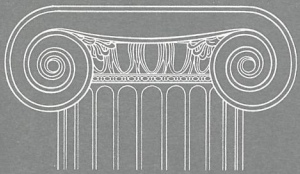

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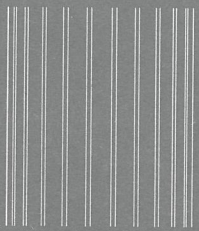

NOVEMBER 1977 · VOLUME XXVII, NUMBER 1

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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 XXVII NOVEMBER, 1977 NUMBER 1

CONTENTS

Memories Recaptured	MELVILLE CANE	3
Andrew Cordier As I Remember Him	DOREEN GEARY	9
Lynd Ward: A Half-Century Association with The Limited Editions Club	DAN BURNE JONES	20
Our Growing Collections	KENNETH A. LOHF	32
Activities of the Friends		44

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Melville Cane as he appeared in the *Naughty-Naughtain*, the yearbook of the Class of 1900.

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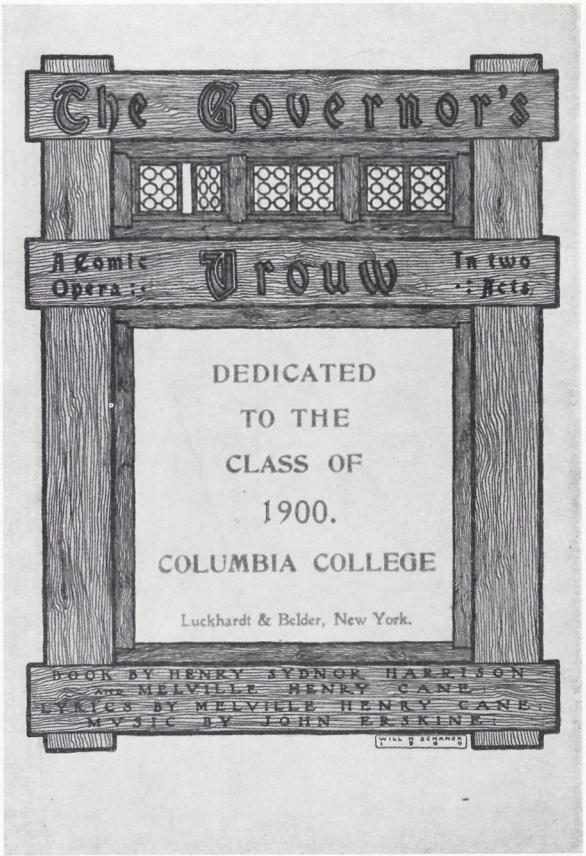
Memories Recaptured

MELVILLE CANE

THE other morning, turning the pages of *The New York Times*, my eyes chanced to fall upon a news item which set in motion vague ancient memories, not from anything in the article itself but because it was headed: "Canton, O." Although I had never visited Canton or encountered it over the years in my role as a lawyer, or otherwise, the name registered powerful, enjoyable but elusive associations. My attempt to recapture this wisp of the past proved futile and it was only after relaxing from the effort that a clue slipped through. It was a forgotten phrase from a forgotten letter, received over a generation ago: "President William McKinley's home and shrine."

Recognition of the phrase, as I paused in my reading, stirred me to clothe it with autobiographical vitality and to center my reflection around two years as far apart as 1900 from 1940 and upon two utterly dissimilar and unconnected individuals, our twenty-fifth president and the writer of the letter. The year 1900 was, in many ways, a special one for me. Chronologically, it raised a celebrated controversy over its location in calendar time—whether it marked the close of the nineteenth, or the beginning of the twentieth century. President Seth Low of my alma mater, Columbia University, argued for the former position, which I also favored on personal rather than scientific grounds. For me the year 1900 registered the end of one chapter in my life as well as the start of the one to fol-



Front cover of *The Governor's Vrouw*, a comic opera written by Henry S. Harrison, John Erskine and Melville Cane.

low. More specifically, it was my last year as an undergraduate and my first as a political animal, since that April I had come of age and automatically gained the status of an American citizen with the right and responsibility to cast a ballot. I liked to picture myself, grandiosely, as having attained my majority in the earlier period, a man astride two centuries.

As 1900 shed its early months I became increasingly aware that the country was in for another hot campaign to elect its chief of state. I proceeded to bone up on the "issues" so-called, and I took a hard look at the two main candidates in the hope of making a sensible choice.

My involvement in politics had been limited to the campus on Morningside Heights where the word "issues" had never been uttered and the fights for class offices were simply popularity contests between fraternity and independent groups. But now, in the larger arena, Democrats and Republicans orated and editorialized throughout the country on "issues" and the air grew dusty with words like "bimetallism" and "double-standards"— not of morality but of silver versus gold—and with slogans like "Sixteen to One" and "Down with Wall Street."

The choice lay between the Republican, William McKinley, and his Democratic opponent, William Jennings Bryan, the latter undeterred by his defeat four years earlier. As I listened to the rival arguments the campaign seemed to boil down to a single question of economics, to wit: the effect of the respective positions on the American pocket book. The newspapers at our house, however, preached the cause of "sound money" with almost religious fervor. Bryan, they righteously inveighed, was an agent of Satan and if elected would plunge the nation into bankruptcy and pauperism. The following November I cast a colorless vote for McKinley, the only time I was ever to support a Republican aspirant to the White House.

The foregoing account concludes my retrospect, not simply of William McKinley, with whom I felt little in common, but rather

of my youthful self in the significant year 1900. A further fruitful product of this recaptured memory was not only that it served to release the full contents of the letter from Canton but also that it prompted me to deal with personal material without which the letter could not have been written or my name ever be known to my unexpected correspondent.

I refer to my emergence as a serious poet.

