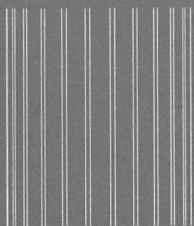


COLUMBIA LIBRARY COLUMNS



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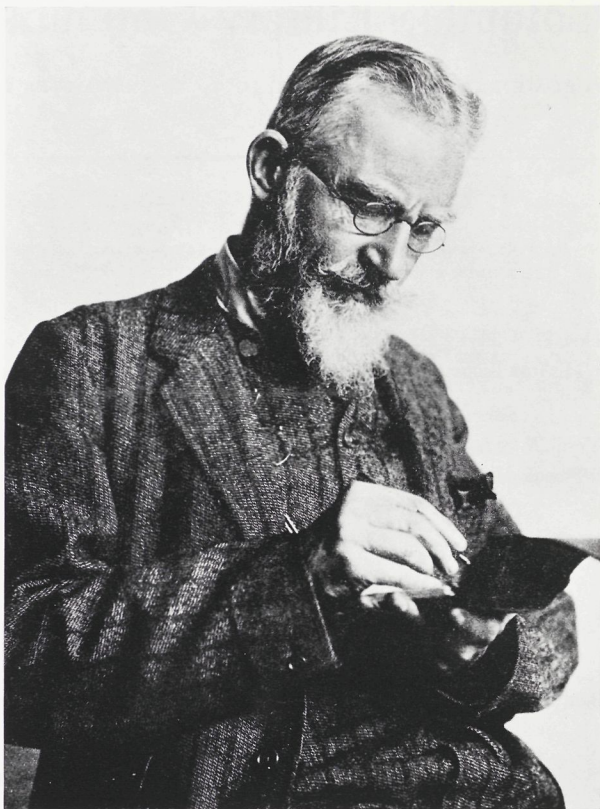
NUMBER I

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GEORGE BERNARD SHAW

A photograph taken early in 1914. The pose is characteristic, for he wrote many of his works longhand in notebooks.



COLUMBIA LIBRARY COLUMNS



How G. B. Shaw Destroyed His Irish Biographer

DANIEL J. LEARY

ON June 28, 1922, George Bernard Shaw wrote to Thomas Demetrius O'Bolger, a professor of English at the University of Pennsylvania and a would-be Shavian biographer, as follows:

Your view of my marriage is that it was an expedient to safeguard my mother's old age. Even if that were so, you could hardly expect me to sanction a statement to that effect on my authority during my wife's lifetime, or indeed afterwards. You are amazingly stupid about such delicacies; hence all your difficulties in this very delicate job.*

The "difficulties" to which Shaw refers extend over a dozen years and they cast a revealing and rather unflattering light on the dramatist.

The two men had been in communication at least since 1910. According to Stanley Weintraub "the two never met" though another Shaw scholar, B. C. Rosset in *Shaw of Dublin: The Formative Years* (University Park, Penn., 1964), does quote O'Bolger as saying that he was personally acquainted with Shaw to "a slight

* Quotations from letters dealing with the O'Bolger-Shaw relationship, unless otherwise indicated, are from the British Museum, MS 50565. For permission to quote from this manuscript, we are grateful to the Public Trustee of the Shaw Estate and The Society of Authors.

degree." The acquaintance seems to have started with O'Bolger's request for advice from Shaw about his own attempts at being a playwright. He writes to Shaw on November 8, 1910:

Since my return to the States, I have been doing something to follow your advice, and escape from the University, but I do not find it an easy matter to get work that will give me any more time or a more varied experience than my college work. . . . Meantime I am going over the play,—I dislike to drop it before doing all I can to make it go,—and am trying to make it more emotional and less logical. It is not easy to do, for, of course, I am back in the old mill, where there are 175 themes to be read each week, and not one of them with a gleam of humor, imagination or joyous humanity in it.

G. B. S. apparently was impressed with his fellow-expatriate, for in February 1916 he sent O'Bolger "a few hasty autobiographical sketches . . . for your reconstruction of my father's house as a psychological background to my youth." Shaw was up to his old trick of playing biographers off against each other. He continued, "Some of the information I gave to Henderson; but the death of my mother has untied my hands to some extent since and the only part of what I have written which must still be treated with some reserve is that which concerns my sister." Forty years later Archibald Henderson wrote in *George Bernard Shaw: Man of the Century* that "in the case of Professor O'Bolger, who was violently denunciatory and libelous, although Shaw had answered his queries patiently and at length, he [Shaw] was compelled to use his influence to prevent the book's publication."

Shaw may have had grounds to see O'Bolger's writings as libelous, but I suspect that was not the issue. The usually magnanimous Shaw was peculiarly uneasy about matters autobiographical. He had gone to considerable trouble to construct his public image and was anxious to sustain it. He writes in the preface to *Immaturity*: "Whether it be that I was born mad or a little too sane, my kingdom was not of this world. . . . Therefore I had to become an actor,

and create for myself a fantastic personality fit and apt for dealing with men, and adaptable to the various parts I had to play." He was so determined that this "persona" should remain intact that he rewrote or deleted passages, withheld information, and in other



Shaw and his wife Charlotte shortly after their marriage.

ways exercised control over his two official biographers, Archibald Henderson and Hesketh Pearson. Stanley Weintraub reports in *Shaw: An Autobiography—1856–1899* (New York, 1969) that Shaw wrote to Henderson: "If you really want an introduction, better let *me* write it." O'Bolger, however, proved to be uncontrollable. He was intrigued with the real Shaw and with the psychological needs that forced the latter to construct that public man, "G.B.S." O'Bolger was likewise interested in the effect of the image on the plays.

Shaw did not like this thoroughness. He writes in *Sixteen Self Sketches* that "Professor O'Bolger was the son of an Irish Police Inspector. . . . He inherited his father's police attitude and tech-

nique, always testing the statements and the evidence of accused or suspected persons with a view to their prosecution for breaches of the law, and collecting evidence as to their personal characters." In the November 8, 1910, letter to Shaw referred to above, O'Bolger made his intentions clear:

I am hot foot after the heckling habit that has grown rather than waned (that is, outside the plays)) during the years. I don't like it, and I am saying I don't like it; and I am as determined as I can be—with nothing but psychological analysis as my divining rod—to lay bare the roots of it.

Again on March 15, 1916, he writes to Shaw; "I am very glad that you tell me about the *ménage à trois*. You will, I hope, acquit me of any stupid pruriency in the matter, but as I have been anxious to set out the circumstances of your life as much as possible pragmatically I wished to show to what extent your experiences in your teens predisposed you to think the whole institution of the home fraudulent (or prevailingly so)."

Though O'Bolger did not realize it at the time, his interest in the *ménage à trois*—prurient or not—was a crucial and for him tragic turning point in his relationship with Shaw. G. B. S. did not wish to have that situation explored. It seems that Shaw's mother, some twenty years younger than her husband, was gifted with a fine soprano voice. "Not long after her marriage," according to Henderson, "she became the right hand of an energetic genius. . . . George John Vandaleur Lee." Lee produced operas in the Dublin theaters and Shaw's mother took part in some of them. As the operas were rehearsed in the Shaws' house, matters were simplified by Lee's coming to live under the same roof. Though G. B. S. denied there was anything scandalous about the arrangement, it was true that Mrs. Shaw very early in her marriage had become disgusted with her alcoholic husband. Alick West in *George Bernard Shaw: A Good Man Fallen Among Fabians* (New York, 1950) concludes that "some gossip there must have been,



THE MÉNAGE À TROIS

Of the sextette above, the principal persons were G. B. Shaw's mother (*left*), father (*right*), and George John Vandaleur Lee (*center*). Lee, a Dublin orchestral conductor, taught Mrs. Shaw singing.

and the conduct of the wife would not have inclined Dublin society of the 1860's to close its eyes to the failing of the husband." B. C. Rosset even suggests the possibility—with due academic cau-



THOMAS DEMETRIUS O'BOLGER

The ill-fated biographer of Shaw, while he was teaching at the University of Pennsylvania.

tion—that Lee might actually be the father of the musically gifted G. B. Shaw.

Interestingly in Shaw's own *Sixteen Self Sketches*—material that seems to be taken from the autobiographical material he sent to O'Bolger years before—he does do a bit of psychological analysis. In fact Erik Erikson used these sketches in his penetrating

article, "Biographic: GBS (70) on George Bernard Shaw (20)," and came to conclusions about Shaw's identity crisis that O'Bolger in 1916 seemed on the verge of making. We do know that Shaw effectively blocked the publication of O'Bolger's manuscript by insisting on impossible terms from Harper and Brothers before he would give his approval—among others, a royalty of 20% on the price to the public. These terms went beyond Shaw's business astuteness and indicate how determined Shaw was that O'Bolger's manuscript should not be published. His action prompted Mr. William H. Briggs, an editor at Harper and Brothers, to protest to Shaw on humanitarian grounds:

His [O'Bolger's] letters to us breathe the devotion which he has had for you for years, and I am a good deal disturbed to think what will happen to him when he finds that he must start all over again . . . to secure a hearing for this work of his which, of course, can never be translated into terms of money for anyone. His last letters indicate that its publication this year is tangled up in some way with his doctorate at the University of Pennsylvania, and I fancy that besides being broken hearted he will also be out of pocket.

Briggs probably is referring to the academic requirement at that time that the dissertation be published before the doctorate could be awarded. Though O'Bolger submitted his doctoral thesis "The Real Shaw" in 1913 to the University of Pennsylvania, it was never published. O'Bolger was so distraught by the matter that in the final phase of this conflict he attempted to out-Shaw Shaw and to force the dramatist to buy back the autobiographical material he had given to him. The whole relationship ended tragically. Rosset reports that in 1923, O'Bolger, "assisted by pernicious anemia, died a disappointed biographer—the air surrounding his deathbed ringing with curses for the man who had ruined him."

O'Bolger's dissertation, "The Real Shaw," as well as the untitled biography, are housed in the Houghton Library at Harvard University. Harvard also has his essay, "Influence of Mr. Shaw's Youth on His View and Personality." The Library of the Univer-

sity of Pennsylvania has two of his essays, "Social Satires of Bernard Shaw" and "George Bernard Shaw's Social Philosophy." None of this material has been published although B. C. Rosset, in his work cited above, has made considerable use of it.

In the manuscript collections of the Columbia University Libraries, there are four undated, handwritten pages by O'Bolger that give some idea of the approach he was taking in his study of Shaw and his drama. They appear to be a first draft of an introductory chapter on Shaw's artistry. The many deletions and tangled sentence structures give evidence that the unnumbered pages were written quickly. There is an abrupt break between the first two pages and the last two which probably means that pages are missing. However the existing ones do reflect O'Bolger's concern with the *public* GBS and the *real* Shaw. He writes that Shaw "boasts (quietly, in a letter to me) that today the announcement of a lecture by him in London will sell every ticket in the hall months ahead." But O'Bolger counters this with "His plays do not as infallibly fill the theatres." His conclusion is that the public Shaw has developed a style that has taken over his characters: "They talk him with the force of a freshet—its best, rejuvenating force, for it is, as a rule gay & illuminating talk & always gallant in some way but a little too 'thick' for subtlety. And the less subtlety the less art." This is not the usual critical bromide about Shaw's characters being puppets in the hands of a master ventriloquist. O'Bolger felt that Shaw, unlike Ibsen or Shakespeare, allows philosophical concerns to overwhelm the verisimilitude of the speaker. His appreciation goes further: "The people may talk him, but they are yet themselves. . . . He works by exceptitiousness [sic], what you & I do not think about people, yet when he turns their esoteric side up or foremost we laugh, the most spontaneous recognition of truth that there is."

O'Bolger did more than theorize about Shaw's philosophical excesses and psychological drives. He read the plays carefully. In one passage in the Columbia manuscript, he recalls pointing out

to Shaw the wrong assignment of a few speeches in his plays. Shaw was amazed that the mistake of giving Octavius one of Ann's speeches in *Man and Superman* had gone unnoticed after so many rehearsals, over so many years. O'Bolger concludes that "it matters little in a Shaw play who talks so long as they talk, for the talk's the thing."

He did appreciate Shaw and to a considerable extent he understood him. According to Rosset, O'Bolger's "Life of George Bernard Shaw" is "trenchant, shrewd, sensitive yet petulant, bitter and even savage at times. . . . [However, it] deserves to join the assemblage of major biographies." I think that it would be valuable reading for any future biographer of Shaw. It is time for a full-scale Shaw biography, free of that manipulating and distorting public figure, GBS.

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows: (1) *Article by Daniel Leary*: The portrait of George Bernard Shaw is from the *Illustrated London News* of April 25, 1914. The *ménage à trois* photo is from Bernard Shaw's *Sixteen Self Sketches* (N.Y., Dodd, Mead & Co., 1949). The picture of the Shaws at home is from the issue of *Life* dated October 6, 1952. To our good fortune the Rare Book Collection of the University of Pennsylvania Libraries found for us the portrait of T. D. O'Bolger. (2) *Article by George Martin*: The drawing of Maria Piccolomini and the caricatures of Verdi and of Torelli all came from Franco Abbiati's *Giuseppe Verdi*, vol. II (Milan, Ricordi, 1959). The picture of the interior of the Teatro San Carlo is from Carlo Gatti's *Verdi nelle Immagini* (Milan, Garzantio Grafitalia, 1941).

Verdi, *King Lear* and Maria Piccolomini

GEORGE MARTIN

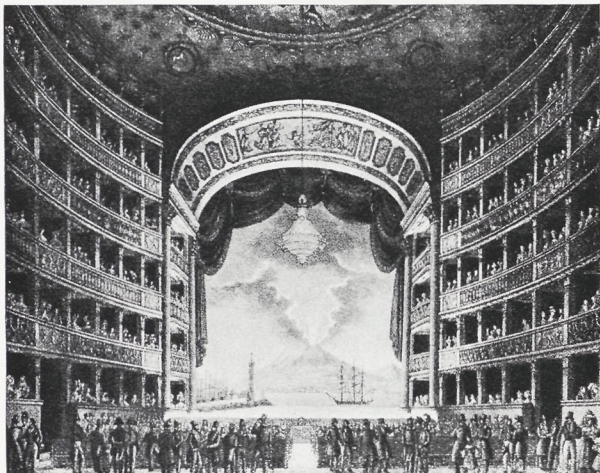
VERDI, unlike Puccini, never had an opera premiered in this country, never came to this country and hardly ever even directed a letter to it. This "absence" from our shores doubtless is one reason why the Verdi letters and documents in this country's libraries—until the recent gift of the Mary Flagler Cary Trust made an exception of the Morgan Library—do not offer more than isolated examples of his style and work.

There are other reasons, of course: Verdi left heirs, and they still live in his house at Sant' Agata, near Parma, and preserve the sketches and letters he left them. His publisher, G. Ricordi & Co., is still in business in Milan, and its fabulous archives, with letters and scores of many composers beside Verdi, are still intact—and likely to remain so, for at the first sign of their dispersal the Italian government would proclaim them a national treasure.

In the circumstances, then, the Columbia Libraries are fortunate to have as their one Verdi document—a gift in 1953 of Miss Alberta M. Welch—an unpublished, autograph letter which is not only characteristic in its swift, straight-forward style but touches on an interesting problem: the great, uncompleted project of Verdi's career, his opera on Shakespeare's *King Lear*.

Verdi admired Shakespeare more than any other poet, and from the plays he successfully fashioned three operas: as a relatively young man, *Macbeth* (1847), and then, in his seventy-fourth and eightieth years, *Otello* (1887) and *Falstaff* (1893). His interest in *Lear*, however, exceeded even this span, for it was the first Shakespearian subject he proposed to an opera house, in 1843, and was among the last he considered, however fleetingly, in the excitement following the premiere of *Falstaff*. In the fifty years between he returned to it again and again, analysing the play, hiring librettists to versify his outlines and even sketching music for it.

But always something interfered; he fell ill, or the right theatre or, more often, the right singer was not available. Finally in 1896 he gave his synopsis and libretto of the proposed opera to a young composer, Pietro Mascagni, whose *Cavalleria Rusticana* (1890) seemed to promise a great career.



THE TEATRO SAN CARLO IN NAPLES

The stage and auditorium as they appeared in the 1850's.

Columbia's letter is part of Verdi's negotiations to compose an opera on *Lear* for the company of the Teatro San Carlo in Naples. It is addressed to Vincenzo Torelli, the theatre's Associate Secretary and is dated, Paris, 22 August 1856. Unfortunately, Verdi's scratchy handwriting misled a German cataloguer and then the Columbia cataloguer to report the date as 22 *April* 1836, but the later date is easily proved. The letter concerns a soprano, Maria Piccolomini, whom Verdi wanted for the role of Cordelia, which in his concept of the play was second only to Lear.

Piccolomini, aged thirty-two at the time, was a soprano of slight stature and small voice, but she was an exceptional actress, and Verdi was always willing to sacrifice beauty of tone for ability to act. Opera, for him, was drama, not a recital by famous singers in odd costumes. It was not so for everyone. Here is Henry Chorley, critic for the London *Athenaeum*, assessing Piccolomini as Violetta in *La Traviata*, her most famous role: "Her voice was weak and limited. . . . she was not sure in her intonation; she had no execution. That which was wanting she supplied by a behavior which enchanted several of the persons who sit in the stalls. . . . (in the first act) her effrontery of behavior passed for being dramatically true to the character, and not, as it afterwards proved, her habitual manner of accosting her public. In the repulsive death act, too, she had one or two good moments of serious emotion, though this was driven at times to the verge of caricature, as when every clause of her last song was interrupted by the cough which belongs to the character." Yet this was the soprano Verdi preferred above all others for the Violetta and wanted for Cordelia. The fact suggests what a revolution he was working in opera production.

What Torelli may have thought of Piccolomini, he kept to himself. He was prepared to hire anyone Verdi recommended so long as the San Carlo could have the premiere of the next Verdi opera. For by 1856 Verdi had behind him *Rigoletto* (1851), *Il Trovatore* (1853) and *La Traviata* (1853) and, despite Chorley, was the leading composer of Europe. At this point in the negotiations, therefore, there were no difficulties between Verdi and the San Carlo management. The difficulty lay with the lady: would she come to Naples? Columbia's letter is Verdi's report to Torelli of her conditions:

Paris 22 August 1856

Dear Mr. Torelli

A few words in great haste—

La Piccolomini is signed for three years in London at a hundred thousand francs a season; she has negotiations with Petersburg—and I



MARIA PICCOLOMINI

1834-1899

She made her operatic debut in Florence in 1852, becoming one of the leading sopranos of Europe and America. When Verdi could not obtain her for the role of Cordelia in his prospective opera, *Lear*, he stopped work on the opera.

know it for a fact—where they want her regardless of cost; and finally she has the Théâtre Italien in Paris at her disposal etc. . . . etc. . . . As a result of all this she informs me that the Neapolitan contract would not suit her at the moment, and I find—*entre nous*—her reasons are very good. Yet in spite of all that she would be able to come to Naples, and I relay her terms to you:—

“To reconcile all aspects, and remembering that Mme. Tedesco¹ has signed for ten thousand francs a month, the following proposal seems reasonable to me:—

1. From 15 October 1857 to 15 March 1858—five months.
2. Two thousand four hundred ducats a month without any deduction, either under pretext of religious holiday, novena etc. . . . or under any other pretext whatever.
3. To make a debut in *Traviata* at the Teatro del Fondo.²
4. The debut company shall be approved by you.
5. In case of sickness lasting no more than eight days pay will continue as contracted.
6. Not to be obligated for any favors imposed by the management without your approval.
7. Not to give more than three performances a week.

As for the mode of payment and other secondary conditions, I will consider these later etc. . . . etc. . . .”

With regard to article 6 it seems to me both quicker and neater to fix in advance the number of operas. And with regard to the three performances, given the fact that it might suit the management to schedule something more than my new opera, I hope—or rather I am almost certain—it will not deny me this favor.³

¹ A mezzo-soprano, so universally referred to by her last name that her first has been lost. As far as is known, she was not being considered for a role in *King Lear*.

² Another, smaller opera house in Naples only a few blocks from the San Carlo. The two were frequently under the same management. Today the Fondo is named the Teatro Mercadante.

³ Despite the efforts of several translators the meaning of this sentence remains obscure, partly because a word in it remains undecipherable. Verdi seems to hope that the management will not schedule another opera while *Lear* is on the boards and so not require Piccolomini to rehearse or perform more than three times a week.



CARICATURES BY DELFICO

Vincenzo Torelli (*right*), Associate Secretary of the Teatro San Carlo in Naples, was recipient of the letter from Verdi quoted in the accompanying article.

I add nothing more. Think on it! And decide what seems best to do. Write me at once about it—It is almost certain that I will come to Naples. Also think seriously about the contralto⁴: I am always for Giuseppina Brambilla.

