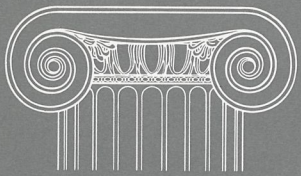

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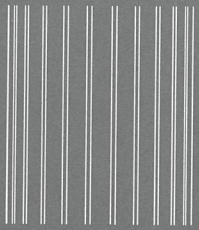

NOVEMBER 1970 VOLUME XX, NUMBER

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Columbia Library Columns

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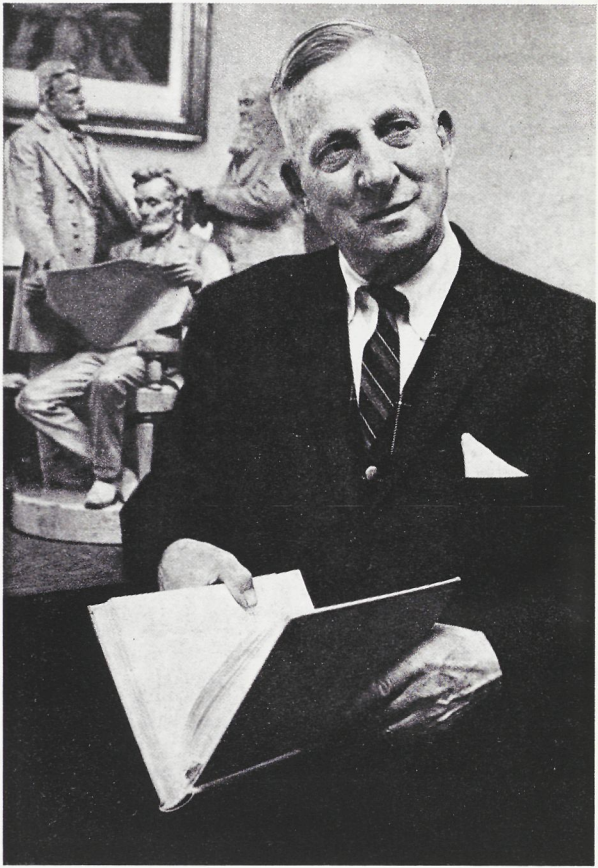

William S. Murphy photo

COLUMBIA
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Allan Nevins at Eighty

LOUIS M. STARR

ALLAN NEVINS attained the age of eighty this year, and that in itself is enough to give a turn to a host of people on Morningside and elsewhere throughout the land. Allan Nevins an octogenarian? It is as if one woke up to peace in Asia, or the Mets in first place, or some other unaccountable phenomenon. Perhaps it is that literary people go by their given names unadorned—one speaks of Allan Nevins, not of Professor Nevins, for all his years in our midst as DeWitt Clinton Professor of American History—thereby conveying an illusion of youth.

Yet there is more to it than that. Nevins calls to mind the figure applied to Andrew White of Cornell—"a steam engine in pants." Have we had another first rank historian who was as prolific? One remembers *Grover Cleveland: A Study in Courage*, the two-volume *Hamilton Fish*, the multi-volume *Ordeal of the Union*, the biographies of Fremont, of John D. Rockefeller, of Abram S. Hewitt, of Henry White, of Herbert Lehman, the trilogy on Ford, *The Gateway to History*, *The Emergence of Modern America*, the *Pocket History of the United States* (with Henry Steele Commager)—and then realizes that this represents but a fraction of his output. Nevins the editor vies with Nevins the author: the diaries of Philip Hone and of George Templeton Strong, for example,

are among the foremost of their genre. His reviews and the volumes for which he has written introductions are literally innumerable, nor can one dismiss his shorter pieces as "fugitive." They include gems to be found in the *Dictionary of American Biography* on Horace Greeley, James Gordon Bennett, *père et fils*, Andrew Mellon and a legion of others. Small wonder that for years one heard rumors around Fayerweather Hall that Nevins maintained a Writing Factory in some secret basement, driving teams of graduate students to do his work for him!

Those of us who came to know him could laugh at the canard, but we marveled all the more how he maintained the pace. I joined his Civil War seminar in 1952–53. We met, usually, in his big, high-ceilinged office in the Northwest corner of the sixth floor of Fayerweather, books and papers piled high on the center table, books all over his desk, books lining all four walls from floor to ceiling, a towering step-ladder providing access. The phone would ring incessantly, and A.N., at the behest of his secretary, would interrupt us occasionally to seize it with the hurried impatience of a man too gentle to turn anyone down: "Yes-yes, I've read your manuscript and I want to talk with you about it. When can you come in?" Or, "Yes-yes, a capital piece of work, I'd be glad to review it for you." Nearly always, it seemed, he had just come from Washington and a visit with his friend and old colleague on *The World*, Walter Lippmann, or a visit at the White House, or a chat with Adlai Stevenson or Henry Wallace. Affairs of state were much on his mind, and he would share with us his friends' views of the latest crisis. His correspondence was simply enormous.

Could it be, we wondered, that he actually read our poor efforts, with so much else on his mind? Each of us, in turn, found out. My own dissertation included, in the back, brief sketches on the later careers of some of my principal characters. One of them was Edmund Clarence Stedman, the poet. To my surprise, Nevins took exception to my evaluation of Stedman as a "minor" poet:

the man deserved better, he said. Not even my addenda had escaped his notice!

Several times the seminar met in the large, airy Nevins home in Bronxville for dinner, preceded by an inspection of Nevins's beloved fruit trees on the hillside in back. My dominant impression

Professor Allan Nevins (left), the founder of Oral History, tape-records answers to interview questions asked by Dr. Louis M. Starr, present Director of Columbia University's Oral History Research Office.

of the place, however, was not of these but again of books, books, books. The living room was lined with bookshelves, and A.N. would delight in removing a few volumes to show that another complete row of books hid behind the ones that were showing. His working library, he assured us, was upstairs, and there in his study we found far more books. Legend had it that, stout as the house was, an architect had solemnly warned A.N. that he risked the collapse of the house if he took another book upstairs. It was an injunction that he was constitutionally incapable of heeding.

When the dread day came for one's "orals," or again for defending one's dissertation, Allan Nevins became a lion at the side of the defendant. Colleagues grumbled that he defended his students' work as if he had written it himself—which, I fancy, was sometimes not far from the case. He had never bothered to acquire a Ph.D. himself, but if you were one of his Ph.D. candidates, you were a friend for life, and anyone against you was a pedant who deserved to be put down.

Of all his student relationships, the one in which this fierce devotion burned brightest was with the late William Quentin Maxwell, a gentle and keen-witted scholar who jested that he was the world's oldest living paraplegic. Maxwell had been paralyzed in an automobile accident in 1937, but when he protested to Nevins that he could not possibly attend classes in a wheel chair, A.N. scoffed. "My dear boy," he said, "there are ramps all over the Columbia campus." Maxwell took his doctorate under A.N.'s aegis. Thereafter Nevins not only saw to it that Maxwell was constantly supplied with work that would interest him, but never failed to visit or write or telephone him, and to persuade others to do likewise. Bill Maxwell's cheerful courage in adversity—he died in July after living his last lonely years in an apartment at 400 West 118th Street—was as much an inspiration to Nevins, I think, as Nevins was to Maxwell, and that is saying a good deal.

A.N.'s relationship to Columbia can only be described as a love affair, the grand passion of his professional life. As a native New Yorker and a Yale man, I was slow to comprehend the depth and intensity of this feeling even after A.N. put me to work for the Oral History Research Office, the unique enterprise he founded here, and got me on the Columbia faculty. The key to this affection, I came to understand, lay in Nevins's esteem for New York itself as the Great Metropolis, publishing center of the country, intellectual capital, the town that had attracted heroes like Greeley, Carl Schurz, E. L. Godkin, Pulitzer, and that held friends like Lippmann, Amy Loveman, James Truslow Adams, Henry Seidel

Canby, Maxwell Anderson, Abraham Flexner, Simeon Strunsky (of "Topics of the Times"), Frank Ernest Hill, and other exciting minds one could find nowhere else. As the foremost university of this fabled city, Columbia shined in his eyes as *the* great university of the country: cosmopolitan, richly dowered by the city he adored, majestic in its splendor. A.N. loved every brick of it, and the proof lies all around us.

In addition to the Oral History Collection (perhaps the most widely emulated innovation in Columbia's annals), Special Collections in the Libraries harbors the papers of many a Nevins friend, thanks to him alone, those of Frances Perkins, Henry Wallace, and James Truslow Adams among them, plus, of course, Nevins's own rich contributions. Nor should we forget the one and a half million dollar bequest that Nevins and Henry Commager finally persuaded their friend Frederic Bancroft to leave to the Columbia Libraries for the advancement of American historical studies. The income has been the source of our Bancroft Awards, of basic Oral History financing, of numberless accessions. (A.N. recalls humorously how Bancroft would "chill my blood" by saying, "I've been thinking more about where I shall leave my money. It occurs to me that Knox College in Illinois would be a very good place." A.N. would beg Commager, or someone else at Columbia, to take Bancroft to dinner once more.)

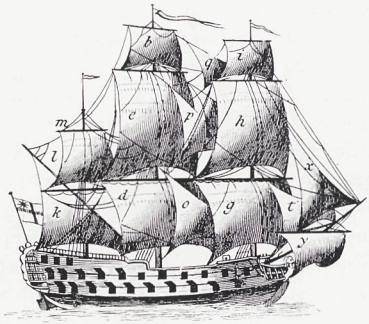
The crowning evidence of A.N.'s grand passion came in 1965—his own $500,000 gift for a chair in economic history. What a benefaction from a man who had devoted his life to scholarship! How had he done it? Those of us who had seen him lunch on soup and crackers at the Faculty Club, or scurry for the subway to go downtown no matter how heavily encumbered, knew very well. The frugal Illinois farm boy lived comfortably enough, by his lights, on his Columbia salary. The swelling tide of royalties and fees for magazine articles—the Cleveland and Fremont volumes still sell briskly, decades after publication, and A.N. was richly rewarded as general editor of the American Political Leader series,

the D. C. Heath College and University History series, the Yale Press Chronicles of America series, and others—had been set aside for his loved ones, Columbia included. The Allan Nevins chair stands as a perpetual reminder of the donor's conviction that history should be written for every man, and above all that scholarship can be wedded to literary grace.

Nevins at eighty. How the memories come tumbling! A.N. thumping you on the back in a hotel in Springfield, Illinois, after a flight from London (he was serving an unprecedented second turn as Harmsworth professor at Oxford), a bouyant 75-year-old, come to preside at the triumphant final meeting of the Civil War Centennial Commission. (You felt instant celebrity.) A.N. and Mark Van Doren, on the same occasion, standing among the dandelions in the back yard of Vachel Lindsay's old home, vying in casual recollection of the poet's sombre life. A.N. rising to receive the Alexander Hamilton medal two years ago in the crowded Rotunda of Low Library, surmounting the ravages of a recent stroke to give us a speech steeped in Columbia lore from the days of Abram S. Hewitt to his own. . . . A.N. and his famous walks: around Bronxville, or later in Pasadena (where his home seemed a replica of the one he had moved from), or on the luxuriant grounds of the Huntington Library, where he served as senior research associate after "retiring" from Columbia in 1958 (A.N. retire? Nonsense!). The walks were always the same. Nevins called them walks, his panting companions, dog-trots. He would lean forward slightly, as if bent on making his feet move faster, the while discoursing about the oddities of nature, the perversities of politics, English literature, the latest novel, the fate of Israel, his daughters (both of whom, to his vast pride, have books to their credit), or his shameless affection for small, lively terriers. . . . A.N. and his wife, Mary, who presides over his life like a good-humored angel, infinitely tolerant of his pre-occupation with his work. The first time they visited my home, it was to enable A.N. to delve into some Civil War letters I had found: to Mary's amuse-

ment and his own consternation, he started to leave without her, the absent-minded professor incarnate. Even as I write, she is helping with the final touches of the last two volumes of the *Ordeal of the Union*, the great work which will put the capstone on one of the proudest careers Morningside ever nurtured.

A.N. at eighty!



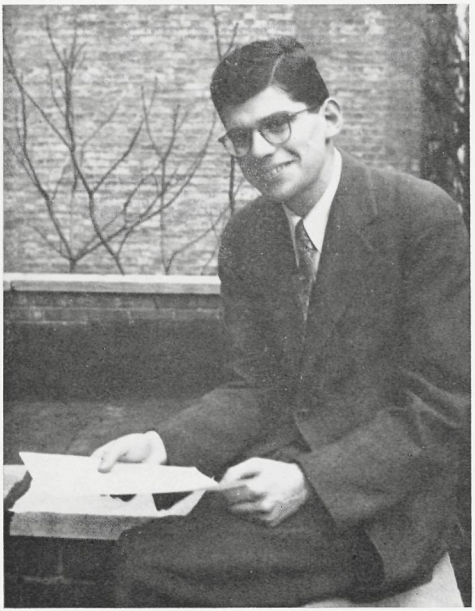
Allen Ginsberg and Jack Kerouac, Columbia Undergraduates

ANN CHARTERS

ALLEN GINSBERG and Jack Kerouac are back at Columbia again, after an absence—except for a few brief reappearances—of more than twenty years. Among the least academic alumni in the College's history, nonetheless they are probably two of the most significant contemporary American writers to have cut Lionel Trilling and Mark Van Doren's lectures in order to read what they wanted in their dormitory rooms on Morningside Heights. The Allen Ginsberg Collection of letters, books, magazines, photographs, and manuscripts has recently been deposited in the Columbia Libraries, and among its thousands of items are notes and letters that give a vivid glimpse of the experience of Ginsberg and Kerouac as Columbia undergraduates.

Kerouac came first, after a year at Horace Mann School, entering Columbia as a Freshman on a football scholarship in the fall, 1940. But, as Ginsberg wrote his brother Eugene from Hamilton Hall four years later, Jack "left college when he couldn't take the philistinism of Lou Little [the football coach], the piggish priggishness of the football players, and the restrictions of academic life." Kerouac, whom the *Columbia Daily Spectator* sports writer called "probably the best back on the field," had the bad luck to break his leg in the second game of his freshman season. On October 31, 1940, the newspaper ruefully reported that the team's "hopes were darkened by the news that Jack Kerouac, star back, will be out with a leg injury for the rest of the season." The following year, the "fleet-footed backfield ace" lasted less than a month on the varsity team. Columbia's football stars were enlisting or being drafted into the Armed Services, and in the line-up

shuffle, Kerouac ("chunky soph speedster") apparently disagreed with Lou Little. Before the first of October, 1941, Jack had left college for a job in his hometown, Lowell, Massachusetts. Soon afterwards he joined the Merchant Marine, then the Navy, finally



Allen Ginsberg when he was an undergraduate at Columbia.

lasting longest as a merchant seaman. He never was formally readmitted to Columbia again.

If Kerouac was too strong willed to finish college when all his teammates were going off to war, he inadvertently helped Ginsberg nearly "finish" *his* education a few years later. Working out

of New York City as a merchant seaman, Kerouac hung out at the West End Cafe, where he met the Columbia student who was to become his first wife, Edie Parker. At her apartment on West 115th Street, he met Ginsberg in July, 1944. Allen was then a sophomore in the college. Several months later, Kerouac moved into Ginsberg's room at Livingston Hall; it was there with Ginsberg that Jack said he "embarked on a career as literary artist." He wrote Symbolist poems by candlelight and pinned up on the walls quotations from Rimbaud and Nietzsche out of books Allen brought him from the college library. As a literary "lark" the two young men (Allen was 18, Jack 22) published a poem of Jack's in the January, 1945, Columbia *Jester* under Allen's name (Ginsberg was co-editor at the time)—"A Translation from the French of Jean-Louis Incognito by Allen Ginsberg." In March, 1945, shortly after Jack left the campus to live with William Burroughs in an apartment nearby on Riverside Drive, the most famous incident in Ginsberg's career at Columbia occured. He was suspended from the college, in Dean Nicholas McKnight's words, for "obscene writings on his window and giving over-night housing to a person who is not a member of the College and whose presence on the Campus is unwelcome." Namely, Jack Kerouac. Ginsberg claims that the "obscene writings" were written in the grime on his window only to capture—tactfully—the attention of the cleaning lady at his dormitory, but the Dean's office saw it another way. Well publicized incidents such as this one later led the San Francisco writer Kenneth Rexroth to say that the Beat movement was started by "a couple of young professional wild men just escaped from Columbia University."

When I was a graduate student in a Contemporary Literature survey given in Butler Library by William York Tindall in 1959, at the height of Ginsberg and Kerouac's acclaim as writers—*Howl, On the Road, The Subterraneans, The Dharma Bums* were recently published—Tindall mentioned the "wild men" just once. He took a moment from a slow moving, thoughtful discourse on

Samuel Beckett to look out of the windows and drawl that, for all his reputation as a footballer, Kerouac had never played on the varsity team. Then, as now, I submit that there is a little more to the story than that.

Jack Kerouac (left) and Lucien Carr in front of a campus fountain. Lucien was a classmate of Allen Ginsberg's and a close friend of both Allen and Jack.

At least to Ginsberg's experience at the College. We will insert without comment Kerouac's statement to me that he wrote his first published novel *The Town and The City* in 1947–8 "according to what they taught me at Columbia. Fiction. But I told you, the novel's dead. Then I broke loose from all that and wrote

picaresque narratives. That's what my books are." What emerges from the archives in the Columbia Libraries is that Ginsberg (if not Kerouac) was deeply involved with poetry and with the spirit of education at Columbia in his college years. Ginsberg entered Columbia on a scholarship in July, 1943, after graduating from high school in Paterson, New Jersey. He was tall and gawky (5 feet 11 inches, weight 130 pounds) and very serious; Kerouac remembered his "tremendous ears sticking out . . . burning black eyes." When Ginsberg took his college entrance exams, he vowed that if admitted to Columbia he would study to become an "honest revolutionary labor lawyer." His political involvement led him to campaign on campus for Roosevelt's third term. He took the routine basic courses in literature, languages, and history, and dutifully finished the required reading on his first Christmas vacation: massive doses of *Anna Karenina*, *Tom Jones*, and *Paradise Lost*. By the end of his Freshman year, he was most deeply involved in writing poetry and working on the Columbia literary magazine. He found the college very congenial: "I am happy to say that unlike Paterson, I have accumulated a moderate number of very close friends, some neurotic, some insane, some sane, some political. . . ."

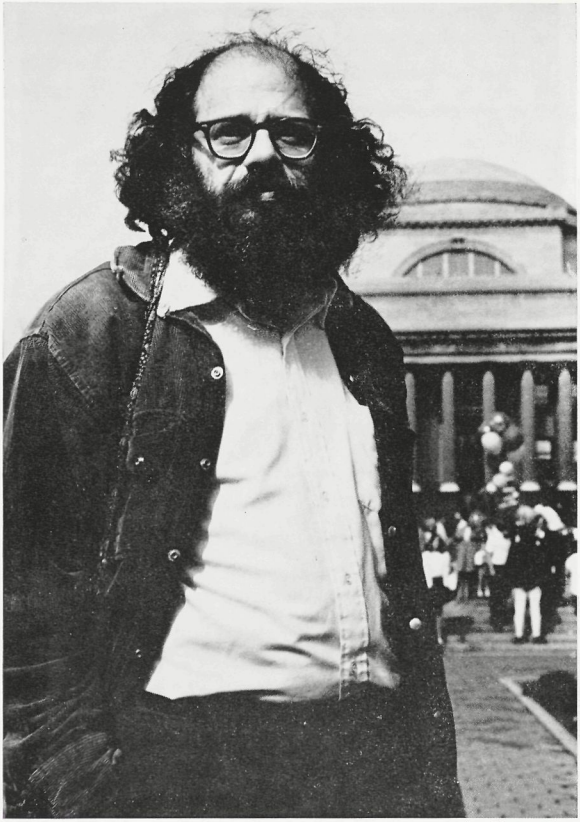
At college, Kerouac wrote only one piece for the newspaper, a sports column for the *Spectator*. Ginsberg was quickly a part of the undergraduate literary crowd. As a freshman in 1943, "Alfonso Ginsberg" was on the editorial staff of the *Jester* and he contributed many poems to the magazine over the next several years. In 1947, the *Columbia Review* printed two of his prize poems in the "Boar's Head" poetry competition, in company with the work of Emile Capouya, D. G. Hoffman, Herbert Gold, and John Hollander. The following year Ginsberg won first prize with his poem "Dakar Doldrums." Perhaps the best short poem of the period was the "iambic verse" that won him the Woodberry Prize in his junior year.

THE CHARACTER OF THE HAPPY WARRIOR

Finally, it is only the voyage that compels us,
and not the sensuous island of our fantasies.

The voyager prepares his person for departure,
as long ago, at home, he knew to be unreal
his choice of little loves and sweet despairs, of sorrows
and subjective ecstasies. Always, life
announces the stark archetype. The phantom still
is hovering above him, pointing to the sea.
He'll sail again upon a ship, that caught
in accidental hurricanes will split and sink.
He'll splash awhile or try to seize horizons;
at last seen only by the seagull's swooping eye,
the man recedes to doom and desperate history,
anguished, strangling in this last solitude,
grasping among the shattered spars of thought
that spread and cling, the flower of wreckage,
about the vibrant suction's winding stem.
He finds his grave the center of the earth, he drifts
in sleep within the universe. He shall not hear
the serenade of mariners, their requiem
for those forgotten in the kingdom of the quiet
dream. These living ever sing a fabulous largo,
unto his life an epilogue of lamentations.

For a more personal voice, there are Ginsberg's letters as an undergraduate to his Columbia professors Lionel Trilling and Mark Van Doren. Both felt an almost fatherly regard for him. In 1945–46, as a sophomore, Ginsberg tried to convert Trilling from a "passion" for Yeats to Ginsberg's own love for Rimbaud—without success. He sent Trilling a *Batman* comic book to prove that he (Ginsberg) was a "regular fellow." Trilling, on the other hand, described himself as an "old-fashioned humanist, and although the humanist tradition sometimes exasperates me to the point of violence, I pretty much stay with it." They had technical discussions about Ginsberg's poetry, which he inclosed in his letters to Trilling. Trilling thought the poems reminded him of Shelley; Ginsberg



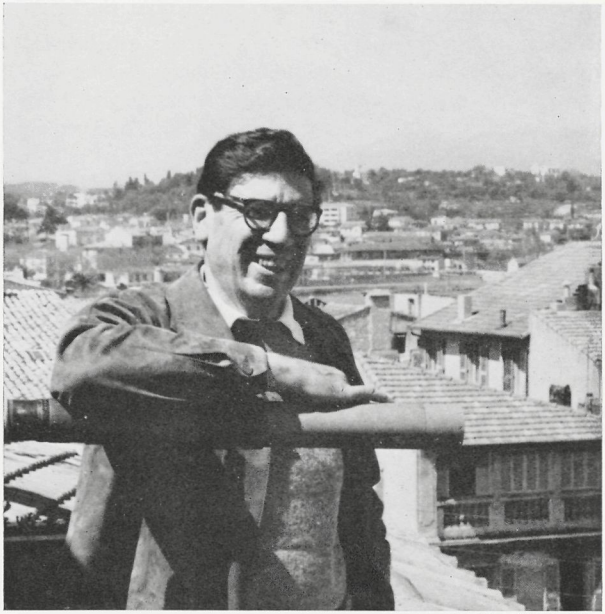
Ann Charters photo

Allen Ginsberg on the campus on September 18, 1969.

recoiled. His vision was not "run of the mill," but "more sordidly psychoanalytic and anthropological." It was with Mark Van Doren, however, that Ginsberg felt the deepest intellectual response. In 1948 he shared with Van Doren his elaborate notes on Melville's poetry, his enthusiasm for Melville's American "secret quality I can't define except Faulkner and Wolfe have it, and so does Kerouac. America is not just a lot of cows licking their calfs." On his part, Van Doren gently reproved Ginsberg for his emotional instability and encouraged him about his poetic gifts. "The peculiar cunning you have with words and lines . . . is something you should be told about plenty often; it is more important than many things you take more seriously."

It took a long time, and transplanting to San Francisco, before Ginsberg felt the larger encouragement that would ripen his "peculiar cunning" with "words and lines." In 1956, seven years after he had completed his bachelor's degree, he sent Van Doren a mimeographed copy from California of his yet unpublished poem *Howl*, and said, "I'd like to give a reading at Columbia." The letter was emended by an afterthought. "I would really like to come back and destroy Columbia"—but this only showed that Allen Ginsberg had left the classroom for good.

Now, completing the circle, he has made his alma mater the depository for his papers. In them is written the fullest account of the remarkable careers of Ginsberg and Kerouac both in and out of Columbia.



Edward Quinn photo

PAUL GALLICO

The author on the porch of his rooftop apartment.

One Writer's Working Methods

PAUL GALLICO

TO USE the writing of a novel as an example (and other forms of endeavour–short stories, articles, screen treatments, etc.–basically follow the same pattern) it naturally begins with an idea and no one can tell anyone else where ideas come from.

Once the idea is there it is examined for credibility, validity, timeliness and value, with due attention to the inner push or the desire or need to write it. Yet, speaking as a professional writer, there are many things that one needs to write, or feels that one wants to, but cannot afford to because one knows that nobody would want to read it.

Once the idea is considered acceptable and workable it may be followed by the preparation of a plot outline, followed by research or the research may come first, or both research and plot development may go hand in hand. A good deal depends on the story, where in some cases what you find during research may either limit or expand your ideas, or cause you to change some facets of your plot.

For me, research consists of visiting the location of the story if possible, taking still and moving pictures on the spot for my backgrounds as well as tape recordings and making copious notes. Further research will consist of buying and reading technical books having to do with the subject of the novel or with the profession of any of the characters if I am not familiar with that profession.

Every novel I write is like an education in some aspect of modern life and for each book I acquire a considerable library, such as, for the Alexander Hero stories, some eighty books on various aspects of spiritualism, stage magic, photography, psychical research, etc.; for *Love, Let Me Not Hunger*, books on the circus;

for *Matilda*, everything I could find out about kangaroos; for *The Poseidon Adventure*, a library on marine architecture, ship building, maintenance and engineering. This research also includes interviews with experts. Added to this I have my own reference library of encyclopedias, dictionaries, compilations, maps, pamphlets, etc.

When all this material is gathered together, I am ready to begin work and prepare an outline or synopsis of the story which can run from ten to twenty pages, single spaced, interspersed with notes and ideas for scenes or snatches of dialogue, and which continues until I am satisfied that my story is complete.

On occasions when I feel I need it, I will write a character outline or brief biography of each of the major characters, so as to be completely familiar with each of them. In these outlines much information is given which never appears in the novel but which I must know in order that characters may behave as they should in accordance with their backgrounds.

When this is done, a cast of characters is typed out, each character named and something noted about the setting. This I keep handy where I can see it. Often, even though I am bad at drawing, I make a sketch of certain scenes or surroundings so that I can see them and keep description of them clear and simple. The objective is of course to enable the reader to see them equally clearly.