It was in the early nineteen-twenties that I came to realize I was no longer deriving satisfaction from merely turning out light verse but that an intuitive call was urging me toward a more meaningful concern for self-expression and, in the process, self-realization. The transition, difficult and resistant at the outset, was slowly accomplished until, with growing self-confidence, I dared to submit samples of this new crop to leading magazines. Responses were encouraging, acceptances at least equalled rejections, and in the case of the latter I adopted the professional stance of sending out the verses again and again, sometimes with ultimate luck after a fourth or fifth try.

By the year 1940, when I received the letter from Canton, I had published three volumes of serious verse. Reviews for the most part were favorable, in a few cases even laudatory. I still recall, however, having parried three particularly rough brickbats. *The Nation*, rather cruelly, I thought, opined that my rhymes jerked like marionettes; *Poetry*, in Chicago, couldn't understand why anyone would waste a whole column on me, whereas the man on the totalitarian *Masses* dismissed me with the indictment that I was "a member of Marianne Moore's seraglio." (She had taken three lyrics for *The Dial*.)

I was slowly becoming "established." Reviewers were attaching to my name the label "poet-lawyer" or "lawyer-poet." A stranger might write in for a photograph or at least an autograph to adorn his collection of "Famous American Poets." What gratified me more, however, were the letters from unknown readers with no selfish motives, who generously expressed their thanks for, as one

person put it, having "enriched my life." But I still lacked general recognition; no group, so far as I knew, accepted me as a contemporary poet, nor had I rated even a footnote to any critical essay.

It was in the midst of these reflections that the letter with the

Melville Cane presenting the gift of the Class of 1900
to President Eisenhower in June 1950.

Canton, Ohio postmark arrived. It was subscribed "Esther Ann Cox" and asked:

Have you ever been called upon to present someone you did not know? If you have you will understand my predicament last January when the program chairman of the Canton Poetry Society asked me to address our next meeting on the subject: the Poetry of Melville Cane.

Until then I had not heard the name or the poetry. Inquiries revealed that except for one member, neither had anyone else. With might and main, I set to work to remove our collective ignorance and must have done a fairly successful job, for we are now regular Cane fans.

Since then most of our members have bought their own copies. We all love your poetry and feel we have missed something by not finding it sooner. It should be more widely read. Indeed we have taken the trouble to tell your publisher so.

And if you ever wander away from New York as far as President William McKinley's home and Shrine, be assured you will meet a royal welcome from the Canton Poetry Society and

Your humble biographer.

The letter, so warm and responsive, came as the perfect answer to my need. Now I pictured myself as an accepted, "arrived" poet with an official, public endorsement and I indulged myself in fantasying the lively discussion of the evening which must have inspired Miss Cox's enthusiasm.

My debt to the Society was increased a few months later by the receipt of *First Flight*, a printed collection of the work of its members. What I treasure equally with its contents is the list of signatures of all the contributors, with the following addition:

We, active members of Canton Poetry Society, present this volume as a small token of our appreciation and pleasure for the grand poems of yours we have learned to love.

Thanks to that stray item in *The New York Times*, my memories are now sharply reanimated.

Andrew Cordier As I Remember Him

DOREEN GEARY

THE Cordier papers, which have now come to rest at Columbia University, reflect not only the life of Andrew Wellington Cordier, but the history of the twentieth century from its beginning—he was born in 1901—until the time of his death in July 1975. As I had a part in assembling some of these papers during his lifetime—and after his death—my thoughts are often drawn to him, to the unusual kind of person he was and to the rather extraordinary career that he had.

Dr. Andrew Cordier is better known to Columbia University circles as the man who, as the University's 15th President, presided over the University for two tumultuous years of campus unrest from 1968 to 1970; as Dean of its School of International Affairs from 1962 to 1972; and finally as President Emeritus. But when Andrew Cordier first came to Columbia University he was already sixty-one years of age and had just concluded a unique and outstanding career with the United Nations. To those of us who knew and worked with him there in those innovative and formative years he is best remembered as "Mr. UN." He was formally known as "Mr. Andrew Cordier" for he did not use his Ph.D. title in those days, but to almost everyone in the United Nations Secretariat and in the Delegations he was more affectionately addressed and spoken of as "Andy Cordier." He held the formidable title of Executive Assistant to the Secretary-General and Under-Secretary for General Assembly Affairs.

He came to the organization in 1946 from the State Department and served in the above capacities under the first two Secretaries-General, Trygve Lie and Dag Hammarskjold. By the very nature of his post he was directly and closely associated with both these distinguished men in the overall direction of the organization. At the United Nations this was a very interesting and vital period

since both Lie and Hammarskjold played important roles in international affairs and in evolving and developing the political concept of the office which they held.

It was my privilege to serve with Andrew Cordier for twelve

President Harry Truman, accompanied by Cordier (left) and Secretary-General Dag Hammarskjold, on the occasion of his visit to the completed United Nations Headquarters buildings in New York on July 3, 1953.

years at the United Nations as his personal assistant and until he left that organization in 1962 to join Columbia University. It was just another twelve years later, in 1974, that I came from Canada to work with him once more—this time at Columbia where I was to collaborate with him on a book he planned to write about the United Nations and which would contain his own personal recollections of the earlier years of the world body. Unfortunately, owing to frail health, he was unable to carry out his wish and one year after my arrival he passed away. This was indeed tragic, for

he desperately wanted to do that book, as well as another on his years at Columbia. Fate had played a hand in making him a central historical figure at the United Nations, and it thrust him once again into history when at Columbia he was called upon to steer the course of that institution through one of its most troubled periods. By profession an historian, Cordier felt impelled to set down his story of those two periods.

Actually he had earlier made a more formal contribution to the history of the United Nations in an eight volume series entitled *The Public Papers of the Secretaries-General of the United Nations* which he had compiled and co-edited with two former associates—Wilder Foote who was for many years Director of Press and Publications at the United Nations and Max Harrelson who had served there as Chief of the Associated Press Bureau. These volumes are valuable not only for the collection of public papers and statements of the first three Secretaries-General which they contain, but for the historical commentaries which accompany them. However, these volumes could not serve the purpose his own personal account would have done.

