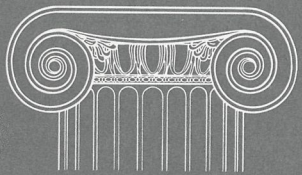
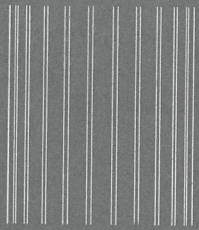


COLUMBIA LIBRARY COLUMNS



CONTRIBUTORS TO THIS ISSUE

CORLISS LAMONT, author and Columbia alumnus, has enabled the Libraries to create a strong Santayana Collection and has established a collection pertaining to John Masefield.

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

JOHN N. PAPPAS is Professor of French in the Graduate School of Arts and Sciences at Fordham University.

THOMAS T. WATKINS is Librarian of the Music Library at Columbia.

* * *

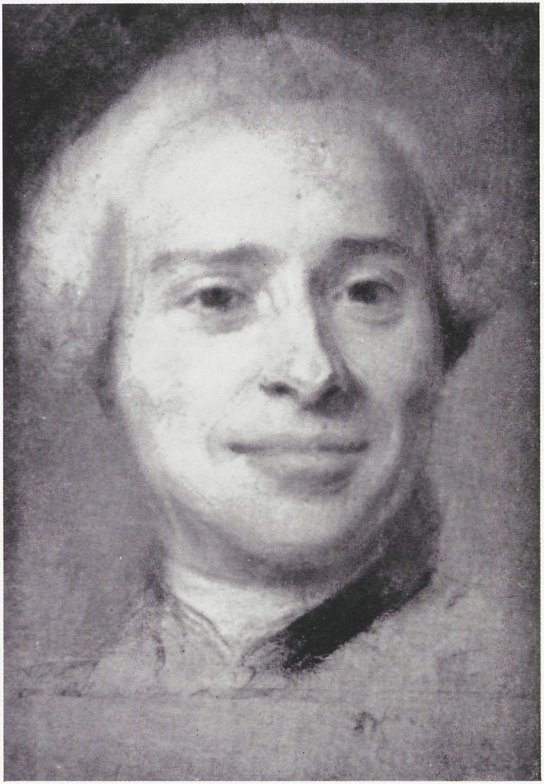
Articles printed in COLUMBIA LIBRARY COLUMNS *are selectively indexed in* LIBRARY LITERATURE.

Columbia Library Columns

VOLUME XIX NOVEMBER, 1969 NUMBER 1

CONTENTS

Published by THE FRIENDS OF THE COLUMBIA LIBRARIES, Butler Library, Columbia University, New York, New York 10027.
Three issues a year, one dollar and fifty cents each.



JEAN LE ROND D'ALEMBERT (1717–1783)
Pastel by Quentin de La Tour

COLUMBIA
LIBRARY
COLUMNS

D'Alembert or Mlle de Lespinasse: a Case of Mistaken Identity

JOHN N. PAPPAS

THE presence in the David Eugene Smith collection of a Mlle de Lespinasse letter, inserted among the d'Alembert manuscripts, appears upon closer scrutiny to be a case of mistaken identity; yet it is somehow most fitting. It symbolizes the intimacy of a relationship already legendary during their lifetime, and romanticized thereafter by many a biographer. D'Alembert himself furnished the basis for the legend. Upon the death of Mlle de Lespinasse in 1776, he wrote a lament to the memory of the woman he loved, wherein he points to their own life stories as proof that fate had destined them for each other.

Jean Lerond d'Alembert's mother, Mme de Tencin, had abandoned him on the steps of a baptistry because an artillery general, Destouches-Canon, rather than her husband, had fathered him. Julie de Lespinasse's parents had planned to send her off to a convent, for similar reasons. In d'Alembert's case his natural father, upon returning from a military campaign, demanded the return of his son from the foundling home, placed him with a nurse in Paris, and left him a lifetime pension to provide for his education. Julie was saved from her exile by an old friend of the family, Mme du Deffand, who found the young woman so bright and pleasing that

JULIE DE LESPINASSE

Watercolor sketch by Carmontelle. (Musée de Chantilly)

she persuaded her parents to place the girl in her care. Thus Julie was introduced to Paris society and became the companion and reader for her near-blind protectress, who presided over one of the most famous salons of the Eighteenth Century. Mme du Deffand's salon was possibly the most fashionable and influential in the capital, boasting as it did such distinguished *habitués* as Jean d'Alembert, a mathematical genius, the youngest man ever to be named to the Academy of Sciences, and a co-editor with Diderot of the famed *Encyclopedia*.

Attracted to Julie by the similarity of their own background as well as by her engaging manner (contemporary literary "portraits" describe her as not really beautiful but as exerting a certain fascination on men), it was not long before he and the other young literati had formed a subsidiary salon around the charming Mlle de Lespinasse, meeting in her room during her mistress's rest periods. When, one afternoon of insomnia, the aging salon hostess discovered the clandestine gathering, she cried betrayal and summarily dismissed her protégée. Julie's departure resulted in a mass abandonment of her former patroness by d'Alembert and his friends and their pooling of resources to install her in a salon of her own. He later moved into the same house with her and the d'Alembert-Mlle de Lespinasse relationship became an accepted part of Parisian life. Her salon grew to be one of the most influential in France. Frédéric Masson, in his history of the French Academy, tells us that it was "the obligatory antichamber to the French Academy" —a tribute to her influence on d'Alembert, the Academy's Perpetual Secretary. Her recommendation became tantamount to acceptance in that august body.

D'Alembert's devotion to this beguiling young woman is vividly evoked by his friend Marmontel who, in his *Mémoires*, calls him a "simple and docile child" toward her, even during her affair with the Spanish nobleman, the Marquis de Mora:

> Not only did he endure her coldness, but often moods of ill humor filled with peevishness and bitterness. He hid his sorrows and com-

plained of them only to me. The poor man! such was his devotion to her and his obedience that while Mr. de Mora was away, it was he who, early in the morning, went to the post for her letters and brought them to her when she awakened.

But these attentions proved insufficient to retain the love of Julie. A recent biography by Janine Bouissounouse, published in English translation as *Julie: the Life of Mlle de Lespinasse* (Appleton-Century-Crofts, 1962), gives a lively and readable account of this fascinating woman and of her desperate love for two men who frequented her salon. Miss Bouissounouse suggests that Julie's humiliation of d'Alembert may have been a form of vengeance for his failure to satisfy her fully in their intimate relationship. Be that as it may, and putting aside d'Alembert's love for her, which cannot be doubted, it should be remembered that they were mutually necessary and useful. D'Alembert's renown was a drawing card for her salon, and the lesson of Mme du Deffand's loss may have been a factor in her giving him the illusion that he was loved. Similarly, d'Alembert's need for a gracious salon hostess who could keep his group together and help him recruit members for his "philosophe" party may have helped him bear her demands with more patience and indulgence.

The letter in the David Eugene Smith collection is part of a considerable correspondence between Mlle de Lespinasse and a young journalist, Suard, who frequented her salon and who became her confidant during the tumultuous period of her love for the Marquis de Mora and the Comte de Guibert. Although its attribution to d'Alembert is understandable (Suard was his friend, and the letter had been labeled as d'Alembert's by the nineteenth-century scholar Nizard), the sample scripts on pages 10 and 11 reveal that, since it fits neither d'Alembert's nor Mlle de Lespinasse's handwriting, some other criterion must be sought to justify an accurate attribution other than its presence in d'Alembert's papers. Even if the manuscript had been in d'Alembert's hand, however, it might still be attributable to Mlle de Lespinasse be-

cause we know that Julie often used him as her secretary. Some of the letters she dictated to him even contain asides inserted by her "secretary" contradicting or commenting on her remarks. But the tone of the letter suffices to convince us that the manuscript is a

MARIE DE VICHY-CHAMROND
MARQUISE DU DEFFAN (1697–1780)
by Forshel, after Carmontelle

Lespinasse letter. Whereas d'Alembert's style is usually more measured and aloof (Diderot called him "the cold geometer"), Mlle de Lespinasse's effusiveness is evident in the letter and makes it completely out of character with d'Alembert. My hypothesis,

then, is that the letter was from her, but that it was in the hand of her secretary of the moment.

One of the reasons for our continued interest in Julie today is the emotional, pre-Romantic quality of her letters and her life. The revelation of the all-consuming love which caused her death,

A READING IN AN 18TH CENTURY SALON

The portrayal was painted by Jean-François de Troy. At such gatherings the participants learned of the latest developments in the arts and sciences and encyclopedists at times raised funds to aid publication of their works.

the burning love letters to Guibert, aroused a furor when published in the nineteenth century. This last affair had been so well concealed that when d'Alembert, as executor of Julie's will, had discovered the true nature of her relationship with Mora, he had, ironically, lamented this infidelity in a letter to his unknown rival Guibert. The fact is that despite their biographical similarities, d'Alembert and Mlle de Lespinasse were temperamentally so dis-

similar that his Cartesian mind could not understand her artistic tastes, based as they were on emotive rather than rational criteria. In a moment of exasperation she once defended her preferences in a seventeen-page "Apology for what my friends call my *exaggerations*, my *enthusiasms*, my *contradictions*, my *incongruities*, my *etc., etc., etc., etc.*"

The letter in question thanks Suard for having given her copies of some recent Voltaire letters, and reacts to the proposal that a statue be erected in the latter's honor for his defense of various victims of religious persecution:

A thousand thanks for those charming letters—how he pleads for humanity! His verse may be languid but his prose is divine, but his soul is on fire, but his eloquence, his purse, his protection, everything is now consecrated to aiding the unfortunate: a statue! he should have a temple.

I love you and embrace you with all my heart.

Although the letter is undated, we know that the campaign to erect a statue in Voltaire's honor began in 1770 and d'Alembert had a leading part in the arrangements (Voltaire's reply to d'Alembert's announcement concerning the statue is dated 27 April 1770). Since Julie appears to have just learned of the decision, it seems safe to assume that the letter was written in the Spring of the same year.

The closing is particularly noteworthy. It recurs frequently in her correspondence with Condorcet as well as in the series of unpublished letters written by her to Suard during this period, and which I discovered at the Bibliothèque Nationale in Paris. In Charles Henry's edition of *Lettres inédites de Mlle de Lespinasse*, for example, she writes to Condorcet in 1774: "I love you with all my heart" (p. 114, and again on p. 165). Similarly in a Bibliothèque Nationale manuscript she writes to Suard: "never, no never will I tell you all that my heart feels for you" (N.A. Fr. 23,640, fol. 7). Further, the same collection reveals that Suard frequently sent her Voltaire letters which evoked similar reactions as that found in

~~d'Alembert à Mr Suard qui lui avait fait passer quelque~~
~~nouvelle lettre de Voltaire~~

Lettre de d'Alembert à Suard.

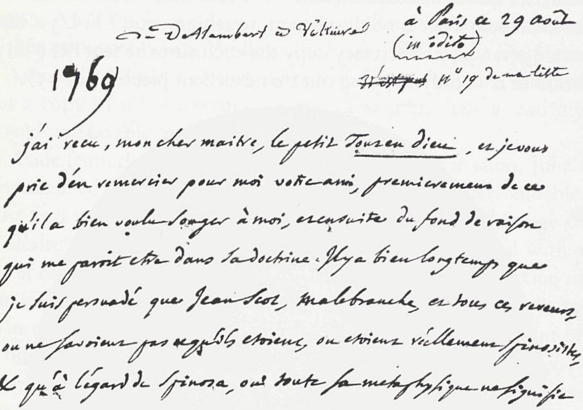
Mille remercîments de
ces charmantes lettres —
comme il plaide pour
l'humanité ! Ses vers sont
larmoyants mais sa prose
est divine, mais son ame
est de feu, mais son
éloquence, sa Cause, sa
Protection sont entièrement
consacré à secourir les
malheureux : une Statue ! ils
lui font un Temple.

Je vous aime et vous
embrasse de tout mon cœur.

D.

THE LETTER IN QUESTION

Originally attributed to d'Alembert, the content is shown by Professor Pappas to be in the style of Mlle de Lespinasse.

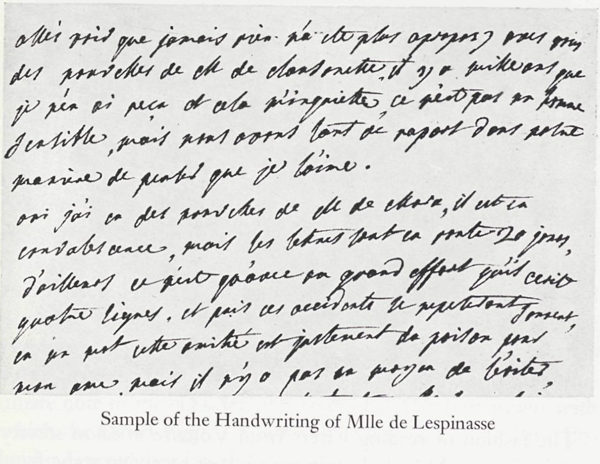


— D'Alembert à Voltaire à Paris ce 29 août (inédite)

1769 n° 19 de ma liste

j'ai reçu, mon cher maître, le petit Tout en dieu, et je vous prie d'en remercier pour moi votre ami, premierement de ce qu'il a bien voulu songer à moi, et ensuite du fond de raison qui me paroit être dans sa doctrine. Il y a bien longtems que je suis persuadé que Jean Scot, Malebranche et tous ces reveurs ou ne savoient pas ce qu'ils etoient, ou etoient réellement spinosistes, & qu'à l'egard de Spinosa, où toute sa metaphysique ne signifie

Sample of the Handwriting of D'Alembert



Sample of the Handwriting of Mlle de Lespinasse

the letter under discussion (Ex.: "We read and reread it, and we are charmed. That is noble, elegant, touching, true." Fol. 5). She would often have a secretary copy the enclosures he sent her ("My scribbler is already copying out that excellent piece," Fol. 13).

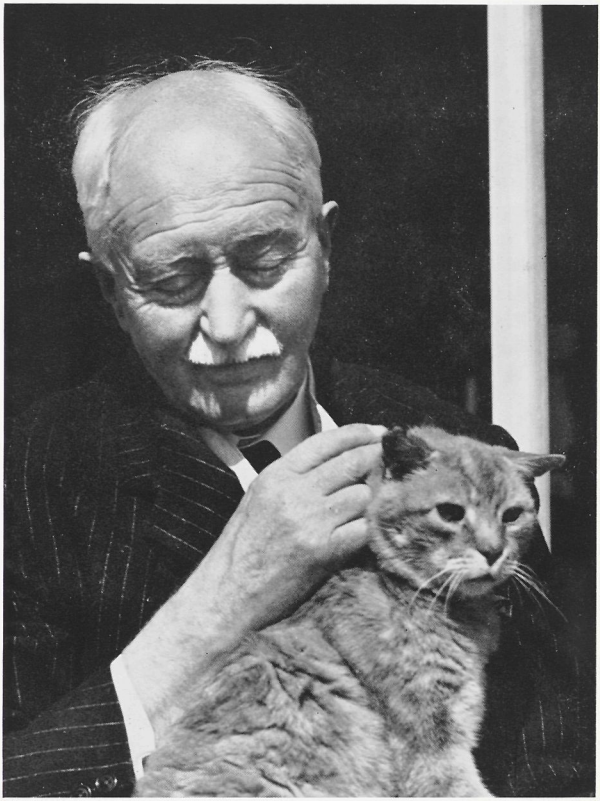
JACQUES ANTOINE HIPPOLYTE, COMTE DE GUIBERT (1743–1790)
From an engraving, after Lançon

The fashion of reading letters from Voltaire in salon society explains in part Mlle de Lespinasse's joy at receiving some from

Suard, which we can suppose she immediately shared with her guests. An example of this practice is found in the Isambert edition of her correspondence. While at the home of the artist Duplessis, d'Argental read them a letter just received from Voltaire. "I asked for a copy of it," she writes, "it was done immediately, and my friend will be able to read it" (I, 161).

Aside from the joy of obtaining a "scoop" for her salon, Julie's unrestrained praise of the letters sent by Suard is understandable. Just two years before, her lover Mora had made a pilgrimage to Voltaire's *château* at Ferney, on the Swiss border, armed with a letter of recommendation from d'Alembert. Voltaire's reaction to the visit in a letter to a Parisian friend which calls Mora a "young man of rare merit" no doubt pleased her. But her admiration of Voltaire was by no means blind. When, in 1772, he wrote *Les Systèmes*, Mora greeted it with enthusiasm in a letter to Condorcet: "In truth, that man is a phenix. Here he is a poet again, as he was at the age of twenty" (Ch. Henry ed., p. 267). Mlle de Lespinasse, on the other hand, wrote of it to the same correspondent: "There is in this latest brochure a very dull meanness; he always has an ax to grind" (lit.: "C'est toujours le bout d'oreille qui passe," p. 80). But when, three years later, Voltaire praised her friend Turgot, she again warmed to the old warrior.

The total manuscript correspondence between Mlle de Lespinasse and Suard reveals that during this trying period when she was torn between her love for Mora and her newly-found passion for Guibert, she had turned to Suard as a confidant. There is a final irony in this choice. If we are to believe the *Mémoires* of Mme Suard, while Julie was seeking solace from Suard, d'Alembert had turned to his wife, Mme Suard, for similar consolation. Thus the presence of a Lespinasse letter among the d'Alembert manuscripts serves as a reminder of their strange relationship and adds an intimate note to the considerable group of d'Alembert papers with which the David Eugene Smith Collection has enriched the Columbia University Libraries.



JOHN MASEFIELD WITH "MICKEY"

Photograph taken ca. 1949

A Reminiscence of John Masefield

CORLISS LAMONT

MY SPECIAL interest in the letters and manuscripts of John Masefield is the natural sequel to events and relationships extending back to my boyhood more than fifty years ago.

In 1916 Masefield came to the United States to lecture and to arouse sympathy for England's great effort in World War I. At that time my parents, the late Thomas W. and Florence C. Lamont, who were already supporting the cause of the Allies, became acquainted with the poet. That acquaintance soon flowered into close friendship with both Masefield and his wife Constance—a friendship that lasted as long as my father and mother lived.

My parents introduced me to the Masefields when I went for a year's study at New College, Oxford, after my graduation from Harvard College in 1924. I would often bicycle the two or three miles to their house on Boar's Hill for tea or supper, and then coast back to Oxford down the long incline. Masefield was always most kind and gracious towards me. He would frequently read some of his poems aloud after supper, commenting on them as he went along. I never knew a man with such a beautiful and melodious voice.

When I got back to my lodgings at Oxford (I had a room in Julian Huxley's house), I would look up the poems in my Masefield volumes and write his comments, insofar as I could remember them, in the margins. To me, Masefield was the finest English poet of the twentieth century.

My own friendship with the Poet Laureate grew over the years and we corresponded frequently. He moved to another house, near Oxford at Abingdon, that looked out on the narrow upper reaches of the Thames River. On visits to England every few years, I made a point of going to call on Masefield. He was a con-

versationalist of the old school and entertained his guests with droll stories, anecdotes of literary figures and reminiscences of the sea. The last time I saw Masefield was at Abingdon in August of 1965. He seemed to be in good health, his complexion as ruddy as ever and his voice undiminished. When it was time for me to leave, he came down the steps from the front door to bid me goodbye as I got into my taxi. We both felt, I think, that this was the last time we would see each other.

CORLISS LAMONT

The author at Harvard shortly before meeting the poet in 1924.

John Masefield died May 12, 1967. Representing the Academy of American Poets, I flew over to London to attend the impressive Memorial Service for him in Westminster Abbey on June 20. As the Service proceeded an urn containing Masefield's ashes was placed in Poets' Corner. A small marble slab now covers the spot, with the simple inscription, "John Masefield, O.M. 1878–1967."

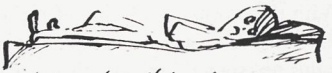
Dear Florence,

It is too maddening. I've got to
fly off, right now, to some British Navy
Yard, 3 hours in a sea sick steamer, & after
being heartily sick, I'll have to speak
3 times, & then be sick coming home.
Still, who would not be sick for
England?

Bless you.

Yr.

July 18.



A LETTER FROM JOHN MASEFIELD

The poet of the sea—ironically a poor sailor. Letter from Masefield to Mrs. Thomas W. Lamont, Corliss's mother, dated July 18, 1918. (Lamont gift)

"MacDowell Is Our Man"

THOMAS T. WATKINS

ON THE evening of January 23, 1896, the Boston Symphony Orchestra, as part of its tenth season of New York visits, presented in the Metropolitan Opera House a concert which was to have both immediate and future implications for Columbia University. The program began with a performance of Tchaikowsky's *Symphony No. 6*, and closed with the *Hungarian Rhapsody No. 2* by Franz Liszt. The remaining two works on the program were by the thirty-five year old American composer, Edward Alexander MacDowell. The first of these was his *Piano Concerto No. 1*, in which he performed the solo part, and the other was his *Second Suite for Orchestra, Op. 48*, subtitled "Indian." This suite, dedicated "to the Boston Symphony Orchestra and its conductor, Emil Paur," was receiving its premiere performance from manuscript. As will be explained below, the first draft of that manuscript has just been acquired for Special Collections at Columbia through the generosity of the Mary Flagler Cary Charitable Trust.

With the possible exception of eight people in the auditorium, the large audience and the composer-pianist himself were unaware that this was something more than a regular concert. In one of the boxes was a Columbia University group which had been appointed by the Trustees to consider the type of music instruction that would be compatible and feasible in a university, and which would also nominate a candidate for the chair. As early as October 22, 1894, Frances Knapp MacDowell, the composer's mother, had written to her daughter-in-law in Boston telling her of her hopes and plans to arrange something to enable her son to leave Boston and return to New York, the city of his birth and still the location of his parents' home. She further cautioned secrecy, since neither her husband or Edward would have condoned her actions. One of

EDWARD A. MACDOWELL (1861–1908)

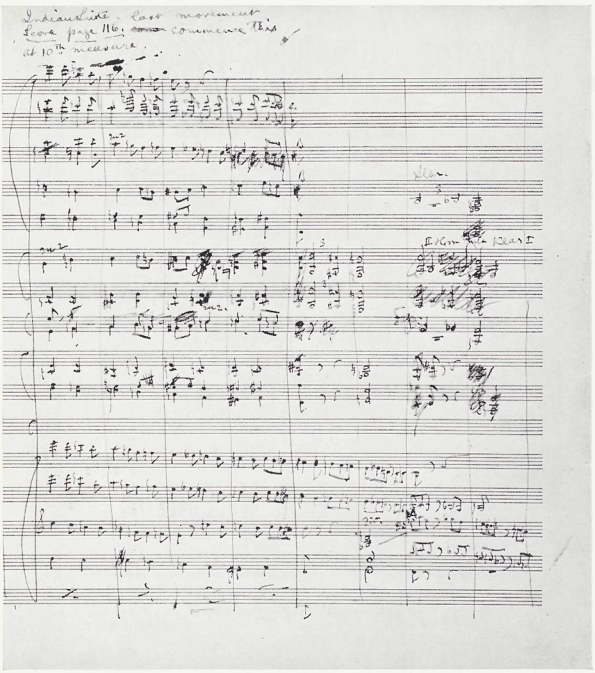
Pencil sketch drawn from life in 1905 by the American artist Orlando Rouland. (Mary Flagler Cary Charitable Trust gift)

her acquaintances was Mrs. John William Burgess, who at that time was studying piano with the famous Venezuelan pianist, Madame Teresa Carreño. Madame Carreño had been one of Edward MacDowell's early piano teachers and was one of the first to schedule his piano compositions on her recital programs. Mrs. MacDowell called upon Burgess, who was Dean of the Faculty of Political Science, to ask that the committee consider her son for the new professorship. He replied that MacDowell was already under favorable consideration. Several weeks later she reminded Dean Burgess of the impending January concert in time for him to reserve a box. He invited the other members of the committee, President Seth Low and Henry C. Potter, Episcopal Bishop of New York and a Trustee of the University. These gentlemen, accompanied by their wives, were most favorably impressed by MacDowell's abilities as composer and performer, and left the hall, as Burgess later reported, "pretty well convinced that MacDowell was our man." Two months later Burgess wrote to MacDowell urging him to accept the position at such time as it might be offered. In April President Low journeyed to Boston to meet the composer and to discuss the position with him. As a result of action taken by the Trustees at their meeting on May 4, the professorship was formally offered to MacDowell. He accepted. Thus on July 1, 1896, he entered the Columbia scene as the first professor of music and remained until his resignation in 1904, following the much-publicized dispute with Low's successor, Nicholas Murray Butler.*

The sketch-book of the "Indian Suite" recently became available. Through generous and prompt action by the Cary Trust, it

* The intention of the endowment which brought MacDowell to the University was to provide the opportunity for musical instruction "of the highest order." John Erskine wrote later (*Dictionary of American Biography*, Vol. XII, p. 26) that when MacDowell resigned "the tragedy was one of misunderstanding, a conflict not of personalities but of educational ideals. . . . His name attracted large classes, of whom only a few were prepared for the kind of instruction he could give. . . . His resignation was a sad blow for Columbia students, even for many who were not in his classes but who knew instinctively that he had stood in the community for something ideal."

was possible for the Special Collections Division to acquire this MacDowell memento which, as we have seen, has such close ties with Columbia. The acquisition included two original portraits of MacDowell by Orlando Rouland. One is in pencil and one in pas-



MACDOWELL'S "INDIAN SUITE"

The page containing the beginning of the last movement shows the composer's notations and corrections. The premiere performance, referred to in the accompanying article, was made from the autograph which developed from these sketches. (Mary Flagler Cary Charitable Trust gift)

Metropolitan Opera House.

Messrs. Abbey, Schoeffel & Grau, Lessees and Managers.

Boston Symphony Orchestra,

Mr. EMIL PAUR, Conductor.

Fifteenth Season, 1895-'96. **1355th Performance.**

Tenth Season in New York.

45th Performance in New York.

Third Concert,
Thursday Evening, Jan. 23d,
At 8.15 precisely.

Soloist, Mr. E. A. MacDOWELL.

Peter Tschaikowsky, Symphony No. 6, in B minor, "Pathetique," Op. 74.

(First time at these Concerts.)

I.	Adagio (B minor) - - -	4–4
	Allegro non troppo (B minor) -	4–4
II.	Allegro con grazia (D major) -	5–4
III.	Allegro molto vivace (G major)	4–4 (12–8)
IV.	Finale: Adagio lamentoso (B minor)	3–4

Continued on page 6.

E. A. MacDowell - Concerto No. 1, Op. 15

I. Maestoso—Allegro con fuoco.
II. Andante tranquillo.
III. Presto.

E. A. MacDowell - Suite No. 2 (Indian), Op. 48

I. With much dignity and character; legend-like.
Twice as fast, with decision.
II. Softly, tenderly.
III. With rough vigor, almost savagely.
IV. Dirge-like, mournfully.
V. Swift and light.
(First performance, MS.)

Franz Liszt Hungarian Rhapsody No. 2

(Scored by KARL MÜLLER-BERGHAUS.)

The Knabe Pianos used at the Metropolitan Opera House and by the Artists of the Company.

Mason & Hamlin Liszt Organ used.

The only authorized edition of the opera Libretto to be had in the Opera House. Price 25c.

All robes and furs used in the Metropolitan Opera House are supplied by the American Fur Company, of Albany, N. Y.

Patrons of the Opera will find Elevators to Boxes, Dress Circle and Balcony at 40th Street entrance.

Maillard's Bon Bons, Confections and Ices can be had in the Grand Tier Foyer.

