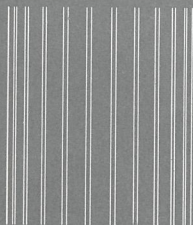


COLUMBIA LIBRARY COLUMNS



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

Columbia Library Columns

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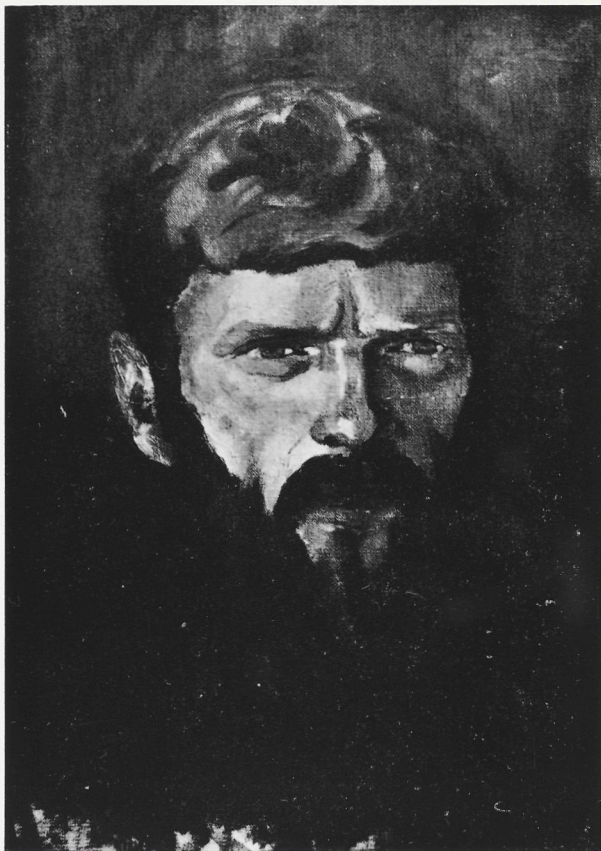
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D. H. LAWRENCE

Portrait by Jan Juta painted in Taormina in 1920



COLUMBIA LIBRARY COLUMNS



D. H. Lawrence and the “Q.B.” in Sardinia

PAUL R. PALMER

One of the important manuscripts in the D. H. Lawrence Collection, which has been presented to the Columbia Libraries by Mrs. Alfred M. Hellman, is the book-length manuscript of the author's Sea and Sardinia. In the article below, Paul R. Palmer, Theatre Arts Librarian at Columbia, writes about the trip to Sardinia made by Lawrence and his wife, Frieda, which became the subject of the travel book mentioned above.

EDITOR'S NOTE

“COMES over one the absolute necessity to move.” In that sentence which neatly characterizes the restless spirit of his own adult life, David Herbert Lawrence begins what many readers and critics believe to be his most successful travel book, *Sea and Sardinia*. In this volume, as well as in his other travel books, the author develops themes which reveal as much about himself as an exile and world explorer, as they do about the countries and people which are the actual subjects. Lawrence and his wife Frieda finally chose Sardinia for their winter holiday in 1921 rather than Spain or Africa, which they had also considered. Early in the book Lawrence explains their choice: Sardinia which is like nowhere. Sardinia which has no history, no date, no race, no offering. Let it be Sardinia. They say neither Romans, nor

Phoenicians, Greeks nor Arabs ever subdued Sardinia. It lies outside, outside the circuit of civilization. . . . Let it be Sardinia.

In January D. H. Lawrence and Frieda made their tour of "primitive Sardinia." They travelled west from their villa in



D. H. Lawrence

Map which shows the route that Lawrence and Frieda took on the trip

Taormina, Sicily, to Palermo, where they took a small steamer to Cagliari, the capital and principal seaport of Sardinia which is located on the southern end of the island. From Cagliari they journeyed north by railway and autobus to the inland towns of Mandas, Sorgono, and Nuoro, and finally to the seaport Terranova, where they boarded a steamer for the mainland of Italy. From Naples they completed the circle back to Sicily, travelling first-class aboard the palatial *City of Trieste*—their one luxury on the entire trip.

Many critics, from Virginia Woolf of Bloomsbury to Louella Parsons of Hollywood, have written skeptically about Lawrence's ability as novelist or poet, but few have ever denied his power as a writer of travel literature. Mabel Dodge Luhan, the heiress, sometime Bohemian, and literary patroness, was so moved by his

talents in this genre that, after reading *Sea and Sardinia*, she wrote inviting him to visit her in America at her expense. She felt that only he would be able to capture the spirit of her beloved Taos and of the Pueblo and Hopi Indian tribes of New Mexico.

Lawrence's first trip to Italy in 1912 had produced his earliest travel book, *Twilight in Italy* (published in 1916), which was more sombre and melancholy in mood. In *Sea and Sardinia*, however, the author emerges as a warm and irresistibly charming individual, who is able to make the most commonplace things seem wonderful. The book is filled with colorful descriptions of the Mediterranean world, as well as happy and keen insights into the married life of Lawrence and Frieda,* his German-born wife. (She had abandoned her husband and children to elope with Lawrence in 1912.) In no other piece of his writing does their relationship appear so full of companionship and mutual affection. With considerable fondness, Lawrence refers to Frieda throughout the book as the "Queen Bee," or more often as the "q-b."

Lawrence and the "q-b" started this travel adventure in 1921 in the cold Sicilian dawn. His description captures the feeling anyone will recognize who has ever risen early to take a journey, that sinking feeling of half misery, no matter how pleasurable the prospects may be. In a festive spirit, however, with knapsacks, "kitchenino," spirit lamp for making tea, and sandwiches of Maltese bacon, the two travellers sailed from Palermo for Cagliari on the southern coast of Sardinia. Lawrence loved the freedom and the lack of tension of shipboard life, even aboard the tiny, cramped boat in which they sailed. He felt released from the restrictions of European civilization as the Sicilian coast slipped from sight. In his fancy he wished that the voyage might last forever, that the sea might have no end. He envisioned a sort of floating Utopia of "blood-brothers," forever sailing the seas in happy companionship. This was a dream that haunted him throughout his life.

* Frieda von Richthofen was the cousin of the Baron Manfred von Richthofen, the German military aviator.

With masterly skill at capturing "place," Lawrence described in brilliant imagery and colors the vegetable and flower market at Cagliari, "so raw and gorgeous." He and the "q-b" were cheated, forced to sleep in dirty, verminous rooms, compelled to travel on impossible public vehicles, given abominable food to eat, and nearly frozen to death in the bleak Sardinian winter. In spite of hardships, however, the spirits of the travellers remained high; they managed to be remarkably objective about their inconveniences, especially the "q-b," who calmed her irritated husband on one occasion by saying, "Why don't you take it as it comes? It's all life." Much of the book's humor lies in the fact that Lawrence, in retrospect at least, saw many of these predicaments as amusing. They were mistaken for Bolshevik agents in Mandas. They were both frightened by masked revellers at Cagliari. At one time on the journey a group of natives resented them, because they were sure the Lawrences were Germans who had been interned in a Sardinian prison camp during the war and who were now returning to the island because it was so much nicer than Germany. Later they were resented just as much because they were identified as being English. An Italian schoolmistress berates them because of the "cambio," the rate of exchange: "You English, with your money exchange, you come here and buy everything for nothing, you take the best of everything, and with your money you pay nothing for it."

These insults and injuries often annoyed Lawrence, but they never destroyed his pleasure. If he was often misunderstood or treated uncivilly, he was more than compensated by the amusement he was able to find in the Sardinians themselves. He was delighted by the peasant, for instance, who refused to board the bus for Terranova because the driver required that he pay fares for the two pigs he was taking to market. The whole bus load of passengers joined in the fray. "Dio benedetto! It is a chorus. But the bus-mate is inexorable. Every animal, even if it were a mouse, must be paid for and have a ticket as if it were a Christian."

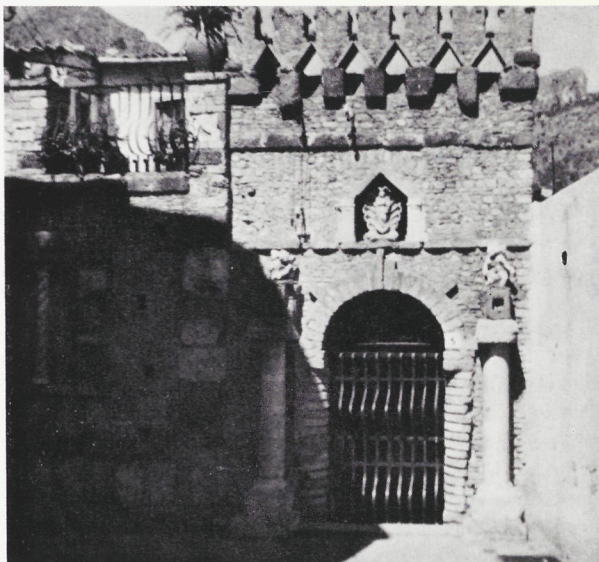
With detached wit, Lawrence describes how he and the "q-b" cautiously picked their way through Sardinia's suspicious-looking medieval cuisine. They consumed quantities of untempting food: aboard ship, fried "inkpots . . . a little octopus which, alas, frequents the Mediterranean and squirts ink if offended . . . tougher than India-rubber, and gristly through and through"; a cake at Trampani, "sort of a plaster cast of the Infant Jesus under a dove"; at Nuoro, gamey-tasting wild boar, "hunks of hot, dry meat"; and everywhere meat cooked in rancid olive oil, "cut into innumerable slices tasting of dead nothingness and having a thick sauce of brown neutrality."

Lawrence, however, found the Sardinian peasant to be essentially "quiet, and kind, and sensitive to the natural flow of life, and quite without airs." He admired the fierce masculinity of the men in their audacious black and white peasant costumes and long stocking caps, which reflected their dignity and independence. He feared that these proud people would be caught in the net of European civilization, and forced to discard their bold costumes for the drab unimaginative contemporary uniform of the soldier, the laborer, and the white-collar worker.

For the most part, Lawrence found the Sardinian landscape hard, bare, and stark, like Cornwall or parts of Ireland. Despite its bleakness, he wrote about the country with a sense of mystery and awe, and about the island's soil and granite as though they were living beings. On a road outside Mandas his poetic spirit was literally fulfilled by the sight of the winter dawn:

After two southern winters, with roses blooming all the time, this bleakness and this touch of frost in the ringing morning go to my soul like an intoxication. I am so glad, on this lovely naked road, I don't know what to do with myself.

Lawrence and the "q-b" returned to their villa at Taormina on January 13. The trip to Sardinia had been a short but intense one. Immediately he began writing his reminiscences of the voyage, and in a little less than six weeks the manuscript was finished. That



The Villa Fontana Vecchia in Taormina

original manuscript, written in Lawrence's hand, has not survived. In her memoirs, *Not I But the Wind*, Frieda recounts its ignominious fate. However, two later typescripts of the book have survived, one at the University of Texas, and another in the collection of the late Dr. Alfred M. Hellman, which has recently been presented, along with other important Lawrence manuscripts, letters, and drawings, to the Columbia Libraries by his widow Mrs. Clarisse B. Hellman.

The Columbia typescript, with numerous corrections and revisions in Lawrence's hand, is undoubtedly the one submitted to Thomas Seltzer of New York, the American publisher of the book. The original title typewritten on the manuscript is *Sun and*

Shade in Sardinia, but it has been altered in Lawrence's hand to read *Sea and Sardinia*. The typescript at the University of Texas was originally called *Diary of a Trip to Sardinia*, and we know



© Witter Bynner

The D. H. Lawrences in Santa Fe in 1922

from Lawrence's letters that he had at one time considered calling the book *Sardinian Films*. One must agree that the final title of the work was a happy inspiration.

Parts of the volume appeared in *The Dial* for October and November 1921. It first appeared in book form in December 1921, published by Thomas Seltzer, with eight striking illustrations in color by Jan Juta, a South African artist and travel writer who also made several impressive portraits of Lawrence. The English edition with the same illustrations did not appear until April 1923. Bookmen and collectors often consider the first American edition of *Sea and Sardinia* to be the most beautiful of D. H. Lawrence's published works. It is gratifying to know that this manuscript of the colorful Sardinian travel story is now at Columbia.

A Friendship: Pro Bono Publico

WILLIAM B. LIEBMANN

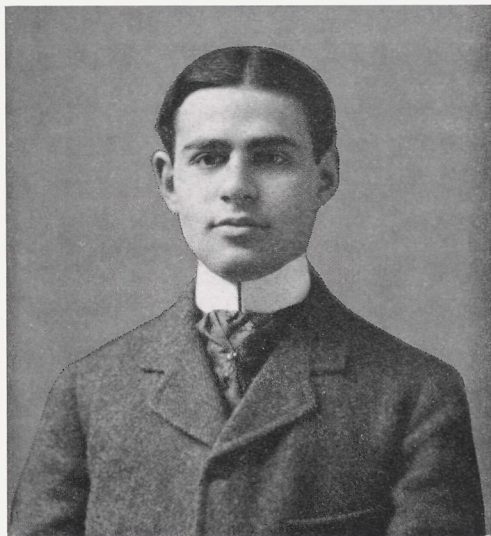
THE friendship of Lillian D. Wald and Herbert H. Lehman started at the turn of the century. This association between one of the pioneers in settlement and visiting nurse service and a future statesman developed into a grand alliance for the public good.

Lillian Wald had started her endeavors on Henry Street about 1893. By 1900 she had expanded her work beyond the training of home and visiting nursing aid to include most of the programs that are now usually associated with good social work. When Herbert Lehman, recently graduated from Williams College, volunteered his services, he was asked to form the second boys group of the settlement. The club, which called itself "The Patriots," was composed of thirteen to fourteen-year-old neighborhood boys. The leader conducted discussion groups, ran sports and games and instituted entertainments of many sorts. This undertaking was the first step in Lehman's life-long connection with both Miss Wald and with the Henry Street Settlement.

By a happy combination of circumstances the written records of this most interesting friendship have become united at Columbia. In cataloguing the Herbert H. Lehman Papers, which were presented to the School of International Affairs by Mrs. Lehman, a 1936 letter from Miss Wald to Governor Lehman was found to contain an interesting reference. Lillian Wald, while preparing material for an exhibition, wrote that she had found "numerous letters to and from you dating back to earlier years of the century and . . . I cannot send these letters on to the University without commenting on their content." This correspondence was not located in any known public or private collection of Wald papers.

In 1967, when some basement storage space was being re-ar-

ranged at the Settlement House, a number of old file cabinets were found surrounded by cartons and boxes of outdated kitchen and maintenance equipment. Upon examination it was found that these files contained not only the Lehman correspondence we had been



Pach Brothers

Herbert H. Lehman when he graduated
from Williams College in 1899

seeking but also a good quantity of Miss Wald's papers dealing with public issues as well as letters from Jane Addams, Samuel Gompers, Charles Evans Hughes, Frances Perkins, Jacob Riis, Margaret Sanger, Ida M. Tarbell and Norman Thomas among many others. The Visiting Nurse Service and the Henry Street Settlement presented the files to Columbia thereby ending our search and also adding an important archive to the Library.

On reading the letters one learns how these two public-spirited citizens cooperated in 1910 to influence legislation for a Child Labor Bureau; and how Herbert Lehman became a member of the Board of the Henry Street Settlement in 1917 although he was reluctant to accept the position due to his involvement in war work. He remained on the board until his death in 1963. The letters also reveal how all during the twenties they both admired and worked for and with Al Smith.

Lillian Wald found the time not only to do her work on Henry Street but also to be active in the political arena. She well understood how much "lobbying" was needed to insure the passage of every social reform measure. Herbert Lehman was her ally in furthering these interests. At the same time he conducted his business affairs and through the Joint Distribution Committee participated energetically in foreign relief and rehabilitation work in Poland and Russia.

Miss Wald evinced continuing satisfaction and pride in Herbert Lehman's conduct as Lieutenant Governor and Governor of New York. Again one reads about their mutual interests during Franklin Roosevelt's administrations, their opinions on the social advances of that period, their friendships with the President and with Eleanor Roosevelt and about the problems of the depression. In 1934 Lillian Wald was instrumental in bringing about agreement between Lehman and Fiorello La Guardia on important New York social reforms.

Lehman well understood Lillian Wald's philosophy of social work and nursing when he wrote: "You have exerted a most wholesome influence by reminding us that while nurses may be scientists and teachers and sociologists and what not, they may still be nurses. We need nursing as well as lecturing. When pain and anguish wring the brow it is the ministering angel rather than the master of arts who is welcome in the home."

The friendship was carried on beyond just a great mutual interest in public and welfare matters. When there were lulls in these



Two of the houses on Henry Street,
of which "265" is on the left



LILLIAN WALD

In the garden of her "House on the Pond"
in Westport, Connecticut, in 1938

busy lives, we read about meetings of a more social nature. Visits were exchanged between Lillian Wald's beloved "House on the Pond" in Westport, Connecticut, and Herbert and Edith Lehman's "Meadow Farm" in Purchase, New York. When Miss Wald became an invalid during her last years, practically all of her time was spent in Westport. This did not diminish her correspondence or her social life. She wrote about world affairs and about welfare matters with as much perception as ever. There are reports of visits from friends including Judge Irving Lehman, the Governor's brother. There is an invitation to the Lehmans to "an invalid's supper at her bedside" like the one she reported having enjoyed with Henry Bruere, the banker and philanthropist, and Charles C. Burlingham, the "Dean of the New York Bar."

When Lillian Wald died in 1940, Herbert Lehman spoke of their forty year friendship as having been one of the most important influences on his life. He said, in part: "Above all else I cherish the memory of her beauty of soul, of mind and of spirit. Her noble life must ever serve as an inspiration to all of us."

An interesting object among the memorabilia of the Herbert H. Lehman Papers is a handsome green pottery bowl made by some of the students of the Henry Street Settlement and bearing the glazed inscription: "House on Henry Street to House on the Pond." It was presented to Herbert Lehman by Miss Wald's executors who realized that it was a most fitting memento of an ideal friendship.

This review of an unusual relationship gives only a brief summary of the good works accomplished by these two public spirited New Yorkers. Study of their papers should open up a vast panorama of social welfare history.

Visions of a Persian Star-gazer

HUGH MACDONALD

THERE were times—perhaps now altogether lost to civilized man—when people were able to gaze upwards through a perfectly limpid atmosphere and see spread above them a starry sphere of virtually unclouded beauty. Such star-gazers were often nomads or peoples of nomadic origins to whom the configurations of the stars lent both practical and spiritual direction in an era when science and religion, though not unsophisticated, were yet largely inseparable. In the case of the Arab peoples, the needs for such direction and spiritual fulfillment sustained both the science and the mystique of astronomy-astrology through those periods of Islamic history in which there was official and theological condemnation of such studies—just as the pleasurable arts of miniature painting and Persian poetry survived similar theocratic strictures. We must be mindful, though, that the cause of astronomy-astrology was further bolstered by the ancient zeal with which the Arabs pursued mathematical interests even prior to the advent of Islam.

It is with these thoughts that we approach a stunning new acquisition of the Department of Special Collections (see *Columns*, May 1968)—an illustrated book of the fixed stars by the renowned Persian astronomer, Abd-ar-Rahman, who is referred to in many texts simply as as-Sufi. Columbia's codex is a translation into Persian from the Arabic original in a copy made in either India or Persia in the 16th century. It is disbound and missing 6 of its original 133 leaves, but there remain 74 wonderful painted miniatures, of which 42 are full-page in size. The Persian translation is known in only a few copies and some of these are merely abridgements. Columbia's particular copy bears the stamp of the Indian Imperial Library situated in the city of Burhanpur, once the seat of the Dec-

can provinces of the Mogul Empire until the Shah Jehan removed the capital to Aurangabad in 1635. The manuscript must have been there in the palace called the *Lal Kila* (Red Fort), which still stands today, and it may well have been an acquisition of Akbar (d. 1605); his son, Jahangir (1605-1627); or his grandson, Shah Jehan (1627-1658).

The great astronomer, as-Sufi, was born at Rayy, Persia in December of 903 and died in May of 986. He held the position of tutor to the Buwayhid ruler of Fars, 'Adud ad-Daulah, but is remembered today for his production of four important scientific works in Arabic including the *Kitab al-Kawakib ath-Thabitah Musawwar* (or, *The Book of Fixed Stars, Illustrated*) which we are discussing here. Essentially, this work is a revision of the *Almagest* (Megale Syntaxis) of Ptolomy (Claudius, fl. 139) which for some 900 years prior to the labors of as-Sufi was the standard compendium of astronomical knowledge in the ancient world. That this was as well-known a work among the Arabic peoples as it was among those of the Greco-Roman world is evident in the fact that the name by which it is best known to us today is a corruption of the Arabic name for it, *al-Majisti*. In the *Kitab*, as-Sufi re-examined and wholly emended the Ptolemaic catalogue of the stars, for in the passage of nine centuries the longitude of the constellation of Cassiopeia, alone, had changed by $12^{\circ} 42'$. A further refinement was effected through the use of tables wherein the stars comprising a constellation were denominated individually so that each one might have a distinct name by which it could be unmistakably indicated. With their rubric headings and neat black entries in lined boxes, these tables are a prominent visual feature of Columbia's manuscript. Adjacent to each of the tables, however, are the most impressive pages of the manuscript. These are the remarkable and beautiful painted miniatures representing each constellation.

There are usually two representations of each figure and one is the mirror-image of the other. Needless to say, this strikes the



PERSEUS, "THE BEARER OF THE DEMON'S HEAD"

This portrayal of a constellation and those on the ensuing three pages are from the Persian astronomical work *Kitab Surwar*



THE CENTAUR AND THE WILD BEAST

This primitive Euphratean constellation
became identified with the art of Western Asia



ANDROMEDA

The iconography of Western Asia generally represents *Andromeda* (al-mar' ah al-musalsalah) as a woman beset by sea-monsters



THE ANGEL (GHADARA)

The figure of an angel of Zoroastrian aspect is an example of the essentially Persian character of the Columbia manuscript

viewer as peculiar until he learns that the constellations are depicted in the traditional classical Greek style in which it was deemed proper to show the star patterns both as they are seen from below and as they might appear if seen from *outside* the geocentric starry sphere. To produce the complementary figures an ancient technique of copying was used that enjoyed widespread if only intermittent popularity even until the end of the 18th century. The method, called *pouncing*, involves the manipulation of a needle to prick-through an outline of a figure onto an underlying surface and thence to "connect-the-dots" as it were. It was generally employed in making a copy of one illustration for another manuscript or work. Here, however, the pricking produced a mirror-image on the reverse of the page, enabling a better tracing to be made for the Ptolemaic version of the original figure, although it is not impossible that our manuscript was simultaneously used as a model book for another manuscript.

Observation tells us other things about our manuscript. It is clear, for instance, that the figures of the constellations were drawn and painted before the stars which suggested their forms were painted in. Many of the miniatures do not have the stars indicated upon them at all—and in others, the red dots which mark the stars have been supplied by a hand so clumsy that it could not have been that of the miniaturist. So we must assume that a later hand, perhaps that of one of the early owners of the manuscript, has attempted to complete the marking of the paintings.

