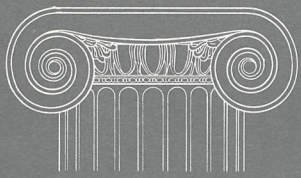

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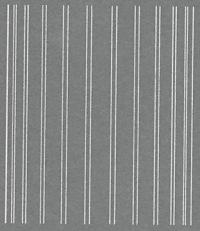

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Columbia Library Columns

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Constance Hope (right) with Grace Moore and Valentin Parera abroad ship bound for Europe, ca. 1934.

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Such Interesting People

Singers, Musicians and Constance Hope

MARY B. BOWLING

ASKED if it was possible to keep the many facets of her life separate, publicist and artists' representative Constance Hope responded "Absolutely not!" Indeed, Miss Hope's lives—professional, personal, philanthropical and social—collide and interweave with apparently infinite variety. This observation is confirmed in the rich contents of her files of correspondence, photographs and other publicity materials recently given to the Libraries. The Constance Hope Collection, dating from the mid-1930s, covers over forty years of Miss Hope's associations with hundreds of great performers, and chronicles her career as a trailblazer in the field of artists' and commercial publicity.

In a recent interview I asked Miss Hope what first led her into the field in which she was a pioneer. "It was an accident," was her first reply. But in fact accident had very little to do with it, for Miss Hope was well prepared from early childhood for all the roles which she later assumed. Her father, Eugene Bernstein, was a pianist and musical coach to such artists as Enrico Caruso, Joseph Hoffman and Edward Johnson, and directed the Russian Trio, a leading chamber music organization in the United States in the late 19th and early 20th Centuries. The young Constance, for the privilege of staying up late, distributed programs and tea at her father's concerts, which were given in private homes to a pur-

posely limited audience (a prospective subscriber, she recalled, usually had to wait for someone to die). Miss Hope relates with obvious pleasure the memories of a fortunate youth spent on Manhattan's West Side, with lessons in everything and her parents' brownstone often occupied by famous opera stars, who sometimes arrived from Europe for a Metropolitan Opera season seeking accommodations. Frequently, then, they would be housed and entertained by Bernstein and his wife Felice, and closely observed by their only child, Constance.

Miss Hope attended Barnard College for a short time, but grew restless; "I wanted to work!" she recalls. So she worked, and worked hard, first for the theatrical producer Martin Beck, and then as secretary to soprano Grace Moore and with Cobina Wright at the Sutton Club. These endeavours also proved to be good training for the years to follow. Beck, she states, was "a driver," and not an easy man to work for. She figures the number of times she quit her job and subsequently returned—approximately ten times —by subtracting her beginning salary from her last and dividing by the five-dollar raises with which she was enticed back. In the early 1930s Miss Hope worked for three years as Grace Moore's Girl Friday. In this capacity she introduced Moore to Valentin Parera and then arranged their wedding in France. (Whether or not this feat was a requirement of the job she does not say.) In time, however, Miss Hope became dissatisfied with her work for Moore, a temperamental woman who addressed her letters to "My Hope" and signed them "BOSS." Then, what Miss Hope refers to as accident took over—a friend's career suggestions, a chance meeting with her first client at the Russian Tea Room. Miss Hope followed her confessed tendency to gamble, and passed quickly from exploratory beginnings (learning that it was bad and not good that Associated Press editor Charles Honce "spiked" her first story), through the pay-phone-and-a-roll-of-nickels phase. Soon she was a businesswoman with employees, a growing clientele, an office—and a phone—of her own.

Constance Hope began at once to expand the ranks of performing artists to whom, over the years, she would be publicist, friend, critic and representative. She has had with each of them very different and unique relationships, depending on the professional needs and also on the personality of each artist. Certainly her closest and longest association was with the operatic soprano and lieder singer Lotte Lehmann. Miss Hope cites Madame Lehmann's warmth, generosity, artistry, and the fact that "she didn't take herself too seriously" as the qualities that first attracted Miss Hope, and inspired her to become the first charter member of a group she refers to as the "Lehmaniacs." Miss Hope guided Lotte Lehmann through her long performing and teaching career all over the globe. She acted as program consultant, financial advisor and confidante, and their deep friendship continued until Madame Lehmann's death last August. It was Miss Hope who arranged for Madame Lehmann's assistance in the 1962 restaging of "Der Rosenkavalier" at the Metropolitan Opera. She also brought Lehmann together with Jeanette MacDonald, another client and friend, for assistance when the latter made her operatic debut. More recently Miss Hope found many of Madame Lehmann's best qualities in Beverly Sills, whose first audition at New York's City Center was arranged by Constance Hope.

Jascha Heifetz was an early acquaintance who later became a client and dear friend. Miss Hope admits having had a terrible crush on him in the days before she entered the publicity business. In an attempt to impress the young genius of the violin, she once bought a tiara on a European jaunt. (The tiara subsequently incurred the wrath of Martin Beck when Miss Hope wore it to the opening of Beck's new theatre. "You're here to WORK," he ranted. "Take that damn thing off!!") On that trip, she encountered Heifetz at a shipboard party, to find him and his accompanist discussing her physical features—in Russian—cockily assuming that she could not understand their conversation. She upstaged them by addressing the pair in Russian and stalking off.

Romantic involvements did not, however, extend into Miss Hope's professional life. For one thing, it would have been bad business; for another, she met prominent ophthalmologist Dr. Milton L. Berliner while sailing via Panama to California in 1937,

Jascha Heifetz (left), Efrem Zimbalist, Alma Gluck and Fritz Kreisler (right) in 1919, swimming at the Fishers Island, Connecticut, home of Miss Gluck.

and he has been her biggest star ever since. She assigned him his nickname, "Tio," on that trip after discovering his persistent inability to learn the Spanish word for uncle. At their wedding in the Spring of 1938, Lotte Lehmann, Lily Pons, Lauritz Melchior, Fritz Reiner and Erich Leinsdorf provided the music. An entrepreneurial friend muttered after the ceremony that he could have staged the event at Carnegie Hall, sold tickets, and made a fortune.

Through her clients Lotte Lehmann and Ezio Pinza, Constance Hope met Erich Leinsdorf in 1935 in Austria, where he was a promising assistant conductor at the Salzburg Festival. But Leinsdorf was artistically stifled and increasingly threatened by the advancing Nazi regime. He wrote to Miss Hope on March 17, 1936:

As far as my worries are concerned—My fate lies mostly in your hands —because if there is no possibility for me to come to America in the Fall, I don't know what I shall do. Here in Austria, I see absolutely no possibilities for me to get a conductor's position, and in other European countries, foreigners are excluded . . . I got the idea that there might be a chance for me as conductor in a small American city or with a provincial opera troupe . . . if you could get the support of Maestro Toscanini, it surely could be managed. As I said, I am at the end of my rope.

And so Miss Hope undertook a comprehensive campaign to find any kind of position, from conductor to music librarian, which the young Austrian could fill. On the sudden death of an assistant conductor at the Metropolitan Opera, Miss Hope persuaded the Met to hire Leinsdorf, and to guarantee him the chance to conduct one rehearsal. When the final curtain fell on the first crucial rehearsal, the singers (many of whom were Miss Hope's clients) came to the front of the stage to applaud the new conductor. Subsequently the Hope office capitalized on the long and glowing newspaper reviews of Leinsdorf's first public performance, and acclaim for him grew rapidly thereafter. Miss Hope remained intensely involved in the management of Leinsdorf's career until the 1950s, working closely with his concert managers at Columbia Concerts, Inc., and with the client himself. Unlike many artists, Leinsdorf remained actively concerned with the daily business details of his profession. He insisted on the most capable handling of his affairs, and that all things be done properly. At the end of a long and typical letter written in January 1946, Leinsdorf (then conductor of the Cleveland Orchestra) discussed the timing of publicity announcements, rehearsal conditions and itinerary specifications, and stated:

I saw again this week, how people insist on their proper set-up. Horowitz cancelled his appearances with us . . . But [his] Piano had arrived and I tried it . . . It is such an instrument that even a fair pianist will

seem a giant . . . and you know that Hor. wouldn't play on any other Piano, and the saga goes that Steinway [made] this special action and brilliance only for Horowitz. Let us profit from the way these people

Lotte Lehmann and Erich Leinsdorf, ca. 1935.

see to it that they get the right frame, and let us not say that we aren't in a position to ask for it.

Over two hundred letters from Leinsdorf in the Hope Collection tell not only of his working relationships and perfectionism, but also of his views of the world around him. It was a world which changed radically from the Austria of the mid-1930s to the small Virginia farm he tried to run in the early 1940s, to his triumphal return to Vienna in 1947 and his continuing worldwide success.

In contrast to those of Erich Leinsdorf, the expressed needs of

some of her other clients provided Constance Hope with touching relief. Writing to "Cara Costanza" in April of 1938, Ezio Pinza revealed his lack of concern for business details and sought her advice about trading in his car:

Lotte Lehmann, Richard Crooks and Désiré DeFrère
in rehearsal, ca. 1935.

Here is please the check for your bill . . . Please do me big favor always, not send me explanation of bill. Say only so many dollars and cents—I pay.

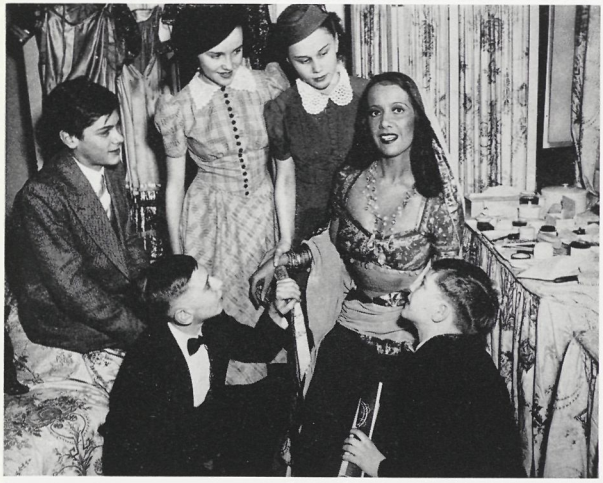
You will give me some advice, no? I must have good light car—a new one. I no like parting with the old . . . All over we go together . . . is big shame sell. For me is like an old friend. Yet for the trip to South America is better a new car—what kind you think, eh?

In the late summer of 1938, Wagnerian tenor Lauritz Melchior asked Miss Hope to supply him with "eine pumpe für meine Gummimatratze zu Sleeping Bag, tuing gum, 1 Pocket water-proof Matsch-Safe" and a number of other items; Melchior was an avid hunter. He was also a serious bridge-player, and in 1942 his cabled request to Leinsdorf ("Please arrange bridge game beginning two p.m. Tuesday. Three more players needed. Regrds.") was also taken care of by Miss Hope.

Constance Hope took a break from running her own publicity office to assume two other big jobs. First she became publicity director for the Metropolitan Opera; later, she went on to become Director of Artist Relations in the Red Seal Records division of RCA. Here she bore the responsibilities of all aspects of artists' relations, including signing new performers to the record company. During this time she enlisted for RCA such stars as Leonard Bernstein, Robert Merrill, Ezio Pinza, Lotte Lehmann and Patrice Munsell. But as the first woman executive at both RCA and the Met she found problems that she had not encountered as her own boss. As the only woman in an important position at RCA Red Seal, she faced determined resistance to many of her efforts. At the Met, she recalls, she had several counts against her: "I was young, Jewish and female," and a number of the men in power there preferred to override or, at best, patronize her. Furthermore, those Met stars who had not previously been her clients openly expressed jealous disbelief that Miss Hope would give them the same high quality and volume of publicity that she had offered for those who had earlier sought her services.

Back at the helm in her own office she was far happier, although life wasn't perfect. She confesses, ". . . they all got mad at me at one time or another—I was a driver too—but they all ended up loving me." "They" were her office staff, a number of whom have gone on to manage their own publicity offices. "Practically all the others began with me," she remarks of her competitors, "and we're all friendly. I have one enemy . . . and I don't need to talk about her."

Although most of Constance Hope's energies were spent in bidding for the public's attention for her clients, she also was concerned with promoting the entire field of the arts. She was, in fact, one of the unrecorded forces behind the development of New



Lily Pons with a group of admirers in her dressing room, ca. 1940. At the far left is the young Tony Curtis.

York's City Center of Music and Drama. It began in 1942 when city official Morton Baum, who had been a student of Miss Hope's father, called her with an idea for the city's takeover of the Mecca Temple on West 55th Street. It was Baum's plan to turn the auditorium into a sort of municipal center for high school graduations and political gatherings. Miss Hope thought it was a terrible idea, and began to counter with a proposal of her own; but Baum was already committed to his original plan. Six months later that plan had failed dismally and Baum was back on the telephone with Miss Hope. "I think," she ventured, "that New York is ready for a center-of-the-city-for-everything-in-the-arts. Get major performers,

but make two dollars the top admission price. You can get the New York Philharmonic to open it with a benefit performance; start off with a big, splashy press conference at the Mayor's office. Invite everybody." "Wonderful," said Baum, Mayor LaGuardia, Newbold Morris and a growing host of others. "I didn't invent it," says Miss Hope now, recalling that her ideas were based on a Viennese model; but she did conceive of transposing such an arena to the New York cultural scene. The plan went forward according to her design, including the big press conference, to which everyone was invited—except Constance Hope.

Miss Hope's talents and accomplishments have not gone entirely unsung. *Opera News* devoted two articles in January 1973 to a lengthy treatise on Constance Hope and the others who followed in the business. Earlier (1941), in true publicist style, she tooted her own horn by writing a humorous book, *Publicity is Broccoli*, about her various experiences in the publicity world. She had wanted to entitle the book *And You Meet Such Interesting People*, but her editor objected, suggesting instead something along the lines of a previous publishing success, *Fashion is Spinach*. So the new author compromised (to the chagrin and strenuous objections of her friend Lotte Lehmann.) Miss Hope now recalls that, about a year later, a book with a title almost identical to her discarded one was a tremendous success. But tribute to Constance Hope found its widest audience in the late 1950s when she was the subject of the television program "This is Your Life." Lotte Lehmann flew to Los Angeles to be on the program with her astonished friend, and soprano Rose Bampton appeared to tell how Miss Hope had rescued her from despair when Bampton lost her voice. The Begum Aga Khan was flown from Paris for the occasion. A number of Miss Hope's other clients and friends were on the program: Lauritz Melchior, Fannie Hurst, Robert Merrill and husband Tio were all there. But the dear familiar moderator, Ralph Edwards, was not; for the first time in his television career, he was ill. People viewing Miss Hope's film of that program today usually experi-

ence an eerie sense of recognition watching Edwards' replacement (who was met by the studio audience with noticeable disappointment)—the then-young movie star, Ronald Reagan.

Since she has closed up her office, in order to devote more time

Jeanette MacDonald and husband Gene Raymond perform for the benefit of their dog and the publicity photographer in their Beverly Hills home, ca. 1955.

to philanthropies and her own well-being, Constance Hope looks back on her years as a publicist with great pleasure. There were times, however, when because of her unique personal and professional relationships with artists, she found herself caught in the midst of battles of egos or wits. One such case involved Grace Moore, who returned to the Hope office as a client in 1937. After Miss Hope, in 1938, urged the *New York Post* to do an article on the singer, Moore accused the newspaper of distortion; the *Post* in

turn accused Miss Moore of being "a vixen and a bore." Later the writer of the piece, Michel Mok, said in a letter to Miss Hope, "She treated me like a dog. She treated the photographer like a dog . . . I foresaw that you might be blamed."

Miss Hope did her best to keep the public eye, and herself as well, out of the tangled romantic involvements of some of her clients, recalling that Pinza and Pons (separately rather than in concert) were two of her biggest problems. But she was unable to extricate herself from one Heifetz family battle. The violinist's family, close friends of the Bernstein-Hope-Berliner clan, were greatly disturbed by the news that Jascha was to be sent to some far-off, unspecified destination by the United States Army during World War II. Heifetz had been instructed not to reveal his mission, and no amount of urging on the part of his mother or her friends could get Jascha, a naturally reticent person, to announce his destination. To each of his mother's heavily Russian-accented queries of "Vere are you going, Jascha?!" he would answer only "YES." Through weeks of prying Jascha still said only "YES." Finally his brother-in-law Samuel Chotzinoff, then musical director of NBC, was called to a program meeting and was given the confidential information that Jascha was only going to Panama to play a few concerts for the troops and would then return. Much relieved, his mother agreed not to let on to Jascha that she knew this; instead she badgered her son for days while he repeated "YES." On the eve of his flight, the families held a send-off dinner and the parental nagging continued, until at last Mrs. Heifetz bantered from the top of the stairs with her departing son:

"Jascheleh?"

"YES."

"So ven you come back . . ."

"Yes?"

". . . you vill bring me please a Panama hat."

Now Constance Hope has brought the curtain down on that phase of her busy years with all their ups and downs, music and

discord. The business has changed, she notices; there are ever fewer outlets in the number of newspapers, magazines, syndicated columns and radio programs available to the publicist. Television has had a tremendous impact on the use of media and on the entire scope of American life and entertainment. There are also, she feels, fewer great artists around than there were in the earlier decades of this century. "They're all too busy to be great; they take too many engagements, spread themselves too thin. I remember when Pinza started to do that . . . I heard him at Carnegie Hall, and loved and admired him, but thought, 'The gold is beginning to go.' You can't produce art in a minute; it takes time and practice and *rest*." Still one gets the impression from conversation with her that Constance Hope could make a tone-deaf singer a sensation in a city without a single newspaper or radio station. As she points out, "If I can't get something done one way, I find another way to do it, until I do it. I never say no."

John Masefield's Minor Sports

FRASER DREW

THROUGHOUT his career as poet, novelist and playwright, John Masefield's major theme was his native land. No man was ever better qualified by temperament and inclination for the English laureateship than the Herefordshire lad who came home from America and the sea to settle near Oxford. There he spent the remainder of a long life as chronicler of English landscape and of Englishmen at home and abroad.

Masefield appears always to have been fascinated by sports and games, especially by those characteristically English or in which Englishmen participated. As a boy in his late teens in a Yonkers carpet factory he was interested in boxing and later devoted several pages of the autobiographical *In the Mill*, published in 1941, to the Maher-Fitzsimmons and Corbett-Fitzsimmons bouts of his Yonkers years. Fights are the subject of his poems "Camp Entertainment" and "A Tale of Country Things," the latter nearly a thousand lines long, and boxing matches are central incidents in the poem which brought him to fame in 1911, *The Everlasting Mercy*, and in the 1924 novel *Sard Harker*.

Fox-hunting and horse-racing are the subjects of the long narrative poems *Reynard the Fox* and *Right Royal*, and these sports play important parts in other poetry and fiction, especially in two novels, *The Hawbucks* and *The Square Peg*. Masefield's treatment of these three sports and of the games and diversions of the English travelling circus and country fair is discussed in Chapter IV of my *John Masefield's England*, which mentions but does not examine the poet's lesser concern with such sports as rowing, swimming, running and football.

It is not surprising that a man who spent nearly four years on shipboard, and whose writing through sixty-six years consistently reflected his love for the sea, should have been interested in aquatic

sports. Both in the long poem *Wonderings* and the prose sketch "Bredon Flood" from *Grace Before Ploughing*, Masefield records his first experience on water when, a boy of three, he spent an

John Masefield in 1896 at the age of 18 photographed when he was living in Yonkers. (Author's collection)

ecstatic half-hour with two "half-remembered men" in a boat "wherein my pilgrim self first went afloat." At that early age, he wrote, "life stamped within my soul delight in water."

Masefield learned to row at the age of thirteen, if not before, for at that age he became a cadet on the training-ship *Conway*. That rowing was a universally practised and favorite activity among the cadets is evident from the two books *The Conway* and *New*

Chum. "Boat-sailing," however, seems to have become a *Conway* activity only after Masefield's day.

The poet's story, as recounted in *New Chum*, of his own first weeks on the *Conway* records his first sight of the two cutters and their crews:

> In the first fortnight of every term two cutters' crews were picked from the best oars of the ship. These two crews were called the morning and evening cutters. It was a great privilege to be in either crew, and the first runs of the new crews were watched by the ship's company of men passionately fond of rowing.

Rowing was a daily duty for all cadets in good health, and the *Conway* had eight boats at this time. Rowing was a chief interest and topic of conversation among all on board, and "each man knew to a hair the merits of every other man as an oar, and the place he should occupy in an ideal crew." In his 1933 book *The Conway* Masefield describes the style of rowing taught on the training ship, a style well adapted for the swift tides and rough waters of the Mersey.

> It insisted on the eyes being kept in the boat; on a far reach aft, on a long steady pulling out of the stroke, getting all the weight on to the stretcher and as little as possible on to the arms, and then a very swift recover, feathering rather high to avoid waves. Men who could pull a steady twenty-eight or thirty were esteemed as strokes.
>
> It may be thought that so slow a stroke would be dull to watch; but it was not so. The swift leap aft in the recover and the exquisite unity of many crews made it a very pretty and taking style. Any good crew was eagerly watched and encouraged. When the morning and evening cutters had pulled together for a fortnight, their runs were followed by all hands, and every beauty and blemish was noticed and discussed.

The Conway, as a history of the ship on which Masefield learned the rudiments of seamanship, contains detailed accounts of rowing procedures, practices, and equipment in later years, as well as

tables of the annual races between crews of the *Conway* and the *Worcester*. There are also two vivid prose accounts of races between these rival crews.

When Masefield came to Yonkers to work, he missed the beauty of the sea and of the English countryside. He used on Sundays to walk for hours along the Hudson; in *In the Mill* he writes of his first Sunday when he rented a boat and went exploring. In time he came to know the river well, and in *New Chum* he writes that one day, rowing on the Hudson near the Palisades, he was hailed from the shore by an old *Conway* friend with whom he enjoyed a brief reunion.

Twice in his poetry Masefield writes of rowing. The first poem is a twelve-line jingle from his first volume, *Salt-Water Ballads*, published in 1902. It is called "Evening—Regatta Day" and is apparently a poem of which Masefield came to think little as the years passed; it has rarely been reprinted. In this poem the angry and disappointed mates of the crewman who "caught a crab" and lost the race punish him for his mistake, for he was "the juggins who lost the ship the Cup."

In the long poem "Biography" (1912) the poet records, among the best-remembered "golden instants and bright days" of his life, a cutter race full of speed and color and energy in the narration.

> Days of endeavour have been good: the days
> Racing in cutters for the comrades' praise,
> The day they led my cutter at the turn
> Yet could not keep the lead and dropped astern,
> The moment in the spurt when both boats' oars
> Dipped in each other's wash and throats grew hoarse
> And teeth ground into teeth and both strokes quickened
> Lashing the sea, and gasps came, and hearts sickened
> And coxswains damned us, dancing, banking stroke,
> To put our weights on, though our hearts were broke
> And both boats seemed to stick and sea seemed glue,
> The tide a mill race we were struggling through

> And every quick recover gave us squints
> Of them still there, and oar tossed water-glints;
> And cheering came, our friends, our foemen cheering,
> A long, wild, rallying murmur on the hearing.

The vivid account of the race ends:

> I saw bright water spurting at their bow
> Their cox' full face an instant. They were done.
> The watchers' cheering almost drowned the gun.
> We had hardly strength to toss our oars; our cry
> Cheering the losing cutter was a sigh.

Among the bright days listed in the catalogue of "Biography" are also:

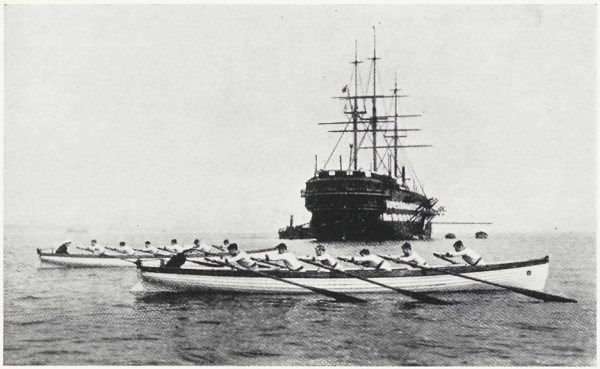
> Good swimming days, at Hog Back or the Coves
> Which the young gannet and the corbie loves;
> Surf-swimming between rollers, catching breath
> Between the advancing grave and breaking death,
> Then shooting up into the sunbright smooth
> To watch the advancing roller bare her tooth.

