by Dr. Jacques Barzun, Dean of Faculties and Provost, who spoke on "The Significance of Literary Papers." He was at one time a student of Mark Van Doren.

We are pleased that both of these speakers gave permission for the printing of their addresses in this issue of our periodical.

Bancroft Awards Dinner. For the benefit of our members who may wish to record the date on their calendars, this year's Bancroft Dinner is to be held on Wednesday, April 20. Invitations will be mailed during the latter part of March.

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January 26, 1960

Miss Patrice LaLiberte
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Dear Miss LaLiberte:

We are pleased to inform you that the New York Employing Printer's Association, in commemoration of Printing Week in New York City, January 18 - 21, selected the February 1959 issue of "Columbia Library Columns" for hanging at their 18th Exhibition of Printing. This is a publication presently handled by your Purchasing Department and published by the Friends of the Columbia Libraries.

In addition, this booklet received an Award of Special Merit for its excellence in typography, presswork and general format. A Certificate of Special Merit will be presented to the university and another to our plant for producing the piece.

We are proud to have been accorded this honor and at the same time are happy that Columbia University is being rewarded for its confidence in us.

Sincerely yours,

HARBOR PRESS, INC.

Frank D'Arconte

Frank D'Arconte
President

This is the second time that *Columbia Library Columns* has won this Award of Special Merit. The earlier occasion was in January, 1959, at which time the issue for the preceding November was selected for hanging in the 17th Exhibition of Printing.

CREDITS

The quotations accompanying the Mark Van Doren photographs are taken from *The Autobiography of Mark Van Doren*, Harcourt, Brace & Co., New York, 1958.

The original of the letter from Lincoln to Park Benjamin is owned by Dallas Pratt; a copy is in the Park Benjamin Collection.

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* * *

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

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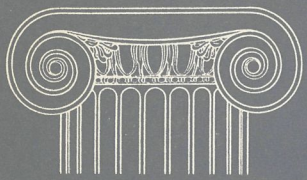

COLUMBIA LIBRARY COLUMNS

MAY 1960 · VOLUME IX, NUMBER 3

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* * *

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Columbia Library Columns

VOLUME IX MAY, 1960 NUMBER 3

CONTENTS

Published by THE FRIENDS OF THE COLUMBIA LIBRARIES, Butler Library, Columbia University, New York 27, New York. Three issues a year, one dollar each.

Frontispiece from Marco Polo's account of his voyages, now on display with an Exhibition of the rarest treasures of the Columbia Library. This is the first printed edition (1477). The German text above reads as follows: *This is the noble knight Marco Polo of Venice, the great traveler, who describes for us the great wonder of the world which he himself has seen from the rising to the setting sun, the like of which has never been heard of before.* (Gift of Mr. and Mrs. Solton Engel)

COLUMBIA
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Putting the John Jay Papers to Work

RICHARD B. MORRIS

THROUGH purchase or gift the Library's Special Collections has acquired some five thousand papers by or relating to John Jay, involving correspondence with more than 250 individuals. The original purchase from the Iselin family of several years ago has been supplemented by further substantial acquisitions. Outstanding among the recent donors are descendants of John Jay, including Mrs. Arthur M. R. Hughes of Rochester, New York, Mrs. Pierre Jay and Miss Frances Jay of New York City, and Mrs. Peter Augustus Jay of Washington, D. C. These acquisitions have established Columbia University as a notable center for American studies in the Revolutionary and early National periods. In addition to the Jay Papers, the Library now owns the Gouverneur Morris Papers, the De Witt Clinton Papers, and a considerable number of Alexander Hamilton originals, along with photocopies of all known Hamilton manuscripts.

Though extensive and important, the Jay collection represents only a portion of the Jay Papers in this country and abroad. Hence, the John Jay Papers project, which began operations in the late spring of 1959 under an initial grant from the Avalon Foundation, seeks to supplement our Jay collection of original documents with photocopies of Jay Papers both here and abroad.

The John Jay Papers project has the following specific objectives: (1) the assembling and organizing of the entire John Jay

collection—originals and photocopies, which are to be made available at the Columbia University Libraries for the legitimate research needs of scholars; (2) the publication of at least one substantial volume of highly significant but hitherto unpublished Jay Papers, with appropriate editorial apparatus; (3) the production of a definitive monograph on American foreign policy in some area of Jay's major activities; and (4) the conducting of an intensive search (in cooperation with the project for the writing of the history of the Supreme Court under the Oliver Wendell Holmes devise) for papers relating to the legal and judicial career of Jay, which should provide an important and fresh collection of documents for research in early American legal and constitutional history and contribute to our knowledge of the formative years of the Supreme Court.

The original acquisition prompted the investigation; the organization and underwriting of the project has set the inquiry in motion; and now an exciting search is under way in this country and abroad to acquire photocopies of papers to, from, and about Jay. As of December 15, 1959, it is estimated that the project has already collected photocopies of over six thousand items, mainly from such repositories in the United States as the National Archives, the Library of Congress, the New York Historical Society, the New York Public Library, the Morgan Library, the State Library at Albany, the Historical Society of Pennsylvania, and the Huntington Library. The Jay Papers project is working in close collaboration with other similar enterprises, notably with the Adams, Jefferson, and Hamilton publication programs. These other projects have a good many Jay items, the Adams Collection alone containing some five hundred of them. In turn, our own Jay Collection possesses numerous unpublished letters from other founding fathers, which are being made available to editors of these other scholarly publication programs.

Searchers engaged abroad in quest of Jay papers have already located a substantial cache of them in the Archivo Histórico

Nacional in Madrid and the Archivo General de Indias in Seville, among the British Foreign Office records in the Public Office, London, and in the archives of the French Ministère des Affaires Etrangères. Other foreign archives, such as those at The Hague, Copenhagen, Stockholm, Vienna, and Lisbon will also be examined for correspondence relating to Jay's negotiations as Secretary of Foreign Affairs.

It is too early for anything like a balanced appraisal of the significance of the John Jay manuscript collection or of the photocopies which are being rapidly accumulated. A few exceptionally interesting "finds" might well be mentioned by way of a preliminary report. The first and foremost is *Federalist* No. 64. The Iselin Collection contained only one draft of the *Federalist* papers —No. 5. But drafts of the other papers which Jay had written— Nos. 2, 3, 4 and 64—were once known to have been in possession of the family. Where were the others? Since no drafts of the *Federalist* letters are extant in either Hamilton's or Madison's hand, the location of these Jay letters took on special significance for our project. Working among the uncatalogued papers of the New York Historical Society, Catherine Snell Crary, a Research Associate on the Jay project and a member of the faculty of Finch College, came across a draft of No. 64. Immediately some questions had to be answered. How did No. 64 get into the possession of the New York Historical Society? Had anyone ever seen it before outside of the Jay family? Why was it uncatalogued?

These are the facts. In 1863, John Jay, distinguished grandson of the Chief Justice, turned over this draft of No. 64 to the director of the Historical Society to show to Mr. Henry B. Dawson, then engaged in editing the *Federalist* papers. Since the *Federalist* letters had been published under the pseudonym "Publius," there existed at that time a controversy as to the authorship of a number of the papers. Hamilton in one place attributed the authorship to Jay, but in the so-called "Benson list," which Hamilton allegedly wrote two days before his duel with Burr, he claimed that num-

ber for himself. In one place an anonymous writer on the basis of an alleged "pencilled memorandum in the handwriting of Mr. Madison," claimed No. 64 for Madison, but in three other places Madison correctly attributed it to Jay, and that was undoubtedly his best recollection. The locating of the item by Jay's grandson definitely established the authorship of the paper. However, the New York Historical Society inadvertently failed to return the document to John Jay's grandson, and it was not known to be in the Society's possession. What really matters about the finding of the draft of No. 64 is not that it settles the authorship of the letter, for the internal evidence definitely pointed toward Jay, but that we now have an opportunity for the first time in a great many years to observe at close hand how a co-author of *The Federalist* reworked his arguments in order to present them more concisely.

The Jay project has turned up a number of other interesting items. In the Secret Archives of the Vatican, reports of the nuncio to Paris have been photocopied, revealing de facto relations between the official Vatican representative and the American peace commissioners in Paris. In the city archives of Geneva correspondence to and from John Jay was uncovered. It related to a search for Albert Gallatin that was made at the behest of Gallatin's friends who passed on to the Secretary of Foreign Affairs a report, perhaps exaggerated, that the Swiss emigrant was missing.