And what can we say of the figures themselves that our illustrations cannot say better? We will draw your attention to the completely Persian quality of their costume and aspect—quite unusual in that other nearly contemporary manuscripts of this work seem to be heavily influenced by Chinese styles rather than the Persian or Indic. In these others, for example, the constellation of Cetus (the whale) is almost invariably depicted as the fire-breathing Chinese dragon while the dress and headresses of the man-like forms are often distinctly Mongoloid. From an iconographic stand-

point, however, the representations of the constellations reflect to a truly astonishing degree the classical Greek and Roman prototypes with which we are all familiar: Cassiopeia is seated in her chair—Perseus flourishes his sword over the Gorgon's head and Sagittarius is the centaur-archer. To be sure, there are departures from the familiar: in our manuscript, Orion simply holds a long sleeve, instead of the Golden Fleece, in his left hand—and the Gemini are female twins. But, with very few exceptions, each iconograph is recognizable at first sight by anyone who knows his Zodiacal signs and major constellations.

This is the surprise which the manuscript brings: that an ancient people whom we assume, perhaps too lightly, to be remote from our own cultural origins saw in the heavens the same beasts and heroes, running the gamut from realistic to fantastic, which we see today when we have the time and inclination to star-gaze.

Our Growing Collections

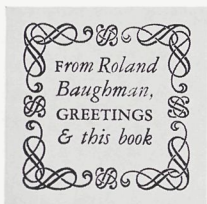
KENNETH A. LOHF

Gifts

American Institute of Graphic Arts gift. Continuing a policy originated in 1953, the A.I.G.A. has added the Fifty Books of the Year, 1966, to the Libraries' complete depository file of the award winners.

Atkinson gift. Mr. Brooks Atkinson has presented a file of *The Puritan*, a literary periodical which he published occasionally from 1910 to 1916 in Melrose, Massachusetts. A fine early example of "little magazine" publishing, *The Puritan* contains poems, stories, and critical essays, many of the latter written by Mr. Atkinson.

Baughman gift. In memory of her late husband, Mrs. Roland

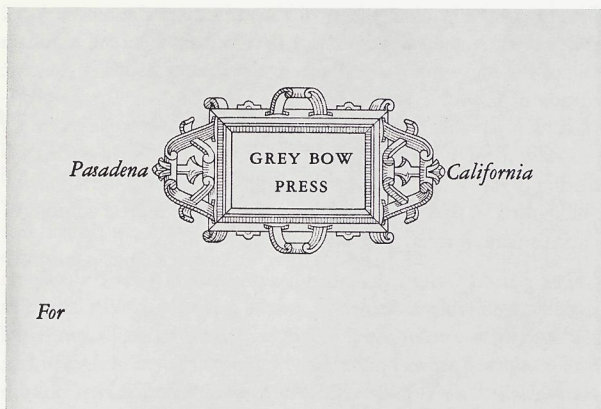


Baughman has presented a collection of his manuscripts, correspondence, and books. In addition to a large group of modern press books and ephemera, the gift includes a file of twenty imprints of the Grey Bow Press, which Mr. Baughman operated with Gregg Anderson at the Huntington Library, and four boxes

of notes and printed material dealing with his researches on the Wise forgeries, a subject which the late Head of Special Collections studied and wrote about during his long and distinguished career as a rare book librarian.

Barzun gift. To our extensive Arthur Rackham Collection, Professor Jacques Barzun (A.B., 1927; Ph.D., 1932) has added a copy of the scarce catalogue of the Paris, 1912, Rackham Exhibition.

Bucher gift. On behalf of the estate of Dr. Walter H. Bucher, his

*Baughman gift*

son Mr. Robert W. Bucher (A.B., 1952) has presented the handwritten diary of Ernst Gebhardt, Methodist clergyman, editor, and translator of poems and hymns, who was Mr. Bucher's great grandfather. The diary contains the account of Mr. Gebhardt's journey to Chile in 1852 and his life there until 1856 when he returned to his home in Ludwigsburg, Germany, and it is illustrated by numerous line and watercolor drawings of the landscape and the plant and animal life of the South American country.

Cambria gift. Miss Sophie T. Cambria has presented a copy of Vittorio Alfieri's *Tragedie*, the second edition in six volumes, printed in Paris by G. C. Molini in 1788-1789.

Citizens Union gift. The Citizens Union of New York City has made further additions to the collection of its papers. Included in the recent gift are miscellaneous biographical files, a set of the *New York City Council Record Supplements*, a file of the Citizens Union radio addresses for the 1930's, and the *Voters Directory* files for the years 1943-1950.

Class of 1923 gift. At its forty-fifth anniversary dinner on April 26, the Columbia College Class of 1923 presented to the Libraries one of the most important books in the history of ideas, the first edition of Francis Bacon's *The Two Bookes. . . . Of the proficience and advancement of Learning, Divine and Humane*, printed in London for Henrie Tomes in 1605. With the gift of this exceedingly rare work, the Class of 1923 has completed the Libraries' holdings of all five of the seventeenth century English editions of Bacon's famous treatise on philosophy.

Cohen gift. Mr. Herman Cohen has presented to our collection a splendid Columbia association item, the copy of De Witt Clinton's *An Introductory Discourse, Delivered Before the Literary and Philosophical Society of New-York, on the Fourth of May, 1814*, New York, Van Winkle and Wiley, 1815, inscribed by Clinton to Nicholas Fish and containing a number of corrections in ink throughout the text in Clinton's hand. The presentation inscription joins two names of considerable importance in the annals of Columbia.

Crawford gift. Early in 1967 the Libraries acquired a copy of the subscribers' edition of T. E. Lawrence's *The Seven Pillars of Wisdom*, published in a small privately-printed edition in London in 1926. Lawrence's volume on the Arab rebellion against the Turks during World War I has had a complicated publishing history. Proofs of the London subscribers' edition were sent to New York and, to ensure copyright in the United States, reprinted here by the George H. Doran Company with a new title-page and colophon, but without the introductory matter and plates that appeared in the London edition. Twenty-two copies, signed and numbered by the publisher, were printed, and ten copies were offered for sale. The volume has, indeed, become a collector's item. Mr. John M. Crawford, Jr., has presented one of these rare American copyright copies to the Libraries, thereby assisting us immeasurably in completing our file of the editions of Lawrence's

important literary and historical work. Our copy is unnumbered and is bound in blue paper-covered boards and quarter linen with a red leather label on the spine.

de Mille gift. Miss Agnes de Mille has added to our Brander Matthews Collection four letters written by Professor Matthews to her mother Mrs. William C. de Mille. Dating from 1925 and 1926 when Matthews was in his seventies, the letters are personal in tone and discuss the movies, a visit to Rudyard Kipling, a trip to the Continent, and his friendship with the de Milles.

Ely gift. Miss Gladys Ely has presented, for inclusion in our collection of the papers of Rosemary Thomas, her correspondence with the poet, as well as her letters relating to Miss Thomas which she received from Genevieve Thomas, Mark Van Doren, Louise Slipper, and Randolph Carlson.

Epstein gift. To the collection of her late husband's papers Mrs. Abraham Epstein has now added the corrected typescript of his important study *Insecurity: A Challenge to America*, first published in 1933.

Fabian gift. Mr. Alexander S. Fabian has presented the papers of his late brother Bela Fabian. The collection contains correspondence, manuscripts of articles and speeches, and printed materials relating to Mr. Fabian's activities against the Communist government of Hungary from 1946 to 1963.

Gallagher gift. Mr. Thomas M. Gallagher (A.B., 1941) has presented the manuscript and proofs of *The Doctors' Story*, his history of the College of Physicians and Surgeons, published in 1967 in commemoration of the two hundredth anniversary of the College.

Goldfarb gift. Mr. Stanley S. Goldfarb (A.B., 1924) has added to our Book Arts Collection a copy of the recently-published Ge-

henna Press edition, *Conrad's Manifesto: Preface to a Career*, the first publication of Joseph Conrad's manuscript of his artistic credo, the original of which is in the collection of the Rosenbach Foundation in Philadelphia. The volume contains a woodcut portrait of Conrad by Leonard Baskin, and our copy is one of one hundred numbered copies containing an additional impression of the portrait printed on Japanese paper and signed by the artist.

Hellman gift. One of the most significant author collections to come to the Libraries in recent years is the D. H. Lawrence Collection formed by the late Dr. Alfred M. Hellman (A.B., 1902; M.D., 1905) and presented by his widow Clarisse B. Hellman. Of greatest interest are the two book-length manuscripts: the typescript of *Sea and Sardinia*, with manuscript corrections in Lawrence's hand; and the typescript of *The Boy in the Bush*, also with manuscript corrections in Lawrence's hand, probably the manuscript from which the book was printed. Other Lawrence manuscripts in the gift include the autograph manuscript of the essay "The Future of the Novel," and a typewritten carbon copy of Chapter 13 of *Aaron's Rod*. There is also Arnold Bennett's holograph manuscript of his review of Lawrence's *The Woman Who Rode Away*, dated June 2, 1928.

All but two of the fourteen Lawrence letters in the gift are unpublished. Among the more important letters are the following: an autograph letter to Thomas Seltzer, June 3, 1921, about the publication of *Psychoanalysis and the Unconscious*, *Women in Love*, and *Aaron's Rod*; four autograph letters to A. D. Hawk, a neighbor in Questa, New Mexico, 1924-1925; an autograph letter to Jonathan Cape, May 9, 1927, about Lawrence's introduction to a work by Giovanni Verga; four autograph letters to Mrs. Nancy Henry, 1918-1919, discussing *Movements in Modern History*; and an autograph postcard to Lady Ottoline Morrell, January 30, 1929, also signed by Frieda Lawrence and Aldous and Marie Huxley.

The collection also contains three watercolor drawings made by Lawrence for the jacket of the English edition of *The Plumed Serpent*. Bearing Lawrence's notations, the drawings were probably made in Oaxaca, Mexico, in 1925. There is a letter from Martin Secker, April 12, 1937, concerning the drawings and stating the reasons they were not used for the edition.

Hill gift. Among our most treasured collections is the Abraham Lincoln Collection formed by the late John Wesley Hill and presented by his son John Warren Hill (A.B., 1911; LL.B., 1914). Mr. Hill has now added a most unusual item to the Collection, a locket containing a lock of Lincoln's hair. Accompanying it there is a dossier of letters and documents tracing its provenance and history. Also presented was a file of typescripts of John Wesley Hill's speeches, many of which relate to Lincoln, as well as clippings and photographs concerned with the Civil War President.

Hoover bequest. The late Merle M. Hoover (A.M., 1911), Associate in English, bequeathed to Columbia his library, numbering more than one thousand volumes of eighteenth and nineteenth century American literature.

Katz gift. Dr. Joseph Katz has presented Susan B. Anthony's copy of Ralph Waldo Emerson's *English Traits*, Boston, 1856, bearing her autograph on the inside front cover and numerous underlinings throughout the text.

Kaula gift. Mrs. Edna Mason Kaula has presented the manuscripts and proofs of her book, *The Land and People of Rhodesia*, published in 1967 by J. B. Lippincott Company.

Keene gift. Professor Donald L. Keene (A.B., 1942; Ph.D., 1950) has added to the collection of his manuscripts the working notebooks for some of his recently published translations from the Japanese, including *After the Banquet* by Yukio Mishima, *Essays in Idleness: The Tsurezuregusa of Kenkō*, and two short stories

by Shichiro Fukasawa and Chiyo Uno which were published in his *The Old Woman, the Wife, and the Archer*.

Knickerbocker gift. To the collection of his papers, Professor William S. Knickerbocker (A.B., 1917; A.M., 1918; Ph.D., 1925) has added three letters written to him by the English critic Bonamy Dobrée, dated from 1940 to 1952.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has made significant additions to the John Masefield Collection he has established in the Libraries. He has presented three of the poet's manuscript notebooks, dated 1930-1931, containing drafts of Masefield's essay "Poetry and Poets," eighteen pages of a narrative poem beginning "The season of sailing," a long narrative poem on Dick Whittington, and a dramatization in poetic form of the Whittington story. The gift also contains the handwritten and decorated testimonial presented to Masefield in 1925 by the Hill Players for his personal instruction and encouragement to the amateur theatrical group. The testimonial is signed by thirty-four of the actors making up the group, as well as by the artist Mabel L. Piper. Dr. Lamont has also presented a fine copy of the first German edition of George Santayana's *The Last Puritan*, inscribed by Santayana to Andrew Joseph Onderdonk in Rome, March 22, 1937; and four letters and one postcard from Santayana to Onderdonk written from Rome in 1931, 1949, and 1950, in which the philosopher discusses John Dewey, *Dominations and Powers*, his health, and other personal matters.

Leary gift. Professor Lewis Leary (A.M., 1932; Ph.D., 1941) has presented two notebooks kept by John Treat Irving, American author of frontier sketches and nephew of Washington Irving. The earlier of the two, dating from 1828 when John Irving was a senior at Columbia College, records class notes, problems, and exercises. The second notebook contains poems, sketches, and essays, most of which are dated 1831-1833, the period preceding his travels to the West and the writing of *Indian Sketches*.

Longwell gift. Mr. Daniel Longwell (A.B., 1922) continues to make noteworthy additions to the Winston Churchill Collection. He recently presented a two-page typewritten letter, signed, from Churchill to Viscount Milner, dated London, November 25, 1918, concerning the possible appointment of General Travers Clarke to superintend the Department for the Disposal of Surplus Stores formed after the first World War. Also presented was the second issue of the first edition of Churchill's *The People's Rights*, London, 1910, as well as three war-time pamphlets containing cartoons and songs of Churchill interest, *Paroles Dorées de Mr. Churchill Adressées à la Nation Française*, *Retraites Glorieuses de Winston Churchill*, and *Chansons de la BBC*.

Loomis bequest. During his distinguished academic career at Columbia University, the late Professor Roger Sherman Loomis (Litt.D., 1957) devoted most of his energies to researches in the field of Arthurian legend and literature, studies which resulted in his most significant work, *Arthurian Tradition and Chrétien de Troyes*, published in 1949. Under the terms of his will, we have received an important manuscript of *La Mort Artu*, the text of which is attributed to Walter Map (or Mapes), the twelfth century British author and ecclesiastic to whose authority the main body of prose Arthurian literature has, at one time or another, been assigned. Our manuscript, written in northern France in the fourteenth century, is the fifth and final part of the Walter Map Arthurian cycle. The first 64 leaves are on vellum and the following 30 on paper, of which the final six are blank, and there are pen-work initials in red and blue through the first thirty-two folios. The volume, bound by Berti of Florence in purple morocco and with inlays of green morocco, also contains the book label of Howard Lehman Goodhart.

Monaghan gift. Dr. Frank Monaghan has presented a group of forty letters and documents for inclusion in our collections of the papers of John Jay and the Jay Family. Included is a letter from

Nathaniel Hawthorne to John Jay (1817-1894), written from Salem on August 22, 1849, a time when the novelist was at work on *The Scarlet Letter*.

Norman gift. Mrs. Dorothy Stecker Norman has presented a group of typescripts, periodicals, pamphlets, and books covering a wide range of sociological, historical, and literary topics.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) continues to add scarce editions of literary works to our collections. He has recently presented the following: Thomas Pennant, *A Tour in Scotland MDCCLXIX*, the third edition, Warrington, 1774, in the original boards; Robert Bloomfield, *The Farmer's Boy; A Rural Poem*, London, 1800; Richard Holcraft's translation of *Tales of Humour and Romance, Selected from Popular German Writers*, London, 1829; and a collection of ten London and Dublin editions of the plays of George Coleman, the Elder, dating from 1762 to 1796, and including *Achilles in Petticoats*, *Bonduca*, *Comus*, *The English Merchant*, *Man and Wife*, *The Musical Lady*, *New Brooms!*, *The Oxonian in Town*, and *Philaster*.

Rogers gift. Professor Lindsay Rogers has presented a group of nineteenth and twentieth century first editions, including an unusual copy of William E. Gladstone's *Gleaning of Past Years*, 1843-78, London, John Murray, 1879, in eight volumes, inscribed in the first volume by Gladstone and his daughters Mary and Helen.

Slipper gift. Miss Louise Slipper (M.A., 1944) has presented her file of correspondence by and relating to the poet Rosemary Thomas, including letters from Mark Van Doren, Gladys Ely, and Randolph Carlson.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928) has presented, for inclusion in the collection of his papers,

the typescripts and proofs for his edition of Gustave Flaubert's *Intimate Notebook*.

Strouse gift. Mr. Norman H. Strouse has added twelve important volumes to our collection of press books. Of special interest are three publications of the Doves Press: J. W. Mackail, *William Morris: An Address Delivered the XIth November MDCCCC at Kelmscott House, Hammersmith, Before the Hammersmith Socialist Society*, 1901; Robert Browning, *Dramatis Personae*, 1910, inscribed "To Katherine Dreier in memory of yesterday & with best wishes for all the days & years to come from her affectionate friends Annie & T. J. Cobden-Sanderson, 28th July 1911"; and Robert Browning, *Men and Women*, 2 volumes, 1908, with marginal flourishes throughout in green and blue by Edward Johnston and signed by him in May 1908.

The gift includes a fine copy of William Morris, *Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society*, printed by the Kelmscott Press in 1893, and with the bookplate of Edward Burne-Jones. Also presented are two handsome exemplars of the Cranach Press in Weimar: Rainer Marie Rilke, *Duineser Elegien: Elegies from the Castle of Duino*, 1931, signed by the translators V. Sackville-West and Edward Sackville-West, and by Eric Gill, who designed the woodcut initials throughout the volume; and *Canticum Canticorum Salomonis*, 1931, with eleven woodcut illustrations and eighteen woodcut initials by Eric Gill. Both of the Cranach Press publications are printed on handsome paper devised by the research of the artist Aristide Maillol and Count Harry von Kessler, the founder of the Press.

A copy of *40 Years: A Chronology of Announcements & Keepsakes, The Roxburghe Club of San Francisco, 1928-1967*, compiled by Duncan Olmsted and David Magee, has also come to us through Mr. Strouse's generosity. Printed by Robert Grabhorn and Andrew Hoyem last spring, the volume is one of an edition of 150 copies. It is handsomely illustrated throughout with reproduc-

tions in color of announcements, broadsides, and title-pages of books issued by the Club.

Tindall gift. Professor William York Tindall (A.B., 1925; A.M., 1926) has presented the notes, correspondence, manuscripts, and typescripts for his book *The Literary Symbol* and numerous literary essays written and published during the past three decades.

Voelcker gift. Mr. Hunce Voelcker has presented an autographed copy of his book *The Hart Crane Voyages*, published in 1967 by the Brownstone Press in New York City.

Wilbur gift. Mr. Robert Wilbur has presented a copy of the mimeographed "An Evening to Honor the Memory of Hubert Creekmere . . . New York City, February 10, 1967," which contains contributions by John Schaffner, Barbara Howes, William Jay Smith, Mr. Wilbur, and others.

Recent Notable Purchases

Manuscripts. The writings of Arthur William Edgar O'Shaughnessy, English lyrical poet of the 1870's, have been described by Richard Garnett as possessing the "characteristics of Chopin's music—dreamy and sometimes weird, with an original, delicious, and inexhaustible melody." By means of general funds, we have acquired the autograph manuscripts of twenty-three of the thirty-four poems published in 1874 in *Music and Moonlight, Poems and Songs*, possibly his most characteristic work. This collection is rich in interest to the student of poetic composition because it includes a large number of successive drafts of the same poem, most of which contain corrections, deletions, and interlineations. Also present in the collection are sixteen autograph letters from Eleanor Kyme Marston, the poet's wife and collaborator on a children's book entitled *Toyland*, written to Arthur O'Shaughnessy before

and after their marriage, and to other correspondents. Several of the manuscripts were sent to her by the poet and are discussed in her letters.

For our Alexander Hamilton Collection we have acquired the autograph draft of a letter from Hamilton, signed with initials, to Colonel John Laurens of South Carolina, who had served with him during the first years of the Revolution when they were both aides-de-camp to Washington, and who was sent to France by Congress early in 1781 to obtain military and financial aid. Although the letter is undated by Hamilton, it is docketed February 4, 1781, in an unidentified handwriting; it is quite possible that this date may be correct since Hamilton wrote a letter on February 4 to Laurens to which this manuscript may well be a postscript. In the letter Hamilton refers to a letter from Washington to Laurens (also drafted by Hamilton), which gave a resumé of the desperate condition of the American army which necessitated an immediate financial grant from France to the United States. In the letter just acquired Hamilton gives detailed advice as to the manner in which Washington's letter should be presented to the French court, and as to Laurens's general attitude and deportment at the court. Laurens's mission was successful, and King Louis XVI granted the aid as requested.

Individual printed items. Until very recently the earliest English edition of *Don Quixote* in the Libraries was the one published in London in 1725. Upon the suggestion of the Friends' Council and by means of the Friends' Book Fund, we have now acquired a splendid copy of the London, 1620, edition published in two parts, of which the first part is the second edition and the second part the first edition. Only three copies of the first edition of the first part have survived, but our copy of the second edition contains the charming engraved title depicting the Don and Sancho Panza on horseback. Printed by Edward Blount, these translations of *The History of Don-Quichote* were made by the early seventeenth

century poet and translator Thomas Shelton. He based his translation on the edition published in Brussels in 1607, and, although Shelton's version bears many traces of haste, it has become a classic among English translations because of its racy, robust rendering of the original.

We were recently able to add to our Washington Irving Collection two first English editions inscribed by Irving. The first, *A Chronicle of the Conquest of Granada*, two volumes, London, John Murray, 1829, is inscribed in each volume to James Bandinel, the inscription on the title-page of the second volume being dated London, February 13, 1830. Bandinel was a British civil servant whom Irving met when he was a member of the American embassy staff in London. The second, *Bracebridge Hall; or, the Humorists*, two volumes, London, John Murray, 1822, is inscribed to the English painter Gilbert Stuart Newton, who painted Irving's portrait at about the time this novel was published.

Because of the exceptional condition and rarity of the books and manuscripts which comprise the Solton and Julia Engel Collection, it has been a challenge to the librarian to seek out unusual and important items to add to the collection by means of the Engel Fund. We have been most fortunate in recently acquiring the following two manuscripts and three printed books: the signed holograph manuscript of Bret Harte's short story "A Buckeye Hollow Inheritance," 27 pages, published in his collection *Openings in the Old Trail*, Boston, 1902; an autograph letter from Alfred Lord Tennyson to the American lyric poet Paul Hamilton Hayne, dated June 20, 1885, in which he criticizes a sonnet that Hayne had sent him; an uncut copy of Joseph Conrad's *The Black Mate: A Story*, privately printed for the author in February 1922, among the rarest publications in the Conrad canon; a copy in mint condition of the limited signed edition of Conrad's *Laughing Anne: A Play*, London, The Bookman's Journal Office, 1923, bound in full velum; and a copy of Shakespeare's *Julius Caesar: A Tragedy, As it is Now Acted at the Theatre Royal*, London, Printed for Henry



DON-QUICHOTE

Engraved title page of the early 17th century translation by Thomas Shelton

Herringman and Richard Bentley, 1691, the earliest quarto edition of the play now in the Libraries.

Added to the Smith Collection was a copy of Claudius Ptolemaeus, *Phaenomena, Stellarum MXXII Fixarum ad Hanc Aetatem Reducta*, Cologne, 1527. The book is an epitomized version of the *Almagest*, based on the first direct translation from the Greek into Latin by George of Trebizond, which had been published in Venice in 1528. The present edition was supervised by Johannes Noviomagus, and from his dedication in the volume we learn that he had intended to add to the book Albrecht Durer's celebrated celestial hemispheres. Although Durer's name is on the title-page, none of the known copies contain these hemispheres. Bound with the volume is a finely written contemporary manuscript of the Ptolemaic tables in the translation of Nicolaus Leonicens, which had first appeared in print in Venice in 1516.