I am now ready to begin actual composition. I may start at the beginning and drive through to the finish, or, if unsure of myself, I may try a trial chapter somewhere in the middle of the book, or towards the end, or just do an experimental opening which I know I will not keep. Often it is somewhat like a fighter warming up in the dressing room before entering the ring.

Until about 1950, I used to write everything myself on the typewriter, a habit acquired during fourteen years as a sports-writer. When, in the late 1940's, I temporarily lost the use of my fingers through an illness, I was compelled to learn to dictate and have done so ever since. I now have a permanent secretary, Miss

Joy Teasdale, who figures in some of my notes, is British and, having been with me for seven years, thoroughly understands my method of working.

I am at my desk at nine in the morning reading my mail, sometimes answering letters immediately for a half-hour or so, or if I am hot to get to work on my story, putting the mail aside to age a little. Dictation usually begins between nine-thirty and ten o'clock and continues until noon. There is a three-hour break between noon and 3:00 p.m. during which time my secretary types up the morning's work. I come back to my desk at three, read over what I have written, make superficial corrections and carry on dictating until five or five-thirty—sometimes as late as six or six-thirty. My secretary stays on and types up the afternoon's work. After dinner I go back to my desk; read over the entire day's work; decide whether it is good or bad, whether or not I have done what I set out to do; what can be kept, what discarded; whether or not I need to rewrite, and the draft is so marked.

My output varies between six to eighteen or twenty pages a day, of two-hundred-and-fifty words to a page. The six is a very low estimate and means that I have been disturbed a great deal, or even troubled by outside problems, or I am just plain stuck. And when I am stuck, it means I have not worked out either a scene or part of the plot properly and until I do, it is not going to write itself.

This slogging goes on six days a week, and sometimes seven when I am going well or want to meet a publisher's deadline—until the first draft is done.

All notes have been done in duplicate; all drafts in triplicate. Of these drafts I keep one, my secretary keeps a second in her office in my home, and the third she takes home with her to her flat as I have a neurosis about fire, flood or earthquake and do not like to keep all copies of a work in one building.

When the first draft is done, I put it aside for a week or so, then go back to it and read it. My wife also reads it, suggests and criticizes, and I go over it, marking those passages or chapters that call

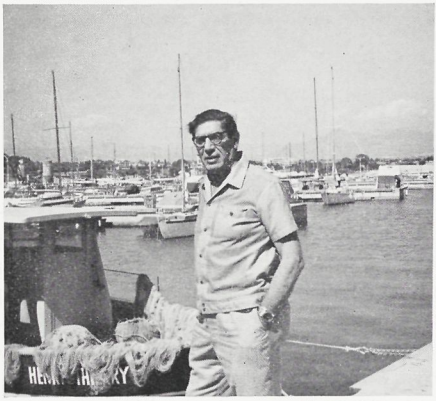
for rewrite. When this is done, I am prepared to embark upon the second draft. If I have been sure of myself and of my story and comfortable in it, the second draft can well be the final one. If I have been uncertain and uneasy about some angles, it will, of course, show in the draft and, as in *The Man Who Was Magic*, three drafts will be necessary. Otherwise often a rewrite of one or two chapters and then of sections of chapters will do the trick.

When the final draft is done and I am satisfied with it, it is read by my wife Virginia and my secretary Joy Teasdale as a drag net to catch every possible kind of error, repetition, spelling, poor sentence structure, unclear passages. Their corrections, if valid, are made on the draft and then transferred to a copy so that there are then two master copies of the final draft. One of these is sent directly to the publishers if it is a short children's book, after being recopied, or to a London firm called Scripts Ltd., who copy and bind it (between 12 and 18 copies, depending on what I think I will need) in clear, easy-to-read type. Copies are then sent to my New York, London, and Hollywood agents who in turn hand them to my publishers. When my publishers have read the script, I go from my home in Europe to London for an editorial conference in which the Managing Director of Heinemann, his literary editors and my agent sit in. The novel is discussed and suggestions and criticisms are offered on which I take notes. My American publisher weighs in by mail with his suggestions. I take all this home with me and where in my opinion suggestions or criticisms are valid, I incorporate them in a final revise of the Scripts Ltd. fair copy of the manuscript. We make up one of these for the U.S., one for Britain, and keep another—a master copy—of the final revisions at my home.

The next step is proof reading. It is the last chance to catch repetitions and errors, and to make last-minute brief revisions. All three of us—my wife, my secretary, and I read the proof. Sometimes we see page proof as well as the original galley proof.

I confer with the William Heinemann people about the book

jacket and give our ideas. I also write the jacket blurb and the material for the publisher's catalogue. I do this as a matter of self-protection to keep some junior editor from giving away my whole story on the inside jacket flap.



Virginia Gallico photo

The author at Antibes Harbor
in September, 1970.

Inevitably things overlap so that when I am in the middle of writing my next book, I am disturbed by having to stop to read proof on the one about to be published, but that is all a part of the game. There then remains nothing to do but to wait for the book to come out, meanwhile hoping for the best.

Malraux, 1941-42: Under the Nazi Shadow in Southern France

WALTER G. LANGLOIS

IN THE Random House editorial files, which were given to the Columbia Libraries, is a group of letters from the French novelist André Malraux to Robert Haas, one of the directors of the New York publishing company. Most of them naturally, deal with publication matters. (Malraux—long active in publishing himself—was unusually sensitive to Haas's needs, and after one particularly complicated matter had been worked out, Haas wrote him: "It is a real pleasure today, as it always has been, to deal with you. You seem to realize a publisher's problems as clearly as those of the writer. Believe me, not all writers have this gift!") However, several letters dating from the dark days of 1941–42 have a wider, more human interest.

France's declaration of war on September 3, 1939, was a direct result of the lightning invasion of Poland by German armored units. At the time, Malraux was in southern France doing research for his new book, the *Psychology of Art*. General mobilization was declared, and he immediately returned to Paris to sign up as a private in the tank corps. The success of Hitler's armored Blitzkrieg had convinced him that this arm of the service would play a crucial role in the forthcoming struggle. While waiting to be called to active duty, he was not idle. At the end of the month he wrote Haas to tell him that he had already begun planning a "book about the present war. Of the same 'substance' as *Man's Hope*, but more heavily metaphysical in character, and much less political." He intends to send it to Haas in sections, as soon as each is completed, so that translation may begin immediately. He feels that such a novel would find an audience even in isolationist America, because

after all "the problems of war, life, and death are not national." He ends his letter by noting that France is hoping for some kind of help from the United States in materiel, if not in men.

Late in the spring of the following year (1940), Malraux's armored unit was finally committed to combat as part of France's last-ditch effort to halt the German invasion. During one engagement, the 38 year old writer nearly lost his life when his vehicle was caught in a large pit that the enemy had dug as a tank trap. Wounded and subsequently captured in mid June, he was interned with a large number of his countrymen in the cathedral at Sens, which the Germans were using as a temporary prisoner of war camp.

In the following November he was able to escape and to make his way southward to the "Free Zone." Under the terms of the 1940 armistice, the Germans directly administered an "Occupied Zone" in the north and along the Atlantic coast of France, but the Midi was governed—nominally at least—by Pétain's less authoritarian Vichy regime. For several months Malraux and his second wife, the beautiful and talented writer Josette Clotis, stayed in Hyères, a town on the Mediterranean coast near Toulon. Malraux hoped eventually to be able to join the Free French Forces which de Gaulle was organizing in England; in the meantime he again turned to his writing. As he later put it, in such troubled times "writing was the only way of continuing to live."

Early in 1941, he resumes his long interrupted correspondence and gives Haas details about the progress of the war novel he had first mentioned some 15 months earlier: "The book is moving along, like a little train amidst the bumps of major events." Two sections of it—"Tank Trap" and "The Camp"—have already been finished and sent to America. (They are obviously slightly disguised autobiographical accounts of his major war experiences of the previous year.) Malraux notes that the latter story has value primarily because of "the newsworthiness of prisoner camps" and suggests that perhaps a general circulation magazine like *Life*

might be interested in publishing a translation of it. As for "Tank Trap," he feels it is "much more important" (probably because of its philosophical overtones) but he doubts that *Life* would want it, for "I am less well-known than Mr. Hitler, and less in the news." However he hopes that a major magazine like *The Saturday Re-*

Robert Disraeli photo

Ernest Hemingway (left) looks on as André Malraux (center) confers with Robert Haas in the latter's Random House office.

view, *Atlantic Monthly*, *Fortune*, or even *Collier's* will accept it. He gives Haas elaborate instructions for circulating the French versions of both texts among editors abroad, particularly in Mexico and South America, and indicates that he would be particularly grateful to have the stories placed in periodicals "that pay well." It is evident that he is having serious financial problems and urgently needs money.

The southern part of France—particularly the Mediterranean

coast where Malraux and his wife had taken refuge—is not exactly a barren area, but the German occupation of the rest of the country had sent hordes of refugees fleeing there. This unusual influx of population, together with the economic dislocation brought about by the war, had put great strains on local resources, and this in turn gave rise to a flourishing black market. Without sufficient funds, most outsiders risked a kind of slow starvation. Gallimard, the French publishing house that was Malraux's main source of income, could not help and he and his wife were virtually penniless. As he wrote Haas, "the situation here is very difficult: in the Occupied Zone we were told that our funds were blocked in the Free Zone; after I escaped, I was told that they are blocked in the Occupied Zone. The only important fact is that they are blocked everywhere." Malraux then asked Random House to act as receiver for all sums due him from non-French sources and to forward them to him.

This presented a problem because rather severe restrictions had been placed on the movement of funds abroad and only $75.00 per month maximum could be sent to him from the United States—at least through official channels. This was manifestly inadequate for Malraux's needs, particularly in view of his plan to install himself and his expectant wife in quarters that were somewhat more comfortable and more conducive to his work. Therefore, with typical French resourcefulness, he had worked out an unofficial arrangement for obtaining money from the Random House account. He informed Haas that he would be visited by a certain Mrs. Fry, the wife of Varian Fry, director of the International Relief Committee which was headquartered in Marseille. She was to "explain the difficulties we are facing and what may seem obscure to you in my letters," he wrote, and would request certain sums in cash. Haas agreed to this arrangement, and when Mrs. Fry appeared late in the winter of 1941, he gave her an initial installment. In mid March Malraux asked that additional funds be turned over to her because, as he put it, "I want to be able to have the maximum

Malraux with one of his children in his wistaria festooned garden in France.

at my disposal in case of unforeseen events." He subsequently expressed his gratitude and emphasized that he had no wish to impose on his American friend:

I don't want to ask you for any favor that is not indispensable, nor any financial help that I cannot hope to be able to repay you. The greater your trust in me in these "troubled days," the more I feel I ought not to use it except in cases of strict necessity and to the extent that my royalties will permit you to recover the advances you were friend enough to make me.

Later that spring, Malraux moved—first to a villa at Cap d'Ail, a small town near Monaco, and then to Roquebrune-Cap Saint Martin, somewhat closer to Menton. In spite of the enormous material difficulties of this period (particularly in obtaining sufficient food) and the uncertainty of life under the Nazi shadow, this was in a sense one of the few really happy times in his life. He loved Josette very deeply, and with her and his infant son, he found a peace and tranquility he had never known before. Photographs taken during these months are virtually the only ones that ever show him smiling. He was also well satisfied with his progress on the final draft of *The Walnut Trees of Altenburg*, the first volume of his war trilogy, and with a study of T. E. Lawrence on which he had started work.

As 1941 went by, however, the international situation became more and more tense, until Malraux finally told Haas of his fear that it would soon "no longer be possible to do anything for anyone. Consequently I am trying to take steps so that I will no longer have to ask you to help anybody before the end of the war." These "steps" included arrangements for a last sizeable transfer of funds to France. Even counting future royalties, such a withdrawal would put his Random House account considerably in the red, a situation that the proud Malraux found very distasteful. Fortunately, as he wrote Haas in mid 1941, he had found a way to indemnify the publisher for this overdraft:

> The first one of our friends who returns to the United States—probably Varian—in addition to a large part of the novel will turn over to you the manuscript of my war memoirs. I do not mean a typewritten text, but the original manuscript. I do not envisage the publication of these memoirs. A part of them has been re-used in the novel you are expecting, but the major portion will remain unpublished. I am sending it to you only because this manuscript has a certain [cash] value and because in case of something unforeseen I want you to be protected as much as possible.

Unfortunately, because of a misunderstanding, Varian Fry never actually picked up these materials.

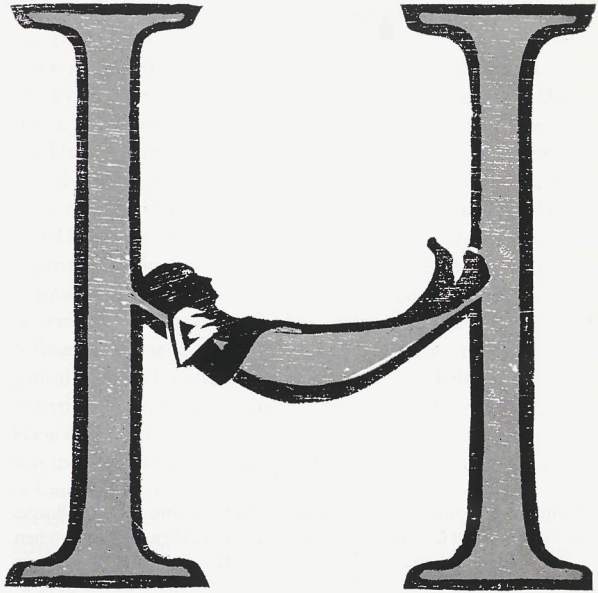
The United States formally entered the war following the Japanese attack of December 7, 1941. Although certain diplomatic ties were maintained with the nominally "free" government in Vichy, communication between France and America became more and more difficult, and few of Malraux's 1942 letters ever got through. The success of allied operations in North Africa made it clear that the Nazis would soon have to occupy southern France for defense reasons, and early in the year, Malraux wrote Haas that he was eager to get his manuscripts to safety in the United States. His film, *Man's Hope*, requested earlier by his friend Archibald MacLeish, then Librarian of Congress, had finally reached Washington through diplomatic channels. Malraux asked Haas to explore the possibility of using this route again. Haas approached MacLeish on the matter, and in August he wrote Malraux that appropriate arrangements had been made with the American consul at Nice. On September 28, Malraux joyfully informed his American friend that he had been contacted by the consul and that his literary materials would probably leave Europe sometime in October. A docket on this short note indicates that Haas did not receive it until November 11, 1942. Ironically, this was the very day that the Germans finally took over direct control of southern France and broke definitively all ties with the United States. This doubtless explains why Malraux's manuscripts never arrived in Washington. Fortunately he was able to get most of them to safety elsewhere. Only the draft of the last two volumes of his war trilogy was seized (and subsequently destroyed) by the Nazis.

After the fall of Vichy, Malraux went into hiding with his family in the rather inaccessible Corrèze region of central France. Little is known of his activities during 1943, except that he became increasingly involved in the Resistance, emerging early in 1944 as commander of the Alsace-Lorraine Brigade. He had little time for literature until the war ended, and he did not resume his correspondence with Random House until February, 1946.

Comments in his subsequent letters indicate that he never forgot the generous help of his American friends; it had supported him during the hard times of 1941–42 and had enabled him to complete *The Walnut Trees of Altenburg*—the novel that many critics consider to be his most profound work.

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows: (1) *Article by Ann Charters:* The photograph of Allen Ginsberg when he was an undergraduate and the one of Jack Kerouac and Lucien Carr are both from the Allen Ginsberg Collection on deposit in the Columbia Libraries. (2) *Article by Paul Gallico:* The photograph of the author was reproduced from the original owned by Harold Ober Associates in New York City. (3) *Article by Walter G. Langlois:* The photograph showing Messers. Hemingway, Malraux, and Robert Haas originally appeared in *The Saturday Review of Literature* March 6, 1937; and the one of Malraux with one of his children was copied from an original loaned to us by Professor Langlois. (4) *Article by Louis Star:* The photograph of Allan Nevins with the statuary in the background is from the January 15, 1967, issue of the *Los Angeles Times West Magazine.*



hatillano hortaliza

From Rubén del Rosario's *ABC de Puerto Rico*. Sharon, Conn., Troutman Press, 1968. (A.I.G.A. gift)

Our Growing Collections

KENNETH A. LOHF

Gifts

A.I.G.A. gift. The American Institute of Graphic Arts has continued its practice of placing a full set of each year's "Fifty Books of the Year" award winners in Special Collections. The current gift comprises the 1969 exhibition of books which had been published in 1968.

Academy of Political Science gift. The Academy of Political Science in New York City, through the courtesy of Professor Robert H. Connery (Ph.D., 1935), has presented a file of its letters received from prominent political figures who have been elected to honorary membership in the Academy. The correspondents include Dwight D. Eisenhower, W. Averell Harriman, Lyndon B. Johnson, Dean Rusk, Margaret Chase Smith, and Earl Warren.

Brennecke gift. From the Library of her late husband, Professor Ernest Brennecke (A.B., 1917; A.M., 1919; Ph.D., 1926), Mrs. Brennecke has given to the Libraries a group of fifteen first editions of works relating to literature and the arts, including a fine copy of Charles Burney's *A General History of Music*, published by the author in four volumes in London in 1776.

Brookfield gift. Mr. Henry Morgan Brookfield, Jr., has presented a collection of fifty letters and documents relating to the Morgan Family of Aurora, New York. The correspondents include Edwin Barber Morgan, Christopher Morgan, Cornelius N. Bliss, Charles Foster, Benjamin Harrison, Temple R. Hollcroft, Herbert Hoover, Levi P. Morton, and William H. Seward.

Cary Trust gift. The Mary Flagler Cary Charitable Trust has pre-

sented a group of more than six hundred volumes in the fields of literature, music, art, architecture, and gardening. Included in the gift are several hundred first and fine editions and fifty autograph letters and manuscripts, the most important of which are the following: a series of five autograph letters written by Charles Dickens to his American friends, Mr. and Mrs. David C. Colden, from 1842 to 1854; a group of letters from Chester A. Arthur, Ambrose Bierce, Edwin Booth, Thomas A. Edison, Marshall Field, Benjamin Harrison, Andrew Jackson, Rudyard Kipling, Richard Mansfield, John D. Rockefeller, Franklin D. Roosevelt, and Constantin Stanislavsky, many of which are addressed to Harry Harkness Flagler (A.B., 1897); an exquisite caligraphic manuscript book of selections from John Drinkwater's poems executed by Moselle Freeman in London; Mary Vaux Walcott's *North American Wild Flowers*, published in five portfolios by the Smithsonian Institution in 1925; John Gerard's *The Herball or Generall Historie of Plantes*, London, John Norton, 1597, an exceptionally fine copy, with a brilliant impression of the elaborate engraved title-page; and Francesco Petrarch's *Historia Griseldis*, printed in Ulm by Johann Zainer in 1473. The latter, one of the masterpieces of German typography in the fifteenth century, is the first book printed by Zainer in his fine Roman type, and the woodcut border on the first leaf is a splendid example of Ulm book illustration. The text is a free adaptation by Petrarch of Boccaccio's story, "Patient Griseldis," the last tale of the *Decameron*, which is the direct source of the "Clerk's Tale" in Chaucer's *Canterbury Tales*.

The Cary Trust has also presented the only known copy of the first separate publication in booklet form of Clement Clarke Moore's *A Visit From St. Nicholas*. Entitled *Santa Claus*, the edition was published in New York in 1848 by Henry M. Onderdonk, with original cuts designed and engraved by T. C. Boyd. This famous poem was written by Moore in 1822 and first published in the *Troy Sentinel* in 1823. It was printed in Moore's *Poems* in 1844, which has been generally supposed to have been

LACED, OR BEARDED GRAPES

from John Gerard's *The Herball, or Generall Historie of Plantes*, 1597. (Cary Trust gift)

its first appearance in book form. This unique copy of the 1848 edition is in splendid condition and is enclosed in a full green and red morocco case specially made for presentation by Melbert B. Cary to his wife Mary F. Cary for Christmas 1933. The gift of this copy brings to the Columbia collection an association item of con-

siderable importance, for not only was Clement Moore a graduate of Columbia (A.B., 1798; A.M., 1801; LL.D., 1829), but he was also the son of the Reverend Benjamin Moore, the President of Columbia from 1801 to 1811.

Cohen gift. For inclusion in our collection of Boris Artzybasheff drawings and paintings, Mr. Herman Cohen has presented the artist's wash drawing, entitled "Today—Tomorrow," of a poster done for the sale of war bonds, ca. 1943.

Cranmer gift. Mrs. Helen Worden Cranmer has given to the Libraries for inclusion in the John Erskine Collection, a group of manuscripts, letters, and printed materials relating to Professor Erskine, including more than eighty letters written to him by his parents in 1904 and 1905 when he was an English instructor at Amherst College.

Fadiman gift. Mr. Clifton Fadiman (A.B., 1925) has established a collection of his papers. His initial gifts have included more than one hundred drafts, manuscripts, and typescripts of his articles, lectures, essays, introductions, and reviews, principally those done for the *Book-of-the-Month Club News* during the 1960's. These include reviews of many of the most important books of the decade, among them works by Morris West, André Malraux, Helen MacInnes, William Styron, William Manchester, John Updike, Saul Bellow, and James Gould Cozzens.

Follett bequest. By bequest of Mrs. Helen Follett we have received a collection of correspondence, manuscripts, and memorabilia of her daughter, the child author, Barbara Follett, who began writing at the age of four and published her first book, *The House Without Windows*, when she was twelve years old. Miss Follett disappeared from her home in December 1939 and has never been heard from since. The collection contains the manuscript of her first novel, as well as those of her other books, *The Voyage of the Norman D*, *Lost Island*, and *Travels Without a Donkey*. There

are also letters from Walter de la Mare, whom Miss Follett met during the English poet's visit to the United States in 1925.

Gallico gift. The novelist and non-fiction writer, Paul W. Gallico (A.B., 1921) has presented a large and comprehensive collection of his literary papers. Numbering more than ten thousand items, the gift documents the range of his literary career, beginning with his sports columns written for the *Daily News* in 1922 and continuing to *The Poseidon Adventure*, published last year. Included are the drafts, typescripts, and proofs for all his major writings, among them *The Snow Goose*, *Thomasina*, *The Steadfast Man*, *Mrs. 'Arris Goes to Paris*, *Ludmila*, *Too Many Ghosts*, *The Hurricane Story*, *Further Confessions of a Story Writer*, *Coronation*, *Scruffy*, *The Silent Miaow*, and *The Golden People*, as well as those for his hundreds of articles, essays, and stories, which have appeared in *Saturday Evening Post*, *Cosmopolitan*, *Vogue*, *Reader's Digest*, *Colliers*, *Esquire*, and other national magazines. In addition, Mr. Gallico's files contain research notes, background materials, photographs, and correspondence for each of his works. Because of its completeness, the Gallico Papers will provide the future scholar and student with a record of the development of his individual works, a wealth of detail about his life and career, and the effects of his writings on the changing literary and social tastes during the past fifty years.

Gay gift. To the collection of his papers Professor Peter J. Gay has added the notes and manuscripts for his book *Dialogue*.

Goerke gift. Mrs. R. J. Goerke has presented a collection of thirty-six letters written to Herbert Gardiner Lord, Professor of Philosophy at Columbia from 1900 to 1921. The correspondents include Carl Schurz, John Kendrick Bangs, Josiah Royce, George Washington Cable, and Joseph Jefferson.

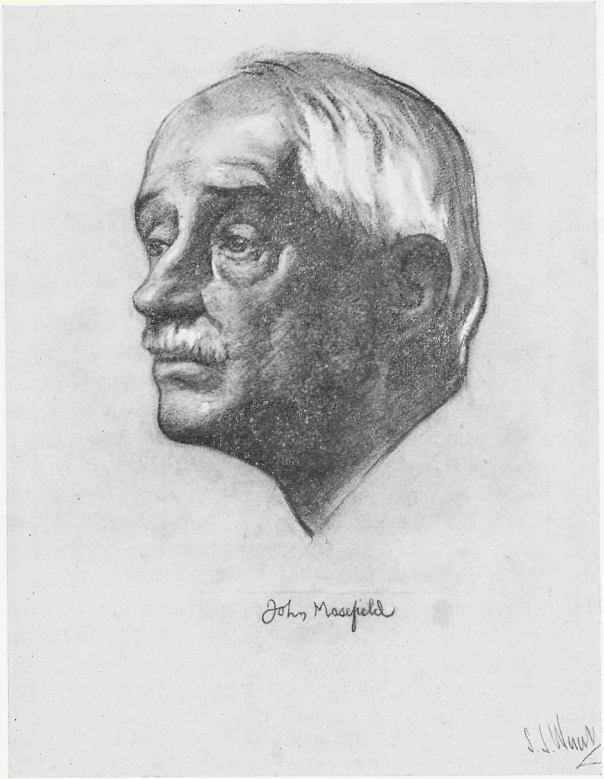
Grimm gift. Mr. Peter Grimm (A.B., 1911) has given a collection of thirty first and fine editions of important literary and historical

works, including the second edition of Edward Gibbon's *The History of the Decline and Fall of the Roman Empire*, London, 1776, six volumes, and the limited edition of Montaigne's *Essays*, London, 1923, five volumes bound in vellum, and issued by The Navarre Society.

Harper gift. Through the courtesy of Messrs. Otto H. Ranschburg and Douglas G. Parsonage, Lathrop C. Harper, Inc. has presented a copy of the scarce edition of *Theognis Restitutus*, which was privately printed in Malta in 1842. This edition of poems and fragments by the Greek poet Theognis of Megara (6th century, B.C.), about whom many centuries of controversy have raged, was edited and translated by the English historian John Hookham Frere.

Jaffin gift. Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has added to the splendid gift of Arthur Rackham drawings, which he made to the Libraries last year, a fine watercolor drawing made by Rackham around 1910. It depicts a farm landscape in Sussex.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has made three significant additions to the John Masefield Collection which he has established in the Libraries. These include a group of 72 letters written by Masefield to his wife, Constance, from February 26 through May 24, 1917, when the poet was with the British Army in Northern France. The detailed descriptions of wartime France, the English soldier, and the battles and battlefields reveal Masefield's keen sense of realism, a trait which he later employed to great effect in his narrative poems. There are also 27 charming letters written by Masefield to Suzanne Fay (later Mrs. Philip Dore), 1953–1955, discussing the dramatization by Miss Fay and her sister of his *Box of Delights*, for which Masefield wrote the prologue; four letters to the boy Nicholas Fay, illustrated with drawings of ships, together with two attractive watercolors of Spanish galleons; and seven speeches or poems printed as Christmas cards, and



JOHN MASEFIELD

Charcoal portrait by S. J. Woolf. (Lamont gift)

inscribed by Masefield to Miss Fay. Dr. Lamont has also presented a fine charcoal portrait of Masefield by Samuel J. Woolf, drawn from life in 1936 and signed by the artist and his subject (the poet had sprained his right arm, so he signed the drawing with his left hand).