In great haste goodbye from
your

G. Verdi

P.S. Note well that La Piccolomini cannot be in Naples before 15 October because of the engagements in London, and that her contract cannot run longer than five months.

Write to me at once at Paris

In the end the negotiations failed. Torelli could not persuade Piccolomini to come, though no letter yet published explains exactly why she could not, and Verdi would not accept the soprano whom Torelli offered as a substitute. So the project was cancelled.

Some critics have felt, however, that Verdi's insistence on Piccolomini, despite the obvious difficulty of contracting with her, may have reflected a subconscious desire not to compose an opera on *Lear*. The argument is based on a number of biographical and musical facts. First, as a young man, Verdi lost in fairly quick succession his daughter, son and wife, and was left in a state of shock. For a time he refused to see anyone, could do no work and wandered about Milan, a bit as though it were a heath and he were mad. He recovered, but his temperament thereafter might be described as that of a "healthy neurotic": though his view of life was extremely pessimistic and though given occasionally to psychosomatic illnesses, he persevered. Eventually he married an extraordinary woman, and though each had children by others, they remained childless—a great grief to them.

Then, musically, much of his most powerful music grows out of a father-daughter relationship, such as the arias and duets of Rigoletto and Gilda, Boccanegra and Amelia, Aida and Amonasro.

⁴ Verdi planned the role of the Fool for a contralto. *Lear* was to be a baritone.

An opera on *Lear*, at least as far as Verdi's draft for a libretto suggests how he was conceiving it, would have focused on this relationship: Lear casting out his loving child, madness on the heath and the child's return, and finally Lear in prison with a poisoned Cordelia dying before his eyes. Might not all this have proved too powerful a stimulant for Verdi, too reckless a probing of his deepest feelings? "My surmise," concludes Charles Osborne in his recent book, *The Complete Operas of Verdi*, "is that throughout his life Verdi's subconscious protected him from *Lear*."

It is an intriguing speculation. When Verdi gave the opera's libretto to Mascagni and was asked why he had never set it to music, he allegedly replied: "The scene in which King Lear finds himself on the heath terrified me."

Columbia's letter, perhaps, neither weakens nor strengthens the reasonableness of the speculation. It does, however, add a fact to the discussion, for it makes clear that Piccolomini was willing to go to Naples if her terms could be met and that Verdi did not consider the terms unreasonable. As late as August 22, 1856, he was writing and behaving like a man who hopes and expects his project will move ahead.

"Tell Me a Story"

GEORGE KIRKSEY

The author knew Paul Gallico from the years when they were both sports writers for newspapers in New York. This article is related to an earlier one by Gallico which was printed in the November 1970 issue of Columns. We regret to report that Mr. Kirksey was killed in an auto accident in France this summer.

EDITOR'S NOTE

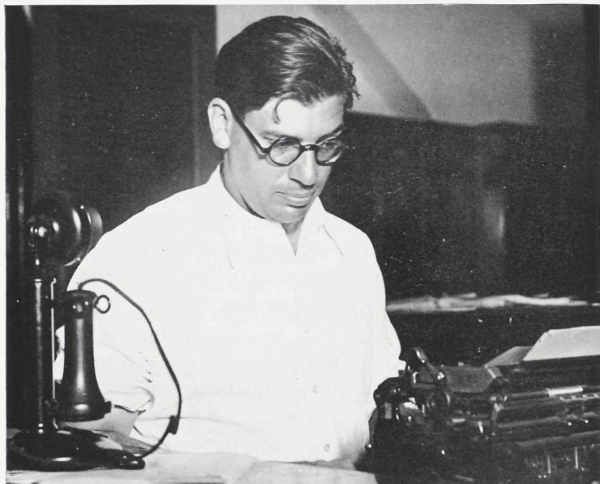
PAUL GALLICO'S life story has not yet been written, but on the eighth floor of the Butler Library at Columbia University there is a treasure trove of manuscripts, memoranda, plot outlines, letters, notes and other memorabilia which, taken in the whole, weave a fascinating pattern of this one writer's experiences, tribulations and output over a period of nearly 35 years.

Gallico, who graduated from Columbia in 1921, gave all his papers and written material to the Libraries in 1969 where, when they are finally sorted and cataloged, they will constitute one of the most valuable collections of a contemporary author. Everything is there for those who are contemplating becoming a writer, for those who are seeking information while in the throes of choosing a career, for those who have a desire to look behind the scenes at a writer's professional life, and for those who have been charmed and captivated over the years by Paul Gallico's sometimes whimsical, sometimes poignant but always highly entertaining stories.

Gallico has had a remarkable literary career, one unique in many respects. Columbia played its role in producing the man who was eventually to become one of the most accomplished craftsmen of the contemporary literary world.

Gallico's writing technique did not blossom overnight. He tried writing a short story when he was only ten years old in a hotel room in Brussels during the 1907 World's Fair, and he kept after

it, sometimes with despair and with hope almost gone. He sold his first story to a pulp magazine for \$90 when he was just 21. At Columbia he attended the short story classes and studied under John Erskine, Walter Pitkin, Donald Clark, Dr. Blanche Colton



PAUL GALLICO

N.Y. Daily News Photo

Photograph taken in the 1920's while he was a sports writer for the *N.Y. Daily News*.

Williams, and others. He never sold any of the stories he wrote in these courses, but he did write other stories which he sold to Sunday magazine sections of newspapers in Boston, Philadelphia, Detroit and Chicago, but never New York. Sometimes he got as much as much as \$20 for these.

In his first job on the *New York Daily News* he flopped. He was hired as a movie critic, but he soon incurred the wrath of so many exhibitors that Joseph Medill Patterson told the managing

editor to "lose Gallico." He had lasted four months and twenty-nine days as a movie critic.

Phil Payne, the managing editor, remembered that Gallico had rowed on the varsity at Columbia, so he put him in the sports department. It turned out to be a stroke of genius. Gallico soon found himself and started up the ladder in the newspaper world and approached the very pinnacle.

For 13 years Gallico wrote a sports column of about 1,000 words in length, seven days a week. He calculates that over that time, exclusive of coverage of sports events and other sports stories, he turned out some 5,110,000 words.

"I had to write every day, rain or shine, whether I felt like it or not, sick or well, happy or unhappy. It gave me the discipline without which no writer can hope to succeed. It formed working habits and thinking habits since a new idea had to be presented each day, or an old theme treated in a novel manner so that it seemed like a new idea. But above all it made me write, write, write.

"If one wants to be a writer, one must write. Talking about it or just thinking beautiful thoughts isn't enough. Writing like everything else is a muscle and the more you use it the more flexible and useful it becomes."

The idea that writers have to have a very special place to write and that conditions must be exactly right for inspiration to flow forth is exploded by Gallico as a myth of gigantic proportions.

"This is sheer nonsense."

Necessity has caused him to develop an orderly routine for his present-day writing but he feels that if you have something to say it can be done any place and under any conditions.

"One of the few stories that ever gave me any satisfaction was written in snatches on railroad trains and hotel rooms while I was batting around the country as a reporter," he recalls. "I have written in furnished rooms, on boats, in the city, in the country, and in aeroplanes. What one actually needs to write is an idea, a type-



N.Y. Daily News Photo

Gallico congratulating prize fighter Max Schmeling for "sinking a putt or something" (as the newspaper caption of the 1930's stated).

writer, a roof over one's head and three square meals a day because writing is physical as well as mental work and therefore hungry-making."

It was from the *Post's* famous editor, George Horace Lorimer, that Gallico learned one of his most valuable lessons. In conversation with Lorimer, Gallico remarked:

"I am afraid I want to play Hamlet."

"What form does your Hamlet take?" Lorimer asked.

"I don't want to be restricted to sports stories."

"Young man," replied Lorimer, "I don't care what your background is or that of your characters or where it is set if you will only tell me a story."

Gallico says that phrase—"Tell me a story"—has been ringing in his ears ever since and to this day it is his guiding star.

Throughout his career Gallico has always set high standards for himself. He had been writing and selling material for a long while before he considered himself a professional. Stuart Rose, a *Post* editor, bought one of Gallico's early stories and sent him this note: "It's in the groove." Gallico says that he didn't realize until later that that was Rose's way of "calling me a pro."

When he left the New York *Daily News*, Gallico said he was "39 and running scared." What he was scared of was failing and having to go back to being a sports writer. In a succinct comment he said:

"Previously I had become aware that I was in danger of letting the wrong kind of success go to my head and becoming the prize bore, the veteran sports writer, of having the years creep up on me with my boyhood and lifelong ambition unfulfilled, of being a success in the eyes of the world and a failure to myself."

Sprinkled in his correspondence and papers are frequent references to self-imposed criticism and doubts about his writing achievements. In 1954 he wrote to Publisher Alfred Knopf:

"I write the best I can for the time being . . . each time I think perhaps I have done something good, and each time afterwards

comes the disillusionment and the horror when I look back on it after a few months. I still think that *Jennie* is the only good thing I ever wrote. What a pity it got lost in the United States under that dreadful title, 'The Abandoned.' It has done 56,000 in Great Britain and is still going strong."

He confessed in one of his forewords that after a manuscript is accepted "the euphoria connected with the acceptance lasts for a week or ten days, after which the reaction sets in. Can I keep it up? Will I be able to do it again? What will the next one I write be like?"

Gallico's mental ups-and-downs about his literary efforts may have been merely one of the occupational hazards of the free lance writer, but they, nevertheless, were constantly goading him to try to improve his product. He was and is untiring in his efforts to write better.

He sums it up best himself in this pointed comment on the writing craft in general and himself in particular.

"One is always seeking the touchstone that will dissolve one's deficiencies as a person and a craftsman. And one is always bumping up against the fact that there is none except hard work,"

Gallico's career is notable for many things, not the least significant of which is that he quit the New York *Daily News* as America's top-paid sports writer and columnist to become a free-lance writer. It took more than a mere whim to remove himself from a lucrative and secure post on New York's most widely read newspaper and to go out on his own. If there is any other sports writer who ever did it this way, it is not in the archives.

When Gallico left the U.S. for England in 1936 to pursue his highly risky choice, Damon Runyon, himself one of America's best sports writers and a star of the Hearst chain, paid him a glowing tribute.

"From the first time time he bobbed up as a sports writer on the New York *Daily News*, not long out of Columbia, a big, swarthy, serious-looking fellow with an amazing facility for putting words

together, I watched his progress with great interest. I predicted he would go far and he has. I feel somehow a personal pride in his success . . .

"From the first he displayed an insatiable desire to learn every possible detail of every sport. The surface wasn't enough for him. He insisted on digging down inside, and finding out what made things tick. He had an astounding curiosity—another name for this being reportorial instinct. I believe that when he closed out his sports-writing career, Paul was easily the greatest reporter of sports. His column of comment on sport was well nigh a daily classic . . . He was utterly fearless in his newspaper comment. He lambasted the foibles and hypocrisies of sport with whizzing sentences loaded with the fire of conviction. Sport lost a great asset when Paul Gallico 'hung 'em up' so to speak. It lost a great asset, not only because it lost a vigilant sentinel, but because it lost a fine writer."

This is a well-deserved epitaph for Gallico's 14 years of sports writing, but it only marked a milestone in his distinguished career. He was to go on to much bigger and better things. But he had to hack it out all the way. Nothing rolled into his lap, and all the time he had a haunting fear of failure and lack of security.

The *Saturday Evening Post* of fond memory was a proving ground for Gallico. In his master plan to lift himself above sports writing, he set as his goal to crack the *Post*, which in its heyday was the ambition of every aspiring writer. He sold his first story to that magazine in 1933, and by his calculations this took 25 years—from the time he tried to write his first short story at 10 until he finally made the grade at 36. It was not long before he became a regular contributor.

Over a span of nearly 35 years Gallico has written and published upwards of 175 books, novels, novelettes, short stories, and articles, not to mention motion picture scripts, magazine features, and other written documents. He did indeed follow the injunction to tell a story!

Two of Gallico's brain children have a timeless poignancy about them which will be long remembered by this generation and perhaps others to follow. Both are short and can be read in 20 or 30 minutes but, if you ever read them, you are not likely to forget these sweet-sad stories. They are:

1. *The Snow Goose*, first published in 1941.
2. *The Love of Seven Dolls*, first published in 1954, and from which the superlative motion picture *Lili* was made.

The Snow Goose wrings your heart out, and makes strong men weep and weak men ready to conquer the unconquerable. The retreat of the British army from Dunkirk gave Gallico the idea for *The Snow Goose*. He wrote it in a rented flat atop Nob Hill in San Francisco, far removed from the story's locale.

On first submission *The Snow Goose* was rejected by the *Saturday Evening Post*. The editors did not like the idea of the young girl in the story going to live with the deformed painter, a hunchback. The *Post* was then a family magazine. It developed that what the editors objected to was not the pair living together, but the fact that the man was a hunchback.

The rejection upset and angered Gallico, who was then a regular contributor of the *Post*. He expressed his feeling this way:

"I didn't want anyone tampering with my story. I thought that a love which could look beyond the outer shell to the spirit within was the better love than the usual formula infatuation of the girl for the handsome boy."

In recalling his emotions at the time, Gallico wrote: "Except for this one point, they were satisfied with the story and had not complained about the unhappy ending. I thought it over for a week, cooled down and re-wrote it so Rhayader departed from Fritha before their love had been consummated."

This is the part of the original story that the *Post* wanted deleted and altered: "For all she had learned from him during those strange years of companionship, she still had all of the simplicity

and directness of the women of her ancient race and blood. She placed her hands in his and said: ‘I will stay because I love you, Phillip. I have grown to love you who are so good and kind, until I can no longer be where you are not. Like the Snow Princess. Let me stay, Phillip. I will never leave you.’”

After *The Snow Goose* appeared in the *Post*, the magazine was deluged with favorable mail about the story. This helped persuade Knopf to publish it as a book. It was barely advertised but made its own way by word of mouth, and is still selling today.

The Snow Goose had another close call when it was sent to Gallico’s English publishers, Michael Joseph, Ltd. When it arrived with a packet of other stories, Michael Joseph was in military camp as a soldier. *The Snow Goose* came along to him with this note: “We don’t want to publish this, do we? Too short.”

After reading it through at one sitting, Michael sent word back that *The Snow Goose* was to be published, and it has had a remarkable sale in Great Britain ever since.

The Love of Seven Dolls is a short fairy tale, only 91 pages long. Its first sentence grabs hold of you and thereafter it is very hard to hear the telephone ring, hear your name called, or do anything else until you have finished it. Gallico’s first sentence reads:

“In Paris, in the spring of our times, a young girl was about to throw herself into the Seine.”

From this story came the unforgettable movie *Lili*, with Leslie Caron, which, like *The Snow Goose*, alternately caused many hearts to beat with happiness and many eyes shed sad tears. Almost without exception wherever *Lili* was shown it was held over.

Gallico’s papers clearly indicate the thoroughness with which he undertakes a new story or novel. For example, writing the life of Ireland’s St. Patrick took more than two years—a year of research, and another year of arranging notes and transcribing them, writing the novel, then editing and rewriting.

In planning and writing *Trial by Terror*, which was based on the Voegler case, Gallico spent months researching the project

and compiled 92 pages of notes. Before he set down a word he had 20 characters clearly defined and worked out. He made numerous visits to the *New York Herald-Tribune* office at 21 Rue de Berri, Paris, to get the background and flavor of an English language European daily.

A movie was made from *Trial by Terror*, on which Gallico commented, "it was made into a ghastly movie with George Sanders and Zsa Zsa Gabor."

Characters in Gallico's works seldom have a phoney ring to them. This is because he spends days writing character sketches and gets to know each character almost personally before the latter comes to life on paper.

"Like the iceberg, seven-eighths of my character material doesn't show, but before I write I am able to think and speak and act as they might," he has commented.

The treasures in Butler Library are indeed enriched by the valuable papers of Columbia's distinguished son, Paul Gallico, and many future writers and researchers will profit immeasurably from their preservation and protection.

Our Growing Collections

KENNETH A. LOHF

Gifts

Barzun gift. Since 1953, when Professor Jacques Barzun (A.B., 1927; Ph.D., 1932) established the Hector Berlioz Collection with a major gift, he has enriched our holdings with frequent gifts of the composer's letters, manuscripts, and first editions. He has now presented two unpublished Berlioz letters: the first, an early important document, was written to the publisher Ricour on April 12, 1834, and concerns the *Eight Scenes from Goethe's Faust*, the composer's first major work, a subject which he was later to take up in *The Damnation of Faust* (1846); and the second, written to Henri Panofka on February 7, 1849, relates to Berlioz's business affairs with the conductor and impresario Louis Antoine Jullien.

Bauke gift. For addition to our Book Arts Collection Professor Joseph Bauke (Ph.D., 1963) has presented a copy of the hand-somely-printed German edition of Pablo Neruda's *Alturas de Macchu Picchu*, a long poem about the Inca empire. This edition, entitled *Die Höhen von Macchu Picchu*, was published in Hamburg in 1965 by Hoffman and Campe, and printed in Verona at the Stamperia Valdonega. It is illustrated with ten impressive wood engravings by Hap Grieshaber.

Berol gift. Since 1956, when they presented a collection of nearly four hundred of Arthur Rackham's published works, Mr. and Mrs. Alfred C. Berol have enriched the collection with additional gifts of the English artist's original drawings, paintings, and sketch-books. To this collection, which is now unrivaled in its scope and importance, Mr. and Mrs. Berol have recently presented four splendid watercolor drawings, all of which are signed by the artist: an illustration for *Rip Van Winkle*, entitled "The Oldest In-

habitant," done in 1905; an autumn landscape, "Sussex Cottages," showing two thatched cottages and the surrounding gardens, dated 1926; a landscape, "The River Arun," also dated 1926 (reproduced as the frontispiece in the May, 1968, issue of the *Columns*); and an ocean scene done from the deck of the *S. S. Olympic* in December 1927 when the artist was sailing from New York back to England after his only visit to America. The two Sussex landscapes depict scenes known and loved by Rackham, for it was there that he lived from 1920 to 1929 in a Georgian flint farmhouse, Houghton House, near Arundel. From his garden he could look over the Downs and the Arun Valley, with their Elizabethan cottages, wooded hills, winding river, rambling farmhouses, and beech and elm trees, all of which he illustrates in his drawings of the nineteen-twenties.

Brown gift. The distinguished literary agent, Mr. James Oliver Brown, has established a collection of his papers and correspondence. Covering a period of more than forty years, the files include the papers of the agent George T. Bye, whose business was acquired by Mr. Brown in 1958; and they contain voluminous correspondence files with authors, agents, editors, and publishers. Among the more than sixty-five thousand items are letters and manuscripts from George Ade, Louis Auchincloss, Cecil Beaton, Gelett Burgess, Erskine Caldwell, Clarence Darrow, Max Eastman, John Erskine, Ford Madox Ford, Herbert Gold, Fannie Hurst, Richard Lockridge, Don Marquis, Groucho Marx, Alberto Moravia, Christopher Morley, Katherine Anne Porter, John Cowper Powys, Eleanor Roosevelt, John Selby, Jean Stafford, Harvey Swados, Albert Payson Terhune, Rebecca West, and Alexander Woolcott. The Erskine Caldwell file alone contains more than seven thousand pieces, of which 741 are letters from Caldwell to Mr. Brown. The 663 letters from Herbert Gold in his file date from 1952; they give a full picture of this author's career, and of his emergence as an important writer. Because of the eminent posi-



Arthur Rackham's "The Oldest Inhabitant" drawn by the artist in 1905 for *Rip Van Winkle*. (Berol gift)

tion of Mr. Brown's agency, and the distinction of the authors, these files will furnish important research material for the study of the literary and publishing history of the past several decades.

Cassedy gift. Mrs. J. Townsend Cassedy has presented a group of letters and memorabilia of her late uncle, Professor George C. D. Odell, who was the author of the monumental *Annals of the New York Stage*. Many of the letters pertain to the publication of his theatrical writings and his activities at Columbia.

Cranmer gift. Mrs. W. H. H. Cranmer has made a substantial addition to the John Erskine Collection of 131 volumes from the library of her late husband, Professor Erskine, three manuscripts on lyric poetry, and five letters written to him by H. L. Mencken. The volumes from his library include books written by his students, source materials for his various writings on Whitman and American humor, and volumes inscribed to him by Melville Cane, George S. Hellman, Fannie Hurst, James T. Shotwell, and other members of his literary circle.

Ettenberg gift. To the W. A. Dwiggins Collection Mr. Eugene M. Ettenberg (A.M., 1962, Teachers College) has added a group of six pen and ink drawings. The work of Dwiggins, they represent a device which the distinguished typographer designed in 1943 for Mr. Ettenberg and his Gallery Press. The sketches are based on a lithograph by Honoré Daumier. Also included in the gift is a letter from Dwiggins to the donor related to the drawings.