As a Canadian I had a particular admiration for this great American with his unusual talents, his integrity and his deep commitment to the United Nations. Even before I came to the international organization in 1950 from the Canadian Delegation I was well acquainted with the name of Andrew Cordier. For to all the Member States he was a key figure in the United Nations Secretariat and they relied on him for his knowledge and ability to give guidance on the Charter, on the preliminary procedures of the United Nations organs and committees, on substantive issues, and on the workings of the United Nations Secretariat.

As head of General Assembly affairs he was responsible for planning and running the Assembly, coordinating the work of the Committees, seeing that relevant resolutions were implemented by the Secretariat. During the first sixteen years of the life of the United Nations he was a familiar figure on the podium in the

General Assembly Hall, seated to the left of the President at each Assembly session. As an astute parliamentarian, endowed with patience and firmness, he was invaluable in his capacity as principal adviser to the first sixteen Presidents of the General Assembly. Expressing the admiration of those he had so ably served, the late Mongi Slim of Tunisia, President of the 16th session, on his own behalf and that of his predecessors, paid this tribute to Andrew Cordier on the occasion of his departure from the United Nations:

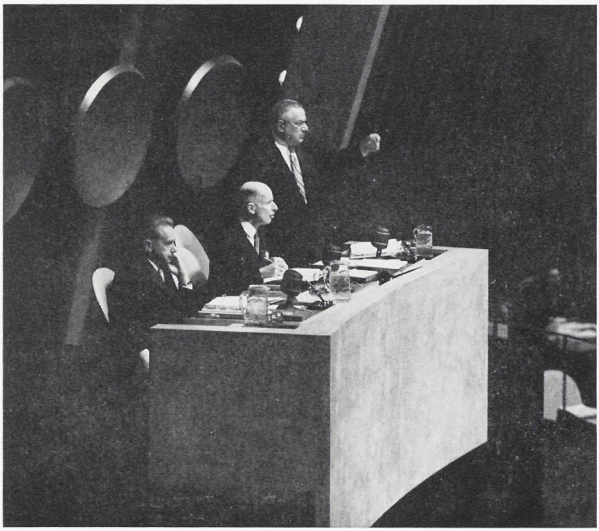
> Andrew Cordier was an international civil servant who had placed the interests of the international organization above any national interests. He deserves the gratitude of us all for what he has done on behalf of the happiness of all peoples and understanding, co-operation and mutual confidence among all nations.

In other aspects of the functioning of the Secretariat he also played a co-ordinating role and some, when assessing him in later years, have referred to him as the "architect" of the organization. Ralph Bunche in a farewell talk described him as "a pioneer and a trail blazer." In the words of U Thant, "Cordier was as identified with the United Nations as the Statue of Liberty is with New York."

As Trygve Lie's Executive Assistant in the beginning years he was his right hand man in pulling the organization together in all of its many facets but more particularly in establishing conference procedures and methods of handling United Nations documentation. As Chairman of the United Nations Publications Board from its inception he provided substantial direction in its decisions. He was closely associated with Lie in the planning and development of the United Nations buildings which were completed in the early 1950s. One of several farewell gifts which he received from the United Nations staff was a small model of the buildings with the inscription "To Andrew Cordier who helped build the UN."

During his years at the Secretariat he believed in being accessible. He was so famous for his "open door" policy to colleagues and

staff members that his office was jocularly known as "Andyville." Although this often meant that several people—all with differing problems—might gather in his office at the one time, this did not trouble him, and they, for their part, got what they had come for



Cordier (standing) counting a vote at the General Assembly meeting, December 17, 1954, on the proposal of self-determination for the people of Cyprus. Seated at the podium with Cordier are Dr. Eelco van Kleffens of the Netherlands, Assembly President, and Dag Hammarskjold, Secretary-General.

—a decision, or the guidance they needed. It was said that many an important decision was taken around the desk of Andrew Cordier. He was like a master impresario.

The first United Nations Commemorative Conference, which was held in San Francisco in 1955 at the invitation of that city, was largely organized and directed by him in collaboration with

the San Francisco officials concerned. They were so pleased with the outcome that when it was over they presented him with a miniature globe with one small diamond in it which said "To Andy Cordier who brought the world to San Francisco."

Although he was knowledgeable in such major languages as French and Spanish, he was not a linguist. But with him that did not seem to matter for he had a universal way of communicating. There was something about his presence, his instinctive way of dealing with people that overcame any language barriers which might exist between him and others with whom he had to work at the United Nations. In addition, his quick intelligence, his perceptiveness, his unflappability and his phenomenal memory made him an important asset to Lie and Hammarskjold in diplomatic negotiations with delegations of the Member States on their behalf, or with Governments as the Secretary-General's representative.

He played an important role in the earlier years in the setting up and direction of the political missions in the field which came into being as a result of various General Assembly or Security Council resolutions—in Palestine, in Korea, in India and Pakistan, in the Balkans. From time to time he would make periodic inspection trips to these areas.

He was heavily involved with Secretary-General Hammarskjold in working with Member States to assemble the United Nations Emergency Force in the Middle East in 1956 as well as the United Nations Force in the Congo in 1960. When the Suez Canal had to be cleared following the Middle East hostilities in 1956 the General Assembly requested Hammarskjold to undertake this task. Under him Cordier assumed the major responsibility for arranging the clearance. This was a large undertaking and he later considered this to be one of the most interesting and successful chapters of his United Nations career.

On behalf of Trygve Lie and the Unified Command he visited Korea in 1952, having been assigned the delicate task of working out difficulties which had arisen between the Unified Command

(of the United Nations forces) and the Korean Government. He had also made a previous visit to Korea in 1951 on an inspection trip. Both times he visited the combat areas, addressing the troops, explaining the United Nations action. In 1951 the small plane in

Dr. Cordier at the grave of Dag Hammarskjold.

which he was flying in Korea crashed in a forced landing. The plane was severely damaged and he and his colleagues had a narrow escape, but the incident did not deter him from carrying on with his schedule.