Longwell gift. For inclusion in the papers of Daniel Longwell (A.B., 1922), Mrs. Longwell has presented two important letters written to the late Mr. Longwell by Sir Winston Churchill. Dated in 1946, the letters discuss copyright and Sir Winston's plans for his first articles for *Life Magazine*. Also included in the gift are an invitation, a program, and a menu relating to Sir Winston's visits to the United States after the war.

Morris gift. To the Libraries' collection of his papers Professor Richard B. Morris (A.M., 1925; Ph.D., 1930) has added the notes, drafts, manuscripts, and correspondence relating to his work with the Survey of Federal Archives and the American Historical Association's Commission on Legal History, as well as for his books, *The Peacemakers; The American Revolution Reconsidered; John Jay, The Nation, and the Court; Emerging Nations and American Revolution;* and *Fuller Trial*. Professor Morris has also presented, for inclusion in the John Jay Collection, a letter written by Oliver Wolcott, Jr., the Secretary of the Treasury, to Jay on October 27, 1796, closing Jay's accounts as Chief Justice of the Supreme Court.

Neff gift. Professor Emery Neff (A.M., 1914; Ph.D., 1924) has given to us his collection of correspondence with Professor Mark Van Doren. Comprising twenty-nine letters, the correspondence dates from 1943 to 1969, and contains discussions of their writings, the books they have been reading, their teaching responsibilities, and their friends and families. Professor Neff has also added to our collection a copy of Lucretius, *De Rerum Natura*, published in Lyon in 1546.

Ober gift. Harold Ober Associates, Inc., has presented its files of correspondence with Paul W. Gallico. Covering the years, 1933–1963, the files contain 1,022 letters from Mr. Gallico and 4,514 letters to him from Harold Ober, his literary agent. The letters discuss literary works in progress, plans for future articles and books, corrections and additions to articles, contracts and financial agreements, and the screenplays of his novels. Illustrating as they do the business and personal aspects of Mr. Gallico's writing, these files complement the gift collection of the writer's literary papers, which is described under "Gallico gift" above.

O'Brien gift. From the library of her late husband, Professor Justin O'Brien, Mrs. O'Brien has presented a collection of twenty-five first and fine editions of the writings of Jean Cocteau, including inscribed copies of Cocteau's two earliest books of poetry, *La Lampe d'Aladin*, 1909, and *Le Prince Frivole*, 1910.

Palmer gift. For inclusion in the D. H. Lawrence Collection, Mr. Paul R. Palmer (M.S., 1950; A.M., 1955) has made a gift of the Polish film poster, done by Onegin Dabrowski in 1963, to advertise the showing of *Sons and Lovers*.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) has presented twenty-one eighteenth century editions of poetic and dramatic writings, including works by Henry Fielding, John Gay, Richard Brinsley Sheridan, Richard Cumberland, and David Garrick.

Placzek gift. From Mr. Adolf K. Placzek (B.S., 1945) has come a group of twelve editions of literary works of the seventeenth and eighteenth centuries, including a fine copy of the second edition of William Camden's *Remaines, Concerning Britaine: But Especially England, and the Inhabitants Thereof*, published in London in 1614.

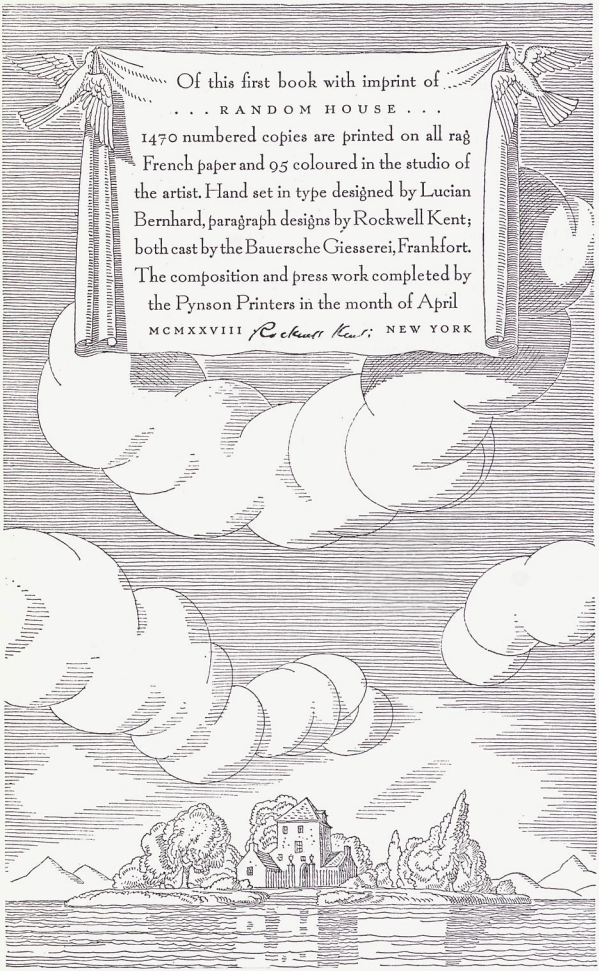
Rabinowitz gift. Mr. Aaron Rabinowitz has presented a volume that has considerable association value to Columbia, a copy of George Cheyne's *An Essay of Health and Long Life*, London, 1734, inscribed to the Kings College Library in 1772 by J. Rawbone of St. Mary's College, Oxford University.

Random House gift. Through the courtesy of Bennett Cerf (A.B., 1919; Litt.B., 1920) and of Donald S. Klopfer, Chairman and Vice Chairman, respectively, of Random House, Inc., the extensive editorial and production archives of the publishing house have been presented to the Libraries. Numbering more than a third of a million pieces, this is among our largest collections.

The correspondence files document nearly four decades of publishing (1925 to the 1960's)—decades that were important in marking the changing literary tastes of America, and also the revolutions in sales and production techniques. Random House published works by some of America's foremost fiction writers. During the 1930's they issued novels by Erskine Caldwell, William Faulkner, Sinclair Lewis, André Malraux, William Saroyan, and Gertrude Stein. Many new names appeared during the war years and the period that followed, including Paul Bowles, Truman Capote, John Cheever, Christopher Isherwood, Wright Morris, John O'Hara, Budd Schulberg, Irwin Shaw, William Styron, and Eudora Welty. Contemporary poetry has always been prominent on the Random House list. The archives contain important series of letters from Conrad Aiken, W. H. Auden, Robert Creeley, Kenneth Fearing, Robert Graves, Randall Jarrell, Robinson Jeffers, Robert Lowell, Archibald MacLeish, Louis MacNeice, Thomas Merton, Marianne Moore, John Crowe Ranson, Kenneth Rexroth, Stephen Spender, Robert Penn Warren, Richard Wilbur, and William Carlos Williams.

The publishing house has also emphasized drama and the theatre. The playwrights and composers on its publishing list, many of whom have been associated with the Broadway stage, have in-

Opposite: The colophon page in Voltaire's *Candide* contains the first use of the "house" which Random House later adopted as its colophon. This book, published in 1928, was illustrated by Rockwell Kent. (Random House gift)


Of this first book with imprint of
. . . RANDOM HOUSE . . .
1470 numbered copies are printed on all rag
French paper and 95 coloured in the studio of
the artist. Hand set in type designed by Lucian
Bernhard, paragraph designs by Rockwell Kent;
both cast by the Bauersche Giesserei, Frankfort.
The composition and press work completed by
the Pynson Printers in the month of April
MCMXXVIII Rockwell Kent NEW YORK

cluded George Axelrod, S. N. Behrman, Russell Crouse, George and Ira Gershwin, Moss Hart, Lillian Hellman, William Inge, George S. Kaufman, Howard Lindsay, Clifford Odets, Eugene O'Neill, Richard Rodgers, and Tennessee Williams.

Read gift. Mrs. Charlotte Schuchardt Read has added to our resources for research the papers and correspondence of the Polish-American philosopher and scientist Alfred Habdank Korzybski, who is widely known for his system of "general semantics." Numbering more than eight thousand pieces, the correspondence dates from 1917 to 1938 and includes letters from leading intellectuals of the United States and Europe. Much of the correspondence pertains to the publication and critical discussion of his two influential works, *Manhood of Humanity: The Science and Art of Human Engineering* (1921) and *Science and Sanity: An Introduction to Non-Aristotelian Systems and General Semantics* (1933).

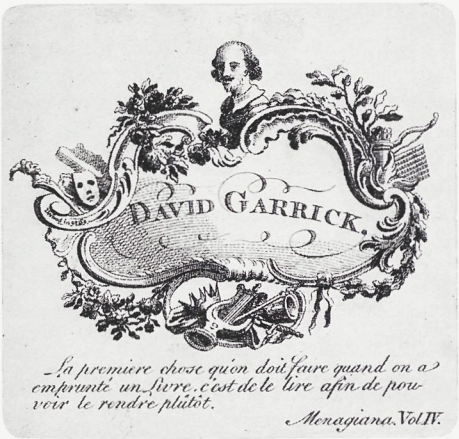
Scherman gift. To the papers of the late Harry Scherman, Mrs. Scherman has added a group of Mr. Scherman's manuscripts of his articles and book, *The Promises Men Live By*, as well as letters received from Christopher Morley, Herbert Hoover, Chaim Weizmann, William Allen White, Dorothy Canfield Fisher, Clifton Fadiman, John Marquand, and other prominent literary and political persons.

Schwartz bequest. By bequest of the late Benjamin P. Schwartz (A.M., 1935) we have received a group of five letters and one manuscript of George Santayana. They pertain to the selected volume of the philosopher's lectures, essays, and reviews, entitled *Obiter Scripta*, which Mr. Schwartz and Professor Justus Buchler edited and published in 1936. The four-page holograph manuscript by Santayana is his graceful and illuminating preface to the edition.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928), who presented his literary papers in 1968, has now donated

a distinguished collection of printed works by and about the French poet and critic Guillaume Apollinaire. Numbering fifty-five items, the collection contains numerous first editions, including *La Rome des Borgia*, 1914, and *La Femme Assise*, 1920.

Stimson gift. Mrs. Elizabeth B. Stimson has given to us the "James Mark Baldwin Collection of Bookplates," formed by her father,



DAVID GARRICK'S BOOKPLATE

(Stimson gift)

the psychologist James Mark Baldwin, and her mother, Helen Hayes Baldwin. Containing nearly eight hundred bookplates, the collection includes exemplars of American and English plates of the eighteenth through early twentieth centuries. Of special interest is the plate done for Dr. Baldwin by the English painter-etcher Charles William Sherborn; the collection contains the proofs, prints with remarques on various sizes and types of paper, and the

correspondence relating to the designing and production of the plate.

Williams gift. Mr. Robert N. Williams (A.M., 1951) has presented the following two early editions: Jonathan Edwards, *A Careful and Strict Enquiry Into . . . Freedom of Will*, London, 1790; and *A Collection of the Facts and Documents, Relative to the Death of Major-General Alexander Hamilton*, New York, 1804.

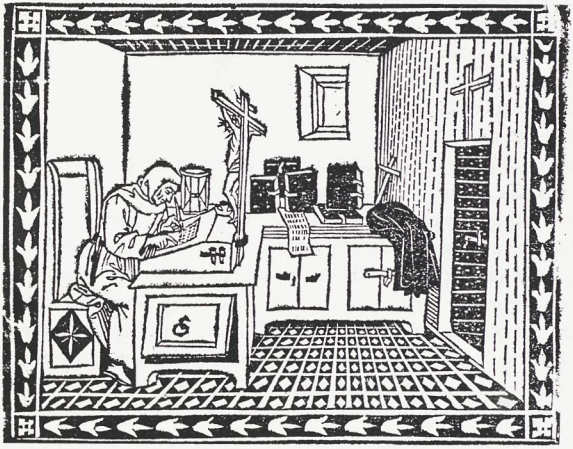
Wolverton gift. Mr. Howard Wolverton, Jr., has presented a group of 163 photographs of, and relating to, the poet Thomas S. Jones, many of which contain the poet's notes and commentary, as well as those of his friend, John L. Foley. The photographs range in date from 1894, when Jones was 12 years old, to 1931, the year before his death, and they include, in addition to portraits, views of his various homes and of his European travels, particularly his visit to Glastonbury Abbey in England in 1922.

Zierold gift. To the collection of his papers Mr. Norman Zierold has added the drafts, manuscripts, and typescripts of several of his plays and writings about Hollywood, including *The Child Stars, Baby Madge, Swinging From a Chandelier, Death in Hollywood, Three Women in Black, The Sex Goddesses,* and *Not Before Breakfast.*

Recent Notable Purchases

On July first of this year an important anniversary was noted in the Libraries. On that date in 1930, with Trustee authorization, the Department of Rare Books was founded. To memorialize the fortieth anniversary an important incunable edition of Petrarch was acquired for the Libraries by means of funds provided by the Friends. It is the first, and only, collected edition of the Italian poet's *Opera Latina* to be published in the fifteenth century. The work, printed in Basel in 1496 by Johann Amerbach, is believed

to have been edited by the German humanist Sebastian Brant, who is best known for his allegory *Ship of Fools* published two years earlier. The Petrarch is printed in roman type, is handsomely rubricated throughout, and is bound in eighteenth century full mottled calf.



SAVONAROLA IN HIS STUDY

Woodcut from *Libro della Semplicità della Vita Cristiana* (1496).

We have recently strengthened our incunable collection by the acquisition of thirty-four fifteenth century editions of works by the Florentine preacher and reformer Hieronymus Savonarola. Including sermons, moral essays, and letters, the works date from 1492, the year of Lorenzo de' Medici's death and the growth of Savonarola's influence, to 1500, two years after Savonarola's death and the year of publication of a selection of his works, included in the collection. In several instances there is only one other known

copy of the work in an American collection; and in the case of one work, *Operetta nuova*, printed in Florence by Bartolommeo di Libri around 1495, we have acquired the only known copy.

Several years ago a manuscript of Tennessee Williams's 1963 drama *The Milk Train Doesn't Stop Here Anymore* was acquired for the Libraries, which we hoped would be the beginning of a Williams Collection. Now, by means of funds provided by the Friends, we have acquired an important group of manuscripts, inscribed first editions, and letters, owned by the dramatist's friend, Miss Josephine Healy, which, with *The Milk Train*, brings together a significant body of the dramatist's manuscripts and publications. The collection includes the typewritten manuscripts and drafts, inscribed and heavily corrected by Williams, of four of his most important early plays, *Battle of Angels* (1940), *The Glass Menagerie* (1945), *A Streetcar Named Desire* (1947), and *Summer and Smoke* (1947). There is also the typewritten manuscript dating from the early 1940's of two unpublished sonnets, "O thou who art all joy of man's desiring" and "The fulsome summer opened both her hands," containing Williams's corrections and inscription. There are twenty-two inscribed first editions, beginning with the anthology *Five Young American Poets*, 1944, containing poems by Williams, to *The Night of the Iguana*, 1962. The eight letters, written to Miss Healy from 1951 to 1967, are personal and reflect the writer's life in Key West, New York, New Orleans, Rome, and Taormina.

Activities of the Friends

Meetings

Fall meeting on October 28. The program at the Fall Meeting on October 28 is one to which we all look forward, for on that occasion the Libraries and the Friends will have a newly established way to honor some of the foremost donors to the Libraries. This is a new award which the Trustees have created, upon recommendation of the Council of the Friends and of the Director of Libraries: the Columbia Libraries Citation for Distinguished Service.

A committee of the Council recommended that, based on the scope and range of the research materials presented, the first persons to be cited should be the following: for 1969, Professor Allan Nevins; for 1970, Mr. Alfred C. Berol. The awards will be presented by Mr. Warren J. Haas, the Director of Libraries, at the Fall Meeting on the above-indicated date.

Winter meeting on March 3. At the Winter Meeting the Friends plan to celebrate the twentieth anniversary of the founding of the association. Details will be sent later to our members.

Finances

In the November issue, we print the annual statement about the gifts from the Friends—both monetary and "in kind"—made during the twelve-month period ending on March 31. In 1969–70 the general purpose gifts were $14,422, the special purpose gifts $20,490, making a total of $34,912—the highest one-year total since the founding of the association in May, 1951. Cash gifts since that date now total $334,922.

An explanatory word: the special purpose funds, which are referred to above, were given to enable the Libraries to purchase specific items or collections—John Masefield letters, George Santayana manuscripts, incunabula, or other unique books or manu-

scripts—ones which could not have been acquired for the Libraries in any other way.

In addition to the gifts of funds, the Friends have presented books, manuscripts or collections having an appraised total value of $116,053. This is the second largest total for any year. The principal items given have been described in "Our Growing Collections." As the accompanying table shows, the total value of the gifts in kind since May, 1951, has now reached $1,159,154.

Aside from gifts, the association has received income from sales of the Rackham exhibit catalog, paid subscriptions to *Columbia Library Columns*, and payments for dinner reservations for the fall and winter meetings. In the year of this report, such receipts totaled $3,860. Most of these payments were reimbursement to the Friends' treasury for printing and other expenditures.

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
1969–70	14,422.00	20,490.00	34,912.00	116,053.00	150,965.00
	$146,174.00	$188,748.00	$334,922.00	$1,159,154.00	$1,494,076.00

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

Membership

As of September 30, 1970, the membership of the Friends totaled 400. Since each membership includes husband and wife, the number of individuals who belong to the association is estimated to be over 600.

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.

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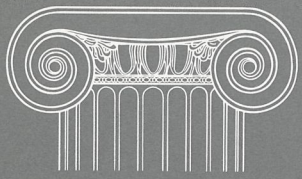

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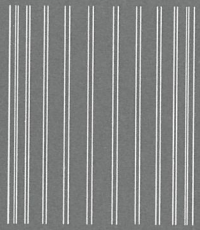

FEBRUARY 1971 VOLUME XX NUMBER 2

CONTRIBUTORS TO THIS ISSUE

WILLIAM B. LIEBMANN is Curator of the Herbert H. Lehman Papers in the Columbia Libraries. From 1934 to 1961 he was President of the Chaucer Head Book Shop in New York.

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

DALLAS PRATT, P & S '41, editor of *Columbia Library Columns*. He writes about the south of France which he has known for the past 40 years as a frequent visitor and, since 1955, as a property owner.

* * *

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Columbia Library Columns

VOLUME XX FEBRUARY, 1971 NUMBER 2

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Donald S. Klopfer, Robert Haas, and Bennett Cerf in the latter's office, circa 1940.

COLUMBIA
LIBRARY
COLUMNS

Random House; or Fun and Profit in the Search for Excellence

WILLIAM B. LIEBMANN

Because the author of the following article was a New York bookseller for nearly three decades and because he was thereby a close observer of the changes effected by the then emerging publishing firm, we have asked him to comment for us on some of the Random House achievements which have seemed most noteworthy to him. EDITOR'S NOTE

THE presentation of the Random House editorial archives to the Columbia Libraries was acknowledged in the last number of the *Columbia Library Columns*. The same issue also had an interesting article concerning André Malraux by Professor Walter Langlois, which was based on research on just one segment of this fascinating collection.

I believe, however, that some recollections concerning this amazing company will intrigue the reader and will also serve to emphasize the tremendous impact and influence that Random House has had on modern American book publishing.

It is an exciting subject to contemplate because Random House is the perfect example of what was, is, and can be accomplished in an un-computerized society by the courage, humor, foresight and intelligence of two men with a maximum of verve and an overwhelming desire for the excellent.

The happy partnership of Bennett Cerf (A.B., 1919; Litt.B., 1920) and Donald S. Klopfer was formed in 1925 when they joined forces to buy the small Modern Library Series. They had an understanding of the pressing need for a truly readable and representative group of reprints of both ancient and modern classics in all fields of literature.

They set to their task of expanding their limited "shelf of titles" with enthusiasm and imagination and not only added worthwhile books but also redesigned the type faces and changed the format and bindings of the collection. I wonder how many readers recall the early leatherette bindings, or the slightly later limp cloth ones, or the first of the hard cloth covers that finally evolved into the well-known design of today? Each was an improvement on the earlier ones, but all of them made attractive additions to a library. I doubt if there is any representative public or private library in the country today that does not contain many of these Modern Library titles. How many students of the late twenties and of the thirties and forties (the pre-paperback era) recall buying Modern Library editions of books by Thomas Mann, Marcel Proust, John Dos Passos or Karl Marx for ninety-five cents?

Many people probably no longer recollect the "loss-leader" price wars of the 1930's when Macy's and Gimbel's were selling these books for nine to eleven cents a copy, one to a customer. At that time students formed groups to do comparative bargain shopping between the two stores. On their unending treks from one book department to the other they would drop their single volume purchases into the shopping bags or brief-cases held by friends who were stationed outside the doors of the battling emporiums. It would be interesting to know how many of these "depression-time" scholars started their libraries in this fashion.

As the Modern Library expanded it became apparent that there was a need for a series of some of the longer and usually multi-volumed classics. This demand was satisfied by the introduction of the Modern Library Giants which included such titles as *The*

Decline and Fall of the Roman Empire, *Les Misérables* and *The Conquest of Mexico and Peru*.

I still have a vivid recollection of the time when the list of titles first exceeded two hundred in number; and also of the times when complete sets were sold as wedding gifts for couples "who had everything" and would appreciate good books more than silver salad bowls! There was also the case of the man who bought a new house with empty bookshelves and who promptly filled them with four sets of all the Modern Library titles.

During World War II, and before Armed Forces editions were made, I remember disbinding and quartering copies of some of the books in order to send them by first class mail to a soldier stationed on a small Alaskan island. He and his friends did not even care if chapter six arrived before chapter one so hungry were they for books on this lonely atoll during the long, sunless winters.

As the Modern Library is so well known a publishing fixture today it is hard to realize that its development was due not only to its selection of titles and its format but also to modern and innovative merchandising methods. The publishers introduced special Modern Library display racks–at that time a new approach in book publishing–and their advertising was vigorous, novel and typographically as attractive as their books.

This remarkable publishing venture not only influenced and chartered the course for future series publications (particularly the entire paperback industry) but made an immediate impact on its closest competition, the Everyman Library. This series, which was originated in England, had a remarkable list of classic titles and few modern ones and a typography that was a relic of the worst of nineteenth century design. Due to the ever growing success of the Modern Library, the Everyman publishers, and as a matter of fact all publishers of reprint titles, were forced to modernize their designs and to improve the type faces they were using.

Bennett Cerf and Donald Klopfer were never content to "sit still." The success of the Modern Library was assured in less than

two years and they then announced that they planned to publish good books "chosen at random." They had become American agents for a number of British private presses such as the Nonesuch, Golden Cockerell and Cresset, whereupon they also decided to further the cause of American fine printing.

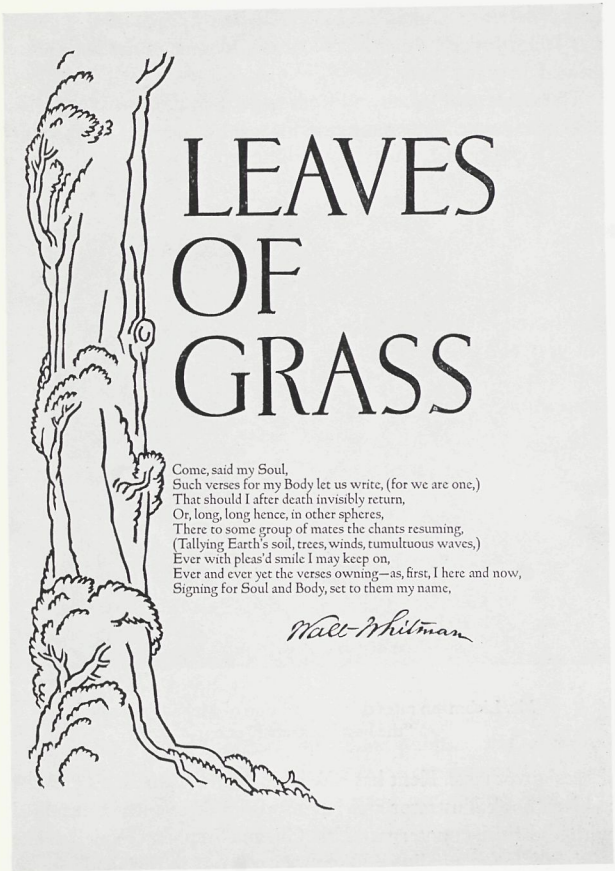
Their very first venture in this field could be said to have "hit the jackpot." Late in 1927 they issued a prospectus for a limited edition of Voltaire's *Candide* with illustrations by Rockwell Kent. There was nothing haphazard in the planning of this first Random House publication. It began their partnership with Elmer Adler and the Pynson Printers as well as their association with Rockwell Kent.

Candide, which was published in 1928, is a great example of the exquisite taste and cooperative attitude which existed between the publishers, the printer, and the artist.[1] It can be considered one of the six most beautiful books ever produced in America, ranking with Bruce Rogers's *Song of Roland*, Rogers's edition of Ernest Dowson's *Pierrot of the Minute*, John Henry Nash's four-volume edition of *Dante's Works*, the Overbrook Press edition of Robert Louis Stevenson's *Inland Voyage* (illustrated by Jean Hugo), and the Grabhorn Press edition of Whitman's *Leaves of Grass*. The last named, which appeared in 1930, also bore the Random House imprint.

Numerous other finely printed and limited editions followed in short order. They included *The Bookplates and Marks of Rockwell Kent*, *The Further Bookplates and Marks* and the one volume edition of *Moby Dick* illustrated by Kent. The last mentioned is the finest illustrated edition of Melville's masterpiece and was based on the Lakeside Press three volume limited edition. The original was popularly known as the "Tin Can edition" because the volumes were issued in an aluminum slip-case.

Random House also issued, in cooperation with Crosby Gaige,

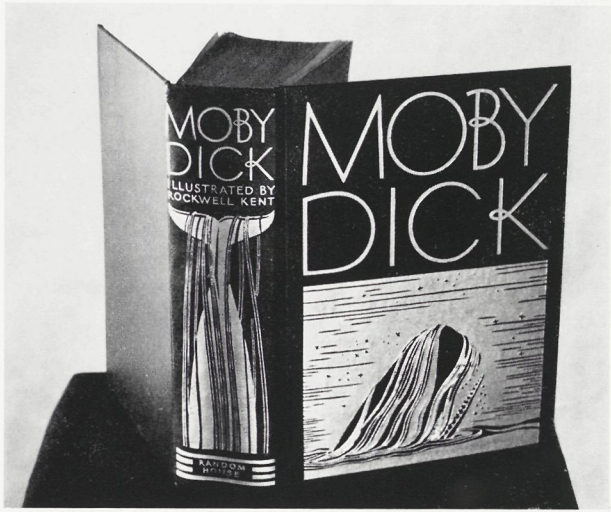
[1] The colophon page was reproduced in *Columbia Library Columns*, November, 1970, p. 43.



First text page in Whitman's *Leaves of Grass*, published by Random House in 1930.

a small series of limited editions. The best known of this group was James Joyce's *Anna Livia Plurabelle*, some of the issue being printed on green paper.