When the Jay project is completed, it is estimated that Special Collections will possess some 25,000 Jay papers, originals and photocopies. Once the tasks of searching out, gathering, organizing, indexing, and abstracting this material have been accomplished, scholars will have an impressive collection of source material for the Revolutionary and early National periods to study. Perhaps they will be able to answer with more positiveness than we can now some of the very "hot" questions involving this major political figure. Was John Jay correct when, as a member of the commission negotiating peace with Great Britain in 1782, he insisted on preliminary recognition of American independence

before continuing negotiations with the British or did he, by so doing, delay negotiation until the British military posture had improved and they felt strong enough to refuse to yield all the territory Franklin had first demanded? Did Jay really try to sell out the Western states in his negotiations with Spain after the Revolution? Could Jay have obtained a better treaty than he did from Lord Grenville in 1794, and on balance was Jay's Treaty advantageous or not for the United States? Lastly, was Jay sound in his majority opinion in *Chisholm v. Georgia*, in which as Chief Justice of the United States Supreme Court he upheld the right of a citizen of another state to sue, and was the Eleventh Amendment, in response to Jay's expression of vigorous nationalism, a mistake?

These are major questions. Perhaps the notable collection of John Jay Papers will in time provide some of the answers.

The Most Famous Student in Columbia's First Class— De Witt Clinton

VIVIAN C. HOPKINS

COLUMBUS, young De Witt Clinton informed the committee in charge of the public entrance examination on May 17, 1784, had at last come into his own. The fame, which had been denied him by the country he discovered, would henceforth be granted by the newly resuscitated King's College, which had been renamed "Columbia," mother of the arts and sciences and center of culture in New York State. The fifteen-year-old youth proceeded to state some of the projects which, as a mature man, he was later to foster: the development of agriculture and commerce, the defense of liberty under the sanctions of law, and the welcoming of Europe's "oppressed" to the American republic.

De Witt Clinton, George Livingston, and Philip Livingston, admitted as juniors, became the first entering class of Columbia, under the tutelage of William Cochran, Professor of Greek and Latin. (Later John Bassett, Abraham Hun, Samuel Smith, Jr., Peter Steddiford and Francis Sylvester joined the class.) Columbia would have been at least a year farther behind in the race with Harvard, Yale, and Princeton, had the Mayor of New York, James Duane, not applied pressure on that infant organization, the Regents of the University of the State of New York, to reactivate King's College, on behalf of De Witt Clinton. To Duane it was unthinkable that the son of a Revolutionary officer, James Clinton, and the nephew of the Governor, George Clinton, should have to go out of the state to be educated at the College of New Jersey.

DeWitt Clinton. Engraving by John Francis Eugene Prud'homme, after portrait by Charles Ingham.

By November, 1784, more professors were added: John Kemp, Mathematics and Moral Philosophy; the Rev. Dr. Benjamin Moore, Rhetoric and Logic; the Rev. Dr. John Gross, German, Geography, and, later, Moral Philosophy; Dr. Samuel Bard, a medical man, Natural Philosophy and Astronomy; the blind Dr. Henry Moyes, lecturer in Natural Philosophy and Chemistry. Clinton's favorites among his professors were the Reverend Dr. Moore, whose lectures fascinated him; Dr. Gross, whose active share in the Revolution caught Clinton's imagination (despite Gross's advocacy of Leibnitz's philosophy, which Clinton could not share, he revered the teacher "this side idolatry"); and Dr. Bard, who became a lifelong friend. Instruction began in the old City Hall on Wall Street, while the college building on Broadway, used for a British hospital during the Revolution, was renovated. The sensitive Clinton was revolted by the latter building. Forty-three years later, in his *Address to the Alumni* in May, 1827, he recalled his early impression of it: "The genius of calamity and desolation appeared to have taken possession of its apartments; its floors were strewed with medical prescriptions, its walls were tinged with blood, and every echo of your passing footsteps sounded to the perturbed imagination like the murmurs of the dying or the complaints of departed spirits." Yet Clinton enjoyed his college years, as his biographer, Dorothie Bobbé, has told us. He formed his closest friendships with Sylvester and Hun, and belonged to the Uranian Society, which was devoted to debating and good fellowship. After graduation, Clinton read a piece called "Uranian Society, A Dream," on January 6, 1789, in mock-heroic style, stating that the members were polytheists who worshiped the twin goddesses of friendship and literature, and caricaturing a previous quarrel among the members.

On April 11, 1786, Columbia's first commencement was held at St. Paul's Church. The audience was even more impressed by Clinton's Latin salutation to the members of Congress and the State Legislature, Regents and Professors, than by his elegant ora-

tion, *De utilitate et necessitate studiorum artium liberalium.* An interesting link with the past was the conducting of divine service by the Reverend Mr. Samuel Provoost, chairman of the Board of Trustees, and a graduate of the first class of King's College in 1758. The Columbia College class of '86, with which Clinton graduated, received only temporary certificates. At the Commencement of 1789, however, after William Samuel Johnson had been appointed President, Clinton received both the A.B. and the M.A. degrees.

After graduation, Clinton kept in close touch with his Alma Mater, attending for several years the weekly meetings of the Columbia College Society, a debating group. As its president, he spoke impressively on November 13, 1788, about the advantage of disputation, even over college studies, for all professions except, possibly, medicine. Retiring from the presidency in September, 1791, he sternly reminded the members to prepare their speeches more carefully and attend meetings more regularly.*

Clinton was officially a trustee of Columbia College for one year only, 1808, but in June, 1811, having become Mayor of New York, he, together with General Matthew Clarkson and with Henry Rutgers (the Regents who resided in New York City), began proposals to consolidate the faculties of Columbia's College of Medicine and of the College of Physicians and Surgeons. Their formal proposal to the Regents was made January 29, 1814. Despite the able assistance of Clinton's former teacher, Dr. Samuel Bard, intra-mural jealousy defeated this effort. (The faculties were not united until June, 1860.) But Clinton continued to share actively in the medical as well as the scientific interests of his doctor friends, Samuel L. Mitchill, David Hosack and John W. Francis. He wrote to Dr. Francis on April 10, 1823, urging him to increase the number of graduates. Pleased that the College of Physicians and Surgeons had graduated 47 doctors, he reminded his friend that Philadelphia was still ahead, with 101: "We want quantity as well

* Manuscripts. New York State Library, Albany.

as quality—numbers as well as skill." Of a doctor's recent victory in a duel, he commented: "Do, dear Doctor, avoid strife and pugnacious deeds. Your vocation is production—not extermination—healing not wounding—life not death."

In the summer of 1811, as Mayor of New York and presiding Judge of the Grand Jury, Clinton had the embarrassing task of trying the offenders in a riot at the Columbia Commencement in Trinity Church on August 7. John B. Stevenson, refusing to change his Commencement oration, had been denied his degree by the faculty. At Commencement, Stevenson's friends protested, and violence ensued. Stevenson's most active supporters were two alumni, Hugh Maxwell, 1808 (later District Attorney of New York City, and U.S. Collector of the Port of New York), and Guilian C. Verplanck, 1801, a rising young lawyer. As all three culprits came from prominent families, they expected no more than a mild rebuke from the Mayor; instead, they were given a severe tongue lashing and fines of $200 each. The immediate result was a gain for Clinton with the Federalists; but this kind of approval, his brother-in-law Judge Ambrose Spencer told him on September 23, was transitory. Actually the political antagonism of Verplanck, who attacked Clinton in 1815 under the name of "Abimelech Coody," dated from this hour.*

As Governor, Clinton always included the upstate colleges, Union and Hamilton, in his appeals to the legislature for educational support (and he sent his son George to Hamilton), but it was clear that Columbia retained first place in his affections. In 1824 his Alma Mater conferred on him the degree of Doctor of Laws, following the lead of Queen's College (now Rutgers), which had given him this degree in 1812. On November 4, 1825, in the magnificent land parade that celebrated the completion of

* By 1832, however, Ogden Hoffman, friend of Verplanck and enemy of Clinton, could surmount political prejudice and recognize Clinton's services "as a patriot and public benefactor" (*An Address . . . before the . . . Alumni of Columbia College* . . . May 2, 1832 [New York, 1832]). The copy in Special Collections is inscribed "Giulian C. Verplanck, Esq. from O. Hoffman").

the Erie Canal, the Columbia delegation made an impressive show, with the students marching in collegiate robes and with the janitor at the head, carrying a huge allegorical banner.