Gentlemen's Smoking Room in the 39th Street Lobby. Ladies' Parlors on the Grand Tier, 40th Street side.

tel, both drawn in 1905, the year after the composer resigned from his teaching position at Columbia. The suite, sketched and orchestrated in 1891–92, made use of themes from Theodore Baker's 1882 Leipzig dissertation, *Über die Musik der Nordamerikanischer Wilden*. Iroquois melodies were used in the first, third, and fifth movements, a Chippewa theme in the first movement, and a Dakota theme in the third. The second movement is based on an Iowa love song and the fourth on a Kiowa lament. As was MacDowell's usual practice, he hesitated to assign any program to the music, but for the publication of the score in 1897 he added, "If separate titles for the different movements are desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War Time; IV. Dirge; V. Village Festival." Contrary to the current impression, this suite did not follow the example set by the Czech composer, Dvořák, in his use of Indian and Negro themes for his *New World Symphony* of 1893. The MacDowell suite was completed prior to Dvořák's work, but it was not heard in public until the New York concert in 1896. One of MacDowell's biographers, John Porte, stated that the "suite was the finest and most mature of his big orchestral works and is undoubtedly one of the most noble and impressive works MacDowell ever composed, containing in the 'Dirge' movement one of his most striking utterances. In his last days prior to his death in 1908, he expressed a preference for this movement above anything else he had ever composed."

There are indications that the sketchbook, which contains sixty-nine oblong pages, some blank, was once sewn into a binder. Unfortunately, it lacks the "Dirge" sketches which have been removed and are now part of the Allen A. Brown Music Collection in the Boston Public Library. The manuscript paper, sixteen staves per page, is the type available for purchase from the German publisher Breitkopf & Härtel, a firm which had published some of MacDowell's earlier works and would, in 1897, publish the full score and instrumental parts of the suite. The sketches are neat and legible, a situation not always found in a composer's manu-

scripts. Some pages contain full harmonization whereas others indicate melody and bass lines only. One of the early pages gives a listing of the five movements and the principal key signature for each. At the time of composing the sketches MacDowell was thirty-one, and since he had spent eleven of those years studying, teaching and composing in Germany, it is not surprising to find German words and phrases scattered throughout the manuscript. The musical thoughts skip freely from one movement to another with brief indications as to which they belong. There are numerous revisions noted and some of these were further revised prior to publication of the score. A major one was the change in title of the fifth movement from "Indian Dances," as it was called in the sketchbook, to "Village Festival," the title by which that movement is known today.

As we look at the sketchbook, which is now in a red morocco portfolio, we go back in imagination to that January evening in 1896 when both the more fully developed manuscript, which resulted from this sketch, and the young MacDowell were at the concert and their linkage with the University first began.

Our Growing Collections

KENNETH A. LOHF

Gifts

A.I.G.A. gift. The American Institute of Graphic Arts has sent, for inclusion in the depository file in Special Collections, the books of 1967 production which won places in the "Fifty Books of the Year."

Asprey gift. Professor Winifred A. Asprey, of Vassar College, has presented a collection of thirty-eight letters written to Henry Seely White, Professor of Mathematics at Vassar from 1905 to 1936, by William Fogg Osgood, Edward Drake Roe, Eliakim Hastings Moore, and other distinguished mathematicians.

Barzun gift. Professor Jacques Barzun (A.B., 1927; Ph.D., 1932) has added to the collection of his papers eight correspondence files relating to his publishing and academic activities in recent years.

Bauke gift. Professor Joseph P. Bauke (Ph.D., 1963) has presented the following two works: Johann Gottlob Lehmann, *Abhandlung von den Metall-Müttern*, Berlin, 1753; and Armin Renker, *Das Buch vom Papier*, Leipzig [1934].

Berol gift. Mr. and Mrs. Alfred C. Berol have presented a unique historical document, the October 6, 1814, issue of *The Club* (Utica, New York), which contains the fifth known printing of Francis Scott Key's "The Star-Spangled Banner." The poem is printed under the heading "Defence of Fort M'Henry" and noted as being reprinted from *The Mercantile Advertiser*, a newspaper otherwise unidentified. In addition to the *Advertiser*, earlier printings of Key's poem include the *Baltimore Patriot and Evening Advertiser*, the *Baltimore American and Commercial Daily Advertiser*, and the *National Intelligencer* (Washington, D.C.). The gift also includes five other issues of *The Club*, a newspaper which was in

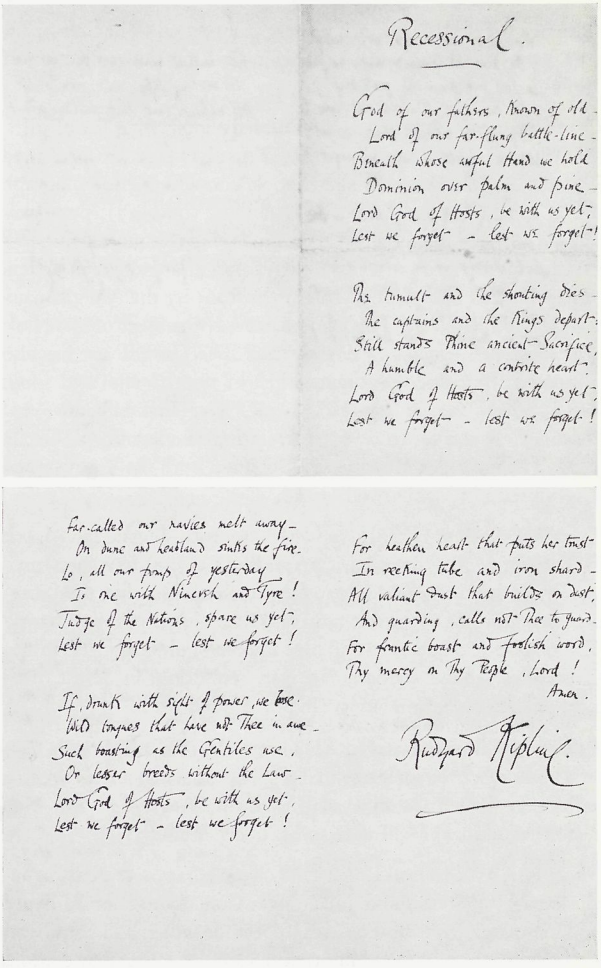
existence for barely a year. This rare printing of "The Star-Spangled Banner" takes a special place in the Libraries' collection of Americana.

Cary Trust gift. Adding to their already impressive list of gifts, the Mary Flagler Cary Charitable Trust has recently presented Edward A. MacDowell's sketchbook containing the holograph drafts for his Second Suite for Orchestra (opus 48), popularly known as the "Indian Suite." Accompanying this most significant manuscript are two portraits, one in pastel and another in pencil, of MacDowell both drawn from life in 1905 by the American artist Orlando Rouland. The manuscript is the subject of an article which appears elsewhere in this issue. The Cary Trust has also presented the holograph manuscripts of two unpublished songs for piano and voice by MacDowell, "Der Fichtenbaum" and "Lieber Schatz," set to texts by Heinrich Heine and W. Osterwald. The six pages of manuscript contain both the German and English texts in MacDowell's hand.

Crawford-Saffron gift. Mr. John M. Crawford, Jr., and Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) have presented a splendid specimen of Margaret Adams's calligraphy, the Libraries' first example of the distinguished English calligrapher's work. The text—executed in red and blue ink, and gold leaf—is Winston Churchill's famous dictum, "In war, resolution; in defeat, defiance; in victory, magnanimity; in peace, good will."

Dotton gift. Mr. Thomas L. A. Dotton, III, of the Columbia College Class of 1970, has presented a group of seven letters written to him by Pierre Oster, Paul Blackburn, Floyd Barbour, Ned Rorem, Archibald MacLeish, and Lloyd Alexander.

Engel gift. Mrs. Solton Engel (B.S., 1942) has presented, for inclusion in the Solton and Julia Engel Collection, four Rudyard Kipling manuscripts of the first importance which add considerable strength to the already impressive run of Kipling first editions



Recessional.

God of our fathers, known of old –
Lord of our far-flung battle-line –
Beneath whose awful Hand we hold
Dominion over palm and pine –
Lord God of Hosts, be with us yet,
Lest we forget – lest we forget!

The tumult and the shouting dies –
The captains and the Kings depart –
Still stands Thine ancient Sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget – lest we forget!

Far-called our navies melt away –
On dune and headland sinks the fire.
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget – lest we forget!

If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe –
Such boasting as the Gentiles use,
Or lesser breeds without the Law –
Lord God of Hosts, be with us yet,
Lest we forget – lest we forget!

For heathen heart that puts her trust
In reeking tube and iron shard –
All valiant dust that builds on dust,
And guarding, calls not Thee to guard –
For frantic boast and foolish word,
Thy mercy on Thy People, Lord!

Amen.

Rudyard Kipling.

KIPLING'S RECESSIONAL

A copy in the poet's own hand, signed. (Engel gift)

and autograph letters in that collection. Foremost in importance among the four items is the signed holograph manuscript of "Recessional," one of Kipling's greatest poems, and considered by many to be among the best patriotic hymns in the English language. Kipling's inspiration for the poem was the celebration in 1897 of the sixtieth anniversary of the reign of Queen Victoria, and he expressed in the simplest language the mingled triumph and humility he felt in the realization of his country's greatness and responsibility. The manuscript consists of five verses of six lines each, written on three sides of a folded sheet of letter paper. The poet has written with care, presumably making a fair copy for a member of his family or a close friend, probably soon after its first publication in the London *Times* on July 17, 1897.

The other three Kipling manuscripts in Mrs. Engel's current gift are the following: the signed typewritten and autograph manuscript of the preliminary draft of Kipling's preface to his collection of short stories, *Life's Handicap*, 11 pages, written about 1890; the holograph manuscript, headed "Index," of an early draft of a proposed table of contents for a volume of the author's stories, probably made around 1890, listing forty-five titles; and the corrected proofs for the short story "The Captive," the first story in *Traffics and Discoveries*, London, 1904, containing several hundred corrections in ink by Kipling. The gift also includes a second set of proofs of the latter, embodying Kipling's changes and corrections.

Evans gift. Dr. Luther H. Evans (Hon. LL.D., 1953) has presented ten first and early editions of literary works, including copies of Benjamin Franklin, *The Works*, Hartford [1847], and Benjamin Kingsbury, *A Treatise on Razors*, London, 1797.

Gillespie gift. For inclusion in our Berlioz Collection, Mrs. William Ernest Gillespie has presented a large collection of books by and about the composer, printed scores, and the correspondence, papers and publications of the Berlioz Society.

Henderson gift. Professor and Mrs. Harold G. Henderson (A.B., 1925 B.) have presented five autograph letters from Brander Matthews, as well as sixteen first editions of his writings, most of which are inscribed by him to Mrs. Frances W. Tracy, who was well known as "Agnes Ethel" on the New York stage in the 1890's.

Hibbitt gift. Mrs. George W. Hibbitt has presented a collection of books in the field of literature from the library of her late husband Professor George Hibbitt (Ph.D., 1949). Included in the gift are Professor Hibbitt's notes and research papers relating to a proposed biography of Mary Delany, the eighteenth century English letter writer.

Hitchcock gift. Mr. Henry-Russell Hitchcock has presented to the Avery Library a collection of more than two hundred books on American architecture up to 1895, containing many rare and important works, particularly of the beginning of the nineteenth century. This distinguished collection formed the basis for the donor's landmark bibliography of American architectural books.

Hofstadter gift. Professor Richard Hofstadter (M.A., 1938; Ph.D., 1942) has presented a collection of over two hundred volumes of late nineteenth and early twentieth century fiction and other literary works, among which is a first edition of Auguste Comte's *Discours sur L'Espirit Positif*, Paris, 1844.

Hoyt gift. Mrs. Francis Hoyt has presented a fine copy of Herbert and Lou Henry Hoover's edition of Agricola, *De Re Metallica*, London, 1912, inscribed by the President to Professor H. S. Munroe.

Kelvin gift. To our Book Arts Collection Dr. Norman Kelvin (A.B., 1948; Ph.D., 1950) has added the following three Chiswick Press publications: Eirikr Magnusson and William Morris, *The Story of Grettir the Strong*, London, 1901; Virgil, *The Aeneid*, done into English verse by Morris, London, 1902; and Magnusson and Morris, *Volsunga Saga*, London, 1901.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) continues to strengthen the John Masefield Collection which he has established. Recently he has presented a distinguished group of letters and manuscripts, including letters to the poet from Jack Butler Yeats,

ORIGINAL PEN AND INK SKETCH

By Jack B. Yeats

This was drawn in a letter which Mr. Yeats, the landscape and genre painter, wrote to John Masefield on July 18, 1911. Part of it read: "... the other day I was down to coast at the Fair at Arklow ... I waited in a sun that roasted my gizzard ... I was very interested watching other people work. They had two huge blocks and a windless on the other side the river with four men on it.... One was just a plain man but of the others one had a crooked leg, one had a hump, and the third had the brokenest nose I ever saw. So she ought to be a lucky boat. She was called the Father Mark after a mission priest who had been in Arklow on a Temperance Mission." (Lamont gift)

William Butler Yeats, Robert Graves, A. E. Housman, George Bernard Shaw, Thomas Hardy, and John Millington Synge. The letter dated July 18, 1911, from Jack Yeats contains a vivid pen

and ink sketch of a harbor scene in Arklow, Ireland. Of special interest is a sketchbook containing fifteen pen-and-ink drawings of ships and horses by Masefield. These were done as preliminary drawings for those included in an extra-illustrated copy of his poems presented to George V. Also added to the collection are three letters and a Christmas card sent by Masefield to Dr. and Mrs. Lamont, as well as a letter written to Dr. Lamont's mother, Mrs. Florence Lamont, dated July 18, 1918, containing the poet's drawing of himself as seasick.

Through the good offices of Dr. Lamont, we have also received the files of the National Emergency Civil Liberties Committee. Comprising more than seven thousand letters and reports, the archive dates from 1951, the year of the founding of the Committee, through 1968, and it covers the Committee's important work in the areas of civil rights and academic freedom. The collection includes correspondence from Albert Einstein, John F. Kennedy, Robert Kennedy, Rockwell Kent, John V. Lindsay, Linus Pauling, Paul Robeson, Eleanor Roosevelt, Bertrand Russell, Pete Seeger, Norman Thomas, and W. E. B. Du Bois.

Lazarsfeld gift. Professor Paul F. Lazarsfeld has established a collection of his papers. His initial gift has included the interviews, questionnaires, and correspondence pertaining to his book, *The Academic Mind*, a study of the effect of McCarthyism on college teaching, published in 1958.

Liebmann gift. Mr. and Mrs. William Liebmann have presented the following three literary editions: Joseph Addison, *Works*, London, Jacob Tonson, 1721, four volumes, of which the first volume contains the engraved frontispiece portrait of Addison by Vertue after Godfrey Kneller; Matthew Prior, *Poems on Several Occasions*, Glasgow, Robert and Andrew Foulis, 1758, two volumes; and Virgil, *Opera*, edited by Johannis Minelli, Rotterdam, Arnold Leers, 1674.

Loos gift. Mr. Melvin Loos, Assistant Director of the Columbia University Press, has added to our Typographic Collection a letter written to him by the American type-designer Frederic W. Goudy, dated February 20, 1937.

Matthews gift. To the collection of his papers Mr. Herbert L. Matthews (A.B., 1922) has added the holograph and typewritten manuscripts of his recently published biography of Fidel Castro.

Myers gift. In memory of Dr. Thomas O. Mabbott, Dr. Andrew B. Myers (A.M., 1947; Ph.D., 1964) has presented a letter written by John Erskine to Frederick Coykendall, dated May 13, 1918, as well as an autographed copy of Erskine's book of poetry, *The Shadowed Hour,* New York, 1917.

O'Brien bequest. By bequest from the late Professor Justin O'Brien, Blanche W. Knopf Professor of French Literature, and through the thoughtfulness of his wife Mrs. Isabel O'Brien, we have received a large and important collection of books and manuscripts pertaining to twentieth century French writers. Biographer of André Gide and the translator of many of the novelist's works into English, including the *Journals*, Professor O'Brien knew Gide since 1937. The collection, which grew out of their friendship and collaboration, numbers more than seven hundred letters, manuscripts, inscribed first editions, photographs, and memorabilia. Also included in the bequest are the manuscripts of Professor O'Brien's writings and his reference library of works by and about Gide. From among the association items one might single out for special mention the copy of the first edition of the play *Le Procès*, adapted from Franz Kafka's novel by Gide and Jean-Louis Barrault, published by Gallimard in 1947, and inscribed to Justin O'Brien by both authors. From among the more than fifty letters from Gide, the one written from Paris on January 7, 1947, is perhaps the most warm and touching. In it he writes of Justin O'Brien, "I like to think he accompanies me step by step in my old journal;

the friendship which I already feel for him grows even stronger; it rejuvenates the last days of my life."

René Vital (Paris-Match)

ANDRÉ GIDE AND JUSTIN O'BRIEN

This photograph was taken on January 27, 1951, while Professor O'Brien was visiting the French author. (O'Brien bequest)

In addition to the Gide books and manuscripts, the collection includes more than five hundred letters and inscribed books from the numerous contemporary French writers whom Professor O'Brien knew, admired, studied, wrote about, and translated into English. These include Michel Butor, Albert Camus, Jean Cocteau, Jean Giradoux, Julien Green, Valéry Larbaud, Roger Martin du Gard, François Mauriac, André Maurois, Henry de Montherlant, Jules Romains, Nathalie Sarraute, Jean-Paul Sartre, Jean Schlumberger, and George Simenon. Of special interest is the typescript of Albert Camus's *L'Exil et le Royaume*, bearing the French writer's holograph corrections in ink, sent to Professor O'Brien in 1958 when he was preparing his English translation.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) has presented the following three literary editions hitherto lacking from our collections: Thomas Campbell, *Theodoric; A Domestic Tale, and Other Poems*, London, 1824; *The Beauties of the Anti-Jacobin*, London, 1799, in the original boards, uncut; and H. V. Wiles, *William Morris of Walthamstow*, London, 1951, no. 20 of one hundred copies on fine paper, signed by the author.

Schlosser gift. Mr. Leonard B. Schlosser has presented a copy of *An Exhibition of Books on Papermaking*, a catalogue of an exhibit of books from his collection which was held at the Philadelphia Free Library in the spring of 1968. The catalogue was printed at the Bird & Bull Press, the colored papers were made by hand at the Press, and the binding was done by Mrs. Schlosser.

Strunsky gift. Mr. Robert Strunsky has presented thirteen scrapbooks relating to his father, Simeon Strunsky. They contain clippings of Simeon Strunsky's column, "Topics of the Times," which appeared in the *New York Times*, between 1922 and 1948 (the year of the writer's death).

Tauber gift. Professor Maurice F. Tauber (B.S., 1934), Melvil Dewey Professor of Library Service, has established a collection of his papers. His initial gift, numbering some thirty thousand items, comprises the following materials: general correspondence files; subject file pertaining to all aspects of libraries and librarianship, including the working papers for the numerous library surveys which Professor Tauber has conducted; the manuscripts of his writings, including *Technical Services, The University Library*, and *Louis Round Wilson;* and the files while he served as editor of *College and Research Libraries.*

Wright bequest. By bequest of Mary Heritage Wright, we have received the papers and library of her late husband, Professor Ernest Hunter Wright (A.B., 1905; Ph.D., 1909), including more

than twenty-five hundred volumes in the fields of English and French literature, primarily Rousseau and the writers of the eighteenth century.

Recent Notable Purchases

Manuscripts. On the dual occasion of the gift of the Justin O'Brien Collection and the centenary of the birth of André Gide, the Friends' Book account provided funds for the purchase of two Gide manuscripts for addition to the O'Brien Collection. The first is Jean Cocteau's signed autograph manuscript of his important essay on Gide, "On ne peut se permettre . . . ," six pages, which was published in November 1951 in the Gide Memorial Number of the *Nouvelle Revue Française*. The second is an apparently unpublished essay by Gide on Alexis de Tocqueville's *Democracy in America*. It is a three-page typescript, signed by Gide and bearing his holograph corrections in ink.

In recognition of the D. H. Lawrence Collection recently presented by Mrs. Alfred M. Hellman, the Council of the Friends authorized funds for the purchase of an important, unpublished, four-page Lawrence letter. Written to his English literary agent, J. B. Pinker, on September 15, 1914, the letter discusses his stories, "Honour and Arms" and "Vin Ordinaire," as well as Amy Lowell, Mitchell Kennerley, Austin Harrison, Stanley Unwin, and Thomas Hardy.

Enriching our resources in the field of modern poetry is the recent acquisition of a collection of manuscripts and books of the English poet Louis MacNeice, whose writings deal imaginatively with the psychological problems of twentieth century British life. The collection, acquired by means of the Friends' Book account, includes eleven holograph and typescript manuscripts of poems, two notebooks containing drafts of poems and dramatic dialogue, one page of notes on President Kennedy's itinerary when visiting Ireland which MacNeice covered as a journalist, and thirty-eight

CHORUS:

O Love, immortal Power, [*Strophe* 1
Love, dropping desire like dew on yearning eyes,
Love, whose triumphant arms
Ravish the conquered soul with sweetest ecstasy!
Come not in cruelty,
Never with ruthless violence invade my life!
Fiery stroke of star or sun
Is less to fear than Aphrodite's dart
Which flies from the hand of Love, the child of Zeus,
To madden a mortal heart.

In vain by Alpheus' banks, [*Antistrophe* 1
In vain at the Pythian shrine shall sacrifice multiply,
And the blood of bulls pour forth,
Toll from the pastures of Greece to Apollo and Artemis;
While Eros, Master of man,
Who holds Aphrodite's key
To her chamber of sweet delight, –
Him in our prayers we slight:
Love, whose coming has brought, since the world began,
Death and calamity!

Iole, Princess of Oechalia, [*Strophe* 2
Was once a free and taintless virgin,
A maiden unmatched with man;
But Aphrodite tore her from her home,
A wild nymph, helpless and frantic;
And there, amidst blood and smoke,
With dying groans for her bridal-hymn,
Gave her to the son of Alcmene
To carry weeping across the sea.

O holy wall of Thebes, [*Antistrophe* 2
O lips of the Dircean spring,

Page containing Louis MacNeice's elaborate and sometimes cryptic notations for Euripides's play "Hippolytus," which the poet was preparing for a BBC radio production.

Ianus

Aprilis

Februs

Maius

Martius

Iunius

Iulius

October

Augustus

nouember

Septẽber

December

Joannes Stoeffler's *Calendarium Romanum Magnum*, printed by Jacob Köbel in Oppenheim, 1518. Brought together on these pages are woodcuts of the 12 months, showing domestic and agricultural pursuits.

volumes from the poet's library, most of which contain MacNeice's marginal notes. The latter group includes his copies of the writings of Plato, Herodotus, Cicero, Aristophanes, Virgil, John Donne, Gerard Manley Hopkins, and Charlotte Brontë. The collection also includes MacNeice's copy of Euripides, *Alcestis and Other Plays*, containing the play "Hippolytus," which is marked with MacNeice's elaborate notations for a British Broadcasting Corporation radio production.

A significant addition of more than two hundred letters, manuscripts, documents, and printed materials has been made to the Nikola Tesla Collection. Written to his research associate, George Scherff, the one hundred and forty-four letters, dated from 1902 to 1932, give a detailed and intimate account of Tesla's experiments and theories in the field of electricity.

Individual Printed Items. Continuing to develop our holdings of fifteenth century texts of Greek and Roman authors, we have recently added six incunabula to the Lodge Collection, of which the following are particularly note-worthy: Cyrillus, *Speculum Sapientiae*, Strassburg, published not after 1475, one of the oldest Latin fable books of the Middle Ages; Curtius Rufus, *Historiae Alexandri Magni*, Verona, 1491, one of two books issued by the Printer of Augurellus, and one of the comparatively few books printed at Verona during the fifteenth century; and Persius, *Satyrae*, Venice, 1492/93, one of the two books known to have been printed by Bartholomaeus de Ragazonibus.

Before printed calendars came into existence, instructions to aid in determining the date of Easter and other movable holy days were given in a "computus." A rare edition of the earliest one to appear in print, Anianus, *Computus Cum Commento*, Paris, Jean Morand for Pierre Regnault, 1498, has been acquired for the Smith Collection. This is the only copy recorded in an American library, and one of only three known copies, the other two copies of the edition being in the Bibliothèque Mazarine in Paris and the Cam-

bridge University Library. Another rarity added to the Smith Collection is a copy of William Oughtred, *Arithmeticae in Numeris et Speciebus Institutio*, London, Thomas Harper, 1631, the mathematician's first published book and the true first edition of his most famous and best-known work, the *Clavis Mathematica*. Only two copies of the *Arithmeticae* are recorded as being in American libraries. Finally, we added a fine copy of Joannes Stoeffler, *Calendarium Romanum Magnum*, Oppenheim, 1518, considered to be the most celebrated book printed by Jacob Köbel and perhaps the finest production of the Oppenheim press. Its reputation is due to the masterly execution of red and black printing in the tables and the abundance of fine woodcut illustrations of cities, signs of the zodiac, eclipses, astrolabes, and sundials.

By means of general funds we have acquired a collection of thirty-eight first editions of works by French writers of the nineteenth and early twentieth centuries. The writers include Théodore de Banville, Jules Breton, François Coppée, Alphonse Daudet, Anatole France, Victor Hugo, Jean Jules Jusserand, Pierre Loti, Maurice Maeterlinck, and Emile Verhaeren. Nearly all the volumes are signed or inscribed by their authors, and many are inscribed to Emile Zola. There is also a letter from Zola, written in Paris on March 31, 1887, concerning the publication of his novel *La Terre*.

A group of thirty-five books and pamphlets published by Thomas J. Wise have been added to the Wise Collection. These include works by Charlotte Brontë, Elizabeth Barrett and Robert Browning, George Gissing, John Ruskin, and Algernon Swinburne. Two of the volumes are inscribed by Wise, and three of the works are proof copies with numerous corrections in Wise's hand.

Activities of the Friends

Meetings

Fall Meeting on November 11. As we go to press, plans are being completed for the Fall Meeting of the Friends, which will be held on November 11 in the Men's Faculty Club. Professor Jacques Barzun will talk on "Adventures in Studying and Collecting Berlioz."

Finances

In accordance with regular custom, we publish in the November issue of this journal the contributions from the Friends for the twelve-month period ending on March 31. During the year unrestricted cash gifts totaled $14,220 and those for special purposes $6,991, making a total of $21,211. These amounts were substantially larger than in the preceding year. Cash gifts over the past years now total $300,010.

Furthermore during the year the Friends have given to the Libraries rare books and manuscripts with an appraised total value of $50,705. They have been described in "Our Growing Collections." This is an historic report, for the total value of such gifts in kind since the founding of the Friends has now passed the $1,000,000 mark.

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

Not part of the gift record was income to the association from sales of the Rackham exhibit catalog, paid subscriptions to *Columbia Library Columns* from many libraries, and dinner reservations for the fall and winter meetings. Such receipts for the year totaled $4,570. Most of these constituted reimbursement to the Friends' treasury for printing and other expenditures previously incurred.

Membership

As of September 30, 1969, the membership of the Friends totaled 485. Since memberships include husbands and wives, the number of individuals who belong to the association is estimated at 750.

Comparative figures of gifts received from 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
1968–69	14,220.00	6,991.00	21,211.00	50,705.00	71,916.00
	$131,752.00	$168,258.00	$300,010.00	$1,043,101.00	$1,343,111.00

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

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows: (1) *Article by John N. Pappas:* The pastel portrait of d'Alembert is from Ronald Grimsley's *Jean d'Alembert* (Oxford, Clarendon Press, 1963). The portrayal of Julie de Lespinasse is from Margaret Mitchiner's *A Muse in Love* (London, The Bodley Head, 1962). The painting of a group at a public reading (copyright by Giraudon) is reproduced from a publisher's publicity release dated 1961. The portraits of the Marquise du Deffand and of the Comte de Guibert are both from Camilla Jebb's *A Star of the Salons: Julie de Lespinasse* (New York, G. P. Putnam's Sons, 1908). (2) *Article by Corliss Lamont:* The photograph of John Masefield was given to Dr. Lamont by Judith Masefield (the poet's daughter) on June 21, 1967. The photograph of the author of the article is from the Harvard Album of the Class of 1924.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

INVITATIONS to exhibitions, lectures and other special events.