The selection of Rockwell Kent to do their first book, and their subsequent continuing interest in his work, re-emphasize the pub-



Hubbard Ballou photo

Mr. Liebmann rates this 1930 edition of Melville's classic "the best illustrated" one.

lishers' great taste. Kent has often been called America's greatest modern book illustrator and has also been frequently mentioned with his British counterparts Eric Gill and Stephen Gooden as one of the three outstanding contemporary artists in this field.

Random House soon discovered that between the reasonably priced Modern Library and the special limited editions there was a great need for medium priced, well printed anthologies and

standard scholarly editions. They began to answer this need with one volume editions of the *Complete Poetry and Selected Prose of William Blake* and the *Selected Work of John Donne*, both based on original editions issued by the Nonesuch Press. This undertaking also developed into a continuing series and included works, or selections of works, by authors as varied as Coleridge, Tennyson, and J. M. Synge.

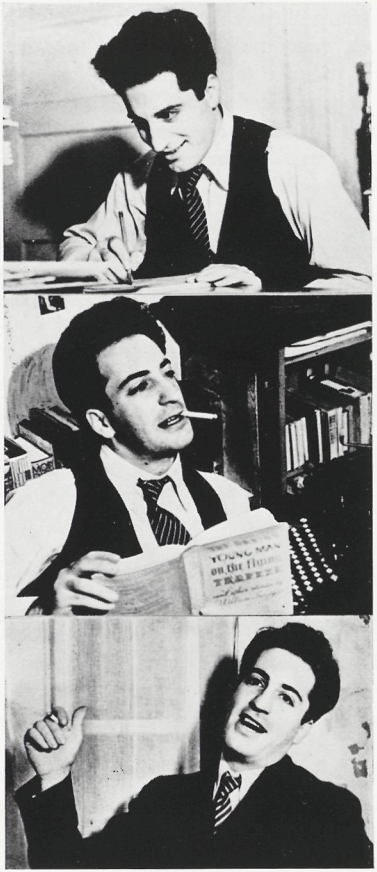
The immediate success of this new run of titles emphasized the requirement for similar larger books, just as the Modern Library required the Modern Library Giants. The answer to this need was the appearance of another group of taller and thicker books, the series uniform in height but varying in color. They included *The Greek Drama*, *The Roman Drama*, *The Greek Historians* and *Plato's Republic*, all in two volume sets. Again Random House had fulfilled a publishing need and had established another series that became a boon to every library and book collector.

The imagination and taste of Bennett Cerf and Donald Klopfer were not to be harnessed forever to the publishing of series of books by already well known authors or just in the production of fine printing.

In 1934 they decided that Random House would also become a publisher of trade books of excellence. This decision again affirmed the publishers' courage. The economy of the country was still affected by the depression at that time, but once they had an idea, it had to be fulfilled.

Their first publication was William Saroyan's *Daring Young Man on the Flying Trapeze*. The young publishers again scored a hit on their first try! The book had excellent reviews and I well remember their excitement on the appearance of their first trade book.

The Chaucer Head Book Shop was the only store in New York that gave the book a full window display on publication day and for the following three weeks. Bennett Cerf and Donald Klopfer, whose office was only two blocks away at that time, passed by



William Saroyan "hamming" for the camera
just after the publication of his
Daring Young Man . . .

practically daily either on the way to the office or at lunch time when they brought friends or prospective authors to see the display. The store was then located on East 55th Street between Madison and Fifth Avenues, and was hemmed in by the great St. Regis Hotel and a large quantity of famous gourmet restaurants and equally well known "watering-holes" such as *L'Aiglon*, *Giovanni's*, *Armando's* and *Bill's Gay Nineties*. The amount of visits to the store and the "window peekers" who were guided past the store during that three week period convinced me that the daring young men's *Daring Young Man*, aided by the Random House entertainment account, was well launched with food and drink!

The saga of this company proves how the directors were forever seeking and attracting both authors and associates of quality. Robert Haas joined their partnership in 1932 and was with them until shortly before his untimely death in 1964. Eugene O'Neill and William Faulkner early led the list of famous American authors under the Random House imprint.

What an extraordinary roster of authors this became! It includes Paul Bowles, Truman Capote, John Cheever, Herbert Gold, Ira Levin, Sinclair Lewis, James Michener, John O'Hara, Philip Roth, Irwin Shaw, Gertrude Stein, William Styron, Robert Penn Warren, Jerome Weidman and Eudora Welty. The Random House list of poetry and plays was also impressive. Unlike most publishers who found this type of literature to be financially unrewarding, Bennett Cerf and Donald Klopfer felt that the works of good poets and playwrights belonged in the catalog of any truly fine publisher. Their publications in these fields filled out their truly representative collection.

The achievement of gathering such an impressive "stable of writers" and publishing so many successful books did not occur due to the dearth of other publishing houses. Random House's most important growth took place in the years before publishers began combining and before they became parts of great conglom-

erates. Competition for good books and authors was keen. Those were the days before books were bought from racks in supermarkets and superstores and gathered together in shopping carts! Booksellers and the entire book trade loved books, knew books and read books. Publishers had an extremely critical market with which to contend.

Bennett Cerf and Eugene O'Neill in Bermuda, circa 1933–34.

To understand this great success story one has to know about Bennett Cerf and Donald Klopfer. What a team these two men made! A popular "analysis" was that the former was a complete extrovert and the latter a complete introvert. What nonsense! They were and are two men with great insight who are well aware of the best qualities each possesses. They wer serene and wise in their decisions as to how best to "split the fowl." That they were always fully cooperative in the role each was to play in the building of this great publishing house is attested to by the fact of their forty-five year partnership.

Whether one partner was more concerned with public relations and the other more with administration, neither one looked upon his work as a separate task but as part of the whole, and each was fully aware of what had to be accomplished. It is completely misleading to attempt to label these men as psychological opposites. The truth is that they share most qualities in common. Beyond their intelligence and brilliance they both have a true love of people, a great sense of fun and humor, a respect for excellence and a disdain for sham. They shared original ideas and were innovators and not imitators.

It can be said that their love of people was what most accounted for their rapid success. They knew how to encourage, sympathize with and nurture their authors, whose qualms and fears they well understood. They felt that it was not enough just to publish an author's work. They realized his need for recognition and they made a point of personally introducing him to as many people as possible.

Bennett Cerf was known to almost every bookseller across America. The "welcome mat" was always awaiting him not only because of his friendliness but also because of his genuine interest in and complete understanding of the book trade. Random House authors frequently accompanied him on his visits.

Messrs. Cerf and Klopfer were not afraid of other publishers "raiding" their authors. Once they recognized a talent they helped to develop it and they rewarded its possessor not only financially but with human understanding.

There are many who believe that Bennett Cerf's longtime appearance on the panel of *What's My Line?* and his many books of humor accounted for a good deal of the company's success. While both of these outside activities were wonderful publicity, they certainly had little to do with the solid growth of the business, which was based on the publishers' perceptive understanding of the requirements of the book-reading public.

During the period that Random House was developing its list of outstanding authors, it did not limit its expansion into other branches of publishing nor was it unaware of problems in the industry itself that merited its attention.

A most successful juvenile department was established. The stars of this branch were the Dr. Seuss books which gained immediate recognition and tremendous popularity. Other juvenile publications that helped to establish this division were the Walter Farley books about horses and "The Landmark Books," a large series of history books by very well known writers.

Random House was one of the industry leaders in fighting cen-

sorship. In 1933 they were concerned with the defense of James Joyce's *Ulysses:* the decision declaring it not obscene became a landmark in the history of publishing in America.

In 1947 the publication of *The American College Dictionary* marked a cornerstone in the building of a textbook department. This was truly a modern dictionary which incorporated many expressions in daily usage which were not found in other current compilations. By the time this volume appeared, Bennett Cerf was nationally known for his wit, and above all for his puns. It seems strange to this writer that the Dictionary's editors had overlooked the word "*cerfing.*" After all, by then, making a pun on a pun had become a national pastime antedating the popularity of the acquatic sport with the same pronunciation but a different spelling!

The growth of Random House in all its departments continued "by leaps and bounds" in the years following World War II.

In October 1959 foreseeing the need for expansion and further publishing opportunities, Random House, which until then had been a privately owned corporation, became a public company. In 1960 it acquired the famous publishing house of Alfred A. Knopf, which was noted for its distinguished list of European and American authors and which had also always devoted a great deal of attention to the typography of its publications. In the same year Pantheon Books, which also had a fine list of authors, and the L. W. Singer Company, a school textbook house, were acquired.

By means of these acquisitions Random House gained, among others, the following authors: Albert Camus, Willa Cather, Kahlil Gibran, André Gide, John Hersey, Franz Kafka, Thomas Mann, Boris Pasternak, Jean Paul Sartre and John Updike.

In trend with the times, Random House itself was acquired by the Radio Corporation of America in 1966. Bennett Cerf and Donald Klopfer became Chairman of the Board and Vice-Chairman of the publishing house, respectively, and their associate Robert L. Bernstein was appointed President.

The editorial and production archives of this great publishing

house are truly a landmark acquisition for the Columbia Libraries. They offer an infinite number of choices for research of importance.

It is also to be hoped that the papers will serve to inspire other young men to gain some fun and profit in pursuing a career of excellence in some phase of publishing.

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows: (1) *Article by William Liebmann:* The photographs are from pictures in the Random House archives in the Special Collections Division of the Libraries. (2) *Article by Dallas Pratt:* All of the photographs are reproduced from originals loaned by the author. (3) *Article by Kenneth Lohf:* The portrait of Michael Wolgemut is from H. Tietze and E. Tietze-Conrat's *Kritisches Verzeichnis der Werke Albrecht Dürers.* Band II. Der Reise Dürer. Erster Halbrand. (Basel, Holbein-Verlag AG, 1937).

"The War Upset Everybody"

DALLAS PRATT

Beatrice Cartwright, late owner of one of the two houses described below, was a granddaughter of Park Benjamin. She was one of the donors of the Park Benjamin Collection at Columbia, and is herself remembered at the Library by the "Beatrice Benjamin Cartwright Memorial Collection: Books About New York." André Malraux's wartime experiences, appearing in the last issue of the Columns, *coincided with the events of this article, which continues the story of the war years and sketches some personalities of the* "Côte d'Azur."

EDITOR'S NOTE

THIS is the wartime story of two houses in the south of France. One of them, "Casa Estella," is a white-painted, pine-shadowed villa, with many terraces leading steeply down to the blanched rocks of Cap d'Antibes and the sea. Before the discovery of the Riviera's "summer season," beginning in the late nineteen-twenties, the house belonged to Lloyd Osbourne, stepson and collaborator of Robert Louis Stevenson. It had a literary atmosphere, with Osbourne at work in his studio under the eaves, and George Bernard Shaw sometimes to be seen, afloat, beard and all, off the rocks. Then came the sun-seekers, English and American, tired of the rain and formality of the Channel resorts—among them my mother, Beatrice Benjamin Cartwright. She bought the villa in 1932. With the arrival of the summer people, the *literati* abandoned the coast (with one or two exceptions: Somerset Maugham at Cap Ferrat; Paul Gallico at Antibes) and sought the seclusion of the mountainous back-country or less fashionable refuges elsewhere in the Mediterranean.

The other house is very different. A small, ancient, rustic "château," with vineyard and several hundred olive trees, ten miles inland from Casa Estella, it is on a 1200-foot ridge, with

a tremendous view commanding the valley of Opio-San Peyre and sweeping around the semicircle of the Maritime Alps above Grasse. This property was bought about 1921 by Elizabeth Starr,

Casa Estella in the 1930's.

an artist from Philadelphia. She restored it with great care, and renamed it, rather romantically, "Castello San Peyre."

When I acquired the Castello in 1955 from Miss Starr's heir, Lady Caroline Duff, a daughter of the Marquess of Anglesey, I found that the life there of Miss Starr and her neighbors had been described in a series of books published from 1935 to 1949. Lady Fortescue, widow of the well-known historian of the British Army, had lived next door, and, in volumes with titles such as *Perfume from Provence*, *Sunset House*, and *Midsummer Madness*, had reeled off many hundred of pages about herself, her neighbors, their "dear peasants," their *bonnes*, their houses and, of course, their dogs. In these sentimental but endearing memoirs, for many years best-sellers in England, Elizabeth Starr figures largely. She is called, simply, "Mademoiselle;" the Castello is the "Châ-

teau," and its adjoining dependency, the "Studio." Their adventures at the outbreak of World War II are breathlessly recounted in *Trampled Lilies*, published in 1941.

Castello San Peyre in winter.

The opening scene of the book is a description of columns of weary recruits, the harvest of general mobilization, plodding along the valley road below the Castello. Soon that house, and its three neighbors—Lady Fortescue's, Miss Cotton's and Lord Anglesey's —were sheltering scores of *poilus*. Officers had taken over all the bedrooms; Elizabeth Starr had opened a first-aid station in the Studio; a barber was at work in the stable. A quotation gives a vignette of life at the Castello in Lady Fortescue's winsome style:

"I shall never forget the picture of the Studio that night. A little fire crackling cosily in a corner, its flame flickering over *Mademoiselle's* pictures on the walls; the green-painted medicine-chest; *Mademoiselle* herself sitting on a three-legged stool, her small dark head bent over a spirit-lamp as she sterilized something or other; a big man, with a queer heart and threatened bronchitis, lying

peacefully in a real bed with real sheets, his head, recently tended by his *copain*, the *coiffeur*, resting on a soft pillow, watching the long fingers of his friend stroking waves into my hair; turning at intervals dogs' eyes, which filled up slowly with tears, in the direction of his adored *Mademoiselle* from whom in so few days he must be parted."[1]

There was a different atmosphere in many villas on the coast. Instead of rolling up their sleeves and "mucking in" with the old timers, members of international "café society" on Cap Ferrat and Cap d'Antibes, at Cannes and Monte Carlo, took one look at the approaching tempest and fled.

But even the old hands had to go in the end. Thirteen hundred British subjects, including my mother's friend, Somerset Maugham, and a motley crowd of retired Army officers, teachers, governesses, as well as several *grandes dames* attended by butlers, maids and chauffeurs, all shepherded by the British Vice-Consul, were crammed into two coal ships, and made a nightmare passage to England. This was in the summer of 1940: southern France, still unoccupied by the Germans, was ruled by the Petain regime from Vichy.

A coal ship, even with Willie Maugham, would never have done for my mother, who had no intention of abandoning, even for a world war, her customary panoply of travel. Furthermore, she had recently remarried, and she and her new husband, Freddy McEvoy, were content to linger on. In August she wrote: "The British are sadly missed here. Cannes looks depressed as compared with other years. None of the women look very smart, pajamas and shorts are forbidden in public. We are always hoping that there might be an armistice in September; the War and its complications have upset everybody. The weather is divine. . . ."

But in the fall, the sound of anti-aircraft guns installed nearby warned them that the honeymoon was over.[2] Their travel plans

[1] *Trampled Lilies* (William Blackwood & Sons, Edinburgh), p. 32.

[2] This was literally true. After several unhappy years, my mother obtained a divorce and resumed the name of her third husband, Charles Aubrey Cartwright.

were complicated by the necessity of taking my mother's personal maid and fast friend, Jeanne Lemaire, as well as the inevitable mountain of wardrobe trunks, Vuitton suitcases and the ponderously heavy jewelry case which Jeanne, during her devoted service of thirty-two years, carried through hell and high water. Only a train could accommodate such an entourage, and by train they went, westward, one of the lavatories commandeered for the luggage over the protests of the other passengers. A friend encountered on the way—a destitute French duchess—was rescued and added to the party. They all arrived safely in Lisbon, and, eventually, secured transportation on an American Export ship to New York.

Beatrice Cartwright at Casa Estella, circa 1935.

As soon as the family left, Casa Estella was emptied of its furnishings. Even this might not have protected it from occupation if Anthime, our *maître d'hôtel*, a master of the French art of "unscrambling," had not had the wit to strip all the bathrooms of their plumbing. A sign was placed at the entrance stating that the villa was "under the protection of the Finnish Minister," fortunately a family friend. The furni-

ture and fixtures were carted away to the mountains and hidden in a barn.

In Opio, meanwhile, the troops had left for the north and the houses had been returned to those owners who were still there. On our hill, only Elizabeth Starr remained. Some years before, she had taken French citizenship, and was determined to stand by her adopted country. I pieced together the brave story of her hard, wartime years at the Castello from various sources. The mayor of Opio told me of his surreptitious visits to hear the B.B.C. broadcasts, "*Ici Londres*," on her secret radio. These night sessions always ended with a toast, drunk in wine from the Castello's vineyard: "*à la Victoire!*" Miss Starr's companion, a daughter of the actor Lou Tellegen, described their efforts to live off the 15-acre estate, which yielded olives, grapes, figs, vegetables, and supported chickens, rabbits, a cow (named "London Pride") and several pigs. But slowly the house filled with refuges, some of them in hiding, and there was barely enough to go around.

In February, 1944, during the lean final period of the war, Elizabeth Starr died of heart disease aggravated by skin infection and near starvation.

It was not until 1947 that my mother was able to return to Antibes. Seven years, a world war, a German occupation and an Allied invasion had passed over the Riviera. Houses had been gutted, gardens had been ruined by trenches and land-mine explosions, owners had died, staffs had been decimated by war and some of those who had remained on the properties had lost their lives fighting for or against the Resistance. But Casa Estella, that white, terraced villa by the sea, had lain undisturbed through it all. Entering it in 1947 was like walking into the palace of the Sleeping Beauty. Anthime, a little more grey around the temples, appeared beaming at the front door. Then, like a magician, he threw open the door of the *salon*.

Nothing had changed. Here, and in the entire house, nothing was missing. Furniture, curtains, the small but precious collection

of *blanc de Chine*, all were there. Someone opened a cigarette box: it was filled with pre-war cigarettes. . . .

Obviously, some god, more powerful than the Finnish Minister,

Interior, Casa Estella. The "white on white" style was originally introduced in the 'twenties by Syrie (Mrs. Somerset) Maugham.

had had the house under his protection. Perhaps it was the tutelary deity of *maître d'hôtel*, who, in tribute to Anthime's surpassing devotion, gave him the unique satisfaction of conducting us into a house which had been through the cataclysm of a world war but which was still, as he said, "in perfect order, Madame!"[3]

The epilogue to the more sombre wartime history of Castello San Peyre was not told until 1967. A couple drove into the courtyard and asked to see the owner. They were a Mr. and Mrs. Wil-

[3] Beatrice Cartwright died in 1956, at Casa Estella. Her son, Aubrey Cartwright, the author's half-brother, now owns the property.

liam Kolinski: Mr. Kolinski said he had waited twenty-four years for the opportunity to return to the house where, as a boy, he had found sanctuary in 1943. He was a Polish Jew whose parents had died in a concentration camp. Elizabeth Starr had hidden him, along with many others, from the Germans, who had occupied southern France in November, 1942. With great emotion he showed us the attic room where he had lived. He asked to see another room which he had never been allowed to enter, but where he knew a refugee lived in secret, even cooking there. A primitive stove, built into the fireplace, is still in place. He recalled the fellow-inmate who, one day, rashly answered a knock at the back door and found himself confronting the Gestapo: he was taken away and shot. He told us about the woman in the village who was willing to sell those in hiding for one litre of olive oil apiece.

Elizabeth Starr was an American heroine of the Resistance. Unhappily, she died before the moment of liberation, when another column of soldiers, Americans this time, appeared on the valley road, to the joyous relief of the village. Some stopped for a moment at the Castello; they soaked their hot feet, boots and all, in the pool, smoked a quick cigarette, downed some *vin du Castello*, and were on their way.

"*Vives les Américains*"*!* To the inhabitants of Opio–San Peyre, those of us who still live in their midst are not unwelcome guests.

The Master and His "Treasury;" A Gift from the Mary Flagler Cary Charitable Trust

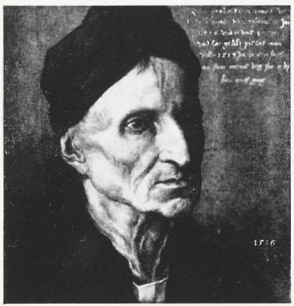
KENNETH A. LOHF

AT THE end of the fifteenth century Nuremberg was a prosperous trading center on the route from Italy to Northern Europe. Here the Italian Renaissance and the German Gothic tradition met and fused, producing a cultural flourishing which resulted in the achievements of such painters and sculptors as Albrecht Dürer, Peter Vischer, Adam Kraft, and Michael Wolgemut. Their works adorned a picturesque city of burghers and meistersingers, of fountains, Gothic towers, and houses with lofty peaked gables, oriel windows, and red-tiled roofs.

Above all, Nuremberg was a center for German printing and publishing. It was here that Anton Koberger set up his printing press in the early 1470's. During the decades that followed he developed his publishing house into the most considerable printing undertaking in Germany, establishing agencies throughout Europe and employing traveling salesmen to market his Bibles, law treatises, theological tracts, and *de luxe* editions. During his career as a publisher, which lasted until his death in 1513, he produced at least 236 publications. At the height of his business he operated twenty-four presses and employed a hundred printers.

In addition to being an astute businessman, Koberger, as a true member of the prosperous artisan class, had an expansive appreciation for the fine arts, and German book illustration of the fifteenth century owes some of its remarkable achievements to him. He published two of the outstanding woodcut books of the century,

Peter Stefan's *Schatzbehalter der wahren Reichtümer des Heils*, 1491, and Hartmann Schedel's *Liber Chronicarum*, 1493. The former, as the title explains, is a "treasury of the true riches of salvation," and the latter, commonly known as the *Nuremberg Chronicle*, is an account of the principal events from the Creation to publication date. These were ambitious projects, and in their production Koberger enlisted the services of Michael Wolgemut, called Master Wolgemut, one of Nuremberg's most distinguished and enterprising painters and wood carvers.



MICHAEL WOLGEMUT
Artist; teacher of Albrecht Dürer.

In the spirit of the times, Wolgemut directed a flourishing workshop with many assistants and apprentices, in which they carved and paneled altarpieces and retables, and excuted other works of sculpture and portraits in oil for the numerous churches and the *Stadthäuser* in the town and the surrounding Bavarian villages. One of these apprentices was the teen-aged Albrecht Dürer, whose contributions to the art of wood engraving in the decades to follow were due in no small measure to Master Wolgemut's tutelage.

The series of ninety-six illustrations (ninety-one original blocks and five repeated ones) executed for the *Schatzbehalter* is usually considered Master Wolgemut's finest achievements. Although not signed, they are attributed to him on the strength of their resemblance to his pictures and cuts in the *Nuremberg Chronicle*, which are certified as his work in the colophon to that book. These two lavishly illustrated works are the two most important such books printed in Nuremberg, and, with the exception of Breydenbach's *Peregrinatio* (printed in Mainz in 1486 and illustrated by Erhard

Reuwich), are the earliest German publications of which the woodcuts can be assigned with certainty to a known craftsman.

Although the Libraries' Incunabula Collection has long owned a copy of the *Nuremberg Chronicle*, it was not until recently that a copy of the *Schatzbehalter* has been added to the Collection. The Mary Flagler Cary Charitable Trust has presented an exceptionally fine copy in which the woodcuts have been hand-colored by a contemporary artist. The work is handsomely bound in the original full white pigskin over wooden boards, which is stamped in blind in a panel design, with eagles in the four corners within diamonds.

The illustrations have considerable strength and charm, ranging from one of Christ kneeling before the Throne of the Father and pointing to the emblems of the Passion, to the amusing one of Solomon and "a selection" of his wives at a banquet, depicting the King diplomatically dining alone at a separate table! The leading historian of engraving, Arthur M. Hind, in his *An Introduction to a History of the Woodcut* admires the illustrations for their originality, their "lively humor and vivid expression," and their simple beauty.

On the following pages are reproductions of selected woodcuts. Included are those illustrating the happy animals dancing in the Garden of Eden, the blind Samson pulling down the Temple, the Last Supper being served at a round table, Christ and his disciples quaintly sailing on the Sea of Galilee, Pharaoh directing the construction of the Great Pyramid, the condemned breaking down the gates of Hell, and Solomon dining with his wives. The figures with their curled beards and angular poses are of the Gothic era, and their direct appeal and warmth convey to us today, not only the messages of the Bible stories, but the humanity of Master Wolgemut and the charm of his beloved Nuremberg.

Dancing animals, Garden of Eden.

Blind Samson knocking down the temple.

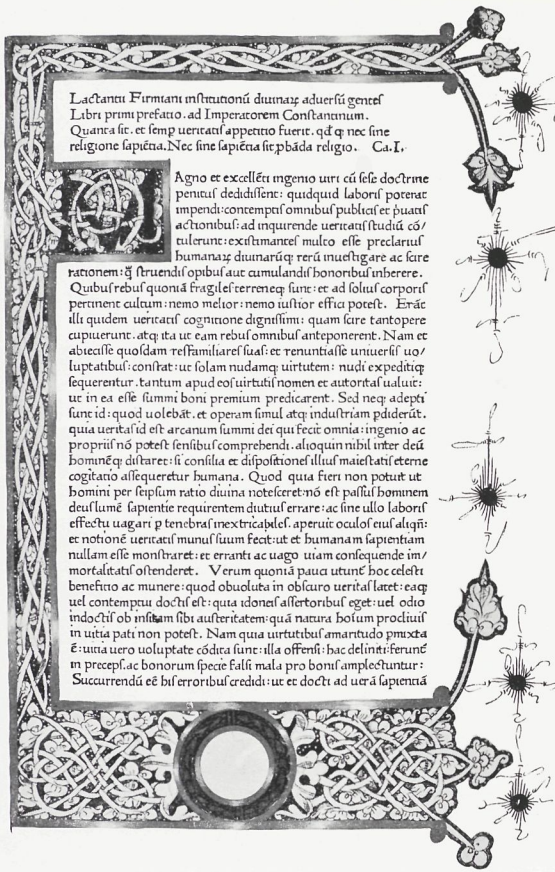
The Last Supper, at a round table.

Christ and the disciples sailing on the Sea of Galilee.

Pharaoh directing the construction of the Great Pyramid.

Breaking down the Gates of Hell.

Solomon, diplomatically alone, dining with a selection of his wives


Lactantii Firmiani institutionū diuinaꝝ aduersū gentes
Libri primi prefatio. ad Imperatorem Constantinum.
Quanta sit. et semp ueritatis appetitio fuerit. qd q; nec sine
religione sapiēa. Nec sine sapiēa sit pbāda religio. Ca. I.