After Clinton's death, his son Charles gave to Columbia the chair that Clinton died in; during Nicholas Murray Butler's tenure, this was kept in the President's office; it is now in Columbiana. A portrait by Henry Inman, presented in 1857, hangs in Low Memorial Library; another portrait, by an unknown artist, is in the Men's Faculty Club. Clinton himself felt that his collection of scientific specimens, which had been gathered by friends all over America and by sea captains from foreign parts and which was particularly strong in geology and ichthyology, was his greatest bequest to Columbia. Unfortunately this collection has disappeared. But, for scholars in the political, economic, social, scientific and literary issues of the early nineteenth century, an even more valuable gift was the Clinton Papers, which were presented in 1902 by William C. Schermerhorn, class of 1840 and Trustee, 1860–1903. Ably catalogued by Adelaide Rudolph, these Papers represent one of the most valuable and most widely consulted sets of manuscripts in Special Collections—a fitting memorial at Columbia to the achievement of one of the first three of her entrants, De Witt Clinton.*

* All manuscript citations, unless otherwise noted, are from the Clinton Papers.

"A Spot of Brightness"

ISADORE G. MUDGE

EDITOR'S NOTE: *In November, 1952, there appeared in this magazine an article by Austin P. Evans about the late Miss Isadore Mudge, much beloved Reference Librarian of Columbia from 1911 to 1941. In his article Professor Evans quoted from a typewritten Memoir by Miss Mudge entitled: "Development of the Reference Department of the Columbia University Libraries." The title has a somewhat dry sound, but several of the quoted anecdotes were very lively, and a re-reading of the Memoir has brought to light several additional episodes which are worth passing on. Miss Mudge, in a chapter entitled "In Lighter Vein," refers to these incidents as ones which brought a "spot of brightness" into the routine of the Library's Reference Department. In fact, the brightness owes as much to the entertaining circumstances themselves as to the sense of humor of the narrator, who, at her desk under the dome of Low Memorial Library, received with tolerant amusement many odd questions. According to the legend, Miss Mudge was never stumped by a question; also, one gathers that never did her sense of humor desert her—even when confronted by such matters as rat-catching in the Library, the necessity of reading the twelve volumes of Burke's Works to verify a single quotation for Nicholas Murray Butler, and the alarming episode of the lady with the "hair-trigger stomach."*

"I Desires to View the Remains"

SEVERAL good stories owe their existence to the fact that the old library has a dome. One day when I was on duty at the desk a dignified and portly colored woman came to the Reading Room and asked where she could find the vault. Readers who know that the rarest and most valuable books are kept in the vault would frequently ask their way to it, but still she did not seem to me quite to belong to that type. However, I sent her to Mr. F.A.[1] who kept the keys to the vault and was very

[1] The initials of persons who are referred to in this article have been changed by the Editor.

jealous of his prerogative in the matter, thinking that he had better deal with her. To his inquiry as to why she wanted to see the vault she said with much dignity, "I desires to view the remains," a remark which made Mr. A. teeter on his toes even more nervously than usual as he asked excitedly what remains she expected to find in the university library, and she said, "The remains of the great General Grant. I was told that they would be under the dome." She, when properly instructed, went calmly on her way to find the *right* dome, but an expressman who later tried to deliver to me a package addressed to a strange name was much ruffled by my refusal to accept it. "Sure, lady," he said, "It must be for you. I was told to give it straight to the lady who runs the reading room under the big dome and here's the dome." A little checking up of names proved that he should have delivered the package to the library building at New York University, and he departed in much disgust, expressing his opinion of the bad management that put two domed libraries in the same city and saying that the other lady would certainly have to wait until the next day since I would not take in her package!

The Sultan's Skull

When the first text of the Versailles Treaty was cabled to this country in 1919, there appeared a clause [article 246] requiring that the German Government return to the British Government the skull of the Sultan Qwawa.[2] Such an unusual term in a peace treaty drove the reporters crazy for a few days and they bombarded the National Geographic Society, the Library of Congress, and the large libraries of New York City, as well as certain specialists who might be supposed to know about the Sultan and his skull. One of the specialists consulted was Doctor Richard Gottheil, then professor of Oriental History and Literature at Columbia. Professor Gottheil brought the question to the Reference Depart-

[2] The name was variously spelled "Qwawa," "Okwawa," and "Mkwawa" (the one that finally became the accepted version).

ment and asked if we could find the answer, as he had to give an interview on the subject to one of the New York papers. After some searching, we found from German bibliographies and other publications available in this library a satisfactory account of the Sultan "Qwawa" or "Okwawa," as his name appeared in these places, and I gave the information to Doctor Gottheil.[3] Several times in successive years, after World War I had partially receded into the background, solemn questions were raised in Parliament by members who asked whether the Sultan's skull had yet been returned to His Majesty's Government, and such inquiries in Parliament came at just the right time to add emphasis to the question about the Sultan's skull included in problems which I gave to the students in "Advanced Reference and Bibliographic Method."

A Terrible Mistake

An experience of a totally different sort was due to the privilege taken by undergraduates everywhere of poking fun at their instructors or others in authority over them. In the exercising of this privilege many years ago, the editors of the Columbia *Jester* were inspired to publish in one number a page of so-called portraits of various members of the faculty or administration. Each "portrait" had under it a sentence supposed to have been uttered by the original. Most of the pictures included were those of men teachers or administrators in Columbia College, but there was one sketch of

[3] When the Germans attempted to assert control over Tanganyika in East Africa in the period 1885–1890, they ran into serious resistance in some areas, including the one controlled by the Hehe tribe which was led by Sultan or Chief Mkwawa. When the latter was finally surrounded by the Germans, he committed suicide. His head, on which a ransom had been set, was severed from the body—and disappeared. It was not until 1954 that the intermittent exchange of diplomatic notes about this matter came to an end when a skull of suitable type and dimensions was found in the Museum of Ethnology in Bremen, Germany, and was turned over to the British Government. Sir Edward Twining, the British Governor of Tanganyika, presented it to Mkwawa's grandson, the Chief of the Hehe, while 30,000 tribesmen jubilated. The skull has been enshrined by the tribe.

a woman's head which was labeled, "And Miss Mudge says, 'See my fine new necklace.'" If this label had any applicability, it was of an Alice in Wonderland kind since Miss Mudge considers a necklace during working hours as something that is simply in the way, but I was amused by the sketch and took it as an evidence, at least, that the students knew of my existence and, of course, I was not

This photograph of Isadore Gilbert Mudge was taken on April 17, 1896, while she was a member of the junior class in Cornell University.

offended by the fact that the undergraduates were poking fun at the authorities. It never occurred to me to take any other view of the case until first Mr. F.A. and then Mr. R.A. made special trips to my desk to tell me what a horrible insult it was, and that it was my duty to complain to the President of the University—a suggestion which I merely laughed at. They, however, appeared very insistent and repeated their suggestions so often that I began to wonder if they could possibly think that it was not really Miss

Mudge for whom the picture was intended, but instead their sister, Miss A.A., who presided at the Loan Desk in very dressy attire. However, I put it out of my mind until one day a student stopped at my desk to ask for some reference help. As his question needed a little time for looking up and he was in a hurry, I told him to come back later, and, in case he did not see me at my desk, to ask for Miss Mudge. The result of that simple statement was the deepest and most instantaneous blush that I have ever seen. He was literally almost as red as a beet from his collar to his scalp. "Is Miss Mudge your name?" he asked me and when I replied simply that it was, he said with great emphasis, "Oh Lord, then I've made a terrible mistake," and fled from the Reference Desk. He never came back for his reference work and I felt sure that the artist of the portrait had stood at my desk that morning.