Harper gift. Lathrop C. Harper, Inc., through the courtesy of Messrs. Otto H. Ranschburg and Douglas G. Parsonage, has presented two portfolios containing specimen leaves from two calendars. One was printed in 1595 in Württemberg, and the other ca. 1550 in Jung-Bunzlau, Czechoslovakia.

Hart gift. For addition to the American Type Founders Company Collection, Mr. Horace Hart has presented three letters written to



Printer's mark for the Gallery Press.
Designed by W. A. Dwiggins.



Rejected version of printer's mark, above, showing interesting variations; underneath Dwiggins pencilled: "I have opened this one up with white."
(Ettenberg gift)

him in 1932 by Henry Lewis Bullen, the Librarian of the Typographic Library and Museum of the American Type Founders Company, pertaining to a bibliography of printing which Mr. Hart was then compiling. The bibliography was published the following year under the title *Bibliotheca Typographica*.

Hull gift. Mr. Frederick C. Hull has presented a group of approximately five hundred manuscripts and letters of his aunt, the late Miss Helen R. Hull, and of the late Miss Mabel L. Robinson, both of whom taught courses in writing at Columbia.

Kent gift. To our Kent Collection Miss Louisa M. Kent has added a copy of George Buchanan, *Poemata*, Amsterdam, 1687, with Moss Kent's signature on the fly leaf.

Keyser gift. Mrs. Cassius J. Keyser has presented a collection of papers of her husband, the late professor Cassius Jackson Keyser (A.M., 1896; Ph.D., 1901; D.Sci., 1929), who taught mathematics at Columbia from 1897 and who was Adrain Professor of Mathematics from 1904 until his retirement in 1927. Included are a collection of books from his library, the notes and manuscripts for his lectures and writings on mathematics, and his correspondence with colleagues and mathematicians throughout the world. There are letters from Benjamin N. Cardozo, Alfred Korzybski, Anna Hempstead Branch, James Truslow Adams, and Clarence Day, Jr.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented a signed copy of his *Remembering John Masefield*, published this year by the Fairleigh Dickinson University Press.

Loos gift. From the library of her late husband, Mrs. Melvin Loos has added to our Timothy Cole Collection a copy of *Timothy Cole Memorial Exhibition, November 9 to 28, 1931*, published by the Print Club of Philadelphia, and containing an introductory essay by John C. Van Dyke and a foreword by Robert Underwood Johnson.

Metzdorf gift. Mr. Robert F. Metzdorf has presented a proof copy of the 1967 edition of James Joyce's *Dubliners*, published in London by Jonathan Cape.

Milne gift. In memory of the late Professor Edward L. McAdam, Jr., Mr. George Milne has presented a fine collection of thirty-two first editions of writings by John Masefield, many of which bear the bookplate of the American collector William Marchbank. Included in the memorial gift are signed copies of the limited editions of *King Cole* and *A King's Daughter*, and the four scarce American copyright editions: *Good Friday: A Play in Verse*; *John M. Synge: A Few Personal Recollections with Biographical Notes*; *The Locked Chest*, *The Sweeps of Ninety-Eight: Two Plays in Prose*; and *Sonnets and Poems*, all printed in 1916.

Morris-Irwin gift. Professors Richard B. Morris (A.M., 1925; Ph.D., 1930) and Graham W. Irwin have donated the setting typescript copy and the galley proofs, all of which bear extensive holograph revisions and corrections, of their *The Harper Encyclopedia of the Modern World*, published earlier this year.

Nevins bequest. By bequest from the late Professor Allan Nevins (Hon.Litt.D., 1960) we have received his extensive and important research library and the manuscripts and correspondence files relating to the last years of his life. Numbering approximately 11,250 volumes, the Library is particularly strong in the fields of American literature and history, including: first editions of works by Edith Wharton, William Dean Howells, Frank Norris, John Masefield, Anthony Trollope, Robert Frost, Sherwood Anderson, Conrad Aiken, Sara Teasdale, Robert Nathan, and Ezra Pound; travel books, mostly of 19th century America, among them N. P. Willis's *Canadian Scenery*, published in two volumes in London in 1842, and containing handsome engravings by W. H. Bartlett; the literature of the American Civil War, among which are more than fifty volumes of regimental histories; an extensive file of pub-



A FIRST SETTLEMENT

An illustration by W. H. Bartlett in N. P. Willis's *Canadian Scenery*. 1842. (Nevins bequest)

lications by Professor Nevins; and the writings of the standard English and American historians and literary critics of the nineteenth and twentieth centuries. Since 1953 Professor Nevins has presented important segments of his professional papers; and his bequest has now added the remaining groups, including his personal diaries (which are closed to all use until 1976), the notes and typescripts of volumes 7 and 8 of his *Ordeal of the Union*, his correspondence files for 1969 and 1970, and a scrapbook of memorabilia formed by Mrs. Nevins which covers the last decade of his distinguished careers as a teacher and as a historian.

Parsons gift. On the occasion of the bicentenary of the birth of Sir Walter Scott, which occurred on August 15, Dr. Coleman O. Parsons (A.B., 1928) has presented a collection of fifteen works by and about Scott, hitherto lacking from our holdings. Included are first and later editions of Scott's poetry, novels, histories, and antiquarian works, among them fine large-paper copies of the handsomely-printed *The Border Antiquities of England and Scotland*, London, 1814-1817, and *Provincial Antiquities and Picturesque Scenery of Scotland*, London, 1826. The latter work contains over fifty proofs on India paper after works by J. M. W. Turner and other British artists of the period. Dr. Parsons has also included a copy of his own edition of Scott's *The Two Drovers*, published earlier this year by the Kindle Press of Westwood, New Jersey, and printed on handmade paper with Scott's 1827 signature as the watermark.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has given a group of first editions by Lord Byron, Anna Sewell, John Steinbeck, Thomas Mann, and Henry Miller; and an inscribed copy of the engraving made by Timothy Cole in 1892 of the portrait of himself by Wyatt Eaton. Dr. Saffron has also added to our collection a copy of Howard M. Nixon, *Sixteenth-Century Gold-Tooled Bookbindings in the Pierpont Morgan Library*, 1971, inscribed by the author.



Scherman gift. To the collection of her husband's papers Mrs. Harry Scherman has added additional typewritten and autograph manuscripts of his *Promises Men Live By*, as well as several letters and proofs relating to his newspaper articles.

Schneider gift. To the collection of his papers Mr. Isidor Schneider has added several typescripts of literary essays and related correspondence, as well as nearly one hundred and fifty book reviews and reports done for various book clubs and publishers.

Seven Gables Bookshop gift. Through the courtesy of Messrs. John S. Van E. Kohn and Michael Papantonio, the Seven Gables Bookshop, Inc., has established a collection of its correspondence and papers, and that of the firm's predecessors, Collector's Bookshop and Papantonio Bookshop. The collection dates from 1936 to 1965, and includes correspondence with major universities and colleges throughout the country, and with private collectors, among them, Clifton Waller Barrett, Thomas W. Streeter, and Josiah K. Lilley. These files, representing as they do the development of collecting in American and English literature since the second World War, enrich our holdings in this area and will provide future researchers with important bibliographical data.

Sheehy gift. Mr. Eugene P. Sheehy has presented a group of twenty-four first editions of works by English and American writers, including James Baldwin, Arnold Bennett, T. S. Eliot, Lawrence Durrell, E. M. Forster, Graham Greene, Ernest Hemingway, Christopher Isherwood, Marianne Moore, Evelyn Waugh, and Richard Wright.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928) has presented a collection of seventy-three titles by and about Jean Cocteau, which were acquired by Mr. Steegmuller at the time he was writing his recent biography of the French poet. For addition to our Book Arts Collection Mr. Steegmuller has also presented a copy of Gustave Flaubert's *La Tentation de Saint*

Antoine, Paris 1942, with an introduction by Paul Valéry and illustrations by Jean-Gabriel Daragnès.

Strobridge gift. To our Frederic W. Goudy Collection, Mrs. James Strobridge has added a number of important items: a photograph of Goudy with his cocker spaniel taken ca. 1959; a typescript of a speech made by Goudy on March 19, 1937, at the annual banquet of the Ulster-Irish Society of New York; and a framed drawing of pen and ink designs of *The Advertiser* types made by Goudy in 1937 and designed by him.

Strouse gift. For inclusion in our Book Arts Collection Mr. Norman Strouse has presented a copy of a pamphlet, *Letter from Stella*, which he has edited and produced in collaboration with Leonard F. Bahr at the Adagio Press. The handsomely printed work includes a letter from Stella, the daughter of C. J. Cobden-Sanderson, written to Mr. Strouse, in which she comments on the relationship between her father and the eminent English engraver and printer Emery Walker, who together founded the Dove Press.

Young gift. To the collection of her papers Mrs. Agatha Young has added the typewritten manuscript of her recent novel *The Hospital*, published by Simon and Schuster.

Wilbur gift. Mr. Robert L. Wilbur has added to our Dramatic Library Collection the copy of *The Complete Works of Shakespeare*, New York, 1934, inscribed to him by Dame Peggy Ashcroft.



Frederic W. Goudy, taking a respite from his type-design bench, ca. 1959. (Strobridge gift)

Williams gift. One of New York's most important drama and motion picture literary agents, Miss Annie Laurie Williams, has presented the archive of her agency from its founding in 1929 to the present. Her career as an agent began at about the time the



Ann Rosener-Pix

Movie agent Annie Laurie Williams (*left*) and Kathleen Winsor of *Forever Amber* fame emerging from the cellar of Miss Williams's Connecticut house during World War II. (Williams gift)

"talkies" were established as a major entertainment art, and the archive documents some of the most celebrated motion pictures of the past four decades: Margaret Mitchell's *Gone With the Wind*, Alice Tisdale Hobart's *Oil For the Lamps of China*, Lloyd C. Douglas's *The Robe* and *The Magnificent Obsession*, John Hersey's *A Bell for Adano*, Alan Paton's *Cry the Beloved Country*, Lillian Smith's *Strange Fruit*, Patrick Dennis's *Auntie Mame*, Kathleen Winsor's *Forever Amber*, and John Steinbeck's *The Grapes of Wrath* and *Of Mice and Men*. In addition to those authors, the gift includes the correspondence by, and relating to, Truman Capote, John Dos Passos, Paul Horgan, William Humphrey, Frances Parkinson Keyes, Kenneth Roberts, George R. Stewart, and Ben Ames Williams, all of whom were Miss Williams's clients. The author whose writings are documented most completely is John Steinbeck. There are more than 200 letters, dating from 1933, the year of publication of his *To a God Unknown*, through the publication of his last major work, *Travels With Charley*, in 1962, and until his death in 1968. In addition to the Steinbeck titles already mentioned, the collection contains records pertaining to *Tortilla Flat*, *In Dubious Battle*, *The Red Pony*, *The Forgotten Village*, *Cannery Row*, *The Wayward Bus*, *The Pearl*, *East of Eden*, and *Sweet Thursday*. Miss Williams has also presented a collection of books from her library (many of which are inscribed to her by her authors) and the papers of her late husband, Maurice Crain, who likewise was a literary agent in New York, from 1946 until his death in 1970.

Activities of the Friends

Meetings

Fall meeting on November 3. At this meeting Mr. Warren J. Haas, the Director of Libraries, will present to Dr. Jerome P. Webster the Columbia Libraries Citation for Distinguished Service for the year 1971. The Library of Plastic Surgery has been created and maintained by the distinguished plastic surgeon after whom it was named.

Mr. Louis S. Auchincloss, lawyer and widely-known attorney, will speak on "Writers and Literary Agents in New York." There will be a display of items from the papers of James Oliver Brown, the literary agent, which recently were presented to the Libraries.

Finances

In the November issue each year we report the total gifts from our members (both cash and "in kind") for the twelve month period which ended on March 31. In 1970-71, the general purpose contributions were \$9,080 and the special purpose gifts \$8,747, making a total of \$17,827. To this was added \$2,500 income from the Friends' endowment—to be used for book purchases. This raised the total of funds available during the year to \$20,327.

The Friends also gave books and manuscripts, for addition to our research collections, having an appraised value of \$17,827. The principal items given have been reported in "Our Growing Collections" in each issue of *Columns*. The total value of such gifts since the establishment of the association on May 1, 1951, is now \$1,216,210.

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 \$1,964. Most of these payments were reimbursement to the Friends' treasury for printing and other expenditures.

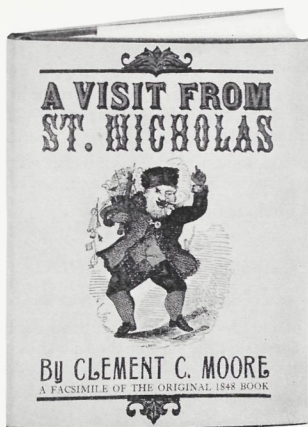
Comparative figures of gifts received from the Friends

	CASH GIFTS			BOOK AND MANUSCRIPT GIFTS	TOTAL VALUE OF GIFTS
	<i>Unrestricted</i>	<i>For special purposes</i>	<i>Total</i>		
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
1970-71	9,080.00	8,747.00	17,827.00	57,056.00	74,883.00
	\$155,254.00	\$197,495.00	\$352,749.00	\$1,216,210.00	\$1,568,959.00

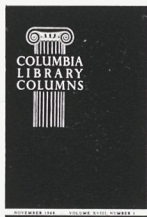
* December 1950-March 1952. Later years begin April 1 and end March 31.

Membership

As of September 30, 1971, the membership of the Friends totaled 395. Since each membership includes husband and wife, the number of individuals who belong to the association is estimated to be nearly 600.



A facsimile of Columbia's very rare 1848 printing of this Christmas classic has just been published by Simon and Schuster, with royalties benefitting the University. \$2.95 at the Columbia University Bookstore and other book stores.



20-Year Cumulative Index to
COLUMBIA LIBRARY COLUMNS
now available at \$5.00

This author and subject index covers illustrations and all articles from vols. I to XX (Fall, 1951, to May, 1971).

Order from Secretary-Treasurer, Friends of the
Columbia Libraries, 535 West 114th Street,
New York, New York 10027

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

FREE SUBSCRIPTION to *Columbia Library Columns*.

* * *

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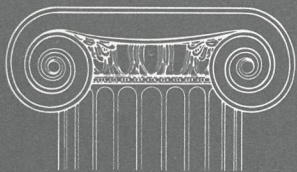
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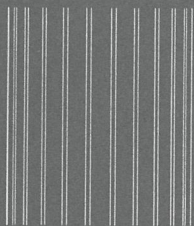
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* * *

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Columbia Library Columns

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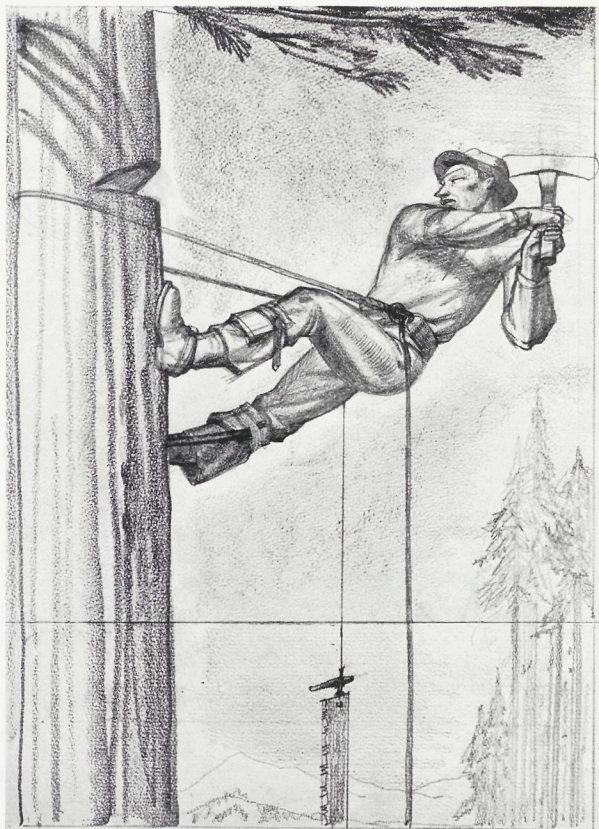
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LUMBERJACK STARTING THE TOPPING OF A TREE

A drawing by Rockwell Kent for a Weyerhaeuser Timber
Company advertisement.



COLUMBIA LIBRARY COLUMNS



The Persuasive Eloquence of Rockwell Kent

BARBARA J. NOVAK

IN 1867, Henry T. Tuckerman wrote: "Adventure is an element in American artist-life which gives it singular zest and interest." More than half a century later, Rockwell Kent wrote: "I have always loved adventure . . . I have stood in spots where I have known that I was the first white man who had ever seen that country, that I was the supreme consciousness that came to it."

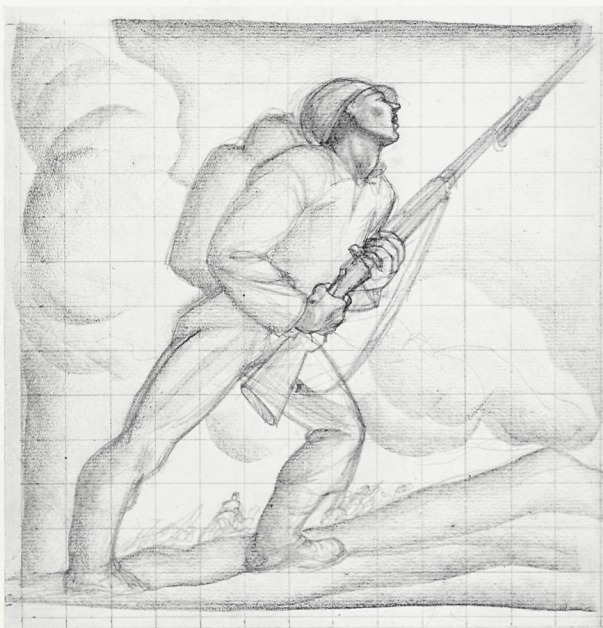
With his nineteenth century colleagues, Kent shared a love of adventure not so much for its own sake, as for its philosophical rewards. Adventure, as a route to knowing nature, was also a route to possessing it, and receiving its moral benefits. Nineteenth century moralism did not survive very well into the art of the succeeding century, and was dutifully scuttled by modernism. Yet, in Kent's art, writings, and philosophy, one senses a tough, even ascetic moralism, which, though less sentimental than the earlier brand, is no less genuine. Until the recent advent of earth works and the ecological concern with the environment, it was unusual in the twentieth century to find artists looking for what Kent called "virginal lands." Yet his trips in the 1920's and '30's to Alaska, Tierra del Fuego, and Greenland were all part of a nature quest that recalls late 18th and 19th century researches into the "sublimity" of wilderness.

Kent's first book was called *Wilderness: A Journal of Quiet Adventure in Alaska* (1920). His best art derived from his own close touch with the angular and lean elements of nature for which he found parallels in stark, clean form. Yet, if he loved nature, he seems also to have loved his fellow man as a part of nature, and to have felt kinship with simple people. He himself worked as laborer, carpenter, dairy farmer, lobsterman. Thus, he identified himself with people and causes, with human rights, peace, labor struggles, interracial problems. Like the democratic 19th century genre painter William Sidney Mount, he felt "Painting is not an art for the few."

Rockwell Kent's own collection of his sketches, drawings and designs, which was recently acquired by the Columbia Libraries, illustrates all aspects of Kent's varied sensibility as artist, writer and illustrator. The large number of drawings for advertisements trace the genesis of idea from spontaneous pencil ramblings to the final formalized ink drawings. Though he did a lot of illustration for advertisers, in addition to the better known book illustrations, Kent was very firm about the necessity for standards in advertising art. "When at last," he wrote, "in the profession of advertising, the *appreciation* of art shall have finally supplanted the 'directing' of it, then Advertising Art will lose the stigma of that name, and bring to merchandising, if art must still serve Mammon, the persuasive power of unhampered eloquence." Kent sometimes served advertising with an arbitrary "nobility" typical of the figure art of the 1920's and '30's. Such art could easily be discounted as contrived, today, were it not just as easy to place it happily within the rubric of a taste for "Art Deco." Fashions in art come and go, and it may well be that such geometrically idealized forms can again be seen with some understanding of the heroic sentiments behind them.