USE OF BOOKS in the reading rooms of the libraries.

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

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

FREE SUBSCRIPTION TO COLUMBIA LIBRARY COLUMNS.

* * *

CLASSES OF MEMBERSHIP

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

(Columbia officers of instruction and administration, including trustee and presidential appointees on the staff of the Libraries, may have membership by contributing not less than fifteen dollars a year.)

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

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

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

OFFICERS

MORRIS H. SAFFRON, *Chairman* [Position vacant] *Vice-Chairman*

CHARLES W. MIXER, *Secretary-Treasurer*

Room 801, Butler Library, Columbia University, New York, N.Y. 10027

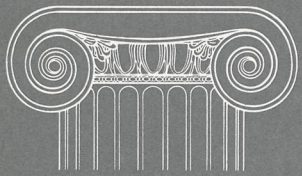
THE COUNCIL

JACQUES BARZUN
ALFRED C. BEROL
NORMAN COUSINS
JOHN M. CRAWFORD, JR.
ROBERT HALSBAND
MRS. ARTHUR C. HOLDEN
MRS. DONALD F. HYDE
HUGH J. KELLY
MRS. FRANCIS H. LENYGON
MRS. GEORGE MACY
FRANCIS T. P. PLIMPTON
DALLAS PRATT
HAROLD A. ROUSSELOT
MORRIS H. SAFFRON
MRS. FRANZ T. STONE

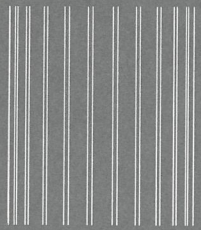
WARREN J. HAAS, *Director of Libraries*, EX OFFICIO

PUBLICATIONS COMMITTEE

DALLAS PRATT, *Editor* CHARLES W. MIXER KENNETH A. LOHF



COLUMBIA LIBRARY COLUMNS



CONTRIBUTORS TO THIS ISSUE

WILLIAM B. LIEBMANN is Curator of the Herbert H. Lehman Papers in the Columbia Libraries.

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

MELVIN LOOS is Assistant Director of the Columbia University Press.

MORRIS H. SAFFRON, the Chairman of the Friends, is a medical doctor, a collector, and a student of history.

* * *

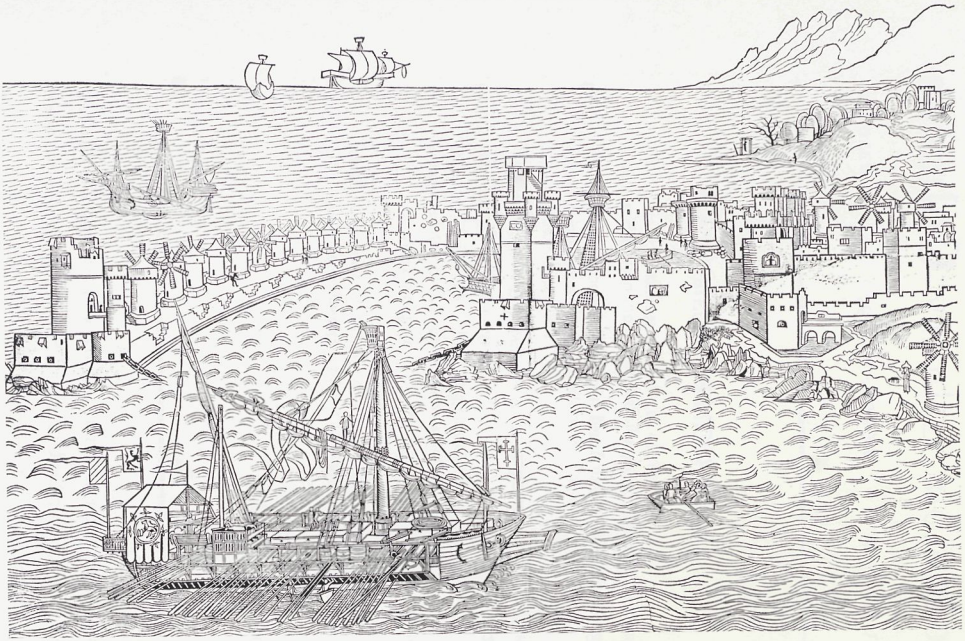
Articles printed in COLUMBIA LIBRARY COLUMNS *are selectively indexed in* LIBRARY LITERATURE.

Columbia Library Columns

VOLUME XIX FEBRUARY, 1970 NUMBER 2

CONTENTS

Published by THE FRIENDS OF THE COLUMBIA LIBRARIES, Butler Library, Columbia University, New York, New York 10027.
Three issues a year, one dollar and fifty cents each.



PILGRIMS EN ROUTE TO THE HOLY LAND

Detail from an illustration on a folded plate in Breydenbach's narrative. Ships, including a galley, are approaching the harbor at Rhodes. The gibbet referred to by Dr. Saffron on page 8 is visible in the upper right hand corner.

COLUMBIA
LIBRARY
COLUMNS

A Famous Fifteenth Century Pilgrimage to the Holy Land

MORRIS H. SAFFRON

BY THE closing decades of the fifteenth century wood-engraving as an art form had already advanced rapidly towards the golden age of Dürer, Holbein and Cranach. Competent artists of the eighties and nineties were fully prepared to embellish the flood of books which kept rolling off the presses. Among the more notable productions of this period the *Peregrinatio in terram sanctam* of Bernhard von Breydenbach (Mainz, 1486) holds a position of major importance. It may well be the first book in which text and illustration were carefully blended to create a harmonious whole; it is certainly the first book designed and illustrated by a single artist who can be identified in the text, and the first travel book to provide European readers with reasonably accurate representations of the lands and peoples of the eastern Mediterranean. The famous frontispiece which depicts the city of Mainz as a noble lady pointing a finger to the blazon of the *auctor operis* is a masterpiece of the wood-engraver's art which has often been cited as a classic example of heraldic and allegorical decoration. The enormous success of this work is best evidenced by the

many reprints, adaptations and translations: Hind lists no less than nine incunables as well as four sixteenth century editions. Some of the cuts were copied and re-copied *ad infinitum*, being reproduced in inferior versions by the printer of the *Nuremberg Chronicle* (1493), by Nicolas Le Huen and a host of later writers on travel.

There is little doubt that the continued popularity of the *Peregrinatio* was based primarily on the fascinating woodcuts, although the text itself was not entirely without merit. It provided the would-be traveler or the confirmed stay-at-home with the first printed narrative of that remote and mysterious land where the footsteps of the Saviour could be followed from one holy site to another. To this day the *Peregrinatio* continues to exert a much wider appeal than most incunables, so that the fine copy of the first German edition entitled *Reise ins Heilige Land* recently acquired by the Columbia Libraries through the Friends is certain to arouse enthusiasm not only in the student of art and printing, but in the medievalist, sociologist and topographer as well. Even the medical historian will find here some grist for his mill.

Readers of the *Columns* will hardly need to be reminded that it was at Mainz, originally a Roman settlement on the left bank of the Rhine, that printing from movable type was first brought to perfection by Johann Gutenberg shortly before 1455. It was Peter Schoeffer, Gutenberg's associate and successor, who helped Mainz to retain a brief primacy in the world of printing by designing an excellent series of fonts, one of which seems to have been used in the production of Breydenbach's book.

Mainz at this period was still firmly dominated by her wealthy and powerful archbishop-electors whose interest in affairs of this world seems often to have exceeded their spiritual zeal. In the 1462 warfare between two rival archbishops, the citizens were aligned with the one who lost and thus faced the unhappy choice of renouncing their recently acquired and hard-earned privileges or of going into exile. Many chose the latter, and the unusually rapid spread of the printer's art may well have resulted from this forced

diaspora. Much of the wealth of St. Martin's cathedral was concentrated in the hands of the canons whose overindulgence in food and drink had become so notorious as to provoke a rebuke from the pope himself; a rebuke, incidentally, which was jestingly flouted. Among these hedonistic canons was our own Bernhard von Breydenbach who had joined the chapter in 1450 and was later to become Dean and Chamberlain. We can well believe his confession that he had lived a carefree, even licentious existence as a young man, but it may be doubted that he was inspired to undertake the pilgrimage to Jerusalem solely as a self-imposed penance; rather there is every reason to believe that he was motivated with equal fervor by curiosity and the spirit of adventure.

The pilgrimage to cultic shrines in search of divine favor was one of the familiar features of the religious life of the Egyptians, Hebrews and Greeks which was quickly adopted by the early Christians. Although there are references to second century pilgrims in the Holy Land, the first extant account relates the experiences of an unknown Bordelais who arrived in 333 A.D. Saint Jerome, who insisted that the way to heaven was as short from Britain as from Jerusalem, did not discourage recently converted Roman matrons and others in the faith from seeking spiritual benefits at the sanctuaries of the martyrs. The vicissitudes of travel to Palestine varied greatly as that country fell from Roman control to that of the Byzantines, Arabs, Fatimites, Crusaders, and Turks. Pilgrimages in the earlier middle ages were usually poorly-organized and inadequately financed and they frequently ended in disaster. Even in Breydenbach's day the dangers were still great, and, as his bibliographer H. W. Davies aptly points out, this sort of adventure "required a well-filled purse, sufficient leisure, a strong stomach, and not least, a large amount of faith . . . to well balance the inconvenience of extortion, mal-de-mer, vermin, bad food and accommodation, which with the heat of the desert caused much ill health, in many cases death."

We can be certain that our hero had not the slightest desire to

leave his bones bleaching on the sands of Palestine or Sinai. He proceeded with all the Teutonic efficiency at his command to surround himself with able companions, a retinue of armed followers and every material advantage that money could buy. The idea

A money-lender making a loan to a prospective pilgrim.

of an illustrated book which would perpetuate the fame of the organizer of this holy mission was a purposeful bit of self-indulgence, one for which posterity has ever since been grateful. To sketch the scenes on the way he took along one Erhard Reuwich, "an ingenious and learned painter" whose fame rests almost entirely on the present book, although it is evident that his talents were employed by Schoeffer also in other productions of the shop.

In 1483, when Breydenbach began his excursion, the era of organized pilgrimages for purely religious purposes was rapidly drawing to a close. Political and economic changes in the Mediterranean were close at hand, but for the moment there existed an

uneasy truce between Venice and the Ottoman Turks, and the very recent Portuguese discoveries had not yet had time to sap the wealth and influence of the Queen of the Adriatic. Nevertheless palmers, crusaders and adventurers were soon to be replaced by merchants, consuls and ambassadors.

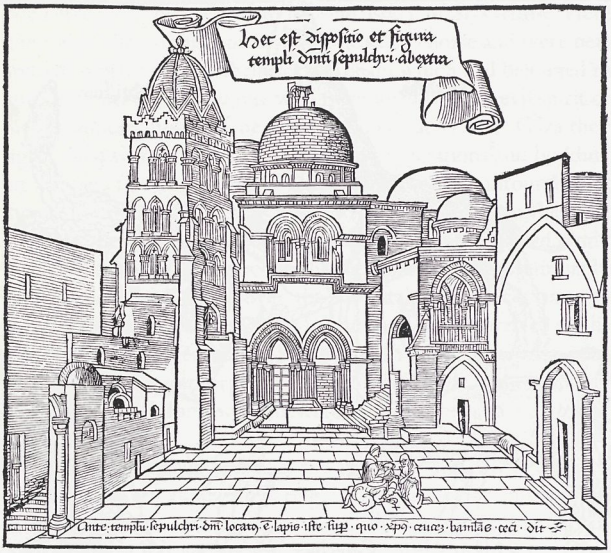
The Breydenbach party left from Oppenheim on April 15 and arrived in Venice two weeks later. At this assembly point they were delayed twenty-five days while two galleys were readied to transport the one hundred and fifty pilgrims who had gathered from various parts of Europe. Among this larger group was a friar, Felix Fabbri of Ulm, who had made a similar voyage to the Holy Land in 1480, and whose advice made him a valuable companion. Felix's own account of this very journey has been recently published (*Friar Felix at Large* by H. F. Prescott, New Haven, 1950) and it is from his much livelier account that we learn many details omitted in the rather dry, too carefully edited text of the *Reise ins Heilige Land*. From Felix we learn that Breydenbach's hair and full beard were of a reddish color, that he cherished his casks of wine above everything including gold, that he could be generous and expansive, and that on one occasion he rather grandiosely offered a benefice to a poor friar for whom he had taken a liking.

During the lengthy stay in Venice, Reuwich had his greatest opportunity to complete a major design in an atmosphere of complete relaxation. Indeed the topographic view of Venice is the masterpiece of the book, measuring more than five feet when fully extended. Among the familiar landmarks are the Ducal Palace and the Church of St. Mark. Dibdin very astutely praises Reuwich as a worthy ancestor of Canaletto.

Again from Felix we learn of the rivalry between the two masters of the galleys—a rivalry which was supposed to be shared by the passengers—who raced down the Adriatic and into the Mediterranean, as anxious to be the first to reach Joppa as our own captains of the side-wheelers were to make New Orleans. Breydenbach's ship made the following ports-of-call, all of which were

still under Venetian control: Parenzo, Corfu, Modon, Candia, Rhodes and Cyprus. Erhard Reuwich has left us the earliest known representations of many of these places, adding whenever possible touches of local color such as the man hanging on a gibbet in the view of Rhodes. The race to Joppa proved to be in vain since the wily Saracens refused to treat with one group until the other had arrived. Breydenbach details the excitements and discomforts at Joppa and Ramle, and the endless dickering for safe-conducts with the local officials. Yet even these safe-conducts could not completely assure the security of pilgrims who were considered fair game by lurking gangs of robbers, so that the braying of a donkey at night might lead to disaster. It was considered of spiritual importance to make the final lap of the journey on foot, but even the dazzling sight of the Holy City could not completely revive the footsore and dusty travelers who had trudged on under a blazing sun, and required a complete day of rest to refresh themselves.

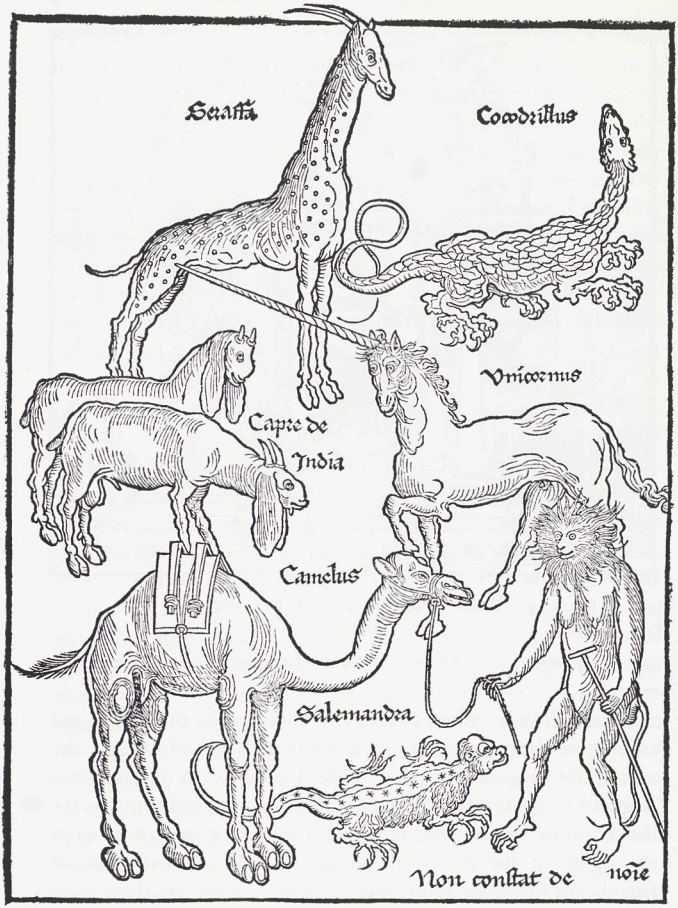
Then began the round of visits to the Holy Sepulchre and other shrines of the city. The noble and worldly visitor did not fail to observe and bemoan the lowly state of the tombs of Geoffrey de Bouillon and King Baldwin I. The party was also dismayed by the sad state of the church itself, caused as much by the confusion of rival sects as by the indifference of the Turks. Having once completed their religious obligations in Jerusalem and the countryside, Breydenbach and his friends concentrated their attention on the manners and religious rites of the strange people they encountered and on the queer animals. Reuwich drew Saracens, Greeks, Syrians, Jews, Abyssinians, and Turks; he has left us cuts of alphabets in Arabic, Hebrew, Greek, Syriac, Coptic, Ethiopic and Armenian; among the rare creatures he delineates are the giraffe, crocodile, salamander, camel, an ape-like creature "which we cannot name" and, not unnaturally, the unicorn. Yet this last lapse into medieval credulity does not detract from the general high level of accuracy shown by the illustrator in his famous cuts, an



CHURCH OF THE HOLY SEPULCHRE

accuracy which few travel books of the next century were able to attain.

By mid-July Breydenbach began to prepare for the second and even more dangerous and strenuous part of his pilgrimage, the visit to the famous monastery of St. Catherine on Mount Sinai. The vast majority of the original group had returned to Joppa for the return to Venice, leaving a small party of eighteen to attempt the rigors of the desert. In addition to Breydenbach's noble friends, the Count of Solms and Sir Philipp of Bicken, there were twelve knights and three friars. Having waited over a month, "apprehending the great heat of the sun," they travelled first to Bethlehem and then to Hebron where, after visiting the Cave of



ANIMALS "SEEN IN THE HOLY LAND"

The author and illustrator of the 1486 volume seem to have indulged in a bit of exaggeration for dramatic effect.

the Patriarchs, they retired to the monastery of St. George. Here they were shown the footmarks of the saint's horse and were permitted to place around their necks a chain which had belonged to the saint "because if any one who is troubled with an evil spirit or with madness puts it on, he is cured immediately." At Gaza they again delayed two weeks, making final preparations and building up courage for the final dash. Their fears were not unfounded: at times they were completely without water, reduced to their last inedible biscuits, sustained only by the belief that the blessed virgin St. Catherine would intercede for them, and that the unusually bright star which hung over the mountain would continue to guide them on the direct way. When they finally arrived at the monastery on September 22, Breydenbach could gratefully relax in the shade and comfort of the Calino's residence, and eventually prepare himself for the homeward voyage through Cairo and Venice.

Having arrived in Mainz in the spring of 1484, Breydenbach immediately set about preparing his narrative for publication. Erhard Reuwich was entrusted with the task of supervising the actual publication, and although he is officially listed as the printer, the work could only have been performed in Schoeffer's workshop. The latter's *Gart der Gesuntheit* of 1485 has a frontispiece which is obviously the work of our artist. But Breydenbach had little confidence in his own ability as a writer. Somewhat unfortunately he selected the learned Dominican Martin Roth, a doctor of divinity, to ghost for him. Since Roth had not made the trip himself, he was naturally handicapped in his description. Much of the dryness of *Reise ins Heilige Land* must be attributed to the scholarly doctor whose zeal in the cause of piety and religious instruction caused him to insert much material of a polemical nature. He devotes pages to such unoriginal historical matter as the life of Mahomet, and the siege of Constantinople. Even in his exposition and refutation of the heretic sects of Christians, as well as in his denunciation of the Muslims and the usurious practices of the

Jews, Roth's work is largely derivative and can be traced back to writers of earlier centuries. Yet only the pundit will cavil at the conventional quality of the text. To those of us who now have the pleasure of turning the beautifully printed pages and of scrutinizing the amazing details in the woodcuts, this fifteenth century product of Breydenbach the traveler, Reuwich the illustrator, and Brother Roth the writer, will continue to be a source of awe and delight.

Austin Strong—Playwright, Artist, Seaman

WILLIAM B. LIEBMANN

"The time has come," the Walrus said,
"To talk of many things:
Of shoes—and ships—and sealing wax—
Of cabbages—and kings."

Carroll—Through the Looking Glass.

SOME years ago Austin Strong gave a group of radio talks on various subjects and called the series "Cabbages and Kings." It was a most fitting title as the programs encompassed many things, a number of which presented a kaleidoscope of his life which was one of world-wide interest in everything including ships and kings.

He was the step-grandson of Robert Louis Stevenson. He was born in San Francisco on January 18, 1881, but spent his early years in Hawaii and in Samoa, where he was the only child in the Stevenson household at Vailima. The youngster whose copy of *The Child's Garden of Verses* was inscribed:

". . . Now, little Austin, doff your hat,
For what a GRANDPAPA was that!"

was given his early lessons in history and French by this most unusual teacher. Stevenson, who was called "Uncle Louis" by his grandson, was an enthusiastic preceptor acting out the role of a Scottish chief or a French general much to the amusement of the rest of the family who would peek into the classroom. Austin Strong, on writing about this many years later, stated that from the beginning R.L.S. always treated him like an equal and never as a child and immediately gave him a feeling of love and trust and "was warm and comforting like the sound of a wood fire on the hearth."

The other members of the family also contributed to the early education of this small boy. His mother, Isobel Osbourne Strong, who both ran the household and served as Stevenson's secretary (in those days called an amanuensis), taught him drawing and

THE ROBERT LOUIS STEVENSONS AND THE STRONGS

On the porch of Stevenson's house in Samoa are (back row, l. to r.): Mrs. Thomas Stevenson (Robert Louis Stevenson's mother); Robert Louis Stevenson; Mrs. Robert Louis Stevenson (Fanny Van de Grift Osbourne); and Joseph Strong. (Front row, l. to r.): Lloyd Osbourne (Robert Louis Stevenson's step-son); Mrs. Joseph Strong (Isabel Osbourne); and Austin Strong. (West gift)

mathematics. They developed a mutual relationship of love and respect that continued during his mother's lifetime of more than ninety years. Her son sent her in diary form an almost daily report of his doings for the last thirty years before her death. She

always replied even when she was an invalid and bedridden. The correspondence which is included in Austin Strong's papers could be called a duo-biography.

Joseph Strong, Austin's father, was a well-known portrait

AT HOME IN VAILIMA, SAMOA

Shown above are (l. to r.) Robert Louis Stevenson, Lloyd Osbourne, Mrs. Joseph Strong (Austin's mother), Mrs. Robert Louis Stevenson, and Mrs. Thomas Stevenson. Austin Strong stands in the doorway. (West gift)

painter and one of the first American artists to portray scenes of Hawaii and the South Seas. He taught his son painting and drawing and helped to develop Austin's interest in fishing and the out-of-doors. However, after his divorce and departure from Samoa he had little influence on the boy's education.

Margaret Balfour Stevenson, "Aunt Maggie," R.L.S.'s mother, who had transplanted her entire Edinburgh home—furniture, linens, books et al.—to Samoa, taught him English. This straight-

backed dowager who never discarded her white "widow's cap" and black silk dresses for more comfortable tropical clothes, was always credited with giving Austin his love and understanding of poetry.

ROBERT LOUIS STEVENSON TEACHING AUSTIN STRONG

Austin's mother drew this caricature at Vailima in 1893 while Stevenson was giving the boy lessons in Scottish history. (West gift)

Austin in a white sailor suit made for him by sailors on the *U.S.S. Adams*, man-of-war, in Hawaii. (West gift)

His grandmother, Fanny Van de Grift Osbourne Stevenson, described by her husband as "trusty, dusky, vivid, true, with eyes of gold and bramble-dew," supervised the gardens and ran the plantation. Mrs. Stevenson furthered her grandson's interest in nature and in the people and customs of Samoa. Lloyd Osbourne, his uncle, was the remaining member of the household. He was also concerned with his nephew's studies.

The extraordinary thing about this family of strong-willed, intellectual and independent people was their realization of the need to temper their adult influence on this alert child. Their efforts gave Austin an independence of mind and a love of people. They did not wish to raise a "Little Prince" or a fearful snob. While imparting beauty they had no patience with the effete. It can be said that the freedom given the boy by this harmonious household moulded the man.

Strong's love of the sea also saw its beginnings in Hawaii and in Samoa. The *U.S.S.Adams*, a wooden steam and sail man-of-war, was stationed in Hawaiian waters. Its captain was often host to the Stevenson family and Austin was quickly adopted by the crew as the ship's mascot. The sailors made him exact replicas of both their white and their blue uniforms and dubbed him "The American Admiral." This title followed him a few years later to Samoa where he became great friends with the crew of *H.M.S. Curacoa*. The description of a party he was allowed to give his British "tar" friends is among the notes he made for his memoirs. He tells a delightful story of ninety men helping him to build a fort and fight a mock battle and then after feasting and having generous quantities of beer, of their bagpipe-led return to the ship in various states of inebriation.

As a boy he also met many of the men who sailed the South Seas and became fascinated by all types of naval lore. Years later he was one of the founders of the famous Wharf Rats Club and served as Commodore of the Nantucket Yacht Club. That was where he instructed numerous boys and girls in the art of sailing, and started

the "Rainbow Fleet," so-called because of the various colored sails on the children's boats. These sails enabled land-locked parents to recognize their very own sailors from a distance. He loved these children and they always remained his friends. The story is told

"WHARF RATS" IN NANTUCKET

Austin Strong (right) chatting with some of the members in the fisherman's store of Herbert Coffin (with pipe).

that one winter Austin Strong on going down the aisle at a New York concert was greeted by eight of the season's debutantes and suddenly realized that they were all former Rainbowers. His World War II correspondence is replete with letters from men in the Navy who once were "Rainbow children."

He wrote numerous pieces about the sea and the men who sailed the ships. However, one of the last things he did on this subject best illustrated his genuine love of the salt and the spray. It was a description of his visit to one of the America's Cup trials and the thrill when he was given the opportunity to guide one of the great sailing vessels for part of the trial run. The reader becomes one

with him due to his vivid description of the challenge and his pride in being the part-time skipper of the prize-winning ship.

A month after Stevenson's death Austin Strong found himself alone on his way to Wellington College in New Zealand. There the boy from a Samoan paradise was surrounded by young teenage contemporaries and quickly adjusted himself to this completely different way of life. One day when the Chief Justice of New Zealand, Sir Robert Stout, was watching a swimming exhibition he noticed Austin's unusual style and recognized it as a Samoan stroke. He became interested in the young American and had him at his home for all school vacations and even had him sit on the bench in Court with the Justices. This was just one of many examples of Strong's ability to communicate with people.

Richard C. Beer, one of his good friends of later years, wrote: ". . . the extent and diversity of his friendships was astonishing, as whoever rashly undertakes his biography will discover." This is well proven when one examines Austin Strong's correspondence. From A to Z, or at least to W, one begins with Samuel Hopkins Adams, Brian Ahearne and the Marchioness of Anglesey and ends with Thornton Wilder, Wendell Willkie and Francis Wilson!

After his schooling at Wellington, Austin Strong went to Philadelphia to study landscape gardening. Upon hearing of the projected public park in Auckland, New Zealand, he submitted plans and was awarded the contract. He returned to the "land down-under" and completed Cornwall Park in 1902 shortly after he became twenty-one years of age! While continuing his landscape work in Europe and America, he began his writing career. He wrote his first play, *The Exile*, in collaboration with his uncle, Lloyd Osbourne, in 1903. Two years later they wrote *The Little Father of the Wilderness*, which was very successful.

1906 was the turning point of Austin Strong's life. It saw the London presentation of *The Drums of Oude*, the first play he wrote on his own. The royalty agreement for this play was one of the wedding presents he gave Mary Holbrook Wilson of Rum-

ford and Providence, Rhode Island, when they were married that year. Mary and Austin Strong's marriage spanned forty-six years. It was an ideal union of mutual devotion and admiration. Their

Apeda Studio, Inc.

The Producer and Cast of *Seventh Heaven*

In 1924 John Golden, the producer, joined the Broadway cast of Austin Strong's most successful play for this picture. The cast (l. to r.) are: George Gaul (the hero), William Post, Marian Kirby, Beatrice Noyes; then Mr. Golden; and Helen Menken (the heroine), Frank Morgan, and Charles C. Romano.

comments about one another were a joy to read or hear—there was courtliness, consideration, interest and above all gayety in their lives.