In 1958, as the Secretary-General's designated representative, he made a special trip to Jerusalem in connection with the demilitarization of Mount Scopus, a strategic enclave on the outskirts of Jerusalem, which required him to be in consultation with both the Jordan and Israel governments. On that occasion in order to familiarize himself with the situation he made a dramatic tour through a mine-filled area, much to everyone's consternation. He was always fearless in the face of physical danger or threatening situations.

What struck us all in those days was the aura of strength that emanated from him—his courage, his firmness of character, his rugged appearance (he had the physique of a football player), his superb health and vigour and his extraordinary endurance. He exuded confidence, constant good humour and a definite sense of purpose. One rarely thought of him in an academic context then because of his active political and administrative role, but his earlier educational background did manifest itself in his interest in the publications program of the United Nations and in the development of the library services. It was largely through his tenacity and ingenuity that funds were made available by the Ford Foundation to build the fine library which now forms part of the United Nations complex in New York. Together with Hammarskjold he was largely responsible for the planning and development of the new building which is known as the Dag Hammarskjold Library in memory of the late Secretary-General. In a signed letter after its dedication in 1961 the staff of the Library paid tribute to Andrew Cordier in these words:

> We are all aware that you gave unsparingly of your time and energy to raise funds for a new library building, that you never hesitated to bring together all concerned; that you presided over and guided the meetings of the architects, consultants and librarians; that you made yourself available to all concerned; that you were the right hand of the Secretary-General; that in short you were the real creator, the father of the Dag Hammarskjold Library. We are convinced that this should be said now that the new building is completed, and it should be remembered by everyone who worked with and for the library in these years fateful to the history of the institution.

Although he attained considerable power and influence in the United Nations community by virtue of his own talents and the unique role he played, he remained always a true international civil servant with first loyalty to the principles and purposes of the world organization. His colleagues—both in the Secretariat and the Delegations—be they American or of other nationalities, re-

spected him for this quality and trusted him. They knew he was his own man.

His last diplomatic mission on behalf of the Secretary-General was to the Congo where he went for a brief inter-regnum period

Dr. Cordier, with Mrs. Cordier (right), cutting the cake at his farewell reception at United Nations Headquarters, February 21, 1962.

in August and September 1960. This was at a very sensitive time politically and as the ranking United Nations official there at the time, he was called upon to make certain on-the-spot decisions for the maintenance of law and order in an emergency situation, including the temporary closing down of the airports and the radio station. This action was subsequently the subject of much East-West controversy and he became the focal point of complaints levelled against Hammarskjold for having a preponderance of American influence around him. In the resulting situation Cordier decided he should resign from the Secretariat. He submitted his

resignation in May 1961, although it was not until the following year that he left the organization, having extended his stay to serve through the 16th Session of the General Assembly at the request of Hammarskjold and later U Thant.

He was an accomplished public speaker and during his years at the United Nations he gave many speeches both in support of the world body and to encourage an understanding of its aims and activities. He did not spare himself in this respect. Many of his speeches were lofty and prophetic in tone. In an address given shortly before leaving the United Nations in 1962 he summed up the changing world as he saw it in these words:

> Hurricanes of social and political change are sweeping across the earth. The forces are so powerful and so widespread as to be beyond the capacity of any one nation or organization to control them. In that sense world leadership belongs to no one. There are those who long for things as they used to be—for the good old days—but we live solidly in a new era when our eyes must be turned to the future and when efforts must be made not to control the revolutionary forces that exist but to give them maximum stability, growth, development and benefit from the human rights to which they are entitled. These objectives for mankind must always remain clear, both as objectives and as a basis for day to day action . . . . The immensity of the change in our generation can be seen in the fact that the number of United Nations members has more than doubled since the Charter was ratified. In sixteen years great empires have dissolved, new nations have emerged and taken their place in the world community.

It was on this sombre note that he prepared to leave the United Nations and to assume his new role at Columbia University.

During the ensuing years I was able to observe his Columbia career, but only from afar, as I was still at the United Nations. When in 1974 I arrived at Columbia to assist him with his book, I found him so ravaged by illness that he was unrecognizable from the old vigorous Andy Cordier that I had known. But his indomitable spirit and determination still prevailed, and against almost

insurmountable odds of lack of funds, personal worries and ill health he persevered in the pursuit of his objective to the end, never admitting defeat, never giving up.

Following his death in 1975 I remained at Columbia for a few months to complete my work on his papers and long enough to see the beginning of their transfer to the Rare Book and Manuscript Library. When I finally departed for Canada it was with a feeling of a mission uncompleted and with profound sadness that he had died before he was able to accomplish what he had so bravely set out to do.

Andrew Cordier was not alone in his conviction that he should make this contribution to history. Former United Nations colleagues had been urging him along these same lines—it was important they felt that he recount his own story of the early years of the organization. After his death they expressed the hope that a book might still be written that would in some sense fulfill the purposes he had in mind. Perhaps the resource materials which he has left behind will enable some future historian to write about the life and times of this unique personality who became Columbia's 15th President and who entered the world of history so dramatically in the later years of his life.

Lynd Ward: A Half-Century Association with The Limited Editions Club

DAN BURNE JONES

FOR almost half a century now, Lynd Ward has been illustrating books for The Limited Editions Club and this, one must admit, is an exceptionally long period of time. Except for some private presses and a number of publishers producing fine books in special editions on occasion, few can compare with the standard set by The Limited Editions Club in the selection of all the intricacies that go into the making of beautiful books. The club's selection of illustrators, typographers, printers, designers, and specially made papers are, in any of these categories, choices which display impeccable taste and excellence. Exceptional, too, is the great variety shown in the selection of the titles in the books they publish. Certainly, there is something in the vast list of their publications to please every taste, whether it be ordinary, unusual, or esoteric. And there isn't a more accomplished artist—to our knowledge—in the production of fine books than Lynd Ward. He is no ordinary artist; rather, he is the "artist extraordinary" who has demonstrated unusual varieties of mediums and methods used to illustrate, to interpret, and to illuminate the texts presented to him by the Club. His illustrations range from carbon crayon drawings, original mezzotints, pen, ink, and brush drawings, to wood engravings, and lithographs in black-and-white, and in color. One is staggered by the hundreds of illustrations by this prodigious worker for the Club alone and at the consistent high quality of the artistry in book illustration they represent.