Like Melville, whose *Moby Dick* he illustrated so handsomely, Kent was on a moral quest. Of his trip to Tierra del Fuego he wrote, "... It is nearly seven thousand miles to Tierra del Fuego,

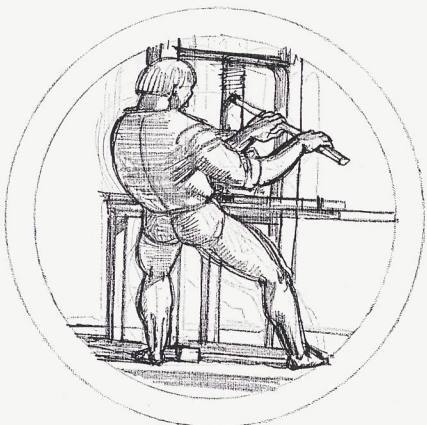
and some may question why one should go so far from home. To such the wisdom of St. Augustine replies: 'And the people went there and admired the high mountains, the wide wastes of the sea and the mighty downward rushing streams, and the ocean, and the course of the stars, and forgot themselves'." The sense of monumentality, basic to the way in which Kent approached both men and mountains, was doubtless served by his early training in architecture at Columbia University. It seems quite fitting that the definitive collection of his work and writings should now have its permanent home on Morningside Heights.



Sketch for illustration in a Sears Roebuck Company advertisement during World War II.

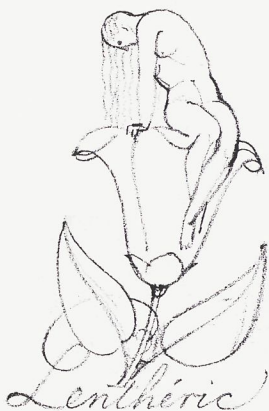


ADAM

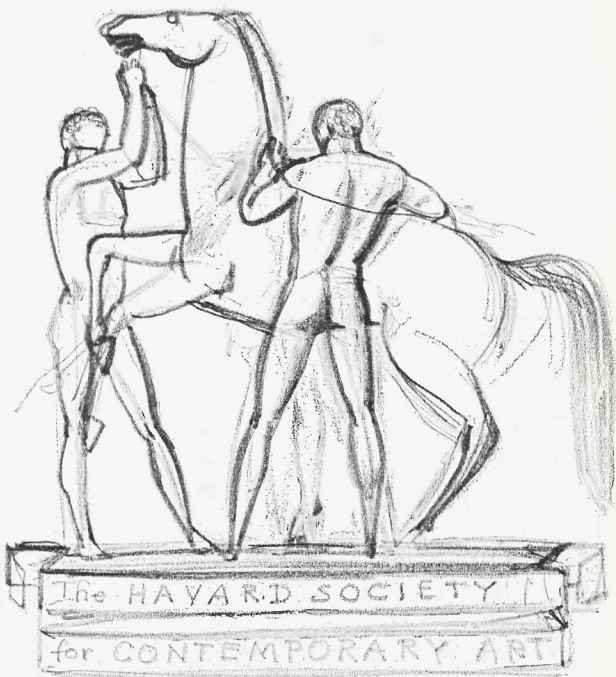


GUTENBERG

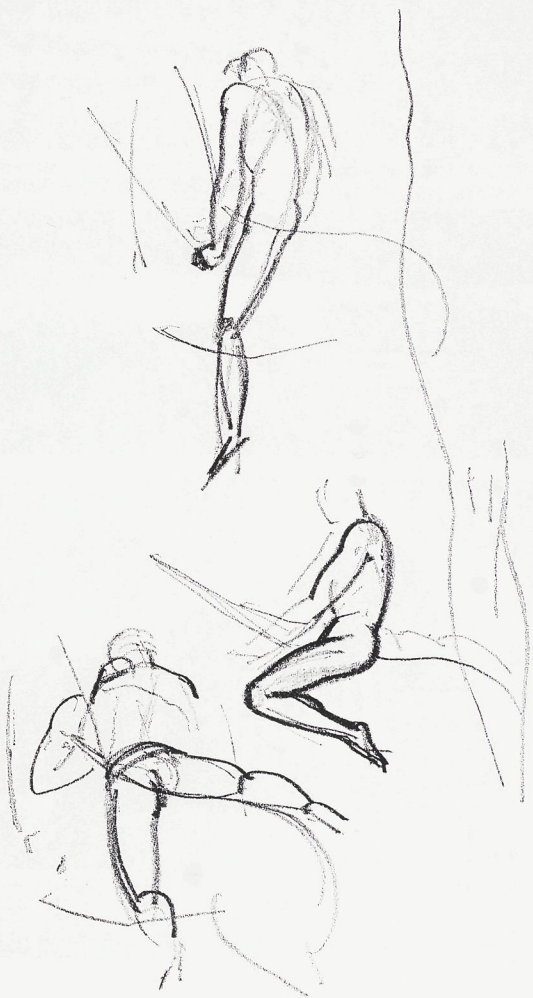
Two designs from a series drawn for the A. B. Dick Company.

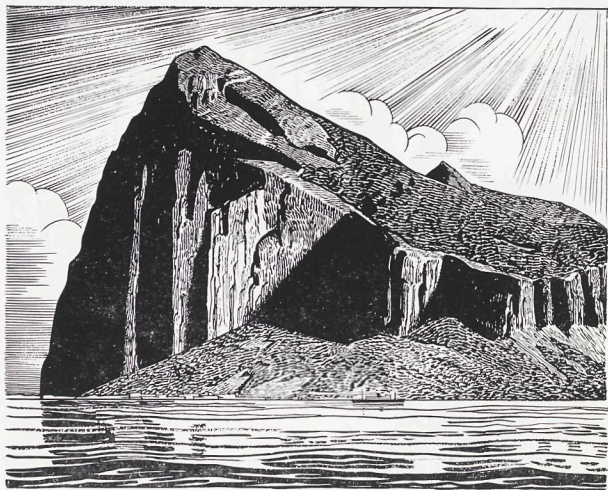
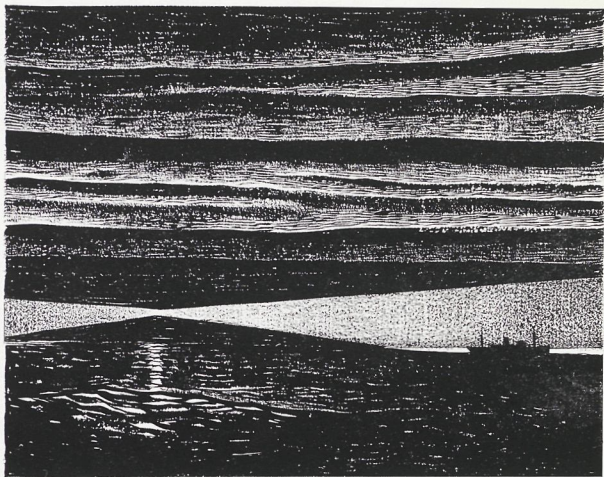


Two drawings for Lenthéric perfumes.
The lower one was Kent's design of a shipping label.

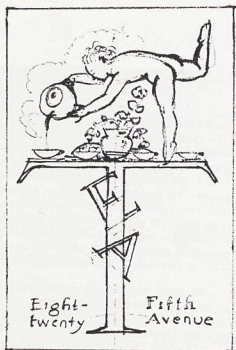


The sketches on these facing pages show Rockwell Kent's experimental portrayals of horsemen and their steed. For use by the Harvard Society of Contemporary Art.





Two illustrations for American Export Lines advertisements.



Initial pencil sketch (l.) and proof of the print (r.) of the cover design for a hotel tea-service menu.

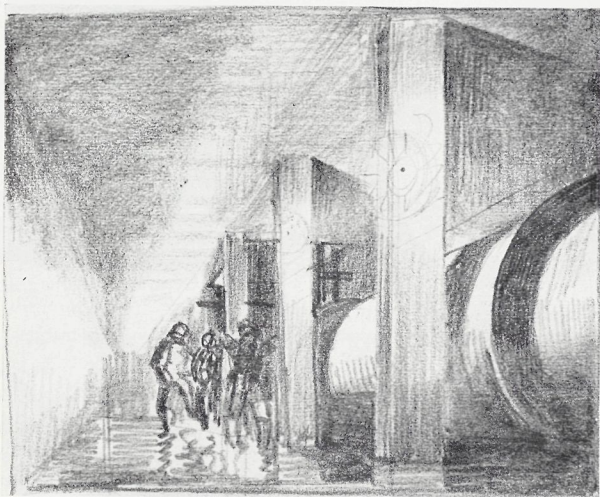


Illustration for U.S. Pipe and Foundry Company publicity.

relaxation of the thing done : the fallaciously inferred debility of the female the muscularity of the male : the variations of ethical codes : the natural grammatical transition by inversion involving no alteration of sense of an aorist preterite proposition (parsed as masculine subject, monosyllabic onomatopoeic transitive verb with direct feminine object) from the active voice into its correlative aorist preterite proposition (parsed as feminine subject, auxiliary verb and quasimonosyllabic onomatopoeic past participle with complementary masculine agent) in the passive voice : the continued product of seminaturs by generation : the continual production of semen by distillation : the futility of triumph or protest or vindication : the inanity of extolled virtue : the lethargy of nescient matter : the apathy of the stars.

In what final satisfaction did these antagonistic sentiments and reflections reduced to their simplest forms, converge ?

Satisfaction at the ubiquity in eastern and western terrestrial hemispheres, in all habitable lands and islands explored or unexplored (the land of the midnight sun, the islands of the blessed, the isles of Greece, the land of promise) of adipose posterior female hemispheres, redolent of milk and honey and of excretory sanguine and seminal warmth, reminiscent of secular families of curves of amplitude, insusceptible of moods of impression or of contrarieties of expression, expressive of mute immutable mature animality.

The visible signs of antesatisfaction ?

An approximate erection : a solicitous aversion : a gradual elevation : a tentative revelation ; a silent contemplation.

Thon ?

He kissed the plump mellow yellow smellow melons of her rump, on each plump melonous hemisphere, in their mellow yellow furrow, with obscure prolonged provocative melonsmellonous osculation.

The visible signs of postsatisfaction ?

A silent contemplation : a tentative velation : a gradual abasement : a solicitous aversion : a proximate erection.

What followed this silent action ?

Somnolent invocation, less somnolent recognition, incipient excitation catechetical interrogation.

JAMES JOYCE'S ULYSSES

A page in the copy which was used in the famous trial in 1933—marginal markings indicating “offensive” passages.

Ulysses in America

DANIEL B. DODSON

FEBRUARY 2, 1972, will mark the 50th anniversary of the publication of what is considered by the majority of literate readers as the most important novel written in English thus far in the twentieth century, James Joyce's *Ulysses*. The occasion of publication has been ably described by Richard Ellmann in his splendid comprehensive biography of Joyce. With an undiminished sense of symmetry and ineradicable superstition, Joyce insisted that the publication take place on his fortieth birthday, February 2, 1922. During the final weeks of 1921 he worked with uncharacteristic discipline completing and revising the final episodes of the book which were then sent off to the printer in Dijon.

On the morning of February 2 two copies were delivered by the conductor of the Dijon-Paris express to Miss Sylvia Beach of Shakespeare and Company, the publishers. Miss Beach deposited one copy in her bookstore and delivered the other, still wrapped, to Joyce. During the celebration dinner that evening at Ferrari's restaurant, attended by a sizeable number of the faithful, the package remained under Joyce's chair until the end of the meal. Fidgeting, crossing and uncrossing his legs, and refusing to eat, Joyce finally picked up and unwrapped the literary bombshell of the century.

Ten years later a delayed reverberation of the original explosion was heard in the United States: Random House, under the vigorous direction of Bennett Cerf, decided to attempt publication of an American edition of the book, which had been banned in this country. This courageous venture resulted in Judge Woolsey's handing down his famous decision, permitting publication on December 6, 1933—an event which would have incalculable effects on the history of publishing in America.

Most of the story of Random House's battle with prudery has become part of the legend of *Ulysses*, an indispensable chapter in the struggle for free literary expression in the United States. Shortly before his death on August 27, 1971, however, Mr. Cerf



Sylvia Beach, the original publisher of *Ulysses*, and James Joyce in Paris in 1922.

donated a vast collection of papers to the Libraries of Columbia University. From these approximately four hundred thousand items twelve sheaths of Joyceana have been culled which contribute substantially to our knowledge of the case of "the United States District Court, Southern District v. One Book Called *Ulysses*."

Realizing that the contest of *Ulysses* would be a major encounter with Mrs. Grundy, Mr. Cerf prepared his case with the meticulous care of a general drawing up a battle plan. In order to institute proceedings which would provoke the necessary trial, he had to order a copy of the book from Paris to be shipped to a

consignee in the United States, and astutely he recognized that the more prestigious the recipient, the more publicity the case would receive.

The Joyce papers at Columbia record three attempts by this Columbia alumnus to find a willing accomplice in his literary plot. R. W. Howard of Scripps-Howard pleaded excessive demands on his time. If Mr. Justice Oliver Wendell Holmes responded, his reply is not included in the papers. A third attempt satisfies one's sense of historical symmetry: a handwritten note, dated April 5, 1932, from the then Secretary of Columbia University, Frank D. Fackenthal, explains that the *éminence grise* of Morningside Heights, President Nicholas Murray Butler, "cannot cooperate with you in the proposal you make."

Further to prepare the case, which was to be argued by Morris L. Ernst, Mr. Cerf solicited opinions on the book from literally hundreds of people: friends, booksellers, librarians, college presidents, authors, and some ordinary people chosen at random (no pun intended). The replies from authors constitute an almost unassailable literary touchstone: the forgotten are hesitant or negative; the revered, major figures are positive and strong. Only a few are disappointing, H. L. Mencken, for example, who had doubts that the work was "as important as its admirers think." John Dewey had not read the book, though he was opposed to censorship. But John Dos Passos knew a "classic" when he saw one, and Scott Fitzgerald supported publication with enthusiasm, answering the charges of indecency with a characteristic Fitzgeraldian fillip: "Compared to pornography on the newsstands *Ulysses* is an Elsie book." Timorous and confused voices found "reading of this book a thankless task" (James Branch Cabell), and Manuel Komroff's dismissal, "A long Irish weekend," for once stimulated an impatient reply from the usual courtly and generous Mr. Cerf: "You are wrong as hell about this book."

Only one of his non-literary correspondents had the candor to admit the state of total confusion *Ulysses* had driven him to. Con-



United Press International Photo

BENNETT CERF

After his successful maneuver to obtain legal clearance
for publication of *Ulysses*.

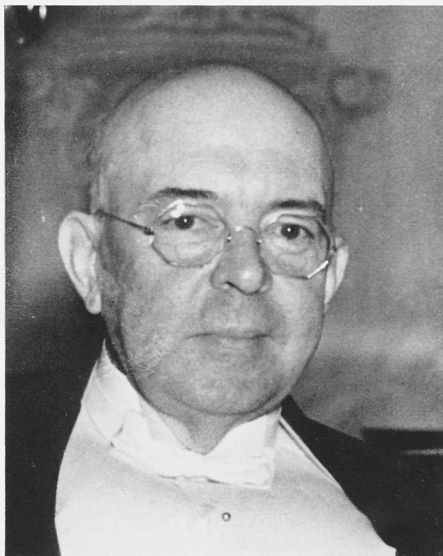
ceding that he had a bootlegged copy of the book which he had only glanced at, John B. Watson of J. Walter Thompson replied on June 3, 1932, that from his cursory examination, "I don't know whether the fellow is crazy or whether /sic/ I have gone crazy," but he promised to pursue the matter further, presumably to satisfy himself of his own sanity, for, two weeks later, on June 17, he wrote with an almost audible sigh of relief, "my final point of view is that the author of *Ulysses* is crazy and not me."

When his scenario began to work according to plan, Mr. Cerf could not restrain an expression of triumph: on July 18 he reported to Paul Léon in Paris, who was handling Joyce's correspondence, that the "Customs authorities lost no time in seizing the special copy of *Ulysses* exactly in accordance with our expectations and hopes."

But the selection of a presiding judge lay outside the scope of Random House, though Mr. Ernst early expressed the hope that the case would be tried before Judge John Munro Woolsey who was known to be liberal. According to a letter of July 26, from Mr. Cerf to Paul Léon, the case was postponed three times, the third time because "the presiding judge flatly refused to read the book." In the end Judge Woolsey presided, and, in the major censorship case in the history of American courts, admitted *Ulysses* into the United States. Cablegrams and letters began crossing the Atlantic, notably one cable sent on December 7, 1933: THANKS CONGRATULATIONS TO YOU COLLEAGUES COUNSEL SUCCESSFUL CASE JAMES JOYCE. Within the week *Ulysses* was being set in type.

This seized copy, the familiar Shakespeare and Company edition, with its flexible cardboard cover in the blue and white chosen by Joyce, is also in the Cerf collection. A band on the cover reads "11th Printing, 28th Thousand." Like others I have seen, it has no date and no imprint, only the name and city of the courageous printer, Darantière-Dijon, following the last page of text, but it is of considerable interest since the District Attorney's office prepared its case from this copy.

For many years the standard test of a reader's interest in *Ulysses* consisted of placing his closed copy of the book on its spine with a care to perfect balance, and then releasing it. If it fell open any place between pages 738 and 783 (Modern Library, paperback,



United Press International Photo

JUDGE JOHN MUNRO WOOLSEY

Who rendered the landmark decision.

1961; pages 723 to 768 in the Modern Library hardcover of 1940 and subsequent) one could, without impugning the owner's moral integrity, make the assumption that his interest in the book was not primarily aesthetic or scholarly. For this long passage, the Penelope episode, almost entirely emancipated from punctuation, is Molly Bloom's candid reverie about her day, her life, her hus-

band, her lovers, and the nature of existence, and though it also happens to be one of the most beautiful, organically conceived passages in English literature, for many years the notoriety of the book as a fund of pornography derived primarily from this episode.

The seized copy does not lend itself to this test since it has been carefully bound in boards to preserve intact the original cover. But apparently the District Attorney's specialist in pornography knew where to look, for the Penelope episode is abundantly marked with closed X's in the margin, subsequently imperfectly erased by an unknown hand. A few unerased X's appear in earlier episodes, particularly in the Nighttown scene, and wherever else the language becomes uninhibitedly vernacular. But whoever was given the assignment of preparing the copy for the case apparently had tough going. Question marks are also numerous, and X's appear beside perfectly innocent passages where the exhausted legal mind was obviously prepared for prurience. Furthermore he must have had small Latin and less French, for passages in those languages which certainly would have aided his case as examples of blasphemy are quite unmarked.

The history of censorship has many discouraging pages, but the case of *Ulysses* in America is certainly not one of them, and we must be grateful, first of all to Joyce, then to Mr. Cerf, then to Judge Woolsey; we must also retain a small, reluctant gratitude for the D.A.'s resident scholar who marked the book for trial. But let us suppose for a moment that the case of *Lady Chatterley's Lover* (the third and most explicit version of which was privately published by Lawrence in 1928, and like *Ulysses* was immediately pirated) had been tried first. Lawrence's language is accessible to even the modestly literate, and I fear that Mr. Ernst's skills, as impressive as they were, would not have prevailed. We would, in all likelihood, still be buying both books in Paris or under the counter on Times Square, and two generations of Ph.D. candidates would have had nothing to write about.

Three Lively Ladies of the Overbury Collection

IOLA S. HAVERSTICK

IN October of 1950, Barnard Librarian Esther Greene wrote to an alumna of the College as follows:

How I wish I could have been there when your gift arrived to share in the excitement and enthusiasm! This is the first time in Barnard's history that such a delivery of airmail has been received and the event was shared by the staffs of the Library, Buildings and Grounds, and the Public Relations office. Buildings and Grounds to help us open the well-packed boxes—the Library to carefully lift up individual packages and slip off the newspaper wrapping and Public Relations to commemorate the event in pictures and newspaper accounts.

The event that Miss Greene, now Barnard Librarian Emeritus, referred to was the arrival of the initial shipment of books—first editions of modern British authors—which were donated to the College by the late Bertha Van Riper Overbury of the Class of 1896.

Important as this gift was to Barnard, then in the throes of planning for a new and more spacious library, it proved a mere foretaste of what was later to accrue to the College. For, as it turned out, Mrs. Overbury was in effect clearing her bookshelves to make way for another collection that had attracted her interest as early as 1933. The subject: American women authors. The object: the eventual bequest of this collection to Barnard College. The end result: Barnard's acquisition in 1963 of over nineteen hundred rare editions of books by American women along with nearly a thousand related manuscripts.