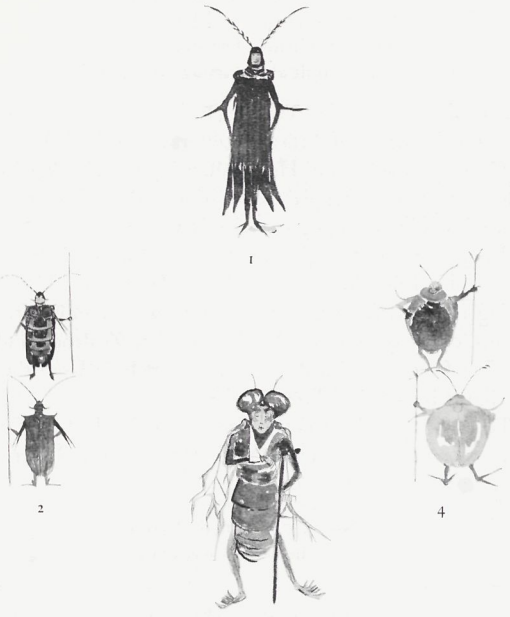
After the success of *The Drums of Oude*, Austin Strong devoted the rest of his career to writing, frequently doing the drawings for the costumes and the stage settings as well. His pen or his

artist's tools were never put aside. If he was not writing, he was sketching or painting pictures of his surroundings. He also was well known for the caricatures of his friends. Strong's plays or stories began to appear in quick succession. The plays included *The Toymaker of Nuremburg*, *Three Wise Fools*, *A Play Without a Name* and *The North Star*. His most renowned work, *Seventh Heaven*, first appeared in 1922. When it was adapted for the films it became world famous. The older generation remembers the silent version that marked the debuts of Janet Gaynor and Charles Farrell, while younger people recall the sound picture with Simone Simon and James Stewart.

Austin Strong devoted a great deal of time and research to two projects that were not produced. One was *An Insect Play*, which he considered for a long time. He made over forty drawings or watercolors of insects as characters for this drama—all of them quite beautiful and also most humorous. This work was not completed. The other was a play-pageant, *Liberty*, the story of Lafayette. It was written and executed to include every last detail. Stage directions were described, and every costume and scene was completely researched and drawn in full color by the author. Plans for the production were abandoned when France fell during World War II. Austin Strong considered it his best work and felt that it conveyed the meaning and importance of liberty in our American way of life.

Numerous short stories and other pieces were produced throughout his life. He received the O. Henry Memorial Award for one of them. Asked to do an article on the use of Seeing Eye Dogs, he lived at the training center for days and used a blindfold in order to better understand the problems involved in this work.

Austin Strong's devotion to his family and friends both near and far is apparent throughout his papers. The story of his visit to Colinton to see his great grand-aunt is a wonderful account. It paints a vivid picture of the greeting of a Yankee cousin by a Scot-



COSTUME DESIGNS BY AUSTIN STRONG

Shown above are a few of the costumes designed for his play *The Insects*. The original sketches are in color. 1. A black guard. 2. Major domos. 3. The crippled fly. 4. Guards. (West gift)

tish Highland family headed by the lady immortalized by Stevenson in the verse:

> "Whenever Auntie moves around,
> Her dresses make a curious sound;
> They trail behind her on the floor,
> And trundle after through the door."

He acted as master of ceremonies for many occasions, particularly at the Academy of Arts and Letters and at his beloved club, The Century Association. He produced *Twelfth Night Revels* for the Century's Centennial Celebration with great success.

One of Austin Strong's great friends, Canon Edward N. West, who has presented Strong's Papers to the Special Collections of the Columbia Libraries, wrote of him: "He learned history and weaving of spells from Stevenson, ceremonial dignity from the Samoans, courtesy from the English in New Zealand, landscape gardening from the Philadelphians, camaraderie from the stage and religion by a rather direct intuition."

When the flags of Nantucket were lowered to half-staff in September 1952 in honor of its beloved citizen, surely Robert Louis Stevenson would have agreed to:

> Now for Austin, doff your hat
> For what a MAN was that!

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows: (1) *Article by William B. Liebmann:* The photograph of the cast of *Seventh Heaven* was supplied by the Theatre Collection in the Research Library of the Performing Arts (N.Y.P.L.) at Lincoln Center. (2) *Article by Melvin Loos:* The "Fighting Téméraire" is from Ralph Clifton Smith's *The Wood Engraved Work of Timothy Cole* (Washington, D.C., Privately printed, 1925). The portrait of Timothy Cole engraving a woodblock and "Fishing Boats Off Yarmouth" are from Alphaeus P. Cole's *Timothy Cole: Wood-Engraver* (N.Y., The Pioneer Associates, 1935.)

Timothy Cole—Master Engraver

MELVIN LOOS

DURING the years that I was superintendent of manufacturing for the Printing House of William Edwin Rudge, one of my responsibilities was to assign press time for the various kinds of work. Periodically between 1926 and 1930 Timothy Cole would write that he would like to have us print some of his wood engravings. He lived in Poughkeepsie and would arrive in Mount Vernon about eight o'clock in time for the plant opening at 8:20.

While I was waiting for him at the New York Central station, I would sometimes think about this remarkable artist who in his twenty-fifth year achieved acclaim for his ability to "translate" oil paintings of the masters into skillful wood-engravings which were works of great art in themselves. He became a standby first of *Scribner's Monthly* and then, for many years, of *Century Magazine*. In fact, the Century Company had sent him to Europe where for twenty-seven years he had created engravings after paintings by the old masters. He was the last one of note to be a success at this in the face of the growing use of photography which finally took over the field. It was when he returned to the United States in 1910 that he had settled in Poughkeepsie.

And when the thundering train, hissing steam, had come to a halt and the passengers for Mt. Vernon debarked, I would soon spot him coming along—jaunty even though often in non-matching coat and pants. He would hop in my auto and we would be off to the Printing House. Although he had left his home in Poughkeepsie at five o'clock in the morning to arrive at the plant at opening time, he would always refuse a cup of coffee or any kind of food when he arrived. After working for three or four hours, I would ask him to take lunch with me, but he always said he pre-

TIMOTHY COLE

This wood engraving by Cole was made from a portrait by Wyatt Eaton. Cole said that violin-playing was his favorite form of recreation. (Arbuckle gift)

ferred to have just a cup of tea, which I brought to him and placed on the table where he was working. He always wanted to finish by 4 or 4:30 in the afternoon so that he could return to Poughkeepsie that evening.

Previous to 1924 Mr. Cole had his wood engravings proved by John Bauer and his son, who printed his blocks on a hand press. After Mr. Bauer's death he came to the Printing House of William Edwin Rudge.

Mr. Rudge, who was the president of the company, was a printer who had an intense desire to do fine printing. He was also very sympathetic with the artist who needed assistance in obtaining the best results with whatever medium he worked in. I believe Mr. Cole recognized this and came to the Printing House of William Edwin Rudge where he knew he would receive the proper kind of cooperation and also the benefit of good craftsmanship.

I believe, also, that he came to us because the man who was in charge of the pressroom was a craftsman trained in Europe. The Printing House of William Edwin Rudge was noted for its quality work, and Mr. Cole found Mr. Thomas Hughes, who was head of the cylinder pressroom, a very sympathetic person in trying to achieve the best results from his wood engravings. It requires skill to print a wood engraving from an electrotype on a cylinder press and maintain a sharp, clear impression of all the fine lines in the engraving. Mr. Hughes obtained this by his ability to select the proper kind and amount of ink, and to operate the press at a reduced speed.

As a result of this change in the method of printing, Mr. Cole had to engrave his work differently than he would if it had been printed on a hand press, because in hand printing the block can be inked in various areas according to the density of the line, whereas on a cyclinder press a small portion of the area of the block is printed and the control of ink is limited, due to the inking mechanism of the press.

We did not print from the original wood block. Mr. Cole would

personally deliver it to the Edwin Flower Electrotype Company to make an electrotype from the wood engraving. The electrotype, which is an exact duplicate of the wood engraving, is made by a transfer of copper in an electrolytic bath. A copper shell is formed, and as the shell lacks rigidity, it is backed with lead. His reason for doing this was to avoid the possibility of the original wood engraving splitting on the press. The electrotype was made-ready (this was to compensate for an uneven surface) and a proof was pulled and submitted to Mr. Cole for his approval. We provided a working area in our pressroom, and he would take the electrotype and, with the proof before him, he would then proceed to re-engrave the electrotype. He always brought his own engraving tools with him, along with an oilstone, and during the time that he would work on the electrotype, he would constantly sharpen the various tools that he was using. I was always impressed with his ability and sureness in cutting into the electrotype. When you shook his hand you could feel a slight quiver, but as soon as he took the engraving tool and put the edge of it to the electrotype, that quiver disappeared. He worked with firmness and determination as he got through the outer shell into the lead backing. Sometimes these corrections would take two or three hours. Then the electrotype would be put back on the press, the makeready would be altered, if necessary, and another proof taken. He would then examine it, and in most cases he was satisfied with the result. However, if he felt that further improvement could be made, he would repeat the process. When we had pulled the final print and compared it with the first proof, it was quite apparent that the engraving he did after the first proof improved the final print in many details. From the prints that illustrate this article you can see the fine careful line which is used to obtain the results that may have originated in a photograph or in a drawing.

We printed between 50 and 100 copies of his engraving, which he took with him, along with the electrotype. Before he left, he always inscribed a copy for Mr. Hughes, Mr. Rudge and me, and presented them to us with his usual graciousness. Prints were sold

through the art galleries, but when he made a book plate, it was usually made to order for some individual or library.

He selected a Japanese paper of very light weight for his proofs because, as he wrote . . . "it was I who discovered the peculiar value of Japan tissue paper for proving, in that it takes a more grateful, if not flattering impression than any other kind, and with the remarkable quality that, like Charity, it 'covereth a multitude of sins.'" He would have some prints pulled on Japanese Shidzouka vellum, which also came in a very light weight and had a warm natural tone.[1]

In the catalogue of an exhibition held in July 1927 by The American Academy of Arts and Letters, Mr. Cole wrote: "Mr. Pennell has asked me to describe the method of making an engraving on wood. This is important for future generations, seeing that the art is not being taught any longer. There is only one place now in New York where boxwood is made up into blocks for engravers: J. Johnson, 125 Fulton St., third flight up. The engraver gets his block and has a photograph put upon it of the subject he wishes to engrave, or he may draw it on the block by first whitening the surface of the wood by a very thin coat of Chinese white, and employing thin washes of India ink reinforced by lead-pencil hatchings where needed, but it is simpler to do the drawing on paper and have it transferred to the wood by photography. The boxwood maker will inform any present-day investigator or amateur where a photographer may be found who can make photos on wood—there may be as many as three in New York. But any one wishing to learn to engrave would have first to know how to handle the tool and for this it would be necessary to consult an engraver. Having acquired the knowledge, he can then devote an hour or two each day to cutting lines, between the hours he may devote to drawing, and thus in the course of a few years he will be able, by careful study of the best examples, to engrave anything.

"When he has finished the engraving of his block, he can then

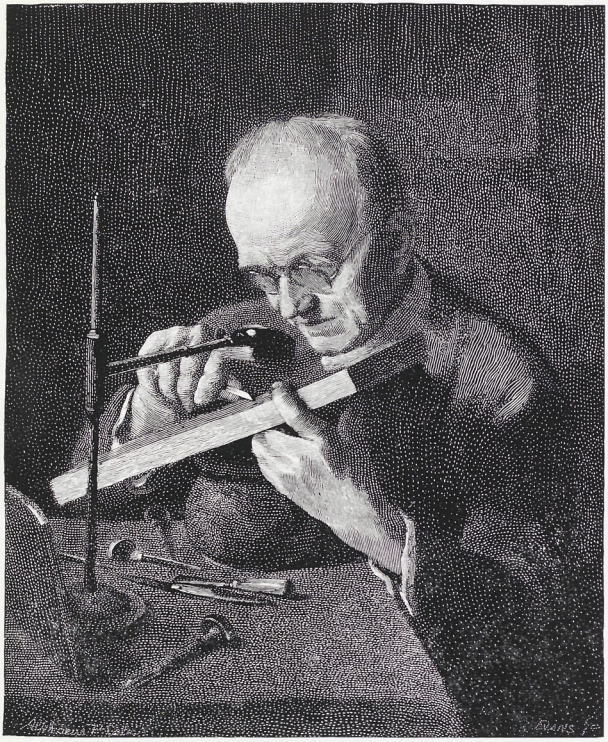
[1] Catalog of an exhibition held at the American Academy of Arts and Letters. (New York, 1927), p. 7.

see the effect of his subject by first blackening the surface of the lines with a camel hair brush slightly moistened with India ink. The brush must be so dry that you can blacken the surface of the lines without any of the ink penetrating the incisions. Then when the whole of the surface is thus treated, the block may be powdered with precipitated chalk, or better still with Pears face powder. Then carefully wiping off the surface with the finger, the white powder will be left in the lines and the exact effect of the cutting will be revealed similar to a proof on white paper, and you can then proceed to retouch your work at leisure."[2]

Mr. Cole pointed out the distinction between wood engraving and wood cutting in a book published in 1927. He wrote: "Engraving on wood is properly considered a white-line method and is in contradistinction to the blackline method employed by etchers and copper-plate engravers. Pen-and-ink drawing is blacklining but if, contrariwise, you use white ink upon black paper (as it is often employed by illustrators now, in making drawings to resemble wood engravings) you are white-lining. The whiteliner thinks in terms of white lines, letting the black that is left take care of itself, but the reverse is the procedure of the blackliner. The latter is occupied in darkening his surface, while the former works by lightening his. Both are opposite roads leading to the same result in the end, though the white-line method is nature's way, for the sun in rising lightens up a darkened world.

"Now the old wood-cut of the Albrecht Dürer type is properly styled a wood-cut and should not be confused with engraving, since its technical manipulation, being so very different, as we all know, places it in the category of wood-carving rather than engraving. The lines were drawn on the wood (the grain of which ran lengthwise in plank form) with a finely pointed brush or quill pen, and ink. The surface of the wood (pear tree generally) must have been sized to prevent the ink of the pen from spreading and running in the grain. The lead-pencil was not yet invented. The

[2] *Ibid*, pp. 7–9.



TIMOTHY COLE AT WORK

In this portrait of his father by Alphaeus P. Cole, A.N.A., the engraver is making delicate incisions on the surface of the block while the latter is held firmly in place by the small leather pillow beneath it.

lines drawn could not have been of a uniform blackness as when printed, but the artists of that time did not look for an absolute reproduction or facsimile of their lines as a modern artist would call for. They wanted good, bold lines that would print up brilliantly, as may be seen in the Apocalypse by Dürer, than which nothing more impressive of its kind exists—respecting the best printed examples. The printing ink of these is a jetty black, and in consequence the white interspaces of the lines, as well as the blank white spaces of the clouds and other broad highlights, gleam with scintillating brilliancy and contribute powerfully to the majestic and awe-inspiring character of the illustrations.

"The wood-cutters of these lines used little blades like penknives, with which they outlined the drawn lines and, digging away the wood from between them, left the lines in relief like type. This was a species of wood-work midway between carving and engraving. When later artists began to use lead-pencils in drawing or facsimile hatching, the grey lines that might accidentally be made were engraved as solid black ones; if they happened to be broad grey lines mixed with blacker ones, the breadth of the grey ones was merely thinned in the engraving to obviate any undue heaviness that might otherwise ensue in the printing. Such was the recognized practice: grey lines were not engraved as grey lines, but as black ones, only made thinner. If a modern artist's lines were so treated, he would receive a surprise in the printed result.

"I remember the first facsimile drawing I had to engrave was by Reinhardt, beautifully worked up with admixtures of grey delicate hair lines, broad, soft pencilings crossed and interlined by blacker and deep black ones, all of which I was determined to render as faithfully as possible, come what may—for I knew I was transgressing the established formula. The engravers were amused as at a joke but the artist was delighted and that was all I cared for, except the commendation of Drake,[3] as it was the first block I

[3] Alexander W. Drake, Art Editor of *Scribner's Magazine*, who had given Cole a job.

engraved for the *Century Magazine* (then *Scribner's*). When this, however, and other examples of the kind I did, were shown to Millet–the great Frenchman–he shook his head depreciatingly and remarked, 'ce n'est pas la grande manière,' Millet preferred the old style because it gave a rugged grandeur to the finished work."[4]

It always astonished me that Mr. Cole could do the exquisite engraving of the blocks we printed under his supervision, as he was then in his middle 70's. He was a small man and appeared to be quite frail. Nevertheless, he had the skill and stamina to do this fine quality of engraving even at that time of his life. In his 79th year when someone complimented him on an effect he had achieved in one of his engravings, he said, with a twinkle in his eye, "I am advancing all the time and hope to attain perfection at one hundred!" To most of us he had already come as close to perfection as a mortal is apt to.

In his life span he did not make the centenary, for he passed away in Poughkeepsie on May 17, 1931, aged 79.

[4] Timothy Cole, *Considerations on Engraving.* (New York: William Edwin Rudge, 1921), pp. 7, 8, 9.

On the following pages are engravings made between 1877 and 1926 by Timothy Cole. They suggest the variety of his subjects. For the most part the prints were in the collection of Robert Underwood Johnson, who was editor of the Century Magazine *during the period in which Mr. Cole's engravings of old Master's paintings were printed in it. The collection came to the Columbia Libraries as a gift by Mrs. Anne Holden Arbuckle in December 1968.*

Timothy Cole, after a portrait drawn from life by Wyatt Eaton, 1878.

WILLIAM CULLEN BRYANT

This print is from an electrotype plate and not from the original woodblock.

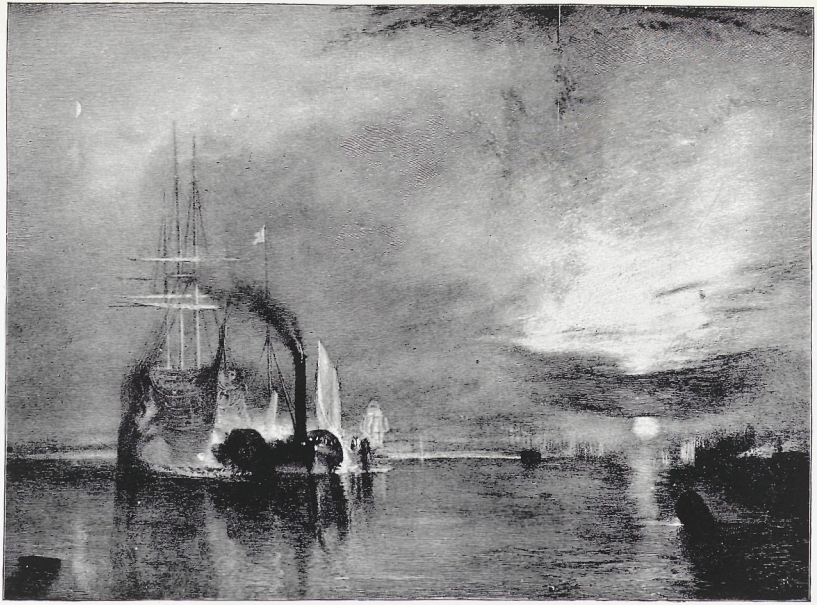
Timothy Cole, after James Edward Kelly, 1877.

THE GILLIE BOY

Autograph notations on the Libraries' print: "This subject was one of the first in the manner of the New School."

Timothy Cole, after John Sell Cotman, 1899.

FISHING BOATS OFF YARMOUTH



Timothy Cole, after J. M. W. Turner, 1896.

FIGHTING TÉMÉRAIRE

In this portrayal, considered by many to be Turner's best, the three-decker *Téméraire* looking ghostly is being towed to its grave by a tug.

Timothy Cole, after George De Forest Brush, 1917.

THE INDIAN AND THE WATER LILY

(Arbuckle gift)

Timothy Cole, after Lawrence, 1926.

THE CALMADY CHILDREN

Melvin Loos says that this is one of the engravings originally printed at the Printing House of William Edwin Rudge while he was superintendent of manufacturing there. (Arbuckle gift)

Our Growing Collections

KENNETH A. LOHF

Gifts

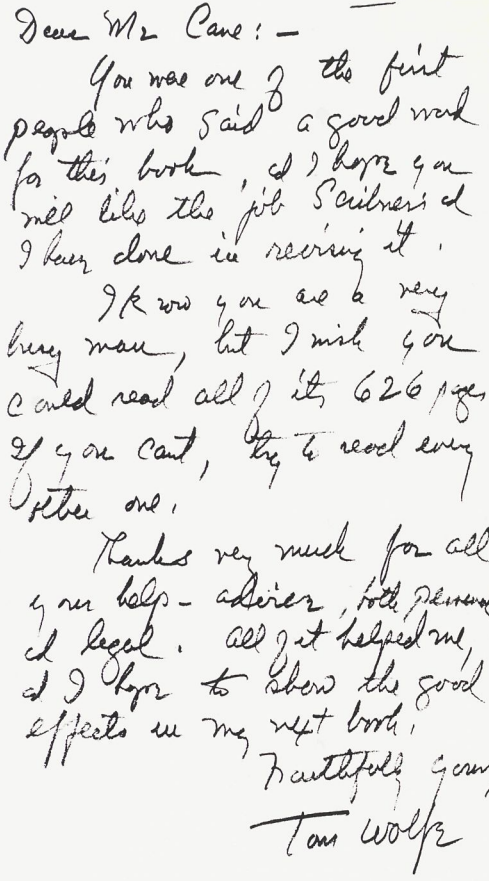
Ames Gift. Miss Rosemary Ames has presented two letters to our collections. The first is from Columbia College's first president, William Samuel Johnson, dated April 12, 1758, and the second is from Jedediah Morse, dated December 18, 1820, in which he writes of the names and locations of various Indian tribes in the United States.

Appleton gift. Professor William W. Appleton (M.A., 1940; Ph.D., 1949) has presented a collection of forty-two theatrical letters, the majority dated in the early nineteenth century, addressed to William Kenneth and James Winston, the former a theatrical agent, and the latter a theatrical manager in England. The letters provide insights into the theatrical profession of the time, and particularly the growing influence of the theatrical agent. Also included in the gift is a fine letter from the Irish poet Thomas Moore, written to Richard Milliken on July 26, 1832, in which he writes of his travels, his family, and the book on which he is currently working, *Travels of an Irish Gentleman in Search of a Religion.*

Boni gift. Mr. Albert Boni has presented two important works for inclusion in the Epstean Collection on the history of photography: Johann Heinrich Schulze, *Acta Physico-Medica Academiae Leopaldino-Carolinae, Naturae Curiosorum exhibentia Ephemerides,* Nuremberg, 1727, a study which contains an account of one of the earliest experiments in the field of photography; and E. Balbus, *Vues de Paris en Photographie,* a volume of photographs of Paris scenes taken ca. 1841.

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) has made a most significant gift to the collection of his papers, which adds considerable strength and prestige to our literary archives. Included among the papers and books presented are the following: letters to Mr. Cane from W. H. Auden, Van Wyck Brooks, Benjamin Cardozo, T. S. Eliot, Robert Frost, Carl G. Jung, Sinclair Lewis, Jacques Maritain, Marianne Moore, Christopher Morley, Ogden Nash, Eugene O'Neill, William Saroyan, Upton Sinclair, James Thurber, and Thomas Wolfe; the drafts, typescripts, proofs, printed copies, and correspondence relating to Mr. Cane's volumes of poems and other publications; first editions inscribed to him by Djuna Barnes, Sylvia Beach, Van Wyck Brooks, John Erskine, Waldo Frank, Robert Frost, Sinclair Lewis, Christopher Morley, Odgen Nash, William Saroyan, Upton Sinclair, Jan Struther, and Thomas Wolfe; and several hundred first editions, scrapbooks, periodicals, and Columbia memorabilia. In a gift containing so many high spots, it is difficult to single out items for special mention, but particularly noteworthy are the nine first editions by Sinclair Lewis, all of which bear affectionate inscriptions from the author. Also of prime importance is the first edition of Thomas Wolfe's *Look Homeward, Angel,* in which is tipped a presentation letter from Wolfe to Mr. Cane, reading in part: "You were one of the first people who said a good word for this book, and I hope you will like the job Scribner's and I have done in revising it. . . . Thanks very much for all your help—advices, both personal and legal. All of it helped me, and I hope to show the good effects in my next book. Faithfully yours, Tom Wolfe."

Cranmer gift. To the John Erskine Collection, Mrs. Helen Worden Cranmer has added more than two hundred volumes from Professor Erskine's library, including first editions of works by Hervey Allen, Robert Bridges, Robert Frost, Joyce Kilmer, Amy Lowell, Edgar Lee Masters, Edna St. Vincent Millay, Henry Morton Robinson, George Santayana, Leonora Speyer, and Eli-


1929

Dear Mr Cane: —

You was one of the first people who said a good word for this book, & I hope you will like the job Scribners & I have done in reviving it.

I know you are a very busy man, but I wish you could read all of it, 626 pgs. If you can't, try to read every other one.

Thanks very much for all your help — advice, both personal & legal. All of it helped me, & I hope to show the good effects in my next book.

Faithfully yours,

Tom Wolfe

LETTER FROM TOM WOLFE TO MELVILLE CANE, 1929

(Cane gift)

nor Wylie, many of which are inscribed by the authors. Mrs. Cranmer has also presented a collection of letters written by Professor Erskine to members of his family. Of special charm are five autograph letters written to Santa Claus in the 1880's.

Fry gift. Mrs. Annette Fry has presented a collection of papers of her late husband, Varian Fry (M.A., 1965), including the notes and manuscripts of his book, *Surrender on Demand*, and his correspondence files regarding his work with the Emergency Rescue Committee in Marseilles helping intellectuals flee from the Nazis during World War II.

Gay gift. Professor Peter J. Gay has established a collection of his papers with the gift of the manuscripts, proofs, and correspondence pertaining to his award-winning study, *The Enlightenment: An Interpretation*, as well as his files for the numerous essays, reviews, books, and anthologies he has published during the past fifteen years.

Gehlke gift. Mrs. Charles E. Gehlke has presented a collection of letters, typescripts, photographs, and printed materials relating to her late husband and Professor Franklin H. Giddings, Professor of Sociology at Columbia, who earned the reputation of being one of the University's most brilliant teachers during the early decades of this century.

Gold gift. The novelist Herbert Gold (A.B., 1948; A.M., 1949) has established a collection of his papers. His recent gift has included the corrected typescripts of his novels, *The Optimist*, *Therefore Be Bold*, and *Salt*, as well as the galley and plate proofs of *Fathers*. Also presented are letters written to Mr. Gold by Mark Van Doren, Robert Brustein, Merle Miller, John Kerr, Saul Bellow, Howard Taubman, and other writers and critics.

Hacker gift. Professor Louis M. Hacker (A.B., 1922; M.A., 1923) has added to our Authors' Manuscripts Collection the typescript

of his book *The World of Andrew Carnegie: 1865–1901*, published in 1967.

Heller gift. Mr. F. Thomas Heller has presented a copy of Agrippa von Nettesheym's *De Incertitudine & Vanitate Scientiarum & Artium*, Antwerp, 1531, the author's most renowned and consequential book which surveyed the whole field of contemporary knowledge.