Agno et excellēti ingenio uiri cū esse doctrine
penitus dedidissent: quidquid laboris potuit
impendi: contempsi omnibus publicis et priuatis
actionibus: ad inquirende ueritatis studiū cō/
tulerunt: existimantes multo esse preclarius
humanaꝝ diuinarūq; rerū inuestigare ac scire
rationem: q̄ struendis opibus aut cumulandis honoribus inherere.
Quibus rebus quoniā fragiles terreneq; sunt: et ad solius corporis
pertinent cultum: nemo melior: nemo iustior effici potest. Erāt
illi quidem ueritatis cognitione dignissimi: quam scire tantopere
cupiuerunt. atq; ita ut eam rebus omnibus anteponerent. Nam et
abiecisse quosdam re familiares suas: et renuntiasse uniuersis uo/
luptatibus: constat: ut solam nudamq; uirtutem: nudi expeditiq;
sequerentur. tantum apud eos uirtutis nomen et autoritas ualuit:
ut in ea esse summi boni premium predicarent. Sed neq; adepti
sunt id: quod uolebāt. et operam simul atq; industriam pderdērūt.
quia ueritas id est arcanum summi dei qui fecit omnia: ingenio ac
proprijs nō potest sensibus comprehendi. alioquin nihil inter deū
hominēq; distaret: si consilia et dispositionē illius maiestatis eterne
cogitatio assequeretur humana. Quod quia fieri non potuit ut
homini per seipsum ratio diuina notesceret: nō est passus hominem
deus lumē sapientie requirentem diutius errare: ac sine ullo laboris
effectu uagari p tenebras mextricabiles. aperuit oculos eius aliqñ:
et notionē ueritatis munus suum fecit: ut et humana m sapientiam
nullam esse monstraret: et errantis ac uagā uiam consequende im/
mortalitatis ostenderet. Verum quoniā pauca utunt hoc celesti
benefitio ac munere: quod obuoluta in obscuro ueritas latet: eaq;
uel contemptu docti est: quia idoneis assertoribus eget: uel odio
indocti ob insitam sibi austeritatem: quā natura hoīm procliuis
in uitia pati non potest. Nam quia uirtutibus amaritudo pmixta
ē: uitia uero uoluptate cōdita sunt: illa offensi: hac delinīti: ferunt
in precepsi. ac bonorum specie falsi mala pro bonis amplectuntur:
Succurrendū eē his erroribus credidi: ut et docti ad uerā sapientiā

The first text page in Lactantius's *Opera* (1470), reproduced here in reduced size. The original is illuminated in gold and colors. (Cary Trust Gift)

Our Growing Collections

KENNETH A. LOHF

Gifts

Cary Trust gift. To our collection of early printing the Mary Flagler Cary Charitable Trust has added three fifteenth-century works of great typographical interest. The first of these, Peter Stefan's *Schatzbehalter der wahren Reichtümer des Heils*, published in Nuremberg in 1491 and illustrated by Michael Wolgemut, is the subject of an article elsewhere in this issue.

The second work presented is a splendid copy of Lucius Lactantius's *Opera*, printed in Rome in 1470 by the German printers, Conradus Sweynheym and Arnoldus Pannartz. This is the third edition of the first work printed in Italy, the first edition having been printed in Subiaco two years earlier. Lactantius was often called "the Christian Cicero" because of the influence of the classical rhetorician on the author's writings on Christianity. The first page of the text of our copy is beautifully illuminated in gold and colors, surrounded by a scroll-covered border, and the volume contains red and blue rubricated initials throughout. The volume is bound in velvet over boards, and all edges are gilt and gauffered *à la pointillé* with the emblem of Diane de Poitiers. Of special interest and rarity is the proof leaf of folio seven which is bound in at the front of the volume.

Finally, the Cary Trust has also presented a copy of the second volume of Paulus Orosius's *Historia Adversus Paganos*, printed in Paris in 1491 by Antoine Vérard, one of the most important figures in the early Parisian book trade, who spread the renown of Parisian typography both in France and abroad. The volume contains seventy-two fine woodcuts, mostly battle scenes, as well as the magnificent initial on the first page of text showing the translator, Alfred the Great, at his literary work. Also present in the

volume is the Seneca portion, *Des Motz Dorez des Quatre Vertus en Francoys*, the authorship of which is now questioned. The title leaf of this portion is embellished with an impressive historiated letter "S," which is formed by two dragons. (See page 51 below.)

Evans gift. For inclusion in our E. V. Lucas Collection, Dr. Luther H. Evans (Hon. LL.D., 1953) has given a letter written to Lucas by Lovat Fraser, dated February 16, 1914, decorated by Fraser with a charming watercolor drawing of an elephant with riders on safari.

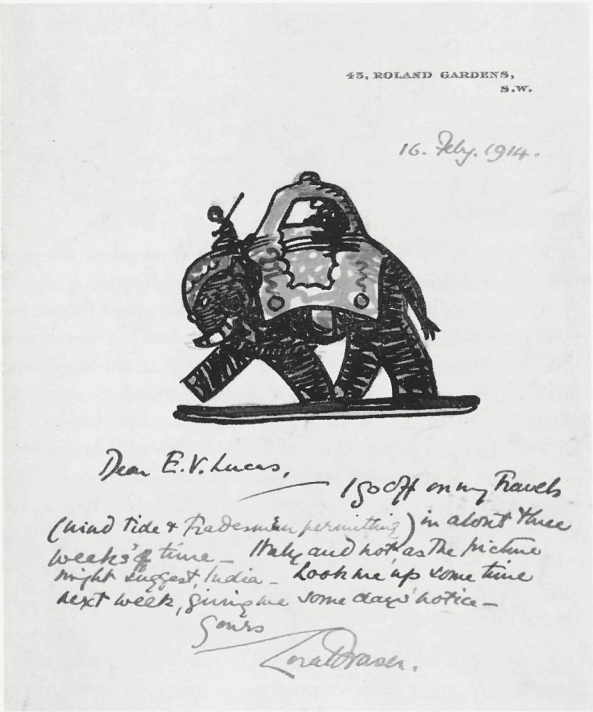
Goodrich gift. Dr. Norma L. Goodrich (Ph.D., 1965) has presented an autographed copy of Jean Giono's *La Chute des Anges; Un Déluge; Le Coeur Cerf*, privately printed in Manosque in 1969. This is the French novelist's only book of poems, and it includes those which were written during the German occupation of France and completed around 1947.

Gutmann gift. Professor James Gutmann (A.B., 1918; A.M., 1919; Ph.D., 1926) has presented two volumes associated with former members of the Philosophy Department: a copy of the Japanese edition of Professor John Dewey's *Democracy and Education*, Tokyo, 1924, inscribed to Professor Dewey by the translator, Riichiro Hoashi; and Professor Frederick J. E. Woodbridge's copy of Edward Tylor's *Primitive Culture*, New York, 1889, signed by Professor Woodbridge on the title page.

Hill gift. Mr. John Warren Hill (A.B., 1911; LL.B., 1914) has added to the collection of the papers of his father, John Wesley Hill, more than three hundred manuscripts of speeches, letters, and printed ephemera, nearly all of which relate to Abraham Lincoln. It may be recalled that in 1943 Mr. Hill presented to the Libraries the Lincoln Collection formed by his father.

Hotchkiss gift. Miss Helen Hotchkiss has presented a collection of nearly five thousand papers and manuscripts of the Ladd and

Franklin Families, which is primarily associated with Texas. The collection dates from the late eighteenth century and includes correspondence, documents, diaries, and photographs. Of special interest are the documents signed by Andrew Jackson and James



Letter from the artist Lovat Fraser to E. V. Lucas dated February 16, 1914. The original drawing is in colors. (Evans Gift)

Buchanan, and the autograph letter from Sam Houston to E. M. Pease, the Governor of Texas, dated March 15, 1854.

Krulewitch gift. Major General Melvin L. Krulewitch (A.B., 1916; LL.B., 1920) has presented his collection of rare law books to the Law Library. Numbering sixty-six volumes, the collection dates from 1534 to the end of the eighteenth century, and includes works printed in Latin, law-French, and English. The collection centers around Sir Thomas Littleton's *Tenures,* an early work on the Common Law of England, which was printed numerous times in the sixteenth century. Many of the works in the Krulewitch Collection are extensively annotated in minute script by the lawyers who used them.

Lamont gift. For addition to the George Santayana Collection, which he established in 1954 and has continually enriched, Dr. Corliss Lamont (Ph.D., 1932) has presented a group of eight letters written by Santayana to Andrew J. Onderdonk during the period 1941–1946. Dr. Lamont has also added the following books and autograph letters to the John Masefield Collection: a copy of *A Generation Risen,* London, 1942, inscribed by Masefield to Mrs. Elsie Craig; a proof copy of the American edition of *Good Friday,* 1916; an autograph letter to a Mr. Murchison, dated December 18, 1912, mentioning visits to William Butler Yeats, Rupert Brooke, and George Moore; and a typewritten letter to the Dean of Westminster, dated October 8, 1935, recommending a memorial in the Abbey to American writers, particularly Longfellow, Whitman, and Twain.

Mabee gift. Dr. Carleton Mabee (Ph.D., 1942) has donated to the Libraries the typewritten manuscript of his 1969 book, *Black Freedom: The Nonviolent Abolitionists from 1830 Through the Civil War.*

McGrady gift. Mr. Mike McGrady and the twenty-three other journalists, who wrote and published the novel *Naked Came the*

Stranger under the collective pseudonym "Penelope Ashe," have presented the drafts and final manuscripts for the best-selling novel. Conceived as an erotic novel "to end all such novels," the work was written by the group of journalists, each completing a chapter in the life of the heroine Gillian Blake. The chapters were sent to Messrs. McGrady and Harvey Aronson who edited the manuscript, in some cases combining several chapters into one, and providing a unity of style and story. The work was published by Lyle Stuart and became an immediate best-seller in this country and abroad, and is scheduled to be made into a movie. The manuscripts in the gift include the versions of each chapter as submitted by the co-authors, as well as the edited version that was finally sent to the printer. Also included are the chapters submitted but not used. Mr. McGrady, the originator and co-ordinator of the project (and the author of the first chapter), has also annotated each of the manuscripts and identified the author. Completing the gift are files of correspondence with co-authors, memos to the co-authors, and newspaper stories and advertising material relating to the hoax. To bring the file up to date Mr. McGrady has also presented the corrected typewritten manuscript for *Stranger Than Naked, or How to Write Dirty Books for Fun and Profit*, his recently-published account of the hoax.

McKee bequest. By bequest from Professor Ralph H. McKee we have received a watermark on paper, framed and glazed, of the German papermakers, J. W. Zanders. The specimen measures twenty by fourteen inches, and is reputed to be among the largest watermarks ever produced.

Macy gift. Mrs. George Macy has added the twelve volumes issued by The Limited Editions Club during 1970 to the George Macy Memorial Collection. Among the distinguished book designers and illustrators whose work is represented in this series are John Dreyfus, Fletcher Martin, Robert Shore, Ted Gensamer, Lynton Lamb, John Miles, Raffaele Scorzelli, Giovanni Marder-

steig, Denver Gillen, Bert Clarke, Tseng Yu-Ho, James Lewicki, and Charles E. Skaggs. The edition of the poems of W. B. Yeats, edited by Professor William Y. Tindall, is a particularly handsome exemplar. It is most effectively illustrated by the English illustrator and book designer, Robin Jacques, whose delicate drawings in the volume are colored by pochoir, a process which requires that each hue be brushed on by hand through a different hand-cut stencil in order to match the artist's scheme.

Myers gift. From Miss Winifred A. Myers of London we have received as a gift an item of considerable Columbia association interest, a signed manuscript of Charles Anthon's poem beginning "Allow a stranger, lovely one and dear,/Unknown to thee and to a father's eye, . . ." The poem, four stanzas of nine lines each, is dated Columbia College, July 5, 1837. The classical scholar Charles Anthon (A.B., 1815, LL.D., 1831) was the John Jay Professor of Greek Language and Literature at Columbia from 1830 until his death in 1867, and his editions of classical texts were among the first American editions to have notes and explanations for study.

Nevins gift. Since 1953 Professor Allan Nevins (Hon. Litt.D., 1960) has contributed important segments of his personal and historical papers to the collection which he had established in the Libraries. Recently, he has added to this collection the correspondence files and manuscripts relating to his work during the 1960's. Numbering nearly nine thousand items, the gift includes the drafts and manuscripts for his biography, *James Truslow Adams: Historian of the American Dream*, as well as the numerous letters written by Adams to Nevins. In addition, the papers cover Professor Nevins's term as chairman of the Civil War Centennial Commission and as secretary and president of the American Academy of Arts and Letters. Correspondents represented in the papers include Dean Acheson, Anthony Eden, Dwight D. Eisenhower, James T. Farrell, Robert Frost, Lyndon Johnson,

Robert Kennedy, Herbert Lehman, Robert Lowell, Archibald MacLeish, Carl Sandburg, Adlai Stevenson, Robert Penn Warren, and Andrew Wyeth. Of great importance is the letter written by Dwight Eisenhower to Professor Nevins on November 6, 1964, in which he describes his political philosophy. As part of the gift there is a group of approximately five hundred papers of Henry White, the American diplomat who was a member of the Peace Commission after World War I; he helped draft the Treaty of Versailles and was the subject of a biography by Professor Nevins. There are letters written to Henry White, during the period 1887–1913, from Theodore Roosevelt, George F. Watts, Harold Frederic, James Russell Lowell, George Meredith, Robert Browning, Richard Harding Davis, Edmund Grosse, Daniel Chester French, Samuel J. Tilden, and Henry Cabot Lodge.

Palmer gift. In memory of Mr. Rudolph S. Wild, Mr. Paul R. Palmer (M.S., 1950; A.M., 1955) has presented a copy of Charles Dickens's *The Posthumous Papers of the Pickwick Club*, New York, 1943, illustrated by Donald McKay, the American painter who has designed books for the Grabhorn Press and for Elmer Adler.

Pierce gift. Miss Catharine W. Pierce has given, for inclusion in the Frederic Bancroft Papers, a collection of the historian's manuscripts and notes pertaining to his book on Carl Schurz. Included in the more than fifteen hundred items are letters from W. E. B. Du Bois, Robert Todd Lincoln, Henry Cabot Lodge, S. S. McClure, and William P. Trent. There are also a number of personal letters and photographs received by Miss Pierce, who was Mr. Bancroft's niece.

Ramin gift. For inclusion in the collection of his papers, Mr. Sid Ramin has presented the music manuscripts for *West Side Story*, one of the most significant musical plays produced on the Broadway stage. With book by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim, and orchestrations by Mr.

Edgar A. Bancroft, a banker (left) and his brother Frederic (right), historian and librarian of the U.S. Department of State. Their sequential bequests made possible the Bancroft Foundation at Columbia.
(Pierce Gift)

Ramin and others, the work premiered on Broadway in the fall of 1957. It went on to become a successful motion picture, and finally a symphonic suite entitled *Symphonic Dances from West Side Story*. Mr. Ramin's manuscripts and scores for all of these versions, totaling nearly two thousand pages, are present in his gift; and they contain notes, revisions, and additions by Leonard Bernstein, as well as Mr. Ramin and Irwin Kostal, another of the arrangers. In addition, the gift contains the orchestral sketches and scores for the motion picture *Stiletto*, for which Mr. Ramin wrote the music.

Rosenman gift. To the collection of his papers Judge Samuel I. Rosenman (A.B., 1915; LL.B., 1918) has added autographed photographs of Vannevar Bush, Harry S. Truman, and John R. Steelman, as well as his certificate of appointment as a Justice of the Supreme Court of New York, dated March 11, 1932, signed by Franklin D. Roosevelt as Governor, and another dated September 18, 1933, signed by Herbert S. Lehman as Governor. The Judge's wife, Mrs. Dorothy Rosenman, has also presented a collection of letters and printed materials pertaining to her work on behalf of the 1937 New York Housing Amendment, including correspondence with Fiorella LaGuardia, Robert Moses, Herbert Lehman, and Bernard Baruch.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has given to the Libraries a copy of the sales record of the private library of L. F. A. Gaudefroy, *Catalogue de la Bibliothéque d'un Amateur*, Brussels, P. J. de Mat, 1823, two volumes.

Tannenbaum bequest. By bequest from Dr. Frank Tannenbaum (A.B., 1921), Professor of Latin American History at Columbia from 1935 until his retirement in 1962, we have received his library of scholarly books totaling more than twenty-five hundred volumes. The collection is particularly strong in the areas of travel literature, early Mexican imprints, and Spanish law.

Tindall gift. Professor William York Tindall (A.B., 1925; A.M., 1926; Ph.D., 1934) has made significant additions to the collection of his papers. Included are the corrected typewritten manuscript of his book, *A Reader's Guide to Finnegans Wake*, 1969, and nearly a hundred letters written to him by his fellow critics and writers. Among the correspondents are Richard Aldington, W. H. Auden, Sylvia Beach, Saul Bellow, Witter Bynner, Padraic Colum, John Dos Passos, Frieda Lawrence, Iris Murdoch, Sean O'Faolain, Stephen Spender, Allen Tate, Lionel Trilling, James Thurber, Mark Van Doren, John Wain, Thornton Wilder, and Edmund Wilson.

Upjohn gift. Professor Everard M. Upjohn, upon his retirement as Professor of Art History, donated his working library to the Avery and Fine Arts Libraries. The gift contains several hundred books and pamphlets covering the whole range of western art and architecture.

Van Doren gift. Professor Mark Van Doren (Ph.D., 1921) has added to the collection of his papers the printer's typescript and proofs for his 1969 book of poems, *That Shining Place*, as well as a lengthy file of letters written to him by Robert N. Caldwell (A.B., 1932), a New Jersey newspaper editor and former student of his. Covering the period 1950–69, the 463 letters contain a wealth of comment on local and New Jersey politics, family affairs, philosophy, and literary criticism.

Recent Notable Purchases

Five titles of considerable rarity in the field of mathematical literature have been acquired for the Smith Collection. They include two editions which have been unrecorded and unknown. The first of these is Anianus, *Compotus manualis, cum commento*, Paris, Antoine Caillaut, 1489/90, which deals with the arithmetic of the

calendar. The other work is *Le cosse passate, presente e aduenire*, an Italian version of a fortune-telling book of Arabian origin, attributed to a geomancer named Alkardianus. It was published in Bologna in 1482–1483 by Henricus de Colonia. The extreme scarcity of the book may be explained by the heavy and careless use of fortune-telling books of that kind, and also by their prohibition by the Council of Trent.

Two fifteenth-century works by the Arabic astronomer and astrologer, Albumasar, who flourished in Baghdad in the ninth century, have also been added to the Smith Collection. Both of the editions were printed in Augsburg by Erhard Ratdolt, and both are illustrated with woodcuts of the planets and astrological signs. The *Flores Astrologiae*, 1488, and the *Introductorium in Astronomiam*, 1489, are astronomical textbooks which were very popular and more frequently quoted in the West than any others. The final work acquired for the Smith Collection is the rare first edition of Thomas Radinus, *Sideralis Abyssus*, Pavia, J. Paucisdrapis de Burgofranco, 1511, containing numerous fine woodcuts of the constellations.

Several important productions of the Allen Press, of the Officina Bodoni, and of the press of Gino Castiglioni and Alessandro Corubolo of Verona have been purchased on the Ulmann Fund. The twelve works of the Officina Bodoni acquired range from the 1924 edition of Shakespeare's *The Tempest*, designed in the purest classical style for which the press has become renowned, to the first English translation of Pietro Bembo's *De Aetna*, printed in 1969 in memory of Stanley Morison, the English typographer and type-designer who revived the use of the Bembo type in the twentieth century. *De Aetna* was originally published by Aldus Manutius in 1496, using a roman type engraved by Francesco Griffo of Bologna, the eminent creator of printing letters of the Renaissance; it is this type, engraved for the Officina Bodoni by Charles Malin, that has been used for the new edition of *De Aetna*. An illustrated work, Katherine Mansfield's *The Garden Party*, is also

among the Officina Bodoni works acquired. This edition, published for the Verona Press in London in 1939 and designed by Giovanni Mardersteig, contains colored lithographs by the French artist Marie Laurencin.

Colored lithograph by Marie Laurencin illustrating the story "Mr. and Mrs. Dove" from Katherine Mansfield's *The Garden Party*. (Ulmann Fund)

The three publications by the press of Gino Castiglioni and Alessandro Corubolo which have been acquired include Italian

editions of poetical writings by W. H. Auden, T. S. Eliot, and Ezra Pound, handsomely illustrated with lithographs by Valerio Adami, Arnoldo Ciarrocchi, and Bruno Cassinari, respectively. By means of the Ulmann Fund we have also added to our collection two splendid exemplars of the Allen Press: William Caxton's *The Noble Knight Paris & the Fair Vienne,* 1956, with wood engravings by Mallette Dean hand-colored by Dorothy Allen; and *The Book of Genesis,* 1970, with twenty-four full-page engravings by Blair Hughes-Stanton, and with decorative headings on each page in Hebrew calligraphy. The latter work is the thirty-fifth limited edition printed by Lewis and Dorothy Allen at their hand-press in Kentfield, California.

An unusual association item, the editorial cane of the *Columbia Spectator,* has been acquired for the Columbiana Collection through the Friends by means of a special purpose gift. The cane bears the names of the editors, engraved in silver, from 1921/1922 to 1934/1935, a roster that includes many Columbia graduates who went on to distinguished careers in journalism and publishing.

The acquisition of the Josephine Healy Collection of Tennessee Williams manuscripts, correspondence, and inscribed editions was described in the November 1970 issue of the *Columns.* We have recently made several significant additions to this collection, including the playscript, correspondence, and documents pertaining to the version of *The Milk Train Doesn't Stop Here Anymore* performed at the Barter Theatre in Abingdon, Virginia, by Miss Claire Luce in September 1963. The playscript is inscribed by Tennessee Williams to Miss Luce, and contains his autographs inserts and emendations throughout. Also acquired were the typewritten manuscripts and miscellaneous drafts and inserts of Williams's most recent New York production, *In the Bar of a Tokyo Hotel,* which premiered at the Eastside Playhouse, New York City, on May 11, 1969. The mimeographed playscript of *Sweet Bird of Youth,* July 1961, has also been added to the Collection.

In Memoriam: Melvin Loos

Melvin and Josie Loos
in a Caracas park in February, 1970.

The members of the Publications Committee and the officers of the Friends record here, with regret, the death of Melvin Loos on January 2 of this year. From almost the beginning of the publication of *Columns*, he was the guiding spirit in the overall typographic planning and has been the gifted intermediary who translated the Committee's intent and desires for each article —text and illustrations—into the handsome printed pages. He

brought to bear a discriminating typographic taste from a breadth of experience which had had its origins in 1925 with the printing house of William Edwin Rudge.

Perhaps the most meaningful accolade for the typography of *Columbia Library Columns* came from the New York Employing Printers Association* which twice accorded to our journal its Award of Special Merit.

As we said in the May 1960 issue, "Mr. Loos, who thus conceived the design which you see before you . . . has earned the thanks of all whose eyes are refreshed by these comely pages." We are happy to have had the friendship of Melvin Loos, and now, for his endearing modesty and his achievements for us, we honor him in memory.

DALLAS PRATT and CHARLES W. MIXER

* Now called Printing Industries of Metropolitan New York.

Activities of the Friends

Meetings

Fall meeting on October 28. With one exception the program at the Fall Meeting proceeded in accordance with the advance plans. The variant was that Professor Allan Nevins—to whom the Columbia Libraries Citation for Distinguished Service for 1969 was awarded—was ill and unable to be present. He was, however, ably represented by his wife. Mr. Alfred C. Berol, the Citation winner for 1970, was present to receive his award.

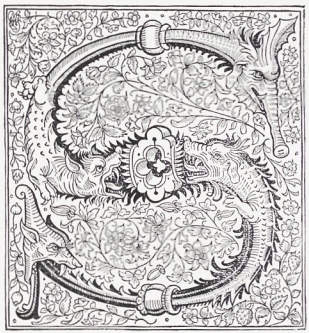
President William J. McGill made introductory remarks; Warren J. Haas, the Director of Libraries, presented the Awards; and Professor William E. Leuchtenburg, Chairman of the Library Committee of the Columbia Senate, was the principal speaker. His topic "When the Scholar Rejoices" dwelt upon the great importance to scholars of the Columbia Libraries' resources for research. He referred with warm appreciation to the many gifts by means of which the research holdings have been further enhanced.

Election of officers on December 3. At the December meeting of the Council on alternate years, a Nominating Committee presents a slate of officers (Chairman and Vice Chairman) who would serve a two-year term, starting on January 1. This year's committee (Hugh J. Kelly, Chairman) nominated Dr. Saffron for another term as Chairman and Gordon N. Ray as Vice Chairman. The Council at its meeting on December 3 elected the two candidates unanimously.

Winter meeting on March 3. Since that will be the closest practicable date for a meeting to commemorate the anniversary of the founding (on May 1, 1951) of the Friends, the Winter meeting of the association will constitute a celebration of the Friends' twentieth anniversary. Plans are for the event to be held in Low Memorial Library, where an exhibit will be arranged to show rare books and manuscripts given to the Libraries by the Friends as an

association since May 1, 1951. The speakers will be Mrs. Donald F. Hyde, who will talk about Friends groups and will review briefly some of the highlights of the history of our group, and Mr. Gordon N. Ray, who will look to the future in relation to our group. A "surprise" presentation will be made to Dr. Dallas Pratt in recognition of his having edited *Columns* from its inception nearly twenty years ago.

Bancroft Awards Dinner on April 15. The final event of the year will be the Bancroft Awards Dinner which will be held on Thursday, April 15. Invitations will be mailed in mid-March.



Two double-headed dragons forming an "S" (reproduced ¼ size) from Orosius's *Historia Adversus Paganos* (1491). (Cary Trust Gift)

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.

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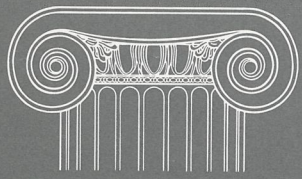

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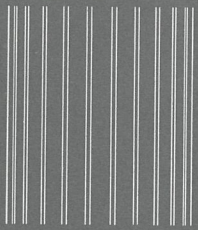

MAY 1971 VOLUME XX NUMBER 3

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MARY C. HYDE, Ph.D. '47, a founding member of the Friends of the Columbia Libraries, is well-known as a distinguished bibliophile.

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SIR ISAAC NEWTON, a 17-century scientist who has had some lasting fame.

* * *

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Columbia Library Columns

VOLUME XX MAY, 1971 NUMBER 3

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SIR THOMAS BODLEY

1545–1613

His group of "Honorable Friends" at Oxford may be considered the forerunner of all such groups.

COLUMBIA
LIBRARY
COLUMNS

History of Library Friends and the Phoenix Story of Columbia

MARY C. HYDE

THIS is a happy occasion[1] for me: one is not often surrounded by so many *friends!* I wonder if you have ever thought about the general subject of friendships such as ours? There were a handful of Library Friends Associations in this country in the 1920's, Columbia included among them. There were fifty by the end of the 1930's; over a hundred in the 1940's; and by the end of the 1950's, five hundred; and now close to a thousand. The proliferation continues. The University of Virginia Library has recently established an active group and so has the American Philosophical Society; the Library of Congress is making plans for one, and the Folger Shakespeare Library has invitations at the printers. You can easily see why the American Library Association has found it necessary to establish a special department devoted to the activities of Library Friends.