Lynd Ward was born in Chicago, Illinois, in 1905 and graduated from Columbia University in 1926. He was Editor-in-Chief of

The Columbia Jester, a college periodical which seems noteworthy for its Editors-in-Chief, for previous to Ward's service it was headed by such notables as Morris Ryskind, Bennett Cerf, and George Macy. Upon graduation in 1926 he married May McNeer,

Lynd Ward and his wife, May McNeer, in his studio, 1951.

the famous writer of children's books, many of which were later illustrated by her no less famous artist-illustrator husband. For their honeymoon, they were given a family gift of a year's travel and study in Europe. After the magic of traveling all over Europe, they settled in Leipzig for the remainder of the year where May wrote, and Lynd attended the Leipzig Academy of Graphic Arts. Here Ward studied the graphic art processes of the woodcut, wood engraving, etching, mezzotint, and lithography. The students at the Academy were left to their own devices—without being hampered, they could produce any image they wished as they

learned the various uses of the tools, techniques, and presses of each medium. The resulting freedom lent interest and integrity to their creative work. What an interesting piece of Lyndwardiana it would be to have the artist himself write and illustrate an article about the various trials and errors, and the final accomplishments produced in this freedom-to-do-as-you-wish environment offered by the Leipzig Academy, and under its capably famous instructors! There was etching with Alois Kolb, lithography with George Mathey, and wood engraving with Hans Alexander Mueller who, later, because of Hitler's Nazism, emigrated to America and became a professor of art at Columbia. The result is apparent in the books of Lynd Ward whose graphic art training was based on the thorough and exacting demands at this famous old school, and fortunately, under the influence of inspired teachers. They lent critical direction and personal interest which helped formulate his decision for the selection of his life's work: that of work in some phase of the graphic arts, principally as related to the art of the book.

The number of books illustrated by Lynd Ward for the Limited Editions Club are greater in number than that of any other artist represented in their series. Among the thirteen books he has done for the Club, all present a variety of formats, and some are done in one, two, four, and even five volumes. All are eminent examples of Ward's work as an illustrator. Only a few can be selected for comment by the author, who has been a collector of "Lyndwardiana" from the 1930s.

George Macy formed the Limited Editions Club and produced his First Series of books in 1929–1930. Before this he had published a number of books under the Macy-Masius imprint which were distributed by the Vanguard Press. One of these books, *The Ballad of Reading Gaol* by Oscar Wilde, was illustrated with reproductions from mezzotints especially done for it by Lynd Ward. The most unfortunate thing about this fine little book was the handling of the illustrative content: the original mezzotints were photo-

mechanically reproduced as highlight halftone plates and, as illustrations, lost a great deal of their artistic qualities.

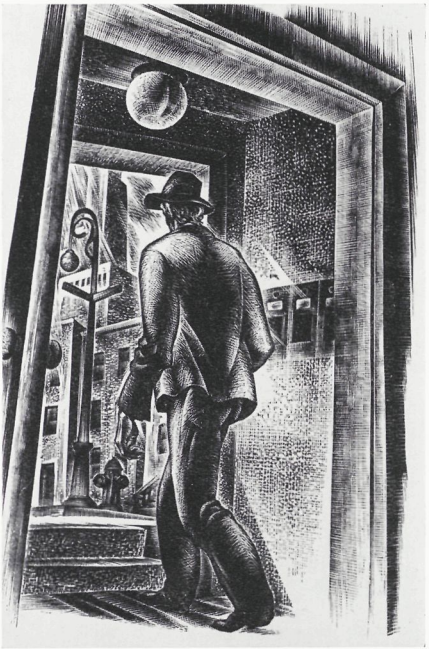
Lynd Ward first appears as an illustrator in the Third Series: 1931–1932, of the Club's selections. The book given by Mr. Macy

Wood engraving for *God's Man*, 1929.
(Author's collection)

to Lynd Ward to illustrate was *The Cloister and the Hearth* by Charles Reade. Published in two volumes, it had thirty illustrations which were done by soft pencil and crayon, photomechanically reproduced, and printed rotogravure. Printed separately, they

were later trimmed to page size and tipped-in to the volumes. As an early example of a book well done, it exemplifies the class and quality of work so characteristic of the Club's publications.

Every few years or so—and one hopes that it will continue—



Wood engraving for *Prelude to a Million Years*, 1933.
(Author's collection)

Lynd Ward appears as the artist-illustrator of one of the major productions of the Club. To mention a specific medium, The Tenth and Twelfth Series are high points of achievement in the art of pen, ink, and brush illustration. One publication, *Les Misér-*

ables by Victor Hugo, which appeared in the Tenth Series, 1939–1940, uses this medium for its illustrative matter. Mr. Macy has written the following in the *Monthly Newsletter* to the members (December, 1938, No. 115):

> Lynd Ward has illustrated dozens upon dozens of books; because he has a mind keenly sensitive to social injustice, it is possible that his work upon LES MISERABLES will become known to the world of the future as his best work . . . In illustrating LES MISERABLES Mr. Ward has completed an herculean task. No artist has succeeded in composing his illustrations within an ivory tower . . . but he has been long month after month making more than five hundred illustrations for LES MISERABLES . . . All of the drawings are spirited. But all the drawings are saturated with social conscience, all of them are drawn by a competent draughtsman . . . to add to the searing immortality of Victor Hugo's words, the burning immortality of unforgettable pictures.