Jaffin gift. Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has made a most generous and significant addition to the Arthur Rackham Collection formed by Mr. and Mrs. Alfred C. Berol. Mr. Jaffin has presented twelve watercolor and pen-and-ink drawings, among them six text illustrations for Mrs. M. H. Spielmann's *Littledom Castle*, the first drawings for this work in the Collection. Also included in the gift are two drawings done for Andersen's *Fairy Tales*, one for Walton's *The Compleat Angler*, one for Swinburne's *The Springtide of Life*, and one for *Mother Goose*. The most sensitive and effective drawing in the gift is, doubtless, the watercolor portrait, signed by Rackham and dated 1893, of an old sailor painted against a Cornish landscape. This is among the earliest drawings in the Collection, and as such is of considerable importance in the study of the formation of Rackham's familiar later style. In addition to the drawings, Mr. Jaffin has presented three Rackham Christmas cards and more than eighty books illustrated by the artist, including many variant and foreign language editions heretofore not

ARTHUR RACKHAM'S CHRISTMAS CARD, 1911
(Jaffin gift)

represented in our holdings. Also presented was a group of thirty-one works illustrated by Edmund Dulac, the French artist who became renowned for his imaginative and decorative illustrations for editions of English books published during the first four decades of the twentieth century. The final portion of Mr. Jaffin's gift is comprised of thirty-six works illustrated by Hugh Thomson, the English illustrator well-known for his pictures for *The Vicar of Wakefield*, *Silas Marner*, *Vanity Fair*, and numerous other English literary classics.

Kempner gift. Mr. Alan H. Kempner (A.B., 1917) has presented a copy of the Dutch martyrology by Tieleman J. van Braght, *Het Bloedig Tooneel, Of Martelaers Spiegel Der Doops-gesinde Of Weereloofe Christenen*, printed by Jean Maire and published in Leiden in 1685. The work is effectively illustrated with 104 fine engravings of martyrs and scenes of martyrdom, drawn and executed by Jan Luyken, the seventeenth century Dutch poet and artist-engraver. There is also a full-page engraved allegorical frontispiece by L. Vander Vinne, and the volume is bound in contemporary full leather with brass clasps and bosses. (See page 46)

League of Women Voters gift. The League of Women Voters of New York State has added a substantial installment to our collection of its papers. The recent gift has included: correspondence and records of the permanent personal registration study by the League from 1930 to 1963; the workbooks and minutes of the League's state conventions and councils from 1921 to 1959; and the Minutes of the Board of the League from 1921 to 1959.

Levy gift. Lt. Col. Robert J. Levy has presented a collection of his papers, which documents his service in the Second World War, and particularly his duty as General Eisenhower's liaison officer to General de Gaulle.

Lockridge gift. The novelist and mystery writer Richard Lockridge has established a collection of his literary papers. The initial

YOUNG MAIDEN MARTYRS BEING LED AWAY

(Kempner gift)

gift includes manuscripts, drafts, typescripts, correspondence, reviews, and signed first editions of twenty-two of his novels, several of which he wrote with his wife, Frances Lockridge. The collection dates from *The Proud Cat*, published in 1951, to *A Risky Way to Kill*, issued this year, and it contains several manuscripts bearing detailed corrections and emendations which illustrate to the critic of this genre the origin and development of the intricate plot lines of the mystery novel.

Lohf gift. Mr. Kenneth A. Lohf (M.A., 1950; M.S., 1952) has presented a group of literary letters and printed works, including a letter from the English composer William S. Gilbert, written on July 8, 1907, to Lady Shand, and concerning his recent knighthood, which he calls "a tupenny ha'penny bit of tinsel in itself." Also presented was an inscribed copy of the first separate edition

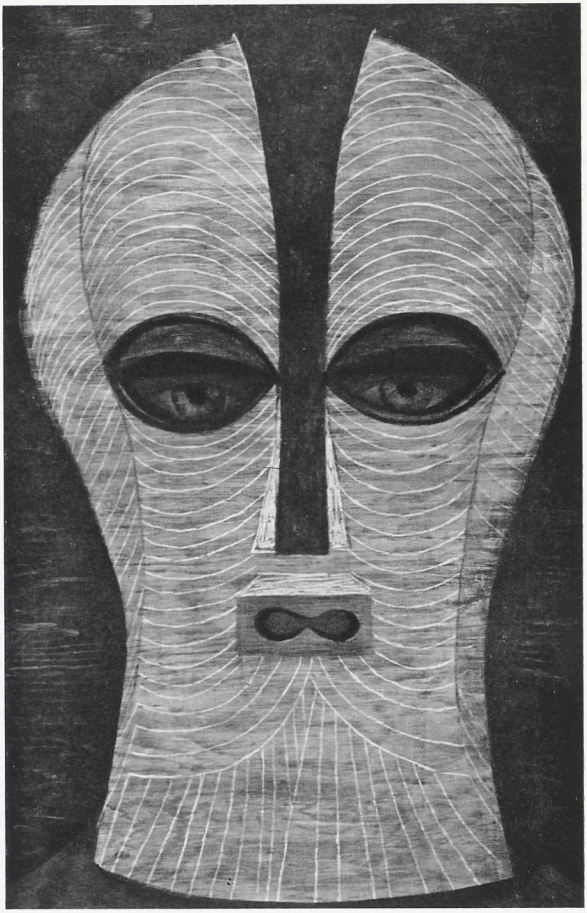
of Matthew Arnold's poem "Geist's Grave," a leaflet privately printed for the author in London in 1881 for distribution to his friends and members of his family.

Macy gift. Mrs. George Macy has added the twelve volumes issued by The Limited Editions Club during 1969 to the George Macy Memorial Collection. Among the distinguished book designers and illustrators whose work is represented in this series are John Dreyfus, Joseph Domjan, John Groth, Everett Gee Jackson, Edy Legrand, Agnes Miller Parker, and Reynolds Stone. The edition of Joseph Conrad's tale of a journey down the Congo, *Heart of Darkness*, is a particularly handsome exemplar. Designed by Richard Ellis in Philadelphia, the volume is illustrated most effectively by Robert Shore, who used acrylic paints on plywood. The grain of the wood, which shows through the paintings, suggests not only the planking of the ship's deck and the waves of heat rising from the jungle, but also the mysteries inherent in Conrad's story of African rituals.

Nobbe gift. In memory of her late husband, Professor George Nobbe, Professor Susanne H. Nobbe has presented a fine letter from the English political writer John Wilkes to his father on January 22, 1744, when John was seventeen years old. It is a charming letter written at the conclusion of a journey to Aylesbury, assuring his family of a safe arrival.

Norton gift. W. W. Norton and Company have made a substantial addition to the collection of their papers, comprising the typewritten manuscripts, galley and page proofs, and illustrations and art work for more than one hundred and fifty fiction and nonfiction books published during the 1940–1960 period.

Parker gift. Dr. King L. Parker (M.A., 1961; Ph.D., 1969) has added to our collection of Middle Eastern manuscripts a handsome eighteenth century Persian manuscript of the life of Ali,



DRAWING OF AFRICAN MASK

Illustration by Robert Shore for Joseph Conrad's *Heart of Darkness*, 1969. Note the grain of the wood showing through the paint. (Macy gift)

the cousin and son-in-law of Mahomet. It is illuminated in gold throughout, with a richly designed initial leaf.

Ray gift. Dr. Gordon N. Ray (LL.D., 1969) has presented copies of the limited editions of four literary works: Norman Douglas, *Nerinda,* Florence, G. Orioli, 1929; Richard Hughes, *A High Wind in Jamaica,* London, 1929; Wyndham Lewis, *The Childermass,* London, 1928; and Oscar Wilde, *De Profundis,* London, 1905. The first three of these works are signed by their authors.

Rosenman gift. To the collection of his papers Judge Samuel I. Rosenman (A.B., 1915; LL.B., 1918) has added a group of letters written to him by Charles Beard, Louis Brandeis, Benjamin Cardozo, and Governor and Mrs. Herbert Lehman. The Judge has also presented a fine letter written by Henry Clay to Congressman Henry Shaw, dated Washington, September 23, 1826, in which he comments on his approaching campaign for re-election.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has presented a large collection of books from his personal library. Numbering nearly five thousand volumes, the collection is rich in research materials in the fields of art history, European culture and civilization, biography, Judaica, modern press publications, and American literature. Of special interest is the group of first editions, which includes works by Gertrude Atherton, J. M. Barrie, Max Beerbohm, Arnold Bennett, Willa Cather, Winston S. Churchill, Stephen Crane, H. Rider Haggard, Ernest Hemingway, W. H. Hudson, Rudyard Kipling, D. H. Lawrence, Arthur Machen, W. Somerset Maugham, George Moore, Marcel Proust, Edwin Arlington Robinson, George Santayana, G. B. Shaw, Robert Louis Stevenson, Francis Thompson, and Edith Wharton. Numerous scarce printings and editions, which could have been acquired in no other way, have been added to our collections through Dr. Saffron's generous gift, such as the pristine copy of H. Rider Haggard's *She: A History of Adven-*

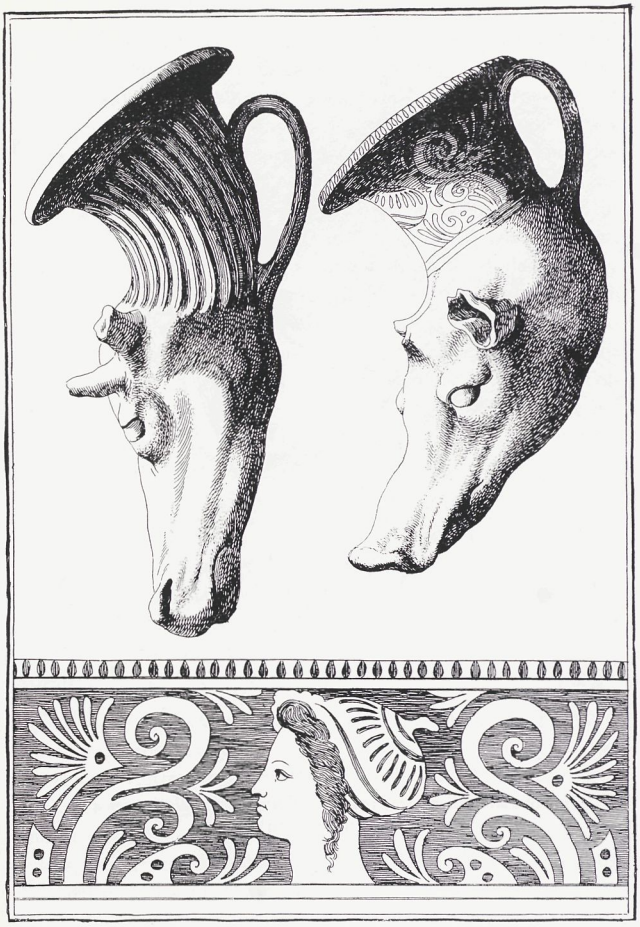
ture, London, 1887, one of the author's most popular romances, and one work which heretofore the rare book collection has lacked in first edition form. Another important work is the fine copy of Anne-Claude-Philippe de Caylus, *Recueil d'Antiquités, Égyptiennes, Étrusques, Grecques et Romaines*, Paris, 1752–1767, seven volumes, the illustrations in which are known to have influenced the designs of the English potter Josiah Wedgwood.

Several of the volumes in Dr. Saffron's gift have been presented in memory of the late Solton Engel, Jack Samuels, and Albert Ulmann.

Salisbury gift. To the collection of her papers Mrs. Leah Salisbury has added over one hundred first and inscribed editions of plays and writings about the theatre, a series of financial statements of the Broadway production of *Barefoot in the Park*, and the correspondence files of the Salisbury theatrical agency for 1946–1957, containing letters from or about MacKinlay Kantor, Richard Burton, Christopher Morley, S. J. Perelman, Lotte Leyna, Richard G. Stern, and Elie Siegmaster.

Strouse gift. From his home in St. Helena, California, Mr. Norman H. Strouse has sent us a copy of the handsomely-designed volume, *C-S The Master Craftsman*, printed last autumn by Leonard Bahr at his Adagio Press in Harper Woods, Michigan. The text of the book consists of two essays by Mr. Strouse and Mr. John Dreyfus on the work of The Doves Press and the two men responsible for its printing achievements, T. J. Cobden Sanderson and Sir Emery Walker. This gift copy is one of seventy-five containing a Doves Press Bible leaf on handmade paper and a quarto leaf on vellum.

West gift. The Reverend Canon Edward N. West, of the Cathedral Church of St. John the Divine, New York City, has presented an extensive collection of the letters and manuscripts of Austin Strong, the American dramatist who is best known for his stage and screen plays, *The Drums of Oude* and *Seventh Heaven*.



ETRUSCAN DRINKING CUPS AND FRIEZE

from De Caylus's *Recueil d'Antiquités . . .*, 1752. (Saffron gift)

COLETTE

Portrait by Sagonzac from *Les Cahiers de Collette*, vol. 4.
(Ulmann fund)

The collection is a comprehensive documentation of the dramatist's career and includes: manuscripts, typescripts, notes, acting editions, and costume and scenic designs for more than seventy of his plays and related writings; thirty-one diaries, commonplace books, and scrapbooks, containing manuscript and typescript notes, travel sketches, original drawings, and photographs; correspondence files including letters from H. Granville Barker, Sir Herbert Beerbohm-Tree, Thomas M. Cleland, Royal Cortissoz, John Galsworthy, Edmund Gosse, Walter Hampden, Henry James, Robert Edmond Jones, G. B. Stern, Jan Struther, Booth Tarkington, Hugh Walpole, Thornton Wilder, and other dramatists and writers. Austin Strong's mother, Isobel Strong, was the step-daughter of Robert Louis Stevenson; consequently, the collection contains much Stevensoniana, including photographs and Mrs. Strong's letters from Samoa, where she was known as "Teuila."

Wilbur gift. Mr. Robert L. Wilbur has added to our collection several fine items, including a copy of Thomas Caldecot Chubb's *Cliff Pace and Other Poems*, New York, 1936, inscribed by the author to Mr. Wilbur, and a letter from the English contralto, Kathleen Ferrier, dated March 17, 1949, written to Mr. and Mrs. Wilbur, mentioning her performance in Gluck's *Orfeo ed Euridice*.

Winchell gift. Miss Constance M. Winchell (M.S., 1930) has presented a collection of more than fifty letters and photographs of Charles A. Cutter, the librarian of the Boston Athenaeum who devised a system of book classification based on letters of the alphabet instead of numbers as in the Dewey decimal system. The letters, written to Miss Winchell's aunt, Mabel Winchell, discuss personal as well as professional matters.

Recent Notable Purchases

During the past six months twenty incunabula were added to the collections, including editions of Greek and Roman authors acquired by means of the Lodge Fund. The Libraries have never owned a copy of any fifteenth century edition of Bernhard von Breydenbach, *Reise ins Heilige Land*, the first illustrated travel book. Through funds provided by the Friends we have now purchased a copy of the first German edition published in Mainz in June of 1486 by Erhard Reuwich, who was not only the printer of the volume but the artist responsible for the woodcuts which appear throughout the volume and the seven folding panoramic views of cities from Venice to Jerusalem at the front of the book. Dr. Saffron has written in this issue on this significant acquisition.

Two important works were acquired for the Smith Collection. The first is Sebastian Münster, *Organum Uranicum*, Basel, 1536, the author's magnificently illustrated work on the planetary motions. In the second part of the volume Münster gives instructions for calculating the motions of the planets, employing twenty-seven ornamented full-page woodcuts, fourteen of which have movable parts, volvelles, dials, and pointers. The various figurated capitals in the volume are ascribed to Holbein. The second work added to the Smith Collection is Giuseppe Simone Assemani, *Globus Caelestis Cufico-Arabicus Veliterni Musei Borgianni*, Padua, 1790, a beautifully printed and illustrated work, which contains a description of an Arabic celestial globe, at that time preserved in the Museum of Velletri.

Decorative initial letter, attributed to Holbein, from Münster's *Organum Uranicum* (1536).
(David Eugene Smith fund)

Publications by the Allen Press, the Officina Bodoni, the Grabhorn-Hoyem Press, and the Bird & Bull Press have been acquired on the Ulmann Fund, as well as an exceptionally fine copy of *Les Cahiers de Colette*, published in Paris by the Amis de Colette in 1935 and 1936. Each of the four numbers is signed by the novelist, and they contain etchings and engravings by Dignimont, Daragnès, Luc-Albert Moreau, and Segonzac.

Type of illustration from De Caylus which inspired Josiah Wedgwood.

Activities of the Friends

New Council Members

At the December 1 meeting of the Trustees of the University, two new members were elected to the Council of the Friends: Mr. Alan H. Kempner (CC '17) and Mr. Gordon N. Ray (LL.D., 1969). At the same time the following Council members were re-elected to new three-year terms: Mr. Norman Cousins, Professor Robert Halsband, Mrs. Donald F. Hyde, and Mr. Hugh J. Kelly. This leaves one vacancy on the eighteen-man Council.

Meetings

Berlioz was the Fall Meeting subject. At the Fall Meeting, which was held at the Men's Faculty Club on November 11, Dr. Jacques Barzun, University Professor at Columbia and a Berlioz specialist, spoke on "Adventures in Studying and Collecting Berlioz." He has been the principal creator of the Libraries' strong collection pertaining to this composer.

Ogden Nash to speak on the late Daniel Longwell. As we go to press, plans are being completed for the Winter Meeting of the Friends which will be held at the Men's Faculty Club on Wednesday, February 4. Mrs. Daniel Longwell will present the papers of her late husband, a member of the Columbia College class of 1922 and a founder and long time editor of *Life*. The collection includes correspondence with Winston Churchill, Ernest Hemingway, Ellen Glasgow, Somerset Maugham, Sinclair Lewis, H. L. Mencken, Harry Truman, Evelyn Waugh, and with many other literary and public figures.

Ogden Nash, who was a close friend of Mr. Longwell, will speak on "Reminiscences of Dan Longwell, from Doubleday to *Life*."

Bancroft Prizes Dinner on Wednesday, April 9. Advance word as to the date is being supplied here, so that members may record the date. Invitations will be mailed to members in March.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

INVITATIONS to exhibitions, lectures and other special events.

USE OF BOOKS in the reading rooms of the libraries.

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

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

FREE SUBSCRIPTION to *Columbia Library Columns*.

* * *

CLASSES OF MEMBERSHIP

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

(Columbia officers of instruction and administration, including trustee and presidential appointees on the staff of the Libraries, may have membership by contributing not less than fifteen dollars a year.)

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

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

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

OFFICERS

MORRIS H. SAFFRON, *Chairman* [Position vacant] *Vice-Chairman*

CHARLES W. MIXER, *Secretary-Treasurer*

Room 801, Butler Library, Columbia University, New York, N.Y. 10027

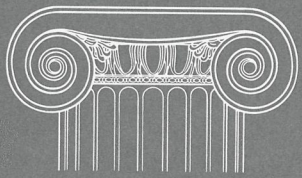
THE COUNCIL

JACQUES BARZUN
ALFRED C. BEROL
NORMAN COUSINS
JOHN M. CRAWFORD, JR.
ROBERT HALSBAND
MRS. ARTHUR C. HOLDEN
MRS. DONALD F. HYDE
HUGH J. KELLY
ALAN H. KEMPNER
MRS. FRANCIS H. LENYGON
MRS. GEORGE MACY
FRANCIS T. P. PLIMPTON
DALLAS PRATT
GORDON N. RAY
HAROLD A. ROUSSELOT
MORRIS H. SAFFRON
MRS. FRANZ T. STONE

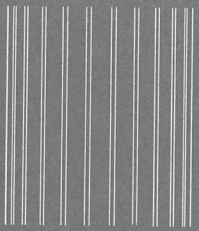
WARREN J. HAAS, *Director of Libraries*, EX OFFICIO

PUBLICATIONS COMMITTEE

DALLAS PRATT, *Editor* CHARLES W. MIXER KENNETH A. LOHF



COLUMBIA LIBRARY COLUMNS



CONTRIBUTORS TO THIS ISSUE

PATRICIA DE GEORGES is Assistant Reference Librarian in the Columbia Libraries' Department of Special Collections.

ELI FABER is a doctoral candidate in the Department of History at Columbia.

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

RICHARD B. MORRIS is Gouverneur Morris Professor of History at Columbia University.

OGDEN NASH is the well-known author, humorist, and contributor of verse to magazines.

DALLAS PRATT, P & S '41, editor of *Columbia Library Columns*, has a collector's interest in early American exploration and cartography.

* * *

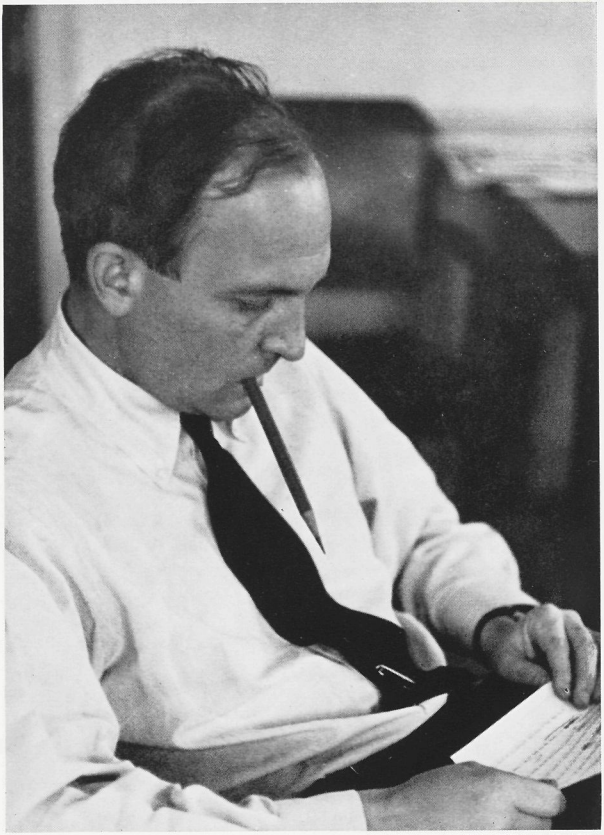
Articles printed in COLUMBIA LIBRARY COLUMNS *are selectively indexed in* LIBRARY LITERATURE.

Columbia Library Columns

VOLUME XIX MAY, 1970 NUMBER 3

CONTENTS

Published by THE FRIENDS OF THE COLUMBIA LIBRARIES, Butler Library, Columbia University, New York, New York 10027.
Three issues a year, one dollar and fifty cents each.



Alfred Eisenstaedt photo

DANIEL LONGWELL

Giving thoughtful attention to a manuscript

COLUMBIA
LIBRARY
COLUMNS

Reminiscences of Dan Longwell, from Doubleday to *Life**

OGDEN NASH

THIS is more difficult than the public speaking I have done before because I am talking about a very old and dear friend whose companionship and advice were golden to me during many years of my life. Let me start by saying that one evening after work—around 1927, I should say, or 1928—Dan Longwell and I were sitting in his room in a boarding house in Garden City about half a mile from the Country Life Press, the headquarters then of Doubleday's. At that time, under Dan's guidance and inspiration, I was apt to work until 10 or 10:30 at night, with pleasure. This was about 10:30 and we had just finished reading in that week's issue of *The Saturday Review* the invocation of "John Brown's Body" by Stephen Vincent Benét. There were some lines that impressed both of us greatly. We repeated them to each other. Among them were the lines:

> Thames and all the rivers of the kings
> Flowed into Mississippi and were drowned.

Now Mr. Churchill, or Sir Winston, as the Thames, did not end up by being drowned in the Mississippi, but I must say that when

* An address given at the meeting of the Friends of the Columbia Libraries on February 4, 1970.

he joined with Dan Longwell, representing the Missouri, their confluence did result in the vast and teeming river of the Churchill Papers which are here being presented to the university.

There is a postscript to that story about reading the invocation. I, at Dan's instigation, sent a telegram to Steve Benét asking if we at Doubleday could publish the longer poem from which it was an extract, and got a letter back from him saying that it was already under contract to his classmate John Farrar at George Doran. We were disappointed, but our disappointment was assuaged later when Nelson Doubleday swallowed up George Doran—and the book came to us anyhow. So Dan designed the book and I had the pleasure and honor of writing a great deal of the advertising for it.

To get back to Dan and Mr. Churchill. We met Mr. Churchill on one of Dan's many trips to Europe. The latter was always getting abroad whenever he could from Doubleday's in search of ideas, typographers, authors, or politicians. He had a vastly inquiring mind. He was looking for information everywhere. He first met Lord Beaverbrook, with whom he became intimate, and through Lord Beaverbrook I think Randolph Churchill and then Mr. Churchill, who was at the time a politico out of favor.

Dan had, I might say, the most extraordinary eyes I have ever seen. The only thing I can compare them to is the long-seeing eyes of the eagles and the hawks which my wife and I saw at the aviary in the London Zoo. They reminded me a great deal of Dan. Not that Dan was a predatory bird, but his eyes were extraordinarily clear blue, and he had the long vision. The latter was quite evident in him. I think he knew then, although Mr. Churchill was out of power, the latent force within him which the English public at that time did not recognize. I believe it was then that he formed the friendship which eventuated in the Churchill memoirs ending up with *Life* magazine.

In Dan's biography it is stated that he got the idea for *Life* after joining *Time* in 1934. I would like to make an amendment to that, if I may. I can recollect that as early as 1930, when I was working

Alfred Eisenstaedt photo

MR. LONGWELL STATES AN OPINION, IN EXECUTIVE SESSION

very closely with Dan—he was my boss, but we were close in spite of that—he was collecting every kind of English, French, and German illustrated photographic magazine—not at his desk at Doubleday's but in his room in the boarding house on Stewart Avenue in Garden City, which was littered with these magazines, scissors and paste. He was cutting them up, putting them back together, amending them, seeing what he would do with them if he had his own way, and shortly after that he began having what I came to learn were weekly conferences with Henry Luce. Dan was not only an innovator but an extraordinary adapter. He was able to take these magazines and see how they could be improved and how to put them into the one thing he had in mind.

Now, I shall always believe that he put the idea into Henry Luce's mind. From my own association with him, I think the idea was Dan's completely: that it was time for Luce and his organization to start the most comprehensive and interesting and informative photographic magazine that there had yet been, using a combination of photographs and text. Dan was an enormous believer in communication, and I knew at this time he believed that the written word could be supplemented and illuminated by the great progress in photography that had then taken place.

I am convinced—I may be wrong in this and perhaps Mary can contradict me—that he went to *Time* primarily not to work on that magazine but to create the new one that appeared in November of 1938 as the first issue of *Life*.

I shall, if I may, devote the next few minutes to reminiscences of my years with Dan, which may of necessity be somewhat sentimental but I hope they will not be maudlin. They are set down not chronologically but as the kaleidoscope of memory shifts.

I was grateful to Dan first of all because in March of 1925 he rescued me from the lowest stratum of a decaying empire, that of Barron G. Collier, the king of streetcar advertising. I had been working there for two years. I was told later that both Scott Fitzgerald and John Held, Jr., had served a term there, too, but I did

not know it at that time and I did not have their example to cheer me. I was rather lost, and at the end of two years there I was making $100 a month, and not having much fun.

Fortunately, there were six of us, six young men living together in a cold water flat on Third Avenue. With one of these roommates we wrote a children's book, a very bad one called *The Cricket of Carador*. It was a miserable combination of *Alice* and the *Wizard of Oz*, but at any rate Doubleday saw fit to publish it. And through that, I met Dan.

OGDEN NASH IN 1934

At the moment he was advertising manager and he had just lost his assistant, one Frank Chapman, a brilliant young man who had chosen to quit publishing to take up a course in singing, which he did, and eventually his training in singing led him to a very happy marriage with Gladys Swarthout. His departure left a vacancy in the assistant's chair which Dan offered to me. He was able to offer me only $90 a month, and, in addition to taking the loss in salary, I had to buy a commutation ticket, because I was living in New York whereas Doubleday's was in Garden City.

Anyway, it worked out not too badly. I was riding the Long Island Railroad backwards. It was running forwards in those days, but I rode against the commuter traffic. The trains were a little slower, and during the course of my indenture down there I was able to read *War and Peace*. I can remember one day there was a snowstorm and I was able to read all the way through one issue of *The New York Times*.