How did it all start? Perhaps because there has always been an affinity between libraries and friends. Even in the great Renaissance libraries, which only princes of church and state could afford, founders and friends mingled freely, with mutual pleasure and profit. The pattern of friendship was established early. Jean

[1] The Friends of the Columbia Libraries' 20th Anniversary meeting on March 3, 1971.

Grolier's motto ". . . et Amicorum" is famous, but he was not the first to use it.

The first group of "Friends" pressed into action that I know about were those of Sir Thomas Bodley, a distinguished diplomat under Queen Elizabeth I, who retired from his duties, refusing to become Secretary of State, in order to spend the last fifteen years of his life forming a library, not for himself, but for Oxford—a fine example of a loyal alumnus.

Sir Thomas's fortune was considerable, but not princely; he knew he could not complete the undertaking himself. However, he had a "great store" of "Honourable Friends," as he called them (a title the Bodleian Library uses today). He appealed to them with force, saying if they failed him the "new foundation would be a vain attempt and inconsiderable." With tireless energy he "stirred up other men's benevolence," particularly needling those who had "purseability" (an attractive word), asking that "every man bethink himself how by some good book or other he may be written in the scroll of benefactors."

Oxford University gratefully accepted Sir Thomas's gift, and establishing a future pattern, the event was celebrated "*in full formality*" in November 1603. Other galas followed, including visits from King James I. But, alas, in 1613 Sir Thomas died; his friends did not continue to "bestir" themselves on their own. The Friends slipped quietly out of Oxford history for over three hundred years.

No official group was formed anywhere until just before the First World War. The distinction of being first goes to the Bibliothèque Nationale. "La Société des Amis de la Bibliothèque Nationale . . ." was founded in 1913. This organization continues in good health today, its large membership is urged to help enrich collections, and "les Amis" are invited to participate in a number of library gatherings. The Bibliothèque Nationale was, incidentally, the first library to have an overseas branch of Friends—that formed in Berkeley, California, in 1930.

"Les Amis" was a very timely idea—realistic and practical—for single gifts of great munificence had become rare, and it was easy to predict that in the future these would become even *more rare*. The obvious solution would be to substitute generosity in small quantities and large numbers, hopefully to equal or perhaps even surpass the single total.

This idea was in the air again in Oxford before the war; in 1912 H. T. Gerrans wrote a letter to the *Oxford Magazine* bemoaning the sad state of Bodleian Library finances. The various Oxford colleges, he thought, should promise an annual grant and individuals should be "invited" to subscribe as "Friends" (he used that word). No action was taken, however, until five years after the war, when St. John Hornby pressed the scheme for such an organization. On the 16th of June 1925 the Friends of the Bodleian were established. As we know, this organization flourishes today, and indeed, since 1957 has had an American branch.

In this country after the First World War, the idea of "Library Friends" began to be considered too. When I started my investigations, I asked at Harvard when their association had been founded. The instant answer was: "I am not sure, but I know it was *before* Yale." Upon writing to the latter institution, I received the reply: "So far as I know Yale was the first American Library to have an organization of this kind. The Bodleian had one somewhat earlier, but I do not know of any others." This is an example of the healthy competition which exists between these two institutions. When I asked Kenneth Lohf, he said—you can guess—very loyally: "I always thought Columbia had the first Library Friends group." Now I have gone into the facts further and this is what I have found.

The first person in this country who seriously considered forming such a group was Archibald Coolidge, "then Director of the Harvard Library . . . [He] was in Europe following World War I and became interested in the work of the Société des Amis . . . at the Bibliothèque Nationale . . . He was convinced that such an organization would have value for Harvard."

Fortunately for Mr. Coolidge, the two important factors which are needed for University Library Friends were present in strength: great teachers who are lovers of books, and generous alumni who have not forgotten the inspiration of their professors—men such as Bliss Perry, Chester Greenough, Charles Townsend Copeland, and George Lyman Kittredge. Their old students greeted the idea of a "Friends of the Harvard Library" with enthusiasm and by 1925 (co-eval with Oxford) there was a functioning group. To illustrate the degree of fervor: in May 1929, forty-three Friends dined together at the Harvard Club in New York City and, round the table at dinner, raised a sum equivalent to all prior contributions to buy books of English prose fiction of the 17th and 18th century for the Library.

At Columbia, "the Friends movement" was being observed with great interest by Professor David Eugene Smith, a much loved teacher of Mathematics, who had retired in 1926 and now had the time to give full attention to his own library, a remarkable collection of the history of mathematics. To acquire more material, he travelled extensively—Europe, the Mid East, the Far East, two trips around the world, eighty crossings of the Atlantic. He cast a wide net, acquiring books, manuscripts, measuring instruments, portraits of mathematicians—anything that seemed pertinent. And he had a close friend, a fellow book collector, George Plimpton, the distinguished publisher. Professor Smith tried to "bestir" *his* interest in helping to form an Association at Columbia; George Plimpton was interested but no formal move was made.

Such a move had been made at Yale two years before Professor Smith's retirement by Chauncey B. Tinker, another book collector and great teacher, who turned generations of his students into competitive 18th century book collectors. Professor Tinker spoke his mind at the annual Alumni meeting in 1924: he bade the alumni *wake up* and *pay attention* to the needs of the Library. "Millions," he said, "are to be spent on the new Sterling Library building . . . but the budget for book purchase is . . . woefully inadequate . . .

If the scholarly reputation of the University is to survive, rare books, documents, and manuscripts must be supplied in ever larger quantity." A committee was formed to develop the idea, and in 1928 the matter was presented at a meeting of the Advisory Board of the Library; however, the "Yale Library Associates" (the term chosen) were not incorporated until December 1930. This has been a powerful group, as we well know, benefitting the Yale Library far beyond Professor Tinker's dreams.

But going back to 1928: in November, while the Advisory Board of the Yale Library was discussing possibilities, the "Friends of the Library of Columbia University" was founded. The moving spirit on Morningside Heights, as might be surmised, was Professor Smith. He served as Secretary; his friend, George Plimpton, he persuaded to be President; Columbia's able and devoted Frank Fackenthal was Treasurer—a strong trio of officers. The purpose of the association (basically the purpose of all Friends groups) was to give supplementary aid beyond the yearly library budget, which, everywhere, provides barely enough money for the purchase of current books and journals. This is why there is always emphasis upon rare books and manuscripts—the material that scholars need and the library cannot afford.

Columbia stated the purpose delicately: the Friends, it was hoped, would influence the disposal of books to Columbia; also secure funds. The approach to membership was restrained: the opportunity was simply offered to book lovers, wherever situated, who might be interested in building up any of the Columbia Libraries. Annual dues were $5. In 1933 dues were abolished altogether because it "became apparent that this comparatively large membership fee [would] restrict membership unduly." In 1936, however, the free policy was deemed a mistake, since without any income at all, there were not even funds for the running expenses of the organization itself. Annual dues of $2 were regretfully requested.

The Columbia Friends initiated a newsletter, entitled *Bibliotheca*

Columbiana. This was a stapled sheet of a varying number of pages (nine to nineteen); it came out "from time to time" and reported on library activities. The life of *Bibliotheca Columbiana* was four years—four issues. A well-written journal, full of news; it was the only contact with the membership, for publicity was shunned. There were no meetings. Certainly no "elaborate dinners."

President Hoover and George Plimpton in 1932.

"Elaborate dinners" were a basic activity of the Princeton Library Friends, a kindred organization which had by now been formed. Again, the same background, the great Chaucerian, Dean Root, persuaded "influential alumni" interested in books to bring the Princeton Library "up to several levels in the eyes of scholars and collectors." Apparently, at Princeton the "influential alumni" took control at once: they offered members an elegant rag paper journal called *Biblia*, and they enjoyed each other's company at sumptuous annual dinners in New York, honoring such dignitaries as John Galsworthy and the Pulitzer Prize winners.

Extravagant dinners, of course, meant that there was no money left to spend on books, which seemed ridiculous to scholars whose chief concern was to strengthen the Library's holdings. But the importance of conviviality should not be underestimated: increased membership resulted, increased knowledge of the Library's collections and problems. And going over the guest lists, one finds that many of the *early diners* became generous *later donors*.

But to return to Professor Smith: he started things off by generously presenting his superb collection on the History of Mathematics. This included medieval and Renaissance manuscripts, and incunabula. A few years later he added his collection of measuring instruments and mathematicians' portraits, and ultimately he left a large bequest for future purchases.

Generosity generates generosity. The Japanese Culture Center presented its extensive collection of books and manuscripts on Japanese history, literature, art and culture. And this was followed by official chronicles of Japan (a period of 1000 years), given by the Imperial Household. "A debt," the Columbia Librarian said in accepting the gift, "which can only be repaid by brilliant academic achievement in this field of study."

An example of a distinguished alumnus's *directed* activity was the gift of Mexican law books, bought with Columbia guidance, by Dwight Morrow (Law '99), while Ambassador to Mexico.

An extraordinary Sanskrit Collection was given by Justin Abbott, an authority on the religious heritage of India. His and his father's connection with India covered 98 years. He was a friend of Professor Smith.

In 1933 the indefatigable Professor Smith travelled to Persia, Iraq, Palestine and Syria, acquiring over 20,000 more items for his collection, including Babylonian cuneiform tablets.

The next year a great Hebrew Collection was purchased in Vienna (material from the 10th c. to the present), the finest collection of Hebrew manuscripts in the United States with the exception of that at the Jewish Theological Seminary.

The renowned Avery Architecture Library was annually "enriched." This is the most frequently repeated verb in the pages of *Bibliotheca Columbiana;* "enriched" in the 1930's by acquiring the great runs of architectural books from the Roman Vitruvius to the American Asher Benjamin.

Various Columbia schools were given gifts (now to be found in Special Collections): to the Chemical Library, Edward Ep-

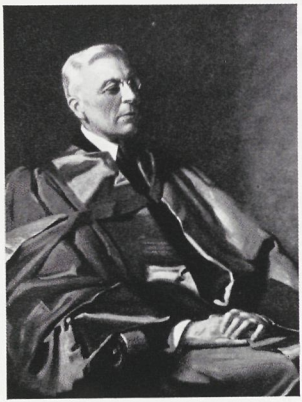
stean's extensive collection of photography; to the Business School, the Richard Meade Collection of Motor Transportation (the story of the motor taxi replacing the hansom cab), and the Charles

David Eugene Smith (4th from left) and group at entrance to monastery in Dubrovnik, Yugoslavia, in 1934.

Moran Collection of Railroad Transportation. (Charles Moran's son, incidentally, in the 1940's, gave Columbia two Washington diaries—the only two not in the Library of Congress.) To Teachers College, early education books; and to the Columbiana Collection, old diplomas, photographs, all kinds of memorabilia, including President Barnard's six foot long ear trumpet.

There were many sorts of friends: one Architecture graduate, remembering the hard usage he had once given Avery books, made a generous contribution for new purchases. Another Friend expressed his individuality by giving a different desideratum to a different Columbia Library each year.

Bibliotheca offered "suggestions" for gifts (today a popular custom); it also offered its readers helpful hints, such as directions to care for their fine bindings in steam heated houses and apartments; it also welcomed them, if they would like, to join the "Book Study Club" (1931–1936), an organization inspired by the Elizabethan Club at Yale. The list of lecturers to this group covers the great names in the book world of the time. Reading through the issues of *Bibliotheca*, one realizes the immense amount of activity going on: cataloging of the new collections, research, publication.



EDWARD S. HARKNESS

He gave to President Nicholas Murray Butler the funds to build Columbia's new main library which was opened in 1934.

This was in the Depression, but a great library building was going up, "to take care of the University's needs for the next fifty years." In 1934 it opened; the building being a single princely gift from Edward Harkness. It was then called "South Hall"; it was not named for Nicholas Murray Butler until after his death. You may be interested to know, since we are dealing with relationships, that the design for the new Bodleian Annexe, built just before World War II, was modelled on the architectural scheme of Butler, the last great library to be built on the "central plan": that is, stacks in the center, corridors, offices, studies surrounding. The Princeton Library, the first great library to be built after the War, introduced the popular new "modular" concept.

It was planned that the old Columbia Library, Low Memorial, would continue to be used in part for library purposes: rare books

in most of the west wing and the major section of the east wing on the second floor. The Rotunda, formerly the Main Reading Room, would become an "exhibition, reception, and ceremonial room." Its inauguration in this new guise was a "function to celebrate the Thousandth Anniversary of Firdausī, the epic poet of Persia [8 November 1934]." In the choice of event I think I detect the guiding hand of Professor Smith.

In 1936 came the superb gift of George Plimpton's Library, devoted to the seven liberal arts and the tools of learning. As the citation for his honorary degree in 1929 succinctly put it, "the most unique and complete collection in existence of books and manuscripts to illustrate the development of scholarship in teaching." There were over seven thousand textbooks, and over five thousand rare books, many of great importance such as Melanchthon's copy of Homer, with Melanchthon's notes, inscribed by him to Luther—a 1517 Aldine to boot! And Erasmus's copy of Herodotus, likewise an Aldine, 1502. And a cuneiform tablet—the first appearance of the Pythagorean theorum—"Plimpton 322" is known throughout the world.

All this activity was manifest during the lean thirties, while other Friends associations were faltering. But, somehow, Professor Smith, that grand old gentleman, seemed to be able to keep things going. In 1936, however, age and poor health forced him to give up activity in the Friends. The organization at once lost momentum. *Bibliotheca* ceased, the last issue in June 1936, and in 1938 the organization died.

After the war, however, Phoenix-like, there were stirrings again on Morningside Heights and talk of forming a new association. Henry Rogers Benjamin, Chairman of the Development Program, Dallas Pratt, Chairman of Planning, and Carl M. White, the Director of Libraries, appointed a committee of seven members to consider possibilities. This Committee had a number of meetings, plans were made, and on February first 1951 President Kirk designated the "Committee" as the "Council" of the new "Friends of

the Columbia Libraries." A Founding Meeting took place on the first of May, in the Rotunda of Low Memorial. Professor Mark Van Doren evoked nostalgic memories of the meeting place, which he remembered as the Main Reading Room. August Hecksher, speaking for the Council, followed with a stirring plea for membership. By autumn there were a hundred Friends.

We are now some four hundred strong–some six hundred and fifty, counting spouses. We have an outstanding journal, *Columbia Library Columns*, published regularly three times a year. Dallas Pratt has been our invaluable editor since the start. And we have three dinner meetings a year–autumn, winter and spring. The last, the Bancroft Prize Dinner, must surely be even more "sumptuous" than those early Princeton Dinners, and it is in itself an important annual event in the world of History. It is made beautiful every year by Mrs. Lenygon and Mrs. Holden. Furthermore, our coffers are not depleted because all costs are paid for by the Bancroft Foundation. (Edgar A. and Frederic Bancroft were friends of Professor Nevins and Professor Comager.)

We have been able to make important purchases over the years: the John Jay Collection, bought with the help of Friends, foundations, and the Class of '25 (at the persuasion, I am sure, of our Chairman); the Berlioz Collection, purchased in memory of Roland Baughman, long the devoted Head of Special Collections; the Tennessee Williams material–I am just mentioning a few. But I must include an inexpensive purchase in the 1920's–"a heap of papyri." Each bit has recently been put under protective glass. One of these turned out to be the now celebrated fragment of the *Odyssey:* you can see it in our display in the Rotunda, along with twenty splendid items which were purchased by our Friends association over the past twenty years and given to the Libraries.

As for gifts, Columbia has had some stunning ones: the unequalled Library of Plastic Surgery given by Dr. Jerome P. Webster, head of this Department at Columbia's College of Physicians and Surgeons. His library, which he continues to direct, is both a

collection of rare books (the earliest mentions of the subject) and a collection of the latest research material: over 5,000 books, 8,000 theses, 17,000 articles and more than 60,000 patient case histories.

Gifts in other fields include the fine Thomas and Fanny Dale Library of Weights and Measures, a valued companion to Professor Smith's earlier gifts; the outstanding Park Benjamin Collection of New York literature, given by William E. and Henry Rogers Benjamin, and the latter's sister Beatrice Benjamin Cartwright (mother of Dallas Pratt); the fine Solton and Julia Engel Collection of English literature, and the beautiful George and Helen Macy Collection of the Limited Edition Club publications.

There have been impressive gifts from professors who have loved Columbia: the vastly important papers of Allan Nevins, John Erskine, and Mark Van Doren—and others.

And publishers' archives: Daniel Longwell of Doubleday and of Time-Life, those of W. W. Norton and Company, and of Random House.

Also rich resources in special subjects—to mention a few: the choice Arthur Rackham Collection given by Alfred and Madeleine Berol, and the Masefield, Spinoza, and Santayana Collections presented by Corliss Lamont.

We have certainly moved forward in our Phoenix-phase. Historically, the second founding places us with the hundreds of other Friends groups organized in the fifties, but our original founding places us very high on the list. If the Harvard Friends had failed—and they very nearly did in the 1930's—Kenneth Lohf would have been right. As it is, we were the *second* Library Friends organization established in America, a considerable distinction in itself and perhaps a salutary position, for, as popularly said, it means that we have to TRY HARDER!

NUMBER 1 APRIL 1933

BIBLIOTHECA COLUMBIANA

PUBLISHED FROM TIME TO TIME BY THE FRIENDS OF THE LIBRARY OF COLUMBIA UNIVERSITY

THE association known as "Friends of the Library of Columbia University" was founded at a luncheon given by Mr. George A. Plimpton on November 8, 1928, to a group of persons interested in the Library of Columbia University, with the object of bringing together in a simple organization and without publicity the many friends who had already given generously of their time and money for the enrichment of the Library, and others who as opportunity offered would be glad to take an interest in the Library, as a whole or in the libraries of any of the affiliated schools and colleges.

Members were thus afforded an opportunity to assist in promoting the objects of the organization (1) by influencing those who are disposing of valuable books or collections to give them to the Columbia University libraries, and (2) by giving or securing funds, by assuming sponsorship, or by taking personal responsibility for building up within the University libraries special collections in various fields of interest.

On the other hand, the University Library took upon itself to be of service to members who might have private libraries by furnishing bibliographical assistance or by caring for collections.

Since the association was founded it has been instrumental, through its members, in securing the gift or indefinite loan of four important special libraries, besides being of assistance in the purchase of another. In addition to those noteworthy achievements it has secured the gift of a considerable number of rare books

The first issue of the journal published by the original Friends group at Columbia.

Newton the Alchemist?

SAMUEL DEVONS

THERE is only one Newton. He is so much a part of modern science that anything he did or wrote or thought —or might have thought—is of absorbing interest alike to the scientist, the historian of science and the specialist in Newtoniana (which the writer is not). The recent acquisition by the Columbia Libraries of an original manuscript by Newton evokes a particular and immediate interest in a subject who never fails to fascinate.

Newton may be unique, but there is no unique Newton. First and foremost there is Newton the great natural-mathematical philosopher, the author of the immortal *Principia* ("Philosophiae Naturalis Principia Mathematica"); the founder of classical ("Newtonian") mechanics; the discoverer of the Universal Law of Gravitation; the creator of a complete, rational "System of the World"; the analyzer of the motions of the moon, and the movements of the tides; the investigator of fluids and the interpreter of the speed of sound: the list of achievements embodied in the *Principia* is almost endless. There is also Newton the master geometer who invented calculus; the mechanically gifted Newton who constructed the first reflecting telescope; Newton the great experimenter who first analyzed the nature of white light and color; the Newton of the celebrated "Opticks"; Newton, the member of Parliament; and then the Master of the Mint who reformed and resurrected the debased coinage of England—Newton the public servant of whom Macauley wrote that

> The ability, the industry and the strict uprightness of the great philosopher speedily produced a complete revolution throughout the department which was under his charge.

And withal there were other Newtons, more private, personal

SIR ISAAC NEWTON

Portrait by Charles Jervas. (Royal Society, London)

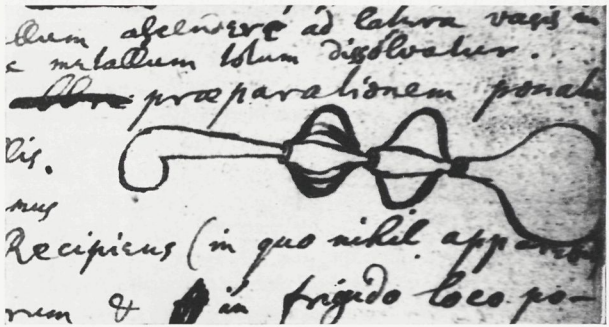
ones: Newton the theologian, the mystic—or in Lord Keynes's phrase, "the last of the magicians." And throughout his life there was always Newton the alchemist or "chymist"—a distinction on which it would not have been possible to put too fine a point in his own preoccupations or his lifetime. It is a glimpse of "Newton the alchemist" that we see in the newly acquired manuscript.

Only recently has it become clear what immense time and energy, pondering, writing and experimenting Newton devoted throughout his entire life to chemistry, alchemy, and allied problems of metallurgy. During his lifetime, and for some two hundred years afterwards, scarcely anything of Newton's work on chemistry or alchemy was published. His deep interest in the fundamental problems of chemical composition and change—part of his search for an understanding of the nature of matter and the forces between the basic "elementary" bits of which matter is formed—is clearly revealed in the famous series of "Queries" which form the final section of the "Opticks" (1704, 1717). There have also been published from time to time brief notes (*De Natura Acidorum*, 1704), and extracts of correspondence on chemical topics with Newton's contemporaries Robert Boyle and John Locke. But for the most part Newton's chemistry remained part of his private life.

Not surprisingly, then, this whole aspect of Newton has been until recently the subject of more speculation than scholarship. As if to preserve his image as the noblest natural philosopher of all time, his contamination by alchemical doctrines and practices has itself seemingly been hushed in some mystery. But now that history is gradually transforming Newton the Man into Newton the Myth, historians are increasingly busying themselves with analyzing the myth. And an immense amount of material is at hand.

When Newton left Trinity College and the Lucasian Professorship of Mathematics at Cambridge to become Warden (and later Master) of the Mint in 1696, he apparently gathered together in

a large chest a great mass of manuscripts and books. All the problems and questions which had stirred and vexed his mind for thirty years or more were sealed up. Documents containing upwards of one million words in Newton's own hand—a sizeable proportion



A drawing by Newton in the Latin part of the manuscript.

concerning alchemy—were locked away in this Pandora's Box which was, possibly, never opened during the remainder of Newton's life. On his death in 1727 it was in the hands of his executor, John Conduitt, who married Newton's step-niece and housekeeper—the celebrated and gifted Catherine Barton. Their only child married (1740) the Hon. John Wallop, who became Lord Lymington when his father was created the first Earl of Portsmouth. The Newton papers remained in the Portsmouth family for some 150 years. They were examined on one or two occasions, notably by Samuel Horsley when he prepared his edition of Newton's works (1779–1785), and by Sir David Brewster when he wrote his celebrated biography of Newton in 1855. But neither of these saw fit to bring much of Newton's alchemical writings into the light of day. Possibly, as Keynes has suggested, they lifted the lid, examined the contents, and were so alarmed by what they discovered that they sealed the chest quickly!

In 1872—Newton had been in peace for 150 years—the then Earl of Portsmouth entrusted the whole collection to Cambridge University. The contents, now somewhat ravaged by time, water and fire, were arranged and cataloged. The parts of more scientific interest were retained in the University Library; the more personal documents—which included the alchemical writings!—were returned to the family (in 1888). These papers did not appear in public again until 1936 when they were "dispersed in the auction room" by Catherine Barton's descendent, Lord Lymington. Lord Keynes, "disturbed" as he put it "by this impiety, managed to reassemble about half of [these papers]" but "the greater part of the rest were snatched out of my reach by a syndicate, which hoped to sell them at a high price, probably in America."

Columbia's new manuscript is one "of the rest." From the documents in Cambridge and scattered elsewhere, together with Newton's few but important published writings on chemistry, a much fuller picture of Newton's alchemical interests and activities now emerges—although its significance and precise delineation are still the subject of discussion and controversy.

That Newton devoted an immense amount of time, energy, and considerable money to alchemical studies and researches is now clear beyond doubt. There had long been some evidence for this, notably a letter written by a kinsman, Humphrey Newton, who acted as Newton's assistant and amanuensis from 1683–1689. In part it reads:

> About six weeks at spring, and six at ye fall, ye fire in the elaboratory scarcely went out, which was well furnished with chymical materials as bodyes, receivers, heads, crucibles, etc., which was made very little use of, ye crucibles excepted, in which he fused his metals; he would sometimes, tho' very seldom, look into an old mouldy book w^ch^ lay in his elaboratory. I think it was titled *Agricola de Metallis*, the transmuting of metals being his chief design, for which purpose antimony was a great ingredient. Near his elaboratory was his garden. . . .

Also, an early letter of advice written in 1669 to a young friend,

Francis Aston, about to travel abroad, clearly reveals Newton's early chemical interests. For example:

> Observe the products of nature in several places, especially in mines, with the circumstances of mining and of extracting metals or minerals out of their oare, and of refining them: and if you meet with any transmutations out of their own species into another (as out of iron into copper, out of any metall into quicksilver, out of one salt into another, or into an insipid body, etc.) those, above all, will be worth your noting, being the most luciferous, and many times luciferous experiments too in Philosophy.
>
> . . . There is in Holland one ———— Borry, who some years since was imprisoned by the Pope, to have extorted from him secrets (as I am told) of great worth, both as to medicine and profit, but he escaped into Holland, where they have granted him a guard. I think he usually goes cloathed in green. Pray inquire what you can of him, and whether his ingenuity be any profit to the Dutch.

We knew also of his correspondence with John Locke about some secretive processes for "multiplying gold" in which Boyle was involved–and which led to an Act of Parliament prohibiting the process (1692).

A more practical involvement with metallurgy had resulted from Newton's earlier concern with suitable materials for constructing his reflecting telescope.

From the numerous "private" manuscripts which are now made "public," we see that Newton borrowed, bought, read, copied, and annotated many of the continental works on alchemy available in his day. In fact many of the alchemical documents are, apparently, simple transcriptions of the work of others. Newton's purpose in all this is open to interpretation. His extremely perceptive remarks in "Opticks" show that he unquestionably had a deep feeling for the basic scientific-philosophical questions which chemistry posed. Chemistry and alchemy were not then such alien occupations as may appear today. The objectives of alchemy–its

transmutation of gold, philosopher's stone, elixirs, etc., were of some validity, even if the methods and motives of most of those who pursued them were questionable. Notwithstanding the exotic language (much of it probably having a definite, personally assigned, connotation for Newton), "all his unpublished work . . . is marked by careful learning, accurate method, extreme sobriety of statement."

Perhaps Newton was unconcerned with the appeal of the alchemist Snyders (on whose theories he is commenting in our newly acquired manuscript) that, with an understanding of the mysterious fires "nothing but God can hinder us from obtaining health and riches." But a fascination with the enigmas posed by God's handiwork as revealed in Nature—and who could say that alchemy did not reveal these also?—was one that dominated his whole life.