Published in five volumes, the work represents the application of a first class talent acting on the job at hand. Having been given free rein to create illustrations of any kind and number, these show a dedicated application of careful reading, the uses of thorough research, and a rare interpretation of the text. Long a teller of stories without words in his own woodcut novels, these illustrations—printed in a different color in each volume for added interest—give additional visual impact to the art of the illustrated book as we know it. The work was reprinted twice both for the Heritage Club and the Heritage Press (subsidiary companies of The Limited Editions Club), once in a two volume edition.

Closely related to this work, and done in somewhat the same manner and method was *The Count of Monte Cristo* by Alexander Dumas. It was issued as No. 9 in the Twelfth Series, 1940–1941. The book was published in four volumes, has one hundred and sixty-eight brush, pen, and ink illustrations reproduced by linecut and printed in a different color in each volume. This work shows the close collaboration between the illustrator and printer. It was decided, because of the length of the book, that there would be

no tailpiece illustrations to fill out blank spaces at the end of the chapters. This problem was solved to a degree by the printer in the following manner: taking the galleys of type and working them by the individual chapters, he would start at the end of the

Pen and brush drawing for *Gargantua and Pantagruel*, 1942.
(Author's collection)

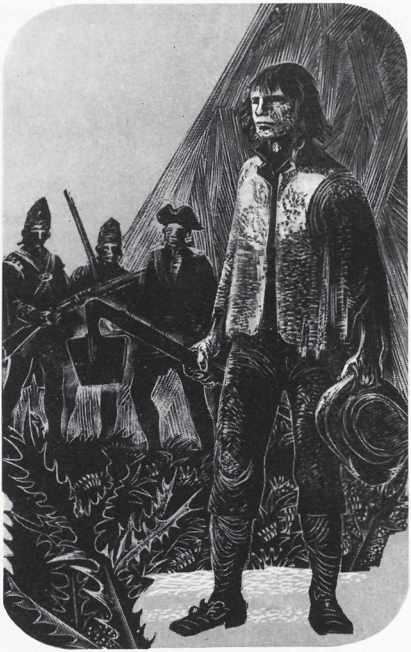
chapter with a full page of text, and work, page for page, to the beginning of the chapter. Whenever space was left at the beginning, Ward drew an illustration to fit.

Outstanding among the books illustrated by Lynd Ward for The Limited Editions Club are those done in the medium of lithography. Some are done forcefully in black-and-white, some in black with a color added, and some are done in full color. Many are done as chapter headings, others full page, and some as special features in double-page spreads. The following are a listing of those books done in this medium: *For Whom the Bell Tolls* by Ernest Hemingway (1942), *The Innocent Voyage* by Richard Hughes (1944), *Idylls of the King* by Alfred, Lord Tennyson (1953), *Lord Jim* by Joseph Conrad (1959), *Rights of Man* by Thomas Paine (also has pen-and-ink illustrations) (1961), *The Master of Ballantrae* by Robert Louis Stevenson (1965), and *The Writings of Thomas Jefferson* (also with pen-and-ink illustrations) (1967). Done under the watchful eye of George Macy and his associates of The Limited Editions Club, these volumes measure up to the high standard of quality maintained over the years since the inception of the series.

Hemingway's masterly *For Whom the Bell Tolls* reaches to the core of life, and no better choice of an artist to illustrate it could have been made than Lynd Ward—the forceful lithographs gracing its pages prove that. (By coincidence, both Hemingway and Ward lived, in the early part of this century, within a few blocks of each other in Oak Park, Illinois, an all-American town in the heart of the Mid-West.) In the *Monthly Newsletter* (September, 1942, No. 149) Mr. Macy has this to say concerning Ward's lithographs for Hemingway's book:

> Into these lithographs he has poured an artistic conception, a vividness of imagination, an artistic realization, beyond any of which have appeared in his work before . . . He has made some illustrations which require an enormous canvas, and therefore he has made them into double-spreads across which the Spanish Civil War seems veritably to fling itself. One full-page illustration showing the results of the work of a firing squadron seems to us to be worthy of Goya, worthy to be included in Goya's *Disasters of War*.

Aided by the arms of coincidence and joined between the covers of this beautiful book, both artists—one with words and the other with pictures—were, at different times, awarded the Gold Medal of The Limited Editions Club: one for a book written by an



Wood engraving for Edmund Burke's *On Conciliation with the Colonies*, 1975. (Macy Collection, Columbia Libraries)

American writer most likely to become a classic; the other, the Gold Medal for the Art of Illustration.

Hughes's *The Innocent Voyage* is an outstanding example of Ward's use of the colorful and artistic medium of lithography.

Four drawings—one for each color—were needed for each illustration and were drawn directly on the lithographic plates. Since there are twenty-four lithographs used as illustrations, ninety-four plates had to be separately drawn by hand and keyed one to the other to produce a single image. Not only for the prodigious amount of exacting work entailed but also for the beauty of their bright tropical colors, they represent a *tour de force* seldom equalled in the art of lithographic illustration.

The Praise of Folly by Erasmus (1942) is illustrated in the difficult medium known as mezzotint, which requires carefully handprinted plates. In contrast, *On Conciliation With The Colonies* by Edmund Burke is the first book in which the artist has used the medium of wood engraving, which is done in two colors: the key block is printed in black over the light tint of mauve which is used as the color of the background. The publication in the 1975–1976 Series of this volume, the thirteenth selection illustrated by Ward for the Club and the most recent, was made available to the membership as a tribute to our Bicentennial Celebration.

Rounding out the author's selection of his favorites from the books illustrated by Ward is Tennyson's *Idylls of the King*, a book with an exceptionally fine binding. It is covered in a staunch red buckram imported from England. The spine area, which overlaps about three inches on the front and back boards, is covered with leather, a soft sheepskin which has been dyed in English vermillion and crushed smooth. On these overlapping sides are stamped, in gold leaf, effigies of King Arthur and Queen Guinevere. To complete it, the slipcase was covered with tan paper marbleized in red.