Rats and Cats

The position of the old reading room was such that it was particularly subject to invasion by unwanted animals. Cats flocked in at all hours of the day. In the division of departmental duties the page was supposed to be the cat remover, but as he was sensitive to the student applause which greeted such efforts, especially when they were not immediately successful, it usually fell to the lot of the Reference Librarian to grab and remove the invader. During the year 1914–1915 we had a long continued invasion by rats, who were evidently Teutonic as they ate only French and British statistical annuals. Appeals to "Buildings and Grounds" produced no effect for some time, until one day a pessimistic assistant from that department appeared with several rattraps so ancient as to qualify for the Americana class, and a message to the effect, "Here's your traps, but the Superintendent says you can provide your own bait." I do not remember what we used, but the Teuton hordes were eventually turned back. Sometimes the animals came in under cover, as when a woman politely asked me to hold a bag while she

looked up a word in the Oxford Dictionary. The bag looked perfectly harmless, but after she gave it to me she said, "There's a live cat in there, so don't let it out of the bag." It was an ordinary bag, too, with a draw-string top, and the cat was not accepting the situation philosophically.

Found! (in the Eleventh Volume)

A most frequent and most stimulating asker of questions for many years was President Nicholas Murray Butler, who, in the course of the enormous amount of speaking and writing which he did, on many occasions felt it necessary to verify or check some passage or reference. For thirty years it was an invariable rule in the Reference Department that any quotation question asked by the President *must* be answered no matter what time was taken or what methods had to be followed. An inquiry about a quotation from some speech or work of Edmund Burke called for the use of a technic which fortunately does not have to be resorted to too often and which for obvious reasons could not be used for anyone less important than the President of the University. Dr. Butler had the quotation, in what, as far as one could judge merely from the surface, appeared to be a correct form, but his well-known attitude towards exactness of quotation meant that the Reference Department must check it word for word. Unfortunately, no set of Burke's works has an index nor is there any separate dictionary or index to him as a writer or statesman, and his writings were voluminous. The only possible approach, if this question was to be answered on our own standard of service, was to read Burke from beginning to end, and a twelve volume set of his works, which seemed to be complete, was selected. As there were then four members of the Reference Department, this divided evenly into three volumes each—and the Reference Department undertook to read Burke. The quotation was located in the eleventh

volume of the twelve volume set, and, when found, proved to be exactly as the President had given it, even to punctuation.

The Hair-trigger Stomach

The "lady in brown" was long a minor problem. She was a Mrs. T., said to be a connection by marriage of Dr. L. T., a tall, thin, middle-aged woman who floated in and out of the building always clad in thin fluttering garments of brown and gold or yellow, because, as she explained, gold was the color of life. She had many fads and harmless eccentricities which usually bothered no one, though once students asked the Reference Librarian to intervene when the lady in brown, as a new health fad, took to a diet of garlic so excessive that it annoyed readers sitting near her. She was something of a problem to one of our pages, a quiet, conscientious youth who had strong ideas as to reference room conventionalities. When he came to my desk one day with the whispered question: "Miss Mudge, have we any rule which says that a lady should not take off her shoes and put them in the aisle?" I realized that the problem was one for the head of the department, not for a page. To my attempted remarks she opposed a bland but firm statement that she advised me to be careful what I said to her, as she had a "hair-trigger stomach" that was likely to go into action at any minute. As the "hair-trigger" seemed more of a menace to reading room order than the shoes in the aisle, I compromised by offering her the page as a safe escort home, a duty that he carried out courteously—but with a marked air of apprehension!

Capturing the Passing Show: Columbia's Resources for Theatrical Research

HENRY W. WELLS

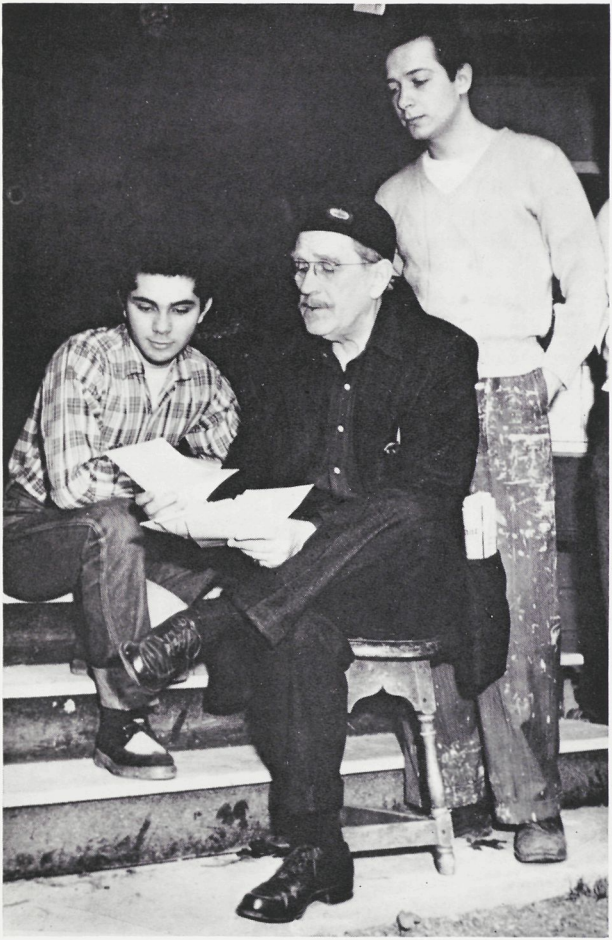
"SHADOWS of the passing world," is the familiar translation of the Japanese word "Ukioye," signifying the Japanese printed pictures, a vast number of which document the theatrical arts of Japan. There is a special fitness in this word in reference to the theatre, for the theatrical arts are themselves among the most elusive as well as the most splendid of human achievements; only by strong and ingenious efforts can the passing show be captured and an adequate record of it attained. Theatres accumulate an enormous amount of ephemeral printing and physical contraptions, as witness posters and stage-sets. Libraries are faced with a unique task in preserving some of the products of this ever-flowing river of accomplishment and in organizing them for use. By many devices, considerable progress has recently been made. Various ambitious projects between collections are afoot to list materials on an international scale, to photostat important items, to film productions and record their sound-tracks. These are new means to serve old functions. (There is a popular story that the great actor, Richard Burbage, when the Globe Theatre, of London, was afire and doomed to instant destruction, rushed from its stage-door with manuscripts of Shakespeare's plays under his arm. In a peculiarly dramatic sense this supplies an analogy for the services of any library in behalf of the living theatre or the drama as a presentational art.)

The Columbia Libraries have an extensive and well-balanced program covering this exceptionally diversified and difficult area.

Fresh attention to these activities is called by the recent accession of two collections. The Randolph Somerville Collection consists of some 1,600 volumes together with water-colors, many theatrical prints, programs, prompt-books, and an exceptionally interesting gathering of Professor Somerville's notes documenting the history and theory of the stage. Of the Columbia College class of 1914, he was for many years Director of the Washington Square Players and professor of drama at New York University.

He wrote little for publication but thought deeply on dramatic art, collecting much of value about it. The Brander Matthews Dramatic Museum (412 Low Memorial Library) will present an exhibition of his collection, opening with a meeting in recognition of the gift on the eve of Shakespeare's birthday, April 22, and extending through May 13. The Museum is open week-days from 2 to 6 p.m.

Few men whose names are so little known through publication have accomplished so much in behalf of the educational theatre. To a peculiar degree the gift lends itself to an exhibition of the labors of a fruitful lifetime. The collection contains over a hundred prompt-copies, the great majority of which are for Shakespeare's plays, though Molière, Sheridan, and Shaw, and other dramatists are included. There are prompt-copies for twenty-eight of Shakespeare's works, fifteen of which are represented in productions directed by Somerville himself. Productions for over two hundred years are presented, with versions by leading actors and producers, such as Mary Anderson, Margaret Anglin, Granville Barker, David Belasco, Edwin Booth, Arthur Bouchier, Augustin Daly, Edwin Forrest, David Garrick, Henry Irving, Charles Kean, J. B. Kemble, William Macready, Richard Mansfield, Tommaso Salvini, Herbert Beerbohm Tree, and James Wallack. His dramatic library is exceptionally well selected, with at least a few volumes from the earlier periods of the English stage. Worthy of mention as supplementary to the theatre is a fine copy of M. A. Racinet's monumental *Le Costume Historique*. There are many



(Brander Matthews Dramatic Museum)

Randolph Somerville (A.B., 1914) with actors, directing a summer production at the Duke's Oak Theatre in Cooperstown, New York.

autographs from leading figures contemporary with Somerville, such as Arthur Wing Pinero and Eugene O'Neill, and an exceptionally good collection of theatrical photographs.