The books in the Overbury Collection range from a third edition (1758) of *Several Poems Compiled With a Great Variety of Wit and Learning. . . . By a Gentlewoman of New England*, a volume of poems by America's earliest female poet, Anne Bradstreet,

which was first published in England in 1650 as *The Tenth Muse Lately Sprung Up in America*, to first editions of the works of such contemporary women as Pulitzer Prize-winning novelist Jean Stafford. The manuscripts in the Collection offer historical



Miss Esther Greene (r.) the Librarian, and Miss Thusnelda Brettman, Assistant Librarian, examining the recently delivered Overbury Collection in 1950.

insights into the lives of distinguished American women both as writers and as women. One of the earlier letters in the Collection, for example, is one from Abigail Adams to her granddaughter Caroline A. Smith, written in Quincy on the thirty-sixth anniversary of the start of the American Revolution and dated April 18, 1811. Although the Revolution is not mentioned in the letter, history was very much on the writer's mind as she identifies the people mentioned in a sermon preached in Quincy a hundred

years earlier and relates them both to her forebears and to her husband's. The letter closes with a grandmotherly admonition to Caroline, then a girl of sixteen, and a comment that is interesting from a biographical standpoint:

I have written this to you because it is a subject which young people scarcely ever think of but as they advance in years they become more inquisitive about their ancestors. As this country was settled by a religious and learned people although somewhat bigotted we can trace our ancestors much easier than those people do who are settled by conquest—and we can trace them to pure unadulterated English blood.

One of Abigail Adam's friends and correspondents was Mercy Otis Warren. She too is represented in the Overbury Collection, by a first edition of her monumental *History of the Rise, Progress and Termination of the American Revolution* (1805) as well as by two letters. She was the sister of James Otis, who signed the Declaration of Independence, and the wife of James Warren, President of the Provincial Congress of Massachusetts. She had a formidable intellect. As a child she had been tutored at home along with her brother James. When James went away to college, she continued to study the same subjects at home that he studied at college. Later, she was herself in the center of politics in the revolutionary period and corresponded frequently with its leaders. No less a figure than John Adams testified to her intellectual powers when he wrote the following to her in 1774: "I have a feeling of inferiority whenever I approach or address you. I feel that your attainments dwarf those of most men."

Mercy Otis Warren's attainments were indeed considerable. She wrote political satires in dramatic form, notably *The Adulter* (1773) and *The Group* (1775), attacking Governor Hutchinson and other loyalists. She also wrote two verse tragedies, "The Sack of Rome" and "The Ladies of Castile," which in 1790 were published along with her other poems in *Poems Dramatic and Miscellaneous*. A first edition of this work is also in the Overbury

Collection. But her major attainment, the aforementioned *History of the Rise, Progress and Termination of the American Revolution*—which took her nearly twenty-five years to write and has been described as a “lively and astute work, [that is] important as



Bertha Van Riper Overbury (center), a detail from the photo of the Barnard Class of 1896.

a contemporary record”—has caused her to be called the “first lady of the American Revolution.” One of her letters, written during that war to Miss Kitty Livingston of Livingston Manor, New York, bears out this appellation and gives an intimation of

her prowess with the pen. In the letter, which is dated "June 20, 1780," Mercy Warren regrets that she is unable to visit Miss Livingston. "While the Noise of war is thundering in our Cities & Devastation & slaughter threatening the Inhabitants, those who have from the Beginning stood as Watchmen in the Gate must not depart their post, till the Tumult shall Cease . . ."

Two other brilliant and gallant American women writers who, like Mercy Warren, "stood as Watchman in the Gate" through wars in the nineteenth and twentieth century respectively, are represented in the Overbury Collection. The first is Margaret Fuller, whose masterwork *Women in the Nineteenth Century* (1845) has been called the "first mature consideration of feminism by an American, touching every aspect of the subject, intellectual, economic, political and sexual." Margaret's astute observations about the Roman Revolution of 1849-50, which she also witnessed, and her warm friendship with one of the leaders of that uprising, Giuseppe Mazzini, have only recently come to light through the publication of dispatches and letters written by her during that period. When Rome capitulated to the French in 1849 and Mazzini decided to flee, it was Margaret who obtained, through the chargé d'affaires in Rome, the American passport that made possible his escape to Geneva. A long letter sent by Margaret to a friend of her father, Albert H. Tracy of Buffalo, New York, exists in the Overbury Collection.

Albert H. Tracy (1793-1859), whom Ralph Waldo Emerson described as "almost as rare a talker as Mr. Alcott," was a lawyer and legislator. He and Margaret met for the first time in 1825 when she was fifteen and he was thirty-two. He called on her fifteen years later on July 23, 1840, with his five-year-old son. Margaret described this meeting in a letter written the following day to Caroline Sturgis which is in the Houghton Library at Harvard. The Overbury letter refers to both of Margaret's meetings with Tracy. The ending of the letter, with its reference to the death of Emerson's son Waldo, in 1842, is particularly affecting in view of

the birth of Margaret's son in Italy in September, 1848, and the subsequent drowning of mother, child, and father in a shipwreck off Fire Island in July of 1850 while returning to America. She wrote:

I was deeply interested in what you say of what the children are to you. How you evade your prevoyance there I do not know, but it is what they are meant to be to us, to renew life in its simplicity, a pas-



MARGARET FULLER

American feminist of the 1840's.

sionless happiness. I suppose none can enter fully into these feelings, can perfectly know how "very good" is this "new creation" without being really a parent, but I have loved one little boy so long and so well, that I have some idea of what that second life may be. He is dead

now and though it is some time since he left us, my thoughts still rest on the remembrance of his looks and words and little ways that seem fraught with such a world of meaning, as they do on nothing else, and I often wonder that the sun can shine upon his grave. I am glad that yours are boys; men are much wanted in this country and till there have been some nobler men, women cannot have so fair a chance as I wish them. The next generation I trust may not like this be exhausted by a premature excitement of the intellect and may have a wider path to walk in and to as noble a goal. Farewell, my dear friend, surely in your heart you know it is not fancy but knowledge that permits me thus to address you. . . .

Margaret Fuller's unpublished manuscript of her "History of the Roman Revolution" was lost at sea with her.

The second of the "Watchmen" referred to above was Gertrude Stein. Her book, *Wars I Have Seen* (1945), testifies that she and her everpresent companion, Alice B. Toklas, "stood as Watchmen in the Gate" at Culoz in France during World War II despite repeated warnings of the risks they ran as elderly Jews under the thumb of the Nazi occupation. In addition to *Wars I Have Seen*, Stein wrote two novels during the occupation, *Ida* (1941) and the posthumously published *Mrs. Reynolds* (1952). She also produced numerous articles and *Paris, France* (1940), a book about the French way of life. The writing produced by Stein during the war years has been described by one of her biographers "as some of her most moving accounts of human life." There are twenty first editions of Stein in the Overbury Collection, including a first edition of *Lucy Church Amiably* (1930), the first of the privately printed "Plain Edition" series. As noted on the page facing the title page, "the Plain Edition" was "an edition of first editions of all the work not yet printed of Gertrude Stein." On the front inside cover of this copy, one of 1000, there is the following notation, presumably in the hand of the original owner:

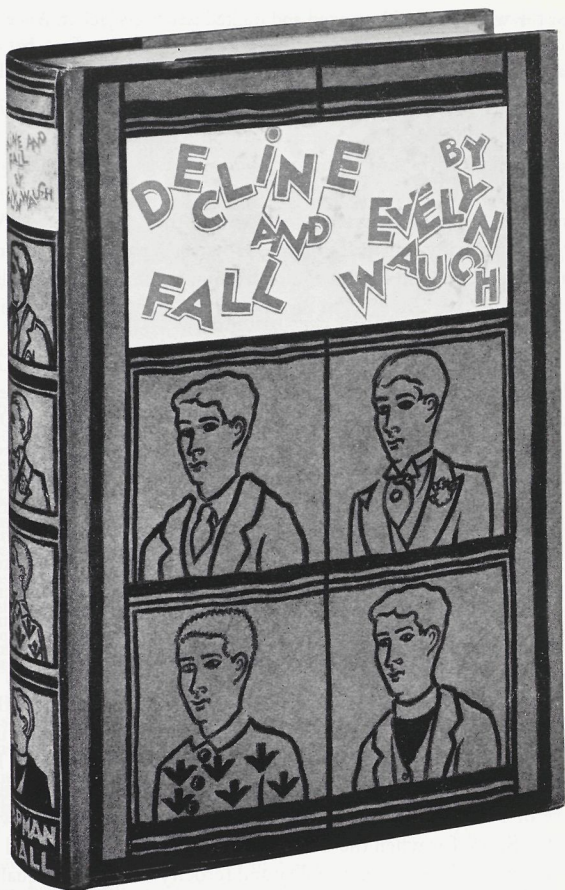
Bought at Brentano's N.Y.C. on Nov. 12, 1934, from Gertrude Stein
—She wearing a yellow tweed suit, brown velvet hat, pastel striped

waist + white ground brocaded and quilted sleeveless jacket. Alice B. Toklas wool gray tweed suit with gray fur collar + cuffs + hat to match. Many people there, conservative + Bohemian, young + old.

Another first edition in the Plain Edition series, *How to Write* (1931), is alluded to in an undated Stein letter evidently sent to Robert C. Brown shortly before the book was published. Both book and letter are in the collection. The letter, which describes Brown as "the link between Mencken and me," continues: "We are getting ready our next volume, *How to Write*, grammar and paragraphs etc., will send it to you as soon as it is out. I have also done a long narrative poem on Poetry and Fame, but my chief occupation just now is plays."

Other particularly rare first editions of Stein's works are *The Making of Americans* (1925), *Matisse, Picasso and Gertrude Stein* (1933), each one of 500 copies, and *An Acquaintance with Description* (1929) which is number 73 of an edition of 225 signed copies. There are also three other Stein letters, one of which was written on her personal stationery with the celebrated circularly worded letterhead "A Rose Is A Rose Is A Rose," and one brief Toklas note written on the stationery of the Algonquin Hotel.

As a record of both the history and literary activities of American women from colonial beginnings to the present, the Overbury Collection also serves as a reminder of the advantages of education to women. It seems fitting, accordingly, that this collection is lodged in the library of Barnard College since the concern for the education of women in America is both historical and contemporary. "I believe," wrote the intrepid Mercy Warren, "it will be found that the deficiency lies not so much in the inferior texture of Female Intellects as in the different education bestow'd on the Sexes, for when the Cultivation of the mind is neglected in either, we see ignorance, stupidity and ferocity of manners equally conspicuous in both."



Cover designed by Evelyn Waugh for his *Decline and Fall* (1928). This is one title from a collection of twenty-eight first editions of his works acquired by means of the Friends' book account.

Our Growing Collections

KENNETH A. LOHF

Gifts

Brown, Andreas, gift. For inclusion in our collection of theatrical autographs, Mr. Andreas Brown has presented two letters from Laurence Harvey, four from Tyrone Power, and six from Alexander Woollcott. The last, dated from 1932 to 1941, relate to Woollcott's acting career on Broadway and the films. Mr. Brown's gift also contains signed photographs of George Meredith and Ralph Waldo Emerson.

Brown, James Oliver, gift. The gift of the James Oliver Brown Papers was reported in the November, 1971, issue. To the collection Mr. Brown has now added nearly twenty thousand pieces of correspondence and manuscripts, covering primarily files from the 1960's. Included are the correspondence and records of Louis Auchincloss, Carlo Beuf, Frank Buck, Erskine Caldwell, Herbert Gold, Charles A. Lindbergh, Richard Lockridge, Alberto Moravia, Katherine Anne Porter, James Purdy, Ernest J. Simmons, Jean Stafford, and Deems Taylor.

Clifford gift. To our literature holdings Professor James L. Clifford has added a valuable group of thirty-six volumes of eighteenth century pamphlets and printed books, mostly of poetry, including works by Mark Akenside, John Arbuthnot, William Bromley, William Mason, Arthur Maynwaring, Thomas Pennant, Henry Skrine, and William Somerville. Of special interest are the copies of Lady Mary Wortley Montague's *Six Town Eclogues*, London, 1747, and *The Works of Mr. George Lillo*, London, 1775, in two volumes. The latter set is from the library of the Scottish novelist, Henry MacKenzie, and contains his signature on the title-pages of both volumes.

Henne gift. We are pleased to record the gift from Professor Frances Henne of a collection of fifty-seven volumes of fiction,



Women on the home front in World War II. (Henne gift)

poetry, and non-fiction pertaining to Chicago. The history, literature, architecture, industry, and public figures of the city are represented in the gift, which ranges in date from 1885 to 1941. The

works of Chicago writers are fully represented, including first editions of W. R. Burnett's *Little Caesar*, Edna Ferber's *The Girls*, Henry B. Fuller's *The Cliff-Dwellers*, Meyer Levin's *Reporter*, and Upton Sinclair's *The Jungle*. Professor Henne has also donated a copy of the 1860 edition of Walt Whitman's *Leaves of Grass* published in Boston by Thayer and Eldridge; first editions of literary works by Donn Byrne, Eugene Field, John Galsworthy, and H. Rider Haggard; and two collections of World War II magazine covers, one of the United States flag, and the other of women in the war.

Hofstadter gift. The papers and books from the library of the late Richard Hofstadter (A.M. 1938; Ph.D., 1942), DeWitt Clinton Professor of American History, have been presented by Mrs. Hofstadter. Many of the more than 2,600 volumes in the gift relating to history and government are shelved in the new Richard Hofstadter Room on the fourth floor of Butler Library. He was the author of numerous important books and articles in the fields of American history and political life, including *The Age of Reform*, *Anti-Intellectualism in American Life*, *The Paranoid Style in American Politics*, and *The Idea of a Party System*. The manuscripts for them are included in the papers, as well as the notes, drafts, and correspondence, including letters from such prominent historians as C. Vann Woodward, Samuel Eliot Morison, and Clarence Ver Steeg.

Jaffin gift. In 1969 Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) gave to the Libraries a splendid collection of Arthur Rackham drawings and first editions. Continuing his benefactions, he has now presented a collection of more than two hundred and fifty first editions and illustrated books, primarily in the fields of English and American literature, dating from the seventeenth to the twentieth centuries. The gift is particularly rich in illustrated books, sporting books, and publications of the Mosher Press, the Derrydale Press, and the Bibliophile Society. The numerous first

editions of literary works are desirable additions to our holdings; the authors represented include J. M. Barrie, Samuel Butler, James Branch Cabell, Walter de la Mare, Charles Dickens, Theodore Dreiser, John Galsworthy, Aldous Huxley, Rudyard Kipling, Robert Louis Stevenson, Alfred Lord Tennyson, William M. Thackeray, and Oscar Wilde. Special mention must be made of the copy of the quarto edition of Nahum Tate's *The History of King Lear, Acted at the Queen's Theatre*, published in London, ca. 1690. Tate's version of *King Lear*, in which Cordelia survives and marries Edgar, was a popular play on the London stage for many years. Further distinction is added to this copy by the fact that it once belonged to John Genest, the renowned early nineteenth century writer about the London stage, who signed the title-page and added the date 1817. Mr. Jaffin's gift also includes two charming watercolor sketches of Dickens's Mr. Pickwick and Trotty Veck, the latter a character in *The Chimes*; both were drawn by Joseph Clayton Clarke, who signed his work "Kyd."



A watercolor sketch of Mr. Pickwick, by Joseph Clayton Clarke ("Kyd"). (Jaffin gift)

Kent Collection gift. Through the generosity of Mr. and Mrs. Alfred C. Berol, Mr. Dan Burne Jones, Dr. Corliss Lamont, and Mrs. Arthur Hays Sulzberger, we have acquired Rockwell Kent's collection of his working drawings and sketches, watercolor paintings, lithographs, proofs, manuscripts, and letters. During his long

and full career, Kent was at various times an architect, painter, illustrator, lithographer, xylographer, cartoonist, advertising artist, carpenter, dairy farmer, and explorer, and this important and comprehensive collection reflects all of these interests and activities. Among the more than thirty-five hundred drawings, the earliest are the watercolor sketches of European Renaissance buildings which Kent did while attending the Columbia School of Architecture and Columbia College in the first decade of this century.

Although he worked in many fields, it was as a painter and graphic artist that he established his reputation. His clean line and precise evocation of scene are characteristic of his distinguished illustration for the works of Shakespeare, *The Bridge of San Luis Rey*, *Moby Dick*, *Boewulf*, *The Canterbury Tales*, *The Decameron*, *Paul Bunyan*, and *Candide*. The drafts, sketches, and final drawings for all of these are present in the Collection. In addition, there are cover, jacket, and endpaper designs, as well as layouts and mock-ups for many of them. Also present are the sketches and designs for eighteen of Kent's own writings, including numerous drawings for *N. by E.* and *This Is My Own*.

His designs for bookplates were very popular, and the Collection contains several hundred sketches, dating primarily from the 1920's and 1930's for the bookplates of Elmer Adler, Bennett Cerf, Leo Hart, Ralph Pulitzer, Arthur Hays Sulzberger, and other notable collectors. Kent did humorous and satirical drawings for magazines under his own name or the pseudonym, "Hogarth, Jr." These, as well as his commercial art work, appeared in *Adventure*, *The Colophon*, *Country Gentleman*, *The Delineator*, *Esquire*, *Hound and Horn*, *Mainstream*, *The New York Herald Tribune Magazine*, *Puck*, *Scribner's Magazine*, and *Vanity Fair*. Drawings made for all of these periodicals are included in the Collection. Finally, there are sketches for calendars, borders, menus, exhibitions, posters, furniture, glass paintings, jewelry, initials and alphabets, maps, murals, silverware, stamps, tiles, and tombstones. The Collection is among the most fascinating and

comprehensive ever to have come to the Columbia Libraries, and its presence here assures continuing enjoyment and usefulness to the student and scholar in the field of graphic arts.

Kohn gift. Mr. John S. Van E. Kohn has presented a collection of 957 books and pamphlets, chiefly in the fields of English and American literature of the nineteenth and twentieth centuries. Included are scholarly and first editions of fiction, poetry, biography, literary history, social history, genealogy, and religion.

Lamont gift. To the George Santayana Collection, which he established in 1954, Dr. Corliss Lamont (Ph.D., 1932) has now added six books from Santayana's library, all of which contain the philosopher's notes and marginalia. Included are the following: Richard Butler, *The Notion of Essence in the Philosophy of George Santayana*, Rome, 1952; James Gibson, *Locke's Theory of Knowledge and its Historical Relations*, Cambridge, 1917; Milton K. Munitz, *The Moral Philosophy of Santayana*, New York, 1939; I. A. Richards, *Mencius on the Mind*, London, 1932, and *The Philosophy of Rhetoric*, New York, 1936; and Paul Valéry, *Lettres à Quelques-uns*, Paris, 1952. Dr. Lamont's participation with others in the acquisition of the Rockwell Kent Collection is noted under that heading.

Lax gift. The poet Robert Lax (A.B., 1938) has established a collection of his literary papers. His initial gift is comprised of twenty-four letters written to him by Mark Van Doren from 1967 to 1971. Mr. Lax was a student of Professor Van Doren's at the time he attended Columbia, and the letters document their long and warm literary association.

Longwell gift. For inclusion in the papers of the late Daniel Longwell (A.B., 1922), Mrs. Longwell has presented a group of letters written to her husband by Stephen Vincent Benét, Louis Bromfield, Edna Ferber, Alan Herbert, Stanley Morison, Logan Pear-sall Smith, and Charles G. Norris. Mrs. Longwell has also added

four of Mr. Longwell's notebooks, dating from his Columbia years, chiefly for English courses.

O'Brien gift. To the collection of the papers of her late husband, Professor Justin O'Brien, Mrs. O'Brien has added a collection of 41 autograph letters written by the art critic, Camille Mauclair, to the painter, Alfred Philippe Roll. Mauclair dedicated his book, *De Watteau à Whistler*, published in 1905, to Roll. The correspondence, dated during the period 1898-1917, reflects Mauclair's excitement over the art events in Paris during these two decades and the discoveries he has made in the course of his researches.

Palmer gift. Mr. Paul R. Palmer (M.S., 1950; A.M., 1955) has given a group of thirty-four first and illustrated editions of literary works, among which are Katherine Anne Porter's *The Leaning Tower and Other Stories*, New York, 1944, and Carl Sandburg's *Complete Poems*, New York, 1950, signed by the author. The gift also includes a pristine copy of the edition of Walt Whitman's *Leaves of Grass* published in Philadelphia in 1900, by David McKay.

Proskauer bequest. By bequest from the late Judge Joseph M. Proskauer (A.B., 1896; LL. B., 1899; LL.D., 1929) we have received a copy of the 1635 edition of *The Knight of the Burning Pestle* by Francis Beaumont and John Fletcher. The play, among the most popular of the late Elizabethan era, is a burlesque of knighthood, and as such is among the first of English parody plays. This copy was presented to Judge Proskauer by Professor George E. Woodbury at the time of his graduation from Columbia College, and is inscribed by Professor Woodbury "In Memoriam 1895-96."