Of the sixteen rare editions added to the Lodge Collection recently, the following four may be singled out for special mention: Francesco Dal Tупpo, *La Vita di Esopo Historiata*, Venice, Manfredus de Bonellis de Monteferrato, 1530, containing twenty-three charming half-page woodcuts, the most noteworthy being the woodcut on the title depicting Aesop seated at his desk instructing five pupils; Livy, *Decades cum Figuris Noviter Impresse*, Venice, Philippus Pincius Mantuanus, 1511, illustrated with 171 woodcuts in the text and a most appealing woodcut of St. Anthony below the register on the final page; Quintus Aurelius Symmachus, *Epistolarum ad Diversos Libri Decem*, Paris, Nicolaum Chesneau, 1580, from the library of the French bibliophile Jacques Auguste De Thou, bound in contemporary olive morocco with the first armorial stamp (as a bachelor) of De Thou on both covers and with his monogram in panels along the spine, this copy also having been in the library of the English book collector, William Beckford, and having a note in his hand on the endpaper; and Homer, *The Crowne of all Homers Workes: Batrachomyomachia, Or the Battaile of Frogs and Mise*, London, John Bill [1624?], the first

CLA VITA DI ESOPPO HISTORIATA.



FRANCISCO del Tuppo Neapoli
tão allo Illus. Honorato de Ara
gonia Gaetano Cõte di fũdi Colla
terale del Sere. Re don Ferrãdo Re
di Sicilia Prothonorario. & logothe
tha benemerito Felicitate.

AESOP

This woodcut on the title page of the 1530 life of Aesop (*La Vita di Esopo Historiata*) shows the famous fabulist teaching five students

edition of this work translated by the Elizabethan poet George Chapman.

For the Ulmann Collection we have acquired a copy of *The Holy Gospel According to Matthew, Mark, Luke and John*, printed on the hand-press of the Officina Bodoni in Verona, July, 1962. The 114 woodcuts illustrating the Gospels were designed by Giovanni di Bartolomeo in 1495 for one of the outstanding books produced during the Quattrocento, the *Epistole et Evangelii et Lectioni Vulgari in Lingua Toschana*, and they are perhaps the most beautiful illustrations for the Gospels ever made. These woodcuts were specially recut on boxwood for the Officina Bodoni edition by Bruno Bramanti. To add further distinction to the volume, we must note that the edition has been set in Giovanni Mardersteig's distinguished Zeno type, and that it has been bound in full red morocco.

In Memoriam: Frank Diehl Fackenthal

Dr. Frank D. Fackenthal (C.C., '06), a member of the Friends since 1952, died on September 5. He contributed generously of his time and energies to the activities of our association, serving on the Council from 1960 to 1965 and as interim Chairman from March, 1962, to January, 1963. He was especially effective when persuading others to join in furthering the interests of the Libraries.

His dedicated and distinguished service to Columbia began in 1906, following his graduation from Columbia College. During the long administrative tenure of President Nicholas Murray Butler, he served first as Secretary of the University and later as Provost. Upon the retirement of President Butler in 1945, Dr. Fackenthal was appointed Acting President, a post which he held until he retired in June, 1948.

He was a quiet, genial, and successful administrator, who was widely beloved.

HUGH J. KELLY

The Society of Older Graduates of Columbia College, of which Dr. Fackenthal was a former president, is raising a fund in his memory. It will be used as an endowment fund for the Columbia University Press, which he served as Chairman of the Trustees from 1955 until his death. Contributions should be sent to the secretary and treasurer of the Society: Mr. Hugh J. Kelly, 330 West 42nd Street, New York, New York 10036.



Dr. Frank D. Fackenthal, Acting President of Columbia, with General of the Army Henry Harley Arnold, U.S.A., on February 21, 1947. The latter had just received the Degree of Doctor of Laws at a Convocation at which eleven of the top American officers in World War II were similarly honored

Activities of the Friends

Meetings

Fall Meeting on October 30. As we go to press, plans are being completed for the Fall Meeting of the Friends, which will be held on October 30 in the Men's Faculty Club. Professor Harry T. Moore of Southern Illinois University will talk on "The Significance of D. H. Lawrence: the Why's and Wherefores."

On October 10 the Council of the Friends held a reception in the Social Room of Butler Library to honor Mrs. Alfred M. Hellman whose recent gift of D. H. Lawrence manuscripts has made Columbia one of the important repositories of this author's works.

Finances

We are now able to resume the practice of publishing in the November issue the annual statement of the amount which has been contributed by the Friends during the twelve-month period ending on March 31. During the year, \$8,913 in unrestricted funds and \$3,691 for specified purposes were received, making a total of \$12,604. Such gifts from the Friends over the past years now amounts to \$278,799.

In addition to the monetary gifts, the Friends have during the year augmented the Libraries' resources for research by presenting rare books, manuscripts, and other items having an estimated value of \$62,171. The principal items have been described in "Our Growing Collections."

The comparative figures for gifts are indicated in the following table (the Friends were formally organized on May 1, 1951).

Activities of the Friends

	CASH GIFTS			BOOK AND MANUSCRIPT GIFTS	TOTAL VALUE OF GIFTS
	Unrestricted	For special purposes	Total		
1950-52*	\$ 4,348.00	\$ 41.00	\$ 4,389.00	\$ 2,515.00	\$ 6,904.00
1952-53	4,423.00	4,133.00	8,556.00	43,653.00	52,209.00
1953-54	3,166.00	13,224.00	16,390.00	53,643.00	70,033.00
1954-55	2,413.00	29,930.00	32,343.00	15,251.00	47,594.00
1955-56	4,471.00	13,977.00	18,448.00	22,381.00	40,829.00
1956-57	3,755.00	28,975.00	32,730.00	17,937.00	50,667.00
1957-58	5,464.00	15,477.00	20,941.00	67,791.00	88,732.00
1958-59	5,516.00	8,811.00	14,327.00	13,299.00	27,626.00
1959-60	7,408.00	5,280.00	12,688.00	36,980.00	49,668.00
1960-61	7,642.00	1,121.00	8,763.00	71,833.00	80,596.00
1961-62	9,821.00	4,131.00	13,952.00	100,917.00	114,869.00
1962-63	15,798.00	5,763.00	21,561.00	113,827.00	135,388.00
1963-64	10,634.00	4,165.00	14,799.00	69,325.00	84,124.00
1964-65	10,610.00	1,941.00	12,551.00	84,418.00	96,969.00
1965-66	9,135.00	7,846.00	16,981.00	129,499.00	146,480.00
1966-67	4,015.00	12,761.00	16,776.00	86,956.00	103,732.00
1967-68	8,913.00	3,691.00	12,604.00	62,171.00	74,775.00
	\$117,532.00	\$161,267.00	\$278,799.00	\$992,396.00	\$1,271,195.00

* December 1950-March 1952. Later years begin April 1 and end March 31.

As of September 30, 1968, the membership of the Friends totaled 534. Each membership covers husband and wife, so the number of individuals is estimated at 800.

PICTURE CREDITS

Sources for some of the illustrations for this issue are as follows: (1) *Article by Paul R. Palmer*: The D. H. Lawrence portrait and the picture of the Villa Fontana Vecchia are both from Harry T. Moore and Warren Roberts's *D. H. Lawrence and his World* (London, Thames and Hudson, 1966.) The map, drawn by Lawrence, came from his *Sea & Sardinia* (N.Y., Thomas Seltzer, 1921), and the photograph of him and Frieda in Santa Fe are from Witter Bynner's *Journey with Genius* (N.Y., John Day, 1951). (2) *Article by William B. Liebmann*: The portrait of Mr. Lehman as a young man is from Allan Nevins's *Herbert H. Lehman and His Era* (N.Y., Scribner's, 1963). The pictures of the houses on Henry Street and of Lillian Wald are both from R. L. Duffus's *Lillian Wald, Neighbor and Crusader* (N.Y., Macmillan, 1938).

THE FRIENDS OF THE COLUMBIA LIBRARIES

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* * *

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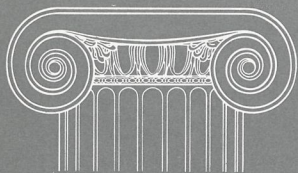
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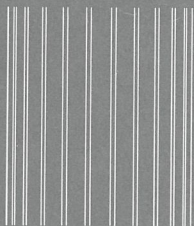
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NANCY HAUSER is Reference Librarian in the Columbia Libraries' Department of Special Collections.

KENNETH A. LOHF is Librarian for Rare Books and Manuscripts in the Special Collections Department of the Columbia Libraries.

HOWARD P. WILSON joined W. W. Norton & Company as Treasurer in 1925 and was Executive Vice President and Treasurer from January 1, 1946, until his retirement on December 31, 1957.

* * *

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

Columbia Library Columns

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NUMBER 2

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W. WARDER NORTON (STANDING, LEFT) WITH COMMITTEE

The authors, publishers, and booksellers above were members of the American Booksellers Association who presented "The White House Library" to President Franklin D. Roosevelt in the 1930's. Front row: Pearl Buck and E. G. McCauley, A.B.A. President. Back row: Mr. Norton, Hervey Allen, Arthur Farmer (Council lawyer) and Frederic Melcher



COLUMBIA LIBRARY COLUMNS



Norton's Ingredients for Success

HOWARD P. WILSON

At the meeting of the Friends of the Columbia Libraries on February 7, 1968, the papers of W. W. Norton & Company, Inc., publishers, were presented to the Columbia Libraries by Mr. George P. Brockway, President of the company. On that occasion, Paul Henry Lang spoke on the personality and achievements of Mr. Norton.

We are pleased to bring to our members now a slightly shortened version of a history of the company (1923-1943), which was written by Howard P. Wilson, retired Executive Vice-President and Treasurer of the publishing firm.

EDITOR'S NOTE

MR. AND MRS. W. WARDER NORTON moved naturally in a social and cultural environment in which the idea of starting a publishing house around the central theme of adult education would be sympathetically received. Their friendships and contacts in the centers of learning provided a favorable ground for the germination of book projects, and, as time went on, many publications resulted from these sources. Later, other individuals joined the firm as editorial assistants to Warder; also, literary agents were consulted and many books came from this source.

During a six-week trip in Europe in the summer of 1925, Warder met the heads of many of the British and Continental publishing houses. As a result of discussions with them, he arranged

for the rights to publish in the USA several small non-fiction books to be imported in sheets, and also the rights for *The New Science Series*, edited by C. K. Ogden (which eventually ran to 20 titles). Another accomplishment of this trip was the arrangement with the German publisher, Griffel-Verlag, for the English language rights to Paul Bekker's *The Story of Music*. This book was the earliest Norton title in what would become the firm's leading position in the field of music and musicology. Mrs. Norton and Alice Kortshak translated it from the German. While he was in England, Warder's admiration for Bertrand Russell led him to seek out the philosopher; the meeting was evidently an agreeable one, for Russell's new work, *Philosophy*, was in the Norton 1927 fall list.

But more important in the long run than these immediate results were the relations thus initiated with the several foreign houses, particularly the British, since foreign publishers are a valuable source of book projects for the American publisher, while at the same time they are in turn a valuable and eager market for foreign publication rights to books initiated in the USA. Many "scouting trips" followed this first essay of Warder's, both by him and by his associates, and return visits from foreign publishers were as frequent and as useful. As time went on, a constant flow of correspondence developed with many of the British and Continental houses, and galleyproofs for the examination of books in process moved both ways.

By the end of 1928 the firm was getting into its stride as a professional publisher; lightly financed though it was, it had nevertheless done a little better than to break even. The first increment in staff above the clerical and secretarial came in 1927 with the engagement of a very able young man in the person of Elling Aannestad as Warder's assistant for publishing matters. For some time Warder had realized his need also for an associate with professional publishing experience; in December, 1928, he was fortunately able to engage George Stevens (now vice-president at J. B. Lippincott) for the post.

The firm had now removed to its own quarters at 70 Fifth Avenue. A glance back over its five-year history shows that it had published with considerable success 25 full-size books besides 23 small handbooks (the *New Science Series* and other \$1 sheet imports). Among the new authors added to the list aside from those already mentioned were Thomas E. Tallmadge with his *The Story of Architecture in America*; Lillian Gilbreth, *Living with our Children*; Franz Boas, *Anthropology and Modern Life*; and Walter Binger, *What Engineers Do*.

The 1929 catalogs carried a total of 34 new titles. So many books scarcely could have been published in a single year without more personnel to carry through the several stages of manufacture, to promote their sale, and to care for the paperwork of the rather complicated business of book publishing. By the end of the year there were a dozen persons on the payroll, from Mr. Norton to Howard Weill, the shipping clerk.

Among the 1929 new titles were G. Elliott Smith's *Human History*, John Cowper Powys's *The Meaning of Culture*, John Mason Brown's *Upstage*, plus re-issues of the following important books under rights secured from their former publishers: John Dewey's *Experience and Nature*; and Bertrand Russell's *Our Knowledge of the External World* and his *Sceptical Essays*. And there was the highly successful novel, *Ultima Thule*, by an Australian lady, Mrs. J. G. Robertson, who wrote under the pseudonym of Henry Handel Richardson.

Early in 1929 Elling Aannestad had made a trip to England on the firm's behalf and, among other things, arranged for the publication of Mrs. Robertson's work in the United States. *Ultima Thule* was received here with great acclaim; it was selected by the Book-of-the-Month Club as its September, 1929, choice, and had a substantial sale in both the trade and the book club editions. The novel was the third of a trilogy, of which the two others (*Australia Felix* and *The Way Home*) had earlier been published both in England and in the States, but with little success. However, the Norton firm

acquired the rights to the two earlier titles (both then out of print in the United States), brought out new editions successfully, and then issued the trilogy in one volume, entitling it *The Fortunes of Richard Mahony*. As such, the work sold for many years. Subsequently the firm published four other titles by this highly regarded author: *The Getting of Wisdom*, set in a private school for girls in Australia; *Maurice Guest*, a novel of the world of music in Germany; *Myself When Young*, an autobiographical study; and *The Young Cosima*, a biography of Cosima Wagner.

Considering its youth and its limited capital, the firm survived the storms and stresses of the 30's surprisingly well. There was considerable belt-tightening; there was the failure of the Bank of the United States which froze the firm's bank balance for ten years; there were losses through bankruptcies among bookstores. But offsetting these ills, there was a great esprit de corps, a pride in the firm and its product—and in the middle years of the decade, two years of substantial profits which helped immeasurably. And though the financial strength of the firm did not increase greatly through the hard years of the Depression, there were other developments of greater importance for its future. First of these, no doubt, would be the seasoning and maturing of the organization, in judgment, in know-how, in teamwork. And in concrete accomplishment, the establishment of the college textbook department and the development of the Norton Music List were paramount.

During 1930, besides the Henry Handel Richardson novels heretofore mentioned, several non-fiction titles of note were issued. Among them were H. S. Jennings's *The Biological Basis of Human Nature*; Everett Dean Martin's *Liberty* (a Book-of-the-Month Club selection); H. M. Parsons's *The Materials of Life*; and the firm's first publication of a work by Rainer Maria Rilke, his *The Journal of My Other Self*, which had been published in England as *The Notebooks of Malte Laurids Brigge*. And, one of the triumphs of creative publishing: Edith Hamilton's *The Greek Way*.

The College Textbook Department, started originally on a very

modest basis to promote the sale of Norton "trade" books in the colleges, soon received a strong boost from an unexpected source. Alfred Knopf, discouraged by the slow progress of his college textbook operation, decided to discontinue it, and thereupon sold the entire department—consisting of books in print, books partly manufactured, contracts for books yet to be written—to a "straight" textbook publisher, F. S. Crofts & Company. The latter, finding that some of the titles and projects conflicted with books already on its list, offered these for sale, and Warder Norton bought them. These books, designed and written to be used as texts, provided the nucleus of a real textbook department which promptly got under way, with Robert E. Farlow, a recent Columbia graduate who had joined the firm in 1929, as department manager. The six books in the Crofts purchase all turned out successfully and made money for the firm, helping thus to provide funds for the further development of the department. The Crofts purchase consisted of: *A Short History of the Middle Ages* (two volumes), by James Westfall Thompson; *Essays for Our Day*, by Shakelford and Gass; *A History of Europe from 1815*, James Edward Gillespie; *English Masterpieces* (two volumes), H. W. Herrington; *Beginning the Twentieth Century*, Joseph Ward Swain; and *Introduction to Literature for Children*, Eleanor Rawlinson.

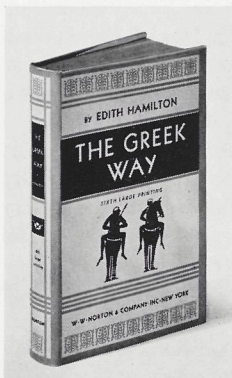
By autumn, 1933, besides these Crofts titles, the department was able to list an impressive number of new texts. These included *American Constitutional History*, *The Great Critics*, *Secondary Education*, *The Psychology of Secondary School Teaching*, and a group of Spanish language texts. And about this time one or two bright young men had been engaged as college travelers to carry the word to the marketplace.

Meantime the constant search for quality manuscripts for publication by the "trade" department continued. Mrs. Norton has pointed out that Warder's practice was to go to college professors, talk to them (even about subjects of which he knew little or nothing) and persuade them to write books. His aim was to get good

men to write of their field directly, not through ghosts or popularizers. A survey of titles during the first six years of the Depression, that is, from 1930 through 1935, shows how effectively the editorial talents of the firm were being used. Among the authors first published during this period, these significant names appear: José Ortega y Gasset, Franz Alexander, R. G. Hoskins, Elizabeth Drew, Sigmund Freud, Otto Fenichel, Henry E. Sigerist, William Allan Neilson (ed.), Phoebe Atwood Taylor, besides the already noted Jennings, Parsons, Rilke, Henry Handel Richardson, and Edith Hamilton.

The books of these new authors, together with the already well-established earlier Norton writers, laid the groundwork for the justly admired Norton back list. But more than that, collectively they added new distinction to the reputation of the firm—a reputation among the critics and the informed public that many larger and better established publishers could not equal.

And just as these author's works shed luster on the publisher, so



in some degree the publisher's activities enhanced the public image of the authors. This is particularly true of Edith Hamilton. In her own words, Edith "was bullied into" writing *The Greek Way* by "a publisher." The publisher was Warder Norton and *The Greek Way* was an instant critical success. Warder continued coaxing and urging. Edith continued writing—*The Roman Way*, *Witness to the Truth*, *Spokesmen for God*, *The Echo of Greece*, besides making the beautiful translation of her *Three Greek Plays* and retelling the

Greek legends in her *Mythology*. As a result, Edith, retired headmistress of a Baltimore girl's school, lived through a brilliant new career as a famous author for over thirty years, a career that cul-

minated in her visit in 1957 to Athens as the guest of the Greek Government, there to be decorated by the King of Greece, and proclaimed a citizen of Athens. These honors came to her in her 90th year.



THE MAYOR OF ATHENS HONORS MISS HAMILTON

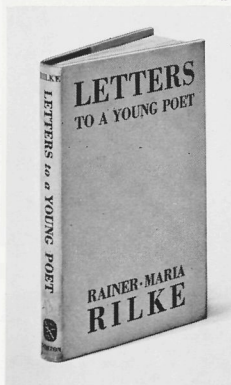
Edith Hamilton, in Athens in her 90th year as a guest of the Greek government, had been proclaimed a citizen of Athens by the Mayor, who, in the scene above, kisses her hand

Another well-liked and useful book inspired by the publisher was *Roads to Knowledge*. This symposium, edited by William Allan Neilson, President of Smith College, was the inspiration of

Laura Brandt Stevens, a graduate of Smith, the wife of George Stevens, and a lively and intelligent assistant to Bob Farlow in the college department. Published in 1932, the book sold widely for many years and for a long period it was regularly listed by the Book of the Month Club as an alternate selection for their members.

Two noted Europeans, one a Spanish philosopher and the other a German poet and mystic, whose names and works were hardly known in America, became familiar to the American reading public through publication by the firm. The first work of José Ortega y Gasset to be brought out in the United States was *The Revolt of the Masses*, published in the autumn of 1932. The remarkable critical reception of this work, especially by the *Wall Street Journal* (of all things!) caused a quick sellout and a quick reprint. This was the first of many reprintings and the book paved the way for other Ortega titles, so that no less than ten have appeared under the firm's imprint.

Mrs. Norton was responsible for the continued interest of the firm in the works of Rainer Maria Rilke.



After the publication of his *The Journal of My Other Self*, she translated for the firm a number of his works, including *Stories of God*, *The Lay of the Life and Death of Cornet Christopher Rilke*, *Letters to a Young Poet*, *Sonnets to Orpheus*, and the *Wartime Letters of Rainer Maria Rilke*. All of these continue in demand.

In those years, too, the foundation was laid for the firm's very considerable commitment in the field of psychoanalysis and psychiatry. The first title, published in the spring of 1932, was Franz Alexander's *The Medical Value of Psychoanalysis*. Late in 1933 this was followed by the

immensely important *New Introductory Lectures* of Sigmund Freud; in the next year came Otto Fenichel's *Outline of Clinical Psychoanalysis*, published in collaboration with Psychoanalytic Quarterly Press. This was a translation from the German by Drs. Bertram D. Lewin and Gregory Zilboorg. (Both of these doctors themselves subsequently wrote books for the firm.)

In times to come, numerous other great names in the field would be added to the roster of authors: Erik Erikson, Karen Horney, Harry Stack Sullivan; many others of Freud's writings, including the *Complete Introductory Lectures*, would be published by the firm, as well as further books of Alexander and Fenichel, and the widely used *Emotional Problems of Living* of O. Spurgeon English and Gerald H. J. Pearson.

With the publication in the fall, 1935, of Howard I. Chapelle's *The History of American Sailing Ships*, a new and lively world of publishing was opened to the firm: the Norton Sea List, which justly may be credited to Robert Farlow and to his knowledge of and interest in salt water affairs. Over the next few years a series of salty characters were to be seen about the office, and their works—historical, technical, true adventure, travel, even of art and music—adorned the publishing lists.

The two years of substantial profits, which were referred to above, owed these happy results to two books dissimilar in every way except in the common denominator of profitability. These were the 1936 publication of *An American Doctor's Odyssey*, by Victor G. Heiser, and *Mathematics for the Million* by Lancelot Hogben, published in 1937. In their *origination*, however, they had a common history, for both owed their being to the creative publishing talents of Warder Norton, who suggested the books to their authors.

The complete title of the first of these—*An American Doctor's Odyssey; Adventures in Forty-five Countries*—well describes the story of Dr. Heiser, who had recently retired after many years with the Rockefeller Foundation as their representative in combat-

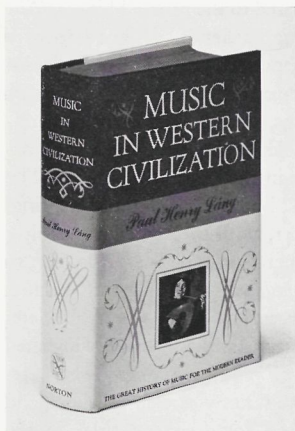
ing disease in the tropics. Warder learned of him by chance, found him receptive to the idea of a book, found editorial assistants to help him organize and evaluate his vast reference files; and then Mr. and Mrs. Norton turned over their home on Gramercy Park (which was to be vacant for the summer) to the doctor and his assistants. There the team met daily until they had completed a manuscript. The Book-of-the-Month Club chose the resulting book as their August, 1936, selection; the Norton sales force, already alerted, rolled up a fine advance sale and by the end of the year 81,750 copies had been sold. The next year accounted for 96,761 more—all of these were exclusive of the Book Club sales and of later reprint sales.