When Newton became Master of the Mint, and when the chest of papers was safely closed up, his detailed knowledge of chemistry no doubt served him well. But it might be ingenuous to suggest, as it has been, that "perhaps, too, his unsatisfied desires for alchemy found a convenient opportunity for application in the congenial surroundings of the Royal Mint."

For the celebrated Sir Isaac Newton, now a great public servant, an ornament of London society, a supreme figure in the world of science, enjoying good health and ample income, it would hardly do for it to be bruited around that the Master of the Mint was still trying—alchemically—to multiply gold! Newton's interest in alchemy was, in all likelihood, as little advertised in the last 30 years of his life, as in the 200 years afterwards. And despite the massive documentation now at hand, it is still somewhat bewildering. As an alchemist, Newton was no more successful than the rest of them; our surprise, as Samuel Johnson might have said, is not that he did it no better, but that he did it at all.

The Three Mysterious Fires: Commentary on Monte-Snyders's Alchemy

SIR ISAAC NEWTON

The text below is the English-language part of the three-page hand-written commentary presented to the Columbia Libraries by the Friends at the latter's 20th Anniversary meeting (the rest of the text was in Latin.)

The spelling of the words has been modernized to aid readability. Also the chemical symbols for antimony, mercury, and sulphur have been replaced by the names of the metals, in brackets. EDITOR'S NOTE

THE first thing which must be understood are the three mysterious fires. The first ought to render metal fusible and this without any enigma is the regulus[1] of antimony. The other ought to sympathise with the metallic fire, and although Snyders's[2] does declare that it is double yet he will consider it as one, though they have a contrary nature in their qualities. But it is enough for him that they perform the same effect in his design. He calls it a sympathetic burning Hermaphroditic fire. He says that sulphur and niter are two violent fires but yet, if one knows how to reconcile them nothing but God can hinder us from obtaining health and riches and that it is the only thing which he had reserved to himself and to those whom God has elected to it. He does not dissemble, for the truth is that [sulphur] and niter are the two contrary fires which being united are able to penetrate any metal whatsoever, to incend its soul and to extract it, being joined

[1] The regulus is the metallic mass which sinks when slag is being treated.

[2] Johann de Monte-Snyders. *Tractatus de Medicina Universali, das ist . . . iedis Metall in Materiam priman bringen kan, auch wie dadurch das fixe unzerstorliche Gold ein warhafftes Aurum Potabile zu bringen. . . .* Frankfurt, 1678.

with the cold metallic fire which he calls the soul of Saturn[3] and which does amalgam it with all metals, and suffers itself to be calcined in the fire with the help of the double igneous element. Now that cold fire is regulus of [antimony] [i.e. the same with the first fire]. He says one must begin where nature has ended and by that igneous magical element composed of two infernal and contrary matters calcine the otherwise inexpugnible doors of the fortress of Sol.[3] By that and in all the extent of his book he denotes that you must use gold, and join to it the soul of Saturn, which ought to be taken from the mineral and unmelted Saturn because it does not burn as common [mercury] but has a terrestrial and dry quality by which it is able to defend the sulphur of Sol lest it be burned and fly away with its mercury. Gold being amalgamed with the mercury of Saturn becomes porous and then the infernal fire can sooner and better calcine the strong body and reduce it into ashes. From whence is drawn by the clear dew of heaven the sulphur and from the remaining body is drawn by a lixivium[4] after a due reverberation the most precious medicinal salt which the sages have said to be the Phers stone.[5] He advertises that the separation of the [sulphur] from the salt can be made in a little while with an open fire: But that you must take care lest the fire of the metals be burnt, and that you must for that purpose have a guardian or keeper which may hinder it. That he has named that guardian. It is tartar which he declares to be much favourable to metals and to have a great affinity with them.

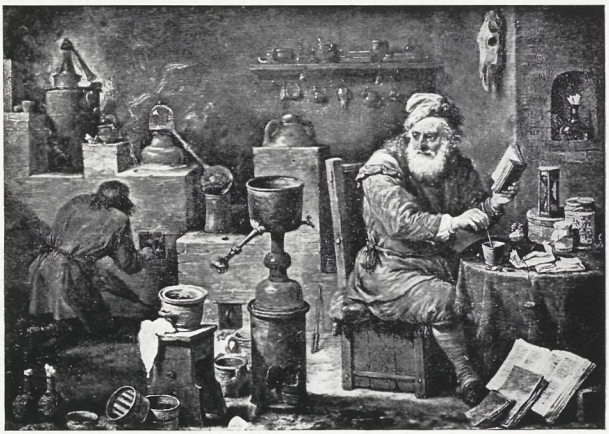
To reduce then regularly all metals and minerals unto the first matter since it is the ground of all radical mineral and metallic destruction. That reduction is made when you incorporate the mineral stars to the philosophical heaven. This [heaven] is regulus of [antimony] joined with gold and all the other metals. After

[3] In alchemy, Sol is gold. Saturn is lead.

[4] Lixivium: a solution of alkaline salts, as lye.

[5] He presumably means "philosopher's stone," a material then believed to be in all substances. The material was deemed to be able to change iron and lead into gold and silver, to be able to heal disease, and to bring eternal life.

which the sympathetic fire can easily leave its members. That sympathetic fire is a part of the magical elements for it is composed of an aereal salt of an oleaginous substance and of a vegetable earth.



THE ALCHEMIST

A portrayal by David Teniers, the Younger (1610–90).
Royal Gallery in the Hague.

By the composition of those three you may by a dry way open the internal parts of all metallic bodies in order to draw the soul and afterwards the salt. In hard metals you must have more of that infernal thunderbolt than in others. In a little time you may destroy a great quantity of Sol. To do that take eight parts of your aereal salt which is niter, of your dry oleaginous substance which is sulphur, four parts, of your vegetable earth which is tartar, two parts. Reduce the whole into an impalpable powder and mix it with care. After which melt one part of pure gold and when it is thoroughly hot throw upon it three parts of your first magical fire (which is your regulus of [antimony].) Leave it in the fire till a

pellicle or thin skin appears then throw it into a cone. After which make it to melt again in a very violent heat. Throw in some of your composition of infernal thunderbolt till all your gold and regulus be consumed into a precious scoria.[6] You must then grind them warm and if there was a part of your regulus not consumed, you must add some fresh regulus and begin again to fulminate. Put them into very clear water till all be dissolved. Filtrate the whole. There will pass a very clear water. Put it apart and that is the drink of which Mars[7] cannot drink and into which throwing some vinegar of white wine he saw that out of water fire did come, and yet the water was immediately changed and became a thick essence of a deep red. Then he said, O Venus, my lovely Venus, thy beauty belongs to none other but me. There will remain some feces in the filter which you must well wash and even cause to boil that there may remain none of the salts; and throw again some vinegar till nothing more will precipitate, and the fires that remain after you have well dried and ground them, you must reverberate with half as much flowers of [sulphur]: after which the salt may be easily extracted even with the spirit of vinegar. It is better to do it with the mercurial spirit. The sulphur of metals is wholy combustible when separated from its salt.

[6] Slag.
[7] In alchemy, Mars is iron.

Tooled in Blind and Gold; Some British Bindings at Columbia

ALICE H. BONNELL

Other examples of fine bookbinding in the Columbia Libraries have been the subject of earlier articles in our journal—French bindings in the November 1954 issue, pp. 19–27, and early American ones in the February 1963 issue, pp. 23–31. Now the focus is on some of the British ones. EDITOR'S NOTE

ALTHOUGH books in various forms have a history of nearly five thousand years, the book as we know it today began its development less than two thousand years ago when the continuous roll of parchment or papyrus was gradually replaced by the codex. This book of leaves required covers for protection, the smooth surface of which invited ornament. Metal-work, painting and cloth were variously used to cover the boards, but, at an early date, leather was found to be the most satisfactory material. Thus it is that the history of decorative bookbinding is, in large measure, the history of the working of leather.

The exact origins of this craft are not entirely known, but indications seem to point to Egypt as the place where leather was first worked and decorated as an art. The skill of the Egyptian and Coptic craftsmen was carried by the Moslems to southern Europe, whence it spread over the continent. With the introduction of finer leather (morocco) and the art of gold tooling (also thought to have originated in Morocco), the craft of fine bookbinding reached great heights.

The earliest known leather binding of English workmanship to survive is considered to be of the 9th or 10th century,[1] although

[1] Hobson, G. D., *English Binding before 1500*. Cambridge University Press, 1929, p. 1.

use of leather was rare in any country before 1000 A.D. Red goatskin over thin boards was employed on this binding, decorated with knife or graver in a stylized design. The 12th and 13th centuries developed a style of binding decoration dubbed by G. D. Hobson "Romanesque."[2] About 21 examples of this style have been identified as of English origin, mainly from Winchester, London, and Canterbury. The bindings are executed with individual metal stamps, often arranged in circles, displaying religious subjects side by side with classical pagan figures. A characteristic of this period, though not confined to it, is the use of differing designs for the boards of a single volume.

There appears to be something of a hiatus in the succession of ornamental leather bookbindings that can be dated clearly for the years between the late 13th century and about 1400 A.D. These years roughly coincide with the period in which people began to acquire books for their own use, and the bindings of Prayerbooks, Books of Hours, etc., were often of silks, brocades, and velvets—more suited to secular luxury than the pigskin or leather of the library or monastery altar. Those perishable cloth coverings for manuscript books were replaced almost entirely two centuries later with leather or vellum bindings. By then the manuscripts (often illuminated) were recognized as having antiquarian value and as needing leather bindings for preservation and decorative purposes.

Blind tooling predominates in the work of the 15th century, with many books fitted also with metal bosses of beautifully wrought silver or brass filigree. Up to this time bookbinding had been mainly the work of monastery craftsmen, but with the rise of the 15th century presses bookbinding became a secular occupation also. The normal method of ornamenting a leather book cover had been by means of repeated impressions of a number of small metal stamps, variously arranged. The vast increase in book production toward the end of the 15th and the beginning of the 16th

[2] Ibid.

centuries gave rise to new methods of accelerating the work of the binder. Two devices to decrease this tedious labor were the panel-stamp, a large design covering all or most of the board, and the roll, which combined several stamps on a cylinder which were repeated across the cover in various directions and combinations.

Shortly after 1500 two Dutch stationers and bookbinders crossed the channel and settled in Cambridge within a few years of each other. Garret Godfrey (1502) and Nicholas Spierinck (1505) are among the earliest and finest users of the panel-stamp and roll for the decoration of book covers. Each of these two binders had his own rolls, but similarities seem to point to their having been made by the same cutter. Plate Ia shows the Columbia binding by Garret Godfrey, made by his rolls I and III, and impressed with the figures of a lion, a gryphon, a wyvern, the crowned rose of the Tudors and with Godfrey's initials "GG". A number of the early Cambridge bindings are remarkable for the curious red color of the leather used. It has the appearance of having been painted over with red and the red rubbed off—a peculiarity in the process of tanning and dressing the leather.[3] Our binding shows this reddish tinge.

The art of gold tooling was introduced in England in the first half of the 16th century, probably first used by Thomas Berthelet (fl. 1529–1556), printer and stationer to Henry VIII and Edward VI. Many of the bindings from his workshop were gilded on white leather or vellum and the designs drawn wholly in imitation of Venetian gilders. In the succeeding half century, English binding gradually took on design more in the English spirit, but, with some notable exceptions, it was generally of more historical interest than artistic.

There seems to be a sharp break in the character of English decorative bindings about the middle of the 17th century. Up to those years, uninspired designs and indifferent execution con-

[3] Gray, *Early Cambridge Stationers and Bookbinders*. Oxford University Press, 1904, p. 26.

trasted sadly with the magnificent French binding of the 16th and 17th centuries. Then, about the time of the accession of Charles II to the throne of England (1660), there began a period of production of gold tooled bindings of fine character and design. The roll tool for a lacy border design came into use, and small toools had little dotted elements mingled with solid curved lines, or were completely rendered in dotted outline—*pointillé*. These tools which were, in fact, imported from France, made possible a new lightness and naturalness in design. Plate Ib shows a binding from the workshop of Samuel Mearne, bookbinder to Charles II, employing a combination of tools in an all-over pattern of tulips, acorns and the so-called "drawer-handle" stamps, named because of their resemblance to the brass handles found on writing-desks of the period. The 17th century is also characterized by the embroidered binding—a decoration employed widely both by professional bookbinders and amateur craftsmen. Plate II.

Among the English bookbinders of the 18th century, Roger Payne (1739–1797) stands out preeminently as the most accomplished and influential of his time. Payne, who conducted his binding operations in his home assisted by his wife, developed several characteristics in binding that serve to mark his work. His endpapers are drab in color, many of them hand water-colored; the interior joints at the front and back of the book are of leather, usually dark green. It was he who first made a concerted effort to produce bindings ornamented in harmony with the character of the text. His great taste in choice of ornaments and judicious application of them soon procured him patrons among the noble and wealthy, and if his temperance had matched his talent, his influence might have been greater still. Plate IIIa shows Payne's classic design on a volume of the works of Diogenes Laertes. The tradition of fine binding which Roger Payne revived was continued after his death by certain German binders—Baumgarten, Benedict, Kalthoeber and Staggemeier—who settled in London, and also by Charles Hering and Charles Lewis, his pupil, whose work, elegant

and classical in tone, was, as well, excellently forwarded and finished (plate IIIb). The 18th century in Ireland also produced some exquisitely tooled bindings characterized by inlays of contrasting leather in large diamond shaped centerpieces, gold tooled in leafy sprays and delicate flowers. (Plate IIIc).

In the 18th century there had been scattered instances of binders copying styles of previous eras, but in the 19th century the development of antiquarian enthusiasm among book collectors engendered a response from the bookbinders—the so-called "Retrospective binders"—that resulted in wide-spread copying of earlier styles. The idea behind this retrospection was to make the binding fit the book with respect to the period in time of its contents; this stirred up interest in bookbinding styles of previous centuries. This practice is worthy of note because such bindings were executed by some of the eminent binders of the 19th century, who also developed contemporary styles of their own. Robert Riviere (1808–1882), descendent of a French bookbinding family, was chief exponent of the historical style in England, and produced, among others, a number of bindings in imitation of the 17th century Scottish "wheel" bindings, while Derome, French 18th century master-binder, found his champion in Charles Hering (fl. 1790–1815), successor to Roger Payne. (Plates IVa and b)

The devotion to the reproduction of the designs of the past brought an inevitable reaction in the late 19th century. This was partly tied to the revival of fine printing and luxurious illustration in England manifest in the Arts and Crafts Movement led by William Morris. From this movement came T. J. Cobden-Sanderson who, in middle life, left the profession of barrister for that of bookbinder, under the influence of the William Morris Group and their concern for the spiritual value of craftsmanship. He established his own bindery, designed his own tools and did all of the forwarding and finishing himself. He used a few simple tools arranged in a geometrical plan of equal simplicity, the figured tools being copied from natural forms. He was a man with fresh

ideas, the preeminent figure in modern English bookbinding, who is credited with being the individual who turned the craft from the unimaginative production of imitative work and gave it the impetus of fresh design and new ideals of craftsmanship. In 1893 Cobden-Sanderson ceased his personal execution of bindings to establish the Doves Bindery where he continued to design and supervise the execution of its work. Our example (plate Va) shows a binding of dark green morocco, gold tooled in a *semé* of leaves and flowers within a double fillet. Cobden-Sanderson's close associate, Douglas Cockerell, entered the Doves Bindery in 1893 and there absorbed the ideals of the William Morris group. Typical of his work is a little volume bound in white sealskin, gold tooled and inlaid in red and green leather (plate Vb). It is remarkable that the chief characteristic of the work of these two binders is the one which is hardest to discover in the work of the 16th and 17th centuries—a trait of personality, a sense of individual distinction from binding to binding.

In twentieth century British bookbinding such names as Bernard Middleton, Edgar Mansfield, and C. Philip Smith represent contemporary trends and forecast binding styles of the future. The Columbia Libraries have few examples of the work of contemporary British binders and no outstanding ones—a gap which hopefully may be filled by the generosity of some of the Libraries' Friends.

PLATE Ia. Binding by Garret Godfrey. The binding is for Orbellis's *Sententias*, 1503. (Seligman Collection)

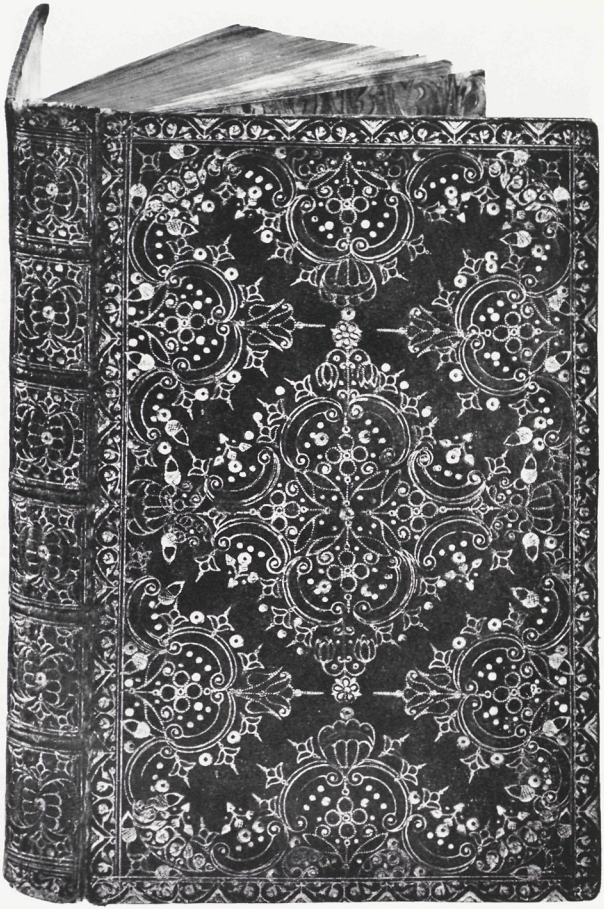


PLATE Ib. A Restoration binding from the bindery of Samuel Mearne on Samuel Herne's *Domus Carthusiana* . . . London, 1677.

PLATE II. A 17th-century embroidered binding for *The Holy Bible*. London, Robert Barker, 1614.

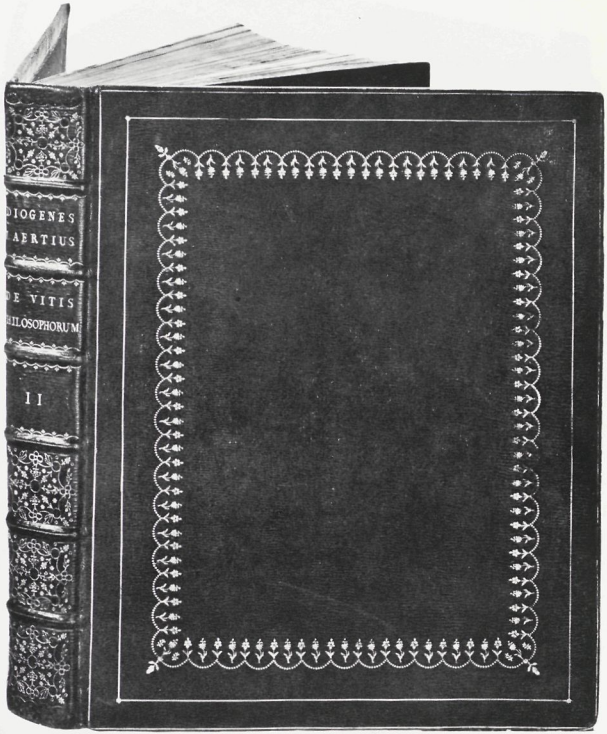


PLATE IIIa. A classic design by Roger Payne for Diogenes Laertius's *De Vitis Philosophorum*, vol. II, 1692.

PLATE IIIb. Charles Lewis, a pupil of Roger Payne's, executed this classical binding for Joseph Hall's *Satires* (1824).

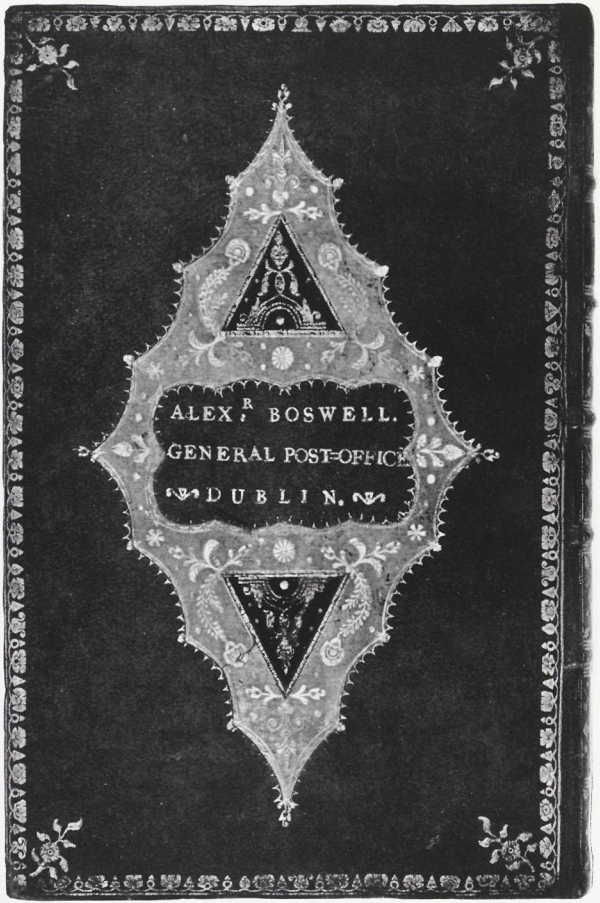


PLATE IIIc. An Irish binding showing inlays of different colored leather for *The Charter Party: or, Articles of Agreement of the Prudent Annuity Company of Dublin* (1774).

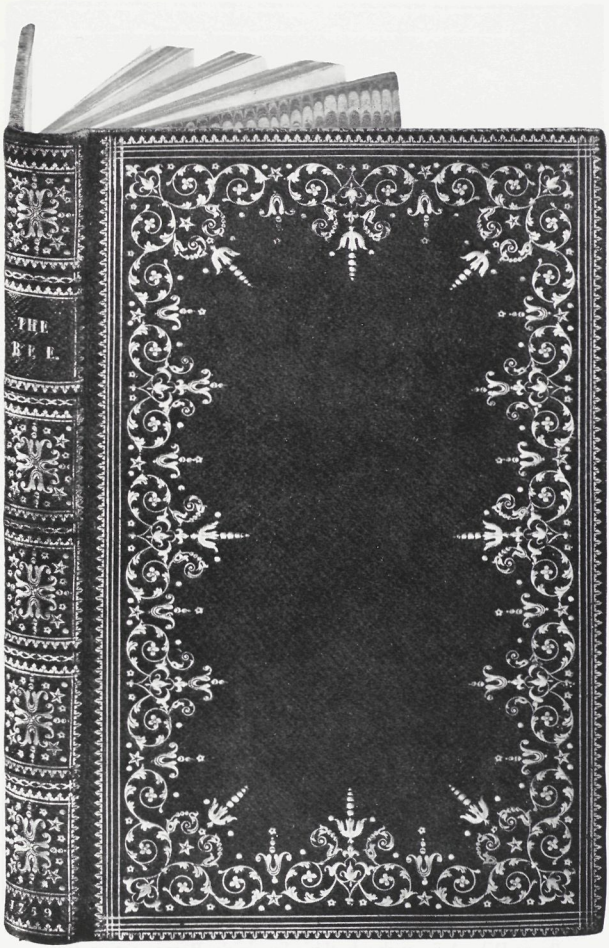


PLATE IVa. This "Retrospective binding" was designed by Charles Hering for Oliver Goldsmith's *The Bee* (1759).

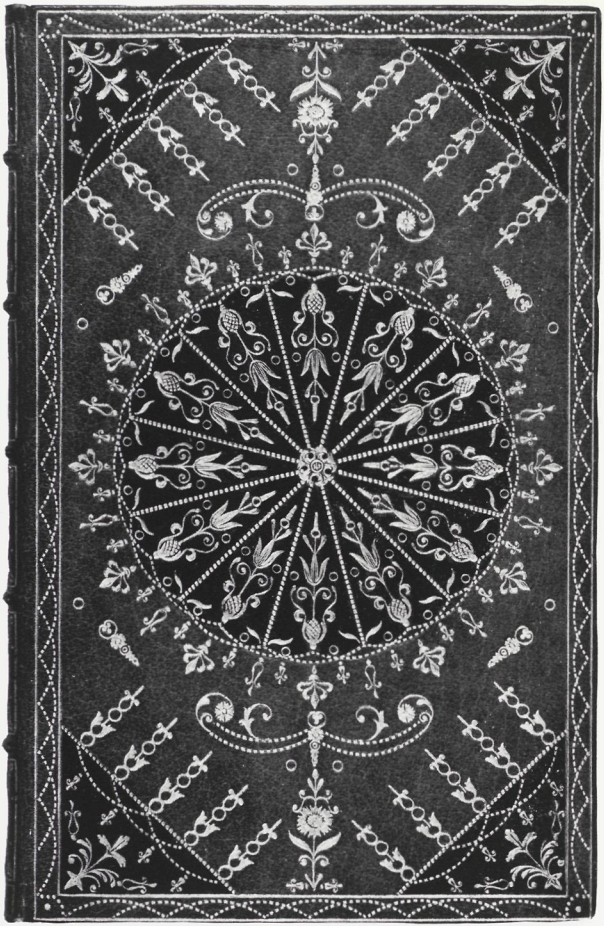


PLATE IVb. A Scottish wheel binding in the Retrospective style, designed by Robert Riviere for a copy of John Saltmarsh's *Poemata sacra* published in 1636.

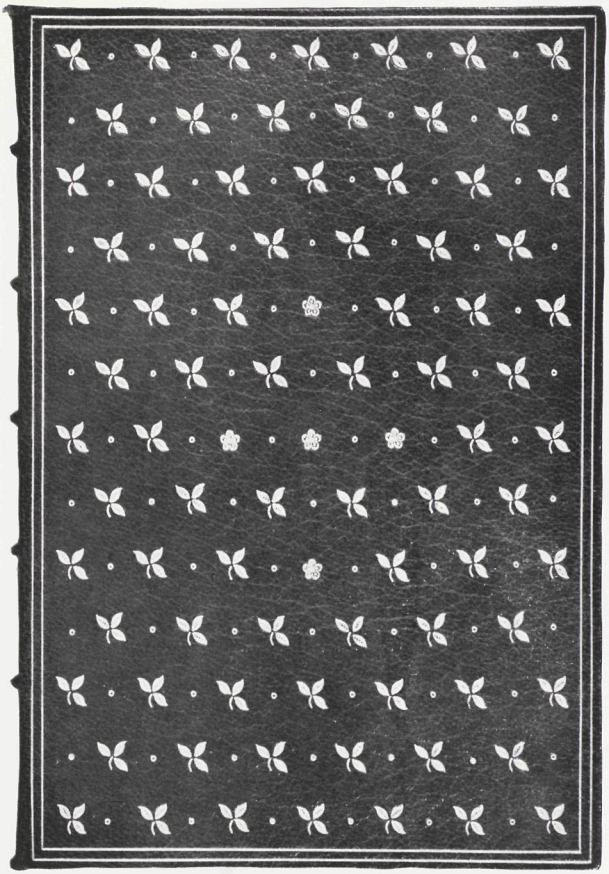


PLATE Va. A 1915 Cobden-Sanderson binding for John Ruskin's *Letter to Young Girls* (1876).