In addition to his leadership of the Washington Square Players, he directed some successful summer theatre, notably at the Duke's Oak Theatre, Cooperstown, New York, where a large and impressive group of plays was given. The collection contains ample record of all this work and, to sum the matter up, gives a full-length portrait of an indefatigable leader devoted to the theatre in general and to Shakespeare in particular. And all this activity for the stage apparently commenced with his work in the dramatic society at Columbia College.

The library of the Brander Matthews Dramatic Museum, naturally many times larger and more valuable than the Somerville Collection itself, has within the last few months been moved to Butler Library from its rooms in Philosophy Hall. After being for nearly forty years under the jurisdiction of the Department of English and Comparative Literature, it is now in the care and possession of the Libraries, to its material advantage in respect to cataloguing and preservation. All bound material has been transferred, while loose plates, photographs, drawings, and similar exhibition material remain in custody of the Dramatic Museum. By means of this transfer many rare and richly illustrated books have been made available to readers in Butler Library or, in a few instances, in the Avery Architecture Library. Of the major part of these books which are now shelved in the main Library, some are in the Department of Special Collections; however, it is expected that eventually about half of the total number will be moved to the reading-room of the School of Drama which is projected for the University's forthcoming Arts Center.

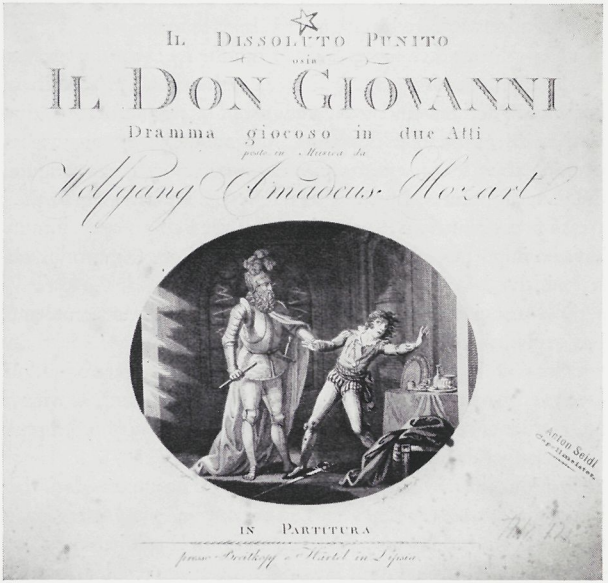
Not many years ago a teacher in the theatrical arts prepared a class reading-list which the Library surveyed in relation to its own multiple divisions. It was found that the books were dispersed through over a score of branches in the Library system. The sur-

vey itself indicated a movement toward consolidation of information if not actually toward bringing the separate items physically together. The basic situation still remains and probably always will, if for no other reason than that the theatre is clearly the most eclectic of all the arts. A fresh statement of the problems and of such solutions as have been attained seems appropriate.

The problems themselves derive from the fact that the successful production of plays requires an extraordinary breadth of knowledge divided among several groups of people. Actors, dramatists, directors, stage designers, costume designers, composers, choreographers, etc., need access upon occasion to the range of dramatic literature as well as to publications pertaining to their areas of specialization. Prompt-books of the living stage naturally have an important place in theatrical collections. It might be observed, too, that when a book has been published, the creative activity associated with it may be said to have been completed, but a published play-script is a basis for the intense creativity which will take place when it is transmuted to a stage production. Over a span of time, the stage history of a single drama, as we can most strikingly see in Greek and Latin literatures, may reflect cultural changes through many centuries.

That our Library is not itself deflected by pronounced specializations in these fields is, perhaps, in the over-all picture a gain. Its theatrical collections may be construed as resembling the mind of Columbia's first and most illustrious theatrical scholar, Brander Matthews, in being comprehensive rather than biased. To mention first a few fields in which our holdings are especially strong might be to accent some outlying fields of drama, at least as these appear from the view of literary history. Our East Asiatic Library has much to illustrate the spectacular Japanese theatre, and, though the volumes have been all too little used of late, we have a creditable collection of the great Sanskrit stage. Our Music Library contains valuable items related to the operatic stage, including several eighteenth-century editions of printed works and manu-

scripts of outstanding recent American music dramas. Among theatrical specialties for those with exotic palates are creditable groups of books on miming, puppetry, and festivals, and on a subject peculiarly dear to Brander Matthews, magic.



This title page is from the Music Library's copy of the first edition of the full score of *Don Giovanni*, published in Leipzig in 1801.

The Woodman Thompson Collection recently augmented the already considerable cluster of books on costume, most of them to be found under the category of decorative arts in the collections in Avery Library, where are also especially interesting works on theatre architecture. Although it must be conceded that little work in theatrical technique can be expected at Columbia during the interval between the recent demolition of the Brander Matthews

Hall and the establishment of the Arts Center to which the University looks forward, the collections thus far assembled of works specifically on the mechanics of the theatre form a substantial body of material and, of course, will be consistently maintained. This includes books on lighting, acoustics, stage machinery, and allied topics.

That dramatic literature must always be the chief documentation of the theatre goes without saying and our shelves are fortunate in having a few rare drama books of the sixteenth and seventeenth centuries for the chief European literatures. A volume of the "autos," or religious dramas, of Calderón de la Barca might be mentioned. There are copies of all the chief early drama folios in English and a fair number of the play-quartos. Works on the *commedia dell' arte* are particularly fascinating. There is a creditable collection of eighteenth-century English plays and of the nineteenth-century plays published in pamphlet form, chiefly the melodramas and farces constituting the theatrical ephemera of that period. Available for research is a collection in microprint form of over 5,000 plays, English and American, from the early years of printing to approximately 1800. The vigorous research recently conducted in Germany and Austria is well represented. Among individual playwrights, the more amply displayed, owing in part to the special devotion of Brander Matthews, are Molière and Sheridan. There is a considerable collection of theatrical periodicals, many of which are richly illustrated.

The Library has, in addition, accumulated a more than fair collection of works on the film and the mechanized theatrical arts or, as the University nomenclature rather ominously calls them, "the arts of mass communication." In addition to the highly miscellaneous works already described should, perhaps, be mentioned the fairly large number of playbills, photographs and other prints, and such items as slides and tape and phonograph recordings, although the latter remain in the Brander Matthews Dramatic Museum. A working library for drama students in the under-

graduate field is maintained in Barnard College with the aid of a special fund. It is exemplary.

The complex problems facing any library which collects materials for theatre study have been the subject of a course given in the summer at our School of Library Service by one of the outstanding leaders in this perplexing field, George Freedley, who is the director and guiding spirit in the vast and carefully arranged Theatre Collection at the New York Public Library. So we have good neighbors in this aspect of library activity, with the result that the student of dramatic literature or of the theatrical arts who uses the joint resources of the New York Public Library and of the Columbia Libraries has an enviable opportunity for work in most of the fields to which he is likely to turn.

What Attracts Classical Scholars to a University?

MOSES HADAS

A GENERATION or two ago the word "scholarship" was understood to apply exclusively to the study of the classics of Greece and Rome. Applied to other disciplines, as it is in current usage, the word was originally a metaphor, and to bookish people it still rings strange when applied to non-bookish subjects. The student of the ancients, like his colleagues in the more modern humanities, is wholly dependent upon books, and it is in the nature of his materials and interests that these books should be both discursive and numerous. They are bound to be more numerous in classical than in any vernacular literature because the classics have been scholarship's central concern from antiquity onwards and for centuries without serious rivals, and because classical scholarship is practised in all civilized countries alike, whereas study of vernacular literature is largely centered in the countries of their origin. A student of English or American literature should have some awareness of the work of continental scholars in his field, but a student of the Greek and Latin classics would remain ignorant of the larger segment of the work in his field if he were cut off from the production of continental scholarship.

Limited in time and place as is the classical scholar's preserve, within that preserve there are numerous and diverse areas, and concern in them varies in volume and intensity as new materials or new theories are made available or taste veers. There is place for linguistic and for literary scholarship, for cultural history in manifold aspects, for epigraphy and papyrology and palaeography. Preoccupations with "classic" periods give way to interest in what preceded and followed, with "classic" authors to those heretofore less esteemed, with grammar and textual criticism to a deeper con-

cern with content, exploiting advances made in other disciplines.