The boy Masefield could already swim when he joined the *Conway* at thirteen. Cadets unable to swim were sent every morning to the Baths in Liverpool, and Masefield was advised by knowing comrades to "pretend a little" and get out of school every morning. However, on trial at the Baths, he plunged in and swam straight across and was told that he need not join another swimming party. For his honesty he was called by his mates "an ambi ass." However, even good swimmers were allowed now and then to go swimming, as he relates in *New Chum*.

> The Baths were an exquisite memory; that green, clear salt water was enough to lure any boy, and then, to reach them, the boy would have to voyage in a steam ferry, with either a screw or a pair of paddles, steered by a man at the wheel, past, and often very close to, ships of strange beauty and interest, about which my ship-mates always seemed to know everything. Then, at the threshold of the Baths were docks,

with ships in them. Going to the Baths, in itself . . . intense pleasure, had all these other joys attendant upon it.

Masefield tells us of the day when, as a "new chum," he was ducked at the Baths. It was a real experience. He was hauled under



Gig's crews with the cadet training ship *Conway* in the background.

water at the northwest shallow end and pulled out at the southeast deep end. Recovering consciousness, he returned to the dressing rooms "by the land route," having had enough water for one day.

"All the ship's company loved swimming above all earthly passions," Masefield writes in *New Chum*,

> . . . even one little extra half minute in that exquisite green salt water was well worth the struggling for. . . . I suppose that no hours in our boyhood compared for one instant with the hours spent in that clear green splashing pool.

The Conway also reports the love of the cadets for swimming and their annoyance, in hot weather, at seeing the cool Mersey slip by unused. They were forbidden to bathe from the ship because of the strong and uncertain currents and tides near the moorings. The very boldest, however, found ways of swimming

undetected. They would consult tide tables to determine the exact time of slack water during the night; then would follow the excitement of evading the night watch and creeping, one at a time, out of an open port and down a Jacob's ladder.

Masefield nowhere treats running as a form of organized athletics, but there are several notable performances in his work. The most exciting in Masefield prose is Sard Harker's race against time to reach his ship. Sard loses, only after a terrifying experience crossing a tropical bog and a painful encounter on the shore with a sting ray.

In *The Everlasting Mercy* the drunken poacher, Saul Kane, rouses the sleeping town by ringing the fire-bell and then escapes from an irate mob through his swiftness of foot. The episode has a thrilling description of the joy of running.

> The men who don't know to the root
> The joy of being swift of foot,
> Have never known divine and fresh
> The glory of the gift of flesh,
> Nor felt the feet exult, nor gone
> Along a dim road, on and on,
> Knowing again the bursting glows,
> The mating hare in April knows,
> Who tingles to the pads with mirth
> At being the swiftest thing on earth.
> O, if you want to know delight,
> Run naked in an autumn night.

This is the blithest passage Masefield wrote in that remarkable story of Saul Kane's conversion from profligacy to a decent life.

The fourth sport to receive some minor attention from Masefield, football, is cited twice in the prologue poem of *The Country Scene* and is mentioned in *New Chum*, *The Conway*, *Reynard the Fox*, the essay "Fox-Hunting," and the poem "Young John of Chance's Stretch." Football never assumes importance in any single work, perhaps because a contemporary of Masefield, J. C.

Squire, had already glorified it in his long poem, *The Rugger Match*. Masefield makes interesting use of football in an extended simile in the poem *Right Royal*, enlivening his presentation of one sport through the imagery of another. The riders, jockeying for position in the steeplechase, are described as follows:

> As in football, when forwards heave all in a pack,
> With their arms round each other and their heels
> heeling back,
> And their bodies all straining, as they heave, and
> men fall,
> And the halves hover hawklike to pounce on the ball,
> And the runners poise ready, while the mass of
> hot men
> Heaves and slips, like rough bullocks making play
> in a pen,
> And the crowd sees the heaving, and is still, till
> it break,
> So the riders endeavoured as they strained for
> the stake.

These passages concerning Masefield's minor sports, along with his occasional references to cricket and whippet-racing, are of small importance in comparison with his extensive use of fox-hunting, horse-racing, boxing, and the activities of country fair and travelling circus. They do round out the picture of a writer more interested in sports and games than most of his literary colleagues, although by no means a professional sportsman like the deep-sea fisherman, big-game hunter, semi-serious pugilist, and bull-fight aficionado Ernest Hemingway. John Masefield's love of competitive physical activity was one of the several reasons for his appropriateness and his popularity as laureate of a sports-minded English people.

Note: Permission for quotation from the works of John Masefield has been granted by the Macmillan Publishing Company, New York, and The Society of Authors, London.

Our Growing Collections

KENNETH A. LOHF

Barnouw gift. For inclusion in the collection of his papers, Professor Erik Barnouw has donated the typewritten manuscript and corrected proofs for his *Tube of Plenty: The Evolution of American Television*, and the corrected typewritten manuscript for his *Documentary: A History of the Non-Fiction Film*, both of which were published in 1975 by the Oxford University Press.

Columbia Forum gift. The Columbia Forum, which began publication in 1958 and ceased in 1975, has donated its editorial and correspondence files, comprising approximately 38,000 letters, manuscripts, editorial reports, memoranda and biographical sketches. Numerous Columbia authors, faculty and alumni are represented in the archive, including John Ashberry, W. H. Auden, Philip Booth, Melville Cane, Robert Gorham Davis, Babette Deutsch, T. S. Eliot, Paul Goodman, Carolyn Heilbrun, Kenneth Koch, Robert Lax, Samuel Lubell, Margaret Mead, W. S. Merwin, Douglas Moore, Robert Pack, Louis Simpson, Francis Steegmuller, Lionel Trilling, Rexford Tugwell, and Barbara Ward.

Eckstein gift. Mrs. Alice Eckstein has donated the papers of her husband, the late Dr. Walter Eckstein, a scholar in the fields of ethics and legal philosophy. Included are the notes, drafts and manuscripts of his writings on Spinoza and Adam Smith, as well as his correspondence with academic colleagues in Europe and the United States, among which are letters from John H. Randall, Jr., and Martin Buber.

Fletcher gift. Mrs. Eleanor Langley Fletcher has presented a collection of nineteen works by and about the English poet, A. E. Housman. Notable among the first editions in this unusually fine and comprehensive collection are the following: *A Shropshire*

Lad, London, 1896, in the original boards; *Last Poems*, London, 1922; *The Name and Nature of Poetry*, New York, 1933; *More Poems*, London, 1936; and two anthologies containing translations and poems by Housman, *Odes from the Greek Dramatists*, edited by Alfred W. Pollard, London, 1890, and *Wayfarer's Love*, edited by the Duchess of Sutherland, London, 1904. The latter work has a charming cover design by Walter Crane. Mrs. Fletcher has made this splendid gift in memory of her Columbia professor, the late Lloyd Morris (A.B., 1914).

Frankel gift. Through their generous and thoughtful gift, Professor and Mrs. Aaron Frankel have added to the collections a group of twenty-five rare editions in the fields of English and Continental literature, including the following: *Aristophanes at Oxford*, Oxford [1894], an anonymous satire on Oscar Wilde; John Donne, *Letters to Severall Persons of Honour*, London, 1651, with a frontispiece portrait of the poet; Lucius Annaeus Seneca, *Senentiae in Locos Communes Digestae*, Antwerp, 1576; and Brian Twyne, *Antiquitatis Academiae Oxoniensis Apologia*, Oxford, 1608, with the bookplate of Thomas Rokeby.

Frarey Memorial gift. In memory of the late Carlyle Frarey (M.S., 1951), who taught at the School of Library Service from 1964 until his death last spring, the Student Association of the School has presented a copy of Hugh MacDiarmid's volume of poems about Scotland, *Direadh, I, II, and III*, published in Frenich, Scotland, in 1974. This edition of two hundred numbered copies signed by the author was designed by Martino Mardersteig and printed at the Stamperia Valdonega in Verona, Italy.

Friedman gift. Mr. Harry J. Friedman (A.B., 1937) has donated a copy, bound in full calf, of Henry Collins Brown's *Book of Old New-York*, privately printed for subscribers in New York in 1913. Containing rare old prints from notable private collections, the volume is one of a limited issue, numbered, signed and inscribed by the author.

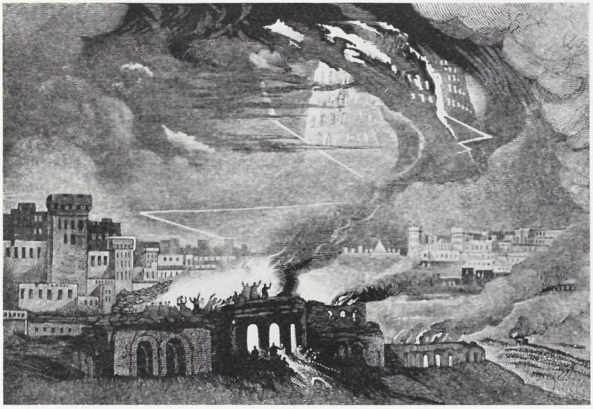
Gilkes gift. As a gift from Miss Lillian B. Gilkes we have received a collection of papers, photographs and memorabilia relating to Park Benjamin (1849–1922), the father of the late Mrs. Gladys Benjamin Goddard. An authority on naval architecture and electricity, Benjamin was the eldest son of the noted nineteenth century poet and editor. Included in the gift are: Benjamin's scrapbook containing reviews of his work on electricity; a copy of the *History of the U.S. Naval Academy*, which he published in 1900; his navy commission, dated 1867, and signed by Gideon Welles; more than thirty family photographs; and a group of autographed photographs of Enrico Caruso and five pieces of correspondence from the Italian tenor to Mrs. Goddard, one of which is a long handwritten letter sent from Mexico City on October 3, 1919, concerning Mrs. Goddard's sister, Dorothy, who was married to Caruso.

Gray Family gift. The papers of George William Gray, journalist and science writer, have been presented by his daughters, Miss Anne Gray and Mrs. Frances Gray Pellegrini. Included in the extensive files are correspondence, notes and drafts, manuscripts, photographs and subject files of clippings and printed materials relating to his numerous articles and stories on science for the layman which appeared in *Popular Mechanics, Reader's Digest, Science, Scientific American* and other magazines. The collection also contains the notes and manuscripts for Gray's books, *The Advancing Front of Medicine* and *Science at War.*

Henderson gift. Mrs. Mary B. Henderson (A.B., 1925 B.) has added to the Park Benjamin Collection a group of six letters written by the nineteenth century poet and editor to George P. Upton, Elias Nason, Isaac C. Pray and other correspondents. Dating from 1845 to 1860 the letters relate primarily to Benjamin's lectures in cities in eastern and mid-western states.

Hepburn Memorial gift. Having spent her entire professional career, some forty-one years, on the staff of the Libraries, the late

Dollie B. Hepburn served as head of the acquisitions department from 1918 to 1950, and as head of the personnel office from 1951 until her retirement in 1956. As a memorial gift to the Libraries, her friends and former colleagues have selected a handsomely



The Tower of Babel. Wood engraving by Joseph A. Adams based on the drawing by John G. Chapman, published by Harper & Brothers in *The Illuminated Bible*, 1846. (Hillard gift)

printed and illustrated volume: *Four Fictions: A Concise Presentation of Literature, Book Arts and Crafts of England, France, United States, and Italy*, a folio volume designed, printed and bound in 1973 by Lewis and Dorothy Allen at their press in Kentfield, California. The volume comprises four stories by Joseph Conrad, Gustave Flaubert, Henry James and Luigi Pirandello, each accompanied by a full-page illustration done by an artist from the same country as the writer of the story.

Hillard gift. Miss M. Grace Hillard has presented a copy of the handsome folio edition of *The Illuminated Bible*, published by Harper & Brothers in 1846. This family Bible, among the first richly illustrated books to be published in the United States, is em-

bellished with sixteen hundred wood engravings by Joseph A. Adams based on drawings by John G. Chapman. The copy donated by Miss Hillard once belonged to her grandmother, Eliza Jane Haws, and contains genealogical records of both the Haws and Hillard families.

Hytier gift. Professor Jean P. Hytier has donated a group of thirty-five editions of the writings of the French poet, novelist and man of letters, Gabriel Audisio, all of which are inscribed by the author to Professor Hytier and his wife. The gift includes a copy of Audisio's first volume of poems, *Hommes au Soleil*, published in 1923 and awarded the Prix Primice Mendès.

Kay gift. Mrs. Marshall Kay has presented the papers of her late husband, Professor Marshall Kay (Ph.D., 1929), who taught at Columbia from 1929 on, and held the position of Newberry Professor of Geology from 1967 until his retirement in 1973. Included among the papers are the following: files of correspondence from his student days to the time of his death, primarily on professional and academic matters; geological field notebooks, 1923–1975; manuscript materials for his book, *Stratigraphy and Life History*, written with E. H. Colbert; and manuscripts and typescripts of lectures and articles.

Lamont gift. To the Rockwell Kent Collection Dr. Lamont has added a file of original drawings, proofs and letters relating to the edition of *Candide* illustrated by Kent and published by Random House in 1928. Of special interest are the following: a trial proof of the title-page dated 1927; two pencil drafts for the title-page; six sheets containing eighteen pencil and pen sketches for various illustrations in the volume; a hand-colored prospectus for the book; and nearly one hundred proof sheets, several of which bear annotations by Elmer Adler, the printer of the *Candide*.

Lemaitre gift. Mr. Victor A. Lemaitre (A.B., 1925; A.M., 1926) has donated the following two first editions by Eugene O'Neill:

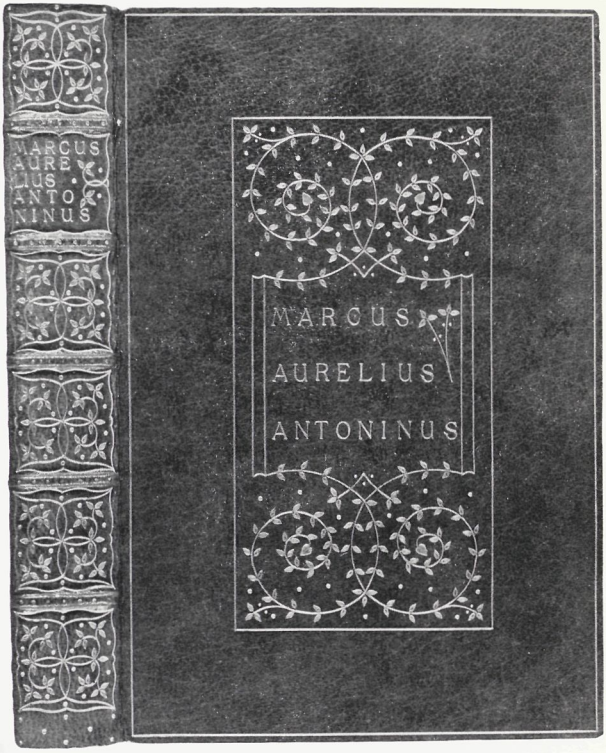
The Hairy Ape; Anna Christie; The First Man, New York [1922]; and *All God's Chillun Got Wings, and Welded*, New York [1924]. Both of the volumes, published by Boni and Liveright, are fine copies in the original boards.

Liebmann gift. Mr. William B. Liebmann has donated a group of ten publications and seven pieces of ephemera of the Redcoat Press, Westport, Connecticut, operated by Betty and Ralph Sollitt from 1940 to 1961; and several publications issued in limited editions by Alfred A. Knopf, Trovillion Private Press, Lawton R. Kennedy and the Oxford University Press.

Macy gift. Mrs. Helen Macy has donated, for inclusion in the papers of her husband, the late George Macy, a group of approximately one thousand letters, memoranda and printed ephemera relating to various books which they published. Included are letters from Warren Chappell, Francis Meynell, Will Ransom and Edward A. Wilson.

Matthews gift. Mr. Herbert L. Matthews (A.B., 1922), who covered the Spanish Civil War as a foreign correspondent for the *New York Times*, has presented a collection of drawings and publications relating to the Spanish artist, Luis Quintanilla, including two collections of the artist's war drawings: *Franco's Black Spain*, New York, 1946, and *La Carcel por Dentro*, Madrid, 1936, both of which are inscribed to Mr. Matthews; *All the Brave*, New York, Modern Age Books, 1939, with a preface by Ernest Hemingway; and two fine pencil drawings for *All the Brave* from the artist's sketchbooks, one of which is inscribed to Mr. Matthews.

Moore Estate gift. Through the courtesy of Messrs. Adrian P. and David E. Moore, we have received from the estate of their mother, the late Edith Pulitzer Moore, a collection of more than fourteen hundred volumes from the family's library, comprising finely-bound editions of noteworthy works in the fields of the fine arts, architecture, and English, American and French history and litera-



Doves binding, 1893, for an edition of Marcus Aurelius Antoninus.
(Moore Estate gift)

ture. Among the most important works are: *The Thoughts of the Emperor Marcus Aurelius Antoninus*, London, 1890, printed at the Chiswick Press, and bound at the Doves Bindery, 1893, in richly gilt tan morocco with brocade doublures; Giles Corrozet, *Les Antiquitez, Croniques et Singularitez de Paris*, Paris, 1561; Samuel Daniel, *The Whole Workes of Samuel Daniel Esquire in Poetrie*, London, 1623, bound by Francis Bedford; Henry Fielding, *The History of Tom Jones, a Foundling*, London, 1749, the first edition; Longus, *Les Amours Pastorales de Daphnis et Chloé*, 1718, from the library of Horace Walpole, with his bookplate, initials and holograph notes; Edgar Allan Poe, *Tales*, New York, Wiley and Putnam, 1845, first edition; Algernon C. Swinburne, *Atalanta in Calydon: A Tragedy*, London, 1894, bound by Sarah T. Prideaux in purple morocco with a tree design in gilt; and Sir Egerton Brydges, *Restituta: or Titles, Extracts, and Characters of Old Books in English Literature, Revived*, London, 1814–1816, from the library of John Payne Collier with his autograph.

Park Memorial gift. The friends and colleagues of the late Lucy Ann Park (B.S., 1948) have contributed funds for the purchase of a book in her memory. Because of Mrs. Park's interest in music, the volume selected was *The Common Carol Book: A Collection of Christmas and Easter Hymns*, printed in 1926 at the St. Dominic's Press in Ditchling, England, and illustrated with twenty-two woodcuts by Eric Gill, the English engraver, typographer and sculptor. Mrs. Park served as a member of the Libraries' professional staff from 1948 to 1952, and from 1956 until the time of her death on February 6, 1976. Since September, 1973, she served as the Head of the Serials Cataloging Department.

Parris gift. Mr. Guichard Parris (A.M., 1932), director of public relations for the National Urban League, has presented his personal and professional papers, including extensive files of correspondence, diaries, manuscripts, notes and printed materials relating to the League, and research and manuscript materials for his

Blacks in the City: A History of the National Urban League, written with Lester Brooks and published in 1971. Mr. Parris's personal files include folders on his organizational affiliations, among which

Woodcut by Eric Gill from *The Common Carol Book*.
(Park Memorial gift)

is his correspondence with Mary McLeod Bethune dating from the time of his work for the National Youth Administration.

Rosenberg gift. Mr. Robert E. Rosenberg (A.B., 1927) has donated a copy of the limited first edition of John Steinbeck's *East of Eden*, New York, 1952, autographed by the author.

Samuels gift. Mr. Milton Samuels (C.E., 1912) has donated the following three literary editions: Thomas Hood, *Humorous*

Poems, London, 1893, with illustrations by Charles E. Brock; *The Fables of La Fontaine*, London, 1884, with etchings by A. Delierre; and J. G. Lockhart, *Ancient Spanish Ballads*, London, 1842.

Schaffner gift. To the collection of his papers, which he established in the Libraries in 1967, Mr. John Schaffner has recently added the correspondence files of his literary agency for the period, 1961–1973, including letters from James A. Beard, Craig Claiborne, Barbara Howes, Marianne Moore and other fiction and non-fiction writers.

EXHIBITIONS IN BUTLER LIBRARY

October 1–November 30

Gifts for 1976

December 1–February 24

Gifts in Honor of the Twenty-Fifth Anniversary of the Friends of the Columbia Libraries

Drawings by Rockwell Kent for the edition of *Leaves of Grass* published in 1936. (Friends gift)

Twenty-Fifth Anniversary Gifts

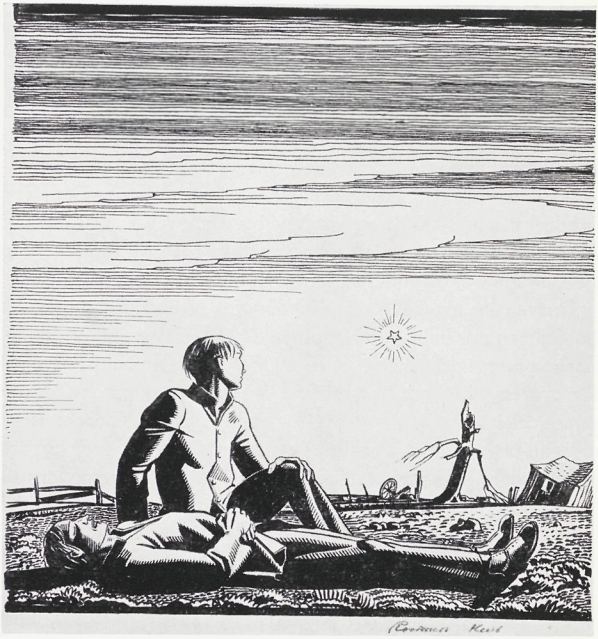
KENNETH A. LOHF

THE twenty-fifth anniversary of the founding of the Friends of the Columbia Libraries is being celebrated during 1976. One of the Friends' major contributions to the University during this quarter century has been the valuable assistance given by the organization and its individual members in developing the research collections of the Libraries. In carrying on this tradition, the Friends organization, in honor of the anniversary, has presented to the Libraries the complete series of 127 original pen and ink drawings done by Rockwell Kent for Walt Whitman's *Leaves of Grass*, published in 1936 by the Heritage Press in New York and the Nonesuch Press in London.

During the 1930s Kent produced some of his finest work as a book illustrator in his editions of the literary classics of Whitman, Shakespeare and Chaucer. The drawings for Whitman, in particular, express with both strength and delicacy his sympathy for the poet's celebration of America. Comprising vignettes, decorations and full-page illustrations, the drawings in the anniversary gift are all signed by Kent and contain his hand-written instructions to the printer. When they were photographically reproduced in the 1936 edition, the drawings were considerably reduced in size; consequently, the originals are far more emphatic in statement and impressive in impact. Accompanying the drawings is a copy of the limited edition of the book signed and inscribed by Kent. This splendid group has now become part of the Libraries' extensive Rockwell Kent collection. Comprising more than five thousand drawings and sketches, the Collection is a major resource for the study of American book illustration during this century.

A number of individual Friends have honored the twenty-fifth anniversary by presenting important books and manuscripts. These gifts are described on the following pages.

Altschul gift. Mr. Frank Altschul (LL.D., 1971) has presented a copy of Abbé Prévost, *Histoire du Chevalier des Grieux et de Manon Lescaut*, printed by the Overbrook Press in Stamford, Connecticut, in 1958 and bound in full calf. One of the most dis-



Rockwell Kent's drawing illustrating Walt Whitman's poem "Vigil strange I kept on the field one night." (Friends gift)

tinguished productions of the Press, the work contains illustrations and decorations by T. M. Cleland, which were printed by the artist.

Appleton gift. Professor William W. Appleton (A.M., 1940;

Ph.D., 1949) has presented a collection of thirty-six letters and documents written by English and American writers and public figures, mostly addressed to Professor Appleton's grandfather, the publisher William Appleton. Among the literary figures included are Samuel Clemens, Sir Arthur Conan Doyle, Rudyard Kipling, Henry Wadsworth Longfellow, John Ruskin and Anthony Trollope; and public figures represented include Grover Cleveland, Millard Fillmore, Giuseppe Garibaldi, Herbert Hoover, Theodore Roosevelt, William T. Sherman, Daniel Webster and Woodrow Wilson. Of special importance is the letter written by Conan Doyle on August 6, 1894, in which the English mystery writer discusses the stories included in his collection, *Round the Red Lamp*.