The idea for *Mathematics for the Million* stemmed from an article in the *Atlantic Monthly*. Warder read it, and decided to ask Bertrand Russell to do a book on the subject. Russell was not able to take on the task and referred Warder to Lancelot Hogben, who then was at the London School of Economics. Hogben was persuaded; Allen & Unwin agreed to bring out a British edition, Norton the American. The Unwin edition did not go particularly well, but the Norton first printing sold out rapidly and several more printings were sold by the end of the year. The 1937 sales were 41,197 copies. Well over 200,000 copies have been sold up to the present, and the book, now in its fourth edition, continues on its lively way.

The Norton Music List developed slowly through the 'thirties after the publication of the first title, Paul Bekker's *The Story of Music* (in 1927). In the early years of the decade, there were issued: *Listening to Music*, by Douglas Moore; and three other titles by Bekker: a life of Richard Wagner, *The Changing Opera* and *The Story of the Orchestra*. Later came Nicholas Slonimsky's *Music Since 1900*.

In mid-decade, contracts were signed with two noted musicologists: Gustave Reese for his *Music in the Middle Ages* (published in 1940) and Paul Henry Lang for his *Music in Western Civiliza-*

tion (published in 1941). Among the books pertaining directly to music were the following: Curt Sachs's *The History of Musical Instruments* (1940); Walter Piston's *Harmony* (1941); Sachs's *The Rise of Music in the Ancient World* (1944); and in 1945, Hans David and Arthur Mendel's *The Bach Reader*.

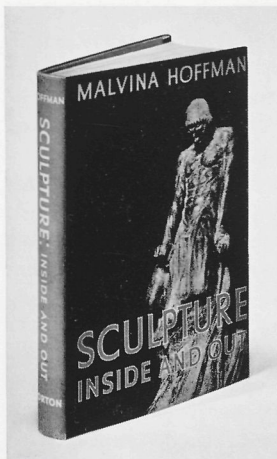


With these publications, particularly the later ones, the Norton firm began to acquire a leading position in books on music and musicology. Then, in the early 'forties, an arrangement was concluded with Dr. Lang by which he undertook to serve as advisor in the field. Thus was brought to bear both the highest scholarly judgment and a clear sense of direction in the selection

of suitable projects for publication. Dr. Lang's wise counsel continues as a potent force, and the music list, now greatly expanded, includes among its authors the names of most of the great scholars in the field.

The closing years of the decade provided some noteworthy events. In 1938 there were issued Margaret Sanger's *Autobiography*; and a book by Charles Allen Smart, entitled *RFD*, which was a selection of Book-of-the-Month Club. In 1939 came Malvina Hoffman's *Sculpture Inside and Out*; Rainer Maria Rilke's *Duino Elegies* in a translation by J. B. Leishman and Stephen Spender. In 1940 the following titles were published: Edwin Alexander's *Model Railroads*; Zilboorg and Henry's *A History of Medical Psychology*; R. G. Hoskins's *Endocrinology*; and an early book on an esoteric subject: *We Present Television*, by John Porterfield and Kay Reynolds.

Now the shadow of the war in Europe lay heavy on the country and preparedness was the order of the day. It was in this atmosphere that Warder conceived the idea for a series of books directly



SCULPTURE INSIDE AND OUT

related to the times. This was *The Citizens Series*, designed to give the public a source of practical information on the various service arms, concise and reliable handbooks, each written by an authority in the particular subject. The first books came out in the spring, 1941, with the somewhat clumsy general title of *What the Citizen Should Know*, and the specific, *About the Army, the Navy*, etc. Later the series title was shortened to *What You Should Know*, etc. The series was well-received, and in all some sixteen titles in the group were issued in '41, '42, and '43. Their series helped to main-

tain sales volume in a period when there seemed to be a dearth of good manuscripts.

Still, in those years the firm brought out in addition to titles already noted, a number of important works, among them: Edward McNall Burns's *Western Civilizations*; Karen Horney's *Self Analysis* and her *Our Inner Conflicts*; Frederick Allen's *Psychotherapy with Children*; and Frederick Bodmer's *The Loom of Language*. It also published, in 1943, the Far Eastern war-theater personal-experience story, *Burma Surgeon*, by Dr. Gordon S. Seagrave. The success of this book was immediate, and the critics were unanimous in their praise of a heroic story so modestly told. The total sales reached nearly 170,000 copies, besides a book club edition of 142,000 copies. And, as is so often the case with author and pub-

lisher, a warm friendship developed between Dr. Seagrave and many of the Norton personnel, a friendship that continued until Dr. Seagrave's death in 1965.

On November 7, 1945, after a short illness, Warder Norton died; but his spirit, his ideals, and his name endure in the House which he set up and which he served with his special skills, intelligence, and devotion for more than twenty years.





FORD MADOX BROWN'S HOUSE

It was in this London house at 37 Fitzroy Square that this pre-Raphaelite circle met. The funeral urn over the door was an architectural focal point

Arthur O'Shaughnessy and the Doomed Circle

NANCY HAUSER

The Columbia University Libraries have recently acquired a collection of manuscripts and poems by Arthur William Edgar O'Shaughnessy, a Victorian poet and a popular member of the Pre-Raphaelite group.

ARTHUR O'SHAUGHNESSY achieved success in his first try at published verse. The volume *An Epic of Women and Other Poems* (1870) was dedicated to his author friend, John Payne, and was illustrated with fanciful drawings by John Nettleship, who subsequently became famous as an animal painter. The poet was immediately taken into London literary society.

He became a member of the circle which gathered around Ford Madox Brown, the English historical painter who was the teacher of Dante Gabriel Rossetti. Brown's house, the oldest and largest in Fitzroy Square, was like a castle with its wide and lofty rooms, massive stone staircases, and long underground passages leading to dungeon-like vaults. It was a house haunted by echoes and with winds whispering secrets in its great chambers. It was the very abode which Thackeray peopled with his Newcomes. There O'Shaughnessy met Algernon Charles Swinburne, the Rossettis, William Morris, and other literary and artistic figures. He had a handsome, sensitive, and clearly cut face. His eyes were bright and earnest behind the glasses which gave him his student-like aspect. He was full of enthusiasm and had a keenly-enjoying nature which delighted in everything. It is no wonder that he was a favorite in the Brown circle.

The happy evenings at Brown's home came to an end, however, upon the death of Brown's nineteen year old son, Oliver, for

Brown then withdrew from society and ceased to be the gay and debonair host. Oddly enough, too, with the death of Oliver Brown, it seemed as if misfortune and tragedy began to stalk the circle of friends. Dante Gabriel Rossetti's wife committed suicide after two years of marriage. Rossetti began taking a potent combination of



ARTHUR O'SHAUGHNESSY

chloral and whiskey. Although he was saved from suicide by Ford Madox Brown, his acute state of paranoia made his life a series of recriminations and estrangements until his death. Christina Rossetti led a life of seclusion and illness after two unhappy love affairs,

and in 1871 became afflicted with Graves' disease, a serious form of goiter. Swinburne suffered from epileptic-like fits and alcoholism. After he too had an unhappy love affair, he yielded to impulses of sadism and masochism. He was finally rescued by his friend, Theodore Watts-Dunton, and forced to lead a secluded life. O'Shaughnessy's close friend, John Payne, who was a victim of heart trouble and vertigo, was found drowned in a canal at Wendover. He probably fell in while having a spell.

Our poet was to be touched by this same dark cloud. But let us go back to the beginning. Arthur O'Shaughnessy was born in London on March 14, 1844. He was of Irish descent but little is known of his family. He was in a sense a protégé of Edward Bulwer-Lytton, an old friend of his mother, and it was rumored that Lord Lytton was really his father.

In 1861 Lytton secured for him an appointment as a junior assistant in the department of printed books in the British Museum. In 1863 he was transferred to the zoological department as a senior assistant. This promotion was condemned by a resolution of the Zoological Society which deplored O'Shaughnessy's lack of knowledge in the field of natural history. However, he soon developed an interest in herpetology and remained with the zoological department until his death, spending his days in the classification of fish and reptiles "in a queer little subterranean cell, strongly scented with spirits of wine, and with grim creatures pickled around him in rows on rows of gallipots." He became so well-informed in herpetology that he was called upon to prepare the section on reptiles in the annual zoological report.

Aside from reptilia, O'Shaughnessy's other interest was poetry. He had the temperament of a genuine poet. His slender frame and spiritual expression recalled Chopin and his best poetry has the characteristics of Chopin's music—dreamy and sometimes weird, with an original, delicious, and inexhaustible melody.

In 1872 he published his second work, *Lays of France*, a collection of metrical romances adapted from the poems of Marie de



THE FORD MADOX BROWN CIRCLE

Center: Mr. Brown. The others: 1. Arthur O'Shaughnessy 2. Christina Rossetti 3. Algernon Charles Swinburne 4. John Payne 5. Oliver Madox Brown 6. Theodore Watts-Dunton 7. William Morris 8. Dante Gabriel Rossetti

France. This volume contains "Chaitivel," a perfect example of the poet's lyric power:

The intense flower
Of waving strange-leaved trees that sang,
His dirge with voices wild and soft
Wafted her perfume that had power
To shake her heart; warm air that rang
With ends of unknown singing, oft
Broke in upon her, as though space
Of cold climes and cold seas between
Were dwindling.

In 1873 O'Shaughnessy married Eleanor Kyme Marston, sister of the poet Philip Bourke Marston. Columbia's O'Shaughnessy Collection contains eight of Eleanor's love letters to the poet, both before and after marriage. Several of these letters contain comments on the poems in *Music and Moonlight*—and allusions to her difficulty in deciphering the poet's handwriting when reading the manuscripts he had sent her. Other letters are filled with news of their friends and of the literary coterie centering around Eleanor's father, the dramatist John Westland Marston.

Mrs. O'Shaughnessy was a person of rare mental gifts. Her imaginative powers and wittiness were put to use when she and her husband collaborated on *Toyland*, a book of children's tales issued in 1875.

The misfortune hanging over the Ford Madox Brown group, however, now fell upon the O'Shaughnessys. Their two children died in infancy and Eleanor lost her only sister. Eleanor herself became an invalid, remaining so until her death in 1879. She was a mere thirty-three at that time. The O'Shaughnessy collection contains a notice written by the poet when his wife died, the card, "In Memoriam," printed by him, and a manuscript obituary apparently written at his dictation. The poet was to survive his wife by only two years.

In 1874 O'Shaughnessy had published *Music and Moonlight*, a volume similar to his previous works. "I Made Another Garden" is a characteristic poem from this volume. The stanzas quoted below illustrate the charm of O'Shaughnessy's poetry.

I made another garden, yea
For my new love;
I left the dead rose where it lay,
And set the new above.
Why did the summer not begin?
Why did my heart not haste?
My old love came and walked therein,
And laid the garden waste.

She entered with her weary smile,
Just as of old;
She looked around a little while,
And shivered at the cold.
Her passing touch was death to all,
Her passing look a blight:
She made the white rose-petals fall,
And turned the red rose white.

The O'Shaughnessy collection contains the manuscripts of the first draft and two subsequent revisions of the above poem. The student of poetry is able to trace the evolution of the poem from its earliest stages to its final form. Of the twenty-three poems in the collection, seventeen are represented by one or more early drafts covered with corrections, deletions, and interlineations. Herein lies the richness and value of the O'Shaughnessy manuscripts. One can watch the creative mind at work laboring over each word of the poems.

Arthur O'Shaughnessy was an enthusiast of modern French literature and wrote French with the accuracy of a native. His vacations were spent in France where he was a frequent visitor at the home of Victor Hugo. At the time of his death the poet was

beginning a new career as an English correspondent for *Le Livre* and appeared to be forsaking poetry for criticism. On January 30, 1881, in his 37th year, he died from pneumonia contracted while going to the theater on a bitterly cold night.

Songs of a Worker was published posthumously in 1881. This last volume does not show any advance in his poetic skills and suffers from a lack of judicious editing.



Dante Gabriel Rossetti reading to Theodore Watts-Dunton

O'Shaughnessy's premature death restricts his claims in English literature to four volumes which are remembered for their wealth of fancy and melody. His poetry constantly speaks of love, death, and that visionary land of escape that all poets dream of. These are the usual topics of poets. But he wrote of them with such simplicity and directness that one might suppose they had never been written about before.

If his poetry is not noted for any profundity of thought, it is marked by a musicality that fairly sings to the reader. When the poetic ecstasy was upon him, his poetry had the melody and the

delicacy of the music of Chopin. He sang with an intoxication, with a happy madness. His flair for rhyme was complemented by his wonderful sense of the value of vowels and consonants.

Edmund Gosse has given the best summation of Arthur O'Shaughnessy's poetic worth. He said that after O'Shaughnessy's verse was sifted, there would be "a small residue of exquisite poetry full of odour and melody, all in one key, and essentially unlike the verse of anyone else."

At Columbia, the researcher can now read the letters and manuscripts of this minor poet, whose personality endeared him to the literary society of London, but who, like most of the others in the Ford Madox Brown circle, suffered tragedy.

Picture credits

The sources for some of the illustrations in this issue are as follows:

- (1) *Article by Howard P. Wilson*: The group photograph printed as the frontispiece was supplied by W. W. Norton and Company. The picture of Edith Hamilton and the Mayor of Athens is from Doris F. Reid's *Edith Hamilton* (N.Y., W. W. Norton & Co., Inc., 1967).
- (2) *Article by Mrs. Nancy Hauser*: Most of the portraits of the Pre-Raphaelite circle are from Douglas Goldring's *The Last Pre-Raphaelite* (London, MacDonald & Co., Ltd., 1948) and from Oswald Doughty's *A Victorian Romantic: Dante Gabriel Rossetti* (London, Oxford University Press, 1963). The portrayal of Rossetti reading to Watts-Dunton is from the latter book. The drawing of William Morris and the photograph of the front of the Ford Madox Brown house are from Ford Madox Hueffer's *Ancient Lights . . .* (London, Chapman and Hall, Ltd., 1911).

Gutenberg's Book of Revelation: a Gift

KENNETH A. LOHF

THE most mysterious and symbolic book of the Bible is the final one of the New Testament, The Revelation of St. John the Divine, often called The Apocalypse of St. John the Apostle. Its prophecies, and its visions of the end of the world and the coming of the New Jerusalem, have haunted every period of Christian history and have elicited new, and often bizarre, explanations.

The Columbia Libraries have now acquired, by gift from the Mary Flagler Cary Charitable Trust, a copy of the book's first, and assuredly its greatest, printing—that done in Mainz, ca. 1454-55, by Johann Gutenberg and his partner Johann Fust. The complete work (the *Biblia Latina*) is often called the 42-line Bible, or, more popularly, the Gutenberg Bible. The Book of Revelation, complete in eight folio leaves, contains the rare final leaf of the Bible. On the fly-leaf of the volume one of its distinguished former owners, A. Edward Newton, has written: "It will be observed that the first page and the last page of every book is frequently lacking or damaged. The last page of this book while full of worm holes is very rare indeed."

All of the leaves are in remarkably fine condition, despite Mr. Newton's mention of the imperfection and the fact that the lower quarter of the first leaf has been skillfully restored. The headlines, chapter numbers, and initial letters are rubricated in alternating red and blue. The volume is handsomely bound in full dark blue levant morocco, with doublures and end-leaves of blue watered silk.

Bound at the front of the volume is a bibliographical essay by Mr. Newton, which was printed under the direction of Bruce Rogers. It was issued in 1921 with each of the individual leaves and

Incipit prologus in apocalypsim.
Iohannes apostolus et euangelista
a multo rectus amicus dilectus. in tanto
amore dilectionis vobiscum habemus f.
ut in terra supra pedes eius recumbe-
ret et ad murem altissimi soli murem
proprium commendasset: ut quoniam
nubis volentem ad amplectum virgi-
nitatis ascenderet: ipsi ad custodia danda
virginem tradidisset. Hic nam cum
propter verbum dei et testimonium ihu-
su recti in partibus insulam forre-
tur exilium illi ad robore apocalypsis
per ostensa describitur sicut in princi-
pio canonis id est libri generos mor-
cupabile principii pronat: ita etiam in
corruptione finis et virginis in apoca-
lypsi redderet dicentis. Ego sum alpha
et omega et finis. Hic est iohannes q.
scimus supradictis sibi dicit egrediens
de corpore conuocatis i epistola discipu-
lis descendit iude solium sepulchre hie
locum: orationes aplera reddidit spi-
ritui. tam a dolore moris facti repa-
rat: q. a corruptione carnis noluit ali-
ter. **Quod** tamen scripserit dispositio vel
libri ordinatio non a nobis y singula
no reponit ut nesciens ingredi deside-
rium colligatur: a queritis laboris
fructus. et deo magisteri doctrina ser-
uatur. Explicit prologus Incipit
liber. apocalypsis beati iohannis apostoli.

Apocalypsis ihesu cri-
sti qua dedit illi de-
us polam facere seruis
suis que oportet fieri
cito: et significa-
uit miris per angelum
suum suo iohanni q. testimonium ihesu cri-
sti quicunq. viderit. **Beatus** qui legit et qui
audierit verba prophetie huius: et tuat ra-

que in ea scripta sunt. Tempus enim
prope est. **Iohannes** scripsit ecclesie que
sunt in asia. **Gratia** vobis et pax ab
eo qui est et qui erat et qui veniens est:
et a septem spiritibus q. in agnitu thro-
ni eius sunt: a ihesu Christo q. est testis
fidei promissionis et reuerentii et prin-
cipe regni inter qui dilexit nos et lauit
nos a peccatis nostris in sanguine suo: et
fecit nos regum et sacerdotes deo et patri
suo: ipsi gloria et imperium in secula seculi
amini. **Ecce** venit cum nubibus: et
videtur ei omnis oculus: et qui ei per-
pugnant. **Et** tunc plangit se super cum
omnes videns: **Ecce** venia amen. **Ego** sum
alpha et omega: principii et finis: dicit do-
minus deus qui est et qui erat et qui veni-
tus est visitare. **Ego** iohannes scie-
ret videri et participes i tribulatione et ce-
pno et patientia in Christo ihesu: i in-
sula q. appellatur partus prope ver-
bum dei et testimonium ihesu. **Sui** in spi-
ritu in dominica die: et audiui post me
vocem magnam tanquam nube dicentis.
Quod vides scribe in libro: et mitte se-
pentem ecclesie epistola et fructus et paga-
mo et thiace et sardis et philadelphie
et laodice. **Et** dixit summe viderem
vultum q. loquebatur meum. **Et** conuersus
vidi septem candidabros aureos: i me-
dia septem candidabros aureos: similis
filio hominis refectus pedes: et pedes
ad manillas zona aurea. **Lapsum**
aut eius et capilli erant candidi tanquam
lana alba: et tanquam nix. **Et** oculi eius
tanquam flamma ignis: et pedes eius sicut
luteo aureo sicut i camino ardenti
Et vox filius tanquam vox aquarum mul-
tatum: et habebat i depreca sua stellas
scriptas. **Et** de ore eius gladius utraq.
pater acut: et habet i facie eius sicut sol
lucet in circuitu suo. **Et** cum viderem eum:

terro calcedoniū: quart^o smaragd^o.
quintus sardonius: sextus sardius: se-
ptimus crisolitus: octauus brallius.
nonus chopardus: decim^o cyfopras-
lus. undecimus iacopus. duodeci-
mus amicus. Et duodecim porte:
duodecim margarite sūt p singulas.
Et singule porte erāt q singulis mar-
garitis: et placia durans aurū mun-
dum: tanq^o vitru^o pluridum. Et replū
non vidi in ea. Dominus enī dñs o-
mnipotens templū illius ē: et agnus.
Et ciuitas nō eger sole neq: luna: ut
lucant in ea. Nam ciuitas dei illu-
minabit eam: et lucerna ei^o est agnus.
Et ambulabit gens in lumine ei^o: et
reges terre asserent glām suā et hono-
rem illam. Et porte ei^o nō clauduntur
per noctem. For^o enim nō erāt illic et af-
ferat gloriā et honorem gentiū i illā:
nec intrabit i ea aliquid conguatū aut
abominatiōis: sacris et iudiciū: nisi
q scriptū sūt i libro vite agni. **XII**
Et ostendit michi fluvium aque vi-
ue splendidum tanq^o cristallū:
procedentē de sede dei et agni. In me-
dio platee ei^o et ex utraq^o parte flumi-
nis lignū vite affertis fruct^o. Duodeci-
per mēses singulos reddet fructū suū:
et folia ligni ad sanitatē gentiū. Et o-
mnis maledictū nō erit ampl^o: sed se-
dus dei et agni i illa erūt: et cui ei^o fui-
erit illi. Et viderit facie ei^o: et nomen ei^o
in fructibz roris. Et vox ulera nō erit: et
nō regnabunt lumine lucere neq: lumi-
ne solio qm dñs deus illuminabit il-
los: et regnabit in secula seculū. Et di-
xit michi. Hec vba fidelissima sūt et ve-
ra. Et dñs de^o spiritūū pphetarū misit
angelū suū: ostendere tuis fratri que o-
porte fieri cito. Et ecce venio et o-
curo. Beati q custodit verba prophete libri

huius. Et ego iohannes q audiui et
vidi hec. Et postq^o audissem et vidissem
ecceidi ut adorare ante pedes angeli
qui michi hec ostendebat. Et dixit mi-
chi. Vide ne feceris. Confusus enim
sum et scartū tuorū propheciarū:
et corū qui scribant verba prophete li-
bri huius. Deum adora. Et dixit mi-
chi. Ne signaveris verba prophete li-
bri hui^o. Temp^o enim ppe est. Qui no-
cet nocet adhuc: et qui in sordibus ē
sordescat adhuc. Et q iustus ē iustifi-
cetur adhuc: et sanct^o sanctificetur adhuc.
Ecce venio cito: et merces mea meū ē:
reddet unicuiq^o sedm opera sua. Ego
sum alpha et ω: p^o et novissimus:
principium et finis. Beati q lauant
stolas suas in sanguine agni: ut sit
portas corū in ligno vite: et p^o portas
intrent civitatem. Foris autem canes
et venefici et impudici et homicid^o et
dolosi servientes: et omnis qui amat
et facit mendacium. Ego ihesus misi
angelum meum testificari vobis hec
in testimo. Ego sum radix et genus
dauid: stella splendida et matutina.
Et spiritus et sponsa dicunt veni.
Et qui audit: dicat utri. Et qui sitit ve-
niat: et qui vult accipiat aquam vi-
ve gratis. Concedor enim omni au-
dictis verba prophete libri huius.
Et quis apposuerit ad hec: apponet
deus super illum plagas scriptas in
libro isto: et si quis diminuerit de
verbis libri prophete huius: auferet
deus partem eius de libro vite et
de civitate sancta: et de his que scri-
pta sunt in libro isto. Dicit qui et
finitonum pphetarū istorum. Etiam.
Venio cito amen. Veni domine ihesu.
Grana dñi nri ihesu mīhi et p^o p^o
vobis amē. Explet apocalypsis.

complete books of the Gutenberg Bible which were sold in that year by the dealer, Gabriel Wells. He had purchased in England a copy, which formerly was in the Royal Library at Munich, and from which some 48 pages were lacking. Preserving complete books wherever possible, Mr. Wells broke up the copy, offering the parts and single leaves for sale.

Mr. Newton, bibliophile, book collector, and authority on Dr. Johnson, acquired The Book of Revelation from the Wells copy at that time. After Newton's death, his famous library was auctioned at the Parke-Bernet Galleries in New York City in mid-April 1941, and The Book of Revelation was purchased by Melbert B. Cary, Jr., a writer on printing subjects and the founder of The Press of the Woolly Whale.