Actually, then, the requirements of the classicists in books are relatively larger than are those of humanists in other areas, and because classicists are relatively few in number these requirements are something of an extravagance which only our larger libraries can afford. Men of scholarly bent can find their library needs adequately provided for in many places in a number of fields, but in relatively few if their interest is in classics. In choosing a place to teach and study, the availability of adequate library facilities is an important factor. In view of the high costs of specialized study to institutions and students alike, it seems poor economy indeed to prevent persons who have received training from making full use of it and even poorer economy for persons undergoing such training not to be provided fully with the appliances necessary to their work.

The library materials required for advanced study in the classics fall into three categories. Most essential is the standard "working library"—up-to-date reference works and texts and the continuing results of research and analysis in books and periodicals in many languages. Here Columbia's record is satisfactory; our holdings are kept abreast of the times and items of significance which may have been overlooked in the past are frequently added. As much, it must be remarked, may be said of any of a dozen other institutions. Next in importance are original materials of ancient origin. Here Columbia may boast of a collection of 600–700 papyri, which is one of the largest in the country, of a smaller collection of original inscribed stones, and squeezes of others which constitute a laboratory for work in epigraphy, and of a collection of Roman coins of the Republican and Empire periods. In the third category are early editions which mark epochs in the history of scholarship. Here again Columbia's holdings are interesting and valuable.

Of medieval and renaissance manuscripts of classical texts and studies, Columbia owns more than seventy exemplars.* Most of

* The specific comments about holdings in this and in the following three paragraphs have been supplied by Roland Baughman.

these (47) are in the Plimpton collection, a star piece being a late 15th-century manuscript of the Iliad and Odyssey in Greek, written by the Venetian scribe, Damiano Guidotto: it is the only listing of a Homer manuscript in Greek in De Ricci's 1935–7 census of early manuscripts in America. The Gonzalez Lodge collection of classical manuscripts is small (14), but it is growing steadily, especially in the field of vernacular translations; there is here, as an example, an unpublished mid-15th-century Spanish version of *Facta et dicta memorabilia* by Valerius Maximus.

Of early printed editions of classical texts, the Plimpton, Lodge, and other Columbia collections contain a notable representation, including upwards of 225 15th-century editions and even more voluminous holdings for the 16th, 17th, and 18th centuries. Among these are many significant renaissance redactions, such as the first printed Homer in Greek (1488–9); various important Aldine editions in Greek, including the Aristotle (1495–8), the Aristophanes (1498), the *Thesaurus cornucopiae* (1496), the *Epistolae diversorum philosophorum* (1499), and the Euripides (1503); the Spencer copy of Sophocles in Greek (Paris, 1552–3); the Giunta Plutarch and Aristides in Greek (1517); ten 15th-century editions of Juvenal's works, eight of Livy, seven of Plautus, etc.; and many vernacular translations such as North's Plutarch (1579), Livy's *Decades* in Spanish (1497), Caesar's *Commentaries* in Spanish (1498) and in Golding's English (1565), German translations of Ovid (1581) and Plutarch (1547), and many others.

The Lodge Endowment is the principal support of Columbia's current acquisitions program for classical works and studies of early date, manuscript and printed alike. The late Dr. Gonzalez Lodge was professor of Latin and Greek at Teachers College. In 1944, shortly after his death, the portion of his private library that is devoted to early classical editions was presented to Columbia University in his memory by his widow, the late Ida Stanwood Lodge. Mrs. Lodge also made provision for an endowment of about $100,000 to maintain and develop the collection. This was established in 1948.

The original Lodge Collection consisted of some 1800 volumes, mainly 15th–18th century redactions of classical texts. In the decade that has passed since the endowment became available, more than 800 printed editions have been added, principally of dates earlier than 1700. Not only have significant texts in the original languages been sought; as indicated above, there has also been a considered attempt to secure important vernacular translations.

But good as Columbia's resources in the classics are, they can and should be improved. Maintaining the first category at its highest usefulness requires constant vigilance and generous expenditure of library funds. This is a matter of sheer necessity, for without a good working library we could neither function ourselves nor attract serious students. In regard to the "working library," it is not possible or desirable to surpass sister institutions of comparable standing. For distinction based on uniqueness of holdings, the second and third categories must be fostered. These too should be enriched, but increments should properly come from special gifts by benefactors interested in such collections.

Our Growing Collections

ROLAND BAUGHMAN

Adams gift. Through the great kindness of Mr. Lewis G. Adams a rare work by William Pain, *The Practical House Carpenter; or, Youth's Instructor*, Philadelphia, Thomas Dobson, 1797 (one of the thirteen architectural books published in this country prior to the year 1800), has been added to the Avery Library.

Alexanderson gift. Mrs. Elizabeth Alexanderson of Neshanic Station, New Jersey, has presented to the Columbiana Collection a letter from Henry Augustus Whiting (A.B., 1866; A.M., 1869; E.M., 1871) to the Hon. Abram Wakeman, 22 June 1866, enclosing his card and a card of admission to the Commencement exercises of June 27, 1866.

Aschemeier gift. Mr. John Aschemeier of New York City has presented a beautiful copy of Tennyson's *Idyls of the King*, Boston, 1866, which bears the following inscription: "Mr. Condit, With the love and best wishes of his old Sunday-School scholar, Seth Low. Apr. 7, 1869."

Barrett gift. Mr. C. Waller Barrett has sent for inclusion in Special Collections an early paper-back novel with an American background. It is *The Gipsey Chief*, Boston, 1845, written by the British novelist, George William MacArthur Reynolds.

Benjamin gifts. Mr. Henry Rogers Benjamin has presented a full run of the delightful French books so far published in his series of "Les Productions de Paris." The gift numbers 56 titles in 61 volumes.

Berg gift. Aaron W. Berg (Class of 1924) has added to the Columbiana Collection his files pertaining to the Alumni Association, representing his years as President of the Association, 1956–1959. The gift includes Standing Committee Reports, correspondence, and minutes.

Blau gifts. Professor Joseph L. Blau (A.B., 1931; A.M., 1933; Ph.D., 1944) and Mrs. Blau have presented a number of interesting and useful items, comprising the following:

1. *Lettera di Fra Guidone Zoccolante* . . . 1751.
2. *A Letter from the Hon. Timothy Pickering . . . to His Excellency James Sullivan* . . . Boston, 1808.
3. *American entomology . . . by Thomas Say* . . . Philadelphia, 1828.
4. *Interesting correspondence between His Excellency Governour Sullivan and Col. Pickering* . . . Boston, 1808.
5. A.L.S., Martin Buber to Joseph L. Blau, 1 p., Jerusalem, 15 March 1949.
6. T.L.S., Wm. E. Hocking to H. Lillibridge, 1 p., Yale U., 19 Jan. 1912.

Bonsall gift. Mrs. Victor Bonsall of West Nyack, New York, has presented a fine Latin Bible published at Hanover, Germany, in 1624.

Breitenbach gift. Mr. Harry P. Breitenbach of Grosse Pointe, Michigan, has presented photocopies of nearly two dozen letters received by him from the noted author, Walter B. Pitkin, covering the period 1898–1952. These photostat copies were reproduced from originals in the Detroit Public Library's Burton Historical Collection.

Colby gift. Colonel Elbridge Colby (A.B., 1912, A.M., 1913, Ph.D., 1922) has presented two diplomas and ten fine engineering

drawings by his father, the late Professor Charles Edwards Colby (E.M., 1877, C.E., 1877). Professor Colby had been assistant to Professor Chandler and later adjunct Professor of Organic Chemistry. He obtained a wide reputation both here and abroad for his instructional prowess and his research. The materials presented are welcomed into the Columbiana Collection.

Freeman-Perkins gift. Mrs. Edward W. Freeman, on behalf of herself and of her brother, the late George W. Perkins, Jr. (A.M., 1921 T.C.), has placed at Columbia the papers of her father, George Walbridge Perkins (1862–1920). The purpose of the gift is to make this important material available to scholars. The collection, which comprises correspondence, official papers, financial records, memoranda, and public speeches, gives a remarkably informed insight into the history of life insurance, banking, industrial development, and politics in the period of Mr. Perkins' activity. The papers will prove of inestimable value to generations of scholars in the fields of political and economic history; they have already served well as the materials supporting the biography of George W. Perkins which is being published by Columbia's Professor John A. Garraty.

Friedman gifts. Mr. Harry G. Friedman (Ph.D., 1908) has presented a number of very fine and valuable items, including eleven printed books, a manuscript, and an original portrait in oils.