Auerbach gift. Mr. and Mrs. Bart Auerbach have presented two letters written by Harold Frederic, the Anglo-American journalist and writer of realistic stories and novels. The first letter, dated November 28, 1892, is written to W. Sheaming and concerns a proposed lecture at the South Place Institute in London; and the second, addressed to the publishers Messrs. Skeffington and Son, dated November 18, 1896, refers to the writing of his novel *Gloria Mundi*, published by Heinemann shortly after Frederic's death in 1898.

Berg gift. Mr. Aaron W. Berg (A.B., 1924; LL.B., 1927) has presented the following four first editions: Lord Byron, *Beppo, a Venetian Story*, 1818, and *The Corsair, a Tale*, 1814; Henry W. Longfellow, *Tales of a Wayside Inn*, 1864 [i.e.] 1863, first English edition issued prior to the first American edition; and Charles Dickens, *Sunday Under Three Heads*, 1836, illustrated by Hablot K. Browne, and published by the novelist under the pseudonym Timothy Sparks.

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) has presented a fine copy of Robert Lowell's first book of poems, *Land of*

Unlikeness, published in a limited edition in 1944 by the Cummington Press of Massachusetts. The copy has the considerable distinction of bearing the following inscription from the young poet to the established poet whose writings he admired: "For Melville Cane, with great respect from, Cal Lowell."

Clifford gift. Professor James L. Clifford (A.M., 1932; Ph.D., 1941) has added, through his anniversary gift, three manuscripts to our eighteenth century holdings: Giuseppi Baretti's unpublished manuscript account, on two folio sheets, of the expenses for the trip to Paris taken by the Thrales and Dr. Samuel Johnson from September 15 to November 11, 1775; a letter written to Mrs. Piozzi by John Bossa on February 4, 1780, referring to his translations from Spanish authors; and a letter written to Dr. Johnson on April 23, 1771, by Thomas Coxeter, the younger, son of the literary antiquary and writer who was Johnson's friend. The letter, one of a comparatively small number of letters written to Johnson that have survived, expresses the young man's gratitude for favors which Johnson had bestowed upon him.

Cohn gift. For inclusion in the John Berryman Collection, Mrs. Louis Henry Cohn has presented a pristine copy of the poet's *Two Poems*, an eight-page booklet, printed in 1970 as a Christmas greeting from Berryman and his family and Robert Giroux, his editor at Farrar, Straus & Giroux. The two poems in this rare booklet are "In Memoriam (1914–1953)," verses written on the death of Dylan Thomas, and "Another New Year's Eve (1970)." The booklet is in its original envelope as sent to the recipient.

Crawford gift. Two most distinguished productions of fine presses of this century have been received as the gift of Mr. John M. Crawford, Jr. The first of these is the Cranach Press edition of *The Eclogues of Virgil in the Original Latin with an English Translation*, printed in Weimar in 1927 under the direction of Count Harry Kessler, and illustrated with forty-three woodcuts

P. VERGILI MARONIS ECLOGA PRIMA

MELIBOEUS ET TITYRUS

INCIPIT MELIBOEUS

TITYRE TU PATULAE RECUBANS SUB TEGMINE FAGI, SILVESTREM TENUI MUSAM MEDITARIS AVENA: / NOS PATRIAE FINIS ET DULCIA LINQUIMUS ARVA. NOS PATRIAM FUGIMUS : TU TITYRE LENTUS IN UMBRA / FORMOSAM RESONARE DOCES AMARYLLIDA SILVAS.

Page from the Cranach Press edition of Virgil illustrated with a woodcut by Aristide Maillol. (Crawford gift)

by Aristide Maillol and a title-page headline and initial letters engraved on wood by Eric Gill. The second, the Gregynog Press edition of Xenophon's *Cyrupaedia: The Institution and Life of Cyrus*, was printed in 1936 in Newtown, Montgomeryshire, Wales, under the direction of Loyd Haberly and with hand-colored woodcut initials designed by him. The folio volume is handsomely bound in dark green oasis morocco by the Gregynog Press Bindery.

Dames gift. Mr. Ralph J. Dames has donated a copy of the edition of the Geneva Bible published in London by Christopher Barker in 1592. Called the "Breeches Bible" because of the English rendering of lines in the third chapter of the Book of Genesis, the work was translated by English exiles in Geneva during the Marian persecutions, and was first published there in 1560. The copy of the 1592 edition donated by Mr. Dames contains both the Old and New Testaments, and is bound in contemporary paneled calf.

Engel gift. Mrs. Solton Engel has presented, for inclusion in the Engel Collection, three holograph manuscripts by A. A. Milne for articles that were published in *Time and Tide* in London during the Second World War. The columns that he wrote, entitled "Notes on the Way," contain his reflections on the moral problems of wartime. The three articles, written in 1944, discuss a variety of topics, including pacifism, the progress of the war and public opinion in England during the war.

Finelli gift. Miss Florence Finelli has presented more than 150 volumes in the fields of English and American literature, and from this collection she has designated as her anniversary gift the particularly fine copy of Thomas Gray, *An Elegy Wrote in a Country Church Yard*, London, 1751, the second edition. This copy, bound in polished calf, bears the bookplate of Henry William Poor.

Fleming gift. Mr. and Mrs. John F. Fleming have presented an important Rockwell Kent work hitherto lacking from our extensive collection: a portfolio of four signed prints issued by the artist in a limited edition in New York under the title, *The Seven Ages of Man.* Published in 1918, the year of America's entry into the First World War, the prints depict childhood, youth, maturity, and finally premature death on the European battlefield.

Halsband gift. In honor of Professor James L. Clifford, Dr. Robert Halsband (A.M., 1936) has presented a letter written by Mrs. Hester Lynch Piozzi to Sir James Fellowes, who was her literary executor and a great friend during the last six years of her life. Written from Bath on March 24, 1817, the letter concerns personal matters of the Fellowes family.

Hazen gift. Professor Allen T. Hazen has donated a first edition, bound in contemporary paneled calf, of Gerard Langbaine, *An Account of the English Dramatick Poets; Or, Some Observations and Remarks on the Lives and Writings, of all Those that have Publish'd Comedies, Tragedies . . . in the English Tongue*, printed in Oxford in 1691. The copy contains the errata leaf and the scarce longitudinal half-title page at the end.

Highet gift. Strengthening and enlarging our holdings in the field of classical literature, Professor Gilbert Highet has presented his collection of works by and about the Roman satirical poet Decimus Junius Juvenalis. Professor Highet's gift comprises thirty-seven editions of the *Satires* and 115 dissertations, articles and scholarly offprints on Juvenal. The earliest edition is that printed in Venice in 1475 by Jacobus Rubeus, and the most unusual are the two copies of the 1903 edition originally owned by A. E. Housman and annotated extensively by him. Also included are the first Aldine edition published in Venice in 1501; the copy of the edition published in Venice in 1539 with the arms of Bourbon on the green vellum binding and the bookplate of the Duke of Sussex;

the first Italian translation published in Toscolano in 1525; and the first edition in English by Sir Robert Stapylton, published in London in 1660.

Jaffin gift. Mr. George Jaffin (A.B., 1924; LL.B., 1926) has presented, in honor of the anniversary and the Bicentennial, a copy of the first English edition of Thomas Paine's *Common Sense*, a political pamphlet which was largely influential in bringing about the American Declaration of Independence. This copy of the London, 1776, edition has the rare half-title and advertisement leaf.

Jewish Communal Fund of New York gift. At the suggestion of Mr. and Mrs. Helmut N. Friedlaender, the Jewish Communal Fund of New York has donated funds for the acquisition of the Basel, 1541, edition of the *Josippon*, a chronicle of Jewish history from Adam to the age of Titus, attributed to an author called Joseph ben Gorion or Josippon. Compiled in Hebrew early in the tenth century, the chronicle passed through numerous printings beginning with that issued in Mantua in 1476. The 1541 edition published in Basel contains both the Hebrew text and the first Latin translation of the work by Sebastian Münster, the German mathematician and Hebraist.

Kempner gift. Mr. Alan H. Kempner (A.B., 1917) has presented four seventeenth and eighteenth century editions: Roger Boyle, Earl of Orrery, *Parthenissa*, London, 1676; Martin Del Rio, *Disquisitionum Magicarum Libri Sex*, Mainz, 1612; Didymus, *De Pronunciatione Divini Nominis*, Parma, 1799, printed by Giovanni Battista Bodoni; and Marcus Junianus Justinus, *Justinus cum Notis Selectissimus Variorum*, Amsterdam, 1659, published by Louis and Daniel Elzevir.

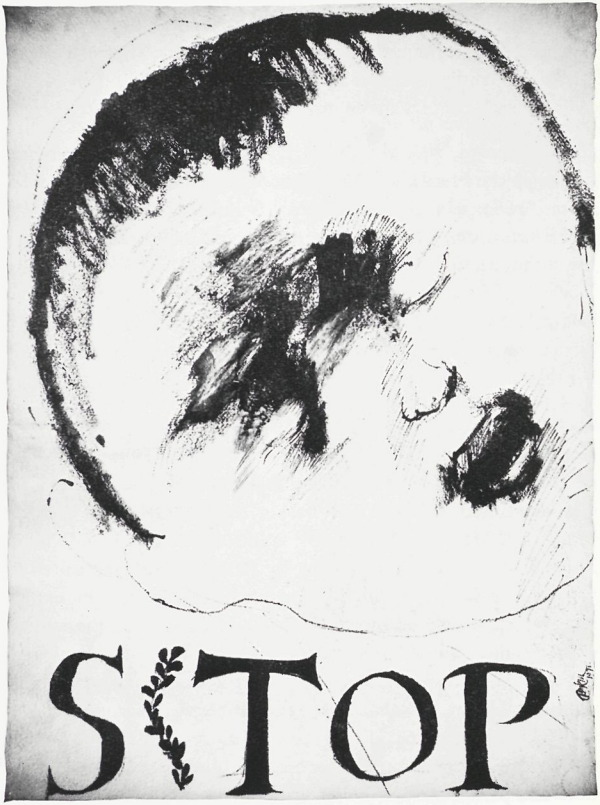
Kissner gift. The gift of Mr. Franklin H. Kissner adds an important text to the Incunabula Collection. He has presented a fine, large copy of the first edition in Italian of St. Augustine's *City of God*, the classic work in religious and political thought. Entitled

De la Cita di Dio, the edition was issued without a colophon, but it was most certainly printed in either Venice or Florence by Antonio di Bartolommeo da Bologna Miscomini, not after 1483. This folio edition, printed in Roman type, is handsomely bound in eighteenth century green morocco.

Kraus, Hans P., gift. Mr. and Mrs. Hans P. Kraus have presented copies of the first London editions of Lewis Carroll's *Sylvie and Bruno*, 1889, in a white vellum presentation binding, and *Sylvie and Bruno Concluded*, 1893, in the original red cloth. Each bears the author's autograph inscription to Mrs. Barclay, the wife of the Reverend Henry Alexander Barclay, Carroll's fellow student at Oxford and a longtime friend. The first of these is inscribed on December 12, 1889, one of the earliest presentation dates known for this edition; and the second is inscribed on December 27, 1893, two days before publication of the work.

Kraus, Thomas Peter, gift. Mr. and Mrs. Thomas Peter Kraus have made a substantial gift of books, pamphlets, and ephemera, printed and illustrated by Leonard Baskin at the Gehenna Press in Northampton, Massachusetts. In addition, their gift includes an impressive signed drawing in ink by Baskin, measuring thirty by twenty-two inches, entitled "Stop," which was done in 1970 as a poster on behalf of the peace movement. Among the printed editions, all of which are out of series and inscribed as *hors commerce*, are: Leonard Nathan, *The Matchmaker's Lament*, 1967; Anthony Hecht, *Aesopic*, 1967, and Robert G. Gardner, *A Human Document*, 1964. The group of more than fifty pieces of printed ephemera comprises broadsides, bookplates, cards, invitations and prospectuses.

Lada-Mocarski gift. Mrs. Laura K. Lada-Mocarski has presented a group of ten eighteenth century maps of Russia and America, which she and her late husband, Valerien Lada-Mocarski (M.S., 1954), collected. Of considerable importance and attractiveness



Drawing by Leonard Baskin for a 1970 poster on behalf of the peace movement. (Thomas Peter Kraus gift)

are the following: a map of the Dnieper River in two parallel sections showing the whole course of the river from the mountains to the sea; and a map of the eastern part of America by Matthaeus Seutter, "Recens edita totius Novi Belgii in America Septentrionali siti Delineatio," with a large cartouche showing Indians carrying bales of merchandise and inset with a view of New Amsterdam. Mrs. Lada-Mocarski has made this gift in honor of the anniversary and in memory of her husband, who served as Chairman of the Friends from 1952 to 1954.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented for inclusion in the George Santayana Collection, a group of twenty-four letters written by Santayana from 1947 to 1951 to the late Ira D. Cardiff (Ph.D., 1906), botanist, teacher and writer. Dr. Cardiff was the editor of *Atoms of Thought* and *The Wisdom of George Santayana*, and many of the letters in the gift relate to these two compilations of the philosopher's thoughts and sayings.

Liebman gift. Mr. Charles J. Liebman, Jr., has added to the collection a copy of the rare pamphlet, *The Middle Hill Press: A Short Catalogue of Some of Sir Thomas Phillipps' Privately Printed Works*, privately printed by the Dryden Press in London, 1886. Compiled by Thomas Fitzroy Fenwick, Phillipps's grandson, this is the most important of several attempts at a Middle Hill Press bibliography.

Liebmann gift. A first edition of *The Young Duke* by Benjamin Disraeli, Earl of Beaconsfield, has been presented by Mr. William B. Liebmann. Issued in 1831 in three volumes, this novel of manners was the third work of fiction published by the English statesman.

Macy gift. Mrs. Helen Macy has presented a distinguished gift that relates not only to her numerous benefactions in the past, but also to her career and that of her husband, the late George Macy, as founders and directors of the Limited Editions Club. Her gift

Engraved steel plate for an illustration by Henri Matisse for the Polyphemus episode of James Joyce's *Ulysses*, published by the Limited Editions Club in 1935. (Macy gift)

comprises four engraved plates, one of copper and three of steel, prepared by, or under the supervision of, Henri Matisse for his illustrations to the Club's edition of James Joyce's *Ulysses*, published in 1935. Illustrating the "Circe," "Ithaca," "Calypso" and "Polyphemus" episodes, they represent four of the six illustrations prepared by Matisse for the monumental edition of Joyce's novel.

Morris gift. In honor of the anniversary and the Bicentennial, Professor Richard B. Morris (A.M., 1925; Ph.D., 1930; Litt.D., 1976) has presented an unpublished letter written on November 10, 1788, by George Washington to Dr. David Stuart, a medical doctor and planter as well as the family representative in the Virginia Assembly, then in session in Richmond. This important one-page letter is concerned with the new constitutional procedures set up at that time as well as with Washington's Kanawha landholdings.

Myers, Andrew B., gift. Dr. Andrew B. Myers (A.M., 1947; Ph.D., 1964) has enriched our Padraic Colum Collection with the gift of the following: two letters written to the portrait photographer, Pirie MacDonald, dated 1932 and 1936, and two letters to his widow, Emilie MacDonald, both dated in 1942; a letter to J. Morris Jones, dated July 28, 1944, relating to his writings on classical mythology and legend; the autograph manuscript of his poem, "An Old Woman of the Roads," which was published in Colum's *Wild Earth* in 1907; and an autographed photograph of the bust of Colum by Edmund Quinn.

Myers, Winifred A., gift. Miss Winifred A. Myers has presented a letter written by Sir Henry Irving to the dramatic critic, William Winter, from New York on November 16, 1895, in which Irving refers to his lecture at Columbia on November 20, the following Wednesday. Entitled "Character of Macbeth," the lecture by the famous Shakespearean actor was sponsored by the Columbia Shakespeare Society and was held in the reading room of the library.

Oyens gift. Helping to complete our holdings of the editions of Walt Whitman's *Leaves of Grass*, Mr. Felix de Marez Oyens has donated a copy of the first Dutch edition, entitled *Grashalmen*, published in Amsterdam in 1917. The work, translated by Maurits Wagenvoort, is bound in decorated paper boards designed by P. H. Praag, and with a double title-page woodcut by Wilm Klijn. This particular copy has the added distinction of having been in the collection of the Dutch literary critic W. L. M. E. van Leeuwen, and it bears his bookplate.

Parsons gift. Dr. Coleman O. Parsons (A.B., 1928) has established a collection of Scottish Literature as his anniversary gift. Numbering 371 titles in 450 volumes, the collection spans the period from the late seventeenth to the mid-twentieth centuries, and covers all phases of Scottish literature, but is especially strong in the writings of the poets, among them William Edmondstone Aytoun, Robert Burns, Robert Fergusson, James Hogg, James MacPherson, and Allan Ramsay. Among the most important editions included are: Charles James Apperley, *Nimrod's Northern Tour*, 1838: Robert Burns, *An Address to the Deil*, 1830, illustrated with engravings after designs by Thomas Landseer; Thomas Garnett, *Observations on a Tour through the Highlands and Part of the Western Isles of Scotland*, 1800; David Morison, *Poems, Chiefly in the Scottish Dialect*, 1790; William Richardson, *Poems, Chiefly Rural*, 1774, printed in Glasgow by Robert and Andrew Foulis; and John Stoddart, *Remarks on Local Scenery & Manners in Scotland*, 1801.

Pepper gift. Mr. Morton Pepper has presented a first edition of James Russell Lowell's *Poems*, published by John Owen in Cambridge in 1844. Laid in the copy is an important letter written by Lowell to Robert Browning, dated London, November 5, 1882, referring to Browning's poem, "How they brought the good news from Ghent to Aix," and expressing his anticipation at reading Browning's forthcoming volume of verse, *Jocoseria.*

Pratt gift. Dr. Dallas Pratt (M.D., 1941) has presented two scroll paintings of murals in temples in Ceylon, drawn by the artist and scholar, L.T.P. Manjusri, and his son Kushāna Manjusri. The first of these, drawn by the elder Manjusri in 1971, is a polychrome scroll painting on paper, measuring nearly nine feet long and three feet wide, of a wall painting originally done in 1886 in Kataluwa Temple. The second, drawn by the son, is a monochrome pen tracing of an eighteenth century mural in Degaldoruwa Temple.

Ray gift. Mindful of our needs in the field of French literature, Dr. Gordon N. Ray (LL.D., 1969) has presented a group of eighteen French first editions and illustrated books, many of which are also distinguished for their fine bindings. Among the first editions is a copy of Marcel Proust's first book, *Les Plaisirs et les Jours*, 1896, in the original pale green decorated wrappers. The illustrator Charles Léandre is represented by his edition of Henri Murger's *Scènes de la Vie de Bohème*, 1902, the work which inspired Puccini's opera. One of 35 copies on *papier du Japon*, the copy includes two sets of the colored engravings by Léandre and the decompositions of one plate. Other illustrators represented in Dr. Ray's gift are Maurice Denis, George Jeanniot, Louis Jou, and Frantisek Kupka. The most impressive of the fine bindings in the gift is that executed in full purple morocco by Henri Creuzevault on the copy of Anatole France's *Les Opinions de Jérôme Coignard*, 1914.

Rostenberg and Stern gift. Dr. Leona Rostenberg (A.M., 1933; Ph.D., 1973) and Miss Madeleine B. Stern (A.B., 1932, B.; A.M., 1934) have presented the original and carbon typescripts and galley proofs, all of which bear holograph corrections, of their *Old & Rare: Thirty Years in the Book Business*, published in 1975. The story begins when both were students on Morningside Heights, and Columbia and Barnard personalities figure prominently in the joint account of their activities in the book world.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has donated, for inclusion in the literature collection, a copy of the first edition, first issue, of Charles Dickens's *Our*

Illustration by Charles Léandre for Henri Murger's *Scènes de la Vie de Bohème*, 1902.(Ray gift)

Mutual Friend, in the original parts, and as issued in decorative wrappers. Illustrated by Marcus Stone, the novel was published by Chapman and Hall from May 1864 to November 1865.

Salloch gift. In honor of the anniversary Mr. and Mrs. William Salloch have presented a congratulatory oration published nearly five hundred years ago: Jacobus Spinola, *Oratio Gratulatoria*, Rome, Stephan Plannck, 1492. The oration, printed on six leaves, was written for Pope Alexander VI on his accession, and in this printed form it is dedicated to Ludovico Sforza.

Samuel gift. Mrs. Sanford Samuel has presented a group of six rare copies of works by the Irish poet and novelist, James Stephens, among which are the following: the Macmillan's Colonial Library edition of *The Crock of Gold*, 1912, in the original green wrappers, an edition not seen or described by the Stephens bibliographer; the author's own copy of the second edition of *Five New Poems*, 1913, containing extensive revisions; the author's proofs for *Theme and Variations*, 1930, corrected and revised throughout; and the proofs for *Strict Joy*, 1931, corrected by the author.

Schimmel gift. Mr. Stuart B. Schimmel has added, by his gift, the following two items to the manuscript collection: a four-page letter written by George Santayana to Sydney A. Friede, October 14, 1911, in which the philosopher comments on Harvard University, California and its inhabitants, and a forthcoming trip to London and Paris; and a manuscript leaf from George Bancroft's *History of the United States*, ca. 1830, in which the historian discusses the Patrick Henry episode in the Virginia House of Burgesses.

Scott gift. Mr. Barry Scott has presented the following four original drawings: a pencil sketch by Sir John Tenniel for a New Year's illustration for *Punch*, published in the January 9, 1875, issue with the title, "Turning Over a New Leaf!"; and three signed watercolors by Sir Francis Rose, the English writer and painter whose career was encouraged and whose paintings were collected by his friend Gertrude Stein. Painted during the 1950s, the water-

colors depict a wallpaper design of lace flowers, an abstract still life, and a house in southern France.

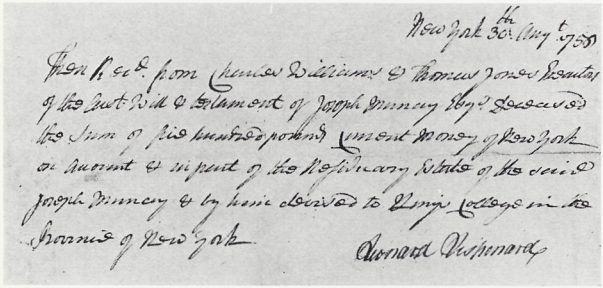
Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928) has presented, for inclusion in the collection of his papers, two autograph letters written to him by Jean Cocteau at the time Mr. Steegmuller was writing his book on the French poet and art critic, Guillaume Apollinaire. Dated May 23 and May 26, 1959, the letters, written from "Santo-Sospir" in St.-Jean-Cap-Ferrat in southern France, discuss Apollinaire and cubism, and Picasso's monument to the memory of Apollinaire which stands in front of the Church of Saint-Germain-des-Prés in Paris.

Strouse gift. For inclusion in the Book Arts Collection Mr. Norman H. Strouse has presented a volume embellished with a fine fore-edge painting by the London firm of binders and publishers Taylor & Hessey. The work, William Falconer's *The Shipwreck, A Poem*, London, 1811, is bound in full red morocco, elaborately gold tooled; and on the fore-edge is a contemporary painting of a disabled ship in a stormy sea illustrating the Falconer poem which recounts the wreck of a ship on the coast of Greece.

Sulzberger gift. From the library of her husband, the late Arthur Hays Sulzberger (B.S., 1913; LL.D., 1959), Mrs. Iphigene Ochs Sulzberger (A.B., 1914, B.; LL.D., 1951) has selected a group of seven press books for presentation to the Libraries as her anniversary gift. Among them is the impressive folio edition of *The Voiage and Travaile of Sir John Maundevile*, published by Random House in 1928, and printed by Edwin and Robert Grabhorn in San Francisco. One of 150 copies, the volume is illuminated by Valenti Angelo and contains his illustrations based on woodcuts from early editions and manuscripts.

Tanenbaum gift. Mr. Charles J. Tanenbaum has donated a manuscript document that has particular relevance to the University's

early history: a receipt signed by the treasurer of King's College, Leonard Lispenard, on August 30, 1758, for five hundred pounds from the estate of Joseph Murray, one of the earliest bequests received by the College. Joseph Murray was also the donor of the


New York 30th May 1758

Then Recd. from Charles Williams & Thomas Jones Executors of the last Will & Testament of Joseph Murray Esqr deceased the Sum of five hundred pounds Current Money of New York on Account & in part of the Pecuniary Bequests of the said Joseph Murray & by him devised to King's College in the Province of New York

Leonard Lispenard

Receipt signed by the treasurer of King's College, Leonard Lispenard, on August 30, 1758, for five hundred pounds from the estate of Joseph Murray. (Tanenbaum gift)

first books known to have been given to the College Library (1757).