In a gesture as generous as it is thoughtful, the members of the board of the Cary Charitable Trust have now entrusted to the Columbia Libraries this monument of printing. It has become the Libraries' most significant example of the work of Gutenberg, and, as a portion of the first and most famous printed book in the Western world, it takes a principal place in our collection of printing treasures.



A 19th century engraving showing Johannes Fust, Gutenberg's partner (left), Gutenberg (center), and his employee and later son-in-law Peter Schoeffer (right). (Book Arts Collection)

Our Growing Collections

KENNETH A. LOHF

Gifts

Cane gift. The eminent poet and lawyer Mr. Melville H. Cane (A.B., 1900; LL.B., 1903) has established a collection of his literary papers in the Libraries. His career includes important achievements in the fields of copyright law, book publishing, and the writing and publishing of poetry; his correspondence files embrace the American literary scene from 1901 until the present. Included in his archive, numbering more than 2,200 items, are letters from Franklin P. Adams, William Rose Benét, Van Wyck Brooks, John Ciardi, Padraic Colum, Norman Cousins, Babette Deutsch, Richard Eberhart, John Erskine, Felix Frankfurter, Robert Hillyer, B. W. Huebsch, Robert Underwood Johnson, Carl G. Jung, Amy Love-man, Harriet Monroe, Christopher Morley, Lewis and Sophie Mumford, John Crowe Ransom, Henry Morton Robinson, William Saroyan, Upton Sinclair, Jan Struther, James Thurber, Louis Untermeyer, Mark Van Doren, Jessamyn West, and John Hall Wheelock. Of special Columbia interest is the scrapbook of newspaper articles by Mr. Cane, written chiefly for the *New York Evening Post*. He served as the Columbia correspondent during 1901 and 1902, at which time he was also studying for his degree at the School of Law.

Cary Trust gift. The Mary Flagler Cary Charitable Trust has presented a large and significant collection of books, manuscripts, correspondence, and memorabilia by and about the late Professor George E. Woodberry, the poet and critic who taught comparative literature at Columbia with great distinction from 1894 to 1901. The collection includes more than five hundred letters from Woodberry and approximately fifteen hundred letters to Woodberry, and relating to him, from Harry Harkness Flagler, Louis



MELVILLE CANE

Distinguished poet, copyright lawyer, and donor to the Columbia Libraries

Ledoux, and Melville Cane, among others. The file of manuscripts contains the holograph drafts of Professor Woodberry's "Wendell Phillips: The Faith of an American," "Ideal Passion: Sonnets," "America and England," "An Easter Ode," "Proserpine," "James Russell Lowell," and numerous short poems and essays. Among the virtually complete file of Professor Woodberry's publications is a copy, in original wrappers, of the scarce pamphlet *The Relation of Pallas Athene to Athens*, privately printed for the Signet Society of Harvard University in 1877. This oration, written for the 1877 Harvard Commencement, was not delivered by Professor Woodberry on the occasion because "the Committee upon Commencement Parts decided that certain passages in it, which the author declined to change, were likely to shock the religious sensibilities of the audience." The author explains in the preface that, consequently, he had a limited edition printed for distribution to personal friends who had requested copies. Another important gift, The Book of Revelation from the Gutenberg Bible, is described elsewhere in this issue.

Dawson gift. Mrs. Ralph Burk Dawson (B.S., 1951; M.A., 1957) has presented her correspondence with Herman Wouk, comprising 264 typewritten and holograph letters, notes, cards, and telegrams from Mr. Wouk to her and 348 letters and other communications from her to Mr. Wouk, all were written between 1955 and 1965, the period during which Mrs. Dawson served as Mr. Wouk's secretary and research assistant.

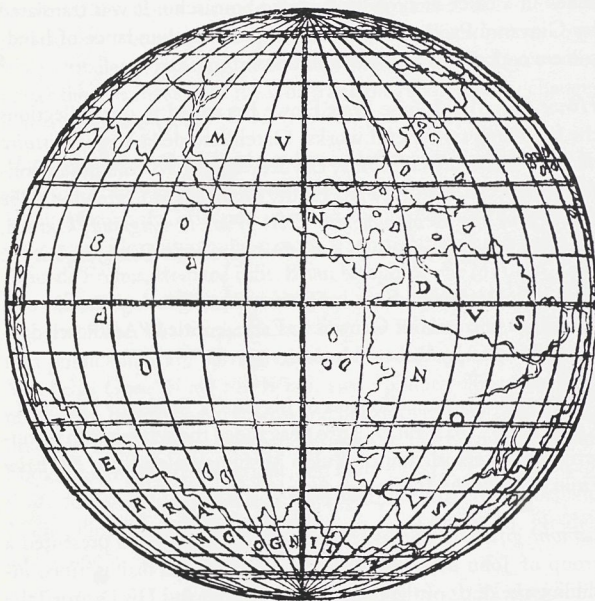
De Jonge gift. Dr. Alfred R. W. de Jonge (Ph.D., 1927) has added a file of correspondence and printed material to his collection on the German lyric poet Gottfried Kinkel. Most of the letters were written by various descendants of Kinkel to Agnes Beveridge Ferguson, who was working on a biography of Kinkel in 1924 at the time of her death. The notes and correspondence served as a basis for Colonel de Jonge's own study, *Gottfried Kinkel as a Political and Social Thinker*.

Geffen gift. Mr. Maxwell M. Geffen (B.Litt., 1916) has added a copy of a scarce title to our file of Bruce Rogers specimens—Max Beerbohm's *The Happy Hypocrite*, published in New York in 1955 by William Rudge's Sons, and printed by the Stinehour Press in Lunenburg, Vermont. It is one of one hundred copies with a special imprint and signed by the book's designer, Bruce Rogers.

Hammermill Paper Company gift. Through the courtesy of Messrs. Robert De Vitt and Timothy M. Woodbury, the Hammermill Paper Company has sent the following two examples of fine printing which they have published privately: *American Art Nouveau: The Poster Period of John Sloane*, 1967, a selection of hitherto unpublished prints and autobiographical recollections by the artist; and *The Trial of 6 Designers*, 1968, comprising a series of comparative designs for Franz Kafka's *The Trial* by George Salter, P. J. Conkwright, Merle Armitage, Carl Zahn, Joseph Blumenthal, and Marshall Lee, and including an essay on the novel by Kenneth Rexroth.

Haudek gift. Mrs. William E. Haudek has presented a collection of the papers of her father, the late Dr. Kurt Goldstein, a distinguished neurologist and psychiatrist who was Clinical Professor of Psychiatry at Columbia from 1934 to 1940. His fields of research include psychopathology, speech and optic disorders, injuries and tumors of the brain, and schizophrenia, and his book publications reflect his achievements in these areas, *The Brain-Injured Soldiers*; *The Organism: A Holistic Approach to Biology Derived from Pathological Data in Man*; *Human Nature in the Light of Psychopathology*; and *Language and Language Disturbances*. The collection of his papers, numbering 3,000 items, contains his correspondence files, lecture notes, and drafts and manuscripts of his numerous articles, essays, and books.

Heller gift. Gregorius Reisch's *Margarita Filosofica*, the first edition of which was published in Freiburg, in 1503, was the first



giorno dal mare Mediterraneo. In questa sono molte regioni, & popoli per la temperie dell'aere. Da l'ocaso verso l'Oriente sono queste provincie più nominate in Spagna, che Iberia; & Hesperia è chiamata alcuna volte. Le cui parti sono la Betica, e tutto regno di Granata, laquale a i nostri tempi il Re Ferdinando di Spagna tolse a Saraceni, che per diece anni l'hanno tenuta occupata

Woodcut map of the Western Hemisphere from Reisch's *Margarita Philosophica*, 1599. (Heller gift)

modern scientific encyclopedia to appear in print. Mr. F. Thomas Heller has presented a copy of the desirable Italian edition, published in Venice in 1599 by Antonio Somascho. It was translated by Giovanni Paolo Galucci and contains an abundance of handsome woodcuts and musical notations.

Howe gift. Mrs. Louise Pratt Howe has added to our collections the following two useful works: Garcillasso de la Vega, *Histoire de la Conquête de la Floride*, Leyden, 1731, two volumes in contemporary calf; and Edward Hyde, First Earl of Clarendon, *The History of the Rebellion and Civil Wars in England*, Oxford, 1712, six volumes in brown calf with gilt in the Cambridge style.

Katz gift. Dr. Joseph Katz has presented a signed typescript of a humorous poem about Genevieve Earle, entitled "Acknowledgement," written by Robert Moses in 1955.

Keene gift. To the collection of his papers Professor Donald L. Keene (A.B., 1942; Ph.D., 1950) has added the typewritten manuscript of his translation of Yukio Mishima's play *Sado Koshaku Fujin* (*Life of the Marquis de Sade*).

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented a group of John Masefield autograph letters and manuscripts, including the draft of the poem "King Gaspar and His Dream," the draft of a speech delivered in 1964 at the eightieth anniversary celebration of The Society of Authors, and a prose sketch entitled "Concerning Richard Whittington." The group of letters contains three to his typist Miss Farran, of which two include the complete texts of poems; one to Charles Pears, who illustrated the 1916 edition of Masefield's *Salt Water Poems and Ballads*; and one to the novelist and poet Frederic Prokosch concerning a group of sonnets which Mr. Prokosch had sent him.

Another important Masefield manuscript is described under "Notable Purchases."

Lipman gift. Dr. Matthew S. Lipman, Professor of Philosophy at the College of Pharmaceutical Sciences, has added to our John Dewey Collection a series of seven letters written to him by the philosopher from 1949 to 1952. The letter dated October 24, 1950, is a particularly meaningful one in which Professor Dewey discusses the current state of the world and the revolutionary changes that were taking place.

Macy gift. Mrs. George Macy has added the twelve volumes issued by The Limited Editions Club during 1968 to the George Macy Memorial Collection. Among the distinguished book designers and illustrators whose work is represented in this series are Lima de Freitas, Richard Ellis, Brian Keogh, Ruari McLean, John Dreyfus, Edgar Miller, David Way, Bernard Lamotte, Adrian Wilson, Robert L. Dothard, and Eugene Karlin. The following two publications are particularly handsome exemplars: Margaret Mitchell's *Gone With the Wind*, two volumes, illustrated with nearly two hundred watercolors and line drawings by John Groth, designed by Ted Gensamer, and printed at The Sign of the Stone Book, Bloomfield, Connecticut; and Henry David Thoreau's *Cape Cod*, designed and printed at The Anthoensen Press, Portland, Maine, illustrated with pencil drawings by Raymond J. Holden, and bound in an evocative pictorial binding.

Marshall gift. Mrs. Lenore Marshall (A.B., 1919, B.) has added to the collection of her papers broadsides of her poems, "Blackout of the Dream" and "El Greco: Saint Francis and the Skull," printed by the Unicorn Press.

Merton gift. To the collection of his papers the late Father Thomas Merton (A.B., 1938; A.M., 1939) added a group of printed editions of his writings, including a twenty-page mimeographed collection of his verse entitled "Early Poems (1940-1942)." The gift was made before he began the trip abroad on which he died.

Morris gift. Professor Richard B. Morris (A.M., 1925; Ph.D.,



Woodcut by Robert M. Quackenbush for James Fenimore Cooper's
The Pilot, New York, The Limited Editions Club, 1968.
The original is in two colors. (Macy gift)

1930) has made the following additions to our collection of his papers: drafts and typescripts of *The Peacemakers*, as well as an extensive file of correspondence relating to the book; notes and drafts for *Fair Trial*, *The First Book of the War of 1812*, and *Life History of the United States*; and drafts and typescripts of numerous reviews, articles, speeches, and essays.

Pillionnel gift. Mr. Jaques-Henri Pillionnel has established a collection of his literary papers. He has presented a file of his correspondence, as well as the manuscripts of his poetry, drama, and prose writings. Of particular interest is the manuscript of his "Journal Intime," covering the years 1932-1967.

Placzek gift. Mr. Adolf K. Placzek has presented a collection of manuscripts and correspondence of the late Maude Morrison Frank, essayist and literary critic, and author of *Great Authors in Their Youth*. Many of the papers center around Miss Frank's researches into the biography of William Makepeace Thackeray, and they include family letters from Thackeray Carmichael-Smyth, Hester Thackeray Ritchie Fuller, Anne Thackeray Ritchie (Lady Ritchie), Harriet Thackeray Stephen, Leslie Stephen, and Virginia Woolf. There is also a heavily corrected holograph manuscript of Anne Thackeray Ritchie's recollections of her father. The Frank Collection also contains thirty letters from Walter de la Mare to Miss Frank. She was among the early admirers of Mr. de la Mare's poetry, and the correspondence is especially significant because of its bibliographical and biographical content.

Rosenman gift. Judge Samuel I. Rosenman (A.B., 1915; LL.B., 1918) has presented eighteen sets of the published papers of various United States Presidents, including *The State Papers and Other Public Writings of Herbert Hoover*, two volumes, 1934, inscribed by President Hoover. Also presented were two letters from Wendell Willkie and President Eisenhower written to Mrs. Rosenman, and a group of volumes dealing with the Franklin D. Roosevelt



Averell and Marie Harriman on a campaign swing in November, 1954.
(Rosenman gift)

Administration, a number of which are inscribed to Judge Rosenman by Bernard Baruch, Raymond Moley, and Ernest K. Lindley.

Schaffner gift. Mr. John Schaffner has added another installment to the collection of his literary papers. Comprising the archives of the literary agency operated by Mr. Schaffner in New York City, the gift covers the years 1960-1968 and includes more than 34,000 letters to and from authors and publishers.

Trilling gift. Professor Lionel Trilling (A.B., 1925; M.A., 1926; Ph.D., 1938) has added several volumes to our collection of his printed works, including a signed copy of *The Broken Mirror: A Collection of Writings from Contemporary Poland* (Random House, 1958), edited by Pawell Mayewski, for which Professor Trilling has written an introduction.

Valency gift. The playwright Maurice Valency (A.M., 1924; LL.B., 1927; Ph.D., 1939), Professor of Comparative Literature at Columbia since 1942, has established a collection of his literary papers. Prominent among the manuscripts in the gift are the scripts of his celebrated English versions of Jean Giraudoux's *The Madwoman of Chaillot* and *Ondine*, both of which scripts contain his autograph corrections and emendations. Also present in the collection are scripts and manuscripts of Professor Valency's *The Apollo of Bellac*, *Battleship Bismarck*, *The Better Half*, *A Double Life*, *The Enchanted*, *Excursion #18*, *Feathertop*, *Gina*, *The Long Night* (written with Leo Lania), *La Perichole* (English libretto for the Offenbach opera), *The Queen's Gambit*, *The Reluctant Virgin*, *The Second Stranger*, *The Thracian Horses*, *Toine*, and *The Virtuous Island*. Professor Valency has also presented the typescript, bearing his autograph notations, of his study of modern drama entitled *The Flower and the Castle*, which was published in 1963.

Vanderlip Family gift. The family of the late Frank A. Vanderlip has made significant additions to the Vanderlip Papers, including

Anybody's guess.

Peddler

Well, give me one of each.

The Baron

The President

(Putting a hand on the Baron's arm)

Baron. Although I am your chairman, I have no authority over your personal life -- none, that is, except to fix the amount of your director's fees, and eventually to assign a motor car for your use. Therefore, I am asking you, as a personal favor, ~~to me~~, not to purchase anything from this fellow.

The Baron

How can I resist so gracious a request? -- Sorry.

(The PEDDLER shrugs, and passes on)

But I really don't understand --. What difference would it make?

The President

Look here, Baron. ~~(Now that you're with us, you must understand that)~~ Between this irresponsible riff-raff and us there is an impenetrable barrier. We have no dealings whatever with them.

The Baron

But without us, the poor devil will starve.

The President

No, he won't. He has a clientele of his own. ~~He expects nothing from us.~~ He sells shoelaces exclusively to those who have no shoes. Just as the necktie peddler sells only to those who wear no shirts. -- And that's why these street hawkers can afford to be insolent, disrespectful and independent. They don't need us. They have a world of their own. Ah! My broker. Splendid. He's beaming.

(The BROKER walks up, and grasps the President's hand with enthusiasm)

Broker

Mr. President! My heartiest congratulations! What a day! What a day!

(The STREET JUGGLER appears, Right. HE removes his coat, folds it carefully, and puts it on the bench. Then HE opens a suitcase, from which he extracts a number of colored clubs)

tempo!
must speed up

cut?
stop

prepare to juggle few p. &.

THE MADWOMAN OF CHAILLOT

Maurice Valency's own rehearsal copy of his adaptation of Giraudoux's play.
(Valency gift)

correspondence, typescripts of lectures and diaries, photographs and cartoons, and clippings. There are two fine letters from Woodrow Wilson, written from Princeton University on December 14 and 20, 1909, containing his frank comments on Senator Nelson W. Aldrich of Rhode Island and James G. Cannon, Congressman from Illinois, who was Speaker of the House of Representatives at the time.

Van Doren gift. Professor Mark Van Doren (Ph.D., 1921) has made the following additions to the collection of his papers: typescripts, with holograph corrections, of volumes one and two of his *Collected Stories*; notes and drafts of his plays, *The Weekend That Was*, *Mona Myself* (later titled *A Little Night Music*), and *Never, Never Ask His Name*; three notebooks containing drafts of stories and poems dating from 1966 and 1967; tapes and recordings of poetry readings, lectures, and interviews; films of the interview with Edward Stanley of NBC on the subject of Lincoln, on February 13, 1955, and the program "Dialogues with MacLeish," shown on CBS Television in 1962; and thirty-three first editions of Professor Van Doren's books, all of which he signed for Columbia.

Wettersau gift. Mrs. James O. Wettersau and the Council on Research in Economic History have presented the research papers of the late Professor James O. Wettersau (A.B., 1922; A.M., 1923) pertaining to the First Bank of the United States. The collection includes the typescripts of three of Professor Wettersau's works, *The History of the First Bank of the United States*, *Statistical Records of the First Bank of the United States, 1791-1811*, and *De Witt Clinton's Candidacy for the Presidency*.

Wilbur gift. In memory of Roland Baughman, Mr. Robert L. Wilbur has added a copy of Ze-ami's *Kadensho*, 1968, translated by Lindley Williams Hubbell and others, to the group of Hubbell's writings he presented last year.

Recent Notable Purchases

Manuscripts. The late Victorian novelist and dramatist Pearl Mary Teresa Craigie adopted the pseudonym John Oliver Hobbes when she published her first book in 1891. Her epigrammatic style and cynical flavor in this and succeeding works ensured a popular success for her writings. By means of general funds we have now acquired the holograph manuscript of *The Serious Wooing*, one of her most characteristic novels, published in 1901, after a five-year period of writing for the stage. Also purchased was a group of eight letters written to Nell Ellen Ternan, a Miss Curtis, and Arthur Christopher Benson, as well as a copy of the first edition of the author's penultimate novel *The Vineyard*, London, 1904, inscribed to A. C. Benson.

In recognition of the John Masefield Collection recently established by Dr. Corliss Lamont, the Council of the Friends provided funds for the purchase of a Masefield manuscript of the first importance. It is an early holograph draft of the first portion of the poet's autobiography published in 1952 under the title *So Long to Learn*. Comprised of sixty-one quarto pages laid in notebook covers, the manuscript is extensively revised throughout, and various paragraphs are written on small sheets of paper pasted onto the pages of the manuscript, a technique often used by the poet in the composition of his poems, stories, and essays.

To our Thomas J. Wise Collection we have recently added a significant group of letters and manuscripts relating to Wise's *A Bibliography of the Writings in Verse and Prose of George Gordon Noel, Baron Byron*. It includes: miscellaneous page proofs bearing Wise's notes and corrections; portions of the text, made up of printed excerpts and holograph drafts, concerned with John Keats, Robert Southey, Allegra Byron, and other writers of the period; and a series of forty-three letters from the publisher Sir John Murray and eighteen from his son John Grey Murray.

Individual printed items. The following three incunabula were recently acquired for the Lodge Collection: Boethius, *De Consolatione Philosophiae*, Nuremberg, Anton Koberger, 1486; Cicero, *Orationes*, edited by Ludovicus Carbo, Venice, Adam de Ambergau, 1472; and Statius, *Opera*, Venice, Petrus de Quarengiis, 1498. In addition to being desirable editions of classical authors, the three works are exceptionally fine exemplars of fifteenth century printing. With the acquisition of the 1498 edition of Statius, our incunabula collection now contains all of the four collected editions of Statius published before 1500. Also purchased for the Lodge Collection was a copy of Virgil, *The .xiii. Bookes of Aeneidos*, London, printed by William How for Abraham Veale, 1584. Translated by Thomas Phaer and Thomas Twyne, the first twelve books are by Virgil and the thirteenth is the supplement by Maphaeus Vegius.

We recently added to our Walt Whitman Collection two editions of *Leaves of Grass* published during the author's lifetime. The first of these is a copy of the first issue of the fifth edition, published in Washington, D.C., (1871), and also the Philadelphia edition (1884). The latter is inscribed by the poet.

The bequest of Stephen Whitney Phoenix in 1881 included among its treasures a copy of the first edition of Robert Fulton's *A Treatise on the Improvement of Canal Navigation*, published in London in 1796. It is a unique copy embellished by the insertion of twenty-six of Fulton's original drawings, many of them apparently the ones from which the engraver worked in preparing the plates for publication. More than a decade ago a copy of the first Russian edition, St. Petersburg, 1805, was transferred to Special Collections from the Engineering Library. Late last summer a copy of the first French edition, Paris, 1799, was acquired by means of general funds. With the possession of these three editions, the library lacked only the first Portuguese edition, published in Lisbon in 1800, to complete its holdings of all four of the known first editions. Fortunately, a copy recently turned up, and it was pur-



BARN AT GIETHOORN

Wood engraving from George Mackley's *Engraved in Wood: a Collection of Wood Engravings*, London, 1968. (Ulmann fund)

chased with funds from the Friends' Book Account. It is a fine copy in contemporary half-leather and with the eighteen plates in virtually pristine condition.

Last fall a retrospective selection of the best work of George Mackley was published by the Two-Horse Press in London. Entitled *Engraved in the Wood: A Collection of Wood Engravings*, the work was issued in an edition of three hundred copies signed by the artist. We have recently acquired a copy for the Ulmann Collection. It was printed in two parts, a portfolio of sixty-eight engravings on separate sheets, and an accompanying text in a matching folder that includes an appreciation by Ruari McLean and reminiscences of the artist by Armida Maria-Theresa Colt. The work was handsomely designed and printed by Will and Sebastian Carter at the Rampant Lions Press in Cambridge.

Activities of the Friends

Meetings

D. H. Lawrence was the Fall Meeting subject. At the Fall Meeting, which was held at the Men's Faculty Club on October 30, Professor Henry T. Moore of Southern Illinois University gave a most interesting talk on "The Significance of D. H. Lawrence: the Why's and Wherefores." One of those who attended the meeting was Mr. Jan Juta, the artist whose portrait of Lawrence was printed in the November 1968 issue of *Columns*. He was perhaps the only person in the room who had known the famous author. At the invitation of Dr. Saffron, who presided, Mr. Juta spoke about Lawrence, giving in a few sentences a vivid impression of the latter's personality.