I got into a very exciting world. Dan was embroiled in a minor

and polite battle with the last of the old regime. Doubleday had published a book called *The Constant Nymph* by Margaret Kennedy, and one of the stiffer members of the firm considered this an obscene and immoral book. I think he was a brother-in-law of the lady who had banished Theodore Dreiser from the Doubleday list some years previously. Anyway Dan won that fight, was able to do the advertising for it, and *The Constant Nymph* went on into the hundreds of thousands of copies in its days of best sellerdom.

He had the faculty of inspiring people with great excitement. It was fun to work with him. He taught me how to write a letter. I had never known how to write a letter before. I was always writing stuffy business letters, "Yours of the 17th received." He taught me how to write as if I were talking, not in a smarmy way, to the person I was writing to; to be clear and to the point, and to say what I wanted to say.

We worked all hours of the day and night. It was great. Sometimes I went home, back to New York, getting there at 11:30 or 12 o'clock, and came back again on the 7:49 the next morning, but it was like a very exciting college life. There was a team spirit.

Aside from the hard work there was also, I am happy to say, a certain amount of play. Some of our most relaxed moments were spent at the Columbia University Club on 43rd Street even though I was a Harvard dropout. After we had had three or four weeks of very hard work, Dan would occasionally take me and another friend from Doubleday's in there, and there was an expert bartender. This was during the days of Prohibition but they made an old fashioned there. In fact, I think for the first ten years of my drinking life I did not think you could make an old fashioned with anything except scotch; the bartender at the Club made it with scotch and put a splash of soda on top. It was very good. At the next table, as a rule when we were there, were some other well-known Columbia men—Corey Ford, David Cort, Tom Wenning —and we would chat. It was very jolly indeed.

While I am speaking of Columbia, I found as a very happy coincidence—this is not the long arm of coincidence, because I discover as I get older that the arm of coincidence grows shorter and shorter—that one of Dan's closest friends was Tom Chrystie, a devoted and distinguished graduate of Columbia who had been a boyhood friend of mine in Rye, New York. We had grown up together. That was another link between Dan and me.

Dan was a hardboiled bachelor in those days. He had his work. There were no girls in his life whatever, and the joke among our friends in Garden City was that Dan's entire love life consisted of the kiss he blew to Edna Ferber every year when she embarked on her annual voyage to Europe.

He was an earnest golfer, about of the capabilities of me and Mr. Eisenhower; we both played in the upper 90's. The one thing that emerged from our golf days together was that one afternoon, a Saturday afternoon, we had been asked to play golf at Piping Rock by Mr. Russell Doubleday, one of the older members of the establishment. It was in the late 20's on the day after Admiral Byrd had accomplished some peculiar feat in the Antarctic. While we were relaxing at the 19th hole, after the game, I scrawled a bit of doggerel on the back of what was, I guess, a scorecard. Dan retrieved it and disappeared, presumably to deposit it in an appropriate place. I thought no more about it until the next morning when I picked up "The Conning Tower" in *The New York World*—both "The Conning Tower" and *The New York World* were still there. In "The Conning Tower," which was the goal of every aspiring writer, I read what I had written on the scorecard, stimulated by the presence of Mr. Russell Doubleday and a tom collins:

> Huzza, Huzza for Admiral Byrd,
> About whom many fine things I have heard,
> Huzza, Huzza for the gallant crew
> About whom many fine things have I heard too.
> Huzza, Huzza for their spirit of adventure,
> So very different from senile dementia.

And another huzza for the USA
Which produces so many heroes like they.

Dan in his temporary absence had written out a telegram and sent it to FPA, and in so doing had set my foot on the first rung of the literary ladder.

In return for that, I wrote him a little verse for himself alone:

L for a leader of his grand old firm,
O for his eyes of blue,
N for his ideals and his spirit of cooperation,
G for his influence on me and you.
W for his ability to collect and coordinate facts,
E double L for the labor saving card index system he put through.
Put them all together, they spell LONGWELL,
And what the hell did you expect them to do?

Somewhere in these bits of doggerel, Dan detected a glint of something, of some possibility. He was an extraordinary guy for seeing a gleam of gold down at the bottom of the dross, and he encouraged me enormously. So he kept me going at my own work, in addition to working at top speed for him and for Doubleday.

There came a time when Roland Young—I think the most charming actor, certainly of my generation—wrote for us a book called *Not for Children*. These were little verses about animals and some of them I thought were very funny indeed. You may remember one short one about the flea:

Here we behold the jolly flea,
We cannot tell the he from she,
But he can tell and so can she.

Not all of them are up to that standard. I, as an earnest young editor, thought I could help Mr. Young, and I tried to write a few verses that I thought he might accept. When I presented them to him, he very properly turned them down. He said he would rather have his own book than an "as told to"; but my rebuff was softened by the fact that Dan said he thought one or two of the verses might prove a foundation for something for me. Among those that I of-

fered to Roland Young was one that has become very well known since—"The Turtle."

> The Turtle lives twixt plated decks,
> That practically conceal its sex.
> I think it clever of the turtle
> In such a fix to be so fertile.

Well, I was able to use that as a basis for my first book. Later, when Dan got back from one of his winter trips to South Carolina to shoot a few duck with Nelson Doubleday, he was modest in reporting his accomplishments, but he did, I thought, mention shooting one or two more duck than I thought possible. So I wrote him a verse called "The Hunter":

> The hunter crouches in his blind
> Mid camouflage of every kind.
> He conjures up a quacking noise
> To lend allure to his decoys.
> This grownup man, with talk and luck,
> Is hoping to outwit a duck.

Dan took this very gracefully. He moved over to England where he picked up the idea of the Crime Club. There was at that time an association of detective story writers who gathered together to discuss their work; rather a closed corporation, with only the crème de la crème of the mystery story writers allowed into it. Dan came back and persuaded the Doubleday top brass to form a subsidiary called the Crime Club, of which I was one of the editors. Nobody in America had thought of picking up the works of Edgar Wallace, but Dan brought back with him God knows how many Edgar Wallace books, and had the idea of publishing one a month for twelve months—which we did, with enormous success. We absolutely swamped the public with copies of books by Edgar Wallace, and they are still to be found in reprint today.

He was fond of the most innocent pleasures. He brought Chris Morley into my life. Morley lived over in Roslyn, not too far

away. He was an editorial advisor and consultant at Doubleday's with a great interest in young men, young publishers, and young writers. He and Dan together were the founders of a rather—well, erudite club called the Nassau and Suffolk County Deviled Ham and Lake Ronkonkoma Club, a club in which there were only two rules. One was that no member must ever go to Lake Ronkonkoma and the other was that all meetings must take place on Doubleday time. I was the permanent "secretary pro tem" of that organization, and a meeting would be called whenever Chris rolled up in his uncontrollable car. He was a very bad driver; as a matter of fact, there was a legend going around that in the middle of Long Island there was a circle, and whenever Chris wanted to reverse his direction, he had to drive to that circle and start all over again. But when a meeting of the club was convened, we would go over to East Norwich to a hospitable tavern where the real stuff was to be obtained, and get just enough of it and some sandwiches, and then we would go somewhere to eat and talk about books. It was a very delightful and charming thing, which was never allowed to interfere with our efficiency.

CHRISTOPHER MORLEY

In 1931 I was hired away by Harold Ross, under a misapprehension, to work with the *New Yorker*. In 1934 Dan went to *Time*. A great many of the younger men were leaving Doubleday's then because there was a pretty well established older generation. Many of the publishing houses, later, and still today, are run by people who had been trained there either by or with Dan.

I saw him a great deal. Although I moved out of New York after that, I saw him frequently until his retirement. My wife and I visited him and Mary in Neosho, Missouri, where he had set up a good life for himself. He was a marvelous local citizen as well as

taking part in many national things—the Federation of Arts (as Trustee and President), publications of the arts, and activities of that sort. I continued to see him either in Neosho or New York until his final illness.

Not too long ago I wrote some lines that went like this:

> Senescence begins and middle age ends
> The day your descendants outnumber your friends.

At my age, I have lost too many friends. Of them all Dan is the one most closely and happily linked by many fond memories to two of my descendants. My daughters still speak of him with warm affection. They realize his firm but always kindly influence on my life and theirs. He was a man of strong ideas, a kind of powerful and benevolent natural force. His voice was not as loud as the thunder but his illumination lasted longer than the lightning.

Until his death, I know that he was proud of his university, and grateful to his university. This evening I have reason to believe that Columbia reciprocates that gratitude and pride.


PARRY ISLANDS
PR. PATRICK ISLD.
MELVILLE ISLD.
BATHURST LAND
CORNWALLIS LAND
Grinnell Land
NORTH DEVON
Nth. LINCOLN
BANKS STRAIT
MELVILLE SOUND
BARROW STR.
LANCASTER SD.
BANKS OR BARING I.
PRINCE OF WALES LAND
NORTH SOMERSET
PR. ALBERT LAND
BOOTHIA
Victoria Land
Wollaston Land
Kg. WILLIAM LAND
MELVILLE PENINSULA
BAFFIN LAND
Esquimaux
Byam Martin I.
North Ayr
Nth. Gallowa
70
130
120
110
Longitude West 100 from Greenwich
90
80
70

The Northwest Passage

DALLAS PRATT

The Northwest Passage is again in the news. Its dramatic history is recounted here, illustrated by manuscript and graphic material from the 'Libris Polaris' Collection, donated to Columbia in 1944 by Bassett Jones, an engineer who collected books and manuscripts on the polar region.

ON September 5, 1969, the S.S. *Manhattan* entered the Northwest Passage to undertake the first large-scale commercial voyage across the top of North America. Everything was colossal about this 45,000-horse-powered 143,000-ton oil tanker, including the cost: $39,000,000. Guided by space satellites, bouncing sonar signals off the ocean floor to follow charts previously prepared by nuclear submarines, equipped with helicopters and accompanied by two powerful ice-breakers, the ship turned her armored steel bow into Lancaster Sound and barged into the ice of Barrow Strait and Melville Sound, some of it six to fourteen feet thick with forty-foot ridges. At least twelve times she stuck fast in spite of her huge power, and had to be dislodged by the more maneuverable accompanying Canadian ice-breaker, the *John A. MacDonald*. In McClure Strait, under pressure from the polar pack piled up by winds off the perpetually frozen Arctic Ocean, she had to change her route and set a course south through Prince of Wales Strait, arriving at Point Barrow, Alaska, on September 20.

The purpose of the exercise was to test the feasibility of using the Northwest Passage to tap the rich oil deposits of Alaska's North Slope. The voyage of the *Manhattan* proved that a giant tanker could, after a fashion,[1] get through, carrying a large crew provided

[1] "The *Manhattan* returned with a big crack in its hull." *Audubon Magazine*, Jan. 1970, p. 117.

← THE NORTHWEST PASSAGE, AS SHOWN ON 1877 MAP

Route of Sir John Franklin's expedition in 1845–46 is shown up to the point where the ships were caught in the Arctic ice sweeping down McClintock Channel. Sir John and the crews perished.

with all the comforts of home, plus extras such as an artificial putting-green and a selection of 100 full-length movies. The project's chief backer, Humble Oil, now has to decide whether the oil can be carried more economically by tanker via the Northwest Passage, or by a trans-Alaskan pipe-line, or even, almost fantastically, by submarine tankers passing under the polar ice.

In spite of all the paraphernalia of modern civilization which accompanied these 20th century voyagers, the photographs of the operation bring one face to face with the implacable world of the Arctic. Perhaps in the library thoughtfully supplied to the *Manhattan* there may have been a few volumes describing that world as it appeared to earlier explorers. In the warmth and comfort of their great ship, the oil seekers may have opened to a description of the discovery by Sir W. Edward Parry of the entrance to the Passage through Lancaster Strait, and of his daring exploration of most of the waters through which the *Manhattan* so painfully made her way.

Exactly a century and a half—plus one month—earlier, Parry's two ships entered Lancaster Strait. But these were under sail, without the benefit of motor power: the *Hecla*, 375 tons, and *Griper*, a gun-brig of 180 tons. Parry's orders from the British Admiralty were to "endeavor to discover a Northwest Passage from the Atlantic to the Pacific Ocean." The enthusiastic company of young men (Parry, the senior officer, was only 29) sailed smartly westward, naming the islands and capes of these unchartered waters. Parry named a small island after one of his lieutenants, Beechey, a broad channel to the north after Wellington, and the great island to the west—where the ships were finally locked in the ice—after Viscount Melville, First Lord of the Admiralty. During the approach to Melville Island they passed the 110° meridian, thus earning the bounty of five thousand pounds offered by the British Government to anyone reaching this point in the Passage.

Parry was a popular officer, and took very good care of his men. He determined to keep up their spirits during the long winter or-

S.S. MANHATTAN IN 1969 →

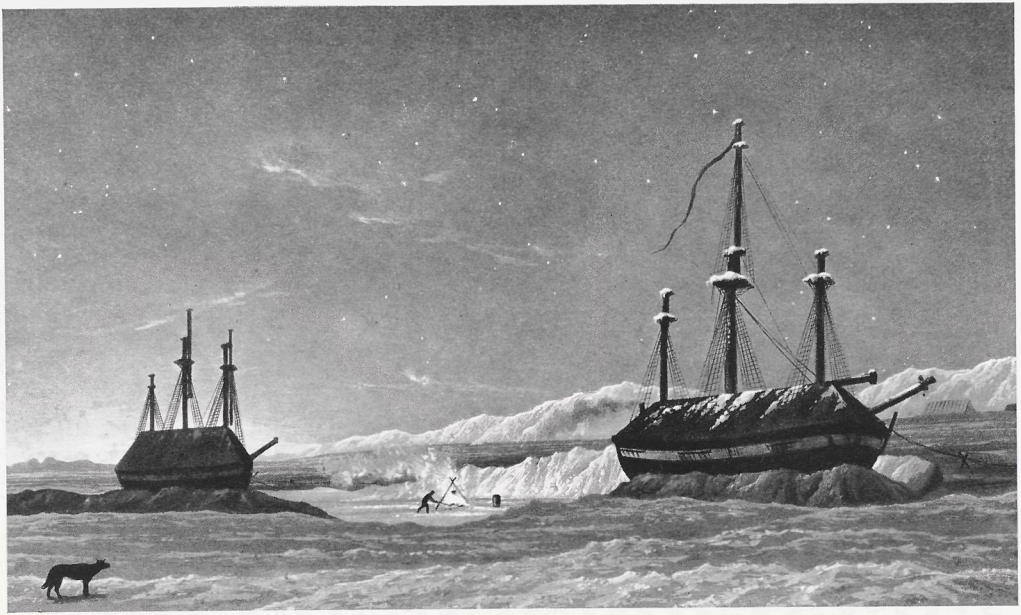
The 143,000-ton oil tanker entering Melville Sound cracks ice 6 to 14 feet thick.

deal, and devised amateur theatricals, the parts to be acted by various officers. Lieutenant Beechey was stage-manager, and the crew was an appreciative audience. The female parts had to be taken, of course, by men, and heroic were the efforts of scantily clad sea-nymphs and shepherdesses with the temperature several degrees below zero. These frolics are described in the magazine hand-written on board: "The North Georgia Gazette and Winter Chronicle"; it was printed after the return to England.

Released at last in August, 1820, after ten months in the ice of "Winter Harbor," the ships ventured on, far enough for Parry to sight and name "Banks Land" to the southwest.

Parry had now achieved what was to be not only his most north-westerly point, but also the farthest in this direction to be reached 150 years later by the *Manhattan*. Both were there in late summer —the *Manhattan* a fortnight or so later than Parry—and both turned back for the same reason: the formidable ice pack sweeping in from the Arctic Ocean, against which even the 45,000 h.p. engine of the *Manhattan* could not prevail. Parry's two wooden sailing ships, after a gallant struggle against the pounding floes, reluctantly abandoned the completion of the Passage and returned the way they had come, reaching English shores on October 29, 1820.

The return of Parry with the news of his great discoveries immediately caused plans to be made for a new expedition under his leadership. However, since the western end of the northern route seemed sealed by the ice pack of the Arctic Ocean, it was decided that he should attempt the Passage in a lower and, hopefully, more temperate latitude. The Admiralty provided a new ship, the *Fury*, in place of the lumbering *Griper*, and for this and his veteran *Hecla* he had no difficulty in recruiting officers and men; in fact, as he wrote to a relative, he was overwhelmed with offers. But one of the officers who had been prominent on the 1819-20 voyage, Lieutenant Beechey, was not included. On December 30, the day he received his commission for the *Fury*, Parry penned a firm letter to Beechey saying that he had been compelled to tell Sir George Cock-



SIR W. EDWARD PARRY'S EXPEDITION IN WINTER QUARTERS

H.M.S. *Hecla* and *Griper* were locked in the ice for ten months, until they freed themselves in August, 1820, for the return to England. (Engraving made from a sketch on the spot by Lt. F. W. Beechey.)

burn at the Admiralty that from the "particular circumstances that had occurred during the last voyage—circumstances arising generally from a total difference in our dispositions, as well as in our opinions upon points of service—it was impossible we could ever serve together again." "You know as well as I do," he adds, "how much pain and misery we have both experienced on this account." The original of this letter, as well as one in similar terms to a relative of Beechey, are in the Columbia Library—one wonders what could have clouded the relationship between the lieutenant who had had an island named after him and the Captain who, in the lighter moments of their voyage, had been a fellow-actor in their impromptu theatricals.

Parry's 1821-23 expedition explored the northwestern shores of Hudson Bay. It proved that there was no outlet from that bay to the west anywhere south of "Fury and Hecla Strait," which Parry discovered. He sailed through the strait, but was forced back by the ice which blocked its western outlet. This, effectively, seemed to destroy the hope which had been nurtured for centuries of entering the sea-passage to Asia from Hudson Bay.

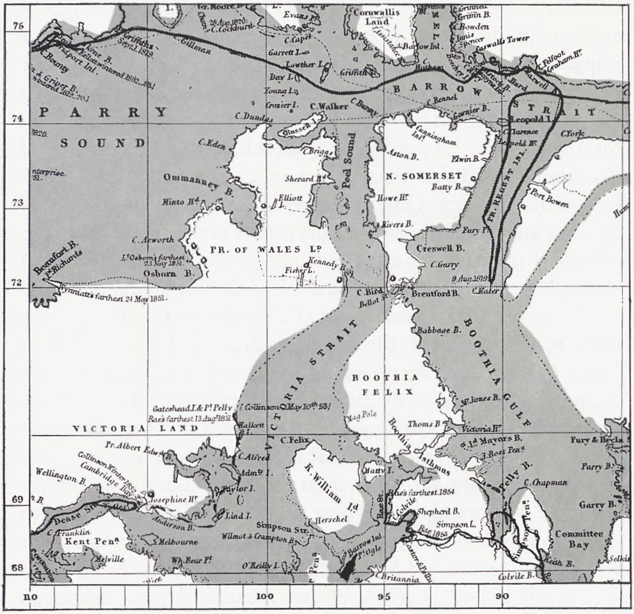
There now appears on the scene Captain, later Sir John, Franklin. Franklin commenced his explorations of the northern coast of North America in 1821, when he and his party descended the Coppermine River and, in two canoes, embarked on the Polar Sea and travelled some 650 miles tracing the coast to the east. Not deterred by the frightful privations suffered on the journey back, Franklin returned to England and planned a similar trek down the Mackenzie River. In a letter of March 29, 1824, to one William MacDonald (now in the Columbia Library collection), we find him recruiting for this new expedition to the "northern shores of America." He offers wages of thirty-six to forty pounds a year, and says a man must perform such duties as "pulling or paddling, carrying the boats or canoes and their cargoes over the portages, assisting in building the winter house, fishing, fetching meat from the Indians, or any other duties which the good of the Service may require."

In the meantime, F. W. Beechey, his career fortunately not damaged by his differences with Parry, was appointed captain of the ship *Blossom*, and commissioned to sail through Bering Strait as far north as Icy Cape (reached by Cook in 1778). He was directed to pick up Franklin and his party, who would be travelling west from the Mackenzie. This junction was not achieved, for winter forced Franklin to turn back when he was only half-way from the Mackenzie delta to Icy Cape. However, both this expedition and Beechey's explored virgin territory, and Franklin's associate, Dr. John Richardson, sailed east from the mouth of the Mackenzie and mapped the coast between that river and the Coppermine.

The survey of the north coast of America was continued by a number of expeditions. George Back descended the Great Fish River (later named after him) in 1834, and in 1836-39 Thomas Simpson, accompanied by Peter Dease, made several notable excursions via the Mackenzie and Coppermine Rivers to the sea, proceeding from the Mackenzie west to Point Barrow and back, and from the Coppermine, by boat, as far east as Boothia peninsula. Thus the two principal east-west routes across the top of North America had finally been traced: the northern one via Lancaster and Barrow Straits and Melville Sound by Parry in 1819-20, and the southern route by the explorers mentioned above, although over a much longer period: 1821–39.

The purpose of the expedition fitted out by the British government in 1845, and placed under the command of Sir John Franklin, was to complete the Northwest Passage by finding an open seaway linking Parry's route in the north to that which followed the coastal waters of the continent to the south. Franklin sailed with two ships, the *Erebus* and *Terror*, both equipped with auxiliary steam engines. Except for John Ross's *Victory* in 1829, which had a primitive engine (it soon failed and had to be jettisoned), these were the first motor auxiliaries in the history of Arctic exploration.

Franklin's ships were last sighted in July, 1845—by an English whaler off the coast of Greenland. Years were to pass before any



DETAIL FROM 1855 MAP

This shows that land was thought to connect Victoria Land with Prince of Wales Land. The Franklin Expedition (route not shown here) discovered that instead there was a broad channel (McClintock) through which Arctic ice flowed, with tragic results to the expedition. (cf. 1877 map, page 00.)

The solid line indicates the route of the Parry Expedition in 1820.

word of their fate reached England. We now know they sailed south from Barrow Strait between Prince of Wales Land and North Somerset and were trapped in the ice in September, 1846, off the northwest coast of King William Island. Unfortunately, Franklin had taken his ships directly into the murderous pack ice which reaches down McClintock Channel from Melville Sound

and the Arctic Ocean, instead of seeking the sheltered and often open strait east of King William Island. He cannot be faulted for this since McClintock Channel was not yet depicted on the maps of his day: instead of a channel these maps show Prince of Wales

LEOPOLD MC CLINTOCK WITH RELICS

The leader of the 1859 expedition holding gun found with skeletons of crew members of the ill-fated Franklin expedition.

Land joined to Victoria Land, forming a theoretical barrier between the pack and the west coast of King William Island.

What happened to Franklin was finally revealed by a written record found in 1859 by the expedition led by Leopold McClintock. This document stated that Franklin had died in June, 1847, and that the officers and crews had left the ships and were setting out for Back's River on April 26, 1848. Several skeletons and many relics were discovered but none of the men survived—although Eskimos reported seeing some of them alive in the winter of 1850.

McClintock's voyage was the last of an eleven-year series of

expeditions in search of Franklin. The first set sail from England in 1848, six weeks after the death march towards Back's River had started. It consisted of the *Enterprise* and *Investigator* under Sir James Ross. Unfortunately, the pack ice prevented their advancing into Barrow Strait, and they did not escape from it until August, 1849. When they arrived back in England in November without news of Franklin, the latter's wife—his widow, actually —voiced her disappointment in a November 14 letter (now at Columbia) to Captain Beechey, urging him along with other Arctic veterans to press the government to continue the search. She added: "My dear friend and counsellor Sir Francis Beaufort . . . will suggest to me everything that occurs to him for the promotion of the speediest and most effective measures."

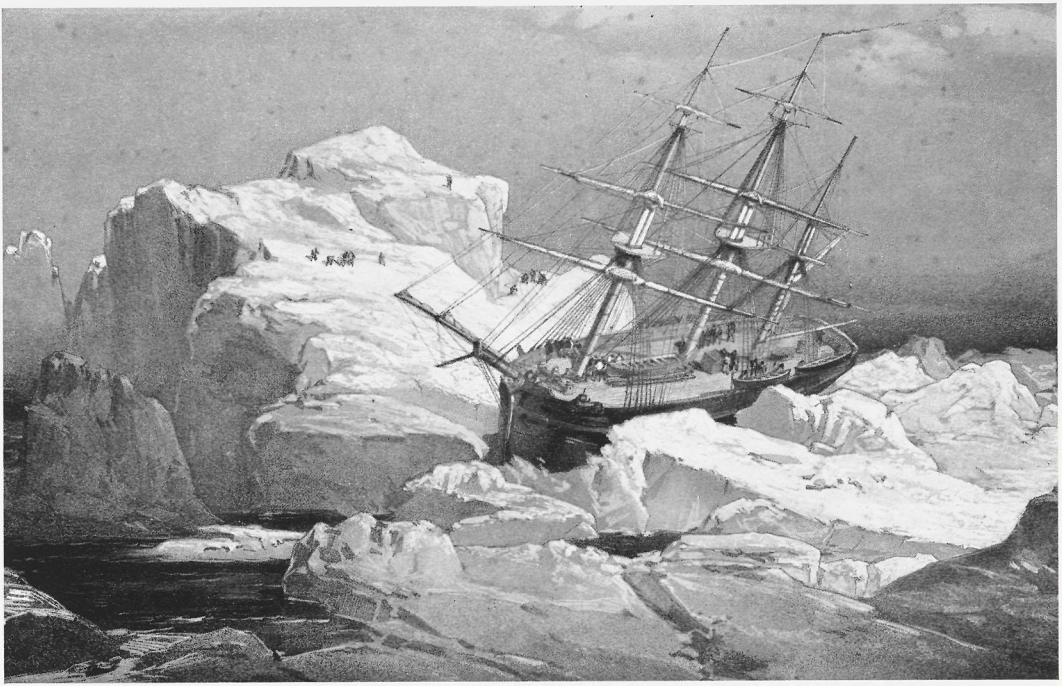
Sir Francis, Hydrographer of the Navy, did even better: ten days after the date of Lady Franklin's letter he prepared a memorandum at the Admiralty, the original manuscript of which is also at Columbia, in which he deduces (incorrectly) that Franklin's vessels were probably beset west of Melville Island and therefore might be rescued by ships sailing eastward from Bering Strait, "resolutely entering the ice and employing every possible expedient by sledging parties, by reconnoitering balloons, and by blasting the ice, to communicate with them."

This, added to Sir James Ross's recommendations that *Enterprise* and *Investigator*, the ships he had just brought back from the Arctic, should sail immediately for Bering Strait, may have decided the Admiralty to expedite their departure. They sailed on January 10, 1850, for Cape Horn, Captain Richard Collinson commanding the *Enterprise* and Commander Robert McClure the *Investigator*. After a rendezvous in Magellan Strait, where they agreed to meet next in Bering Strait, they parted company—and never met again. Throwing teamwork to the winds, McClure raced ahead to Bering Strait, and sailed straight on, apparently more interested in being first through the Northwest Passage than collaborating in the search for Franklin. He succeeded in working

his ship along the northern margin of Alaska as far as Banks Land, then north along the east coast of that island—through the channel which he named "Prince of Wales Strait"—until the ice closed in. They were about 30 miles from Melville Sound, where Parry had been in 1820. A month later they set out on sledges to see the Sound with their own eyes. D. M. Smith bases his description on Sherard Osborn's: "Ascending a hill 600 feet high before sunrise, the captain and his party waited till daylight should reveal the Northwest Passage. . . . As the sun rose, the wondrous prospect was unveiled. Prince Albert Land trended away to the eastward, and Banks Land, near the northeast angle of which the party stood, was seen to terminate in a low point about twelve miles ahead. Northward across the northern entrance to Prince of Wales Strait extended the frozen waters of . . . Melville Sound. 'The Northwest Passage was discovered,' exclaims Osborn. 'All doubt as to the water communication between the two great oceans was removed.'"[1]

Freed from the ice in July, 1851, McClure decided to make his way into Melville Sound by returning to the south and then sailing up the west coast of Banks Land. He prepared to run the gauntlet of the terrible ice pack moving in from the Arctic Ocean—the same pack which forced Parry and the S.S. *Manhattan* back and which, stretching down McClintock Channel, doomed Franklin. The iron-willed McClure, however, brought his ship through floes 100 feet high around the northwest angle of Banks Land. Sherard Osborn writes: "The *Investigator* struggled on during the day, and, as the night closed in, sought shelter among the grounded ice. Another night and a day of continued danger and anxiety followed, for the wind slackened, and the pack again rolled along the coast, pivoting upon the grounded pieces, and threatening, as it pulverized or threw masses thirty or forty feet thick high up on the beach, or a-top of one another, to occasion a like catastrophe to their frail bark. Through the long dark night the sullen

[1] D. M. Smith: *Arctic Expeditions*, Edinburgh, 1877, p. 552.