Taylor gift. In honor of the anniversary and the ninetieth birthday of John Hall Wheelock, Mr. and Mrs. Davidson Taylor have presented a copy of the poet's *Poems Old and New*, 1956, inscribed by him with a poem on the fly-leaf.

Trautman gift. Professor Ray Trautman (B.S., 1940) has presented a pen and ink drawing by Édouard Detaille, the French painter noted for battle and military subjects. Dated 1874, the detailed drawing depicts a French cavalryman astride his horse and carrying a bugle. Mounted with the drawing is a one-page letter written by Detaille on April 25, 1902, relating to a sketch for *Le Figaro*. In addition, Professor Trautman has donated a collection of nearly two hundred volumes in the fields of literature, history and printing, including: a palm leaf manuscript from Ceylon;

Guillaume Budé, *Libri V de Asse*, Venice, Aldus, 1522; John Dryden, *Albion and Albanius: An Opera*, London, Jacob Tonson,

Drawing by Édouard Detaille, 1874. (Trautman gift)

1685, with the rare epilogue leaf; and *A Memorial of Edward Everett, from the City of Boston*, Boston, 1865, compiled by M. M. Bugbee, and extra-illustrated with portraits and manuscripts by Everett, S. H. Stillingham and Charles G. Greene.

Woodring gift. Professor and Mrs. Carl Woodring have presented

a fine copy in the original boards, uncut, of William Wordsworth, *The River Duddon, a Series of Sonnets: Vaudracour and Julia: and Other Poems*, London, 1820. This copy of the scarce first edition includes the four-page catalogue, dated April 1820, issued by the publisher Longman, Hurst, Rees, Orme and Brown.

WINTER MEETING

The winter meeting of the Friends of the Libraries, to be held on Thursday, February 3, 1977, will be a late afternoon reception in Low Library Rotunda on the occasion of the opening of the exhibition, "Engel Plus Ten," an exhibition of first editions, association books and manuscripts from the Solton and Julia Engel Collection, and those acquired by means of the Engel Fund during the past ten years.

Activities of the Friends

Twenty-Fifth Anniversary Dinner. On Thursday evening, November 4, the twenty-fifth anniversary dinner was held in the Rotunda of Low Library. Dr. Gordon N. Ray, Chairman of the Friends, presided. President William J. McGill presented Presidential Citations to Mrs. Mary Hyde and Dr. Dallas Pratt in recognition of their service as members of the Council since the founding of the Friends in 1951. The Citation for Dr. Pratt also noted that he had served as Chairman of the Organizing Committee in 1951, and that he has edited *Columbia Library Columns* since the first issue in the Fall of 1951.

The anniversary gift from the Friends, a collection of 127 drawings by Rockwell Kent for *Leaves of Grass*, was presented by Dr. Ray to University Librarian Warren J. Haas, who responded on behalf of the University. The final part of the program featured a talk by Professor James L. Clifford on "Collectors and Scholars Working Together." On exhibit in the Rotunda was a selection of gifts received from individual Friends in honor of the anniversary.

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 June 30. In 1975–1976, the general purpose contributions were $20,976, and the special purpose gifts $4,120, making a total of $25,096. The Friends also donated or bequeathed books and manuscripts, for addition to the research collections, having an appraised value of $152,407. The total value of contributions since the establishment of the association in 1951 now stands at $2,205,688.

Membership. As of October 1, 1976, the membership of the Friends totaled 435. Since memberships include husband and wife, the number of individuals who belong to the association is 655.

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

CLASSES OF MEMBERSHIP

Regular: $35 per year. Patron: $100 per year.

Sustaining: $75 per year. Benefactor: $250 or more per year.

A special membership is available to active or retired Columbia staff members at twenty-five dollars per year.

Contributions are income tax deductible.

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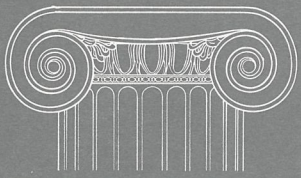

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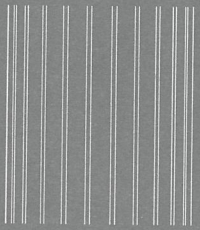

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* * *

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

VOLUME XXVI FEBRUARY, 1977 NUMBER 2

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Three issues a year, two dollars and fifty cents each.

RONALD FIRBANK
Pencil drawing by Augustus John, ca. 1915.
(Author's collection)

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More About Ronald Firbank

MIRIAM J. BENKOVITZ

IN *A Bibliography of Ronald Firbank* and *Ronald Firbank A Biography*, I noted the fact that *The Flower Beneath the Foot*, Firbank's ninth book, was not published in October 1922 as scheduled because Grant Richards, the publisher, warned Firbank in September that the book would very likely provoke action for libel and if action was brought damages "might run into big figures." On 14 January 1923, three days before the novel at last appeared, Firbank explained to his mother the sources of some of his characters in *The Flower*–King Geo and Queen Glory derived from the king and queen of England, Princess Elsie from Princess Mary, Mrs. Chilleywater from Mrs. Harold Nicolson (V. Sackville-West), Eddie Monteith from Evan Morgan–and with apparent satisfaction called it "a most 'dangerous' little book." Since those characters appear in the novel and since no legal action followed its publication, Richards's alarm and Firbank's word 'dangerous' seemed exaggerated. But lacking an explanation and having no evidence by which to arrive at one, I merely recorded what I knew.

I have since acquired one set of page proofs which establishes a state of the novel prior to publication. These proofs corroborate Firbank's original plan for *The Flower Beneath the Foot* as disclosed in his working notebooks, a part of the Jack H. Samuels Library, Columbia University Libraries. Together the proofs and

the notebooks show that the novel as first conceived was indeed dangerous, that Grant Richards had cause for alarm. His failure to protest sooner is astonishing. In both the proofs and the notebooks, Evan Morgan is presented not as Eddie Monteith but unmistakably as Heaven Organ.

The Honourable Evan Morgan, seven years younger than Ronald Firbank, was the only child of the third Lord Tredegar of Tredegar Park, Newport, Monmouthshire, and of Lady Katherine Agnes Blanche Carnegie, daughter of the ninth earl of Southesk. Evan and his mother were devoted to each other, bound perhaps by their mutual feeling for wild creatures. Every spring, according to report, Lady Tredegar wisely built herself a nest, and her son, when he was at Tredegar Park, enjoyed a few rounds with the gloves against his own kangaroo. Evan was not only a boxer but also a painter, a poet, a journalist, and according to Nancy Cunard, a "fantasy who could be most charming and most bitchy." When not at Tredegar Park in Wales, Morgan was usually in London, and there he was often at a restaurant called The Eiffel Tower.

The Eiffel Tower, situated in Percy Street, Soho, was a meeting place well before 1914 for London's most brilliant, most independent young people. Nightly there came the "Corrupt Coterie," which consisted of Diana Manners and her sisters, Julian and Billy Grenfell, Lord Ribblesdale's daughters, the Tennants, the Trees, Katherine Horner, Edward Horner, Raymond Asquith, Ego and Ivo Charteris and others, joined by Phyllis Boyd, Nancy Cunard, Alan Parsons, Duff Cooper, and Evan Morgan. Additional regulars included Augustus John, Walter Sickert, Jacob Epstein, Wyndham Lewis, Frederick Delius, Nina Hamnett, Igor Stravinsky (when he was in London), Cecil Gray and Philip Heseltine.

Ronald Firbank also frequented the Eiffel Tower, but irregularly. He was the grandson of Joseph Firbank, who owned an estate at Newport as Tredegar did, but Joseph Firbank had acquired his by beginning work at the age of seven in the coal mines

of Durham and eventually making a considerable fortune by building railways. Joseph's son Thomas lost part of it, but he left enough to keep his son Ronald in leisure. He spent some of that leisure in late 1913 and early 1914, after a day of work on his novel

Watercolor painting by William Roberts of the Vorticists at the Eiffel Tower Restaurant in the spring of 1915. Seated, from left to right, are Cuthbert Hamilton, Ezra Pound, William Roberts, Wyndham Lewis (wearing a scarf), Frederick Etchells and Edward Wadsworth. In the doorway stand Jessica Dismorr and Helen Saunders.
(Photo courtesy of Anthony d'Offay)

Vainglory, at The Eiffel Tower, where he went now and then to struggle "manfully with his asparagus and a bottle of wine." As a rule he sat apart from the habitués of the restaurant. He did not belong to the "Corrupt Coterie," a jealously guarded privilege, and he knew few of the restaurant's other patrons, but he sat quietly observing them.

Eventually Firbank summoned enough sociability to approach Evan Morgan. According to Morgan, the meeting occurred when Firbank, "a Sherlock Holmes-like figure, the face characteristically half-covered with the coat-collar held up with the right hand" and with the other "long hand in an Aubrey Beardsley attitude" pointing out "towards infinity suddenly whispered . . . Your name is Rameses." Firbank at once rushed Morgan off to see "his original" in the form of recently acquired reliefs of Rameses II, the splendid king of ancient Egypt, at the British Museum. Firbank's conversation "of a most speculative and dubious character" and his garish dress—his shirts were too boldly and too broadly striped, his ties too vivid, and his hat worn at too sharp an angle—amused Morgan. In turn, Morgan's "bird-like flights" enchanted Firbank. And thus Morgan and Firbank became "fairly close acquaintances."

Firbank's intimacy with Morgan, however, waited until 1920. On 13 October 1915, a bomb fell on Old Square, Lincoln's Inn, where Firbank had a small, carefully elegant flat at 19 Old Square. The resultant confusion and disorder, all a part of the gracelessness of London in wartime, drove Firbank to Oxford. He settled in rooms first at 71 High Street and then, by the end of November, at 66 High. There, while his friends such as Augustus John, Oscar Wilde's son Vyvyan Holland, and Evan Morgan served their country, Firbank, in great loneliness, sat out the war years and the production of two new novels, *Inclinations* and *Caprice*, and a reprint of a part of his first book under the title *Odette A Fairy Tale for Weary People*. Even when the war was ended, he remained at Oxford until *Valmouth*, his current novel, was in proofs. He was slowly overcoming an "apprehension about life," a paralysis at "the thought of London or of anywhere among people," which had developed at Oxford; and after an interlude at Bath, Firbank returned to London at the end of September 1919 and hired a flat at 48 Jermyn Street. He was already at work on a new piece, the play *The Princess Zoubaroff*, and he began to go

once more to his old haunts, the Café Royal and his favourite, The Eiffel Tower. He visited it almost every night, sometimes alone, sometimes with Augustus John or a new acquaintance—Nina Hamnett, Jacob Epstein, Nancy Cunard—but most often with Evan Morgan.

Firbank was increasingly attached to Morgan. The euphoria which flowered with this involvement revived in Firbank the gaiety and joyousness which the war years had suppressed. "More often than not," Morgan said about Firbank, he "appeared to be under the influence of Bacchus . . . at least you could never tell, because his conversation was equally wild either way." He was "a unique character of cameo fantasy," Morgan said and declared that he looked upon Firbank "as one might some rare bird to be cherished for its exquisite exotic qualities rather than as a human being." Firbank charmed Morgan, but Morgan's affections were centered on Philip Heseltine, a musician who called himself Peter Warlock and who served D. H. Lawrence as a model for Halliday in *Women in Love*. Yet the relationship between Evan Morgan and Ronald Firbank was obvious. Firbank's habit, Morgan said, "of running his fingers through his hair 'just like a woman my dear' all pointed to the same sinister suspicions concerning him." The association was a matter of "deep concern" to Morgan's "distinguished father and in fact to other older members" of his family.

But Firbank could not forbear displaying his regard for the younger man. And so, he asked to dedicate his next book, *The Princess Zoubaroff*, to Morgan. Before the book went to the printer on 24 July 1920, Firbank showed the proposed dedication to Evan Morgan, who was not familiar with the contents or tone of the book. Nevertheless he agreed to accept the dedication. It read, "To the Hon Evan Morgan in Souvenir Amicale of a 'Previous Incarnation'," a referrence to Morgan's supposed likeness to Rameses II.

Three hundred of an edition of more than five hundred copies

of *The Princess Zoubaroff* were bound and ready for publication scheduled for 13 November 1920 when, on November 3, Evan Morgan refused to have the book dedicated to him. After seeing a pre-publication copy, he had visited the office of Grant Richards,

Photograph of Evan Morgan in 1920.

the publisher, and made quite a stir about his strong objection to the dedication. He had talked about "'highly placed personages' at St James's Palace on whom he was in waiting, . . . generally tried to ride about three horses at once" and in several ways warranted Richards's description of him as "rather a donkey." The publisher pointed out the difficulty and cost of removing the dedi-

cation and the problem of getting instructions from Firbank, who was in Tunis. Richards gave Morgan a copy of *The Princess Zoubaroff* with the hope that he might withdraw his objections after reading it. Instead Morgan returned the book through his solicitors, Peacock & Goddard. Their accompanying letter once more stated Morgan's refusal to be "associated with the book in any way especially having regard to its general tone towards the Catholic Church," of which he was a member. The letter further declared that if the book appeared with the dedication Morgan would "take such steps" as were necessary "to protect his interests and to make his views on the subject perfectly clear to the public and his friends."

Morgan later laid his behaviour at his "Pappa's" door, maintaining that Lord Tredegar had feared for his son's career and so had "sent" him to Richards. That fact, however, did nothing to lessen Firbank's distress at Morgan's frailty in friendship. Grant Richards's appeal for instructions took more than a week to get to Firbank at the Tunisia Palace Hotel in Tunis and his first reaction was an angry one. He sent a telegram to Richards saying that "on no account" would he "dedicate a book to a fool & that the first edition must be canceled." While Richards was arranging a less drastic solution to the problem of the dedication, Firbank was proclaiming that his writing must invariably "bring discomfort to fools since it is agressive, witty & unrelenting" and repeating his appraisal of Morgan—"*a little fool.*" Soon, Firbank concluded that it was "a relief not to have a cad's name on the first page" of his play, but for more than two years he declined to communicate with Evan Morgan.

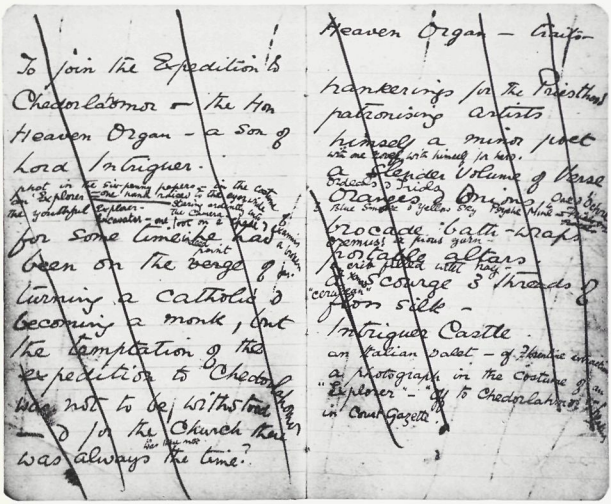
Nevertheless, thoughts of Morgan recurred from time to time. Certainly in late September 1921, in letters to his mother, Firbank mentioned Morgan more than once. By that time, too, Firbank had realized the possibility of including Morgan in *The Flower Beneath The Foot*, a book which alluded not only to V. Sackville-West and the Royal Family but also to Lady Ida Sitwell, the

journalist "Eve" of *The Tatler*, and others. Here was an opportunity to retaliate for Morgan's defection. Thus by late September 1921, Firbank had sketched his depiction of Evan Morgan as Heaven Organ in one of the notebooks for *The Flower*.

Each of Firbank's novels began with a series of inexpensively bound notebooks of various sizes with lined paper. As suitable names, phrases, sentences occurred to him, he jotted them down. He drew a figure, usually female and in profile, on part of a few pages in order to illustrate a description. Beside, above, and below his drawings, phrases and names appear as they do, too, on the unornamented pages. The second step in Firbank's composition consisted of working backward and forward in a single notebook with no apparent system and assembling his material into larger units; phrases were put into sentences and sentences, appearing first separately on various pages, were placed together in groups of two or three. In each case Firbank revised, adding something, eliminating a word here, changing a word there. The pages of the notebooks were in effect Firbank's work sheets. When he transferred any thing from these sheets to the manuscript of a novel, he drew lines diagonally through the used material in the notebook. For each successive novel, Firbank required increasingly fewer notebooks. As his literary experience enlarged, his need to try out phrases and sentences diminished, and he revised as he moved from a notebook to the pages of a work-in-progress.

For *The Flower Beneath the Foot*, Firbank had five notebooks. In only one and on only two pages of that one is there material having to do with Morgan. In the upper margin of the second of the two pages Firbank wrote, "Heaven Organ—traitor." The remainder of the two pages intimates the characterization of "the Hon Heaven Organ—a son of Lord Intriguer." He is erratic and expedient in his faith; he is trivial, capricious, self-indulgent, a dilettante in the arts, a "minor poet" who has written a "slender Volume of verse" and "one novel with himself for hero." The titles of Heaven Organ's books are parodies of the titles of Mor-

gan's: "Ordeals & Trials" instead of *Trial by Ordeal*, "Psyche Mine" instead of *Psyche*, "Oranges & Onions" and "Oak & Ochre" for *Gold and Ochre*. The portable altar with which Organ travels, his "scourge" made of "three threads of 'cerulean' floss silk" are



Pages from one of Firbank's notebooks for *The Flower Beneath the Foot*. (Samuels bequest)

in both the notebook and the final version of *The Flower Beneath the Foot*. The name Heaven Organ is, however the most telling comment on Morgan. It is, of course, a contemptuous allusion to the sexual relationship between Morgan and Firbank. The name denies Firbank's affection for Morgan and reduces him to the level of the "delightful" but "so common, so *dreadfully* common" young men with whom Firbank now and then appeared late at night at The Eiffel Tower before taking them to bed.

The name had to be changed. It went from Heaven Organ to

Eddie Monteith so that Firbank's disparagement of Evan Morgan and the intended retaliation for his behaviour in the matter of the dedication of *The Princess Zoubaroff* lost its sting. The entire character might well have been omitted from *The Flower Beneath the Foot*; Eddie Monteith has no artistic necessity. But by the time Grant Richards comprehended the danger in Heaven Organ, the book was near publication. The best and least costly procedure was to reprint the offending pages with the substituted name and reschedule publication. As soon as he had Richards's warning, Firbank knew that was the only solution, and he had already accepted the situation and determined to make the best of it when, on 8 November 1922, he wrote to Carl Van Vechten that *The Flower*, "timed for early New Year," would "race the first white lilac."

A Galaxy of Poets

GORDON N. RAY

AS the 25th Anniversary year of the Friends approaches its conclusion, Mrs. Donald Hyde has made a particularly notable gift to the Columbia University Library. This is a folio album, bound in straight-grained black morocco by Riviere, which contains Dante Gabriel Rossetti's pen and wash drawing of Tennyson reading *Maud* to a party given by the Brownings, Browning's note identifying the occasion, and a letter from Mrs. Browning to Mrs. Theodore Martin in which she describes Tennyson's performance. One would be hard put to imagine a more evocative ensemble.

There are few literary portraits more familiar than this drawing, which is usually seen, however, in reproductions of one or another of the copies which Rossetti made of it.[1] Here is the real thing, authenticated and documented. Browning records in his accompanying note of March 6, 1874: "Tennyson read his poem of 'Maud' to E. B. B., R. B., Arabel [Mrs. Browning's sister] and Rossetti on the evening of Thursday, Sept^r. 27, 1855, at 13. Dorset Street, Manchester Square. Rossetti made this sketch of Tennyson as he sat reading to E. B. B., who occupied the other end of the sofa."

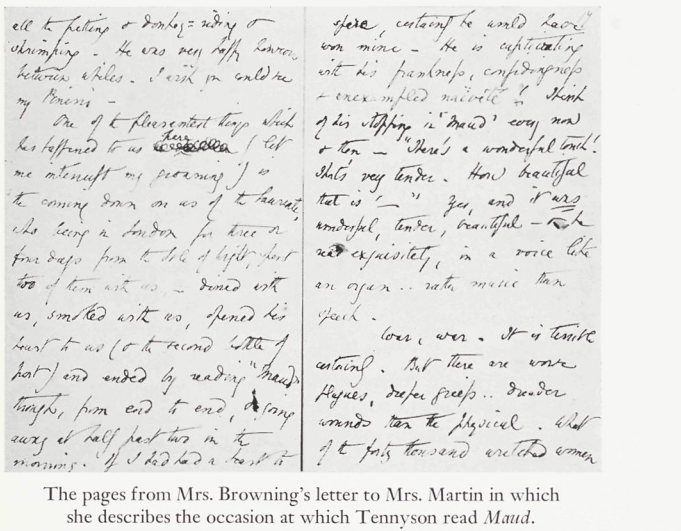
The drawing and note were included as lot 11 in the Browning sale at Sotheby's of May 1–8, 1913. By the time Mrs. Hyde acquired them after the A. Edward Newton sale, they had been mounted in the album described above and reinforced by a letter

[1] In a letter of November 25, 1855, to William Allingham, Rossetti notes that after giving the original to Browning, he "duplicated it" for Elizabeth Siddal. (Letters of *Dante Gabriel Rossetti*, ed. Oswald Doughty and J. R. Wall, 4 vols., Oxford, 1965–7, I, 281). This second version would seem to be that once in the collection of William T. H. Howe. As reproduced in *Victorian and Later English Poets*, ed. James Stephens, Edwin L. Beck, and Royall H. Snow (New York, 1934), p. 95, it is indeed a virtual duplication. There is another version in the City Museum and Art Gallery, Birmingham.

Rossetti's drawing of Tennyson reading *Maud*.

from Mrs. Browning to Mrs. Martin of late September, 1855. After giving her friend an account of her English visit, which she had found "disagreeable . . . on the whole," Mrs. Browning continued:

One of the pleasantest things which has happened to us here (let me interrupt my groaning) is the coming down on us of the Laureate,



The pages from Mrs. Browning's letter to Mrs. Martin in which she describes the occasion at which Tennyson read *Maud*.

who being in London for three or four days from the Isle of Wight, spent two of them with us,—dined with us, smoked with us, opened his heart to us (& the second bottle of port) and ended by reading "Maud" through, from end to end, & going away at half past two in the morning. If I had had a heart to spare, certainly he would have won mine. He is captivating with his frankness, confidingness & unexampled naïveté! Think of his stopping in "Maud" every now & then —"There's a wonderful touch! That's very tender. How beautiful

that is!" Yes, and it *was* wonderful, tender, beautiful—& he read exquisitely, in a voice like an organ—rather music than speech.

Maud, the most personal of Tennyson's works, long remained the poem which he best liked to read to an appreciative audience. The commentary with which he was accustomed to accompany it, as recorded by Sir James Knowles in 1870 or 1871, may be found in *Tennyson Reads "Maud"*, a Sedgwick Memorial Lecture which I gave at the University of British Columbia in 1968.[2]

[2] (Vancouver: University of British Columbia Publications Centre, 1968), pp. 43–45.

Before the Glory Fades

DALLAS PRATT

IT was late when I arrived at Dehiwela Zoo on the outskirts of Colombo. I had spent half the afternoon trying to find the temple where there were statues of Buddha with "sapphire eyes." Misdirected, my driver had arrived at another temple, where a young orange-robed monk had shown me a library filled with precious Pali and Sanskrit manuscripts, and an "image-house" where there were colorful paintings of the life, and previous incarnations, of Buddha. But sapphire eyes were nowhere in evidence. Eventually we found them at Sri Subhadrarama Vihare, also at Dehiwela. The driver and I, both barefooted, were admitted by a priest to the sanctuary. There, lighted by a chandelier, a colossal image of Buddha and two other divinities fixed us with a glassy stare. A coconut-oil lamp was lighted, the chandelier switched off, and as the lamp was moved in front of the shadowy faces the eyes darted sparks of blue fire.