Melville Cane to speak at the February 20 meeting. At the Winter Meeting of the Friends which will be held at the Men's Faculty Club on Thursday, February 20, Mr. Melville Cane, the copyright lawyer and poet, will talk on "George Woodberry and the Columbia of His Day." Mr. Cane was acquainted with Professor Woodberry, Edward MacDowell, Brander Matthews, and other distinguished faculty members of the period. The Columbia Libraries have just received from the Mary Flagler Cary Charitable Trust a large addition to its previously existing collection of Woodberry Papers. Hence this is an appropriate time to turn the spotlight on that collection and on the related period of Columbia history.

Bancroft Prizes Dinner on April 24. This year's Bancroft Dinner will be held on Thursday, April 24. Invitations will be mailed to members approximately a month prior to the event.

Dr. Mardersteig Honored at Columbia

ON THE afternoon of Tuesday, November 26, a large number of book collectors, book designers, illustrators, and typographers gathered in the Rotunda of Low Memorial Library. The occasion marked the opening of an exhibit of books published by The Limited Editions Club during the past ten years. The display of handsomely illustrated and printed



Dr. Giovanni Mardersteig (center) holds the base of the Aldus Award statuette in his right hand and the American Institute of Graphic Arts gold medal in his left. Dr. Richard H. Logsdon, Director of the Columbia University Libraries, and Mrs. George Macy, Director of The Limited Editions Club who presented the Aldus, are at the left. Dr. Morris H. Saffron, Chairman of the Friends of the Columbia Libraries, and Mr. Allen Hurlburt, President of the American Institute of Graphic Arts who presented the gold medal, are at the right.

books was arranged in the refurbished exhibit cases by Kenneth A. Lohf and Sarah C. Faunce. The volumes have been added to the George Macy Memorial Collection, which Mrs. George Macy

originally presented to the Columbia Libraries in 1957 in honor of her late husband who founded the Club in 1929.

Highlighting the event was a short program at which Dr. Andrew W. Cordier, Acting President of the University, welcomed the guests, and Dr. Giovanni Mardersteig, the internationally famous Italian book designer and printer, received two honors—the Aldus Manutius Award from Mrs. George Macy on behalf of The Limited Editions Club, and the Gold Medal of the American Institute of Graphic Arts from Mr. Allen Hurlburt, President of the Institute.

Dr. Richard H. Logsdon, Director of Libraries at Columbia, presided. Dr. Morris H. Saffron, Chairman of the Friends of the Columbia Libraries, represented our association during the program.

COPIES OF VOLUME XVI, NO. 1, NEEDED

The November 1966 issue of *Columbia Library Columns* is now out of print. The articles were on architectural topics.

The number of libraries subscribing to our periodical is constantly increasing and a few of them each year wish to purchase a complete back file. So that we may be able to meet the requests of the latter group, we would appreciate it if our members would mail back to the Secretary of the Friends, 535 West 114th Street, New York, New York, 10027, any unneeded copies of that issue. Mailing envelopes will be supplied for the purpose, upon request.

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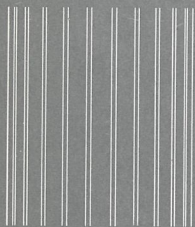
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Columbia Library Columns

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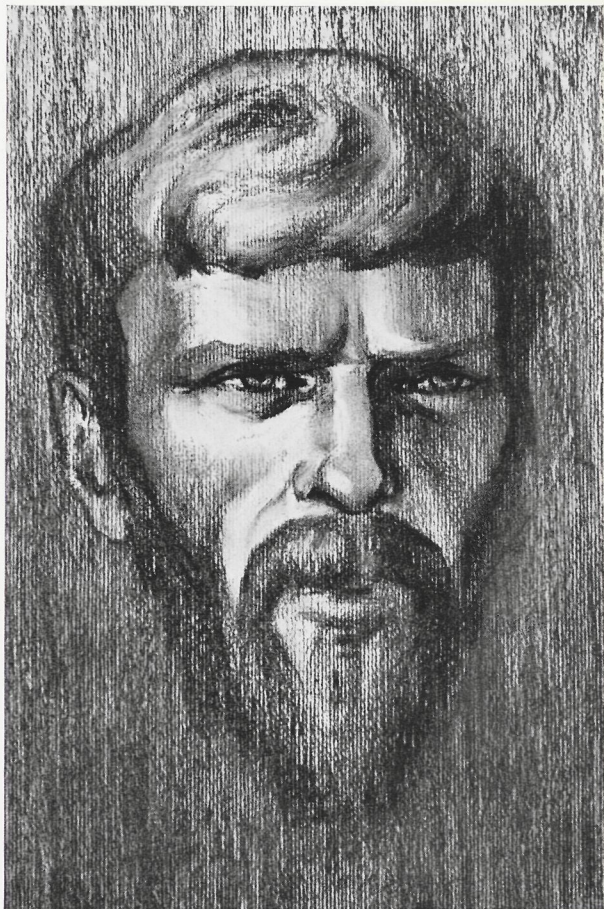
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D. H. LAWRENCE

Charcoal portrait drawn in Taormina, Sicily, by Jan Juta in 1920



COLUMBIA LIBRARY COLUMNS



Portrait in Shadow: D. H. Lawrence

JAN JUTA

I REMEMBER we were sitting on the terrace in the afterglow of the sunset. Below us the almond trees in scented profusion flowed down the slopes of the mountain to the darkening sea—the blue Mediterranean that washes the shores of Sicily; while above us, high under Heaven, floated the icy peak of Mount Etna, the “paradox of smoking snow,” with her tall plume of smoke curling a while question mark into the ether. I knew the moment had come to which I had made up my mind—the moment I had rather avoided—when I would broach the subject of painting a portrait of my host. He had rented the lonely farmhouse where we were, not only as a safe retreat from the society of a world which did not usually receive him kindly, but also because he knew that to fulfill his own way of life he must live apart and out of the usual pattern. And there among the Old World trees and neglected garden terraces, set on the outskirts of the town of Taormina, he felt he had found a haven.

I had wanted to paint his portrait ever since we had met. For not only did his appearance interest me, but his individuality so intrigued me that I longed to try to capture in paint the enigma of

Reprinted from Edward Nehls's *D. H. Lawrence: a Composite Biography* (Madison, University of Wisconsin Press, 1958), with permission. The ending has been adapted by the author.

his character. I had not known him for long, though our friendship had grown very naturally out of a kindly interest on his part, and an inquisitive admiration on mine. I was still an unknown art student studying in Rome, and of no importance among the noted friends who had formed a rather closed circle around their "prophet." So I was hesitant to ask this favor of him, though from the first moment of our meeting I had fallen under the spell of his extraordinary personality—this much criticized, admired, tortured crusader who was David Herbert Lawrence. He affected people like that. They felt either fascinated or repelled; some grew to resent him, others remained forever faithful to the idea he represented to them. And even those who suffered under the whip lash of his tongue were held, often unwillingly hypnotised by the "other worldliness" the man projected.

I had read every word he had published up to that time and, though we had few friends in common, I had heard the many contradictory opinions about him that circulated through the artistic circles of London and Paris. Some said he was so "queer," so "ill-mannered," a "revolutionary," "a genius with a perverted mind," all the varied ideas trickling from the pens of the critics, who either acclaimed or abused him, to the intellectuals of Bloomsbury. I had listened to them all, fascinated by this complex individual, and I remembered them in a flash as I met him, small, sparse, red bearded and shy, and faced his hypnotic grey-blue eyes for the first time. He was not what I had expected; for together with the criticisms had come a somewhat garbled story of his life, and I had pictured him in my mind to suit the story. I remembered he was the son of a miner, born somewhere in Nottingham, England, in very humble circumstances; that he had won several scholarships with ease and become a school teacher, and then, prompted by a girl he loved, had evolved as the writer who had startled the world of literary criticism by his extraordinary novels and even stranger poems. Then there had come his great romance with the wife of one of his professors, a German lady of breeding, Frieda von Richthofen, the

daughter of a onetime Governor of Alsace Lorraine, a "big, gushing blonde" as her critics described her. People said it had all been very dramatic, the courtship and the divorce, for Frieda was much older than Lawrence, had three children when they met, and was perfectly content in her established, bourgeois world. When suddenly had come along this strange Galahad, this odd determined man with no money, but more important, a sort of mission, a man with a vision who swept her completely off her well-set feet.

As I looked at him, he did not strike me as the sort of man to have done that, but I could not estimate his power then, and I had not yet met Frieda. As I talked to him I kept wondering why he meant so many different things to different people. Now I think I understand. At that time I was mainly aware of being in the presence of something I could not define, let us call it a force, something powerful, yet disciplined, nervous and alive as a flame, a piercing, upward-sweeping flame. And yet his voice belied that force; a strange voice he had, and a little laugh, almost a cackle that left me puzzled. "You must meet my wife," he said; and there was Frieda, with a large smile, green eyed and handsome, a German mother-type full of conscious womanhood.

"Oh, we know about *you*," she said enthusiastically. "Our friends have told us *much*. You will come and see us *soon*?" She emphasized odd words with a full rounded accent.

And thus it had all begun.

I often went to the "Fontana Vecchia"—the old fountain, as their house was called. It suited Lawrence perfectly, for it was simple, almost primitive, set among fruit trees and ancient twisted olives at the end of a narrow pathway, remote and secluded. The garden is so perfectly pictured in Lawrence's own words, when describing his departure for Sardinia in the travel book which I illustrated for him. He wrote:

Very dark under the great carob tree as we go down the steps. Dark still the garden. Scent of mimosa and then of jasmine. The lovely mimosa still invisible. Dark the stony path. The goat whinnies out of

her shed. The broken roman tomb which lolls right over the garden track does not fall on me as I slip under its massive tilt. Ah, dark garden, dark garden, with your olives and your wine, your medlars and mulberries and many almond trees, your steep terraces ledged high up above the sea, I am leaving you, slinking out.

When he showed me around the garden he said: "Only people who really like us will ever bother to come here. It's not smart, thank God, not smart enough for all those pretentious, half baked neurotics."

His devastating criticism of the people in the town used to anger me, but instinctively I knew he was right—deep down, perfectly right. It is understandable that I was not encouraged to seek him out, conscious as I was of my own inadequacy from his point of view. Yet when I did go, it was always a wonderful experience, and I gradually grew to understand him better. Everything became an experience with Lawrence. There was always something new, some fresh illumination on a thousand different things, some surprising bit of knowledge for one to think about and absorb, and after talking to him it was as though the blind of a new window onto life had suddenly been raised, and everything outside appeared quite different, for one saw the world and one's own self magnified in terrifying clarity. His mind was always sensitive and aware of life in a way that was unlike any other I have ever met; for realising that vision is of the mind and not of the eye, he had so disciplined his senses that out of his ordered inner-being his vision became prophetic. He had agreed to sit for me, though I was not sure just how or in what mood I wanted to depict him. But on the day we were to begin I found him in a strange state of mind, nervous and irritable.

"It's no good, Giannino," he said. "I'm so furious I couldn't possibly sit still, and if I tried, I know you would paint me scarlet all over. Let's go for a walk instead, shall we?"

The walks I took with him remain among my most happy memories of our friendship. For then he was at his best, away and at

one with the world of nature to which he was so deeply attached. There were few plants he did not recognise, no flower he did not stoop to examine and appreciate. He would tell me botanically of its structure, describe its habitat, and then would follow an anecdote or a legend connected with it, perhaps from Greece or Egypt; or it might be that he knew its homeopathic values and its uses to the ancients. But always one learnt from his amazing store of knowledge.

That day I felt he was closed in, cut off from any contact, coiled up within himself in anger. I did not ask what the matter was, for as we walked along the little mountain path that led up behind the town he started to tell me.

"It's Magnus,* worrying me again; how he has the nerve to write to me again for money when of course he is staying at the best hotel, spending the borrowed cash we have all given him . . ."

"You forget I don't know anything about Magnus," I reminded him. "I've only heard you speak of him."

"Well, he is a poor, pathetic, little damned soul. *Finito*, I can tell you. And now he throws his 'memoirs' at me and, believe me, I am to write a foreword to them AND get them published for him. . . . Oh, I could kill him, for he makes my bowels boil with fury. . . ."

"Why do you have to worry about him? From what I have gathered you have surely done enough for him."

"I don't know, except that I suppose I am a fool and fall for all his sob stuff, because actually I hate everything he represents. . . ."



JAN JUTA

In 1920 at the time of
drawing D.H.L.'s portrait

* Maurice Magnus's *Memoirs of the Foreign Legion* (by "M.M.") was published posthumously in 1924.

I did not know the story of Magnus until much later, nor did I fully realise how Lawrence, half willingly it seemed to me, had been victimized by this friend of Norman Douglas. The whole dispute between Lawrence and Douglas on the subject of Magnus is now ancient history. Their literary sword play will stand among the most brilliantly written arguments in contemporary writing, and among the best polemics either of these two famous authors ever produced.

For Lawrence's sake I became involved in the Magnus affair more than I ever wished to be, but only one incident connected with it need be recorded. Later, Lawrence gave me the famous memoirs to read and criticise, asking me if I could suggest any publisher of my acquaintance who might be interested in producing it. I told him I felt sure no publisher would touch it in its then existing form, but I did mention my interest in some of the writing, particularly the delineation of a certain character who played a leading role in the whole, strange story of the Foreign Legion. Many years later I was a guest in the house of a well-known French authoress, and to my surprise saw a copy of the memoirs lying on her table—though I knew it had eventually been published in an expurgated form, thanks to Lawrence and the famous foreword. I mentioned that I had read the manuscript in its original state and talked of how impressed I had been by the description of the principle character, remembering every detail of his complex personality.

"Say no more, *mon cher*," my hostess interrupted, "for I now have the great pleasure of introducing you to him," as Colonel X, tall grey-haired and distinguished, walked into the room. I need hardly add that I was dumbfounded, never having expected to meet him in the flesh. He seemed quite unlike the character in the book, however, and, though taken off guard, I naturally never mentioned my acquaintance with the unfortunate author of the memoirs.

But I remember vividly the evening on the terrace at Taormina

for other reasons than the question of the portrait. I had joined the Lawrences after a tea party given to discuss the raising of funds for the Church in the town.

All of the colony, British and foreign alike, had been invited to the villa of Sir Alexander Nelson-Hood, commonly known as the "Duca." For he had inherited the title of Duca di Bronte, whose ancient castle and domain called "Maniacci," set on the rugged slopes of Mount Etna, had been presented together with the title to his ancestor, Lord Nelson, by a Sicily grateful for his many services rendered.

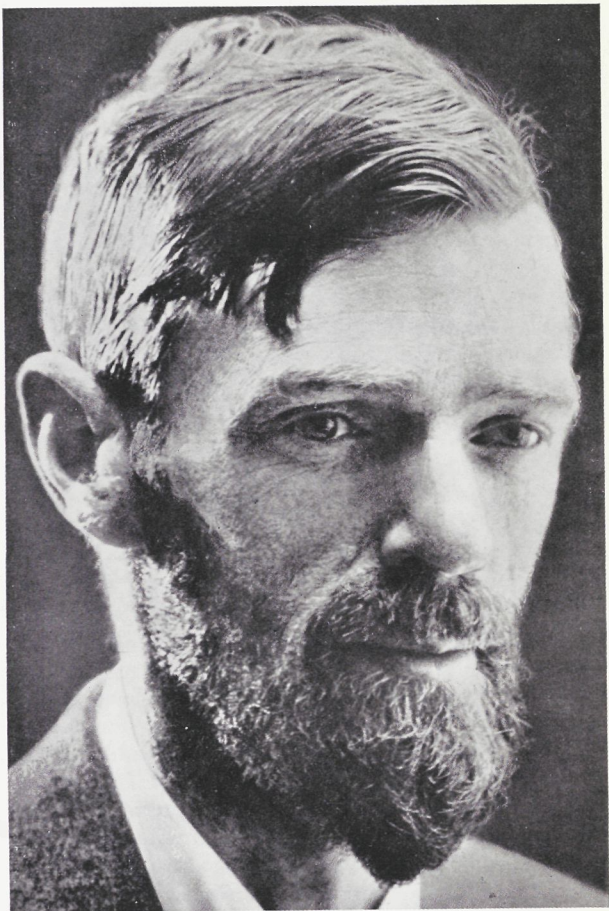


MAURICE MAGNUS

The Duca, aged from long service in the royal household of Queen Alexandra of England, lived in a modernised villa on the slopes of the town with his sister, Mrs. Evans, who patterned her every gesture, as well as her coiffure, on the "dear Queen," whose beauty she did not, unfortunately, share.

An American friend of Norman Douglas

Everybody came to tea except the much-expected Lawrences. There was the Dutch lady, who lived in a studio and had enjoyed a classical art education, but who was genuinely terrified of Lawrence and his ideas on art; the English lady in a large picture hat and flowing black "bombazine" dress, who upheld the Church of England in more ways than one, and each Sunday at eleven o'clock noted everyone who did not attend the service; the American painter and his friend, who gave lavish parties in their luxurious house where everyone gossiped and drank far too much; the Ger-



LAWRENCE AS SEEN BY THE PHOTOGRAPHER
The portrait was made in 1929 when D.H.L. was 44 years old



LAWRENCE AS SEEN BY HIMSELF

This sketch was drawn in 1929

man photographer, whose doubtful morals caused whispered reports at every street corner because his pictures were only shown to "special" friends; and among the varied group a little lady, Mary Cannan, who had once been the quite famous wife of Sir James Barrie, but whose later romantic attachment to Gilbert Cannan, a rising literary star, had left her somewhat disillusioned, though still attractive, and conscious always of her feminine charms. She was the one real friend of the Lawrences at the party, for she had known them from the beginning, and despite flashes of violent jealousy from Frieda, had encouraged and helped D.H. from a sincere admiration for his genius.

We waited anxiously for Lawrence to appear, each in his own way prepared for the unexpected which one usually got from talking to him. But he never came, perhaps wisely; and the Duca, rather hurt by this lack of consideration he felt was his due, retired behind a barrage of Victorian invectives against this "queer-mannered fellow," who was from his point of view "just as well out of our picture." Mrs. Evans was "more than relieved" she told me as she smoothed out her latest piece of embroidery.

"I can't talk to him at all," she confided to me. "He makes me so uncomfortable! His beard, too, is so very red isn't it? . . . And his wife reminds me too much of my early visits to the Kaiser's court, and all those gross Germans" . . .

How we laughed, when later I tactfully described the party to the Lawrences, as we sat looking out onto the sunset sea.

"Be careful, Gianni Schicchi," Lawrence admonished me with a nickname, "they will kill you yet. They are all dead, remember, and they don't want anyone to live . . . not really live. Be careful, or they will get you, and they are filled with nothing but pretensions and compromise, nothing real, all sawdust in boiled shirts."

I felt that he was probably right, for his eye saw right through to the core of people; hence their discomfort, and his disillusion at finding them so often full of the things he despised.

"But don't you give in," he went on, "or ever give up. We've got to be game right to the very end."

This from a man who even then, though I did not realise it, was slowly, gradually, dying of tuberculosis; a fighter who was indeed game to his last breath, determined not to yield his body any more than his principles to the attacks of the enemy.

I thought of his unusual type of courage as I watched him moving quietly, rhythmically clearing away the plates and filling our glasses with the *vino rosso* I had brought as a contribution to the feast. For he did everything in a sort of easy rhythm with the orderly neatness of the disciplined artist, from chopping wood to cooking the spaghetti, while in between writing copious letters to his far-flung friends, and re-writing for the third or fourth time his latest novel. Frieda watched him also, watched him doing most of the work, smiling securely, preparing her armour for her next attack on the defenses of this elusive man, her husband. For I soon discovered that even she who loved him, disturbed by his continual fight against the world which he waged in order to stick to his principles, was not prepared to let him thus elude her. He admired the fighting spirit in her, but he was confident he could always beat her down. And there were scenes of cold anger and floods of tears which gave rise to the rumour that they were not happy together. It was not true, for they were amazingly happy through every sort of difficulty, welded in a way most people could not understand. But Lawrence's unwillingness to compromise or break faith with the truth of himself somehow roused even his wife to a sort of jealousy.

I came to understand this better when they both came to visit me one summer, in a little house I shared with friends in the small hill town of Anticoli Corrado. This village, perched high on the mountains crouching along the valley of the Anio beyond Tivoli, had become an artists' colony, for most of the models working for the artists and students in the Via Margutta in Rome came from that area. All winter and spring they worked in Rome, but re-

turned home for the long, hot summer. The artists began to follow them so as to continue working through the summer. By the time I joined the colony, it consisted of a fascinating collection of international artists of all kinds—composers, writers, and musicians, as well as painters and sculptors. They all had discovered the charm and quiet seclusion of this peasant village.

Lawrence and Frieda were enchanted, and I quickly realised it was just the sort of place they enjoyed.

"These people are *so* polite," said Frieda, after her visit to the village. "They look *so* distinguished, *so* well born."

"They are," I told her, "for they are descended from the Saracens who settled in several strongholds among these mountains."

D.H.L. and I went for long walks across the valley, where once three artificial lakes had been built in the gorge of the river Anio, on the banks of which Nero had constructed a villa, long since vanished. Above the area we discovered the village of Subiaco, famous as the first monastic settlement started by Saint Benedict who had escaped from the evils of Rome to hide himself in a cave on the mountainside. Here after years of prayer and denial spent in the cave, known as the "Sacro Speco," he had initiated his great "Rule" for the Order of the Benedictines.

Lawrence, the prophet, half pagan, half priest steeped in the mysteries of his own special faith, was fascinated by the whole dramatic story of Saint Benedict, about whom he knew only a little more than I did. As always he was caught in the strange duality of his nature—that later he began to call "polarity"—which at once admired passionately the dedication of the Saint, but secretly scorned the purpose and object of his dedication. He acclaimed God, over all, everywhere, in himself assuredly, but he feared Christ, though I never quite understood the reason why.

The Lawrences met all my friends, and we had pleasure filled evenings in untidy studios, with D.H. happy on the local *vino rosso*, listening to someone singing to self-accompaniment on the guitar or talking to some painter hypnotised by this surprising, un-

expected man speaking about “freedom,” or “another way of thinking.” As I learnt from Lawrence and questioned more, I began to appreciate the rare, pure innocence of his heart which added so much more to the weight of his cross than to his happiness. For



ANTICOLI CORRADO

A hill town east of Rome, where the Lawrences and Jan Juta visited the artists' colony.

he was aware of his pilgrimage, aware of his aloneness, and of the enmity his ideas engendered. And he longed to find the company of a few others who would go along with him, fight with him, believe as he did and live the truth he lived. But he could not

find them though he never ceased to search. I can still hear his cry of almost desperate longing, as we sat for the last time on the terrace of the "Fontana Vecchia," his eyes straining over the sea to catch a glimpse of what he sought beyond the dark coast of Calabria. "Why, oh, why can't we find a little ship and sail away to an island, a Greek island perhaps, or somewhere remote where we can start afresh and build a new way of life?"

It was one of many such expressed longings I heard from him. But I was one of those who failed him; for though I believed then in his ideal, I was not prepared to leave everything—my hopes, my future—and go. One by one most of his friends failed to respond to his appeal, and he was left to live it alone with Frieda, and to die in the effort, a savage messiah with a message no one seemed to want.

And it was at that moment that I knew this was the Lawrence I would try to portray. For this was a basic aspect of his whole character, this seeker-after-a-new-way, not the brilliant, sometimes mischievous revolutionary, upsetting the pattern of life in his effort to point the way, but the Lawrence with a vision in his eyes of a world of beauty, where in awful majesty the truth would reign.