1. *Antidotum contra diversas omnium fere seculorum haereses* . . . Basle, 1528. In the original stamped calf binding, signed by Nicholas Spierinck.
2. *Braebes et Aristotelis logicam institutiones* . . . MS., written 1735.
3. Carlyle, Thomas. Framed oil portrait, unsigned.
4. Cassiodorus, Magnus Aurelius. *Historia ecclesiastica tripartita.* Paris, for François Regnault [ca. 1500]. Stillwell C-219.
5. Defoe, Daniel. *Reasons why a certain great G—L has not yet*

receiv'd the thanks of either of the two Houses of Parliament . . . [np] 1710.

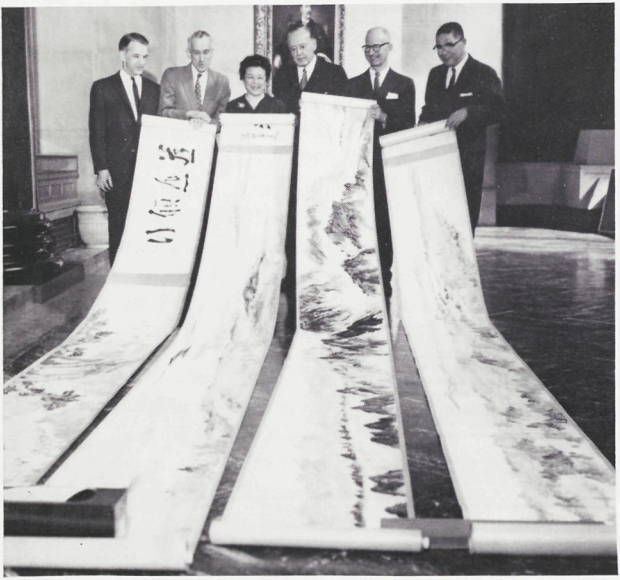
6. Giovanni di Barros. *L'Asia* . . . Venice, 1562. Translated from the Portuguese by Alphonse Ulloa. Two volumes bound as one.
7. Hettema, Montanus. *Narichten betreffende de ontdekking van Amerika in de tiende euw. Naar het deensche van Carel Cristiaan Rafn* . . . Leeuwarden, 1838.
8. *Manifest, ende redenen van Oorloge, tot Lisbona* . . . [np] 1658.
9. Plinius Secundus, Caius. *Historia mundi naturalis* . . . Frankfort, 1582.
10. Roumania. Constitution, 1923. *Constitutiunea.* [np, nd; ca. 1923] With signatures of various generals and others. Bound with a number of other, probably related, documents.
11. Severus, Sulpitius. *Opera omnia* . . . Leyden, Franciscus Hackius, 1647.
12. Smart, Christopher. *A poetical translation of the fables of Phaedrus* . . . London, 1765.
13. Trajan Column. A volume containing a large number of 16th century engravings showing the details of the Column.

Fukuda gift. In the very first issue of *Library Columns*, Fall, 1951, mention was made of the commencement of the project by the noted Japanese artist, Bisen Fukuda, to prepare and present to the East Asiatic Library of Columbia a full set of thirty paintings entitled "Scrolls of the China Scene." On March 2, 1960, the last of the series was formally presented on behalf of the artist by the New York Japanese Consul General, Mitsuo Tanaka. President Kirk accepted the unusual and beautiful gift for the University.

Twice before Mr. Fukuda had painted these scenes, and each time his work was destroyed—the first set by earthquake and fire in 1923, and the second by World War II bombings. This third set was painted especially for Columbia University when the ar-

tist learned of the admiration for his work expressed by Dwight D. Eisenhower, then President of Columbia University.

The artist, born in 1875, received his training at the Imperial



SCROLL PRESENTATION. Shown here are four of the twenty scrolls painted by Bisen Fukuda which were presented on March 2, 1960. The group shown is as follows: Howard P. Linton, Librarian of the East Asiatic Library; C. Martin Wilbur, Director of the East Asian Institute; Miwa Kai, Assistant Librarian of the East Asiatic Library; President Grayson Kirk; Charles W. Mixer, Assistant Director of Libraries; and Mitsuo Tanaka, New York Consul General of Japan.

School of Art in Tokyo and has won imperial recognition of his works, some of which are preserved in historic temples in Kyoto. The subjects of the scrolls, mainly scenes along the Yangtze, were sketched during his travels through China during the period 1909–1912.

The thirty scrolls, each forty feet long and each in a box of paulownia wood within a lacquer case, have become part of the East Asiatic Library.

Ginsburg gift. In the November, 1958, issue of *Library Columns* mention was made of the generous gift of Mrs. Jekuthiel Ginsburg of a substantial collection of manuscripts and memorabilia of David Eugene Smith, late Professor of Mathematics at Teachers College. Professor Smith and the late Dr. Jekuthiel Ginsburg (A.M., 1918, T.C.) had been close friends, frequently corresponding and sending each other articles and lectures for editorial comment. Recently Mrs. Ginsburg discovered another trove of Smith manuscripts and portraits, and she has added these to her earlier gift.

Hazeltine bequest. The late Professor Alice I. Hazeltine bequeathed her professional library relating to children's literature to Columbia University. The collection comprised 700 items, mainly bound volumes, of which a substantial number now enhance the files of the School of Library Service Library.

Henderson gifts. Professor and Mrs. Harold G. Henderson (A.B., 1925, B.) have presented three letters to the Libraries. One of these is from John L. Lawrence (30 Sept. 1834) to the Trustees of Columbia College giving the Treasurer's report of accounts current. There is also an undated holograph letter signed by Park Benjamin to "Dear B." Finally there is a long letter from Park Benjamin (Sea captain and trader who was lost at sea and was the father of Park Benjamin, the poet and publisher) to Jonas Welsh, 28 August 1813, 3 p.

Hitchcock gift. Mr. Henry-Russell Hitchcock, the noted architectural author and critic, has presented to Avery Library an im-

portant 1916 Frank Lloyd Wright drawing for the Ernest Vosburgh House on Crescent Road, Grand Beach, Michigan.

Hobart gift. Alice Tisdale Hobart (Mrs. Earle T. Hobart) has presented the manuscript and proofs of her latest book, *Gusty's Child.*

Hu Shih gift. Dr. Hu Shih (Ph.D., 1917), eminent authority on Chinese philosophy, literature, and history, has presented to the East Asiatic Library the 24-volume set of his collected works recently reprinted in Taiwan. Dr. Hu, former Ambassador to the United States and now President of the Academia Sinica in Taipei, holds more than thirty honorary degrees from American and European Universities.

Israeli Defense Forces gift. At a ceremony in Low Library, President Grayson Kirk accepted on behalf of the University a collection of eighty works in the Hebrew language—the gift of the Israeli Defense Forces.

Joffe gifts. Dr. Judah A. Joffe (1893, A.B.) has presented a number of interesting items to the Libraries, including a book of Psalms printed in Haarlem by Johannes Enschede, 1776; *King Albert's Book,* London, 1914, with an illustration by Arthur Rackham; *Chateaux of France,* published by the Ministère des Travaux Publics, 1948; and *Treasures of Yosemite National Park,* a brochure of colored photographs, undated. Of very special note, however, is a signed letter in the autograph of James Huneker, to Gustav Kobbé, 17 January 1901, in which the famous author gives a biographical outline of his career. It is a delightful piece, deserving of publication in full.

Lada-Mocarski gifts. Mr. and Mrs. Valerien Lada-Mocarski have added to their numerous previous gifts to Avery Library four

richly-illustrated publications dealing with historical matters in the field of architecture and art history: Mario Salmi, *La Miniatura Italiana*, 1956; Aldo Patocchi, *Monumenti Storici del Ticino*, 1958; Reynaldo Dos Santos, *Nuno Concalves*, 1955; and *Il Palazzo Te*, 1957.

Longwell gifts. Mr. Daniel Longwell (1922 C) has forwarded two welcome additions to his remarkable collection of the writings by and about Sir Winston S. Churchill. One of these is Sir Anthony Eden's volume *Full Circle*, just published by Cassell in London. The other item is a large collection—which Mr. Longwell believes to be incomplete—of cartoons of Sir Winston clipped from *Punch* for the period 1900–1946.