Rendell gift. Mr. Kenneth W. Rendell has presented a manuscript of considerable Columbia interest, John Jay's copy of the "Statutes of Kings College in the City of New York." Written on fifteen pages, the manuscript is undated, but, because of the text of

various statutes, it is probable that it was written after March 2, 1763, at the time when Jay was a third-year student in the College. As was the custom at the time, all students enrolled in the College were required to own a copy of the statutes, so that they could have at hand the regulations relating to admission, attendance, behavior, and graduation.

Sackler gift. Through the generosity of Dr. Arthur Sackler, the Avery Architectural Library has acquired a set of twenty-four original architectural drawings by the Italian engraver Giovanni Battista Piranesi. The gift is dedicated to the renowned art historian, the late Professor Rudolf Wittkower. They join the collection of several hundred Piranesi etchings which Dr. Sackler has given to the Library in the past year in Professor Wittkower's honor, including a rare set of the first state of the "Carceri" plates. The twenty-four drawings, whose existence was unknown to scholars until recently, show Piranesi's plan in 1764 for remodeling Rome's ancient Basilica of S. Giovanni in Laterano, one of the oldest and most important churches in Christendom. The exquisitely detailed drawings had been in the possession of a European family for more than fifty years. Until they were uncovered, only four drawings of the basilica reconstruction plan, now in the Pierpont Morgan Library, were thought to exist.

Schuster Estate gift. From the Estate of the late Max Lincoln Schuster (B.Litt., 1917), and through the generosity and thoughtfulness of Mrs. Schuster, we have received as a gift the professional library and personal papers of the publisher, who was co-founder and chairman of the board of Simon and Schuster. Numbering nearly thirty thousand volumes, the library covers virtually all fields of knowledge, and is particularly strong in American literature, religion, psychology, art, and the imprints of Simon and Schuster. There are long runs of first editions of writings by Theodore Dreiser, Laura Z. Hobson, Christopher Isherwood, Nikos Kazantzakis, John Cowper Powys, Bertrand Russell, and



Max Schuster (l.) and Walt Disney conferring about a book in Palm Springs in 1940. (Schuster Estate gift)

P. G. Wodehouse. The papers, numbering approximately sixty-five thousand items, are dated in the period 1954-1966. They include correspondence with authors and friends, among them, Nikos Kazantzakis, Will and Ariel Durant, Max Eastman, Max Lerner, Louis Untermeyer, Henry Miller, and Bertrand Russell.

Tannenbaum bequest. By bequest from the late Professor Frank Tannenbaum (A.B., 1921), Director of the University Seminars, we have received a collection of approximately 28,000 items of correspondence and manuscripts pertaining to Mexico, Latin American history, and the Farm Security Program, 1934-1937. Included are the notes and research files for his lectures, periodical articles, and books, *Crime and the Community*, *The Struggle for Peace and Bread*, and *Ten Keys to Latin America*. Professor Tannenbaum also bequeathed his research library of more than three thousand volumes covering all phases of Latin American history and literature.

Taylor gift. In a series of annual gifts from 1967 to 1969, Mrs. Davidson Taylor presented a collection of nearly five hundred drafts, manuscripts, and typescripts of the novels, short stories, plays, and essays written by the late Sophie Kerr. In a recent gift, Mrs. Taylor has added to this collection a group of American first editions from the library of Miss Kerr, including Michael Arlen's *The Green Hat* and *The London Venture*, Thomas Beer's *The Fair Rewards*, Katherine Mansfield's *The Doves' Nest and Other Stories*, W. Somerset Maugham's *Then and Now*, Laura Spencer Porter's *Adventures in Indigence* and *The Little Long-Ago*, and Elinor Wylie's *Jennifer Lorn*. The two volumes by Laura Porter are warmly inscribed to Miss Kerr.

Valency gift. Professor Maurice Valency (A.M., 1924; LL.B., 1927; Ph.D., 1939) has presented more than four hundred volumes from his library, including a group of seven titles published in England during the seventeenth century. Among these works is a copy of the attack on Thomas Hobbes's *Leviathan* published in

Oxford in 1676 by Edward Hyde, Earl of Clarendon, entitled *A Brief View and Survey of the Dangerous and Pernicious Errors to Church and State, in Mr. Hobbes's Book*.

Webster gift. At the Friend's meeting on November 3, when Dr. Jerome P. Webster received the Libraries Citation for Distinguished Service for the year 1971, the novelist Louis Auchincloss was the principal speaker. On that occasion Dr. Webster presented a copy of the proofs of Mr. Auchincloss's *Tales of Manhattan*, New York, 1967, which the author inscribed for Dr. Webster.

Woolrich bequest. By bequest from the late Cornell Woolrich (Columbia College Class of 1925), mystery writer and dramatist, we have received the typewritten manuscripts, all bearing corrections and emendations in the author's hand, of his novels and plays, *Cover Charge*, *Hotel Room*, *The Night Has a Thousand Eyes*, *Waltz Into Darkness*, *Wardrobe Trunk*, and *Which Is You, Which Is I*.

PICTURE CREDITS

The sources of some of the illustrations in this issue are as follows: (1) *Rockwell Kent picture section*: all of these illustrations are from originals in the Columbia Libraries. (2) *Article by Daniel B. Dodson*: The photograph of Sylvia Beach and James Joyce is from Herbert Gorman's *James Joyce*, (New York, Rinehart & Company, Inc., 1948). (3) *Article by Iola S. Haverstick*: The portrait of Margaret Fuller is from Thomas W. Higginson's *Margaret Fuller Ossoli*, (Boston, Houghton, Mifflin Company, 1884). (4) *Our Growing Collections*: Evelyn Waugh's *Decline and Fall*—with cover illustrations by the author—was first published in London by Chapman & Hall in 1928.

Activities of the Friends

New Council Members

At the meeting of the Trustees of the University on Monday, December 6, two new members were elected to the Council of the Friends: Mr. Donald S. Klopfer and Dr. Corliss Lamont (Ph.D., 1932). Their terms extend to June 30, 1974. With this filling of two vacancies, the Council of eighteen is at full complement.

Meetings

Fall Meeting. At the gathering of the Friends on November 3, the Columbia Libraries Citation for Distinguished Service for 1971 was presented to Dr. Jerome P. Webster, and Louis S. Auchincloss spoke on "Writers and Literary Agents in New York." The 200 members and guests examine an exhibit of items from the recent gift of papers from literary agent James Oliver Brown.

Winter Meeting on February 1. The next meeting, will focus on the recently acquired Rockwell Kent Collection, part of which will be on display. The principal address, on Kent as book illustrator and designer, will be given by Richard V. West, Curator of the Bowdoin College Museum of Art. Corliss Lamont will comment on Kent as artist and man. Dr. Morris H. Saffron, Chairman of the Friends, will preside.

Bancroft Prizes Dinner on Thursday, April 20. Invitations for this year's dinner will be mailed to members in March.

EXHIBITIONS IN BUTLER LIBRARY, FEBRUARY 1-MAY 31

The James Oliver Brown Papers:

Letters Written to the New York Literary Agent.

Ulysses, 1922-1972:

The 50th Anniversary of the Publication of James Joyce's Novel.

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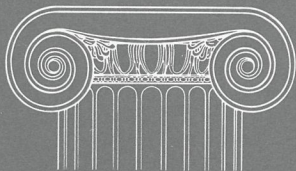
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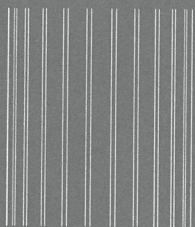
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COLUMBIA LIBRARY COLUMNS



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* * *

Articles printed in COLUMBIA LIBRARY COLUMNS between 1951 and May, 1971, have been fully listed in the 20-Year Index. The latter may be purchased from the Friends of the Columbia Libraries.

Columbia Library Columns

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Fig. 1. Four cherubs crank the celestial spheres around the immobile earth. (1536)



COLUMBIA LIBRARY COLUMNS



Angel-Motors

DALLAS PRATT

ON the title-page of Sebastian Münster's *Organum Uranicum*,¹ an astronomical textbook published in Basle, 1536, four fat cherubs crank a rather abstract representation of the celestial spheres around the stationary earth (Fig. 1). The particular fancy of a sixteenth-century book illustrator?—no, these angels are the last of a long line of hard-working spirits, sometimes called “celestial-” or “angel-motors,” who can be traced back at least to Plato, and whose history in art is a commentary on certain aspects of angelology and cosmology over two thousand years.

Their Platonic precursors are the three Fates, Lachesis, Clotho and Atropos, who turn the eight spheres of the stars and planets in the “Myth of Er” (*Republic*, Bk. X). A romantic Renaissance picture of the myth (Fig. 2) shows the cosmos as a nest of eight spinning-tops fitted into one another, the rims carrying, respectively, the fixed stars and the seven planets, including the sun and moon. Clotho turns the tops, which also form the whorl of her spindle; the axis rests on the knees of Necessity, or Providence, mother of the Fates who spin the thread of life. Following Plato's description, the wicked sink into the earth to undergo punishment, while the blest, transformed into proper Biblical cherubs, float airily in a heaven sharply demarkated from the starry sky below.

¹ A copy is in the Columbia Library (Gift of David Eugene Smith).



Fig. 2. The Three Fates spinning the celestial spheres. 16th century portrayal of Plato's "Myth of Er" (4th century B.C.)

Aristotle's cosmology, on the other hand, derives the basic celestial motion from the *primum mobile*, the divine, unmoved First Mover of the sphere of the fixed stars whose motion is successively transmitted to the seven planetary spheres revolving around the earth. The *primum mobile* is finely rendered in a Ferrarese playing-card of the mid-fifteenth century (Fig. 3), although Aristotle might not have approved of its anthropomorphism: he states his belief in the divinity of the celestial bodies but not in the myths which have imagined these in the form of men and animals "with a view to the persuasion of the multitude." Cicero, three centuries later, echoed Greek metaphysical ideas, including Aristotle's, in his *Dream of Scipio*—as, for example, when Scipio's father tells his son, "To them [men] souls were given, drawn from those eternal fires which you name constellations and stars. These heavenly bodies are round like spheres. They are quickened by divine intelligences and complete their cycles and rotations with wonderful swiftness."

All this, tinged with the astrological and magical concepts which flourished in the Middle East and Egypt, developed into Neoplatonism, the philosophical system of which Plotinus of Alexandria was the chief exponent. The core of Neoplatonism was the theory of "emanations," those linked "Intelligences" and "Souls" derived from the First Mover and immanent in the descending hierarchy of the celestial spheres. It is these beings who



Fig. 3. Angel of the 9th sphere, from the so-called Taracchi cards of Ferrara. (15th century)

contribute particular faculties to the human soul as it descends through the spheres, finally to be imprisoned within its earthly bonds, and it is they, in astrological fashion, who influence the lives of men. Finally, they are the mystical allies in the soul's effort to rise again to ecstatic union with the Divine.

In time, these emanations were personified as angels. However, their share in the creation of the individual soul raised them to an eminence heretically removed from the realm of Biblical angels. Also, their role as mediators clashed with a basic doctrine of the New Testament—in the words of Jesus, "No man cometh unto the Father, but by me." Furthermore, by the end of the fourth century the high ideals of Neoplatonism were being degraded by magical practices through which men tried to control the supernatural powers. These angelic—or demonic—mediators were being invoked by Christians and pagans alike, and the belief in the influence of the stars on the fortunes of men was stronger than ever. The church determined to counteract these heretical notions, and Saint Augustine, in *The City of God*, was among those who attacked them.

As a result, when the angels of the spheres first appear in Western art, they are not depicted as detached figures potentially accessible to man; rather, they are strictly subordinated to God, or to the Virgin, or, more often, to



Fig. 4. Angel lifting the Lamb of God. Detail. (16th century)

Christ. Deprived of their dangerous relation to the human soul, they meekly lift the Lamb of God in a sixth-century Ravenna mosaic (Fig. 4), or, in one of many representations of "Christ in



Fig. 5. Angels support "Christ in Majesty." Detail. Gospel of St. Médard, Soissons, c. 800.

Majesty," two Atlas-like angels, kneeling on their own spheres under the all-seeing eye of the Divine Chaperone, labor with rolled-up sleeves and straining muscles to support their sacred burden (Fig. 5).

Iconographically, true angel-motors are always associated with spheres, symbolizing celestial bodies. However, in many representations of the Ascension, or of Christ in Majesty, the Divine Person is enclosed in an elliptical "mandorla," the edges of which are grasped by a pair or a quartet of angels: thus the original circular, and hence eternal, motion of the angel-sphere becomes the linear and limited movement of a mere celestial elevator.

Although there are angels who control the motion of the stars

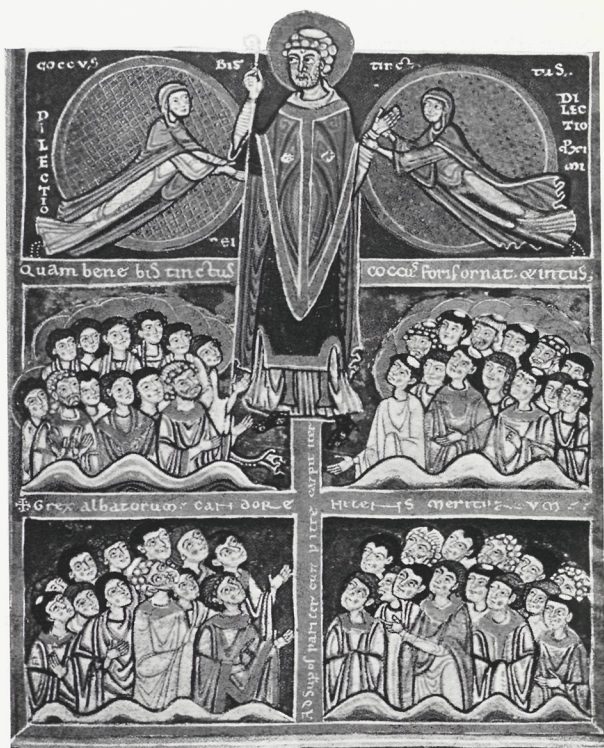


Fig. 6. Two virtues assisting the ascension of St. Amandus.
Detail of manuscript from c. 1140.

in the apocryphal *Book of the Secrets of Enoch* (written between 30 B.C. and 70 A.D.), there is nothing about angel-motors in the Bible proper. However, several early Christian writers have tried to fit them into the celestial hierarchy. In the fifth century, Pseudo-Dionysius, the "Areopagite," placed them in the angelic order of Virtues. "The sacred name of Virtues," he says, "suggests to me that virile and indomitable vigor which they expend in the performance of their divine functions, and which prevents them from weakening and collapsing under the weight of the august luminaries which have been assigned to them." It is interesting that the two figures who are elevating St. Amandus in a twelfth-century picture of his ascension are, literally, virtues, labelled "Love of God" and "Neighborly Love." (Fig. 6). It seems that St. Amandus is not exalted enough to rate angels with wings, but the background with golden spheres against a blue sky indicates the membership of these personages in the family of celestial-motors.

In the sixth century, Cosmas Indicopleustes, also, like Plotinus, from Alexandria, fancies that the angels yearn for the Last Day when, mankind having been delivered from corruption, they may cast down their celestial burdens. This, says he, is the meaning of the apocalyptic text, "the stars shall fall." God commanded them to carry the heavenly bodies "like so many torch-bearers . . . and, groaning and travailing in pain together, they perform their labor with great anxiety and solicitude."

In Europe's "Dark Ages" the Aristotelian and neoplatonic theories of the celestial spheres were little remembered, although they were still extant in a few works such as those of Macrobius. In art, as we have seen, the heretical character of these ideas was quickly submerged in the service of an orthodox Christian iconography. The toiling angels of Cosmas, strictly bound to the doctrine of Redemption, were very different from the neoplatonic free spirits who shared in the mystery of creation and derived their very motion as angel-spheres from an ecstatic desire to merge with the Divine Intelligence. In Islamic lands, however, the neo-

platonian concepts continued to develop, in step with astronomy and astrology which had had a long and flourishing tradition in the Middle East. The Persian philosopher Avicenna (980–1037) strove to reconcile Aristotelian thought with Islam, and elaborated the angelology. The faded recollection of the latter was revived in Europe when Avicenna's teachings were introduced through the Arabic possessions in Sicily and Spain; in the twelfth century, the Spanish-Arabic philosopher Averroës's translation of Aristotle, with commentaries, was also widely read—and fell under the ban of Christian theologians when its heretical import was realized. This time it was William of Auvergne, Bishop of Paris, who led the attack on the exasperating angels.

Tainted again with heresy, angel-motors, as such, seem almost to have disappeared from religious art during the later medieval period, although one exception is an English fourteenth-century "Crucifixion" (Fig. 7). Above the cross, on the left, an angel carries the sun, "darkened" (Luke 23:45) with black lines, while another, on the right, holds the moon. Our angels (or their cousins) are still called into service for "ascension duty," or to grasp the mandorla in a "Majesty" or "Last Judgement" scene, and some even descend to the menial task of supporting coats of arms. In the fourteenth century they appear as supporters of the arms of Charles VI of France, and, from then on, they are the ordinary supporters of the royal arms of France (Fig. 8). In the heraldry of the fifteenth century they make many appearances.

The angel-motors, shorn of most of their spiritual pretensions, are to have one, last, astronomical fling in the next century, the age of Tycho Brahe, Giordano Bruno and Copernicus. A tapestry woven c. 1500 for the Miron family, members of which were physicians at the French court, displays the Miron coat of arms: a model of the celestial spheres with angel supporters (Fig. 9). At about the same time, angel-motors appear in the frontispiece to the popular book of astronomy by John Holywood ("Sacro-bosco"): two of them floating in space turning the celestial

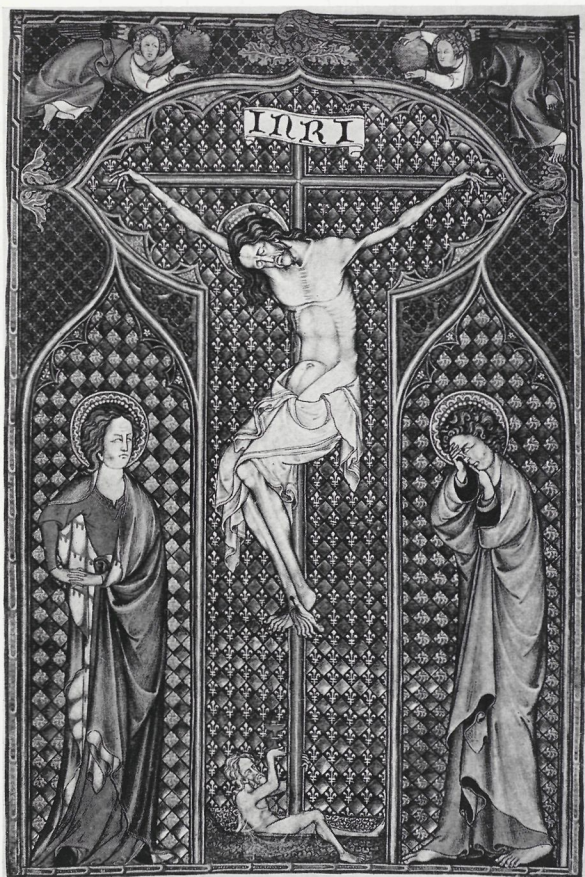


Fig. 7. "Crucifixion" in the Psalter of Robert de Lisle (14th century).
 An angel (top l.) carries the "darkened" sun while another angel (r.)
 carries the moon.

spheres around an axis which passes through the stationary earth at the center. (Fig. 10).

Not long after this, Copernicus conceived the revolutionary theory which was to dislodge the earth from the center of the universe and demonstrate its movement, along with the other planets, around the sun, as well as its rotation on its own axis. His views became known in the 1520's, and about 1529 he allowed a manuscript called the *Commentariolus*, containing a short account of his system, to circulate among friends. It was not until shortly before his death, in 1543, that he agreed to the publication of his definitive work, *De Revolutionibus Orbium Celestium*.

Consternation in Heaven! The angel-motors, groaning and tra-
vailing and awaiting the Last Trump when their labors were to
cease, suddenly found the motion of the stars arrested, while the
earth, eight spheres away, seemed to be spinning along on its own
axis, without any angels to help. What to do?

The angels adapted to the new scientific ideas. In Hans Holbein's
border to Sebastian Münster's world map of 1532 a pair of them
are shown, at the two poles, turning the globe. (Fig. 11). Not
only have they lent a hand with the rotation of the earth, they
have introduced the use of the crank. Lynn White says: "The
appearance of the bit-and-brace in the 1420's and of the double
compound crank and connecting rod about 1430, marks the most
significant single step in the late medieval revolution in machine
design."³ The illustration of the crank in Holbein's border is a
relatively early one; the first theoretical discussion of the crank,
by Giuseppe Ceredi, did not appear until 1576. More than that,
this representation of the rotation of the earth is the first to appear
in print, deriving, no doubt, from the theories of Copernicus as
they circulated by word of mouth and in the manuscript of the
Commentariolus, but anticipating *De Revolutionibus* by years.