The Role of the Midwife: A Sixteenth Century Obstetric Text

HAROLD SPEERT



Jobst Amman

A far cry from modern standards was the obstetrics of the 16th century. Undreamed of then were asepsis and anesthesia, to say nothing of blood replacement and antibiotics. Reserved to females by tradition was the role of birth helper, or midwife, a calling considered unsuitable for men. Midwives of that era received little or no education; most were careless, dirty, meddling, superstitious, inebriate.

Training for midwives had been instituted by Hippocrates, in the 5th century B.C., but for several centuries thereafter efforts to elevate their standards were sporadic and ineffectual. The large majority remained ignorant of the simple principles of obstetrics. Formal regulation of midwives was begun in England in the 16th century, but during this and the ensuing hundred years the main and often the only qualification certified by the license was the good character of the recipient.

The first written guide for midwives was produced in the 2nd century by Soranus (98-138 A.D.), the leading Greek authority on obstetrics and gynecology during the reign of the emperors Trajan and Hadrian. Written in Greek, this treatise included chapters on the female anatomy, menstruation, fertility, signs of pregnancy, antepartum care, labor, the obstetric chair, the newborn, amenorrhea, dysmenorrhea, uterine hemorrhage, and the vaginal

speculum. Soranus's work served as the basis for Moschion's 6th-century Latin manuscript, essentially a translation from the Greek, illustrated similarly with drawings of the female genitalia and of the fetal positions in the uterus. Nothing significant was added to obstetric teaching until the invention of printing from movable type, in the mid-15th century. Thereafter, as never before, multiple copies could be produced easily. During the 16th century the textbook replaced the manuscript as an instrument of record and teaching.

Two obstetric pamphlets had been printed in the late 15th century: one in Latin, the *Secreta mulierum* of Albertus Magnus (1476); and one in German, *Buechlein der Schwangeren Frauen* by Ortolff von Bayerland (1495).

In 1513, for the first time, an obstetric textbook was published in the vernacular, which could be understood by all who could read, in contrast to the previous treatises of Soranus and Moschion, in Greek and Latin, which were beyond the comprehension of even the few literate midwives. *Der Swangern Frauen und Hebammen Rosengarten*, popularly known as "The Rosengarten," by Eucharius Rösslin, appeared in three German editions in its first year of publication, each with distinctive frontispiece. It promptly became a best seller, and was soon translated into English, French, Spanish, Italian, Dutch, Polish, Czech, and Latin. Rösslin, whose name appears in various spellings—Röslin, Roeslin, Roesslin, and the Latin version, Rhodion—had worked as an apothecary in Freiburg im Breisgau during the years 1493–1498, then became a physician in Worms, later in Frankfurt-am-Main. Whether he ever practiced obstetrics is not known; but he assiduously studied the writings of the ancients, restated much of the obstetric teaching of Soranus, and employed an artist, Erhardt Schoen, to redraw the figures of the fetus in the uterus from the manuscripts of Soranus and Moschion. From Schoen's drawings were produced the earliest obstetric figures printed from wooden blocks.

The Latin translation of "The Rosengarten," published by

Rösslin's son in 1532 under the title of *De partu hominis*, served as the forerunner to *De conceptu et generatione hominis*, an improved Latin text, published in 1554 by Jacob Rueff (1500-1558), surgeon and obstetrician in Zürich. Notable was the posthumous 1580 edition of the latter work, produced by the publishing house of Sigismund Feyerabend in Frankfurt-am-Main, which was illustrated by Jobst (or Jost) Amman (1539-1591) and which included a section on the care of the newborn. Amman, born in Zürich, spent most of his adult life in Nuremberg, where he achieved renown as an etcher, engraver, and painter, and came to be regarded as one of the foremost artists of the German Renaissance. His association with Feyerabend led to a significant elevation in the standards of book illustration. Among Amman's woodcuts and engravings for Rueff's text were anatomical drawings (based on those of Vesalius), figures of the developing ovum, the lying-in chamber, a birth scene, maternity garb, obstetric instruments, the birth chair, and monsters, as well as improved illustrations of the positions of the fetus in the uterus.

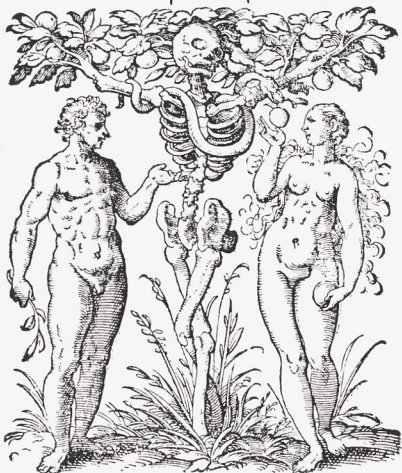
A German translation of Rueff's *De conceptu*, published in Frankfurt in 1588 under the title of *Hebammen Buch*, or midwives' book, has recently been presented to the Columbia University Medical Library by Mrs. Esther Sands Hocker, Mrs. Josephine Sands Marston, Mrs. Dorothy Sands Beers, and Mrs. Evelyn Sturm, descendants and heirs of three generations of physicians, all alumni of the College of Physicians and Surgeons.

Two hundred sixty-four pages (the last few of which are mis-numbered) bound in limp vellum, the *Hebammen Buch* is divided into seven chapters or "books." The first "book" deals with embryology; the second with female anatomy; the third with labor and birth; the fourth with abnormal fetal positions and difficult labor; the fifth with abortions, monsters, and infertility; the sixth with infertility, suppression of the menses, and prescriptions for their cure; and the seventh with pediatric care. The final few pages

continued on page 30

Das erst Buch diestrost
büchleins / den Hebammen vnd Schwangern
Frauwen diensilich / wirdt lehren vnd sagen von den
Weib vnd Manns Samen / auch von derselben En-
pfengnis vnd Geburt in gemein / wirt iñ
halten VI. Capitel.

Das erste Capitel.



Von den wunderbarlichen vnd natürlichen vrsprüngen / herkoms-
men / krafft vnd wirkung aller gemeiner Samen der Erden / In-
sonders aber von den Weibs vnd Manns Samen / wie sich dieselben
einander vergleichen / vnd miteinander verwandlen / auch was der
selbig sey / woraußer erwachse / vnd was darauß werde.

Literal translation of text on facing page

The first section of this little book / for midwives and expectant mothers / will teach and tell you about woman and the sperm of man / also of conception and birth in general / It will contain 6 chapters. The first chapter.

About the miraculous and natural beginning / origin / vigor and effect of all seeds on this earth / especially about the woman and man's sperm / how they get together / how they change / and what it is / out of which he grows / and the effect of it.

Biblical quotation as caption. Now the serpent was more subtil than any beast of the field which the Lord God had made. And he said unto the woman, Yea, hath God said, Ye shall not eat of any tree of the garden? And the woman said unto the serpent, of the fruit of the trees of the garden we may eat: but of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die.

And the serpent said unto the woman, Ye shall surely not die: for God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as God, knowing good and evil. . . . she took of the fruit thereof, and did eat; and she gave also unto her husband with her, and he did eat.

Genesis 3: 1-6.

Das dritte Buch / wirdt
 eygentlich vnd klar alle Handwirkung / auch
 das Ampt der Hebammen lehren / vnd ihnen anzeigen die
 Zufälle / Irrungen vnd Mißbräuche / so mit lieberlicher Ubers
 sehung sich darinnen zutragen / Wirdt
 haben sechs Capitel.

Das erste Capitel.



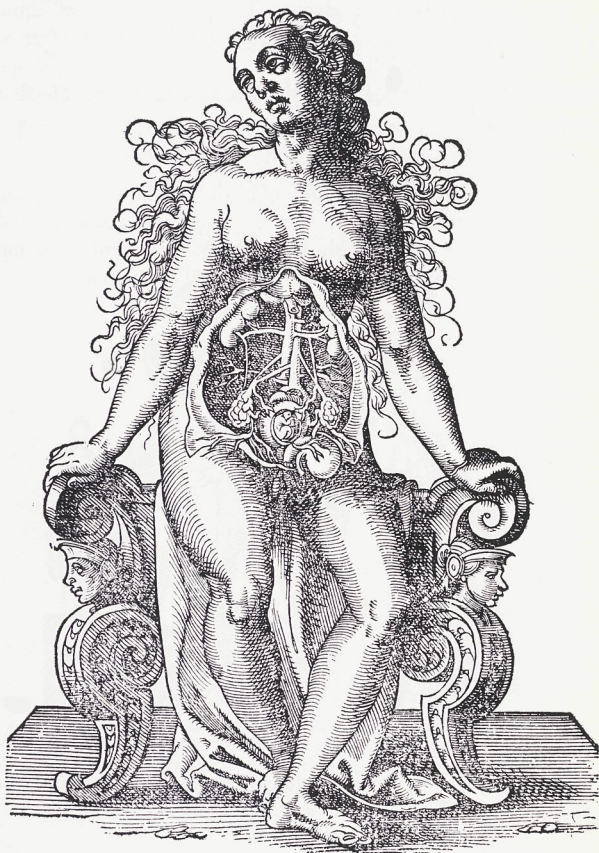
Wirdt die rechte Zeit vnd Geburtstund anzeigen / auch was die rechte
 Rindswehe seyen / wie man die wissen / erkennen vnd erlernen sol.
 Zu dem / welches die rechte natürliche Geburt sey / wie die vollkommen
 lich werden vnd geschehen müsse.

Literal translation of text on facing page

About the profession of midwives. The third book / will show explicitly and clearly what to do / also how to learn the profession of midwifery / and will show the accidents / which can escape notice because of carelessness / It will have six chapters. The first chapter . . .

Will show the right time and hour of birth / also how to recognize if a woman is really in labor / how one can know, recognize and learn that. Also / what is the right and natural kind of giving birth / how this happens and how this should come about.

Author's caption. The midwife, on the right, instructs the expectant mother, clad in maternity garb of the era.



Literal translation of text on facing page

The interior of a woman's body

Author's caption. Woodcut from the same book, showing the female in early pregnancy. Modified from a drawing in Vesalius's *De humani corporis fabrica*, 1543, this figure reveals the fetus through a window cut from the uterus, flanked by disproportionately large ovaries.

Genes. am 3. Capitel.

Und zum Weib sprach Gott der HERR: ich wil dir Schmerzen schaffen/ wenn du schwanger wirst/ Du solt mit Schmerzen deine Kins



der gebären/ vnd dein Will sol deinem Mann vnterworffen seyn/ vnd er sol dein Herr seyn.

Das ers

Literal translation of text on facing page

Genesis Chapter 3. And God said to woman: I will cause you to have pain when you become pregnant and you shall give birth with pain and you shall submit to the will of your husband and he will rule you.

Author's caption. Birth scene from Rueff's book for midwives. The parturient is seated on the birth chair, beside her four-poster bed, with the midwife on a low stool before her, and an attendant on either side. A tub of water and pitcher are in readiness for the infant's bath, and a table is set for the postpartum repast. In the background an astrologer contemplates the moon and stars and, with the aid of a compass, forecasts the newborn's horoscope.

HebammenBuch/

Woraus man alle Sündigkeit des

Weiblichen Geschlechts erlernen/ welcher-
ley gestalt der Mensch in Mutter Leib empfangen / zu-
nimpt vund geboren wirdt / Auch wie man allerley Kranckheit/ die
sichleichlich mit den Kindbetterin zutragen/ mit köstlicher Argeney vora-
feissen vnd helfen könne. Alles auß eygentlicher Erfahrung des
weitberühmpten Jacob Rüffen/ Stattarges zu Zürich/
vor dieser zeit an Tag geben.

Zehendt aber von newem gebessert/ mit schönen Figuren gezieret
Sampt einem nützlichen Anhang/ von Cur vnd Pfüegung
der newgebornen Kindtelein



Getruckt zu Franckfort am Mayn/ im Jar 1588.

Literal translation of text on facing page

A book for the midwife / in which you will learn all the secrets of woman's sex / how man is conceived in the mother's womb / how he grows and is born / also how one can prevent all kinds of sickness to which a woman just delivered is prone with good medicine / Everything out of the experience of the world famous Jacob Rueffen / doctor of the city of Zurich / previously published.

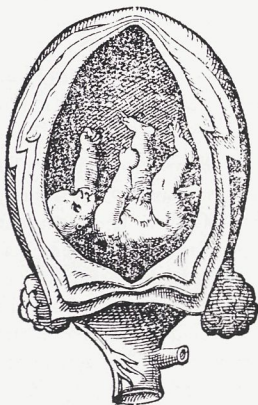
Now again published / illustrated with fine woodcuts. Together with a useful supplement / on how to cure and take care of a newborn infant.

Printed in Frankfurt-am-Main, in the year 1588.

Author's caption. Title page of Rueff's *Hebammen Buch*, 1588. The oval woodcut, surrounded by vignettes of faces, depicts a 16th-century birth chamber. The parturient, propped up on pillows in a four-poster bed, is being served a collation, as was the custom after childbirth. In the foreground, one woman bathes the newborn and another waits with open towel, while an older sibling rocks the cradle. The midwife, on the right, regales herself with a draught from her tankard. A dog with bone in mouth adds a note of domesticity to the scene.

give counsel in verse, on the hygiene of mother and newborn during pregnancy and the puerperium. Neither this verse nor an index, which the *Hebammen Buch* also contains, is to be found in its Latin antecedent, a copy of which this reviewer owns.

Given in memory of Dr. D. Jerome Sands (P&S, 1840), Dr. Norton Jerome Sands (P&S, 1868), and Dr. Benjamin Jerome Sands (P&S, 1893), this valued volume, a major item in the history of the obstetric textbook and of book illustration, will find a welcome and appropriate repository in the soon to be built Augustus C. Long Medical Library at Columbia's College of Physicians and Surgeons.



Cutaway view of the uterus with embryo.

Papyrus Preservation and Discovery at Columbia

LAWRENCE I. FEINBERG

THE Columbia papyrus inventory, one of the finest collections in the United States, has been enlarged in its usable size by nearly 50 percent as a result of an intensive preservation project which began on May 28, 1968, and ended on January 5, 1969.

The expansion is due not to new acquisitions, but to the rediscovery and cataloging of more than two hundred fifty papyri and vellum fragments of Egyptian origin, which, because of their unusual contents, were never included in the regular inventory; they had reposed in our vault for some 25 to 50 years. Nearly all the newly cataloged pieces are either Coptic (late Egyptian, in Greek characters, from the 5th to the 10th century) or Arabic, in contrast to the largely Greek documentary papyri and literary fragments which make up the rest of the collection.

The total inventory now consists of 754 numbers in series (553 previously) and about 50 Oxyrhynchus, Hibeh, and Fayum papyri given to us by the Egypt Exploration Society in London. These inventory numbers can be further broken down to more than 1,000 individual pieces. It has never been considered practical to give each fragment a separate number, because purchases occasionally consisted of packets of 10, 20, or more pieces which were often considered to be insignificant from a scholarly point of view. These packets, however, frequently yield portions of ancient Greek poetry and prose—which are always valuable—making the purchase of many, for the sake of one or two, worthwhile. Therefore the inventory numbers tend to reflect the number of significant pieces one may find in a collection.

Our collection is particularly rich in Greek documentary material, and among them are three large groups of papyri, called "archives," which deliver intimate views of the private and economic affairs of people and towns during successive periods of history. These are the Zenon and Karanis papyri of the third century B.C. and fourth century A.D., respectively, and the tax rolls from Theadelphia of the second century A.D. These archives consist of some two hundred pieces, ranging from small scraps to huge rolls originally measuring twelve feet or more in length; all are incalculably important to the study of ancient history. Particular attention was paid to cleaning and repairing these papyri, all of which are now mounted under safety plate glass, allowing anyone safely to handle, observe, and study them. In fact, every papyrus in the collection deemed to be of any significance has now been similarly mounted and boxed to protect it from air, dust, and breakage.

The formerly cataloged papyri were discussed in articles in the May, 1959, issue of the *Columns*; hence I will concentrate here on the new finds of this last Summer and Fall.

First, our collection of theological fragments has been greatly augmented by the rediscovery of the Gottheil vellum fragments (22 pieces) first acquired in the early 1920's. The original inventory, arranged by Professor William L. Westermann, was made up only of those pieces which were purchased by a syndicate consisting principally of Columbia, the British Museum, and the University of Michigan from 1923 to 1932. The inventory has now been expanded to include every scrap of papyrus, vellum, parchment and sometimes even paper, in any language so long as the piece is known to have originated in Egypt. The Gottheil vellum fragments are nearly all Coptic. I have identified fragments of nearly a whole page of a manuscript of Matthew among them (ca. 9th century), and I believe there are other Biblical fragments which are as old as the sixth or seventh century. This group also included a 5th century Greek text of the Lord's Prayer (Col. Inv. 571)

which was clipped out of a once very beautiful uncial manuscript apparently to preserve it. Many small boxes filled with papyrus scraps also seem to have been purchased by Professor Richard James Horatio Gottheil. Among them I found seven small frag-



PAPYRUS PRESERVATION

In a special preservation project recently, loose fragments were repositioned and each papyrus was placed between sheets of safety glass. The edges were sealed to keep out dust, using a special quality tape.

ments which when pieced together revealed portions of a second century text of Homer's *Odyssey*, xviii, 10-41 (P. Col. Inv. 695).

The same box produced the only Latin fragments in our collection, portions of a legal text dating from the fifth century (Col.



GREEK MUSICIAN PLAYING THE DOUBLE FLUTES

An ink and grey wash drawing discovered during the summer project

Inv. 696). Latin fragments, even small ones, are among the rarest articles to be found in papyrus collections.

In 1946, Professor Arthur Jeffery, a renowned Arabic scholar, bought a large body of extremely fine Arabic papyri. These, combined with about one hundred others, which were purchased around 1930, give us a remarkable collection of letters and documents covering the Arabic rule in Egypt from about the eighth to the twelfth century. It is probable that none of these have been published and much is yet to be learned from them.

Papyri not only bring us documentary material such as account lists, contracts, receipts, deeds, and letters, but often literature and, on rare occasions, works of art. Ancient artists often used the backs of discarded documents and books for sketch pads, and within our inventory there is a drawing (P. Col. Inv. 461) which after some cleaning and repair turned out to be a painting in black ink and grey wash of a musician playing the double pipes. To the upper right is the hind portion of a dog and on the other side is a second century document (which dates it) and a grotesque face.

The reader has already seen that there are many sides to a papyrus collection—and that not everything in it is papyrus. What a papyrus collection really is, is the literary scrap heap of antiquity, like some attic in a gigantic old house that has stood for a millennium. It is filled with almost everything and often contains the unexpected. P. Col. 685 is a box of mummy casing fragments. The casings, called cartonnage, were made by slapping together pieces of wet papyrus (generally old documents and books) with some glue, much the same way as we make papier-mâché. The outer layer was covered with a hard substance like plaster, smoothed, and brightly painted. The museums of the world are filled with these Ptolemaic mummy cases, dating largely from the third to the first century B.C.

If the pieces are carefully moistened with water and alcohol, the layers of papyrus can be stripped off. Our cartonnage seems to contain only small fragments of Demotic Egyptian and Greek

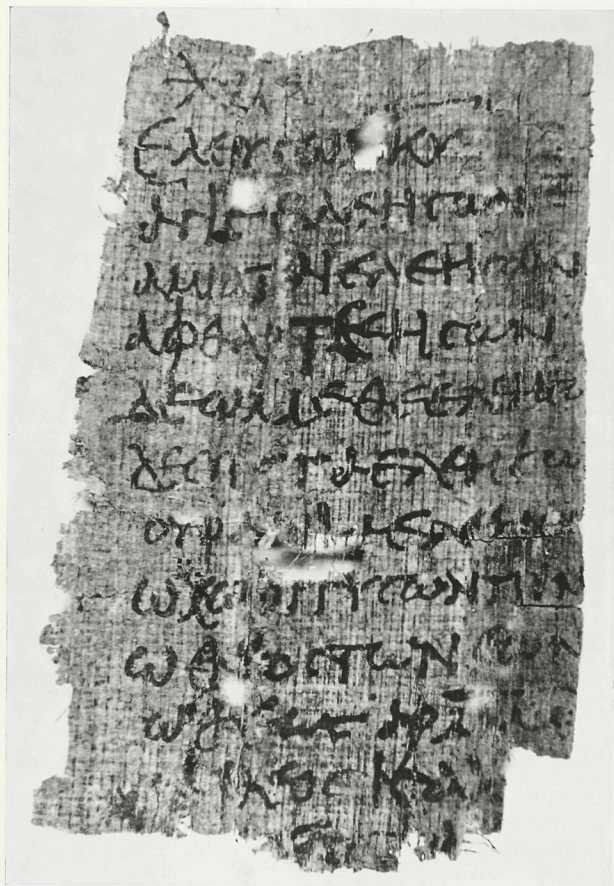
documents, but elsewhere scholars have found new fragments of the poetess Sappho, who, in spite of her renown, would be all but lost to history were it not for the discipline of papyrology.

Papyri cross every line of human endeavor, right down to the grocery list. P. Col. Inv. 689a is entitled CKEYH, which in Greek literally means 'supplies,' and below it is a list of spices. Many papyri which were not official documents are only semi-literate, and are spelled so poorly that they reveal the actual pronunciation of the words. An example of this is P. Col. Inv. 97, which is a unique fourth century Christian prayer. On the opposite side is a portion of Psalm 150. Both are miserably spelled, but they indicate that the Greek language of that period was pronounced very much like modern Greek.

Homer fragments are notorious for errors introduced by common speech. Our Inv. 517b is just such a text of Iliad ii, 434-452, which is an example of a mass produced edition, popular during the Roman period. The few lines it contains (none of which are complete) contain three errors, one of which derives from the Alexandrian Greek dialect, similar to the language of the Greek New Testament.

Ancient letters are particularly interesting since they reveal aspects of ordinary life. Our collection contains many, but only a few have so far been published. It was customary for letters to be delivered by friends or acquaintances who happened to be travelling in the right direction. Very often a gift was sent with the letter and frequently a line occurs such as "Did you receive my letter and the chest of grapes I sent you through Nicophorus the camel-driver?" Letters written during the first few centuries A.D. almost invariably make inquiries about the health of the addressee and his family, in a way similar to modern Moslem greetings. As is universally the case, money is often the subject.

It is expected that the recently completed preservation work on the Columbia inventory will greatly facilitate scholarly research in the future. The old green glass, which covered some



4TH CENTURY CHRISTIAN PRAYER

This unique papyrus was written in semi-illiterate Greek

pieces and was growing opaque, has been replaced by modern, clear, shatter-proof safety plate. This will allow for greatly improved photographs. All papyri have been carefully unrolled and pieced together when broken. All dirt, ancient and modern, has



LAWRENCE I. FEINBERG

The author of this article holds one of the largest papyri
which was in the project

been removed and the occasional mold, which develops from excessively damp and warm conditions, killed. In the future it is hoped that the papyri and manuscripts in Columbia's possession will be placed in a fully air-conditioned, dust free environment, that will guarantee their preservation for many centuries to come.