Nevins gift. Professor-Emeritus Allan Nevins has added to his earlier gifts the manuscripts of his *War for the Union: The Improvised War 1861–62* and of his *Ford: Expansion and Challenge*. By Professor Nevins' arrangement, these manuscripts were forwarded to Special Collections directly from the publisher.

Plimpton gifts. Mr. Francis T. P. Plimpton has made further significant additions to the Plimpton Library established at Columbia by his father, the late George A. Plimpton. Included in the present gift are four useful works: William Thornton's *Cadmus: or, a treatise on the elements of written language*, Philadelphia, 1793; W. Hunt's translation of Livy's *Roman History*, London, 1686; Newton's *Universal Arithmetic*, London, 1769 (translated by Ralphson, revised by Cunn); and Samuel Smith's *Aditus ad logicam*, Oxford, 1649.

Pratt gifts. Dr. Dallas Pratt (1941, M.D.) has made two fine additions to the Columbia Libraries. One of these is the Venice, 1511, edition of Ptolemy's *Geographia;* the other is Roscoe Pound's

Jurisprudence, 1959, in five volumes, presented to the Law Library in memory of Alfred Ely.

Stokes gift. Dr. J. G. Phelps Stokes (1896, M.D.) has presented two extraordinary cuneiform tablets for addition to the Columbia collection of these important documents, both in remarkably fine condition. The earlier of the tablets is a cone bearing 20 lines of script, written in the time of Libit-Ishtar, King of Babylonia in 2060 B.C. The inscription includes the names of several cities mentioned in Genesis. The other tablet is a cylinder bearing an edict by Nebuchadnezzar, King of Babylon from 605 to 562 B.C., regarding the rebuilding of the temple of Shamash, the sun-god, in Larsa.

Weeks gifts. Miss Mabel Weeks has presented five very desirable classical works in early editions. The earliest is *Facta et dicta* of Valerius Maximus, printed at Venice by Bonetus Locatellus in 1493. Other works in the gift are: Seneca's *Tragoediae*, Venice, 1505; Plutarch's *Vitae*, Paris, Jodocus Badius, 1514; Cicero's *Opera*, Venice, Giunta, 1534–37 (4 vols.); and Pausanias Historicus', *Attica descriptis*, Leipzig, 1696.

Wood gift. Mr. Roy U. Wood (1914, Met. E.) of Scottsdale, Arizona, has added an important item to his gift which was discussed in the February, 1960, issue of *Library Columns*. It is the very scarce printing of William Faulkner's poem *This Earth*, published with drawings by Albert Heckman, New York, Equinox, 1932.

Young gift. Mrs. Agatha Young has presented the corrected typescripts and galley-proofs of her newly published book, *Women of the Civil War*. This makes a notable addition to the increasing collection of the manuscripts of contemporary authors which is being assembled at Columbia.

The Typography of the *Columns*

IT WAS announced in our last issue that *Columbia Library Columns* had won an Award of Special Merit from the New York Employing Printers Association. Since this is the second time the *Columns* has been honored for its typography by the Printers Association, it may be of interest to record briefly, before the facts grow dim in the minds of those who were close to its beginnings, the story of how we arrived at the present format of the *Columns*.

The name of the journal was borrowed from a defunct Library staff magazine, "Library Columns," which had flourished for two years in the nineteen thirties. Inspired by the name, Ashley Martella, of New York City, designed a distinguished cover which we clothed in Quaker gray and still find attractive. Mr. Martella also made the cuts of Butler and Low Libraries which have become the familiar guardians of our first page of text.

Typographically, the text of our first issue, set in Linotype Janson, faltered a bit after the high promise of the cover. There were consultations with the Manager of the Printing Office of the Columbia University Press, Melvin Loos. Mr. Loos suggested a slightly larger, hand Janson for the titles, and a Caslon Open initial for the first letter of the articles. At one bound, as our next issue demonstrated, the *Columns* achieved the typographic quality which it has maintained for a decade. Mr. Loos, who thus conceived the design which you see before you, and who was specifically responsible for the November 1958 and February 1959 issues which were honored by the Printers Association, has earned the thanks of all whose eyes are refreshed by these comely pages. His collaborators who share the honors are the following presses –listed with the dates they handled the *Columns:* George Grady Press (September 1951–February 1957), Clarke and Way (March

1957 to February 1958), and the Harbor Press (March 1958 to date).

Starting last year, typographical supervision of Columbia publications, including the *Columns*, was placed under the University's Printing Services, and Miss Patrice LaLiberté, beginning with the May 1959 issue, now acts in the role of our mentor.

A word about the illustrations. Our paper at first was mat, which did well enough for woodcuts, but failed dismally when we tried to reproduce the subtleties of such things as the Korean bronze types (November, 1953). Pricked by the fiasco of the Korean illustration, we introduced a semi-gloss paper in February, 1954 (Warren 80# Cumberland Dull). Since then, illustrations of all kinds have become a regular feature of the *Columns*.

Activities of the Friends

Meetings

Bancroft Awards Dinner. On Wednesday, April 20, members of the Friends of the Columbia Libraries and their guests gathered for the culminating event of the academic year—the Bancroft Awards Dinner which was held in the Rotunda of Low Memorial Library. Mr. C. Waller Barrett, the Chairman of our association presided.

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 published in the field of American history during 1959: *In the Days of McKinley*, by Margaret Leech, and *The Age of the Democratic Revolution, a Political History of Europe and America, 1760–1800*, by R. R. Palmer. He presented a $3000 check to Professor Palmer, who responded with a short address. Miss Leech was unable to be present. Certificates were presented to officers of Harper and Brothers and of the Princeton University Press, the publishers, respectively, of the two award-winning books. Mr. Cass Canfield of Harpers responded on behalf of Miss Leech. The principal speaker for the occasion was Dr. Louis B. Wright, the Director of the Folger Shakespeare Library and Chairman of the Advisory Board of the John Simon Guggenheim Memorial Foundation.

Mrs. Albert M. Baer of the Friends' Council was Chairman of the Committee which made the arrangements.

Finances

Although we have customarily printed in the May issue of *Columns* the annual statement as to the amount which has been contributed by the Friends during the 12-month period ending on

March 31, the statement will be deferred until the next issue, which will be published in November. This shift, which will be continued in the future, has been made because the closing date for the May number has been moved forward into March, so that delivery of the printed copies can be made in late April. This will enable us to avoid the printing jam which occurs at Commencement time and which in some years has caused delay in delivery of our May issue until sometime in the ensuing month. We want to have it reach our members before the beginning of the summer vacation period in June.

Current and Forthcoming Exhibits

Nine years ago, when the Friends of the Columbia Libraries were being reorganized on the present basis, a Rotunda exhibition of fifty of our chief library treasures in all fields was installed for the opening meeting of the new organization. The exhibition, of which a printed catalog was prepared, was extremely successful, and we decided recently to place it on view again, this time in the display cases on the 3rd floor of Butler Library.

As might be expected, we have been unable to leave well enough alone. Many of the items originally shown are replaced in the new exhibition by others which have come to the Libraries since the Friends were reorganized. With these improvements, we feel that the display will bring added pleasure to its viewers, as it brings pride to us. These are our crown jewels: many of them have high sentimental value; others have great scholarly interest as individual documents; still others have been selected to represent areas of special strength in the Columbia Libraries.

One of the principal features of the exhibition is the evidence it supplies of the great benefits that have accrued and are continuing to accrue from the generosity of donors. The names of many recent benefactors appear in the exhibit labels, among them being many members of the Friends.

On May 15, at the close of the current display of Columbia's special treasures, an exhibition celebrating the 100th anniversary of the opening of Japanese-American diplomatic relations will be installed, to remain on view until about June 15. This exhibition will actually consist of two sections. In the Butler Library cases will be shown western-language materials only, while (from May 1 to June 1) Japanese language materials relating to the same subject will be on view in the Rotunda of Low Memorial Library.

From June 20 to July 1 a showing of the 1960 selections for the annual "50 Books of the Year" exhibit will be held under the auspices of the American Institute of Graphic Arts. This will be

in conjunction with, and part of, the International Book Exhibition which is to be held during the same period in the Rotunda. (The A.I.G.A. selections of current paper-backs, numbering 150 specimens, will also be shown.)

For the balance of the summer an exhibition of the works of Euclid, entitled "Euclid alone . . ." will be displayed.

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 a year.

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

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