The graphic works of Lynd Ward show a willingness to venture new techniques within the medium used to compose and execute the images. Observing this, the art of his illustrations has had a noticeable growth in refinement over the years. The illustrations are filled with an interesting selection of forms, figures, lines and rhythmical movement, and all are bathed in strong contrasting light. The incidents of their narrative illuminate the text and

heighten it with an added intensity. One always wants to see the next picture, interest is aroused, their visual aspects carry the story forward. This becomes apparent when comparing his illustrations for a book with those done by other artists. His form a more uni-

"Two Knights at the River": watercolor drawing, inscribed to George Macy, for The Limited Editions Club edition of Tennyson's *Idylls of the King*. (Macy Collection, Columbia Libraries)

fied whole, for while the single incident is interpreted as related to the text, taken as a group they tell their own story. This must be a carry-over from the narrative elements of his woodcut novels: *Gods' Man*, *Wild Pilgrimage*, and *Song Without Words*, to mention a few. Is it any wonder, since the story is implicit in his work, that he has become known as a story teller without words?

Over the fifty or more years of his professional life as an artist and practitioner of the graphic arts, Lynd Ward has produced literally thousands of illustrations. Many of his books have been included in the "Fifty Books of the Year" selections of the American Institute of Graphic Arts. In addition, he has received many awards and honors: The National Academy of Design Award, the Caldecott Medal, the Silver Medal of The Limited Editions Club, the John Taylor Arms Memorial Prize, the Samuel F. B. Morse Gold Medal, the Zella de Milhau Prize, and Library of Congress Awards. He has had many one-man shows, the last having been given in 1974 by the Associated American Artists of New York City.

Lynd Ward, by any standard of judgment, is one of the foremost artist-illustrators in America. He is one artist who has devoted the major portion of his time to the illustration of books. His work has won universal acceptance—and this is his greatest reward.

Our Growing Collections

KENNETH A. LOHF

Akin gift. In honor of Professor James L. Clifford, Mr. William S. Akin has presented a copy of Aleyn Lyell Reade's *The Reades of Blackwood Hill . . . With a Full Account of Dr. Johnson's Ancestry*, privately printed for the author in London in 1906. One of 350 copies, this genealogical study of Samuel Johnson's family is embellished with eighteen plates and twenty-nine large tabular pedigrees.

Alden gift. The personal and professional papers of the journalist Robert Ross Alden have been presented by his widow, Mrs. Dion Alden. Alden's entire career was spent on the staff of *The New York Times* in a variety of positions, including those of local reporter, diplomatic and Southeast Asia correspondent, director of real estate news, assistant metropolitan editor, and, at the time of his death, United Nations Bureau Chief; and the majority of the papers consist of manuscripts for his articles and editorials written for the *Times*. In addition, there are manuscripts of his stories, novels and poems, as well as his correspondence with Orvil E. Dryfoos, James B. Reston and members of the Sulzberger family.

Ausubel gift. A collection of nearly one thousand volumes from the library of the late Professor Herman Ausubel (A.M., 1942; Ph.D., 1948) has been presented by Mrs. Ausubel and her family in his memory. The titles in the memorial gift reflect Professor Ausubel's teaching and research in the field of British history and culture, primarily of the Victorian period; and they have enriched, not only the rare book collection, but also the departmental libraries in Butler Library.

Bédé Estate gift. The papers of the late Jean-Albert Bédé, Professor of French from 1937 until his retirement in 1971, have been received as the gift of his estate. They comprise the notes and

drafts for his various writings on nineteenth century French literature, with special emphasis on François Châteaubriand and Anatole France.

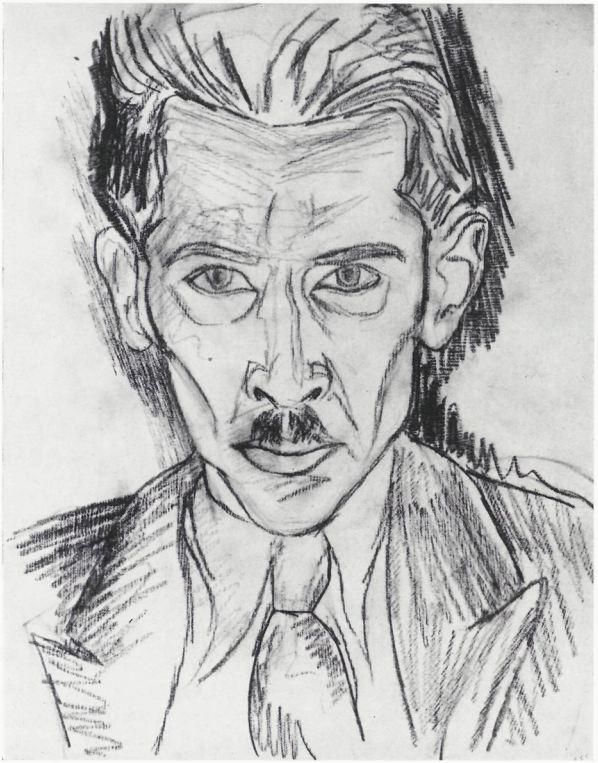
Berg gift. Mr. Aaron W. Berg (A.B., 1924; LL.B., 1927) has presented a group of eleven publications of the Mosher Press of Portland, Maine, and of Arthur L. Humphreys of London. Published from 1908 to 1912, the volumes in the gift comprise works by Matthew Arnold, Francis Bacon, Lord Byron, G. K. Chesterton, Thomas De Quincy, Robert Louis Stevenson and Algernon C. Swinburne.

Cymrot gift. Mr. Mark E. Cymrot (A.B., 1922; LL.B., 1924), in memory of his late wife, has presented a collection of thirteen letters written by Theodore Roosevelt and one letter written by the President's secretary. Sent from Washington, Montauk Point and Oyster Bay, at the time Roosevelt was Navy Secretary and Vice President, and dated 1897–1901, the letters are addressed to Brooklyn police sergeant Frank Rathgeber and discuss Thomas Nast, the Navy Department, local New York political matters and mutual acquaintances.