Our Growing Collections

KENNETH A. LOHF

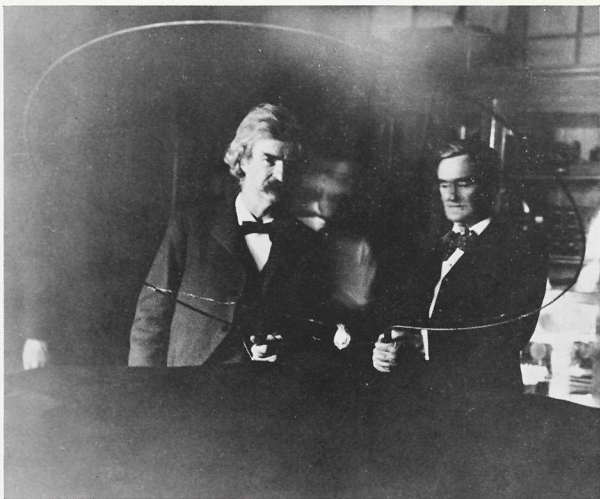
Gifts

Arbuckle gift. From Mrs. Anne Holden Arbuckle, daughter of the late Mrs. Frank J. Holden, we have received a most generous and significant gift of papers and other materials of her grandfather, Robert Underwood Johnson, comprising the following groups: more than 250 engravings by Timothy Cole and seventeen letters from the artist to Johnson; thirty-five volumes from Johnson's library, including many signed and inscribed copies of his own collections of poems; five letters and seven notes from Nikola Tesla, as well as photographs, clippings, and a manuscript in pencil inscribed "Diagram of Tesla's Wireless System drawn by himself for R. U. J., Aug. 14, 1907;" a collection of correspondence between Johnson and his wife and other members of the family, numbering more than five hundred letters; and letters to Johnson from Rudyard Kipling, James Whitcomb Riley, Witter Bynner, John Muir, Daniel Chester French, Mary Mapes Dodge, Helen Hunt Jackson, and Emma Lazarus.

Barzun gift. To the collection of his papers Professor Jacques Barzun (A.B., 1927; Ph.D., 1932) has added his notes, manuscripts, and correspondence collected in connection with his books *The American University* and *Science: The Glorious Entertainment*.

Brand gift. Mr. Millen Brand (A.B., 1929) has presented, for inclusion in the collection of his papers, his journal and correspondence for 1968, numbering well over five hundred items.

Brien gift. Mr. Donald G. Brien has presented a group of letters written to Edna Kenton by Joel E. Spingarn, Brander Matthews, Witter Bynner, Floyd Dell, Mary Johnston, and other writers.



MARK TWAIN, TESLA (CENTER, BLURRED), AND JOSEPH JEFFERSON
Nikola Tesla demonstrating an experiment in his laboratory
for the noted author and actor. (Arbuckle gift)

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) has presented a collection of over sixty volumes of first editions of works by and about the late Professor George E. Woodberry. Mr. Cane first met Professor Woodberry in his sophomore year at Columbia, and the warm and friendly association that developed throughout the years is amply documented by the numerous inscriptions in the volumes presented.

Cary Trust gift. Adding to its earlier gift of *The Book of Revelation* from the Gutenberg Bible (described in the February issue of the *Columns*), the Mary Flagler Cary Charitable Trust has recently presented a volume containing a distinguished group of fifteenth-century tracts, including Matthaeus de Cracovia, *Trac-*

tatus Rationis et Conscientiae, Mainz [1460], one of the few books issued by "the Printer of the *Catholicon*," who has frequently been identified as Johann Gutenberg by historians of typography. The *Catholicon* types are most important as they are among the earliest small text-types ever to have been made, and it is thought that they were manufactured by Gutenberg for an edition of the *Catholicon* of Johannes Balbus, which he published in 1460. The work by Matthaeus de Cracovia, on the benefits of frequent attendance at Mass, is cast in the form of a dialogue between Reason and Conscience.

The volume also contains the following five tracts: St. Thomas Aquinas, *De Periculis Contingentibus circa Sacramentis Eucharistiae*, Cologne, Arnold Ther Hoernen, ca. 1471-1475; Johannes Nider, *Manuale Confessorum*, Cologne, Ulrich Zel, ca. 1467-1472; St. Thomas Aquinas, *De Articulis Fidei et Ecclesiae Sacramentis*, Cologne, Zel, ca. 1470; St. Bonaventura, *Regimen Conscientiae*, Cologne, Zel, before September 18, 1477; and Johannes Gerson, *De Mendicitate Spirituali*, Cologne, Zel, not after 1472.

Throughout the volume the texts have been most effectively rubricated and decorated with green and red initials. The volume is bound in contemporary calf over beech wood boards.

Columbiana gift. Columbiana has recently received a bio-bibliography on Acting President, Andrew W. Cordier, prepared by Howard P. Linton under the direction of Dr. Luther H. Evans. This is the most recent in the series of such studies which includes works on Ralph Bunche, McGeorge Bundy, Paul Hoffman, Phillip C. Jessup, and Grayson Kirk, now President Emeritus, prepared for his fifteenth anniversary as President of Columbia University.

Dotton gift. Mr. Thomas L. A. Dotton, III, of the Columbia College Class of 1970, has presented letters written to him by Archibald MacLeish, Floyd Barbour, Ivan Sandrof, and L. Draper Hill, as well as a set of uncorrected galley proofs of James Baldwin's 1968 novel *Tell Me How Long the Train's Been Gone*.

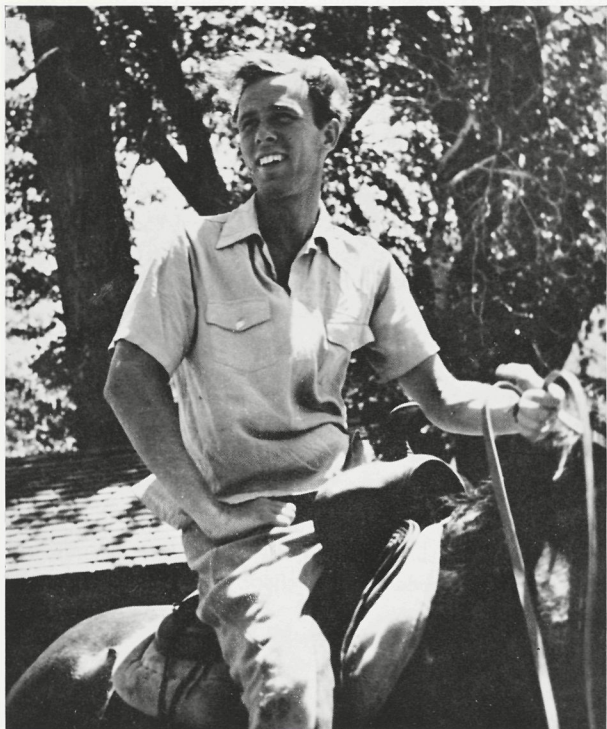
Dragonette gift. The concert and radio singer Miss Jessica Dragonette has presented a collection of her photographs, clippings, and programs, as well as inscribed copies of her books, *Faith is a Song* and *Your Voice and You*. Portions of the typescript and autograph manuscripts of the latter book were also included in the gift.

Eberstadt gift. Mr. Lindley E. Eberstadt (A.B., 1932) has presented James Kent's copy of *Report Made to His Excellency the Lieutenant-Governor of the Province of New-Brunswick by the Commissioners Appointed to Inquire into the Judicial Institutions of the Province*, Fredericton, 1833. With the volume is a letter to Kent from one of the *Report's* co-authors, Robert Parker, in which he discusses the work.

Farley gift. Mr. Walter Farley, American juvenile writer and author of the best-selling Black Stallion series of novels, has established a collection of his papers. The initial gift has included the notes, outlines, drafts, typescripts, editorial correspondence, and reviews of Mr. Farley's twenty novels from *The Black Stallion*, published in 1941, through *The Great Dane Thor*, published in 1966.

Greet gift. Professor W. Cabell Greet (A.M., 1924; Ph.D., 1926) has presented a collection of letters which he has received from numerous authors, including John Mason Brown, John Cheever, John Dos Passos, Marianne Moore, Allen Tate, Frank Sullivan, Max Eastman, and H. L. Mencken. Of special interest is a notebook of letters concerning his dictionary, *World Words*, published in 1944 by the Columbia Broadcasting System as an aid in the understanding and pronunciation of new and foreign words. The notebook contains letters from Henry A. Wallace, George Marshall, Cordell Hull, J. Edgar Hoover, Nelson Rockefeller, and more than fifty other public officials.

Hellman gift. To the splendid group of D. H. Lawrence letters and manuscripts which Mrs. Clarisse B. Hellman presented last



WALTER FARLEY

The author of the successful Black Stallion series for juveniles.
(Farley gift)

year, she has now added a comprehensive collection of Lawrence first editions. Formed by her late husband, Dr. Alfred M. Hellman (A.B., 1902; M.D., 1905), it contains more than 250 first editions of books and pamphlets by and about Lawrence. From a collection noted for its bibliographical richness and distinction, it is, indeed, a challenge to single out individual items for separate mention. However, the following items are particularly notable: *David, A Play*, London, 1926, signed on the title-page; *Lady Chatterley's Lover*, Florence, 1928, signed, and in original boards; *A Letter from Cornwell*, Stanford, Yerba Buena Press, 1931, number 3 of an edition of 5 copies; *Movements in European History*, Oxford, 1925, inscribed, with the author's presentation slip; *New Poems*, London, 1918, original wrappers, inscribed; and *Pansies* [Florence, 1929] the rare trial issue without imprint, bound in red wrappers. Completing the collection are copies of translations of Lawrence's writings, books containing his introductions, periodicals with contributions by Lawrence, and biographical and critical works about the English author.

Hull gift. Professor Helen R. Hull has presented a collection of her literary papers, including drafts and typescripts of short stories and novels, correspondence files, clippings and photographs, and books from her library.

Hurd gift. Mr. Charles P. Hurd (A.B., 1941) has presented a copy of Thomas Campbell's *Gertrude of Wyoming: A Pennsylvanian Tale, and Other Poems*, London, 1809, containing a letter from the poet written to Robert Hannay on September 8, 1832.

Knickerbocker gift. Dr. Williams S. Knickerbocker (A.B., 1917; A.M., 1918; Ph.D., 1925) has presented letters written to him by Allen Tate and Laura Krey.

Lamont gift. Continuing to develop and strengthen the John Masefield Collection, Dr. Corliss Lamont (Ph.D., 1932) has added a significant and distinguished group of letters and manuscripts. Par-

ticularly noteworthy are the autograph manuscript, drafts and rejections, and galley proofs of "The River," a long narrative poem published in 1913 in the *English Review*. Special mention must be made of a charming manuscript of an unpublished short story, "The Treasure Hunters," hand sewn in paper wrappers, and containing many pen, pencil, and watercolor drawings done by the Masfield children. Also included are the manuscripts of the poet's preface to *William Shakespeare: Quartocentenary Edition*, notes on the production of the play *Kings*, and the poems, "The Isle of Voices," "The Rose of the World," "Son of Adam," "Blow ye Winds, Hi Yo," and "Not for the Anguish." The gift contains a proof copy and an autographed published copy of *Words Spoken at the Unveiling of the Memorial to the Poets John Keats and Percy Shelley*, a pamphlet privately published by John and Constance Mansfield in 1954. The correspondence presented includes letters from Laurence Binyon, Gordon Bottomley, John Gaws-worth, Wilfrid Gibson, John Gielgud, Christopher Hassall, Ada Leverson, Charles Morgan, Sir Alfred J. Munnings, Gilbert Murray, Victoria Sackville-West, and Sir Osbert Sitwell.

Loos gift. Mr. Melvin Loos, Assistant Director, Columbia University Press, has added to our Timothy Cole Collection a file of twenty-five letters written to him by the wood engraver from 1926 to 1929. The letters relate to the printing of various of Cole's engravings of paintings and portraits. Included in the gift are six signed engravings and Cole's manuscript of a short story based on Ovid's legend of Philemon and Baucis.

Mayer gift. The novelist, music critic, and non-fiction writer, Mr. Martin Prager Mayer, has established a collection of his papers. The initial gift covers Mr. Mayer's literary activities over the past dozen years, and the material documents his versatile interests in music and recordings, the financial world, the advertising business, the legal profession, and public education. The extensive file includes his notes, interviews, drafts, outlines, manuscripts, type-



JOHN MASEFIELD'S "THE TREASURE HUNTERS"

One of the illustrations by Masefield's children for his unpublished short story in booklet form. The original drawings are in color. (Lamont gift)

scripts, proofs, correspondence, reviews, and clippings for *The Schools*; *The Lawyers*; *Madison Avenue, U.S.A.*; *Emory Buckner*; *Diploma*; and *Where, When, and Why: Social Studies in American Schools*. There are also several hundred essays published in *Esquire*, *Horizon*, *Saturday Evening Post*, and other magazines.

Morris gift. To the collection of his papers, Professor Richard B. Morris (A.M., 1925; Ph.D., 1930) has now added his correspondence files pertaining to the New American Nation Series, which he and Dr. Henry Steele Commager have edited since 1946. The files, numbering more than seven hundred items, contain letters from some of the most distinguished contemporary historians, including Herbert Agar, Ray B. Billington, Julian Boyd, J. Bartlett Brebner, D. W. Brogan, Bruce Catton, Merle Curti, Bernard De Voto, Foster Rhea Dulles, Eric F. Goldman, Richard Hofstadter, John A. Krout, Leonard W. Labaree, William E. Leuchtenburg, Dumas Malone, Perry Miller, Samuel Eliot Morison, Francis S. Philbrick, James G. Randall, Arthur M. Schlesinger, Jr., Frank Vandiver, and Louis B. Wright.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) continues to add to our collections scarce editions of literary works which fill in gaps in our holdings. He has recently presented the following: Paul Henri Mallet, *Northern Antiquities*, translated by Thomas Percy, London, 1770, two volumes; Henry Mackenzie, *The Lounger*, London, 1788, fourth edition, three volumes; and Sir Thomas Dick Lauder, *An Account of the Great Floods of August 1829, in the Province of Moray, and Adjoining Districts*, Edinburgh, 1830, containing etchings of sixty-four drawings by the author.

Racz gift. The artist and engraver Andre Racz, Professor of Painting at Columbia, has established a collection of his papers and published work. His initial gifts have included eleven volumes and portfolios of engravings and etchings: *The Flowering Rock*, 1943;



"JONAH", BY ANDRE RACZ
An etching. (Racz gift)

The Battle of the Starfish, 1944; *Reign of Claws*, 1945; *XII Prophets of Aleijadinho*, 1947; *Via Crucis*, 1948; *Mother and Child*, 1949; *Canciones Negras*, 1953; *Voz de Luna Sombra Carnívora*, 1951; *Sal de Dunas*, 1953; *Salmos y Piedras*, 1955; and Gabriela Mistral, *Poemas de las Madres*, 1950.

Saffron gift. To the Hunt-Berol Collection of American Music Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has presented a copy of Benoni Adams, *The Aurora*, New London, printed by Samuel Green, 1811, containing rules of vocal music and a series of tunes to illustrate the rules.

Salisbury gift. Mrs. Leah Salisbury has added another installment to the collection of her papers. The recent gift includes first editions and presentation copies, scripts of plays, press clippings and scrapbooks, and photographs and directories of actors and actresses.

Scherman gift. Mr. Harry Scherman has added a group of letters and manuscripts to the collection of his papers, including the corrected typescript of his *The Promises That Men Live By* and an important series of ninety telegrams from William Allen White.

Schillinger gift. Mrs. Joseph Schillinger has established a collection of the papers and memorabilia of her late husband, the noted artist, author, and scientist, who invented a mathematical system of composing music, and who was a lecturer at Teachers College. The gift includes a group of rare Russian concert posters, programs, music compositions, published writings about Mr. Schillinger, and a notebook containing the outlines of courses and lectures given in Russia and in New York.

Taylor gift. Mrs. Davidson Taylor has presented a second installment of the manuscripts of Sophie Kerr, including 117 typescripts of plays, essays, and short stories.

Tindall gift. Professor William York Tindall (A.B., 1925; A.M., 1926) has added to the collection of his papers the notes, drafts, typescripts, and galley and page proofs of his recently-published *A Reader's Guide to Finnegans Wake*. Professor Tindall has also presented the printer's typescript of his *James Joyce*, published in 1950. A group of notable first editions and association books were part of the gift, including: Alexander Ross, *Pansebeia*, London, 1655; Alexander Ross, *Leviathan Drawn Out With a Hook*, London, 1653; Paul Bunyan, *The Pilgrim's Progress*, London, 1838, Lewis Carroll's copy, inscribed "Charles Lutwidge Dodgson from his most aff^{te} Aunt & Godmother Lucy Lutwidge, Jan'y 27, 1839," when the author was only seven years old; Charles Kingsley, *The Saint's Tragedy*, London, 1851; and works by Norman Douglas, Christopher Isherwood, D. H. Lawrence, Liam O'Flaherty, and Gertrude Stein.

Upjohn gift. Mr. Everard M. Upjohn, Professor of Art History at Columbia, has presented to the Avery Library a collection of the Upjohn Family Papers, including the daybooks for 1846-47 and 1852 by the architect Richard Upjohn, as well as his account book for 1846-53, a presentation copy of his *Rural Architecture*, 1852, and miscellaneous drawings and manuscripts.

West Virginia Pulp and Paper Company gift. Through the courtesy of Mr. Jean A. Bradnick, the Company has sent a copy of the edition of Stephen Crane's *The Red Badge of Courage*, which they published privately in 1968.

Wright gift. Mr. John Lloyd Wright has presented to the Avery Library a set of plans done by Frank Lloyd Wright, the donor's father, for a house designed for W. H. Freeman in 1901. There are ten original drawings with specification notes in the architect's hand. Also acquired was the son's collection of his father's correspondence, manuscripts, drawings, and memorabilia, now designated The John Lloyd Wright Collection.

Young gift. To the collection of her papers, Mrs. Agatha Young has added the typewritten manuscript, the edited manuscript, and the galley proofs of her novel *I Swear by Apollo*.



BOOKPLATE. (ARBUCKLE GIFT)

Recent Notable Purchases

Manuscripts. The Solton and Julia Engel Collection includes a fine group of inscribed and association copies of works by Edna St. Vincent Millay, and we have now added two letters and one manuscript by Miss Millay. Both letters are early ones: the one dated 1918 is written to Miss Anna Scull discussing plans for a boating weekend; and that dated 1921 is written to Frank Crowninshield mentioning her Nancy Boyd publications, the publication of her poetry in magazines, and the reviews of *Second April*. The manuscript acquired is a two-page draft in pencil, dated February 8, 1950, of an unpublished poem beginning "In that pure atmosphere the stars did not pale," which is related to the poem "The sea at sunset can reflect," published in *Mine the Harvest*. Also added to the Engel Collection is the typewritten manuscript of Edith

Wharton's short story, "Joy in the House," containing over fifty of the author's corrections and emendations. Accompanying the typescript are the galley and page proofs of the story's first publication in 1933 in *Nash's Pall Mall Magazine*.

To our Sarah Orne Jewett Collection we have added a group of twenty-five letters written by the Maine novelist and short story writer to her close friend, Louise Droesel. Purchased by means of the Friends' Book Fund, the correspondence details Miss Jewett's literary and social activities for the period, 1891-1908. She mentions her letters from Julia Ward Howe, Annie Fields, Matthew Arnold, and the Longfellows, and she discusses the books she is reading, the stories she is writing, her dogs and cats, and her day-to-day life in South Berwick and on her travels to England, Italy, and elsewhere on the Continent.

By means of general library funds and the Henry Rogers Benjamin Fund, we have acquired an important collection of thirty letters written by Henry James to Rancee Margaret of Sarawak between 1894 and 1915. They are characteristically affectionate, and it is obvious that James looked upon Rancee Margaret as a close friend. The first letter refers to the tragic death by suicide of Miss Fenimore Worlson, an American novelist, "A close and valued friend of mine, a friend of many years with whom I was extremely intimate and to whom I was greatly attached." The following letters discuss and mention the South African war, Sir Edward Burne-Jones's correspondence and drawings, George Meredith, his brother William, John Singer Sargent's portrait of himself, the beginning of the first World War, and numerous personal anecdotes and details. The more than one hundred pages of this correspondence greatly strengthens our Henry James holdings, which include the novelist's correspondence with Stephen and Cora Crane, Brander Matthews, Moncure D. Conway, and Emma Lazarus.

Individual printed items. For the Lodge Collection we have acquired a copy of the 1493 printing of Sallust's *Opera* done in Ven-

ice by Tacuinus de Tridino. One of four copies in America, the work reproduces the text edited by Pomponius Laetus and the commentary of the noted Renaissance humanist Laurentius Vallus.

A work important in the history of geometry, Bonaventura Cavalieri, *Exercitationes Geometricae Sex*, Bologna, 1647, has been added to the Smith Collection. It contains the earliest demonstra-



PRINTER'S MARK
OF TACUINUS DE TRIDINO
From Sallust's *Opera*, 1493

tion of the theorems of the Greek geometer, Pappus of Alexandria, who flourished at the end of the third century A.D., and who is best known for his commentaries on Ptolemy, Diodorus, and Euclid. Also acquired was a copy of Euclid, *Elementorum Libri Priores Sex*, Glasgow, 1756, published by Robert and Andrew Foulis, Scotland's best known printers of the eighteenth century.

Two fine examples of recent hand-printing have been purchased by means of the Ulmann Fund. The first is the Circle Press edition of *The Song of Solomon*, a "livre d'artiste," printed by Ronald King and containing more than thirty of his abstract designs. The second item is the Allen Press publication of Miguel de Cervantes, *The Dialogue of the Dogs*, a novella taken from the Spanish author's *Exemplary Novels*. The marginal decorations in several colors and the sixteenth century flamboyant initials, engraved by Malette Dean, give the work an appealing Spanish flavor.

Activities of the Friends

Meetings

Bancroft Awards Dinner. As we go to press, plans are being completed for members of our association and guests to assemble on Thursday, April 24, in the Rotunda of Low Memorial Library for the dinner at which the Bancroft Prizes for 1969 will be publicly announced. Dr. Morris H. Saffron, Chairman of the Friends, will preside.

The winners of this year's awards, for works published in 1968, are *White Over Black: American Attitudes Toward the Negro, 1550-1812*, by Winthrop D. Jordan; *Woodrow Wilson and World Politics: America's Response to War and Revolution*, by N. Gordon Levin, Jr.; and *The Brains Trust*, by Rexford Guy Tugwell. Acting President Andrew W. Cordier will present to each of the winners a \$4,000 award from funds provided by the Bancroft Foundation.

The publisher of each of the prize-winning books will be presented with a certificate, presented by the Chairman of the Friends. The publishers in the order of the listing above are: University of North Carolina Press, Oxford University Press, Inc., and The Viking Press, Inc.

A highlight of the evening is the part of the program in which each of the three prize-winning authors makes a short response. Mrs. Francis Henry Lenygon and Mrs. Arthur C. Holden comprised the Bancroft Dinner Committee.

The Chairman of the Friends has commented about the great benefits which come to a private institution through such a far-sighted bequest as that of Frederic Bancroft, a gift which has made the Columbia Libraries pre-eminent in American history and related fields.

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

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The sources of some of the illustrations in this issue are as follows: (1) *Article by Jan Juta*: The snapshot of Mr. Juta was supplied by him, as was the reproduction of his charcoal portrait of D. H. Lawrence (the original of the portrait is at the University of Texas). Both the photograph of D. H. Lawrence and his self-portrait drawing are from Stephen Potter's *D. H. Lawrence; a First Study* (New York, Jonathan Cape & Harrison Smith, 1930). The photograph of Maurice Magnus is from Harry T. Moore and Warren Roberts's *D. H. Lawrence and His World* (New York, The Viking Press, 1966). The picture of Anticoli Corrado has been reproduced from *Attraverso L'Italia*, vol. 11 Lazio (Milan, Touring Club Italiano, 1942). (2) *Article by Dr. Harold Speert*: The self-portrait by Jobst Amman is from C. Becker's *Jobst Amman; Zeichner und Formschneider, Kupferätzer und Stecher* (Leipzig, Rudolf Weigel, 1854).