H.M.S. INVESTIGATOR LOCKED IN THE ICE

Robert McClure's ship entered a harbor on the north coast of Banks Land late in 1851 to wait out the winter. It froze in. The crew standing on the ice were hauling on lines trying to free the ship, but failed.

SIR ROBERT MCCLURE

Travelling eastward from Alaska, he and his expedition, partly by sledge and in three different ships, became the first to traverse the Northwest Passage. The voyage ended in 1854.

grinding of the moving pack, and the loud report made by some huge mass of ice which burst under the pressure, echoed through the solitude; and as the starlight glimmered over the wild scene to seaward, the men could just detect the pack rearing and rolling over, by the alternate reflected lights and shadows."[2]

[2] S. Osborn: *The Discovery of the Northwest Passage*, London, 1857, p. 219.

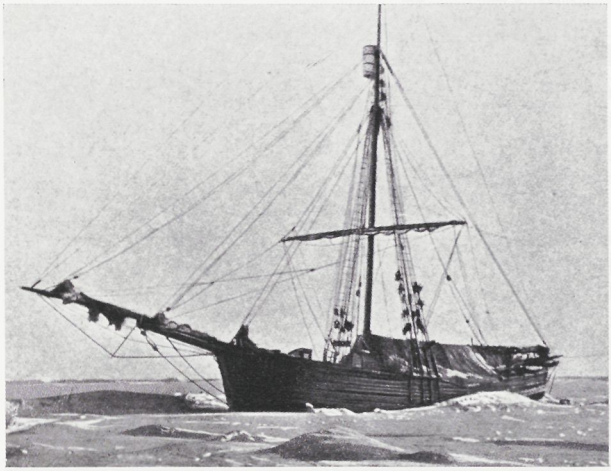
Finally the *Investigator* found a harbor. It was midway along the north coast of Banks Land and suitable for wintering. To this day she remains there: the grip of the ice held her and her company in this so-called "Bay of Mercy" for two years, after which she was abandoned. But not before rescue had come—in the shape of a search party from the *Resolute*, one of the ships of Sir Edward Belcher's squadron. Belcher's vessels, engaged on the Franklin search from the east, had entered Barrow Strait, and men from the *Resolute* had found a message left after a sledge journey the previous year by McClure at Parry's Winter Harbor on Melville Island. The sixty-one men from *Investigator*, weakened by scurvy and starvation, dragged themselves painfully across frozen Banks (now McClure) Strait to the *Resolute*. After several further vicissitudes, including another winter best in the ice and the subsequent abandonment by Belcher of four of his five ships, they arrived in England in October, 1854.

In return for having been the first to pass from ocean to ocean through Arctic waters—even though partly by sledge and in three different ships—the indomitable McClure became "Sir Robert," and shared with his men the promised reward of ten thousand pounds.

The *Enterprise*, *Investigator*'s sister ship, never caught up, although she sailed through some of the same waters. Her captain, Richard Collinson, turned back on the bleak west coast of Banks Land and explored the straits to the south as far east as Cambridge Bay. No ship the size of the *Enterprise*—she was 350 tons—had penetrated so far, and Collinson opened the way not only for whaling in these waters but, finally, for the first voyage westward by a single ship through the Passage from ocean to ocean. This was accomplished in 1903–1906 by Roald Amundsen's converted herring boat *Gjöa*, of only 47 tons, with a 13 h.p. engine. The *Gjöa* sailed via Lancaster Sound, Peel Strait and Franklin Strait, then along the east coast of King William Island, where she was protected from the destructive pack ice which had imprisoned Franklin on

the exposed west side of the island. Over the rest of the Passage Amundsen retraced the track of Collinson—past Cambridge Bay and westward to Alaska.

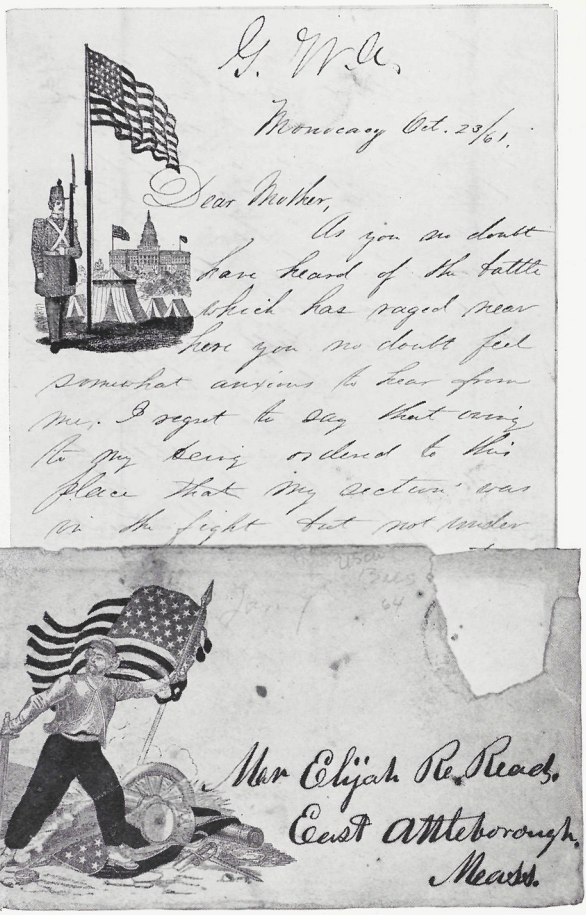
In more recent years the Passage was conquered twice by the Royal Canadian Mounted Police Diesel-powered 104 foot



ROALD AMUNDSEN'S GJÖA

This was the first single ship to cross the Northwest Passage, reaching Alaska in 1906.

schooner *St. Roch*, under Captain Henry A. Larsen. In 1940–42 the *St. Roch* went through from west to east, working back along the *Gjöa*'s route. She had a 150 h.p. engine, but this was stepped up to 300 h.p. when, in 1944, Captain Larsen took her from east to west along the northern route, through the same waters—including Melville Sound and Prince of Wales Strait—which the S.S. *Manhattan* was to traverse in 1969.



EXAMPLE OF CIVIL WAR STATIONERY

The letter was written by a soldier at Monocacy, Maryland (near Frederick). The envelope came from a different source.

Civil War Morale-Building: Songs and Pictorial Envelopes

PATRICIA DE GEORGES

ASTUTE men have always recognized the power of persuasion in achieving their ends. Propaganda is especially useful during war time when people must be persuaded that they are sacrificing their comforts and often their lives in a just cause. Rarely was this task so difficult as in the U.S. Civil War, which set men against their neighbors. Methods of inducing one American to fight another were many. Both sides indulged in vituperative, partisan propaganda campaigns. The northern efforts were more extensive, primarily because the Union had the money to sustain them. In view of this fact, my observations here deal with the North. On a simple yet most effective level, patriotic feelings were stirred by war songs and pictorial envelopes and writing paper, all of which are amply represented in the Columbia Libraries' Department of Special Collections.

How often have men marched to war thrilling to rousing military music only to be disillusioned by reality. War music, synonymous with glory and greatness, is a potent incentive to young men to plunge into an experience which, in fact, has little glory and but a shabby greatness. The disparity between the feelings evoked by patriotic music and the harshness of combat is poignantly expressed in a letter from Private E. M. Kelley of Company B, 11th Regiment, Rhode Island Volunteers, dated 18 October 1862:

> It is now 10 minutes past five P.M. The sun in all its beauty is sinking to rest in the western heavens; the inspiring strains of martial music, from the 127th Pensylvania, the 133d, New York, the 22d, Connecticut, and the eleventh R.I. Regiments, composing our brigade, who are at this time on dress-parade, is not only of itself a beautifull [sic] scene,

THE UNION ARMY MARCH.

INTRODUCING THE GERMAN NATIONAL AIR "WHAT IS THE GERMANS FATHERLAND." "COLUMBIA THE GEM OF THE OCEAN." THE AMERICAN PATRIOTIC ODE

Commanders, Officers, & Privates of the Army & Navy.

SCHUBERTH & CO. NEW YORK & LEIPZIG
C. ANDRÉ & CO. PHILADELPHIA

GEORGE A. MIETZKE.

PARADE MARCH

of the

Composed & Respectfully inscribed

to the Officers & Members of the 22d Regt.

BY

F. B. HELMSMÜLLER.

NEW YORK.
PUBLISHED BY FIRTH, SON & CO. 354 BROADWAY.

but also that which is calculated to create in us a feeling of patriotism which for the time makes us forget the trials and vicisitudes incident to a soldiers life, and create within us a spirit of happiness and contentment.

Perhaps no other war inspired so many songs. Nearly everyone was a songwriter *manqué*—from ballad singers to soldiers to housewives. Songs appeared in newspapers, magazines, song books, sheet music, and broadsides. The exigencies of the internal crisis were dramatized by music. There were songs for soldiers and for those left behind; likewise martial songs, sentimental songs, and comic songs. Indeed, the history of the Civil War can be traced through ballads commemorating ideals, events, and characters. Lincoln's call for troops in 1861 evoked many patriotic songs. Two were best sellers, and one of these continues as a national ballad. George F. Root wrote "The Battle Cry of Freedom," whose spirited chorus accounted for its popularity:

> The Union forever, hurrah! boys, hurrah!
> Down with the traitor, up with the star.
> While we rally round the flag, boys, rally once again,
> Shouting the battle cry of Freedom.

Julia Ward Howe produced the "Battle Hymn of the Republic," setting new words to a Sunday school hymn. Both songs expressed the crusading spirit of the war's early days.

Other actions by the President also generated Union propaganda. For example, in 1862 Lincoln called for three hundred thousand additional troops. Again, a song was born—this time to stimulate recruitment: "We are Coming, Father Abraham, 300,000 More." Although it was attributed to William Cullen Bryant, he disavowed authorship and finally issued a signed statement of denial. The real source was a poem by James Sloan Gibbons.

The soldier's life and exploits were set to music. Actual events, from the initial fighting at Fort Sumpter to the fall of Richmond, were commemorated. Parade marches were composed and dedicated to various regiments. Noble deeds and brave men were cele-

brated. Grant, for example, had seven tunes named after him. Among these were "Ulysses Leads the Van," "Hail to Ulysses, the Patriot's Friend," "General Grant's Grand March," "General Grant's Polka," and "General Grant's Quickstep." The Union soldier even sang about the unpalatable hardtack rations in "Hard Crackers, Come Again No More." But as the war progressed, the initial exuberance waned. Walter Kittredge's "Tenting on the Old Camp Ground" reflects the weariness of war and the longing for both peace and home:

> We're tenting tonight on the old Camp ground,
> Give us a song to cheer.
> Our weary hearts, a song of home,
> And friends we love so dear.
>
> Many are the hearts that are weary tonight,
> Wishing for the war to cease;
> Many are the hearts that are looking for the right
> To see the dawn of peace.
>
> We're tired of war on the old Camp ground,
> Many are dead and gone,
> Of the brave and true who've left their homes,
> Others been wounded long.
>
> We've been fighting today on the old Camp ground,
> Many are lying near;
> Some are dead, and some are dying,
> Many are in tears.

Thus, songs reveal the usual shift from the martial fervor at the beginning of a war to the anguish, sickness, and exhaustion at the end.

Not so well known today is the fact that pictorial envelopes and stationery also made direct and urgent appeals to patriotism and solidarity. The contrast between the enervated South and the stalwart North is explicitly drawn. Caricature was a favorite critical technique. No less than forty-eight Union printers in Connecticut, Massachusetts, Illinois, Ohio, Michigan, New York, and Pennsylvania manufactured Civil War pictorial envelopes, and

these same printers probably produced pictorial stationery as well. Apparently the envelopes were in circulation until the war's end, but the greatest variety appears to have been printed in 1861 and 1862. The size of envelope varies, but the dimensions of the most

ENGRAVING FROM CIVIL WAR ENVELOPE (ENLARGED)

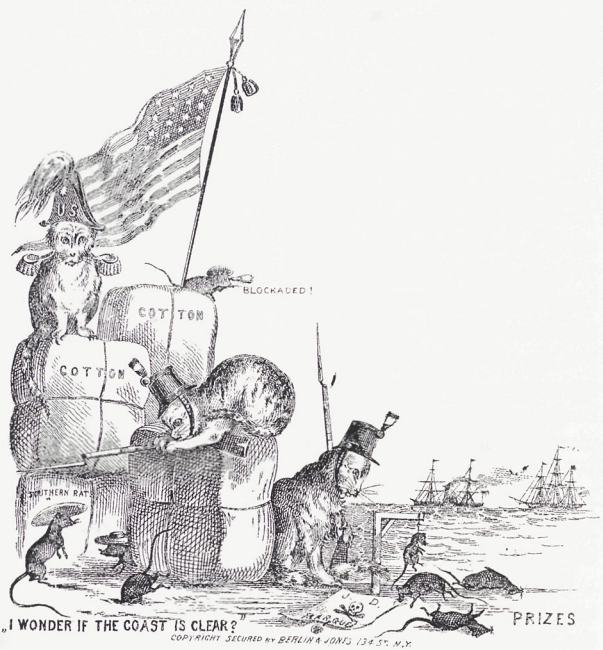
common were about 5½ by 3⅛ inches—smaller than most of our present day letter-size envelopes. Either white or colored paper was used. Wood engraving was the primary means for preparing the illustration. When a single color was used in the printing of the envelope, it would be printed from the wood engraving. If additional colors were used, the wood engraving of the complete subject would be printed in one color, and the other colors would

be printed with additional wood engravings (one would be necessary for each color) or the colors would be applied by hand. Patriotic emblems or slogans were often embossed in the upper left-hand corner of the envelope or on the letter-head, and sometimes on the envelope's flap as well. Probably the most popular patriotic symbols were the figure of a draped woman (Columbia), the eagle, and the flag.

Simplicity and repetition are essential to effective propaganda. Thus, the southern enemy was satirized and ridiculed; his motives were scorned, his weaknesses exposed. Allegorical figures, drawn from a gallery of grotesques, represented the South. Dragons, vultures, rodents, and reptilian and satanic forms abounded. These creatures were often dismembered, symbolizing the anarchy behind secession. Epithets for Jefferson Davis included "Traitor Jeff," "Striped Davis," "Dictator Jeff," "a Confederated Dead Head," "old dog Jeff," and "a bad head." The South's inferior economy was a favorite point of attack; thus, its equipment was depicted as shoddy, its I.O.U.s worthless, its military and agricultural support inadequate. The South was portrayed as demonic, while the Union was seen as sober and dignified. Exemplary patriots of the past are enlisted in the Union cause, with Washington dubbed "a Southern man with Union principles," Franklin "a Northern man with Union principles," and Andrew Jackson saying "The Union must and shall be preserved," from his toast at the Jefferson Day dinner in 1830.

Every effort was made to justify the Union's position, and not infrequently envelopes made clear the preferred order of priorities. Thus the caption on one which showed an eye, a flag, and a house, reads: "My God first, my country next, and then my family." Rhetoric familiar to our time reinforces pictorial propaganda: "Our Union, Right or Wrong," "Stand by the red, white and blue," "Support the general authorities for the maintenance of the powers of the Union," and "If anyone attempts to haul down the American flag, shoot him on the spot."

But preserving the Union required more than rhetoric. Union convictions needed the support of both the individual states and their military contingents. The official record proves that such support was at first ardent. Pictorial envelopes encouraged identi-



ENGRAVING FROM CIVIL WAR ENVELOPE (ENLARGED)

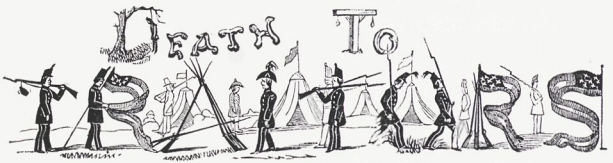
fication with geographic roots as well as with the Union. The "Loyal States" were commemorated on handsomely designed envelopes and stationery. The coat of arms of the state was prominently displayed, and the state's name was superimposed on the

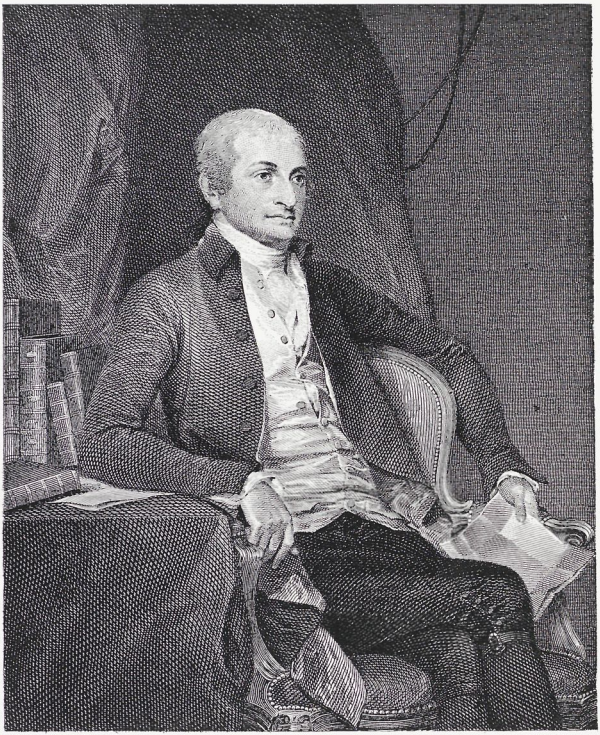
word "Union." It is easy to see why the pictorial envelopes and stationery were popular—they glorified the Union soldier (even as they ridiculed his Confederate counterpart). In short, they boosted the morale, lifting a soldier with humor and hope, while assuring him that he was fighting for a righteous cause. Actual barracks and forts were depicted. Camaraderie was encouraged by imprinting the name of an individual regiment on stationery. The array of Union army uniforms and equipment displayed on the envelopes was great, from the colorful, if eccentric, Zouave to the more conventionally garbed Yank.

In summary, then, the Civil War music, pictorial envelopes, and stationery appealed not only to the sense of duty and patriotism, but also to the romantic quest for glory and adventure. Just how successful this enormous, if somewhat crude, effort to publicize the Union cause was, is hard to measure. Perhaps it would be best to turn once again to Private E. M. Kelley, from whom we quoted at the beginning of this article. In a letter to his brother dated 18 June 1863—eight months after the first one—he writes:

> I am so tired that I can't write much. . . . I have been in five or six fights with the rebs and come out all right while several others were killed or wounded (we had thirteen killed and wounded in our brigade in a fight at Franklin yesterday) and whatever else I am called to endure before I come home, I shall strike one for Rhode Island and the country.

That, although exhausted, he was confident of his ability to fight further for both state and country, indicates that perhaps propaganda *did* help to sustain a man's fighting spirit through one of the cruelest and bloodiest wars in America's history.





JOHN JAY

A portrait, when he was Chief Justice, by Stuart and Trumbull

The New John Jay Acquisitions

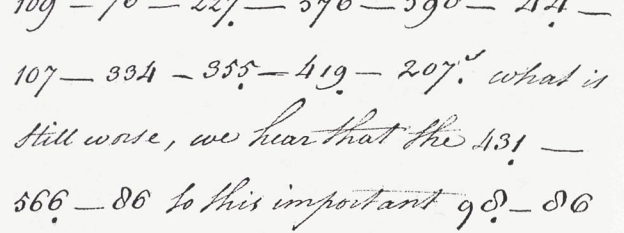
RICHARD B. MORRIS AND ELI FABER

As a result of the generosity of the Columbia College Class of '25, a new and important collection of the papers of John Jay, Class of 1764, has been acquired by Special Collections. Totaling some 145 items, this acquisition supplements the already rich and major collection of the John Jay Papers in the Columbia University Libraries and will importantly contribute to the task of providing a definitive edition of the unpublished Papers of John Jay, a project which has been going forward over the past decade. In addition to the correspondence to and from John Jay, the new collection includes receipt books for the years 1770–1782 and 1789–1802, chronicling the day-to-day business activities of an eighteenth-century statesman.

The collection given by the Class of '25 includes holograph letters from such prominent personages as the Comte de Vergennes, Robert R. Livingston, Secretary for Foreign Affairs, and William Carmichael, secretary to Jay's Spanish mission. It casts new light on virtually every aspect of Jay's public career. For example, Jay's activities during the summer of 1776 have previously been thinly documented. Covering a period when Jay was dispatched by the New York Provincial Congress to secure cannon for the defense of the Hudson, the new collection helps immeasurably to fill this gap with notes kept by Jay during a trip to Connecticut in quest of artillery pieces. The collection also includes a number of letters written in cipher. An example is shown on the following page from Robert R. Livingston's letter to Jay in December, 1781.

Jay and Hamilton were the two foremost advocates of the ratification of the Constitution at the Poughkeepsie Convention which convened in the summer of 1788. Unfortunately Jay was

so involved in conferences and debate that he left us very little commentary of his own covering his crucial activities. One of the interesting letters included in this new collection is addressed to a Mr. Corbin, and dated Poughkeepsie, July 4, 1788; in it Jay predicts that the opponents of the Constitution will probably accept



A SAMPLE OF THE SECRET CODE
USED BY JAY AND ROBERT R. LIVINGSTON (1781)

a compromise in the form of various amendments. This letter is significant because Jay himself was instrumental in securing a compromise by which a number of Antifederalists were persuaded to swing to the side of ratification.

Jay was an activist Chief Justice and he had no hesitancy in advising George Washington about political and diplomatic affairs in his private capacity rather than as Chief Justice. Thus this new collection includes John Jay's draft of the Proclamation of Neutrality in 1793. Washington considered this draft but very prudently preferred one drawn up by his Attorney General, Edmund Randolph. Jay's rejected version is significant for two reasons: in the first place, it introduced a concept then novel to international law—using as a test for the recognition of new, revolutionary governments the extent to which they rested upon a popular mandate. Jay's proposal anticipated Woodrow Wilson by 125 years. In the second place, Jay's stated intention to curb public debate fore-

shadowed some of the High Federalist restraints that were to be embodied a few years later in the Alien and Sedition Acts.

One of the most sparsely documented areas of Jay's career is his governorship of New York, 1795–1801, many of his papers as governor having been destroyed by a fire in the Albany State Capital early in this century. It is, accordingly, a source of gratification that some 25 items in this new collection enhance our understanding of Jay's leadership of state affairs during this period. Included among these items is a copy-book collection of some 31 letters covering the years 1795–1796. Among the most interesting items in this category are letters of Jay relating to the yellow fever epidemic in 1795 and the efforts to contain the outbreak. Even during his governorship Jay was a man of rustic inclinations, very much devoted to farm and orchard. Thus he took the time from his duties as governor to write Edmund Burke this revealing letter. (Brackets indicate words and phrases eliminated by Jay from the letter.)

New York, 12 December 1795

Sir

The last time I had the pleasure of seeing you we [conversed among other things and speaking of the apples of this Country] I promised to send you [a few] some apple Trees [of some of the best Sorts]. Fifty Trees [have been put] of five different Sorts are now on Board the Rosanna, Captain John Pollard, whose Receipt for them you will find herewith enclosed. Ten of these Trees are the New Town Pippin [which] you [are acqua] know what they are. Ten [other] are what we call Spitzenberghs, from the Name of the Man in whose orchard the first Tree of the kind was found. [The Fruit is] The apple is red, large and fair, it keeps untill in January, and we esteem it next to the New Town pippin. Ten are of a kind called Rhode Island Greenings, from being of very green when ripe, and from having been first produced in Rhode Island. It is a very good apple, though in my opinion inferior to the two first. Ten are Summer Pippins, a very large fair Yellow apple, [and in Perfection late in autumn [[and]] but seldom sound and good beyond December. A mild tart agreable apple.] Ten [of bear Summer apples,] which bear large and sweet apples, which are ripe soon after Harvest. As these Trees are from a Nursery man

in whose Care I have confidence I presume no mistakes have been committed.

The great majority of our orchards consisting of Trees which have never been engrafted, [the] afford a variety of apples [in this Country is] so great as not to be enumerated. Among them are many that are excellent, and a great Many that are worth but little. [The Climate and the contiguous States is very friendly to this Fruit, and]

[How these Trees will succeed in England or how far their Fruit may be changed by the Climate Experience, only [time] can Decide. [[It seems to me it appears probable that the warm Summer]]

With great Respect and Esteem and with the best wishes for your Health and Happiness I have the Honor to be, Sir, Your most obedient and humble Servant.

Jay's retirement from public life in 1801 gave him an opportunity to concentrate on rural affairs. He lived as a gentleman-farmer on his estate in Bedford, New York, until his death in 1829.

BEDFORD

Jay's home in Westchester County, New York

He continued to observe the political scene but was very cautious and even reticent about making political commentaries. The fact that several key political letters covering Jay's retirement are found in this new collection give it an added historical dimension. Included herein are John Jay's copy of his well-known letter to

Judge Richard Peters, March 29, 1811, commenting on the authorship of Washington's Farewell Address and criticizing Hamilton's family for pressing claims which cast doubt on Washington's originality and creative statesmanship. How Jay, a rather discreet High Federalist, felt about Jeffersonian democracy is revealed in a draft of a letter of April 18, 1807, to William P. Beers, hitherto known only in its final form. The following are some of the significant excerpts, characteristically pessimistic but prophetic. (Sections in brackets are those deleted by Jay from his final letter.)

. . . . I apprehend that several of your Remarks relative to public affairs are too well founded, and it is natural that they should be so. The operations of certain Principles and Passions, are [very much] nearly alike in all ages and Countries [and the [[ages]] ancients had neither the Benefits nor the abuses of our Religion, or of the Press, but when under Circumstances in other Respects [[similar to]] resembling ours, they acted very much as we do]. Every modification of Sovereignty has its Inconveniences. There is a better and a worse [but no perfection very] in them all; and no other than a relative Perfection in any of them. That ours might be rendered less imperfect, [than is obvious] is more easy to prove than to accomplish. It is true that when the Measure of Confusion was over, order usually follows; but it is [far from certain that the order so produced would be such as to] not always such order as would please either you or me.

The vices and violencies of Parties [and Factions], and the Corruptions which they generate and cherish, are serious Evils. But they are Evils [very difficult to correct] which during the full Tide of Democracy, mere Reason will find it difficult to correct, because the majority of [all] every People [and large Societies] are deficient both in Virtue and in Knowledge. *All* Parties have their Demagogues, and Demagogues never were nor will be Patriots. Self Interest [prompts] excites and directs all their Talents and Industry; and by that Principle they regulate their [Friendships and Hostilities] conduct towards Men and Measures. Nor is this all. They not only act improperly themselves, but they diligently strive to mislead the weak, the Ignorant and the unwary. As to the *corrupt*—they like to have it so—it makes a good market for them. . . .

New men, new Objects, and new Designs will successively arise and

have their Day; but whether for Good or for Evil, we know not. At present Democracy prevails too much. [I wait] The Time may [be distant] come when it will prevail too little. The human Passions naturally vibrate between Extremes, passing and repassing, but seldom stopping at the middle point. . . .

Finally, one might cite as a charming example of relationships between Jay and his grandchildren, a letter in a childish scrawl by John Clarkson Jay, the son of Peter Augustus Jay, which reads as follows:

Morris Town feb 18

Dear Grand papa

I hope you are well. I have been sick with the scarlettia [sic] and I have had swelled legs so much that Mr McCulloch had to carry me up to bed. I am very much pleased with my situation. I am translating latin into English. Give my love to all the family.