The Münster-Holbein woodcut was indeed ahead of its time.
The system of Copernicus had many inaccuracies and many crit-

³ *Medieval Technology and Social Change* (Oxford U. Press, 1962), p. 111.

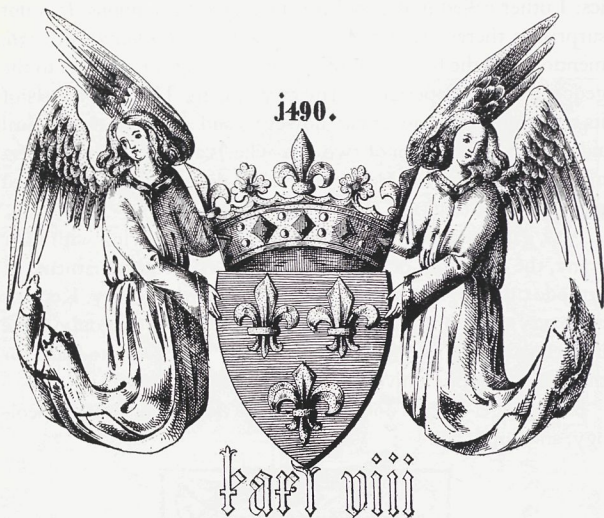


Fig. 8. Angels supporting the coat of arms of Charles VIII of France. 1490.



Fig. 9. Detail from a tapestry c. 1500 showing the coat of arms for the Miron family. A celestial sphere is supported by angels.

ics: Luther called him a fool for holding such opinions. It is not surprising, therefore, that Münster's *Organum Uranicum* of 1536, mentioned at the beginning of this article (Fig. 1), adheres to the geocentric pre-Copernican planetary system. The four angels of its title-page retain the crank, however, and a further mechanical aid appears in the form of two side-wheels attached to the outermost celestial sphere, which, presumably, carry the heavens around on an invisible track.

Alas, gadgetry did not save these fat cherubs, toying with their crank, the last scions of a vanishing breed. What the anathema of orthodox theologians had started in the twelfth century, Kepler's discovery of elliptical orbits finished, since angels can only move in perfect circles, five hundred years later. There was no place for them in a scientific universe, infinite, godless, mute.

So the angel-motors downed tools and flew away—out of theology, and out of art.

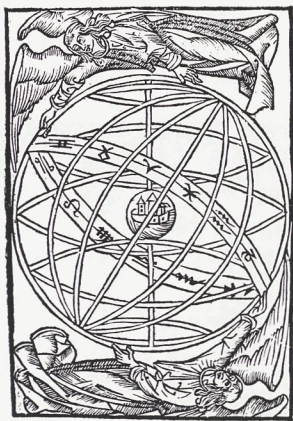
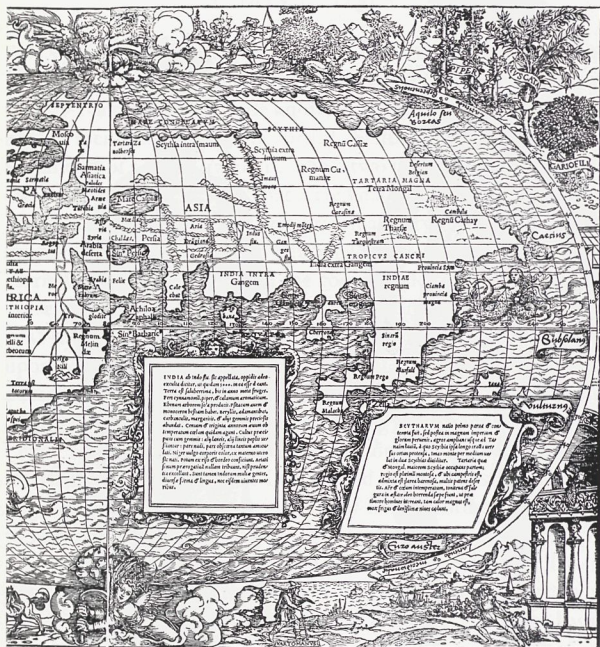


Fig. 10. Two angels turn the celestial spheres around an axis which runs through a stationary earth.

John Holywood's portrayal c. 1500.





A captain of the
16th Light Dragoons



A trooper of the
17th Light Dragoons

Cora Crane and the Light Dragoons

ELDON L. JONES

CORA CRANE reminds us, in two autograph manuscripts in Columbia Libraries' Special Collections, about a colorful but little known facet of the American Revolution. Her subjects are the British Sixteenth and Seventeenth Regiments of Light Dragoons. These two units, as Mrs. Crane indicates, performed services that were vital to the operations of the British army in America. Their principal duty, of course, was to support the infantry on the battlefield, but they also patrolled, carried dispatches, and raided the countryside to seize forage and horses for the army and to destroy American supplies.

Why Mrs. Crane wrote about these two units will be speculated upon below. Meanwhile, it may be useful at this point to provide a brief account of the activities of the light dragoons. It will begin on the date April 14, 1775, when a young British officer, Captain Oliver De Lancey, arrived alone in Boston on a secret mission for the British government. De Lancey had instructions for General Thomas Gage, commander in chief of British forces in America, to move quickly and decisively against the rebellious colonists of Massachusetts. Gage was prepared for such an order, and four days later he sent a detachment of 800 troops to destroy some American military stores at Concord. The long-anticipated war between England and her colonies had begun.

Captain De Lancey was unable to linger in Boston more than two days after he delivered the new orders to Gage. He had another set of secret instructions that directed him to proceed to New York to procure horses for his regiment, the Seventeenth Light Dragoons, which was to come from England. The people of New York, however, had learned of the fighting at Lexington and Concord, and when they discovered the nature of De Lancey's mission, they forced the officer to flee to one of the King's war-

ships in the harbor. A few days later, he sailed back to Boston without a single horse.

The Seventeenth Regiment Light Dragoons landed at Boston in June, 1775, where they remained until the British evacuated the city in March of the following year. After three months in Halifax, they sailed to New York and participated in an attack on American outposts in front of the Patriots' main defensive works on Brooklyn Heights. The Americans withdrew to Manhattan and the British slowly pursued them up the island. The Seventeenth Light Dragoons remained near Flushing and Jamaica to gather forage and cattle for the army. In October, however, they crossed over to Westchester County where they rejoined the main British force, which now included the Sixteenth Regiment of Light Dragoons newly arrived from England. The Americans were at White Plains with their right flank strongly posted on Chatterton's Hill. When the attack began, the untrained Patriots stiffly resisted, but they soon fled the field after the Seventeenth Light Dragoons joined the assault.

The American army crossed the Hudson River, retreating southward through New Jersey and across the Delaware River. British forces, including most of the Sixteenth Light Dragoons, followed slowly and then entered a number of garrisons between Trenton and New York.

The British commanders made a serious mistake in allowing extensive pillaging in New Jersey. As a consequence, many people who were neither Patriots nor Loyalists developed an intense dislike for the redcoats and took up arms against them. By mid-December, 1776, travel between British posts had become extremely dangerous. The light dragoons were constantly on the roads, patrolling, foraging, and carrying dispatches. They suffered heavily at the hands of the New Jersey farmers, and, at length, became so distressed with their situation that they did not wish to leave their posts without infantry. Nevertheless, it was at this time that members of the Sixteenth Light Dragoons did accomplish something

that was then considered a major feat in the war. On the morning of December 13, thirty troopers surprised and captured General Charles Lee, who had imprudently spent the night in a tavern far from the forces he was leading south to join the main American army. (Ironically, Lee, a former British officer, had led the Sixteenth Light Dragoons in Portugal during the Seven Years' War).

In 1777 the British moved a large part of their army in transports to the head of the Chesapeake Bay to launch an attack on Philadelphia. The Sixteenth Light Dragoons participated in the expedition, but heat, insufficient forage and water, and violent summer storms caused most of their horses, as well as those for the entire army, to perish at sea. New mounts were difficult to find. At the Battle of Brandywine on September 11, the cavalry still had so few horses that it could play no significant role. By October the situation had been corrected. The light dragoons performed admirably at the Battle of Germantown, helping the infantry to drive the Americans from the field and pursuing the retreating enemy for eight miles.

The British abandoned Philadelphia in June, 1778, and marched back to New York. At Monmouth Court House in New Jersey, the Americans assailed the King's troops again. The British held firm and then, led by the Sixteenth Light Dragoons, successfully counter-attacked. Afterwards, the Americans made no further attempts to hinder their march.



Courtesy of Ft. Ticonderoga Museum

General Charles Lee captured in New Jersey by the British 16th Light Dragoons in 1776.

When the British returned to New York, the Sixteenth Light Dragoons received instructions from London to transfer troopers to the Seventeenth Regiment in order to bring that unit up to full



Coll. of Frederick Donhauser

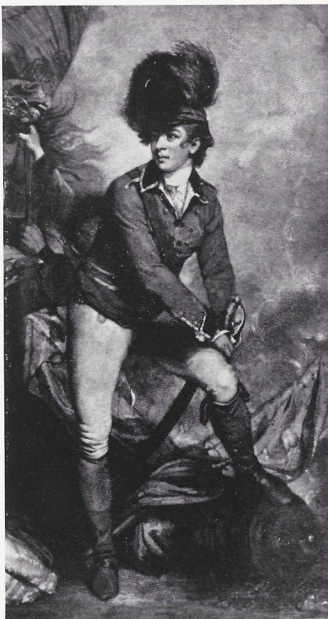
A cavalry skirmish following the battle at Cowpens, South Carolina, in 1781. Painting by William Ranney.

strength. The officers, non-commissioned officers, and remaining privates of the Sixteenth were then ordered to return to England.

The departure of the Sixteenth Light Dragoons did not seriously affect British cavalry operations. Several Loyalist mounted units had been raised in the preceding year, and by 1778 they were able to assume many of the duties that the Sixteenth Regiment had performed. But opportunity for serious battle did not come. The British remained in New York and did not move against the American forces who were encamped nearby. Cavalry activities were

therefore limited to the tasks of foraging and patrolling and to raids behind American lines to destroy enemy stores.

The situation remained the same for eighteen months until, in 1780, the British opened a new campaign in the southern colonies, sending a large number of their troops in New York to South Carolina by sea. In this campaign British mounted troops were to play an important part. While the main army laid siege to Charleston, British horsemen moved to eliminate American resistance in the backlands. The principal mounted unit was the British Legion, commanded by Lieutenant Colonel Banastre Tarleton. The Legion was a mixed force consisting of cavalry and mounted infantry. Except for several officers, including Tarleton, who had served in the light dragoons, it was composed entirely of provincials. Members of the Seventeenth Light Dragoons sometimes served alongside the



LT.-COL. TARLETON

Detail from an engraving by I. R. Smith after a painting by Sir Joshua Reynolds.

Legion, but they were often assigned other duties. Tarleton and his men proved highly effective in reducing American fighting power in the interior of South Carolina. After Charleston fell in May, 1780, Charles, Lord Cornwallis, commander of British forces in South Carolina, recognized the utility of the mounted forces,

allotted additional troops to Tarleton, and gave the Legion commander more and more independent assignments. Tarleton and his men performed their duties well. They won several important battles, captured numerous prisoners, and procured forage and horses for the army. Tarleton did finally suffer a severe reverse in January, 1781, at Cowpens, South Carolina, where he lost his entire force of 1,100 men. In the closing moments of the battle, the Legion commander attempted to rally his cavalry for a final attack. The provincial horsemen fled, however, and only a small detachment of 40 troopers from the Seventeenth Light Dragoons stood ready to charge. After Cowpens, the threat of Tarleton's Legion to American forces was never again so great although the unit continued to be active. When Cornwallis moved into North Carolina and then into Virginia to Yorktown, Tarleton and his men accompanied him. The British surrender at Yorktown on October 19, 1781, ended the campaign in the South and guaranteed American independence.

As mentioned above, there is a question as to why Mrs. Crane chose to study the activities of these two regiments. Lillian Gilkes suggests in her biography of Cora that the article on the Seventeenth Regiment "may have found its way onto paper in preparation for [Stephen] Crane's novel dealing with the Revolutionary War, which never materialized." This statement is probably correct, for in another manuscript entitled "Plans for Story," Cora outlined clearly the contents of the proposed novel. The battle of Monmouth was to be the "central dramatic scene," and the principal characters were to be based upon Stephen Crane's Loyalist ancestors who lived in New Jersey during the American Revolution. Furthermore, Cora desired that the novel emphasize the point that although the Americans "were excessively willing to meet the British in pitch battles," their best policy was "to make guerilla warfare" as the Cubans had against the Spanish and the Filipinos against the Americans.

A characteristic aspect of Mrs. Crane's manuscripts at Colum-

bia is her inclusion of numerous stories of courageous deeds performed by the light dragoons, as follows:

On one occasion, when Private McMullins, of the "17th", was carrying a despatch to the commander-in-chief, he was beset by four militia men. He shot one, disabled another with his sword, and brought the other two prisoners to head-quarters. At another time Corporal O'Lavery of the "17th" was sent to accompany the bearer of a despatch to Lord Rawdon. They had not gone far when they were attacked and both seriously wounded. The bearer of the despatch died upon the road; the corporal snatched the papers from the dying man, and rode on until he fell from the loss of blood, when to conceal the important secret from the Americans, should he fall into their hands, he thrust the paper into his wound. He was found the next day with just enough strength left to point to the fatal depository of the secret. The surgeon declared that the wound would not have been mortal, if it had not been for the paper.

In the vast array of military studies of the American Revolution, historians have said little about the activities of the British light dragoons. The war was primarily an infantry contest with the men on foot overshadowing their mounted companions. The Columbia Libraries are, therefore, fortunate to have these two manuscripts by Cora Crane, for they contain information about the light dragoons that can be found only with serious effort on the part of the researchers in several obscure works of the nineteenth century and the original records of the British army.



Columbia University Libraries

THE STEPHEN CRANES

Cora Crane, author of the manuscript about the light dragoons described in the preceding article, with her husband Stephen at a garden party in 1899. This was a few years after publication of his best known novel *The Red Badge of Courage*.

What Were Light Dragoons?

They were mounted units in the British army which were first organized in 1759 during the Seven Years' War to meet the need for forces that could raid, patrol, forage, and screen, and that could fight on foot or horseback. (Originally they were attached to dragoon regiments, which used horses for rapid movement but always fought on foot.) The light dragoons quickly proved their utility and within a short time seven regiments were raised.

At the outbreak of the American Revolution the British had 28 regiments of cavalry of various kinds—but only the Sixteenth and Seventeenth Light Dragoons took part in the war. Both units had superior service records, and it was recognized in England that the light dragoons could perform more services for the expense and trouble involved in sending cavalry to America.

At full strength a regiment consisted of 288 troopers. Each man was armed with a short carbine, a pair of pistols, and a sword. Uniforms were scarlet coats, white breeches, knee-length boots, and helmets with horse-hair crests. Minor variations in dress distinguished the various regiments, and officers, non-commissioned officers, and trumpeters.

Alix Jeffry photo



Tennessee Williams, Tallulah Bankhead and Herbert Machiz during the 1956 production of *A Streetcar*.

Tennessee Williams and Columbia

ANDREAS BROWN

WITH the recent acquisitions of several Tennessee Williams manuscripts and a substantial collection of inscribed first editions, the Columbia University Libraries now rank among the three or four leading centers for the study of the remarkable talents of America's much honored playwright, poet, novelist, short story writer, essayist and librettist.

It is particularly appropriate that an important collection should now be housed in the Columbia University Libraries. First, the archive of Hart Crane, whom Williams considered to have had the single greatest literary influence on his life, is located there. Also at Columbia are the extension editorial files of Random House, the company which published Williams's first important play, *The Glass Menagerie*. Finally, the acquisition of the original working typescripts of four of Williams's best known plays was largely made possible by the memorial gift fund established at Columbia by the family of the late Bennett Cerf, founder and later Chairman of the Board of Random House.

Thomas Lanier Williams, who became "Tennessee Williams" with publication of a short story in 1939, was born on March 26, 1911, in Columbus, Mississippi. His grandfather was the local Episcopalian Rector. The rectory was his home for his first seven years and he often travelled with his grandfather during the latter's house calls. Williams says that his memories of these visits furnished him with important material for his later works. His father was a travelling salesman for the International Shoe Company; when he was promoted to an executive position in 1918, the family moved to St. Louis. After the tranquility of the south, Tennessee and his sister Rose found adjustment to the harsher urban life difficult. Added tension caused by the now constant presence of a worldly father who liked to drink and smoke began

to have its effect. Rose, a fragile and sensitive girl, was emotionally unable to cope with the new reality and eventually became so disturbed that she was permanently institutionalized.

Tennessee received a typewriter for his birthday in 1922 and he began to write with great enthusiasm. His first published work was printed in his Junior High School student paper in 1924 and 1925. He continued to write during his high school years, often entering writing contests. The student paper published a series of articles on his first trip to Europe in the summer of 1928; a bizarre short story thriller for *Weird Tales Magazine* in the same year constituted his first commercial publication. He enrolled at the University of Missouri in the fall of 1929. The student literary magazine there printed one of his short stories in 1930. While at the university he made his first attempt at playwriting with two one-act plays which he entered in the student playwriting contest. When his entry for 1932 won an honorable mention, his career in the theater had begun. Because Williams failed the R.O.T.C. course during his junior year, his father withdrew him from college and put him to work in the warehouse of his St. Louis shoe company. Williams continued to write, striving more intensely to have his work accepted by almost any publisher. His poems were printed in a number of obscure literary magazines throughout 1932, 1933, and 1934.

In 1935, under the pressures of his intolerable job, increasing conflict with his father, and the marriage of his childhood sweetheart, Williams suffered what he has termed a nervous breakdown. He could not continue his job and his family sent him to relatives in Memphis, Tennessee, in order to regain his health. While there he helped to write a play with the local little theater group. On returning to St. Louis he applied himself to his writing interests with increasing devotion. He won a major poetry-writing contest in St. Louis, published a short story in *Manuscript Magazine*, and then, with financial help from his maternal grandmother, returned to college at Washington University in St. Louis.

He won a one-act playwriting contest in St. Louis and his poems began to appear frequently in the Washington University student literary magazine, *Eliot*. Other works were printed in *College Verse*, *American Prefaces*, and St. Louis newspapers. A significant local reputation for the aspiring writer began to develop.

In 1936 he affiliated with a local little theater group, The Mumpers, and created for them his first full-length plays: *Candles to the Sun*, and *Fugitive Kind*. However, a conflict with his playwriting instructor at Washington University and his desire to achieve greater independence from his family led him to consider the nationally known playwriting program at the University of Iowa. He enrolled in September of 1937 and graduated the next August. In the depths of the depression Tennessee decided it was time to set out on his own to attempt to make a living as a writer. His search eventually led him to the artistic bohemian environment of the French Quarter of New Orleans where he found the kind of atmosphere and people which would provide him with much of the material for his great successes in later years.

In the early spring of 1938 he entered the New York Group Theater's national playwriting contest, in which he won a special award for a group of one-act plays. As a result of this his work came to the attention of a young New York literary agent who specialized in playwrights, Audrey Wood. She soon became his agent and, for the next 33 years, his career had her professional advice and assistance. In September of 1939 the name "Tennessee Williams" appeared in print for the first time in *Story Magazine* with the publication of his short story, "The Field of Blue Children." Shortly thereafter, he came to New York City on a \$1,000 Rockefeller Grant, augmented by a scholarship at a playwriting school. A one-act play of his was produced in Provincetown. Then his full-length play *Battle of Angels* was accepted for production by the Theater Guild, with Miriam Hopkins in the lead role. He utilized the option money from the Theater Guild for a vacation trip to Acapulco, Mexico, which he made via the south-

ern states. Soon after his return, *Battle of Angels* opened in Boston—only to run into severe censorship problems and harsh critical response. The play never reached New York.