From the mood of this mystical encounter I was awakened to reality at the zoo entrance by the unexpected sight of Mr. and Mrs. Manjusri and their two daughters stepping forward to greet me. I had met Mrs. Manjusri and her daughters for the first time only that morning when I had called at the apartment of Sri Lanka's (Ceylon's) scholar-artist-monk L. T. P. Manjusri in Colombo. Alas, said his wife, the artist was out; could I return later? Unfortunately I could not, because I had only one day left of my fortnight in Sri Lanka to see all of Colombo: shops, art galleries, several temples and the zoo. Mrs. Manjusri was even more distressed when she learned that I owed my unannounced early-morning appearance on her doorstep to the Secretary of the Smithsonian, Dillon Ripley, a man revered by her husband and one whose friend, for so I identified myself, she said he would surely wish to meet.

I had heard about Manjusri through Ripley's article, "In the Low Country of Ceylon," which had been published by the *Yale Review* as long ago as 1949, and a copy of which my kind friend had sent me when he had heard about my proposed trip to the

L. T. P. Manjusri and his son Kushana at Dehiwela Zoo.

island in February, 1976. Along with a racy description of some Sinhalese "characters" he had met, and much talk of elephants, Ripley tells of a humorous encounter with a Buddhist monk who had at first been reported to be a Japanese parachutist lurking in a cave, but who turned out to be the very peaceable Mr. Manjusri. The country people had mistaken the latter's large black umbrella for a parachute. Manjusri had heard of some early frescoes in this cave, near Yala, the wildlife reserve, and had come to take copies of them. He had started this work of copying the cave and temple murals of Sri Lanka in 1936. Ripley was impressed by the "real labor of love" of this man attempting to preserve the knowledge of a little-known temple art (much of which had been damaged or lost) and to popularize it abroad.

The meeting at the cave took place in 1945 when Ripley, assigned to the U.S. Office of Strategic Services, was stationed in Sri Lanka. It was in that capacity that he had been suddenly drafted by a local policeman in the hunt for the "Japanese parachutist," although he confesses that it was on a day when his attention had been concentrated more on elephants than on the war.

His official duties did not prevent him from calling on Manjusri later in his temple at Borella, where he saw more of the fresco reproductions. Ripley was also shown some of the artist-monk's own originals, which were in a "sort of post-impressionistic style, full of violent color." In fact, this versatile monk was able to switch from painting in the style of essentially mediaeval Sinhalese monastic art to an avant-garde expressionism. Manjusri was one of the Sri Lanka artists, along with Justin Deraniyagala, George Keyt, Harry Pieris and others, who became known as the "'43 Group" after the inaugural exhibition of their work in 1943.

To return to my morning visit. Mrs. Manjusri, with the charming hospitality I had noticed in all my encounters with the inhabitants of Sri Lanka, undertook to show me some of the contents of her husband's studio. On the walls were several examples of his original work. I found the color vivid rather than violent, the forms semi-abstract and touched with surrealism. Some of the paintings were by one of the young daughters, so a third artist may join the two presently active in the family (Kushana, the Manjusris' 20-year old son, has inherited his father's talent and has had four joint exhibitions with the older man).

Since I was chiefly interested in the copies of temple frescoes, both by the father and son, Mrs. Manjusri unrolled many scrolls of these reproductions. Some were tracings—line drawings lightly accented with pigment—and some were freehand copies in the bold colors preferred for these homiletic stories. Skin color was usually a brilliant yellow (although humble attendants were sometimes significantly darker); the backgrounds were often scarlet. The colors not only had to appeal to the naive taste of the wor-

shipers, they had to be bright in order to be visible in the dimly-lit temples. I learned that there were literally thousands of these copies in the Manjusris' possession, as well as a large number of photographic reproductions. In some cases the originals have been effaced by time, or have been ruined by repainting, so that in this room were records, unique in the world, of vanished splendors of Sinhalese religious art. One felt something akin to awe at what the single-minded dedication of one man had accomplished in preserving this art for posterity.

Finally, we unrolled a scroll 2½ feet wide and nearly 9 feet long which surpassed all I had seen in size, magnificence of color, and composition. Like many of the murals, it was a "Jataka" story—the Katthahari Jataka—depicting one of Buddha's previous births. It was executed in 1886. Many of the temple paintings of the Jataka type date from the 19th century; very few have survived from prior to the 18th century. "This should be in a museum," said Mrs. Manjusri firmly as she rolled it up. I banished a wild desire to possess it myself, and could not but agree with her.

Although I had had a fascinating hour with Mrs. Manjusri, my failure to meet her husband was indeed disappointing. It never occurred to me that, later in the day, they would spend a very long time waiting at the gates of the zoo on the off chance of meeting me (I had mentioned to Mrs. Manjusri that I might go there). But there was the artist in person, a slight figure looking younger than his 74 years, speaking good English and quite disposed to answer some of the questions which had been accumulating in my mind during this most eventful day. The rather unlikely setting for our conversation was the arena in which the trained elephants were giving their five o'clock show. Animals forced or cajoled to "perform" I find a sorry spectacle, so I was content to concentrate on the Manjusris' remarks rather than on the antics of the pachyderms who were bowing and dancing before us.

Manjusri, I learned, was born in 1902 and became a Buddhist monk when he was 13. Since the decorating of temple walls con-

tinued at least into the last quarter of the 19th century, it is evident that his early years in the monastery were not far removed in time from the period when originals were being created. There may even have been personal contacts with some of the old artists, and this is a subject on which his reminiscences might be very illuminating. A latter-day artist, George Keyt, was his contemporary, and in 1940 decorated the walls of the sanctuary of Gotami Vihare, Borella, Manjusri's own monastery, with scenes from the life of Buddha. Another temple in which contemporary frescoes are to be found, side by side with earlier ones, is at Kelaniya. These are by Solius Mendis, in a style influenced by the Sigiriya-Ajanta rock-paintings of the 5th century A.D.

Manjusri's monastic life was punctuated by trips abroad. These at first were in connection with his studies in philosophy and religion; thus in 1932 he went to Santhiniketan in Bengal to study Chinese at the school founded by Rabindranath Tagore, two of whose works he had translated into Sinhala. Manjusri had previously studied Sanskrit and Pali, had taught himself Bengali, and while in India had added a knowledge of Hindi to his linguistic accomplishments. Then, on his return to Sri Lanka in 1936, he began to copy temple murals, bringing back to Santhiniketan two years later a collection of seven which Tagore exhibited with some of his own originals.

Since that time, Manjusri has unflaggingly continued his work of painting and photographing the treasures which are spread over the temple walls of Sri Lanka. To make them better known in other parts of the world he himself has travelled to India and Europe, speaking on the art of the temple mural and arranging exhibitions of his copies. In 1946 they were seen in London at the Imperial Institute, South Kensington, and in 1948 four exhibitions were held in Vienna. "By this time," Manjusri said, "I had decided to leave the robes, believing that my life as an artist was contradicting the spirit of my monastic vows."

In recent years, there have been shows in Colombo of both the

temple copies and of his original work. He has particularly tried to keep in touch with Americans, meeting some through the American Embassy in Colombo. In the 1950s he met Karl Kup, Curator of Prints at the New York Public Library, who purchased seven temple copies for the Library's Spencer Collection. They illustrate the styles of different regions and periods. Mr. Kup also put him in touch with Steuben Glass, and he executed a design for that company. In addition to some in private collections, examples of his fresco reproductions are owned by the Horniman Museum in London and by the Vienna Museum.

* * *

Mrs. Manjusri had said that the large Katthahari Jataka scroll should be in a museum. The work was indeed worthy of this, but no plan had suggested itself until the following day back at my hotel in Bentota when, during a morning swim in the crystal clear water of the Indian Ocean, it suddenly occurred to me where the scroll might find a home: in the Columbia University Library! After all, the temple frescoes had a didactic even more than an artistic purpose: the pictures were meant to be "read" by people and to convey information about Buddha's teachings analagous to that communicated by written scriptures to a more literate audience. Furthermore, the picture-narratives describe the life and philosophy of Buddha against a background of the court, the temple and events often drawn from the history of Sri Lanka (including, in one of the monasteries I visited, a contemporary rendering of a Victorian British military band).

A driver was hastily dispatched to Colombo, two hours away, with a message for the artist. This time, fortunately, Mr. Manjusri was at home, and agreed to the sale of the Katthahari scroll as well as a tracing of part of the Vessantara Jataka by his son, Kushana. The next day, when our bus stopped briefly in Colombo en route to the airport, Mr. and Mrs. Manjusri were waiting in the lobby of the Intercontinental Hotel. Under the curious eyes of my fellow

passengers, the scrolls were ceremoniously handed over. In a few hours, these records of a fading glory were flying towards the setting sun and, beyond, to a new home in the west.

* * *

The Scrolls.

The Katthahari Jataka scroll is a polychrome painting on paper 2½ feet wide and 8 feet 8 inches long. It represents about half of the original fresco, which dates from 1886 and is in Kataluwa Temple near Galle in southwestern Sri Lanka. The story, which is No. 7 from the "550 Jatakas," or Book of Buddha's Previous Births, may be read in the Pali Text Society's English translation (E. B. Cowell, Ed.)

The scroll shows the King of Benares riding on his white elephant accompanied by his retinue. Attendants carry a banner, royal emblems in the form of disks, a huge fly-whisk and a large folded fan which can also be used as a parasol. In the woods, the king meets and is entertained by a group of dancers, including a picturesque devil-dancer on stilts with bells strapped to his legs, brandishing leaves and wearing a leafy skirt. The latter may represent a demon of the jungle where the ancient nature-worship had (and perhaps still has) its stronghold. The musicians accompanying the dancers have many different instruments: trumpet, horn, conch, cymbals, castanets and no less than five drums, each one of a distinct type. (These carefully-drawn details are a good illustration of the value of the temple murals as ethnographic records).

In cartoon-strip fashion we follow the king, who, finally, dismounted, is seen handing his ring to one of two wood-gathering maidens under a thorn tree. The scroll has discreetly omitted the previous episode in which, according to the Jataka, the king encounters and seduces this young girl. He instructs the maiden to sell the ring if their child is a female and to use the proceeds for her upbringing. But if she gives birth to a male, she is to bring him

Devil-dancer and musicians: detail from the Katthahari Jataka scroll.

The king gives his ring to the wood-gatherer (Katthahari Jataka scroll).

to the king who will acknowledge him as his son. (Our scroll ends here, but the story continues).

Naturally, it turns out to be a boy. Embarrassed by the mother's lowly station, the king at first refuses to recognize him. The child, who is none other than the future Buddha, performs a miracle which quickly causes the king to change his mind. Eventually, the boy succeeds to the throne and, in honor of his mother's former occupation, is named King Katthavahana—the "faggot-bearer."

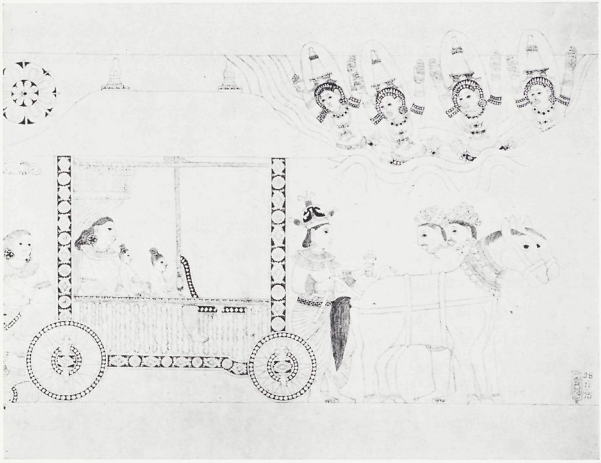
The tale is used by Buddha as an object-lesson for a certain King of Kosala, who had degraded his consort and their son because he had discovered that his wife's mother had been a slave girl.

The Vessantara Jataka scroll, No. 541 of the "550 Jatakas," is a tracing in black ink touched with red, on paper, 1 foot 3 inches wide and 5 feet 3 inches long. It is a detail from the original late 18th century fresco at Degaldoruwa (cave) Temple near Kandy. The mural is attributed to Devaragampola Silvattenne Unnanse, an unordained monk, and three other painters who worked with him.

The temple, like many others in the region, was restored by King Kirti Sri Raja Sinha (1747–1780). This great patron of art and religion was of Tamil blood. This, writes D. B. Dhanapala in *The History of Sinhalese Painting*, "perhaps explains how the South Indian style of mural painting gained ascendency on the temple walls of Ceylon in preference to the real Ajanta style that had prevailed in Ceylon from the 5th century to the 14th century. The period that preceded him [King Kirti] had seen a decay in Buddhism whereby art had suffered." It may also be that the new style, with its brilliant colors, naive simplicity, and emphasis on the popular Jataka tales, was a missionary attempt to quicken the interest of a populace which had lost faith in traditional religion.

This is the story of the Jataka. Vessantara was the son of the King of Sivi, and the incarnation of Buddha in the birth previous to the one in which he attained Buddhahood. So charitable was this prince that he could not refrain from giving away all his pos-

sessions. When he also gave away the sacred rain-producing white elephant, the king's exasperated subjects rebelled and forced him to exile his son. Columbia's scroll shows successively the final distribution of the prince's wealth to a crowd of humble folk; the



Vessantara's family and the four gods: detail from the Vessantara Jataka scroll.

prince, his wife Maddi and their two children bidding farewell to the royal family; Maddi and the children sitting glumly in a carriage from which the prince has unhitched the horses in order to give them away to two begging Brahmins; and, finally, four gods in the clouds who are watching the transaction in some alarm.

The rest of the tale, not shown on the Columbia scroll, describes how the gods transform themselves into deer to replace the horses, only to be given away by the irrepressibly generous prince; next to go is the carriage itself. The family trudges to a new home in the mountains, nicely fitted up by the gods, but Vessantara promptly gives away the children and would have donated his

wife, too, to the insatiable Brahmins. Fortunately, the King of the Gods himself begs for her in disguise, then "lends" her back to the prince, saying, "Now she's no longer yours to give away!" There is a happy reunion with the children, and with the king, who entertains the greediest of the Brahmins so royally that the latter dies of over-eating.

One can imagine the mounting excitement whenever this story with its series of fantastic misadventures was told—or sung—to an audience in festive mood. It was the most popular of the Jatakas and the one most often illustrated.

* * *

The literature dealing with these later Sinhalese temple murals is meager, partly because the great painting and sculpture of the classic period ending in the 12th century have monopolized the attention of art historians. Ananda Coomaraswamy discusses the murals in his *Mediaeval Sinhalese Art* (1908) and reproduces several scenes from the Vessantara Jataka paintings at Degaldoruwa. The UNESCO publication, *Ceylon Paintings from Temple, Shrine and Rock* (1957) devotes 11 out of 32 plates to splendid large color reproductions of the 18th-19th century frescoes, including four of the Degaldoruwa Vessantara group. S. Paravitana has sketched the historical background in his useful Introduction to this book, but there is virtually no text. R. Furtado's *Three Painters* (1960) numbers George Keyt among the three and reproduces one of his temple frescoes, as does D. B. Dhanapala in *The Story of Sinhalese Painting* (1957?). This last book has eight other plates, several in color, of Jataka paintings, including one of Solius Mendis's modern frescoes at Kelaniya. Its text is informative but still rather brief and by no means analytical. Finally, the best of the Sri Lanka guidebooks should be mentioned, *Handbook for the Ceylon Traveller* (1974): it identifies and locates many of the frescoed temples.

It must now be clear that a scholarly work exclusively devoted

to this school of painting is very much needed. It should have many reproductions and a thorough discussion of the iconography as well as the historical and religious background. Further, there should be a comparison of the art styles and techniques of different periods, of different regions in Sri Lanka, of neighboring countries which have influenced Sinhalese work, and of the different artists in so far as they are known. It is likely that L. T. P. Manjusri, with his immense archive documenting the frescoes, and his broad scholarship, would have much to contribute to such an undertaking.

The Augustus Long Health Sciences Library: A Giant Step Forward

C. LEE JONES

THE long-inadequate library facilities of Columbia's College of Physicians and Surgeons and School of Dental and Oral Surgery have finally been replaced. Though plans for the replacement were begun more than twenty years ago, only in April 1976 did the new Augustus Long Health Sciences Library finally open for business. Thus, one era passed into history and another began.

The four floor Long Library is located on two subgrade floors, the lobby and second floor of the new twenty story education and research building on the corner of 168th Street and Fort Washington Avenue. Above the library in this new building are located on floors three through six multidisciplinary laboratories, auditoria and seminar rooms of a variety of sizes, all designed to support the health sciences instructional program. The seventh floor is occupied by the Institute for Human Nutrition and the Audiovisual production facilities. The eighth floor is a utility and air handling equipment floor. Floors nine through eighteen accommodate the laboratories, offices and seminar rooms of the Institute for Cancer Research and the Cancer Research Center.

The building itself is clad in Corten steel, glass and brick. Its location provides superb views of the Hudson River, the George Washington Bridge and the New Jersey Palisades. The building is the first medical center building excluding dormitories that is not connected in some way with the other buildings on the campus. Though such a connection is highly desireable for movement of both Medical Center personnel and patients, the cost ($1,000,000) is prohibitive at this time.

The planning for this new library attempted to achieve three

objectives: to reunite for the first time since 1939 the entire 335,000 volume collection; to provide space to implement and expand new service programs; to provide space for the user population to use the resources and services of the library as well as to accommodate students' need for a place to study.

A reading room in the Augustus Long Library showing the exhibit area at the rear.

In response to the growing demands of a great medical center and despite the inadequate facilities to accommodate it, the collections had continued to grow beyond the walls of the former medical library space. More than two-thirds of the collection was stored in various locations around the City. The new library provides space not only for the existing collection but for the growth that is anticipated over the course of the next fifteen to twenty years. Parts of the print collection are located on the lobby level and the two lower levels. The currently received journal issues and all current year, unbound issues are shelved on the lobby level.

In another space on the lobby level the Reference Collection including abstracts and indexes are accommodated. All of the bound journals from 1960 to date are shelved on the first lower level. The balance of the journal collection is shelved on the second lower

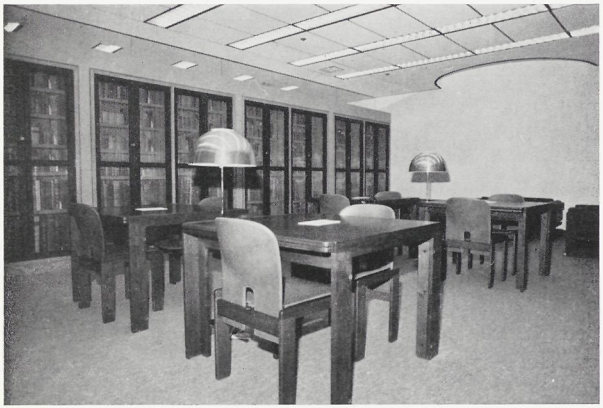
Specially designed lighting draws attention to the Circulation/Information Desk on the lobby level.

level along with all of the classified and circulating book collection.

Separate accommodations have been provided for the special collections of the Health Sciences Library. The Geraldine McAlpin Webster Special Collection Room is located on the first lower level and has been elegantly furnished by the former residents of Dr. Jerome P. Webster who amassed and gave to the University the world's finest collection of material on the History of Plastic Surgery. At the present time, there are no academic programs devoted entirely to the history of medicine and consequently, no staff is currently provided for this activity. However, full access is provided through the reference department of the Health Sciences Library. Should a program develop in the history

of medicine, facilities are available to accommodate staff who would serve the needs of such a program.

The second objective, "to provide facilities for new programs," has been accommodated in a number of ways. First, the reference



The Geraldine McAlpin Webster Special Collection Room provides space for storage and use of the rarest volumes in Jerome Webster's Library of Plastic Surgery and other special collections.

staff was much inhibited in its ability to render high quality reference service because of inadequate space in which to perform. That deficiency has been corrected with each librarian being provided with a small office in which consultation on reference problems might be conducted. Additionally, space has been provided for computer searching of remotely situated data bases. This element in the reference librarian's arsenal of tools is becoming increasingly important, not, however, to the exclusion of the printed word.

The increasing use of copying equipment in libraries required specially designed spaces on each of the floors on which printed

material is accommodated. These photocopy centers are heavily used though sonically isolated from other spaces in the library.

The use of audiovisual material in medical education specifically, and education generally, received a massive commitment of space (10,000 square feet) all located on the second floor of the Health Sciences Library. In this area are located individual study carrels capable of accommodating various pieces of media equipment including videotape cassettes, sound/slide units and filmstrip projectors. Fifteen small group media spaces are also provided for those students who choose to study media material with small groups of their fellow classmates. In addition, two slightly larger spaces, accommodating twenty individuals, have been provided on this floor. In the future, when video signals are transmitted around the Medical Center and to other affiliated institutions, the area designated as a transmission facility on this floor will become quite useful. Though all of the accommodations on the second floor are dedicated to the use of media in education, every other enclosed space in the library can also be adapted for the use of media.

The final primary objective was to provide a variety of spaces for the user population to use materials and to study. The range of study options is indeed impressive.

First of all, it was imperative that individual study carrels be provided and that these be located liberally throughout the entire library. Two distinct types of carrels are provided; one is a moveable carrel and the other is a built-in carrel. Both have very generous work spaces and comfortable chairs. Moveable carrels are distributed throughout all four floors of the library. The built-in carrels are concentrated on the lower levels. Those built-in carrels on the first lower level are locked and assigned to individuals who have short-term, library related projects. They are assigned for periods from 30 to 60 days. These assignments are renewable, if no one is waiting for a carrel at the end of the assigned period. The built-in carrels on the second lower level are not equipped with

doors and are available on a first-come, first-served basis. As indicated earlier, the work surface on the carrels is generous, so generous that two individuals have been observed studying together in one carrel.

An alcove for the use of primary indexes to medical literature is a popular spot.

Not everyone enjoys individual study space and so an ample number of tables have been provided on each of the levels of the library. These tables have low partitions (four inches high) to delineate the various study spaces available on the tables themselves. Each table accommodates six individuals and, because of the partition, frequently will actually seat that many in a study environment.

There are times when one needs to get up and stretch one's legs or when one chooses to study in a more relaxed accommodation. Consequently, lounge furniture has been used on all floors except for the second lower level. These lounges range from individual arm chairs to sofas and culminate in a special area called the Leisure Reading Room where nothing but leisure seating is provided.

It is interesting that no one of these seating options is apparently more favored than any other. All are used in approximately equal proportions.

On the lower levels scattered through the stack areas are small group study areas. These are small rooms where four to eight individuals may gather and actively work together in a study environment. A projection surface is provided as well as a chalk board and comfortable study seats and tables. These spaces are not assigned and are available on a first-come, first-served basis. Groups have precedence over individuals and individuals are asked to yield when groups seek the use of a group study.

As broad a selection as is provided to the Health Sciences Library user, the library is not available twenty-four hours a day. Those students who prefer to study after 11 p.m. or before 8:30 in the morning have been provided with a twenty-four hour study room equipped with individual carrels, study tables and a small amount of lounge furniture. This space accommodates about twenty individuals and appears to be heavily used.

The success of any library is measured over a long period of time. The Augustus Long Health Sciences Library has not been in existence long enough to make a projected statement of success. However, the short-term indications are indeed that the three primary objectives identified in the planning stages of this building have been met, and in some cases exceeded. The furnishings themselves are comfortable, the interior decor pleasant and conducive to productive study. If one is displeased with the atmosphere on the second floor for any reason, there are three others from which to choose, no one of which is identical to the other. The Health Sciences Library now provides options that have never before been available to the student or the research scientist. The magnificent collection is now more readily available than ever before and early indications are that it is being used more heavily than ever before.

Staff accolades have been noted in other publications about this

library, but they need to be reiterated here. Of those who have gone before in the most recent past, the Health Sciences Library is a testimony to the professional lives of people like Thomas Fleming and Cecile Kramer. But, one must also recognize the

Comfortable lounge areas, such as the one shown, are located throughout the library.

contributions of those still here who have contributed so much of their lives to the reality that is the Augustus Long Health Sciences Library: Fred Pheulpin (1940), Thomas Rosolio (1948), Humberto (Bert) Alvarado (1954), Joseph (Joe) Solomon (1960), Dr. Vera Ortynsky and Winston Smith (1963), Karen Hall (1964), Dr. Graciela Coons, Betty Rose Moore and Ellen Nagle (1965), and Gwendolyn (Gwen) McKay and Haruko Taketomo (1967). These twelve present staff members of the Health Sciences Library have contributed one hundred and ninety-nine years of their lives to this institution for an average of 16.6 years each. For them the Augustus Long Health Sciences Library is the realization of an unbelievable dream.