I remain your affectionate Grand son

John Clarkson Jay

Our Growing Collections

KENNETH A. LOHF

Gifts

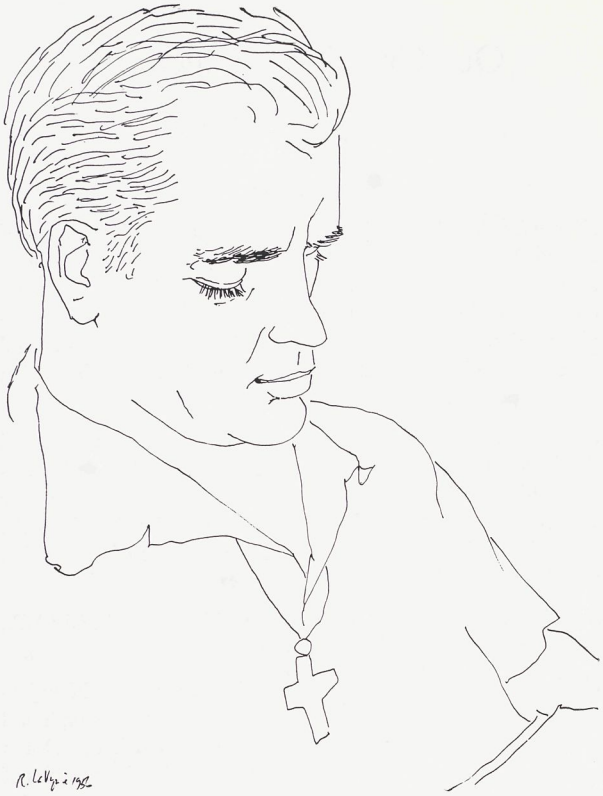
Alexander gift. Mr. Brooke Alexander has presented the diaries of the late Mr. Andrew Mills, the third President of the Dry Dock Savings Bank, covering the period 1933–1946. The ten volumes contain notations, drafts of speeches and essays, newspaper clippings, printed ephemera, and letters, all of which document and reflect the problems and changes in banking during the depression and war periods.

Bauke gift. Profesor Joseph Bauke (Ph.D., 1963) has presented the following two limited editions of works by Gerhart Hauptmann hitherto lacking from our Hauptmann Collection: *Der Weisse Heiland*, Berlin, 1920, one of 210 copies signed by the dramatist; and *Die Weber*, Frankfurt, 1917, one of 175 copies, with illustrations by Käthe Kollwitz.

Brand gift. To the collection of his papers Mr. Millen Brand (A.B., 1929) has added his correspondence files and journals for 1969.

Caldwell gift. Mr. Robert N. Caldwell (A.B., 1932), the New Jersey publisher, has presented a collection of 362 autograph and typewritten letters written to him by Profesor Mark Van Doren from 1949 to 1969. This exceptionally long and intimate series of letters deals with many subjects of interest to the two writers, including literature, journalism, philosophy, politics, and various events of the day. In addition, there are carbon copies of Mr. Caldwell's letters covering the same period, numbering more than seven hundred pages.

Cary Trust gift. To our collection of fifteenth century printing the Mary Flagler Cary Charitable Trust has added a volume of



November–how nasal
the drunken
conductor's call

JACK KEROUAC, 1922–1969

(Charters gift)

singular importance: Vincentius Gruner's *Expositio Officii Missae Sacrique Canonis*, printed in Strassburg by Georg Reyser, not after 1473. The work had long been thought by bibliographers to have been printed several years later, but our copy has the rubricator's date "1473" beneath the colophon on the last page. On account of the rubricator's date the volume constitutes a unique document in the search to solve the problems of the controversial *Missale Speciale*, which is often considered to have been printed by Gutenberg before his famous 42-line Bible. The watermark, "The Bull's Head," is present in both the *Expositio* and the *Missale*, and consequently contributes evidence important in the dating of the latter. Our copy is handsomely rubricated throughout, with eight large initials painted in red and olive green, and the work is bound in contemporary pigskin over wooden boards.

Charters gift. Dr. Anne Charters (Ph.D., 1965) has presented a file of *Portents*, an occasional publication edited by Dr. Charters and her husband, Mr. Samuel Charters, containing the first publication of poems and other writings by contemporary writers including Jack Kerouac, Larry Eigner, John Wieners, and Mr. Charters. *Portents* 12 is a memorial broadside with a poem (Haiku) by Kerouac (Columbia College, 1940–42) and a portrait by Robert La Vigne.

Class of 1923 gift. Continuing its series of impressive gifts to the Libraries, the Columbia College Class of 1923 has presented a fine copy of James Boswell's *Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.*, printed in London by Henry Baldwin for Charles Dilly in 1785. The bibliographical importance of the volume is enhanced by the facts that it is in the original boards, uncut, and that it contains the cancel leaves usually found in copies of the first state of printing. Dr. Johnson himself wrote an account of this famous tour under the title, *Journey to the Western Islands of Scotland*, published in 1775. The Libraries had long owned a copy of the first edition of Johnson's account, but had lacked a

copy of Boswell's. Now, through the generosity of the Class of 1923, the Libraries own both accounts of the well-known journey made by the two writers in 1773.

Class of 1925 gift. On the occasion of its forty-fifth anniversary the Columbia College Class of 1925 has presented an important archive of John Jay letters and manuscripts, which increases immeasurably the research value and eminence of the Libraries' Jay Collection. Included in this most significant gift are the following groups of manuscripts: 45 letters written by Jay to John Adams, George Washington, Edmund Burke, Gouverneur Morris, John Trumbull, and numerous other historical figures; 32 letters to Jay from the French Ministers, Lord Grenville, and others, relating to foreign affairs; more than one hundred Jay Family letters, most of which were written to Jay and concern personal matters; a receipt book kept by Jay and his father, covering the years 1789–1802; draft of a bill to Congress, 1779, in Jay's hand, concerning the disputed borders between New York and Vermont; a report to the Committee of New York, 1776, on Jay's efforts to procure cannon and other materials to defend the Hudson River; drafts of fifteen letters to Lord Jeffrey Amherst and his descendants, dated 1795–1819, concerning land purchases in New York State; and a letter book containing letters written by Jay as Governor of New York in 1795–1796. These letters and papers, when examined and published by scholars, should add much to our knowledge of the American Revolution and the development of New York City and State. Professor Richard B. Morris has written elsewhere in this issue on some of the most important items in this magnificent gift. Mr. Julius Witmark, President of the Class, presented the collection to President Cordier at a reception on April 30.

Crawford gift. To the East Asian Library Mr. John M. Crawford, Jr., has presented a copy of the catalogue of his splendid collection of Chinese calligraphy and painting, which was printed by the Spiral Press in 1962.

Eberstadt gift. Mr. Lindley Eberstadt (A.B., 1932) has presented, for inclusion in our Kent Collection, six pamphlets by, or presented to, James Kent.

Finerty gift. Mrs. John F. Finerty has presented the files of her late husband concerning the Robert Marshall Civil Liberties Trust, which was founded in 1943 for the purpose of safeguarding civil liberties. Covering the period 1943–1966, the files contain correspondence, minutes, and printed materials.

Hazen gift. Professor Allen T. Hazen has presented ten works printed in England in the eighteenth century, including a fine copy of *The English Works of Roger Ascham*, London, 1761, edited by James Bennet, and containing a dedication, a life of Ascham, and notes by Dr. Samuel Johnson.

Hibbitt gift. Mrs. George W. Hibbitt has presented a large and important collection of the manuscripts, lecture notes, and correspondence of her father, Ashley H. Thorndike, who was Professor of English at Columbia from 1906 until his death in 1933. The correspondence, much of which concerns Professor Thorndike's anthology *Modern Eloquence* published in 1923, numbers more than four hundred items, and includes letters from important writers and public speakers of the day, such as George Arliss, Robert Bridges, William Jennings Bryan, Thomas A. Edison, Zona Gale, Hamlin Garland, Oliver Wendell Holmes, Amy Lowell, Edgar Lee Masters, John D. Rockefeller, Jr., William Howard Taft, Ida Tarbell, and William Allen White.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has made a most significant and impressive addition to the collection of the papers of George Santayana which he established in the Libraries in 1954. The gift includes thirty-five drafts and manuscripts of various essays, addresses, poems, and portions of philosophical works, among them, *Persons and Places*, "Ultimate Religion," *Dominations and Powers*, "The Wind and the Spirit," *Realm of Spirit*, *Realm of*

Matter, *Realms of Being*, *Dialogues in Limbo*, and *Soliloquies in England*. There is also the author's scrapbook of newspaper clippings, colored prints, and pictures from magazines that had interested him. Of special charm is Santayana's pencil drawing for his tomb, depicting two Greek youths fetching water from an urn, which is meant to illustrate his epitaph from *The Poet's Testament*: "O Youth, O Beauty, ye who fed the flame/that here was quenched, breathe not your lover's name."

Lenygon gift. Mrs. Francis H. Lenygon has presented a group of literary works by Isaac Walton, Henry Chamberlain, William Makepeace Thackeray, and other writers. Of special interest is an eighteenth century manuscript by A. D. Chancel, *A New Journey All Over Europe With a Particular Description of its Considerable Places and Most Remarkable Things*. Written in 1712 in Southwarmborough, the work was published two years later in London, and contains comments on France, Switzerland, Germany, Holland, Denmark, Poland, Russia, Spain, Scotland, England, Turkey, and various cities throughout Europe.

Longwell gift. Under the provisions of the will of the late Daniel Longwell (A.B., 1922), and through the kindness of Mrs. Longwell, we have received an extensive and important collection of Mr. Longwell's papers, one that documents an influential career in publishing and journalism. After he left Columbia in 1922 Mr. Longwell became an editor for the publishing house of Doubleday, where he supervised the publication of the works of Edna Ferber, Ellen Glasgow, Stephen Vincent Benét, Kenneth Roberts, and other writers. In 1934, he joined Time, Inc., where he was one of the founding editors of *Life*, and chairman of the board of editors from 1946 until his retirement in 1954. During his career with *Life* he worked closely with authors whose writings were serialized in the magazine, notably Sir Winston Churchill and Ernest Hemingway. There are long files of correspondence with the writers mentioned above, as well as Max Beerbohm, Thomas Hart

THE

TRAVELLER,

A

POEM.

BY

OLIVER GOLDSMITH, M.B.

LONDON:
Printed for T. CARNAN and F. NEWBERY jun.r
in St. Pauls Church Yard.
MDCCLXX.

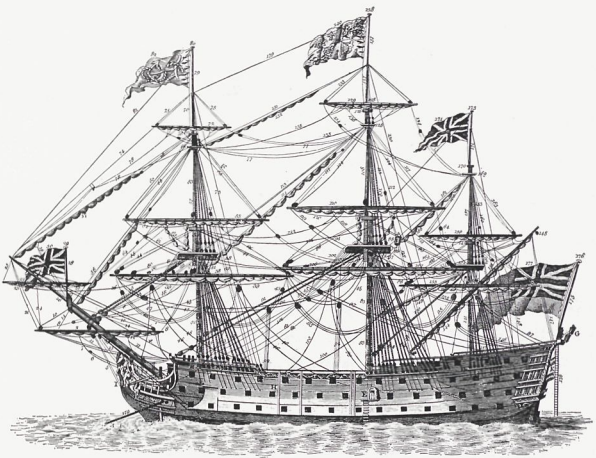
Benton, General Omar Bradley, John Stewart Curry, John Dos Passos, Paul Engle, Moss Hart, Julian Huxley, Sinclair Lewis, William Somerset Maugham, H. L. Mencken, Christopher Morley, Ogden Nash, Ginger Rogers, Adlai E. Stevenson, Booth Tarkington, Harry S. Truman, Evelyn Waugh, and the Duke and Duchess of Windsor. In addition, the gift includes more than four thousand pieces of correspondence and memoranda dealing with the Time-Life organization, among them extensive series of letters from Henry R. Luce and various editors of the magazine.

Lucey gift. Miss Ellen Lucey has presented a group of materials concerning the novelist Jack Kerouac, which includes letters and notes from Kerouac and his wife Stella, John H. O'Neil, Robert Giroux, and Robert Lax.

Ottenberg–Broadman gift. Mr. James S. Ottenberg and Mrs. Richard J. Broadman have presented, for inclusion in our theatre collection, a promptbook of Sir Arthur Wing Pinero's play *Lady Bountiful*, for the premiere production at the Garrick Theatre, London, on March 7, 1891, which starred Sir Johnston Forbes-Robertson, Gilbert Hart, John Hare, and Charles Groves. The promptbook is comprised of sheets, from the 1890 London printing by J. Miles, pasted in a workbook, and marked in black and red ink and pencil to indicate cuts, ground plans, stage directions, cues for effects, and lyrics for songs. The volume also contains watercolor designs for the sets for each of the four acts.

Parsons gift. In memory of Roland Baughman, Professor Coleman O. Parsons (A.B., 1928) has presented a fine copy, bound in full contemporary calf, of an important eighteenth century encyclopedia, William Henry Hall's *The New Royal Encyclopaedia; or, Complete Modern Universal Dictionary of Arts & Sciences, on a New and Improved Plan*, published in London, ca. 1788. Our copy, bound in full contemporary calf, is in three volumes of text and one additional volume of plates, containing the frontispiece

and 148 engravings, of which two are folding. The work was issued in direct competition with the *Encyclopaedia Brittannica*, and at a lower price. It is of considerable interest in giving a cross-section of the state of knowledge towards the end of the eighteenth



A FIRST RATE SHIP OF WAR AT ANCHOR

One of many illustrations in Wilson Henry Hall's *The New Royal Encyclopaedia.* (Parsons gift)

century, and it is effectively illustrated with a fine series of plates, including designs for ships, Watt's patent steam engine, anatomical studies, fencing and musket drill, architectural orders and designs, animals, and birds.

Pickering gift. Mrs. James S. Pickering has presented the papers of her husband, the late James Sayre Pickering (A.B., 1921), a writer on astronomy and space. The gift includes the drafts and manuscripts of his short stories, articles, and books, including *1001 Questions Answered About Astronomy; The Stars Are*

Yours; Famous Astronomers; Asterisks; Captives of the Sun; Men, Space, and the Stars; and *Windows to Space*. The files also contain correspondence relating to these works.

Ray gift. Dr. Gordon N. Ray (LL.D., 1969) has presented a collection of nearly four hundred letters from various nineteenth and twentieth century English artists, including Frank Topham, Wyke Bayliss, G. Bowers Edwards, Carl Haag, Howes Norris, Martin Alexander, Sir D. Y. Cameron, Sir John Collier, and Sir Gerald Kelley. There is also a group of thirty-five letters written to the American collector, Jerome Milkman of New York.

Rosenfeld gift. Mr. George M. Rosenfeld has presented two most desirable works: Eugene O'Neill, *The Complete Works*, New York, Brice and Liveright, 1924, two volumes, signed by the author; and *The Bible*, London, Deputies of Christopher Barker, 1589, bound in contemporary brown calf, tooled in blind, and with the original brass bosses. The latter, the so-called *Genevan Bible*, is popularly known as the *Breeches Bible*, from its rendering of Gen. iii. 7, "They sewed fig leaves together and made themselves breeches."

Schaffner gift. Mr. John Schaffner has added another installment to the collection of his papers. The gift, numbering more than three thousand items, includes the author and publisher files of his literary agency covering the years, 1955–1969, and includes letters from James A. Beard, Walt Disney, Ernestine Evans, and numerous other writers.

Schneider gift. To the collection of his papers Mr. Isidor Schneider has added the typescripts of more than two thousand book reviews and reports done for various book clubs and publishers, as well as a group of inscribed first editions by Matthew Josephson, Millen Brand, Norman Rosten, and Oscar Williams.

Swan gift. Mr. William H. Swan (LL.B., 1948) has presented a collection of papers of the historian John Church Hamilton (A.B.,

1809), the son of Alexander Hamilton, consisting of transcripts of his father's letters and papers, and his own notes, drafts, and manuscripts of his biography of his father, *The Life of Alexander Hamilton*, and of his *History of the Republic*. The collection is of particular importance because it contains copies of letters, the originals of which have dropped from sight since the time when John Church Hamilton made his transcripts; these include letters from generals of the Continental Army, from the French Expeditionary forces, and from others who played important roles in the American Revolution and the period which followed.

Taylor gift. Mrs. Davidson Taylor has presented a third and final installment of the literary manuscripts of Sophie Kerr, comprising 116 autograph manuscripts and typescripts of poems, essays, and short stories.

Turteltaub gift. Mr. Saul Turteltaub (A.B., 1954), television writer, has established a collection of his papers. His initial gift has included his correspondence and notes and drafts of scripts for the *Shari Lewis Show*, *On Broadway Tonight*, the *Jackie Gleason Show*, the *Pat Boone Show*, the *Carol Burnett Show*, *Candid Camera*, the *Johnny Carson Show*, *That Girl*, and the *Phyllis Diller Show*.

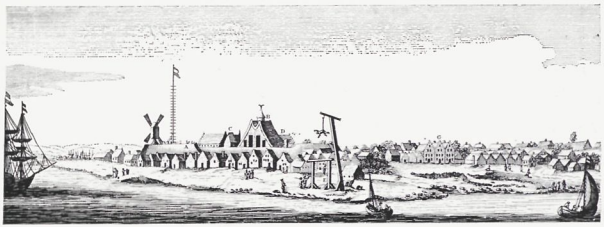
Van Doren gift. To the collection of his papers Professor Mark Van Doren (Ph.D., 1921) has added the files of his correspondence with Thomas Merton, Scott Buchanan, and Joseph Wood Krutch. The Merton file is of special importance to future research, as the friendship between Van Doren and Merton was long and close. The correspondence begins in 1939, at the time when Merton was studying for his Master's degree at Columbia, continues through the period when Merton joined the Trappist Order in 1941, and up to his death in 1968. In addition, there is a file of related correspondence from Merton's friends and publishers, as well as 122 typescripts and manuscripts of poems, many of which are cor-

rected by Merton, and a file of numerous mimeographed and broadside editions of individual poems. Professor Van Doren has also presented a group of his own manuscripts, including: notes and sketches for projected poems and short stories, 1962–1969; typescripts of poems rejected for *That Shining Place*, as well as a set of proofs; and the printer's copy of volume III of *Collected Stories*.

Wolfe gift. Mr. Louis Wolfe has presented the manuscripts, notes and drafts, proofs, and source materials for his book, *Journey of the Oceanauts*, 1969, a science fiction story about a journey of exploration along the floor of the Atlantic Ocean.

Recent Notable Purchases

During the past year the Libraries have made a number of significant additions to the Solton and Julia Engel Collection. In keeping with the spirit of the donors' aim, we have added four first editions by Arnold Bennett inscribed to Herbert and Cedric Sharpe, two inscribed first editions by A. A. Milne, an inscribed copy of Rudyard Kipling's *Limits and Renewals*, 1932, a copy of the limited edition of Kipling's *A Song of the English*, 1909, signed by the artist W. Heath Robinson, and a first edition of Joseph Conrad's *Nostromo*, 1904, inscribed by Conrad to Mr. and Mrs. Kermit Roosevelt. In addition, two important items relating to Washington Irving have been acquired. The first is a fine copy, bound in contemporary sheep, of his *A History of New York From the Beginning of the World to the End of the Dutch Dynasty*, by Diedrich Knickerbocker, two volumes, published in New York in 1809, and containing the folding frontispiece depicting New Amsterdam "as it appeared about the year 1640." The second Irving item is a letter written by him in Baltimore on October 21, 1833, to Miss Sally McLane, the daughter of the novelist's great friend Louis McLane, Andrew Jackson's Secretary of State and Foreign Minister. It is a



NEW AMSTERDAM "AS IT APPEARED ABOUT 1640"
Part of the folding plate in Knickerbocker's *History*

charming letter, in which Irving recommends Lamb's *Tales From Shakespeare* to his young friend.

By means of the Kevorkian Fund we have acquired several volumes of extreme rarity and importance on ancient Persia. The most significant among them is Ambrosio Contarini, *Itinerario . . . Mandado nel Anno 1472 ad Usuncassan Re de Persia*, Venice, Bindoni and Pasini, 1524, a first-hand account of a diplomatic mission to Persia by way of Poland, Southern Russia, the Crimea, and the Caucasus, and a landmark book in the field of travel literature. Contarini, a member of one of the noblest Venetian families, was sent on this mission to create an alliance between Venice and Persia against the Turks. His account, in the form of a diary, is one of the earliest printed descriptions of life in Russia. In the historic city of Ispahan, Contarini met the Shah of Persia, Uzun Hassan, and the treaty was negotiated.

In 1951 the Libraries acquired an extensive collection of more than two hundred and fifty letters written by H. Rider Haggard, the English author of popular romances. Broadening the research value of this collection we have now acquired, by means of general library funds and the Henry Rogers Benjamin Fund, the following books and manuscripts: forty-six first editions hitherto lacking from our holding, of which *Dawn*, 1884, in three volumes, and *Regeneration*, 1910, are inscribed; a collection of sixty-six letters

from Haggard to various members of his family, including an important series to his brother John and his wife Agnes Barber Haggard; and four autograph manuscripts of essays, of which one is a draft, written on a manilla envelope, of the dedication to his novel *The Brethren*, published in 1904.

It may be recalled that last year Mr. John M. Crawford, Jr., and Dr. Morris H. Saffron presented a specimen of Margaret Adams's calligraphy. Through funds provided by the Friends we have now added another outstanding example of the calligrapher's work to our collection. The text that Mrs. Adams has chosen is that of D. H. Lawrence's poem "Humming-Bird." Written out in 1968 on vellum, the poem's title is in burnished gold, the first line of the poem is in blue ink, and the rest of the text is in black ink. The whole is surrounded by a most delicate and evocative illumination executed by Mr. C. Harry Adams, the calligrapher's husband, depicting six humming-birds against a background of leaves and vines.

Five publications of the Circle Press, Guilford, England, have been acquired on the Ulmann Fund. Circle Press Publications was formed in 1967 by a member of artist-printmakers, under the direction of Ronald King, to publish limited editions with original prints in all graphic media illustrating classic and contemporary texts. The five items recently acquired include writings by Jerome Rothenburg, Dante Gabriel Rossetti, Larry Eigner, Anthony Conra, and Jackson MacLow, and prints by Ian Tyson, Birgit Skiold, and Ronald King. Special mention may be made of the edition of Rossetti's *Chimes*, which is illustrated with seven relief etchings by the Swedish artist, Birgit Skiold, now living in England.

HUMMING-BIRD

I CAN IMAGINE IN SOME OTHERWORLD

Primeval-dumb far-back
In that most awful stillness, that only gasped and hummed
Humming-birds raced down the avenues

Before anything had a soul
While life was a heave of Matter half inanimate
This little bit chipped off in brilliance
And went whizzing through the slow vast succulent stems

I believe there were no flowers then
In the world where humming-bird flashed ahead of creation
I believe he pierced the slow vegetable veins with his long beak

Probably he was big
As mosses and little lizards they say were once big
Probably he was a jabbing terrifying monster

We look at him through the wrong end of the long
telescope of time
Luckily for us

D. H. Lawrence: Espanola

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows: (1) *Article by Ogden Nash:* The portrait of Mr. Nash is from the *Saturday Evening Post*, December 22, 1934; and the one of Christopher Morley from *Living Authors* (N.Y., H. W. Wilson Company, 1931). (2) *Article by Dr. Dallas Pratt:* The 1877 map showing the Northwest Passage is from D. Murray Smith's *Arctic Expeditions from the Earliest Times to the Expedition of 1875–76* (Edinburgh, Thomas C. Jack, 1877). The detail map of 1855 is from "Discoveries in the Arctic Sea, between Baffin Bay and Cape Bathurst, from Official Documents" both drawn and printed by J. Arrowsmith (Gt. Britain. House of Commons. Select Committee on Arctic Expedition. No. 409. London, 1855). The photograph of the S.S. *Manhattan* is from *Humble* [Oil Co.] *News*, October, 1969. The engraving of the *Hecla* and the *Griper* in winter quarters was originally printed in *Journal of a Voyage for the Discovery of a Northwest Passage* . . . (London, John Murray, 1821), and it is reprinted on the bookplate of Columbia's Libris Polaris Collection. The photograph of Leopold McClintock is a stereoptican picture in the Libris Polaris Collection. The engraving of Sir Robert McClure, after a painting by Stephen Pearce, was reproduced from Shepard Osborn's *The Discovery of the North-West Passage* (London, Longman, Brown, Green, Longmans & Roberts, 1857). The picture of the *Investigator* in the ice is one of "A Series of 8 Sketches in Colour" by Lt. S. Gurney Creswell (London, Day & Son, 1854). The photograph of the *Gjöa* has been reproduced from Roald Amundsen's *The North West Passage* (N.Y., Dutton, 1908. Vol. II). (3) *Article by Richard B. Morris and Eli Faber:* The picture of Bedford is from John Barber and Henry Howe's *Historical Collection of the State of New York* (N.Y., S. Tuttle, 1841).

Activities of the Friends

Meetings

Bancroft Awards Dinner. On Thursday, April 9, the members of the Friends, historians, and other guests of the University—numbering approximately three hundred in all—assembled in the Rotunda of Low Memorial Library for the annual Bancroft Awards Dinner. Dr. Morris H. Saffron, Chairman of the Friends, presided.

President Andrew W. Cordier announced the winners of the 1970 awards for works published in 1969, which a jury deemed to be the best in the fields of American history, American international relations, and American diplomacy. The works were as follows: *Scottsboro; A Tragedy of the American South*, by Dan T. Carter; *Charles Willson Peale*, by Charles Coleman Sellers; and *The Creation of the American Republic, 1776–1787*, by Gordon S. Wood. The President presented to each of the winners a $4,000 award from funds provided by the Bancroft Foundation.

The publishers which issued these books each received a certificate which was presented by the Chairman of the Friends. The representatives of the companies of the books listed above were: Mr. Charles East, Director of the Louisiana State University Press; Mr. Charles Scribner, Jr., President of Charles Scribner's Sons; and Mr. Lambert Davis, Director of the University of North Carolina Press.

A special pleasure, was the attendance of Dr. William J. McGill, the president-elect of the University. He had come to New York from the Pacific Coast where he is Chancellor of the University of California at San Diego.

All seemed to enjoy this occasion which honored the three writers for their eminently successful authorship. Mrs. Francis Henry Lenygon and Mrs. Arthur C. Holden comprised the Bancroft Dinner Committee.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

INVITATIONS to exhibitions, lectures and other special events.

USE OF BOOKS in the reading rooms of the libraries.

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

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

FREE SUBSCRIPTION to *Columbia Library Columns.*

* * *

CLASSES OF MEMBERSHIP

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

(Columbia officers of instruction and administration, including trustee and presidential appointees on the staff of the Libraries, may have membership by contributing not less than fifteen dollars a year.)

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

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

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

OFFICERS

MORRIS H. SAFFRON, *Chairman* [Position vacant] *Vice-Chairman*

CHARLES W. MIXER, *Secretary-Treasurer*

Room 801, Butler Library, Columbia University, New York, N.Y. 10027

THE COUNCIL

JACQUES BARZUN
ALFRED C. BEROL
NORMAN COUSINS
JOHN M. CRAWFORD, JR.
ROBERT HALSBAND
MRS. ARTHUR C. HOLDEN
MRS. DONALD F. HYDE
HUGH J. KELLY
ALAN H. KEMPNER
MRS. FRANCIS H. LENYGON
MRS. GEORGE MACY
CARL H. PFORZHEIMER, JR.
FRANCIS T. P. PLIMPTON
DALLAS PRATT
GORDON N. RAY
HAROLD A. ROUSSELOT
MORRIS H. SAFFRON
MRS. FRANZ T. STONE

WARREN J. HAAS, *Director of Libraries,* EX OFFICIO

PUBLICATIONS COMMITTEE

DALLAS PRATT, *Editor* CHARLES W. MIXER KENNETH A. LOHF