Tennessee Williams and
Donald Windham, collaborators
on *You Touched Me*
(produced on Broadway in 1945)

In early 1941 Williams began writing *You Touched Me* in New York with Donald Windham, a 21-year old writer who had been born in Atlanta. In the same year his first published play, *Mooney's Kid Don't Cry*, was included in Margaret Mayorga's *Best One Act Plays of 1940*. More of his one-act plays were published during the next few years. Throughout 1941 and 1942 he travelled extensively, working for a short

while in Florida as a telegraph operator. In late 1942 Audrey Wood obtained a position for Williams as a screenwriter with Metro-Goldwyn-Mayer at what was to him a remarkable salary of \$250 a week. He left for Los Angeles and his new career in early 1943. Throughout the spring of 1943 he attempted to please MGM with various film scripts, but without success. During leisure time he began to develop his now-historic play, *The Glass Menagerie*. Upon its completion he sent it off to Miss Wood. The play was soon accepted by Eddie Dowling and went into production in Chicago in 1944, with Laurette Taylor in the lead role of Amanda Wingfield. As the result of concerted efforts by the Chicago drama critics, the theater-going public acknowledged the talents of this previously unknown playwright. The subsequent New York production's remarkable success officially launched Tennessee Williams as a major American dramatist. From that day, his successive plays have, upon production, been the occasion for intense attention by the critics, the theater-going public, and the movie and publishing industries.

Today, at the age of 61, Williams continues to write with great energy. He recently underwent successful treatment for dependency on drugs and alcohol and appears in better health and more vigorous than in several years. He is not only constantly creating new works, but occasionally returns to earlier ones, always wanting to improve them. Particularly notable was his re-writing of *The Milk Train Doesn't Stop Here Anymore* which he is still revising. He is rarely satisfied, and many of his major plays exist in several published versions. This offers a wide variety of opportunities for research and emphasizes the significance of extensive collections of his published works. As mentioned above, the Columbia collections have several of Mr. Williams's important original working typescripts, all with corrections by the author, including his first four major plays: *Battle of Angels*, *The Glass Menagerie*, *A Streetcar Named Desire*, and *Summer and Smoke*. There are also scripts and drafts of *The Milk Train Doesn't Stop Here Anymore*. Finally, there is the corrected typescript of *In the Bar of a Tokyo Hotel*, produced in 1969.

These manuscripts, as well as the more than 20 inscribed first editions in the gift, bring together the variant texts and effectively illustrate how the playwright continues to develop his dramatic ideas.



Mrs. Edwina Williams
with young Tennessee
(r.) and Rose (l.)

Tennessee on shipboard
taking in a woebegone
friend through his
window.



Trenchant Observations about Tennessee by his Mother

He was exceptionally observant as a child. Other children would pick a flower, then carelessly throw it away, but Tom would stand peering into the heart of the flower as though trying to discover the secret of its life.

I recalled a day when he was about two years old and we were living with my parents in Columbus, Mississippi. . . . It was a hot summer day and I looked out of the window to make sure Tom was all right as he played in a yard dotted with rocks. There he was, with his little spade, digging madly away amidst the rocks. Perspiration dripped down his chubby face and his little golden curls clung damp to his head.

"What are you doing, Tom?" I called out, wondering why all this great labor under the hot sun.

"I'm diggin' to de debbil," he explained as he doggedly shoveled out another spadeful of dirt.

Ozzie, his colored nurse, had probably been telling him stories in which the devil starred, and Tom, no doubt, had asked where the devil lived. Ozzie, thereupon, told him in the middle of the earth where it was dark and deep and Tom set out, the first chance he had, to find the devil's lair.

You might say Tom went on "diggin' to de debbil" the rest of his life, trying to discover where the devil lives inside all of us. Through his searching words, he turned the tragedy in his life to art. He once said he wrote to escape madness.

Tom's youth does explain, I feel, his deep interest in and sympathy with people trapped in emotional tragedy, like Blanche in *Streetcar* and Brick in *Cat*. I am sure Tom felt at his wit's end many a time, hemmed in by disaster, just like the characters he created. What saved Tom, perhaps, was his humor, always a part of him. Rose never possessed a sense of humor and she could not save herself.

Quoted by permission of the publisher. From Edwina Williams's *Remember Me to Tom*. N.Y., G. P. Putnam's Sons, 1963.



LITHOGRAPH BY JUAN GRIS

One of the illustrations by the Spanish artist for Gertrude Stein's *A Book Concluding with As a Wife Has a Cow* (1926). (Engel fund)

Our Growing Collections

KENNETH A. LOHF

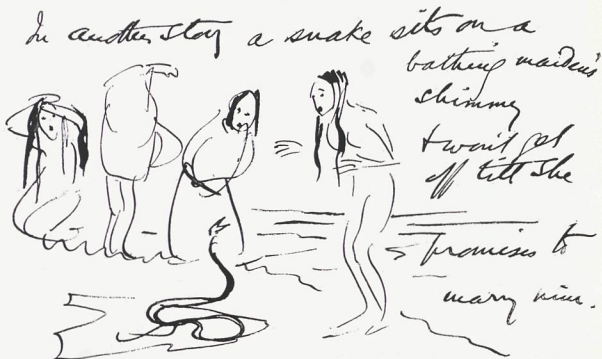
Gifts

Abbot gift. Mrs. Mary Abbot has presented a copy of the folio illustrated edition of George Augustus Walpoole's *The New British Traveller*, London, 1784. The volume was originally in the library of the late Mary Alden Hopkins (A.M., 1908), and it was presented by Mrs. Abbot in her memory.

Barnouw gift. Professor Erik Barnouw has presented the following useful editions of literary and dramatic works: John Dryden, *The Dramatick Works*, London, 1725, in six volumes; J. Jelgerhuis, *Theoretische Lessen over de Gesticulatie on Mimiek*, Amsterdam, [1827]; Samuel Richardson, *The History of Sir Charles Grandison*, third edition, London, 1754, in seven volumes; and William Shakespeare, *The Works*, London, 1714, in eight volumes.

Berol gift. Mr. and Mrs. Alfred C. Berol have made a further splendid addition to the Arthur Rackham Collection. This gift includes eight watercolor drawings which Rackham drew for the 1929 edition of Oliver Goldsmith's *The Vicar of Wakefield*, published in London, by George Harrap. The Rackham Collection, established and developed by Mr. and Mrs. Berol, had not contained any drawings for this English literary classic, so the addition of these eight exquisite drawings enriches and broadens the coverage of this artist's work in the Columbia Collection. Mr. and Mrs. Berol have also presented a pen-and-ink drawing with watercolor wash of an illustration done by Rackham for Barthold Niebuhr's *The Greek Heroes*, London, 1903; copies of the limited, signed editions of Jonathan Swift's *Gulliver's Travels*, London, 1909, and Charles and Mary Lamb's *Tales from Shakespeare*, London [1909], both of which are embellished with original water-

color drawings on the half-titles; and an important letter written by the artist on May 14, 1916, to Sir Edmund Gosse, asking Sir Edmund's opinion of drawings to be executed for *The Allies'*



DRAWING BY RACKHAM

Sketch in a 1916 letter to Gosse as an illustration for the story, "What Came of Picking Flowers." (Berol gift)

Fairy Book. The letter contains two original pen-and-ink sketches intended as illustrations for the Portuguese story, "What Came of Picking Flowers," and the Russian story, "Koshchei the Deathless." The latter story was not used, but another Russian story, "Frost," was substituted, and it was illustrated by the sketch in this letter.

Bonom gift. Mr. Paul J. Bonom has presented four letters written to him by President John F. Kennedy, Robert F. Kennedy, and Adlai E. Stevenson. The two letters from Robert Kennedy, dated in 1965 and 1968, give the Senator's views on the Vietnam War and the moves toward peace in Southeast Asia.

Brand gift. To the collection of his papers, Mr. Millen Brand (A.B., 1929) has added his journal and correspondence for 1971, which number nearly one thousand notes and letters.

Coggeshall gift. Mrs. Susanna W. Coggeshall has added a further installment to the collection of the papers of her mother, the late Frances Perkins. Included are more than fifteen hundred holograph and typewritten notes, drafts, memoranda, and manuscripts relating to her writings on Franklin D. Roosevelt and Alfred E. Smith; a bound volume, "Letters Addressed to Miss Perkins in Recognition of her Distinguished Service as Secretary of Labor," containing letters and telegrams from Harry S. Truman, Eleanor Roosevelt, Felix Frankfurter, Henry A. Wallace, and other officials; and 179 volumes, many of which are inscribed to her.

Cohn gift. Mrs. Louis Henry Cohn has presented a copy of *A Bibliography of the Works of Ernest Hemingway*, New York, 1931, written by her late husband and inscribed by him to the Hemingway collector, Mark Edward Fretwell.



Conrad gift. Reading of our recent Rockwell Kent exhibition, Mrs. Royse Conrad offered to present to the Collection a print of the wood engraving entitled "August twenty-third," which was done by the artist in 1927 to protest the execution of Sacco and Vanzetti. We were especially pleased to receive this gift, because the Collection had not contained a wood engraving of this early a date. Signed by Kent in pencil, the sketch represents three severed heads stuck on a pike, symbolizing Justice and Sacco and Vanzetti. The print was selected by the American Institute of Graphic Arts as one of the

Fifty Prints of the Year in 1927.

Cranmer gift. Mrs. W. H. H. Cranmer has added to the John Erskine Collection more than three hundred volumes from the library of her late husband, Professor Erskine, many of which are in the fields of English and French literature, and several of which date from his undergraduate days at Columbia. Included are the following important editions: *The British Novelists*, London, Rivington, 1820, 50 volumes; François René de Chateaubriand, *Oeuvres Complètes*, Paris, 1830-1831, 20 volumes; William Covel, *A Just and Temperate Defense of the Five Books of Ecclesiastical Policie Written by R. Hooker*, London, 1603; William Godwin, *Deloraine*, London, 1833, 3 volumes; and François Marie Arouet Voltaire, *Collection Complete des Oeuvres de M. de Voltaire*, Geneva, 1768-1777, 30 volumes.

Cremin gift. Mr. and Mrs. Robert Cremin have presented an important textual manuscript for inclusion in our Collection of Medieval and Renaissance Manuscripts: Paulus Venetus, *Commentarius . . . in Libros Posteriores Aristotelis*, written in Italy in the fifteenth century. This manuscript, consisting of 89 leaves, is the complete text of the work as originally written by the famous General of the Augustinians, Paulus Nicoletti Venetus. Born at Udine, Italy, in 1368, he was one of the best known theologians and philosophers of his time. He taught at the Universities of Siena, Bologna, and Padua. In his philosophy he was an Averroist, and his writings on logic show a wide knowledge and interest in the scientific problems of the time. The present *Commentary* was published in Venice in 1481. The text of the manuscript is written in a small Gothic minuscule hand with numerous abbreviations. The manuscript is rubricated throughout, and the initial letter of the treatise is painted in several colors.

Halsband gift. Dr. Robert Halsband (A.M., 1936) has presented a collection of thirty-two manuscripts and letters pertaining to Edward Wortley Montagu, husband of Lady Mary. The letters to Montagu, dating from 1723 to 1760, include correspondence

with his father-in-law, Evelyn Pierrepont, John Montagu, the Earl of Sandwich, Chief Justice Peter King, and Lady Elizabeth Hamilton. The manuscripts cover a range of personal matters, among them "Expenses at Bath," a record of his weight, estimates of his personal estate and debts, an expense account for his tour as ambassador to Turkey, a prescription for the treatment of gout, and the use of wine for health purposes. Dr. Halsband's gift also includes a copy of the scarce edition of a pamphlet by Lady Mary, entitled *The Genuine Copy of a Letter Written from Constantinople by an English Lady*, published in London in 1719.

League of Women Voters gift. To the collection of its papers the League of Women Voters of New York has added nearly eleven thousand items of correspondence and reports documenting various activities from 1920 to 1967, including personal registration, water resources, education, foreign policy, and city and state affairs.

Leslie gift. For addition to the American Type Founders Company Collection, Dr. Robert L. Leslie has presented a group of letters dated from 1957 to 1965 written to him and his wife by the late Grace Bullen, widow of the Librarian of the ATF Library.

Levi bequest. The bequest made to the University by the late Julian Clarence Levi (A.B., 1896) included his library of French books and his personal and business papers. His careers as architect, watercolorist, and philanthropist are documented in the papers of his architectural firm, Taylor and Levi, his school and college notebooks, the numerous awards and medals which he received from art societies and foreign governments, and personal photographs. There is also correspondence with his wife, Alice Fries Levi, and a scrapbook of newspaper cuttings kept by his father, Albert A. Levi, in San Francisco in 1862. The library of nearly one thousand volumes reflects his interest in architecture, engraving, and French literature of the seventeenth through the nineteenth centuries. Of special interest is the splendid volume of



LE DECAMERON DE JEAN BOCCACCIE

Illustration by Boucher, engraved by Le Mire, for the 17th story.
(Levi bequest)

nearly two hundred engravings by Jean Marot, called the Grand Marot. Dating from the second half of the seventeenth century, the volume contains views, plans, and elevations of contemporary Parisian buildings.

Middendorf gift. Professor John H. Middendorf has presented a copy of the special issue of *English Writers of the Eighteenth Century*, New York, 1971, published in honor of Professor James L. Clifford. The volume, comprised of essays written by fifteen of Professor Clifford's former students, contains a biographical sketch of the dedicatee and a bibliography of his extensive writings. This copy, one of three hundred in the special printing, is inscribed by Professor Middendorf, who was chairman of the editorial committee.

Parsons gift. To our literature collection Dr. Coleman O. Parsons (A.B., 1928) has added the following desirable editions: Robert Bloomfield, *The Farmer's Boy*, London, 1802; Elizabeth Gaskell, *The Life of Charlotte Brontë*, London, 1857, the second edition in two volumes, of which the second volume contains a frontispiece engraving by J. C. Armytage after a drawing by Mrs. Gaskell; and Robert Heron, *Observations Made in a Journey Through the Western Counties of Scotland in the Autumn of 1792*, Perth, 1793, two volumes, of interest to literary scholars for the author's remarks on Gavin Douglas, Ossian, and Boswell.

Plimpton gift. Mr. Francis T. P. Plimpton has presented a copy of the handsome edition of the collected works of Caius Julius Caesar published in Leiden in 1713, and embellished with engraved maps and views of cities associated with the ancient Roman world.

Pollak gift. Mr. Leo Pollak (E.E., 1905) has presented two important, and hitherto unpublished, Charles Dickens letters. One was written on March 1, 1842, during the novelist's first visit to America, to his secretary, G. W. Putnam; and the second, dated

July 30, 1845, was addressed to Lewis Gaylord Clark, poet and editor of the *Knickerbocker Magazine*, one of the most influential American literary periodicals of the times. In it, Dickens refers to his reading *The Literary Remains of the Late Willis Gaylor Clark*, a posthumous volume of the writings of Lewis G. Clark's brother.

Rogers Estate gift. The late Professor Lindsay Rogers, who taught at Columbia for nearly forty years and held the Burgess Chair in Public Law for thirty-one years, served on a number of commissions and committees for the Federal and state governments during his long and distinguished career. From 1942 to 1945 he was the senior assistant director general of the International Labor Office, and he was associate editor of *The Political Science Quarterly* from 1921 to 1959. As a gift from his Estate, we have received his extensive collection of personal and professional papers, which documents his activities as teacher, writer, and specialist in the fields of government, labor and industry. Numbering nearly twenty-five thousand pieces, the collection includes correspondence, manuscripts, notes, and printed materials, and contains letters from numerous prominent public figures, historians, and jurists. Among them are Charles Beard, Edward Mead Earle, Felix Frankfurter, Herbert H. Lehman, Franklin D. Roosevelt, and Harry Truman. We have also received from the Estate a group of sixty-five rare editions, relating to English political science and history. Included is a copy of the Earl of Clarendon's *The History of the Rebellion and Civil Wars in England*, published by the Oxford University Press from 1702 to 1704.

Schaffner gift. For addition to his collection, the literary agent John Schaffner has presented nearly one thousand letters from various essayists, short story writers, and novelists.

Trautman gift. For inclusion in the Book Arts Collection Professor Ray L. Trautman (B.S., 1940) has donated four examples of fine printing, including the Gilliss Press edition of *The Treatyse of Fysshynge Wyth an Angle From the Book of St. Albans*,

printed in New York in 1903, and edited by William Andrews Loring. The copy is from the collection of Robert Hoe and bears his book label.

Recent Notable Purchases

Engel Fund. When the library of Julia and of the late Solton Engel came to the University in 1961, it was found to contain 150 first editions, autograph letters, and manuscripts by Rudyard Kipling, one of the donors' favorite authors. Building on this impressive strength, we have added, by means of the Engel Fund, the holograph manuscripts of two poems by Kipling, "The Truce of the Bear" written in 1898, and "Hymn Before Action" written in 1896. The first of these was published in 1903 in the collection, *The Five Nations*, and the second in 1896 in *The Seven Seas*.

Three important twentieth century first editions have also been acquired on the Engel Fund: Robert Frost, *Three Poems*, Hanover, N.H. [1935], a group of early poems collected for the first time; Gertrude Stein, *Narration: Four Lectures*, Chicago [1935], inscribed by Miss Stein to Gertrude Atherton; and Gertrude Stein, *A Book Concluding with As a Wife Has a Cow: A Love Story*, Paris [1926], illustrated with lithographs by the Spanish cubist artist, Juan Gris. The latter, issued in a limited edition signed by both author and artist, is among the most sought after of Gertrude Stein's publications.

Ulmann Fund. During the past year, we have added to our Book Arts Collection, by means of the Albert Ulmann Fund, exemplars of fine printing from England, Italy, and the United States. These have included productions of the Allen Press, Anvil Press, Bird and Bull Press, Gregynog Press, Officina Bodoni, and Stanbrook Abbey Press—a virtual cross-section of fine printing over the past four decades. The earliest is the Gregynog Press edition of Robert Bridge's poem *Eros and Psyche*, printed in 1935. The publication of this impressive volume was the culmination of the private press

movement in England, for it brought together many important names which, by then, had become part of the movement's history—Kelmscott paper, type designed by Graily Hewitt, woodcuts from drawings by Sir Edward Burne-Jones, and a poem written by Robert Bridges in 1894.

The most recently published volume acquired on the Ulmann Fund is the edition of Terence's comedy, *Andria*, printed by Giovanni Mardersteig at the Officina Bodoni last November, and illustrated with twenty-five sketches by Albrecht Dürer. These designs, which had existed in the Kunstmuseum at Basel as drawings on blocks, were copied onto pearwood and cut in accordance with fifteenth century technique by the modern engraver and illustrator, Fritz Kredel. They were originally drawn by the twenty-year old Dürer, about 1493, for the printer, Johann Amerbach, who had planned an illustrated edition of Terence. However, the Basel Terence was never printed because rival illustrated editions were being published in Lyons, Strasbourg, and Venice. The Officina Bodoni edition, issued on the occasion of the five hundredth anniversary of Dürer's birth, is an important contribution to an appreciation of the artist's early graphic work.

EROS AND PSYCHE



A POEM IN XII MEASURES
BY ROBERT BRIDGES : WITH
WOOD-CUTS FROM DESIGNS
BY EDWARD BURNE-JONES
GREGYNOG
MCMXXXV

Activities of the Friends

Meetings

The Bancroft Prize Dinner. On Thursday, April 20, members of the Friends, historians, university officials, and their guests assembled in the Rotunda of Low Memorial Library for this annual event. Dr. Morris H. Saffron, Chairman of the Friends, presided.

President William J. McGill announced the winners of the 1972 awards for books published in 1971 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: *Neither Black nor White*, by Carl N. Degler; *The Mathers: Three Generations of Puritan Intellectuals, 1596-1728*, by Robert Middlekauff; and *The European Discovery of America: the Northern Voyages*, by Samuel Eliot Morison. The President presented to each of the winners a \$4,000 award from funds provided by the Bancroft Foundation.

The publishers of the books received certificates which were presented by the Chairman of the Friends. The representatives of the companies were: Mr. Jay Carroll, a Senior Editor of The Macmillan Company (which published the Degler book); and Mr. James Y. Huws-Davies, President of the Oxford University Press (which published the books by both Messrs. Middlekauff and Morison).

Mrs. Francis Henry Lenygon was Chairman of the Bancroft Prize Dinner Committee.

EXHIBITION IN BUTLER LIBRARY, JUNE 1-SEPTEMBER 21

Rockwell Kent Drawings

An exhibition of one hundred of the artist's drawings and watercolors done for book and magazine illustrations, advertisements, bookplates, posters, and originally shown at the Friends Winter Meeting.

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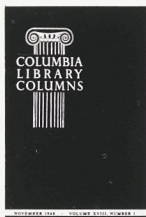
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VOLUME XXI NUMBER 2 FEBRUARY 1972

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(3) *Article by Andreas Brown*: The photograph of Williams with Donald Windham is from Gilbert Maxwell's *Tennessee Williams and Friend* (N.Y., World Publishing Co., 1965). The portrait of Mrs. Williams with Rose and Tom is from Edwina Williams's *Remember Me to Tom* (N.Y., G. P. Putnam's Sons, 1963). The photo of Tennessee with bulldog is from the Theater Collection in the New York Public Library at Lincoln Center.

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