Our Growing Collections

KENNETH A. LOHF

Blow gift. Knowing of our extensive holdings in the field of poster art, Mr. George Blow has further strengthened these resources by his gift of 157 American and three Canadian World War II posters. Dating mainly from the period, 1941–1943, the posters in the gift include examples of the graphic work of important poster artists, such as John Atherton, C. C. Beall, Howard Chandler Christy, Jean Carlu, Stevan Dohanos and Ben Shahn. The most striking among them bear the familiar slogans that inspired the American war effort—"Give It Your Best," "Someone Talked," "Buy a Share in America," "Loose Talk Can Cost Lives" and "You Buy 'Em—We'll Fly 'Em!"

Class of 1923 gift. The College Class of 1923 has presented, in memory of the late Aaron Fishman, an important literary edition hitherto lacking from our collection: John Dryden's *Annus Mirabilis: The Year of Wonders, 1666*, the first edition printed in London for Henry Herringman in 1667. This historical poem, written in quatrains, uses as its subjects the naval war with Holland and the fire of London.

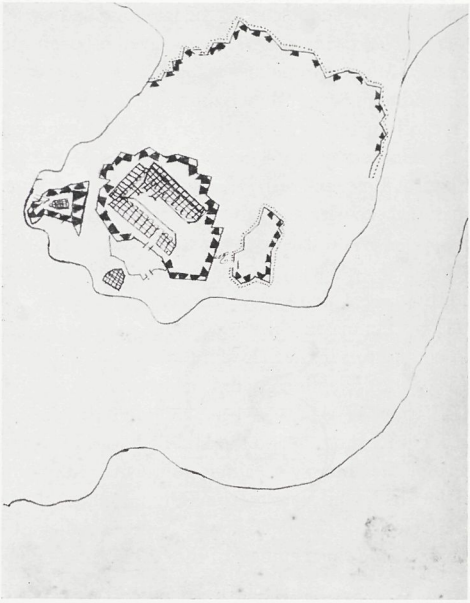
Cohen gift. As his gift in honor of the twenty-fifth anniversary of the Friends, Mr. Herman Cohen has presented a group of five printed and manuscript items relating to the Irish revolutionary Roger Casement, including the following: a leaflet, "The Language of the Outlaw," which pleads the cause of the Irish language and its use in modern Ireland; a broadside, printed in Germany, ca. 1916, beginning "We, the Members of the Irish Brigade now being formed in Germany"; an eight-page pamphlet, "Object of an Irish Brigade in the present war," printing the text of an address by Casement to a company of Irish soldiers at Limburg, Germany; and a carbon typewritten copy of a letter signed by Patrick McCartan, Envoy of the Provisional Government of Ireland, in

which he declares that "exercising their inherent right of Self-Determination, the sovereign people of Ireland, on December 28th, 1918, by more than a two-thirds majority, severed all political connection with Great Britain."

Cordier bequest. By bequest from the late Dr. Andrew Wellington Cordier (D.L.H., 1970) we have received his professional and personal papers, numbering some 125,000 items of correspondence, manuscripts, documents and memorabilia. This extensive collection of research materials relates to Dr. Cordier's tenure as President of the University, 1968–1970, and Dean of the School of International Affairs, 1962–1973; as well as his work as an expert on international security with the Department of State in Washington, 1944–1946, and as Under-Secretary General of the United Nations, 1949–1962. There are also files pertaining to the Church of the Brethren, of which he and Mrs. Cordier were active members, the Dag Hammarskjold Foundation, and numerous conferences and committees in the field of international affairs. More than two-thirds of the collection documents his work with the United Nations in various areas of the world, including the Congo, Southeast Asia, Africa, Hungary and the Middle East. He corresponded with many of the country's leading political and diplomatic figures, and the files include letters from Ralph Bunche, Henry Cabot Lodge, Alfred M. Landon, Chester Nimitz, Adlai Stevenson, Harry Truman and the members of the Rockefeller family.

Crary gift. In memory of his wife, the late Dr. Catherine S. Crary, Mr. Calvert H. Crary has presented a collection of letters, manuscripts, documents and printed editions collected by his wife for use in the writing of her book on the American Tories during the Revolution, *The Price of Loyalty*. Many of the thirty-one manuscript items in the gift pertain to the Continental Army, and especially to the Company of Captain Nathan Peirce in Seth Warner's Green Mountain Boys Regiment. Also included are important letters from John Quincy Adams, Indian agent Israel Chapin, Wil-

liam Harris Crawford, Charleston merchant and loyalist John Cruden, the Marquis de Lafayette and Woodbury Langdon. There are also documents relating to the commands of Benedict Arnold, John Burgoyne and Lord Cornwallis; deeds to land in



Manuscript map of fortifications at Fort Ticonderoga from Ichabod Norton's orderly book. (Crary gift)

Montgomery County, New York, signed by Jeremiah Van Rensselaer; and an orderly book kept by Ichabod Norton, July 26 to November 25, 1776, at Fort Ticonderoga and vicinity.

Gallico gift. Shortly before his death last July Paul Gallico (A.B., 1921) had added to the collection of his papers the notes, drafts, manuscripts and proofs for his novels and stories, *Matilda*, *The*

Boy Who Invented the Bubble Gun, Zoo Gang, Honorable Cat and *Where Is My Country*.

Hale gift. Mr. Robert L. Hale, Jr., has presented the papers of his father, the late Robert Lee Hale, who taught economics at Columbia from 1913 on, and who was Professor of Law from 1935 until his retirement in 1954. Comprising manuscripts and typescripts for his writings and the notes for his lectures and courses, the papers also contain correspondence with academic colleagues and persons prominent in the legal profession, including Louis Brandeis, Benjamin N. Cardozo, Felix Frankfurter, Oliver Wendell Holmes, Harlan Fiske Stone and William Howard Taft.

Jaffin gift. Adding to his earlier gifts of noteworthy first editions, Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has recently presented a collection of 168 volumes outstanding for their literary importance and the quality of their illustrations. Included are works by Horatio Alger, Jr., Max Beerbohm, Robert Browning, Mark Twain, Lewis Carroll, T. S. Eliot, Robert Frost, Washington Irving, Henry Wadsworth Longfellow, John Locke, Eugene O'Neill, Oscar Wilde and John Wolcot. Among the art works in the gift is a sumptuously bound four-volume set of *The Genuine Works of William Hogarth; Illustrated with Biographical Anecdotes, a Chronological Catalogue, and Commentary*, London, 1808–1817. In addition to the text by John Nichols and George Steevens, there is a separate volume of 109 plates engraved by Thomas Cook.

Kunitz gift. Dr. Joshua Kunitz (A.M., 1925; Ph.D., 1928) has established a collection of his papers, comprising correspondence files, manuscripts of his writings and clippings of articles and reviews. A scholar and author whose work centers on Soviet life and culture, Dr. Kunitz has written extensively for *The Nation, The New Republic, The New Freeman, New Masses* and other magazines and reviews. Reflecting his associations in the literary and political circles of the 1920s and 1930s are the 150 letters from

friends and writers, including Kenneth Burke, V. F. Calverton, Mary Dreier, James T. Farrell, Joseph Freeman, Michael Gold, Granville Hicks, B. W. Huebsch, Matthew Josephson and Harrison Smith.

Hogarth's "The Lecture," an engraving published in *The Genuine Works of William Hogarth*, 1808–1817. (Jaffin gift)

Lord-Wood gift. For addition to the Book Arts Collection Mrs. Elizabeth Cole Lord-Wood has donated a group of four titles, including the Memorial Edition of Elbert Hubbard's *Little Journeys to the Homes of the Great*, published in New York, 1916–1922, in fourteen volumes handsomely bound in decorated cloth.

Rendell gift. Mr. Kenneth W. Rendell has donated two handwritten drafts by Frances Perkins for the letter which she wrote to Paul Brooks of Houghton Mifflin in Boston on October 26, 1959, relating to the writing and publication of her *The Roosevelt I Knew.*

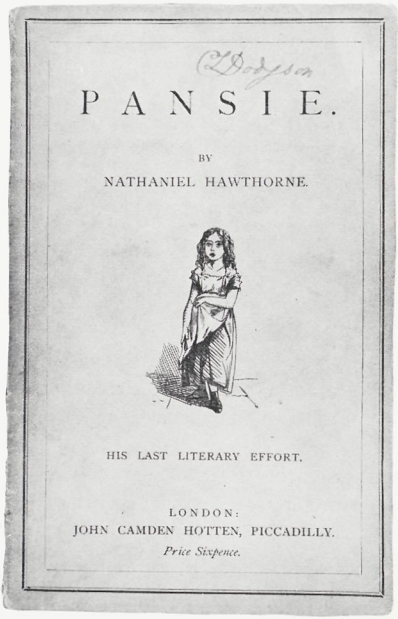
Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has donated a collection of papers relating to *The Ocean of Story*, a collection of ancient Indian folklore tales, edited and annotated by Dr. N. M. Penzer, and published in a ten-volume edition from 1924 to 1928. The papers comprise the original manuscripts of the forewords, proof sheets, reviews and correspondence with authors and orientalists relating to the work. Dr. Saffron has also given a first edition of David Mallet's *Amyntor and Theodore: or, the Hermit*, London, 1747, containing the half-title, and bound in contemporary calf-backed boards.

Stolberg gift. Mr. David Stolberg has presented the papers of his father, the late Benjamin Stolberg, author and journalist who wrote on American labor, politics, economics, the Socialist Party and other liberal causes of the period between the two world wars. He was also a member of the Commission of Inquiry on Leon Trotsky investigating the Moscow trials. The collection presented by his son comprises the correspondence, notes and drafts, and manuscripts for his numerous writings, which appeared in books and periodicals such as *The Bookman, New York Evening Post, New York Times, New York Herald Tribune, The Atlantic Monthly* and *The Nation.* The extensive correspondence files include letters from Herbert Hoover, Sinclair Lewis, H. L. Mencken, Norman Thomas and Leon Trotsky.

Strassman gift. Miss Toni Strassman has established a collection of the papers of the literary agency which she has directed in New York since 1945. Numbering approximately fourteen thousand pieces of correspondence, the files document the publishing activities of numerous fiction and non-fiction writers, including

Gina Berriault, Allen Churchill, William Goyen, Joseph Hayes, Harry Mark Petrakis, Robert Steele and Friderika Zweig.

Tindall gift. Several years ago Professor William York Tindall (A.B., 1925; A.M., 1926; Ph.D., 1934) presented two volumes



The front cover of C. L. Dodgson's copy of Hawthorne's *Pansie*. (Tindall gift)

which had originally been owned by Lewis Carroll. Professor Tindall has now donated Carroll's copy of Nathaniel Hawthorne's *Pansie: A Fragment*, a pamphlet published in London in 1864, signed "C. L. Dodgson" on the front cover.

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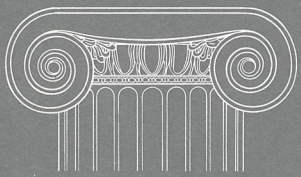

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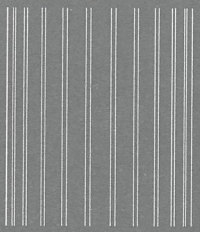

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* * *

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

VOLUME XXVI MAY, 1977 NUMBER 3

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Whitney Young visiting a family in rural Hancock County, Georgia, on February 2, 1969.

COLUMBIA
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Whitney M. Young, Jr.

The "Voice of the Voiceless"

ANN TANNEYHILL

"I am not anxious to be the loudest voice or the most popular. But I would like to think that, at a crucial moment, I was an effective voice of the voiceless, an effective hope of the hopeless . . ."

ON a morning in the fall of 1946, seated at my desk in the National Urban League headquarters office in New York City, I was reviewing the morning's mail. My duties included handling correspondence from persons seeking employment in the Urban League movement. Little did I realize that one letter among those on my desk was to profoundly change the direction and future of the entire Urban League. The letter, postmarked St. Paul, Minnesota, was short, simple, and to the point: "Dear Miss Tanneyhill: I am interested in working for the Urban League. Please send me an application for employment. Whitney M. Young, Jr." The application was sent by return mail.

Often we do not know, and cannot foresee how insignificant acts or events become the catalysts to change the destiny of men and of nations. So it was with that simple letter. For it began the steady and inexorable journey of one man from obscurity, to national leadership, and then to a tragic death on the beach at Lagos, Nigeria, twenty-five years later.

Whitney Moore Young, Jr., was born on July 31, 1921, at Lin-

coln Ridge, Kentucky, where his father was principal of Lincoln Institute, a boarding school for black children. His mother taught school. Raised in the seclusion of the campus, and attending school there, his childhood was spent in a warm, loving and sheltered family atmosphere with his parents and two sisters. Graduating from the Institute at fourteen, he went to Kentucky State College, a black institution of higher education. It was his ambition to study medicine, and so he took pre-medical courses. Then came World War II. He entered the Army and was sent to the Massachusetts Institute of Technology to study engineering, and after that was shipped to the European Theatre in an all-black construction unit. He became a sergeant, and, by his own admission, soon found himself exercising a latent talent as negotiator between sullen, resentful black enlisted men and the jumpy, inexperienced southern white officers in charge. The experience caused him to decide on race relations and not medicine as a career.

He enrolled in the School of Social Work at the University of Minnesota in Minneapolis after the war—and was married during the period of his graduate study. His field work assignment for the school was with the St. Paul Urban League, just across the river from the campus. It was during this assignment that he decided it was the Urban League he wanted to work for. Shortly before he was to be graduated he applied to the National headquarters office. It was a significant coincidence that by the time the summer of 1947 arrived, there was a vacancy in the St. Paul Urban League, and the National office recommended him to become the Industrial Relations and Vocational Guidance Secretary. Three years later he moved from that post to the executive leadership of the Omaha Urban League. In 1954 he was selected to be Dean of the School of Social Work, Atlanta University, in Georgia. And then, in 1961, at the age of thirty-nine, he was appointed Executive Director of the National Urban League.*

* For a history of the Urban League and an understanding of the mission of this civil rights organization, the reader is urged to consult *Blacks in the City:*

In his inaugural address as executive head of the Urban League movement at the 1961 Urban League Conference in Dayton, Ohio, Whitney Young pledged "to give the Urban League not only that which I have gained in the way of experience, skills and

Young with President John F. Kennedy and Henry Steeger, President of the National Urban League, January 23, 1962.

knowledge, but—with equal zest—all my loyalty, devotion and dedication." He accepted the challenge "to provide wise and dynamic leadership to an organization whose past is legend and whose future is unlimited."

In fulfilling that pledge and challenge in the ten years between 1961 and 1971, Whitney Young brought forth many dormant skills, and developed a diplomatic stature that served the League

A History of the National Urban League (1971) by Guichard Parris and Lester Brooks.

well. His leadership did, indeed, prove to be "wise and dynamic." He created a new legend and expanded broader horizons for the League's future.

As *Newsweek* magazine (March 22, 1971) noted after his death, "He was 'Mr. Inside' to the Black Revolution—a cool, urbane diplomat whose work began where the street marches and the picket lines left off . . . in the stocktaking that followed (his death) . . . it was evident that few men did more with less fanfare in the whole turbulent history of the civil rights movement of the 1960s."

Here are some personal reflections about the man—always a warm friend—whom I had come to know over a period of twenty-five years. I knew him first as a fellow toiler and co-worker in the vineyards of the Urban League movement, and later in our daily relationship of ten years when he was head of the Urban League. Whitney was admired by men and women of all ages, races and economic backgrounds. He was an amazement to the tycoons of business, industry and labor—and an enigma to the bigot.

Over six feet, weighing about "16 stone" as the British would say, he was of medium brown color, with an open face, clear, dark brown eyes and well-trimmed hair. His smile was warm, and a dimple became visible with the smile. His sense of humor was acute and his laugh infectious. He had a measured step, and placed his weight on his heels when he walked, so that the overall effect was the determined stride of a physically well put together man of strength.

Whitney Young could be stubborn at times, and stern, almost belligerent, if he felt the need for a show of determination and force, evident by the out-thrust of his lower lip and the tightening of his jaw muscles. He had a love of living, and a great capacity for life. He was tireless, and seemed driven to accomplish goals for himself before it became too late. He was not without some ego—a truly human quality—and I like to imagine that some morning, as he was shaving preparatory to a trip to Washington, he would look in the mirror and say to himself: "I can't believe it! This little

black boy from Kentucky has been called to the White House to sit down face to face with the President of the United States, to give him some advice . . . and I certainly will!"

There is no need to name here the committees and commissions of the Federal government and the boards of industry and the private sector on which he served. His awards, citations and honorary degrees were many. He met with and advised Presidents John F. Kennedy, Lyndon B. Johnson, and Richard M. Nixon. The leaders of business, industry and labor who sought his advice number in the hundreds. These are but testimony that this man, as head of the Urban League, was positioned to help a nation make decisions in the interest of its largest minority citizenry, and for the welfare of all.

He fought anti-Semitism with the same vigor he fought for justice for blacks. Whitney Young was a stalwart in the professional social work field. He served as president of the National Conference on Social Welfare, the nation's largest organization of agencies and professionals in the social welfare field. He was also president of the National Association of Social Workers, the professional association of persons in the field.

Whitney Young came of age during the nineteen sixties, the years viewed by many as the most dynamic decade of black-white relations in America. He was an articulate and forthright speaker. He appealed for justice and equal rights for blacks and for the poor. Sometimes what he said was harsh and uncompromising. Many of his utterances and writings were wise and prophetic—yet all were sincere. He had faith in America and in the ability of the nation to make democracy work.

One of his most brilliant ideas was proposed on June 9, 1963. It was innovative—a "Domestic Marshall Plan" for the United States:

". . . There is no doubt at all that only massive programs can cure our urban sickness. It's going to take a massive commitment on the part of the entire society. And it will take a drastic reordering of our national

priorities so that space, supersonic planes, and even foreign wars will take a back seat to the goals of justice and equality here at home.

"We made just such a massive effort after the Second World War, when the Marshall Plan pumped billions upon billions of dollars into

Assembly in front of the Lincoln Memorial during the march on Washington, August 28, 1963, showing (from left to right), Kenneth Clark, Leontyne Price, Young, Martin Luther King, Jr., Walter Reuther and Henry Steeger.

the economies of our allies, and even our former enemies, to put them back on their feet. Can we do less for our own poor and for our own cities which have festering slums the likes of which have been unknown in Europe since the Marshall Plan?

"A *Domestic Marshall Plan* would not only realize the just demands of Negro citizens, but it would also wipe out poverty for all—white and black. . . . Only such a massive approach involving all sectors of our society can undo the vicious network of racism and poverty. A domestic Marshall Plan may be costly, but it would represent an intelligent investment in America's future, one which would pay rich dividends.

It cannot possibly cost as much as it will cost *not* do to it. The tragic gap between the races is widening daily. Only a *Domestic Marshall Plan* can close that gap and restore our society to the road of peaceful progress."

In a statement to a community group several years later, he commented:

"No one is meant to live in poverty—and no one is meant to tolerate the wrongs of oppression. Where poverty exists, all are poorer; where hate flourishes, all are corrupted; where injustice reigns, all are unequal. Our society is as strong as its weakest link—thus the links that bind black and white, poor and rich must be strengthened or we all will perish. Every man is our brother, and every man's burden our own. Now is the time for the poor, the black, the oppressed, to unite and to turn our society around—for our own sakes and for society's sake."

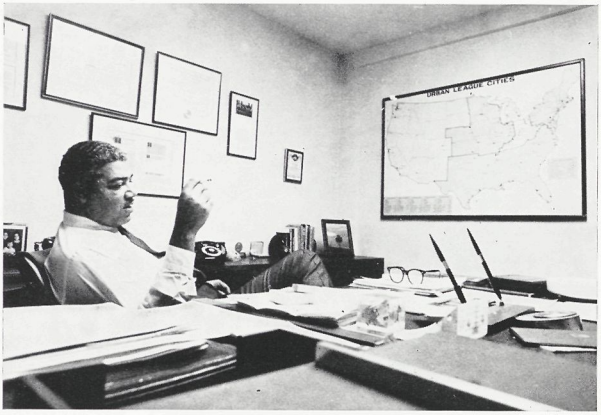
A quotation from one of his books is thought-provoking:

"We have come to the end of one era and the beginning of another. We are now in the post-civil-rights period. It is no longer a question of legal rights, but of whether white America will share political and economic power with black America—and whether America itself will survive. Unless black demands for justice are met, our polarized society will find itself on a course of repression that will destroy the foundations of democracy. Yes, it *can* happen here . . .

"If America is really serious about freedom and equality, it will have to prove that by allowing black people to be free and equal. That means that America must share with black people the power and the privileges now held only by white Americans. . . ."

The Whitney M. Young, Jr., Collection in Columbia University is a remarkable store of Young memorabilia that will interest and fascinate the researcher who seeks to learn more about the events in race relations during the tempestuous 1960s. The information is all there that will make one re-live those times. The pivotal role Whitney Young played among other black civil rights leaders—Roy Wilkins, A. Philip Randolph, Martin Luther King, Jr., James

Farmer, Roy Innis, Bayard Rustin—is clear. His unceasing effort to be the "voice of the voiceless" is chronicled through memoranda, correspondence, news clips, a weekly newspaper column, *To Be Equal*, TV and radio interviews, tape recordings, photo-



Young in his office at the National Urban League.

graphs, and above all, in the hundreds of his speeches. The story of the historic March on Washington for Jobs and Freedom, and the March from Selma to Montgomery is told. The crank letters of hate, attack, and vilification are there. And also there are the letters expressing confidence and praise in support of the man, the Urban League and its work, and the goal of "equal opportunity."

Whitney Young's two hard-cover books—*To Be Equal* (1964) and *Beyond Racism* (1969) succinctly delineate and dissect the problem of racial injustice in America, and propose solutions. The Collection, and the two volumes together, give a complete and comprehensive picture of the man, his philosophy, and his contributions to his native land.

"Ignorance Is Not Innocence"

Anthony Trollope as Novelist and Preacher

ALICE SCHREYER

IN a "partial portrait" published in the *Century Magazine* for July, 1883, seven months after Anthony Trollope's death, Henry James remarked that "with Trollope we were always safe; there were sure to be no new experiments." James held that Trollope had a narrow conception of fictional propriety and that, unlike more daring novelists who deny conventional expectations for the sake of abstract form, "it is probably safe to affirm that he had no 'views' whatever on the subject of novel-writing." But Trollope's *Autobiography*, published posthumously in 1883, convincingly reveals that Trollope had firm ideas about novel-writing, and that when his intention required him to do so he was most willing to risk frustrating and even offending his readers, although some of his remarks reinforce James's image of the novelist "with his elbows on the table and his eye occasionally wandering to the clock."

Trollope articulated his sense of high moral purpose and willingness to depart from conventionally safe subjects in an important letter now in the Jack Harris Samuels Collection at Columbia. This letter, written on October 31, 1865, was a response to criticism of *Can You Forgive Her?*, the first of the Palliser novels, serial publication of which had just concluded. The letter thus reveals the state of Trollope's mind as he embarked on the series which occupied him over the next fifteen years, and which, one hundred years later, delighted British and American television viewers of the BBC dramatization of *The Pallisers*, shown here this spring.

Trollope's correspondent had apparently taken issue with the novelist's introduction of the subject of adultery into the realm of

fiction, and had argued that he could not expose his young daughters to novels in which issues raised by the flirtation between Glencora Palliser and Burgo Fitzgerald were liable to appear. Glencora had been briefly introduced towards the end of *The*

Burgo Fitzgerald is upset at hearing that Plantagenet Palliser is coming for a visit without Lady Glencora: an illustration by H. K. Browne for *Can You Forgive Her?*

Small House at Allington (1864) as "the great heiress of the day," Glencora MacCluskie, whose imprudent love for the worthless fortune-hunter Burgo Fitzgerald was stymied by interfering elders. A contemplated flight by Plantagenet Palliser with Lady Dumbello (née Griselda Grantly, the daughter of the Archdeacon) had also been foiled in the course of this novel—more by the lady's cold-hearted passivity than by the gentleman's good sense or moral scruples—to the relief of Palliser's uncle, the old Duke of Omnium. In concluding the narrative of this sub-plot, Trollope informs "those who are interested in Mr. Palliser's fortunes" that "before the close of that London season" he had prudently mar-

ried Glencora, to the mutual delight of her relatives and his, if not that of the parties most closely concerned.