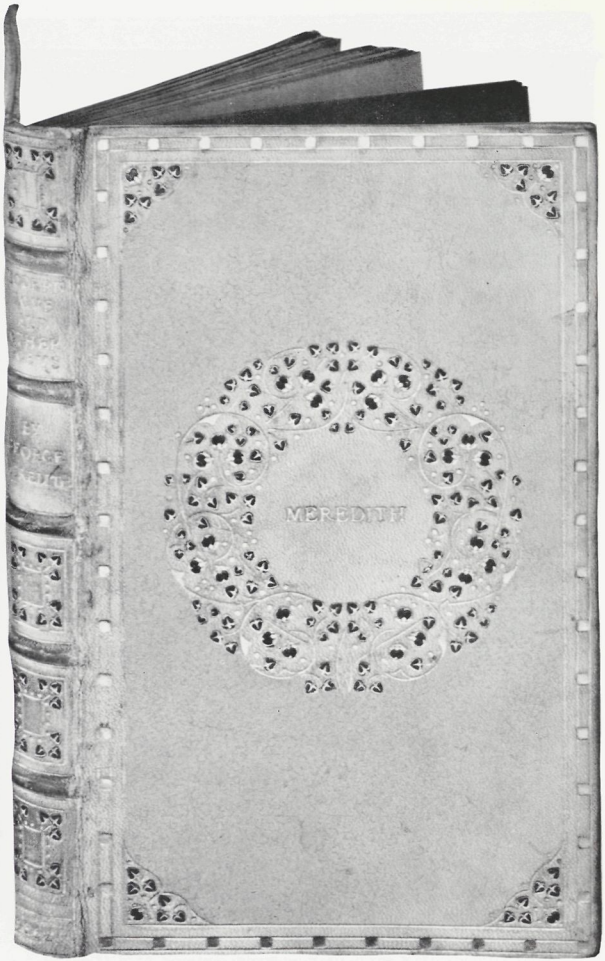


PLATE Vb. This white sealskin binding, with flowers of colored leather inlays, was designed in 1904 by Douglas Cockerell for George Meredith's *Modern Loves* . . . (1862).

Our Growing Collections

KENNETH A. LOHF

Gifts

A.A.U.P. gift. The Association of American University Presses has selected Columbia as one of the six university libraries to receive the award books which are selected for inclusion in the annual A.A.U.P. Book Shows. The initial gift includes the exhibits for the first five years, 1965 through 1969. Each annual selection has twenty-five titles published by university presses and selected by a jury of distinguished book designers, typographers, and graphic artists, on the basis of their creative design and bookmaking techniques in composition, printing, and binding. The Libraries already have a complete file of the American Institute of Graphic Arts "Fifty Books of the Year" awards, and the gift of the A.A.U.P. adds another major resource for the student of publishing and book design.

A.I.G.A. gift. The American Institute of Graphic Arts has added the Fifty Books of the Year, 1970, to the complete file of the award winners in the Libraries.

Baer-Cooper gift. Messrs. Albert M. Baer and George V. Cooper (A.B., 1917), and an anonymous donor, have presented an important group of letters by the contemporary Japanese novelist Yukio Mishima, who committed ritual suicide in Tokyo last November at the age of forty-five. He was undoubtedly the best-known writer in his own country and the Japanese author most widely published abroad. The four autograph letters, written in English, and one cablegram, were sent in 1961 and 1962 to Mr. Herbert Machiz, who directed Mishima's plays at the Players Theatre in New York. They are exceptionally fine letters in which the Japanese writer discusses his play *Tropical Tree*, Nô drama, Tennessee

Williams, American actors, Rio de Janeiro, and the translation of his works into English.

Brand gift. For inclusion in the collection of his papers Mr. Millen Brand (A.B., 1929) has added his correspondence files and journals for 1970.

Brown gift. Mr. Andreas Brown has presented a fine letter written by John Jay, grandson of the American Revolutionary statesman, to General Adam Badeau on March 16, 1869.

Bry gift. The American artist Edith Bry (Mrs. Maurice Benjamin) has presented a group of eight crayon drawings of literary persons, including portraits of Irwin Edman, Carl Van Doren, Bata Labagola, Edith Fitzgerald, Lyle Saxon, Marjorie Fisher, Trader Horn, and Rebecca West. Drawn from life, the portraits were executed in the late 1920's and early 1930's.

REBECCA WEST
Crayon drawing by Elizabeth Bry.
(Bry gift)

Carman gift. From the collection of her late husband, Dean Harry James Carman (Ph.D., 1919), Dean of Columbia College from 1943 to 1950, Mrs. Carman has presented a group of letters and documents centering around John Van Schaick Lansing Pruyn, a prominent mid-nineteenth century New York lawyer and politician, and other individuals who were involved in an important case brought before the Supreme Court in 1864 to determine the rights of organizations to bridge navigable streams. Pruyn argued the case successfully for the Hudson River Bridge Company, for which he was counsel. The

manuscripts in the gift document his activities on behalf of the Company and include his correspondence with William H. Seward, James Moore Wayne, S. L. Fairchild, and others. Mrs. Carman has also given a copy of the U.S. Department of State *Papers Relating to Foreign Affairs, 1861*, Washington, 1962, inscribed by Seward to Captain Alexander H. Schultze.

Class of 1923 gift. During the past decade the Columbia College Class of 1923 has made a series of important gifts to the Libraries, among which were an Elizabethan manuscript of Aesop's *Fables* by Arthur Golding, several seventeenth century works by Francis Bacon, and a fine copy of the first edition in the original boards, uncut, of James Boswell's *Journal of a Tour to the Hebrides with Samuel Johnson*. To this impressive group the Class has now added an unpublished manuscript by Thomas Carlyle, entitled "What a lie is." Closely written on three sheets, the manuscript, along with a typewritten transcription, are encased in a handsome full-morocco binding by Sangorski and Sutcliffe of London.

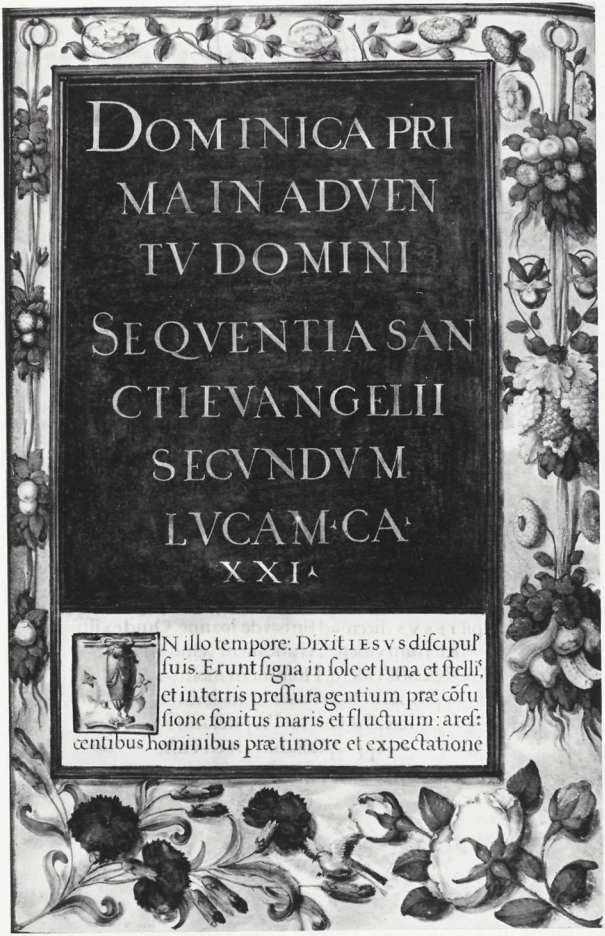
Clifford gift. Professor James L. Clifford has given a group of first and fine editions of eighteenth century literary works. Of special interest is the first edition of Joseph Strutt's *Queenhoo-Hall*, in four volumes, Edinburgh, 1808. Strutt, a notable engraver and antiquarian, died in 1802, leaving an unfinished romance dealing with the people of England in the fifteenth century, and named for an ancient manor-house, "Queenhoo Hall," at Tewin, near Bromfield. The novel was placed in the hands of Sir Walter Scott, who added a final chapter. What is of considerable importance to literary history is the fact that Scott's association with this particular novel largely suggested to him the publication of his own *Waverley*.

Coggeshall gift. In 1955 we received as a gift from Frances Perkins her office and professional files for the period when she served as Secretary of Labor. Her daughter, Mrs. Susanna W. Coggeshall,

has now presented the first installment of a collection of her mother's personal papers. Contained in the gift are lecture notes, address books, financial records, newspaper clippings and magazine articles, miscellaneous manuscript notes, and more than 1,600 letters of a personal nature which she received throughout her career.

Crawford gift. Mr. John M. Crawford, Jr., has presented a superb example of Spanish calligraphy and decoration of the sixteenth century, a manuscript Evangeliary (or Gospel Lectionary) in Latin on ninety-nine vellum leaves, written in a beautiful humanistic hand. It was probably executed in Barcelona, between 1577 and 1588, and, although it is unsigned, the Evangeliary was certainly executed by a master calligrapher for some important personage. The Roman letters are in black and red throughout, and the initial letters are splendidly decorated in gold and colors, several of them showing faces and figures. The first eight lines on the opening leaf are written in large letters in gold on a crimson ground, ornamented with a full border of flowers and fruit painted in colors on a gold background. Apart from the Roman letters employed in the body of the manuscript, the cursive hand used for the index and chapter headings is especially interesting. The handsome Baroque decoration and the classic humanistic hand make this manuscript a most meaningful addition to our holdings in calligraphy.

Cremin gift. Mr. and Mrs. Robert Cremin have presented two distinguished manuscripts. The first of these is a manuscript bull from Pope Leo X granting special privileges to the Abbey of St. Bertim in the Diocese of Worms in return for twelve thousand ducats. Written on vellum, the manuscript is dated February 5, 1519, and the leaden seal, though no longer around the bull, has its original red and yellow cord attached. This and other papal bulls issued by Leo X are important in the history of the Reformation, for a year after this was written another bull from Leo to Martin Luther was burned, marking the beginning of Protestantism.



SPANISH EVANGELIARY (16TH CENTURY)

Shown above is the first page, with lettering in gold on a crimson background. (Crawford gift)

The second manuscript presented is a seventeenth century deed signed by Richard Nicolls, the British Governor of New York, dated February 26, 1666, two years after the English seized control of the Colony from the Dutch. The deed, for a plot of land in lower New York on Stone Street, confirms the property rights of Oloff Stevenszen van Cortlandt (1600–1684) held under the Dutch as of 1645. Van Cortlandt, a prosperous merchant and business man, was rated as the fourth richest person in the Colony during the last ten years of his life. During the period of Dutch rule he held the offices of city treasurer and burgomaster (mayor) during various terms. Two memorials attest to his opulence and sagacity: Van Cortlandt Manor, near Croton, built by his son Stephanus, and Van Cortlandt Park, at the northern extremity of New York City, a symbol of the wealth in real estate amassed by him and by his son Jacobus. Accompanying the deed is a Dutch document, dated July 6, 1650, relating to the same property.

Dalton gift. Mr. Jack Dalton, who was Dean of the School of Library Service from 1959 to 1970, has established a collection of his professional papers. Numbering more than twelve thousand items, the gift documents his activities in American and international librarianship, including the American Library Association's International Relation Committee, the Dewey Decimal Classification and the Forest Press, the Council of National Library Associations, the International Federation of Library Associations, the Franklin Book Programs, the National Book Committee, and *Who's Who in Library Service.*

Dupee-Stade gift. Professors Frederick W. Dupee and George Stade (A.M., 1958, Ph.D., 1965) have presented a collection of ninety-seven letters written to them in connection with their work as editors of *The Selected Letters of E. E. Cummings*, published in 1969. There are letters from numerous writers who knew and worked with the poet, including Kenneth Burke, Malcolm Cow-

ley, Mrs. Marion Cummings, John Dos Passos, Max Eastman, Marianne Moore, and Allen Tate.

Lenz gift. Dr. Maurice Lenz, Professor Emeritus of Clinical Radiology, has presented to the Medical Library a copy of the first edition of *Traité des Pertes de Sang, avec leur Remède Spécifique Nouvellement Découvert par Adrien Helvetius, accompagné de sa Lettre sur la Nature et la Guérison du Cancer*, 1697. Although the greater portion of the book deals with loss of blood, it is particularly the second part of the book that is of interest, as it describes and illustrates a method of radical excision of the breast in certain types of cancer by a new instrument henceforth known as "Helvetius's tongs."

Dr. Lenz had also given the Library a copy of the 1934 facsimile of Vesalius's *Icones anatomicae*, which was published by the New York Academy of Medicine using the original woodblocks stored at the Library of the University of Munich. These woodblocks had been cut in the lifetime of Vesalius, under his direction, and had been used for the illustrations in his works, among them *De Humani corporis fabrica*, 1543.

Meerkirk gift. Mrs. Ann Meerkirk has presented to the East Asian Library a group of twenty-six Chinese works in 258 volumes, as well as sixty-six volumes of writings in French, German, and other western languages relating to China.

Mitchell gift. For addition to our collection of the papers of the economist Wesley Clair Mitchell and his wife, Lucy Sprague Mitchell, their son, Mr. Arnold Mitchell, has presented more than two thousand of their letters, documents, and manuscripts, including early correspondence between his parents and other members of their families.

O'Brien gift. To the collection of her late husband's papers Mrs. Justin O'Brien has added three letters written in 1964 and 1965 to Professor O'Brien by the French literary critic and writer Marcel Jouhandreau.

MOTHER WITH CHILD

Etching by Professor Andre Racz for Gabriela Mistral's *Poemas de las Madres*. (Racz gift)

Parsons gift. Dr. Coleman O. Parsons (A.B., 1928) has added the following scarce literary editions to our collection: George Crabb, *Poems,* London, 1808, in original boards; William Gifford, *The Baviad, and Maeviad*, London, 1800; Allen Cunningham, *Sir Marmaduke Maxwell, A Dramatic Poem*, London, 1822; Pliny the younger, *Letters*, translated by William Melmoth, London, 1748; William Falconer, *The Shipwreck*, London, 1804, a large paper copy, with a presentation inscription from the publisher, William Miller; and a bound volume of eighteenth century plays by Colley Cibber and John Fletcher, ranging in date from 1734 to 1745.

Racz gift. Professor Andre Racz has added a number of significant items to the collection of his papers and art work. The gift includes the manuscript, zinc cut, and artist's proof of his etching of Thomas Merton's poem "Aubade-Harlem." In addition, there is an etching of Federico de Onis, signed and dated 1857, and a number of manuscripts and art works relating to the edition of Gabriela Mistral's *Poemas de las Madres*, Santiago de Chile, 1950, illustrated by Professor Racz. Included among these is a copy of the book specially bound in full calf with a long inscription to him from the poet, and an etching of her, from a life study made in 1954, bound in.

Random House gift. To the collection of its papers, Random House, Inc., has recently added nearly sixty thousand items, including the production files of the Modern Library and the Illustrated Modern Library, 1944–1952, the manuscripts and corrected proofs for the *American College Dictionary*, and the editorial correspondence of Robert L. Bernstein and James H. Silberman. Of particular importance are the large files of letters from Senator J. W. Fulbright, John Knowles, and Herbert Gold, relating to the editing and publication of their books.

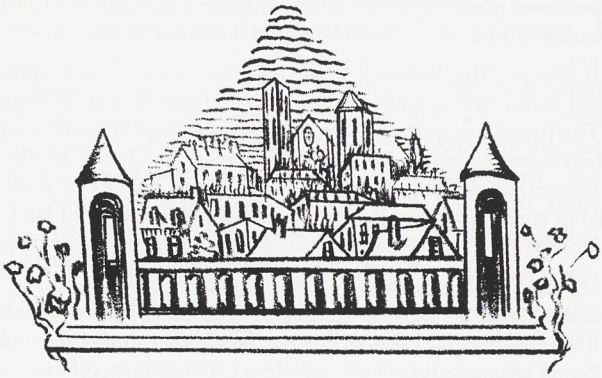
Schneider gift. To the collection of his papers Mr. Isidor Schneider has added the typescripts of more than one hundred reviews

and reports done for various book clubs and publishers, as well as twenty-three volumes of literary works containing contributions by him or inscribed to him by Stanley Hyman, Millen Brand, Louis Grudin, Florence Becker, and other contemporary writers.

Seligman gift. To the collection formed by his late father, Professor Edwin R. A. Seligman, Mr. Eustace Seligman has added a group of fifty-five volumes dealing mainly with French economic history during the late eighteenth century. Of special importance is the rare first edition of duPont de Nemours, *Mémoires sur la Vie et les Ouvrages de M. Turgot, Ministre d'État*, published in Philadelphia in 1782, one of the most important documents in the study of the early years of the reign of Louis XVI.

Sheehy gift. In memory of Rudolph S. Wild, Mr. Eugene P. Sheehy has presented two of the rarest of Gertrude Stein's publications: *Portrait of Mabel Dodge at the Villa Curonia*, published in Florence in 1912, bound in wrappers with a floral design; and *A Village: Are You Ready Yet Not Yet*, a play in four acts published in Paris in 1928, number 75 of one hundred copies signed by the author and the artist Elie Lascaux, who has illustrated the work with seven lithographs. In addition, Mr. Sheehy has added to our collection an autograph letter written by the English novelist Leslie P. Hartley, as well as eleven first editions by Virginia Woolf, Sherwood Anderson, Sinclair Lewis, P. H. Newby, Theodore Roethke, John Lehmann, Thomas Merton, Louis MacNeice, Alan Swallow, and Lawrence Durrell. The work by P. H. Newby, *A Journey to the Interior*, published in London in 1945, is the author's first book, and this copy is signed by him on the fly-leaf.

Smith gift. Dr. and Mrs. Dwight Smith have presented a collection of more than one hundred papers of Carl Remington, personal secretary to Luke E. Wright, the second American Governor-General of the Philippines. Remington's diaries and scrapbooks, and copies of the Governor's speeches and reports, covering the years 1899 to 1905, are included, as well as interesting corres-



First Act,
A village.
Second Act,
A village.
Third Act,
A village.
Fourth Act,
A village.

If you move me and if you move it if you move it and if you move me.

In the first place, place it, you place it, you place it there, you place it there.

In the second place they in that place they for that place they buy that place.

GERTRUDE STEIN'S "A VILLAGE" . . . (1928)

The opening page of the play, showing one of the lithographs by Elie Lascaux. (Sheehy gift)

pondence pertaining to the arrival of Russian warships in Manila harbor in June 1905 after the Battle of Tsushima Straits.

Wolfe gift. Mrs. Robert J. Wolfe has given a collection of papers and books relating to her father, the late Louis Robert Trilling. The papers, comprising notes, bibliographies, and transcripts of letters, pertain to an unfinished biography of Charles Dudley Warner, on which Mr. Trilling worked for a number of years. Most important among the printed works is the fine copy of James Monroe's *A View of the Conduct of the Executive*, Philadelphia, 1797, untrimmed and in the original boards.

Zobel gift. Mrs. Alfred Zobel has presented a copy of the English Bible published in London in 1601. In addition to the Old and New Testaments, the volume includes separate printings of Francis Junius's commentary on Revelations and the Book of Psalms.

Recent Notable Purchases

The Solton and Julia Engel Collection has been strengthened and enhanced during the year by a group of editions signed or inscribed by Gertrude Stein, Robert Louis Stevenson, Edwin Arlington Robinson, Ezra Pound, E. E. Cummings, and Richard Eberhart. Two works are of outstanding literary importance. The first of these is a copy of a pamphlet by Stevenson, *Father Damien: An Open Letter to the Reverend Dr. Hyde of Honolulu*, privately published by the author in Sydney in 1890. Our copy contains Stevenson's corrections in ink. Readers will recall that Father Damien, a Belgian missionary, went in 1873 to the neglected leper settlement on Molokai Island in the Hawaiian group where he spent the rest of his life ministering single-handed to the welfare of more than seven hundred lepers. In 1885 he contracted leprosy; he died four years later. Stevenson was moved to write this spirited and striking "vindication" of the memory of Father Damien.

Also added to the Engel Collection is an extraordinary associa-

tion copy of the first edition of Gertrude Stein's *The Making of Americans*, published in Paris by The Three Mountains Press in 1925, and presented by the author to Sherwood Anderson. The work is inscribed on the front end paper, "To Sherwood who does / make Americans with love / from Gertrude Stein." During the 1920's Anderson visited Miss Stein in Paris and was charmed by her wit and gaiety and influenced by her writing style. Miss Stein tells us in *The Autobiography of Alice B. Toklas* that "really except Sherwood there was no one in America who could write a clear and passionate sentence."

To the Gonzalez Lodge Collection of Greek and Roman authors we have recently added fifteen editions published in the fifteenth century. The most striking of these new acquisitions is the first illustrated edition of Horace, which was printed in Strassburg in 1498 by Johann Grüninger. The *Opera*, with commentary by the poet Jacob Locher, is embellished throughout by more than 160 woodcuts. Many of the scenes are built up from sectional blocks which are used numerous times in different groupings. One of the most famous of all the blocks is that which appears on the initial leaf depicting the laurel-crowned Horace seated at an elaborate gothic desk expounding his works. Another charming scene shows Calliope, surrounded by the muses, crowning the kneeling poet.

Also acquired by means of the Lodge Fund are three works printed in Venice in 1480 by an anonymous press renowned for its fine, bold Roman type: Lorenzo Valla, *Elegantiae Linguae Latinae;* Quintilianus, *Institutiones Oratoriae;* and Suetonius Tranquillus, *Vitae Caesarum*. Each of these editions is also highly esteemed for its text. The first page of the Suetonius is handsomely decorated with a large initial "I" painted in gold and colors. The work is rubricated throughout and the large initials are colored in red and blue.

By means of the Friends Endowed Book Fund we have acquired the international first edition of James Fenimore Cooper's *The*

Water Witch; or, The Skimmer of the Seas. Published in three volumes in Dresden in 1830, this edition is one of the great rarities of this American novelist. The romance is set in the region of New York City at the close of the seventeenth century. Cooper began

JULIUS CAESAR, WITH BRUTUS AND CASSIUS

This woodcut is from the first illustrated edition of Horace's *Opera*, Strassburg, 1498. (Lodge fund.)

his story of the brigantine "The Skimmer of the Seas" and of her pirate captain in Sorrento during the autumn of 1829, and he finished the novel in Rome during the winter. As was his habit when living abroad, the author arranged to have a small issue printed for distribution to his publishers in England and America. A printer in Dresden had a few copies ready by mid-September, a month

later the London edition was announced, and the Philadelphia edition appeared in December. Only six copies of the Dresden *Water Witch* are recorded as having survived, and our copy is the one from the library of Ernest Augustus, Duke of Cumberland and King of Hanover, the fifth son of George III (of England) and Queen Charlotte.

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows: (1) *Article by Mary C. Hyde:* The portrait of Sir Thomas Bodley was engraved by H. T. Ryall from the original of Cornelius Jensen in the Bodleian Gallery, Oxford. The portrait of Edward S. Harkness was painted by Frank O. Salisbury and was reproduced from the cover of the *Harvard Alumni Bulletin* of February 9, 1940. (2) *Article by Samuel Devons:* The portrait of Sir Isaac Newton was reproduced from The Royal Society Newton Tercentenary Celebrations 15–19 July, 1946 (Cambridge University Press, 1947). (3) *The Newton Commentary:* "The Alchemist" is from *The Masterpieces of Teniers, the Younger* (New York, Frederick A. Stokes Company, n.d.). (4) *Our Growing Collections:* Gabriela Mistral's *Poemas de las Madres*, for which Andre Racz did the illustrations, was published by Editorial del Pacifico, S.A. in Santiago de Chile (1950).

We are indebted to Mr. Francis T. P. Plimpton for lending to us for reproduction the 1932 photograph of his father with President Hoover.

Activities of the Friends

Meetings

Twentieth Anniversary of the Friends. As anticipated, the Winter Meeting of the Friends took place on March 3 in the Faculty Room in Low Memorial Library. The focal point of the program was the Twentieth Anniversary of the founding of our association, which actually took place on May 1, 1951. Dr. Morris H. Saffron presided.

The first of the two speakers was Mrs. Donald F. Hyde, who was one of the founding members of our group and who has continued to be a member of the Council in the intervening years. Her topic: "A History of Library Friends and the Phoenix Story of Columbia." Paralleling this, Gordon N. Ray, also a member of the Council, spoke on the prospects of the usefulness of our group to the Libraries in the forthcoming years. One of the features of the occasion was a special presentation to Dr. Dallas Pratt, who has been editor of *Columbia Library Columns* from its inception in 1951, of a complete set of the publication in quarter-leather binding. The presentation is to include future volumes in matching binding.

To mark the anniversary occasion, the Friends of the Columbia Libraries presented a four-page autograph document in the hand of Sir Isaac Newton comprising his commentary on Monte-Snyders's *Tractatus de Medicina Universali. . . .* The manuscript was contained in a red morocco slip case. Mr. Warren J. Haas, the Director of Libraries, accepted the presentation on behalf of the Libraries, expressing appreciation for the selection of this unique manuscript on a scientific subject. This gift constituted the newest addition to twenty previously donated rarities from our association. The earlier gifts were on exhibit in cases in the Rotunda, where our members could examine them during the cocktail period which preceded this dinner meeting.

Bancroft Awards Dinner. On Thursday, April 15, the members of the Friends of the Columbia Libraries, historians, university officials, and their guests—numbering approximately three hundred and sixty in all—assembled in the Rotunda of Low Memorial Library for the annual Bancroft Prize Dinner. Dr. Morris H. Saffron, Chairman of the Friends, presided.

President William J. McGill announced the winners of the 1971 awards for books published in 1970 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: *The Image Empire: A History of Broadcasting in the United States,* Volume III—from 1953, by Erik Barnouw; *Birth Control in America: The Career of Margaret Sanger,* by David M. Kennedy; and *Andrew Carnegie,* by Joseph Frazier Wall. The President presented to each of the winners a $4,000 award from funds provided by the Bancroft Foundation.

The publishers which issued the books received certificates which were presented by the Chairman of the Friends. The representatives of the companies of the books listed above were: Mr. John R. B. Brett-Smith, President of the Oxford University Press (which published the books by both Messrs. Barnouw and Wall); and Mr. Chester Kerr, Director of the Yale University Press (which published the Kennedy book).

All seemed to enjoy the occasion, including especially the responses made by the three prize winners. Mrs. Francis Henry Lenygon and Mrs. Arthur C. Holden constituted the Bancroft Prize 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.*

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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.

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