In *Can You Forgive Her?* an unreformed Burgo appears, posing a considerable threat to Lady Glencora's life as the bored and rebellious wife of the now wholly-conscientious, near-priggish Plantagenet. It is this open treatment of contemplated adultery which offended Trollope's correspondent. Trollope leaves the reader in considerable suspense about the outcome of the flirtation until their flight is ultimately prevented by the judicious interference of well-meaning friends. While readers who know of Lady Glencora's future as the Duchess of Omnium do not suffer any anxiety, contemporary readers may well have indulged in dire predictions.

Trollope's response to the opinion that adultery was not a suitable subject for a novel is thoughtful and earnest, maintaining that the novelist has not only a right but an obligation to confront such evils. Assuring his correspondent that "I do not write without thinking very much of what may be the effects of what I write," Trollope admits that: "The subject of adultery is one very difficult of discussion" because it often involves "immodest & in some degrees indecent" incidents. But "the Bible does not scruple to speak to us of adultery as of other sins," and the novelist too cannot shrink from it.

Trollope's reference to the Bible, and the implied analogy between the novel and the pulpit, is basic to his conviction that the novelist can and must be a positive force for moral good. William Makepeace Thackeray explains in *Vanity Fair* that "while the moralist, who is holding forth on the cover (an accurate portrait of your humble servant), professes to wear neither gown nor bands, but only the very same dog-eared livery in which his congregation is arrayed; yet, look you, one is bound to speak the truth as far as one knows it, whether one mounts a cap and bells or a shovel-hat." Trollope articulates a similar view in *An Autobiography*, and the role he assumes is a less self-effacing, more

didactic one: "I have ever thought of myself as a preacher of sermons, and my pulpit as one which I could make both salutary and agreeable to my audience."

Although he remarks that he would be very distressed, "Were I to believe that any young persons could be led into evil ways by what I have published," Trollope's special focus in this letter is "the young girl" for whom his correspondent had expressed grave fears. Trollope, himself the father of two sons, evinces deep concern for "the education of our daughters." He is convinced that to withhold from young female novel-readers all knowledge of evil and wrong-doing does them a serious disservice. Dickens's Mr. Podsnap, in *Our Mutual Friend*, is an enthusiastic spokesman for the opposite point of view. He had "acquired a peculiar flourish of his right arm in often clearing the world of his most difficult problems, by sweeping them behind him (and consequently sheer away)." For Mr. Podsnap life and literature could be reduced to the following: "The question about everything was, would it bring a blush into the cheek of the young person?" Dickens's satirical portrait of Podsnappery condemns its self-satisfied complacency, but it is Trollope who loudly proclaims that novelists cannot sweep evil from their pages. For, as Trollope writes to his correspondent, "ignorance is not innocence," and the only way to ensure that young girls choose appropriate mates is to educate them to the dangers of the alternative.

Henry James remarked that "the English girl" is a constant character in Trollope's fiction: "he took possession of her, and turned her inside out. . . . He had presented the British maiden under innumerable names, in every station and in every emergency of life, and with every combination of moral and physical qualities." It is possible, however, to characterize his most representative heroines as middle-class rural maidens, caught in the midst of a crisis created by an as-yet-unspoken but wholly-formed love for a young man whose worldly position presents obstacles to the immediate resolution of their affair. The lady is demure and cir-

cumspect, prevented by her natural modesty even from "telling her love" until she is assured it is reciprocated. In the course of the novel she gains this assurance and the gentleman wins the necessary financial security or family approval to clear the way for the typically comfortable ending of Trollope's novels. Heroines like Lucy Robarts in *Framley Parsonage* and Mary Thorne in *Dr. Thorne* are models of maidenly propriety, and need no guidance from fiction either in the choice of an appropriate husband or in right conduct.

Lady Glencora MacCluskie, however, exposed unarmed by proper training to the temptations of the London world, is in a very different situation, and Trollope would like his readers to understand that Glencora's position is pitiable, that she deserves our sympathy rather than our condemnation. In *An Autobiography* he explains that: "She had received a great wrong,—having been made, when little more than a child, to marry a man for whom she cared nothing."

Like Thackeray, whom he admired greatly and designated in *An Autobiography* as "the first" amongst the English novelists of the day, Trollope abhorred the Victorian "marriage market" in which innocent young girls were offered up on the altar of matrimony as commercial commodities. The inevitable result of these transactions was an unhappy marriage from which the shame of flight and/or adultery offered the only escape. Thackeray, in his full-scale attack on the *mariage de convenance* in *The Newcomes*, depicts an innocent and ignorant young girl, Clara Pulleyn, whose imprudent love for Jack Belsize is, like Glencora's for Fitzgerald, prohibited by her family. She is quickly married to Barnes Newcome—"(as if she had any call but to do her duty, and to ask *à quelle sauce elle serait mangée*)"—and is the wretched victim of his villainy until she seeks refuge in flight with Belsize. She is less fortunate than Glencora in the husband chosen for her, but similarly pitiable. Trollope's characters only contemplate adultery while Thackeray's—the innocent Clara and, most probably, the

worldly Becky Sharpe—actually commit it. Once she abandons her children Clara becomes an unredeemable outcast from society, beyond the pale of the novelist's pen. Trollope is kinder to his innocent victim, and rescues her for a respectable and lengthy ca-

Lady Glencora defends her choice of friends to her husband: an illustration by a Miss Taylor in the first edition of *Can You Forgive Her?*

reer as the imperfect but redoubtable Duchess of Omnium in the course of the Palliser novels. But as Trollope reminds us in *An Autobiography*: "The Duchess of Omnium when she is playing

the part of the Prime Minister's wife, is the same woman as that Lady Glencora who almost longs to go off with Burgo Fitzgerald, but yet knows she will never do so." This evolution is made possible "partly by her own sense of right and wrong, and partly by the genuine nobility of her husband's character," which eventually endears him to her.

As his letter of October 31, 1865 reveals, Trollope believed that for young girls to read of Lady Glencora's brush with adultery might have a "salutary" effect similar to that of a sermon on the same subject. Although the text of the letter does not explicitly identify the profession of the addressee, it is clear that he is at least connected with the Church, and is, in Trollope's view, worthy of considerable respect. The postscript to the letter assures him that "I accept as a very great compliment any criticism on my work from a man such as you—". Trollope was therefore either familiar with his correspondent's name or reputation, or else accorded him this respect simply on the strength of the position he held. It is unlikely that Trollope was addressing a rural clergyman of the type he so often depicted. In his edition of *The Letters of Anthony Trollope*, Bradford Booth, relating information provided to him by the collector Carroll A. Wilson, to whom the letter formerly belonged, notes that "Wilson had been told it was addressed to Arthur J. Munby, 6 Fig Tree Court, The Temple, London." Booth, however, rejects this identification on the grounds that Munby was a barrister and not a clergyman.

Arthur Joseph Munby (1828–1910), the poet and civil servant whose diaries formed the basis of Derek Hudson's fascinating study *Munby: Man of Two Worlds*, published in 1972, was a conveyancer in the Ecclesiastical Commissioner's office from 1858 to 1888 and was thus involved in reforms of church abuses such as those Trollope noted in the Barchester novels. Trollope, whose own career combined conscientious civil service with devotion to literature, obviously felt strongly attracted to the character of his correspondent, although he may have misinterpreted the lay na-

ture of Munby's position. Although the portions of Munby's diaries quoted by Hudson indicate two encounters with Trollope, they yield no evidence that he was the recipient of Trollope's earnest letter.

Caricature of Trollope by Frederick Waddy
from *Once a Week*.

Reflecting on the writing and reception of *Can You Forgive Her?* in *An Autobiography*, almost twenty years after the incident, Trollope recalls: "Then there came to me a letter from a distinguished dignitary of our Church, a man whom all men honoured, treating me with severity for what I was doing." Trollope's memory is quite accurate as he recalls that to his correspondent's demand if "a wife contemplating adultery was a character fit for

my pages?" he had rejoined "whether from his pulpit, or at any rate from his communion-table, he did not denounce adultery to his audience; and if so, why it should not be open to me to preach the same doctrine to mine." It is frustrating that Trollope did not here reveal the identity of his correspondent, especially as he comments that he had received an invitation to continue the debate in person and "stay a week with him in the country." Trollope concludes the recollection with the tantalizing note that the "opportunity, however, has not yet arrived," testimony to the lasting impression made on him by the criticism.

For Anthony Trollope, "ignorance is not innocence" not only because the conscious rejection of evil is more praiseworthy than primitive blindness, but because ignorance of the ways of the world is dangerous, and likely to lead to actual sin. Uninformed, falsely naive young girls like Clara Pulleyn and Glencora MacCluskie are the most likely to be seduced by rakish charms because they are unequipped to distinguish them from true merit. The novelist, like the preacher, is obliged to render good attractive and evil reprehensible, enabling and encouraging his readers to embrace the one and reject the other. Trollope held firmly to the conception of the novelist's role as a high and dignified calling not unlike the preacher's, as his novels, his *Autobiography*, and his letter in the Jack Harris Samuels Collection demonstrate.

Comets from Fiction to Fact

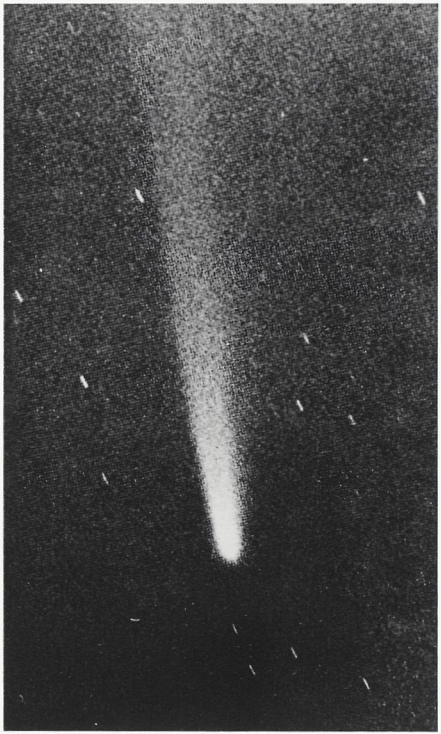
ROBERT A. WOLVEN

LATE in the autumn of 1973 considerable news coverage was being given to comets. Comet Kohoutek, which had been discovered earlier in the year, was nearing its closest approach to the earth, and was expected to be one of the most spectacular sights to appear in the sky in this century. Scientists were especially interested, since the close approach of such a large, bright comet would provide unprecedented opportunities for observation using the latest instrumentation, including the Skylab space station. Among other things, astronomers hoped that the comet would provide new evidence about the formation of the solar system (on the theory that the material in comets has survived in a frozen, largely unchanged state since the time of that formation).

Although by no means a disappointment scientifically, Kohoutek proved to be a less than inspiring sight. (It was barely visible, and only if one knew where to look.) However, 1977 marks the 400th anniversary of another comet whose impact on both laymen and scientists of the sixteenth century surpassed even the expectations for Kohoutek. The comet of 1577, appearing unheralded in the November sky, seemed a harbinger of doom to the astrologically-minded citizens of Europe. It also inspired a series of observations and tests which, over the next fifty years, would exert a strong influence on man's views concerning the nature and structure of the universe.

Morton Pepper's recent gift to the Rare Book and Manuscript Library in memory of his wife, Dr. C. Doris Hellman, includes an extensive collection of cometary material from the half century between 1575 and 1625. This material reflects the significant transformation in the accepted views of comets which took place during this period, a transformation which (at least in its initial stages)

has been described in detail in Hellman's work, *The Comet of 1577*, published by Columbia University Press in 1944. These changes in turn had an impact on the spread and acceptance of the Copernican theory of the universe in the seventeenth century.



Comet Kohoutek as photographed by
Johns Hopkins University in an Aerobee rocket flight
on January 4, 1974.

Copernicus had propounded his heliocentric theory of the universe in 1543, but thirty years later the theory had not yet been widely accepted. The most popular astronomical textbook was probably the *Sphere* of Sacrobosco, written 300 years before Copernicus by an English canon and professor at the University of Paris. This work was admired for its lucid explanation of the Ptolomaic cosmology, with its stationary earth surrounded by eight spheres for the sun, moon, planets, and stars. Individual facets of this theory had been questioned by several medieval scholars, and many elaborations had been proposed to take into account new observations, but its basic features were still generally accepted. Aristotle no longer occupied a position of unquestioned authority, but his views continued to hold great weight, and were abandoned or modified only with reluctance. The heavens were considered immutable, and any appearance of change could be attributed to strictly atmospheric phenomena. Comets, meteors, and novae were all grouped together in the region below the moon, and generally considered to have terrestrial or divine origins. It is interesting to note that, despite Aristotle's views on the subject, the milky way had already been transferred to the realm of the stars by some authorities. This transition took place in part because its appearance was too stable to be easily explained in atmospheric terms. Finally, all motions of heavenly bodies took place in perfect circles (actually, in rather elaborate combinations of two or more circular motions), in keeping with the perfection of the celestial regions. On this point, even Copernicus did not differ.

By 1625, these views had been challenged on several fronts. Probably the most familiar innovations came from Galileo's telescopic observations and from Kepler's formulation of a heliocentric system using elliptic orbits which gave the best agreement at that time with observations of planetary motions. For over thirty years before these developments, however, observations of comets had been effecting a change in the views of some of the leading scholars of the time. Kepler's mentor, Tycho Brahe, had been

among those whose observations of the nova of 1572 had led him to conclude that the new star was located beyond the moon, in the supposedly immutable heavens. Since novae had traditionally been treated as a class of comets, the startling appearance of the

Engraving illustrating the disasters in the Low Countries attributed to the Comet of 1577, from Gemma's *De Prodigiosa Specie, Naturaque Cometae*, 1578. (Pepper gift)

new star prompted a resurgence of interest in cometary theory, and the brilliant comet of 1577 provided an opportunity to satisfy that interest.

The state of cometary theory in the 1570s was complex, and no single, unified theory could be said to have universal support. In view of subsequent events, however, a number of salient points can be identified. Comets were generally thought to originate and travel in the region below the moon. A few 16th century scholars had suggested that at least some comets might exist beyond the moon, but far more believed them to be strictly sublunar. The German astronomer Regiomontanus had suggested in the previous century that the distances of comets could be ascertained by meas-

uring their change of position with respect to the fixed stars. Several astronomers had attempted to make such parallax measurements during the intervening years, but lack of precise instruments had made accurate and consistent determinations impossible.

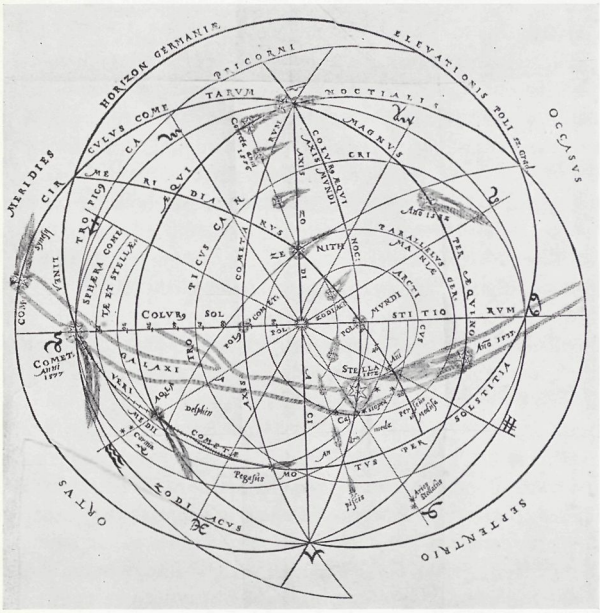
One school of thought had developed which suggested that comets were merely atmospheric effects produced by reflection (or refraction) of the sun's rays, and were not subject to the laws which govern physical bodies. Concentration on comets as atmospheric, meteorological phenomena had discouraged attempts to compute their orbits, or to reconcile their motion with the laws applying to heavenly bodies. Indeed, Averroists in particular drew a sharp distinction between the nature of the celestial regions and that of the sphere of air.

Finally, comets were almost universally conceded to have astrological significance and to presage important events in the affairs of man. Usually, the events connected with comets were dire happenings such as wars, famine or pestilence. Thus, when the Swiss mathematician Conrad Dasypodius (noted for constructing the astronomical clock in Strasbourg) drew up a list of consequences of the comet of 1477, he included a plague of locusts, a wheat famine, two wars, and the deaths of Edward IV of England and three other European monarchs.

The comet which appeared in 1577 was widely observed and discussed throughout Europe, for both its astronomical interest and its supposed astrological import. The Pepper gift contains over two dozen contemporary tracts discussing the comet, in Latin, German, French, Italian and Danish. The authors of these works range from the obscure to the influential, their contents from the astrological discussions of Dasypodius to the innovative scientific conjectures of Helisaeus Roeslin and Michael Maestlin. This material has been discussed in detail in Hellman's work, and a very brief summary will have to serve here.

For many observers, the new comet presented no challenge to traditional beliefs. Either through miscalculations, faulty observa-

tions, misunderstanding of theory, the comet was frequently determined to be well below the moon. Many of the noted scholars of the time initially held this view, and their opinions presented some bar to the acceptance of contradictory findings. Others made



Various 16th century comets shown on a celestial map printed in Roeslin's *Theoria Nova Coelestium Meteopon*, 1578. (Pepper gift)

no attempt to determine the distance. Still others, however, including the redoubtable Tycho Brahe and Maestlin, took accurate observations indicating that the comet showed no parallax, and was therefore well beyond the moon. This view gradually gained in acceptance through the closing years of the century, reinforced

by observations of other comets in subsequent years. Tycho, for instance, had placed the comet of 1577 just outside the orbit of Venus, basing his conclusions on the comet's greater elongation from the sun. The comet of 1585 he located above the sun, and he thought the comet of 1580 to be actually beyond the eighth sphere.

These observations had a considerable effect on cosmological thought, but conclusions naturally varied for different individuals. A great many scholars remained strict Aristotelians, and by such the new findings were either rejected or ignored. Thus, as late as 1665 when Gisbertus Voetius, a scholar of Utrecht, reprinted a work on the comet of 1604, he included a commentary of his own in which he was content to put forth the traditional Aristotelian views on the position and origins of comets. It was not merely obstinacy, nor the necessity to follow Aristotle that caused many to discount the recent observations. Contemporary thought provided more than one basis for such conclusions. Considering that novae and comets had long been recognized as prognosticators of doom, it is hardly surprising to find one Wolfgang Satler of Basel, in a work published in 1605, contending that the recent new stars were supernatural manifestations warning man of his sins, and were of course not subject to physical laws. Those who considered comets to be due to some effect of the sun's rays were by no means certain that the usual rules of geometry were applicable to their study. Thus, Galileo himself, in a dispute with the Jesuit mathematician Oratio Grassi prompted by the three comets in 1618, maintained on the grounds of the sun's rays theory that Tycho's parallax measurements did not necessarily give any clue to the comet's location. Finally, there were those who held to the belief that comets, being transitory bodies, were not worth detailed study, since generalizations about their motion could not be made.

For those who did accept the new findings, however, some adjustments in world-view were necessary. Johannes Praetorius, a

professor of mathematics at Wittenburg and Altdorf, was one of several who rejected the crystal spheres associated with the Ptolomaic system. He did not reject the entire system, but concluded that the sphere of air must extend all the way to the fixed stars. Such a concept made it possible for some to retain the idea that comets were born of the earth, but others found it hard to believe that earthly exhalations could rise as high as the moon. Because of such doubts, one common view divided comets into two classes, those located above the moon (to which various celestial causes were assigned) and those located in the sphere of air.

All of these concepts could be accommodated if necessary within the basic tenets of the Ptolomaic system. On Tycho, though, the new observations exercised a more extreme and perhaps their most important direct effect. It was largely his observations of the nova of 1572 and the comet of 1577 which led Tycho to reject Ptolomy and formulate his own cosmology. Tycho could never bring himself to accept the Copernican system (and in fact attempted to dissuade his protege, Kepler, from espousing it). Instead, he devised a system with the sun and moon revolving around a stationary earth, but with other planets circling the sun. In this scheme, comets travelled around the sun in roughly circular paths outside the orbit of Venus. The Tychonic system never gained great popularity, but for a time it provided an acceptable alternative for some who were uncomfortable with Copernicus' more controversial ideas.

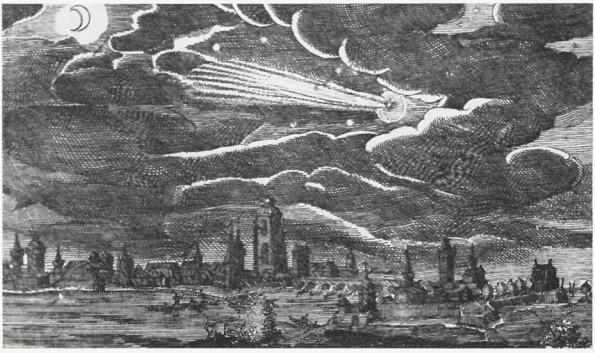
The more far-reaching effects of the observations of these comets may well have been produced at a greater remove. As mentioned before, one of the more accurate and insightful observers of the comet of 1577 was a 27 year old German astronomer, Michael Maestlin. Like Tycho, Maestlin not only surmised the comet's distance, but attempted to plot its path as well. For the 16th century, the idea of computing cometary orbits was revolutionary, inspired to a large extent by their new association with the other heavenly bodies, as opposed to ephemeral meteorological

events. Noting a correspondence between his calculated orbit for the comet and certain features in the Copernican theory, Maestlin was led to adopt that system. Even more important (for Maestlin's popular textbook continued to present more traditional views), he passed these ideas on to his pupil, Johannes Kepler, in the days before Kepler's association with Tycho. Ultimately, of course, it was Kepler's systematic formulation of an elliptical orbit for Mars within a Copernican framework which ended the universal acceptance of circular motion and helped establish the superiority of the Copernican system in fitting observations. Ironically, the observations which Kepler relied on so heavily were those of the now deceased Tycho, whose cosmology had followed a different path.

It is interesting to note that Kepler apparently never applied the idea of elliptic paths to comets. Originally accepting circular motion, he later came to believe that they moved in straight lines. (Both views received support at the time). It remained for astronomers of the 1670s and 1680s to propound the idea of elliptic or parabolic paths for comets, shortly before Halley's suggestion of their periodicity and Newton's formulation of the law of universal gravitation. However, an amateur Welsh astronomer may have anticipated these astronomers by almost 70 years. Sir William Lower, inspired by Kepler's work of the previous year, suggested in 1610 that the apparently rectilinear paths of comets might be no more than extreme forms of ellipses (the opposite extreme being a circle). Unfortunately, he apparently made no attempt to apply this suggestion to observed data or to develop it further.

The three comets of 1618, particularly the one appearing in November, prompted a spate of writings second only to that following the comet of 1577. (Some 20 of these works are included in the Pepper gift.) In addition to the descriptions of the new comets and the usual astrological predictions, such works served as a forum for discussion of the controversy which had been brewing for 40 years. As noted above, one of those provoked into par-

ticipation in this conflict was Galileo. His final contribution in his dispute with Grassi, *Il Saggiatore*, appeared in 1623, and was the first significant astronomical writing to appear in his name since public teaching of the Copernican system had become potentially



Comet of 1618 shown over the city of Frankfurt: an engraving from the title-page of Gotthard Arthus's *Cometa Orientalis*, 1619.

dangerous. While this work did not directly proclaim Copernican theory, Stillman Drake, the historian of science and Galilean scholar, has suggested that its underlying purpose may have been to pave the way for the new doctrine. In any event, *Il Saggiatore* was shortly followed by the *Dialogue Concerning the Two Chief World Systems*, Galileo's most successful, and ultimately most dangerous exposition of his cosmological views.

In the 350 years since the period in question, knowledge of comets and of the solar system has increased enormously, while the potential for further gains has been boosted by the development of the space program. Voyages such as the recent Viking landings on Mars are continually producing new and surprising results. In the near future, instrument landings on comets themselves may be made. Still, even the present period is likely to pro-

duce few effects more far-reaching or of greater import than those following on the comet of 1577.

After 1618, no new, bright comets were observed in Europe for over thirty years, and new theorizations became somewhat less pronounced. By that time, about the only commonly accepted belief about comets which had survived unscathed for the past fifty years was the trust in their astrological importance. At the same time, great changes had been wrought in cosmological thought. While general agreement would not be possible for many years, the position of the Copernican theory (assisted by the new conclusions concerning comets) had changed from that of an interesting mathematical exercise to a plausible explanation of physical reality.

Our Growing Collections

KENNETH A. LOHF

Abzug gift. Former United States Representative Bella S. Abzug (LL.B., 1945) has presented the collection of congressional papers covering her six-year legislative career representing New York's 20th district. The collection of approximately 500,000 pieces, dating from 1970 to 1976, documents Ms. Abzug's work on women's issues, housing, employment, health, the environment, foreign affairs, energy, crime control, mass transit, higher education and New York City problems. The papers comprise files of correspondence, drafts of bills, legislative research, manuscripts of writings, speeches, reports, hearing transcripts and publications. President William J. McGill in accepting the gift said: "There is special significance in Ms. Abzug's selection of Columbia as the repository for her congressional papers, because the University is in the district she has represented so energetically, and we have witnessed at close hand her dedicated service to her constituents. Her papers will be extremely valuable to students and chroniclers of government and the legislative process during a difficult period in American history."

Barzun gift. Dr. Jacques Barzun (A.B., 1927; Ph.D., 1932) has added, by his recent gift, the following to the collection of his papers and to the Berlioz Collection: charcoal portrait drawings of Dr. Barzun by Henry Grant and Polly Thayer; three file boxes of correspondence with Wendell H. Taylor, co-author with Dr. Barzun of *A Catalogue of Crime*; manuscripts and letters relating to *Simple and Direct*; a silk program, dated December 3, 1830, of the last stage appearance of Berlioz's first wife, Harriet Smithson; a portfolio of thirty-three etchings by J. M. W. Turner for his *Liber Studiorum*, reproduced from copies owned by John Ruskin, published in Cambridge in 1878; and numerous first editions, programs, framed photographs and items of memorabilia.

Brown gift. In honor of the 25th anniversary of the Friends Mr. Andreas Brown has presented a copy of Samuel Beckett's previously unpublished *All Strange Away*, issued in New York in a limited edition late in 1976. The volume, illustrated by Edward Gorey, is signed by both the author and the artist.

Poetry Society of America Gold Medal awarded to Melville Cane in 1971. (Cane gift)

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) in his recent gift has added the following to the collection of his papers: a poetry notebook, dated April 15, 1964, containing holograph copies of poems written since his *To Build a Fire*; a scrapbook of articles by him and reviews of his works published from 1964 to 1975; a group of twenty-five letters from writers and friends, including five from Lewis Mumford; eleven medals and awards, among which is the Poetry Society of America Gold Medal awarded to Mr. Cane on April 22, 1971, the Columbia University Medal for Service awarded in 1948, and the Harcourt Brace Chairman's Medal for Achievement in the Arts of Publishing awarded in 1974; and more than thirty volumes and issues of periodicals, in several of which poems by Mr. Cane are printed. Also presented by Mr. Cane is a letter written by William Makepeace Thackeray, late in the summer of 1851, to the writer Anna Jameson in which he refers to a recent visit to Goethe's daughter Ottilie in Weimar.

Cranmer gift. Mrs. W. H. H. Cranmer has presented, for addition to the John Erskine Collection, the following manuscripts: the extensive autograph drafts of Professor Erskine's lectures on Robert Browning and Algernon C. Swinburne, dated April and May 1908; the typewritten manuscript of his play, *Henry Disarms*, ca. 1937, with autograph corrections; and seven diaries, covering the periods 1903–1917 and 1936–1942, in which he recorded notes for lectures and writings, comments on Whitman and other authors, and a draft for a work of fiction entitled "The Casanova Story."

Curtis Brown, Ltd., gift. The New York literary agency, Curtis Brown, Ltd., through its president Mr. Perry H. Knowlton, has established a collection of its papers, numbering approximately one-half million items, and covering the operation of the agency for the past forty years. The files in the collection contain primarily correspondence with English and American authors, publishers and other agents relating to the editing and publishing of trade books and textbooks, serial rights, reprints, dramatic rights, translations and foreign rights, promotion and copyright registrations. The poets, novelists and non-fiction writers represented by lengthy files of letters include W. H. Auden, Elizabeth Bowen, Joyce Cary, John Cheever, Eve Curie, Lawrence Durrell, Ian Fleming, Erle Stanley Gardner, Robert Graves, Christopher Isherwood, Frieda Lawrence, Sinclair Lewis, Richard Llewellyn, Helen MacInnes, Thomas Merton, Samuel Eliot Morison, Ogden Nash, Robert Nathan, Sean O'Faolain, Mary Renault, Vincent Sheean and C. P. Snow.

Dix gift. Mr. Dennis Dix (A.B., 1948) has presented the third and final installment of the papers of his great-grandfather, John Adams Dix, comprising twenty-two letters written by Martin Van Buren from 1829 to 1853, approximately 180 retained original drafts of letters written by Dix, and a group of his manuscript notes, drafts of speeches, articles and printed materials relating to

his career as a politician and government official. The largest portion of the gift is a group of approximately 650 letters to Dix from numerous political and literary persons of the nineteenth century, among them Ethan A. Allen, Henry Beecher, Thomas Hart Benton, Cyrus Field, Hamilton Fish, Azariah C. Flagg, John Hay, Catherine Maria Sedgwick, Bayard Taylor, George Ticknor, Samuel Tilden, Daniel Webster and Thurlow Weed.

Fleming gift. Mr. John F. Fleming has presented a fifteenth century manuscript of the *Summa Totius Philosophiae Naturalis* of Paulus Nicoletti Venteus, a theologian of the Hermits of the Order of Saint Augustine, who was born at Udine in 1368, studied at Oxford, lectured at the University of Padua, and died in Venice in 1428. The manuscript, written in Italy in 1455 and consisting of 120 folios, contains portions of his writings on natural philosophy which illustrate a wide knowledge and interest in the scientific problems of his time. The text is written largely in a small gothic script, but the section entitled "De Generatione et Corruptione" is written in a fine humanistic script.

Fraenkel gift. Dean and Mrs. George K. Fraenkel have presented the following: a copy of the limited edition, numbered and signed, of Theodore Dreiser's *Epitaph: A Poem*, printed by the Heron Press in New York in 1929, with decorations by Robert Fawcett; and a letter written by President Franklin D. Roosevelt to Jo Davidson, dated Washington, January 31, 1941, pertaining to the Third Inaugural Medal designed by Davidson. Enclosed with the letter is a typewritten note by Davidson describing the model used in designing the Medal.

Franzius Estate gift. As a gift from the estate of Enno Franzius (A.M., 1943; Ph.D., 1954), and through the thoughtfulness of the members of his family, we have received the papers of Dr. Franzius, who taught history at Columbia from 1945 to 1958. Comprising correspondence, manuscripts, notes, clippings and printed materials, the collection centers around his book publications,

History of the Byzantine Empire, 1968, and *History of the Order of Assassins*, 1969.

Greenstein gift. Mr. and Mrs. Morris W. Greenstein have presented Edmund Burke's copy of one of the landmarks of printing as well as one of the most notable English historical works: Edward Hyde, Earl of Clarendon, *History of the Rebellion and Civil Wars in England*, published by the Oxford University Press in three folio volumes from 1702 to 1704. Bound in contemporary calf, all volumes bear Burke's name and place of residence, Beaconsfield, stamped on the title-pages. The engraved frontispiece portraits of the author after the painting by Sir Peter Lely, and the engravings in the text by the Amsterdam artist, Michael Burghers, are represented by particularly fine impressions.

Gutmann gift. Professor James Gutmann (A.B., 1918; A.M., 1919; Ph.D., 1926) and his wife, Ruth Friess Gutmann, have presented more than one thousand volumes from their personal libraries in the fields of philosophy, art and literature, among which are illustrated and first editions by James Oppenheim, Robert Louis Stevenson, Lytton Strachey, Mark Van Doren, Walt Whitman and Elinor Wylie. Two of the volumes in their gifts are inscribed by William James to Mrs. Gutmann's aunt, Pauline Goldmark.

Higgins gift. Mrs. T. G. Higgins has donated a copy of the first edition of John O'Donovan's monumental compilation, *Annals of the Kingdom of Ireland from the Earliest Period to the Year 1616*, published in Dublin in 1851.

Lax gift. Mr. Robert Lax (A.B., 1938), who established a collection of his literary papers in 1971, has recently made a substantial addition of more than five thousand items, comprising correspondence, poetry manuscripts, journals, drawings and sketches, photographs and twenty volumes and pamphlets of his poetry published by The Journeyman Press. Also included are files of *Pax* and *The Journeyman*, poetry periodicals which he edited.

Edmund Burke
Beaconsfield.

THE

HISTORY

OF THE

REBELLION and CIVIL WARS

IN

ENGLAND,

Begun in the Year 1641.

With the precedent Paſſages, and Actions, that contributed thereunto, and the happy End, and Concluſion thereof by the KING's bleſſed RESTORATION, and RETURN upon the 29th of *May*, in the Year 1660.

Written by the Right Honourable

EDWARD Earl of CLARENDON,

Late Lord High Chancellor of *England*, Privy Counſellor in the Reigns of King CHARLES the Firſt and the Second.

Κτῆμα ἐς ἀεί. *Thucyd.*

Ne quid Falſi dicere audeat, ne quid Veri non audeat. Cicero.

VOLUME THE FIRST.

OXFORD,
Printed at the THEATER, *An. Dom.* MDCCII.

Edmund Burke's copy of Clarendon's *History* showing the English statesman's library stamp at the top of the title-page. (Greenstein gift)

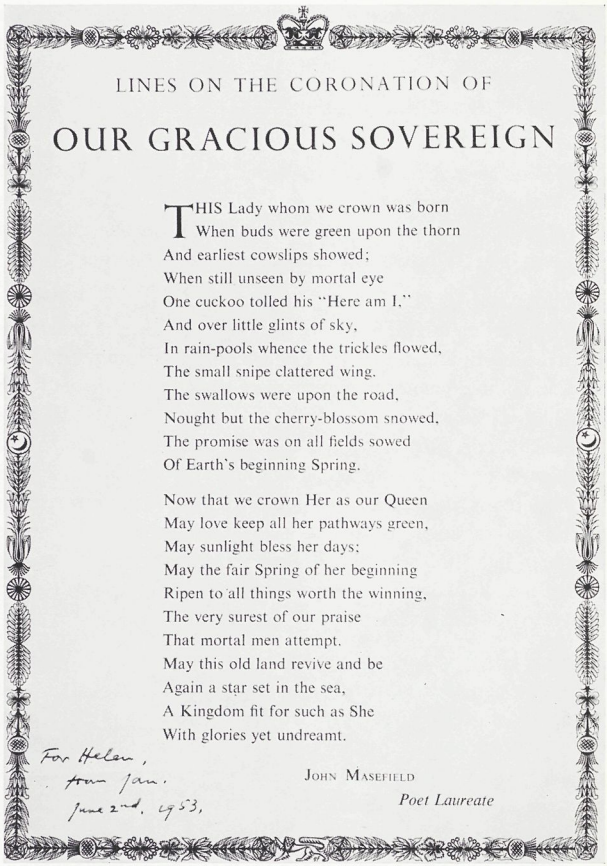
Lemaitre gift. Mr. Victor A. Lemaitre (A.B., 1925; A.M., 1926) has enriched the collection of contemporary literature with his gift of twenty-five first editions by Donn Byrne, John Dos Passos, Joseph Hergesheimer, Don Marquis, A. A. Milne, Christopher Morley and Booth Tarkington.

Lord-Wood gift. Miss June Lord-Wood (A.B., 1970; A.M., 1975) has donated a group of fifteen first editions by Rachel Carson, Lawrence Durrell, James Jones, A. A. Milne, Edith Sitwell, Dylan Thomas, James Thurber and other contemporary authors.

MacLachlan gift. Miss Helen MacLachlan (A.B., 1918, B.) has presented an important group of association books, photographs and a manuscript relating to the English Poet Laureate John Masefield, including: a souvenir program of the coronation of Queen Elizabeth II containing his coronation poem inscribed to Miss MacLachlan on June 2, 1953; a copy in wrappers of *Animula*, a poem privately printed in a limited edition at the Chiswick Press in London in 1920; *The Dream*, published by William Heinemann in 1922, autographed by the poet and the illustrator, the poet's daughter Judith Masefield; and a sonnet, a single acrostic on the name "Jack E. Masefield," written by the poet at the age of 17 on the verso of a cabinet portrait photograph.

Marshall gift. Mr. James Marshall (LL.B., 1920) has added to the collection of papers of his late wife, Lenore G. Marshall (A.B., 1919, B.), a group of seven notebooks. Dating from 1917 until shortly before her death in 1971, the notebooks contain drafts of poems, reviews, short stories and novels, as well as notes and impressions she recorded during trips which she and her husband made to Europe and the Middle East.

Mayer gift. Mr. Martin Mayer has made a substantial addition to his papers with the recent gift of the manuscripts, proofs and research files both for his books, *About Television*, *All You Know is Facts*, *The Bankers*, *The Lawyers*, *Today and Tomorrow in*



LINES ON THE CORONATION OF

OUR GRACIOUS SOVEREIGN

THIS Lady whom we crown was born
When buds were green upon the thorn
And earliest cowslips showed;
When still unseen by mortal eye
One cuckoo tolled his "Here am I."
And over little glints of sky,
In rain-pools whence the trickles flowed,
The small snipe clattered wing.
The swallows were upon the road,
Nought but the cherry-blossom snowed,
The promise was on all fields sowed
Of Earth's beginning Spring.

Now that we crown Her as our Queen
May love keep all her pathways green,
May sunlight bless her days;
May the fair Spring of her beginning
Ripen to all things worth the winning,
The very surest of our praise
That mortal men attempt.
May this old land revive and be
Again a star set in the sea,
A Kingdom fit for such as She
With glories yet undreamt.

For Helen,
from Jan.
June 2nd. 1953,

JOHN MASEFIELD
Poet Laureate

John Masefield's poem printed in *The Coronation of Her Majesty Queen Elizabeth II: Approved Souvenir Programme*, June 2, 1953, and inscribed to his American friend Helen MacLachlan. (MacLachlan gift)

America and *Bricks, Mortar and the Performing Arts*, and for his articles published in newspapers and magazines during the past several years.

Moers gift. Dr. Ellen Moers (Ph.D., 1954) has presented the manuscripts and correspondence relating to her two recent critical books, *Two Dreisers*, 1969, and *Literary Women*, 1976. Included in the gift of more than one thousand items are drafts, notes, printed materials, corrected galley and page proofs, and photocopies of articles written by Dreiser for *Ev'ry Month* and other newspapers and magazines.

Overseas Press Club gift. The Overseas Press Club, through its president, Mr. Matthew A. Bassity, has presented its library of more than two thousand volumes in the fields of journalism, international reporting, communications and contemporary history. Included are first editions, many of which are inscribed, of the writings of Winston S. Churchill, General Mark W. Clark, Elmer Davis, Alexander P. de Seversky, George Fielding Eliot, H. V. Kaltenborn and Lowell Thomas.

Parsons, Coleman O., gift. Dr. Coleman O. Parsons (A.B., 1928), who established a collection of Scottish literature early in 1976 with his exceptional gift of 450 volumes, has recently added more than 100 volumes comprising first and illustrated editions of the Scottish poets, travel literature and reminiscences and letters, among which are the following: James Beattie, *Poems on Several Subjects*, London, 1766; *The Trials of James, Duncan, and Robert M'Gregor, Three Sons of the Celebrated Rob Roy*, Edinburgh, 1818; James Maidment, ed., *Private Letters Now First Printed from the Original MSS.*, Edinburgh, 1829, autographed by Sir Walter Scott on the title-page; James Simpson, *Letters to Sir Walter Scott*, Edinburgh, 1822, inscribed by the author; and William Tennant, *Anster Fair, a Poem*, Edinburgh, 1812, with corrections by the author.

Parsons, John E., bequest. By bequest from John E. Parsons we have received the papers of his father, Herbert Parsons (1869–1925), lawyer and a New York County Republican chairman. The approximately 14,700 letters and documents in the collection relate to political affairs in New York City, and in state and national politics from 1898 to 1925, and they include correspondence with well known contemporaries Franz Boas, Max Eastman, H. O. Havemeyer, Charles E. Hughes, Walter Lippmann, William Loeb, Ogden Mills, Franklin D. Roosevelt, Elihu Root, Henry L. Stimson and William Howard Taft.

Randall gift. From her personal library Mrs. Katherine P. Randall has selected for presentation a group of twenty-nine first editions, including the following by Henry Fielding: *Amelia*, 1752, four volumes; *The History of the Adventures of Joseph Andrews*, 1742, two volumes; *The History of Tom Jones, a Foundling*, 1749, six volumes; and *The Journal of a Voyage to Lisbon*, 1755. Also among Mrs. Randall's gift are works by Irving Bacheller, G. K. Chesterton, Samuel L. Clemens, Joseph Rodman Drake, Julia Ward Howe, William Dean Howells, Choderlos de Laclos, S. Weir Mitchell and James Whitcomb Riley.

Rendell gift. Mr. and Mrs. Kenneth W. Rendell have presented a collection of three hundred letters, manuscripts and documents relating to three generations of the Mott family of Mott Haven, New York City, including: Jordan Lawrence Mott, born in 1799, who was responsible for the real estate development of Mott Haven; Jordan Lawrence Mott II, called J. L. Mott, Jr. (1829–1915), the industrialist who married Katharine Jerome Purdy, a cousin of the Jerome sisters; and Jordan Lawrence Mott, known as Lawrence Mott (1881-ca. 1913), who wrote numerous novels, short stories and articles of adventure and the outdoor life.

Spector gift. Mr. and Mrs. George Spector have donated a copy of Sir Clement Edmondes's edition of *The Commentaries of C. Julius Caesar, Of His Wars in Gallia; And the Civil Wars Betwixt*

Him and Pompey, printed in London in 1695 by Edward Jones for Matthew Gillyflower. Bound in contemporary calf, this copy contains fine impressions of the double-page copperplate engravings of fortifications and battle scenes, as well as of the engravings of portraits and medallions in the text.

Stern gift. Mr. DeWitt Stern and his wife, Virginia (B.S., 1967; A.M., 1968; Ph.D., 1976), have presented a first edition of Alexander Pope's translation of *The Iliad*, published in London from 1715 to 1720. Issued in six folio volumes, the work is handsomely illustrated throughout with portraits, engravings and maps.

Taylor gift. Mr. and Mrs. Davidson Taylor have presented forty-nine volumes from the library of the late Sophie Kerr, as well as thirty-eight first editions from their personal libraries, including the following: Robert Frost, *Selected Poems*, New York, 1923; George Moore, *The Making of an Immortal*, New York, Bowling Green Press, 1927, signed by the author; William Shakespeare, *Venus and Adonis*, Rochester, The Printing House of Leo Hart, 1931, illustrated by Rockwell Kent and signed by him; Frank Harris, *Oscar Wilde: His Life and Confessions*, New York, 1916; B. Traven, *The Bridge in the Jungle*, New York, 1938; and twelve first editions of books on cats collected by Sophie Kerr.

Notable Purchases

Engel Fund. The exhibition, "Engel Plus Ten," on view in the Rotunda from February 3 until March 18, featured highlights from the Collection bequeathed to the University by the late Solton Engel (A.B., 1916), received as a gift from Mrs. Engel (B.S., 1942), and acquired during a ten-year period by means of the Engel Fund, an endowment established by the donors. Presenting an overview of this magnificent collection, the exhibition included association books, letters and manuscripts, original draw-

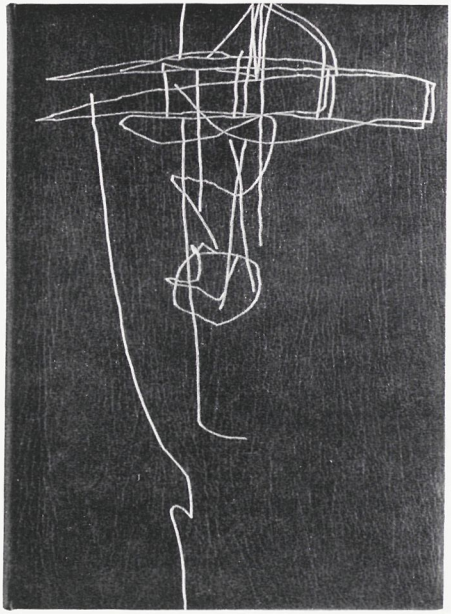
ings and European and American posters. Of special importance were the twenty-three books and manuscripts acquired during the past decade on the Engel Fund, beginning with the proof copy of William Blake's *Illustrations of The Book of Job*, 1825, purchased in 1967. Added during the decade were manuscripts and letters by James Fenimore Cooper, Stephen Crane, Sir Arthur Conan Doyle, Bret Harte, A. A. Milne, Edna St. Vincent Millay and Edith Wharton; and association books by E. E. Cummings, Richard Eberhart, Edna St. Vincent Millay, Ezra Pound, Edwin Arlington Robinson, Gertrude Stein and Robert Louis Stevenson. All of these have been reported and described over the years in the *Columns*.

Two important editions were acquired during the Fund's tenth anniversary year. The first of these, *Meditations in an Emergency*, published in New York in 1957, is a collection of poems by the New York writer Frank O'Hara. The volume acquired is number one of fifteen numbered and signed copies containing an original drawing by Grace Hartigan.

The second volume acquired is an inscribed copy of Elinor Wylie's first book of poems, *Incidental Numbers*, privately printed in London in 1912. Although 65 copies were believed to have been printed, only sixteen copies, including the copy now in the Engel Collection, have been located. The Engel copy is inscribed by the poet to her friend Helen de Swerding Melchoir with a Latin distich, which translates into English as follows: "Indeed, as yellow gold is tested by fire / So faith is to be tried by hard times." This copy of *Incidental Numbers* was acquired with the assistance of the Friends Endowed Fund.

Ulmann Fund. Seven exemplars of modern presses have been acquired on the Albert Ulmann Fund, endowed by Mrs. Ruth U. Samuel in memory of her father. The Rampant Lions Press of Cambridge, England, is represented by a handsome folio edition, *Root & Sky: Poetry from the Plays of Christopher Fry*, compiled

and arranged by Charles E. and Jean G. Wadsworth. Illustrated with collograph-intaglios designed and printed by Charles Wadsworth, the work was issued in 1975 in an edition of 220 numbered copies signed by the illustrator and Christopher Fry.



Binding by Ivor Robinson for Stacpoole's
The Seven Words from the Cross. (Ulmann fund)

Also to be singled out for special mention is the Stanbrook Abbey Press production of Alberic J. Stacpoole's *The Seven Words from the Cross: A Meditation in Poetic Idiom*, issued in 1974 in a limited edition of one hundred numbered copies. Fifteen

sets of sheets were reserved for special binding. The Ulmann copy, one of this special issue, is bound by the English binder Ivor Robinson in full black levant morocco with an abstract design traced in gold on the front cover.

Activities of the Friends

Bancroft Awards Dinner. Members of the Friends, historians, publishers and university officials assembled in the Rotunda of Low Memorial Library on Thursday evening, April 7, for the annual Bancroft Awards Dinner. Dr. Gordon N. Ray, Chairman of the Friends, presided. President William J. McGill announced the winners of the 1977 awards for books published in 1976 which a jury deemed to be the best in the fields of American history and diplomacy. Awards were presented for the following: *Class and Community: The Industrial Revolution in Lynn* by Alan Dawley, published by Harvard University Press; *The Minutemen and Their World*, by Robert A. Gross, published by the Hill & Wang division of Farrar, Straus & Giroux; and *Slave Population and Economy in Jamaica, 1807–1834*, by Barry W. Higman, published by Cambridge University Press. The President presented to the author of each book the award and certificate as provided by the Edgar A. and Frederic Bancroft Foundation. Certificates were also presented to the publishers by the Chairman of the Friends.

Fall Meeting. The Fall meeting of the Friends will be held on Thursday evening, October 27, in the Faculty House. The speaker will be Dr. Robert Nisbet, the Albert Schweitzer Professor in the Humanities.

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