Engel gift. Mrs. Solton Engel (B.S., 1942) has added to the Solton and Julia Engel Collection three scarce items of Rudyard Kipling ephemera: *The Foreloper*, a broadside printed on Japan vellum in 1904; *An Elevation, In India Ink*, a leaflet printed in Hoboken in 1899; and an undated broadside poem declining an invitation to dinner at the Yale Kipling Society, beginning "Attend ye lasses." Mrs. Engel has also presented a fine example of her own bookbinding: a full brown morocco gilt binding on Maggs Brothers, *Five Hundreth Catalogue*, 1928, one of the most renowned dealer catalogues of rare books and manuscripts issued in this century.

Frankel gift. Professor and Mrs. Aaron Frankel have presented fifty-eight volumes of literary works, among which are: collected editions of Robert Browning, S. T. Coleridge, Daniel Defoe, John

Ruskin and William M. Thackeray; first editions of Charles Dickens's *Dombey and Son*, *The Life and Adventures of Martin Chuzzlewit*, *The Life and Adventures of Nicholas Nickleby*, *The Mystery of Edwin Drood* and *Our Mutual Friend*; and William



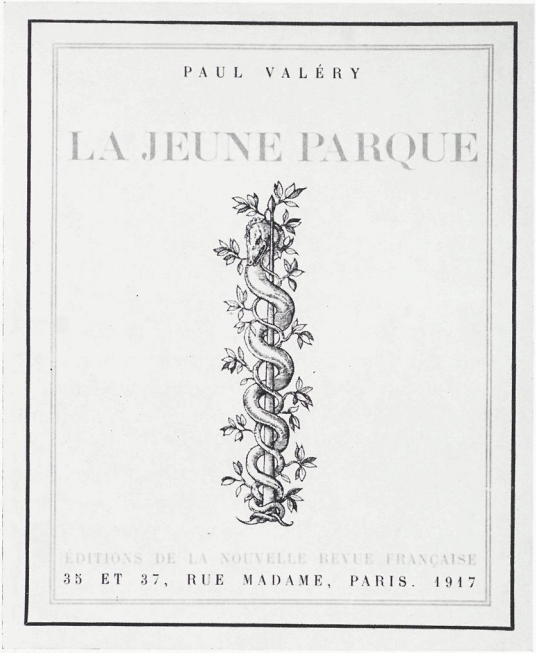
Self-portrait by E. E. Cummings, drawn in Paris in the 1920s.
(Galantière estate gift)

Thornton's *The New, Complete, and Universal History, Description, and Survey of the Cities of London and Westminster, the Borough of Southwark, and the Parts Adjacent*, London, 1784, illustrated throughout with handsome full-page engravings.

Galantière Estate gift. The papers of Lewis Galantière, writer and authority on modern French literature, have been received as a gift from his estate and through the thoughtfulness of his sister, Mrs. Nathan Solomon. Having worked for the International Chamber of Commerce in Paris from 1920 to 1927, Galantière knew many French writers and American expatriates, and the papers, numbering nearly fifteen thousand items, contain letters from Margaret Anderson, George Antheil, Djuna Barnes, Clive Bell, Malcolm Cowley, E. E. Cummings, Ford Madox Ford, Ernest Hemingway, Archibald MacLeish, Adrienne Monnier, Man Ray, Jules Romains, Gertrude Stein, Allen Tate, Carl Van Vechten, Robert Penn Warren and Edmund Wilson. His best known work as a translator of French literature was that of the writings of Antoine de Saint-Exupéry, represented in the papers by twelve manuscripts, all bearing the author's and the translator's notations and emendations. In addition to the papers, more than two thousand volumes from his library of French and American literature have also been received, including first editions, many of which are inscribed, by Djuna Barnes, Albert Camus, Paul Claudel, Jean Cocteau, E. E. Cummings, Jean Giraudoux, Pierre Louÿs, André Maurois, Tristan Tzara and Paul Valéry. Special mention must be made of the proof copy of the first French edition of Saint-Exupéry's *Terre des Hommes*, 1939, with notations in the author's hand throughout; and the group of four drawings by E. E. Cummings among which is a self-portrait in pencil done in Paris in the 1920s.

Grimm gift. Mr. Peter Grimm (A.B., 1911) has presented a collection of more than three hundred volumes on art and diplomacy, publications of the Limited Editions Club, and first editions of

literary works. Mr. Grimm has also donated a group of five autograph letters, including a letter from one of his ancestors, the philologist and folk-lore scholar, Wilhelm Carl Grimm; and another written by Martin Van Buren to Smith Thompson, dated March



Front cover of Valéry's first book of poems. (Grynberg gift)

30, 1823, relating to Van Buren's possible appointment to the Supreme Court by President Monroe. Of special importance is the fine association copy of Georgius Agricola, *De re metallica*, translated by Herbert Hoover and his wife, Lou Henry Hoover, in 1912, and inscribed by the President to Mr. Grimm.

Grynberg gift. In memory of her husband, the late distinguished collector and bibliophile Roman N. Grynberg, Mrs. Grynberg has presented a collection of approximately 2,100 volumes of works by Russian and French authors, comprising first editions, collected works and scholarly editions. In addition to the classic Russian writers, the following modern authors are represented in Mrs. Grynberg's gift: symbolist poets Aleksandr Blok and Viacheslav Ivanov; futurist poets Vladimir Mayakovsky and Boris Pasternak; and poets of the early twentieth century, Anna Achmatova and Osip Mandel'shtam. French writers in the gift include Louis Aragon, André Breton, Georges Duhamel, Jean Genet, Raymond Radiguet, Romain Rolland, George Sand, Jules Supervielle and Paul Valéry. The last-named is represented by a first edition of *La Jeune Parque*, 1917, Valéry's first book of poems and often considered his most important work.

Jaffin gift. Having enriched our Arthur Rackham holdings of first editions and drawings over the past decade, Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has recently presented a hitherto unrecorded Rackham work: *Children's Treasury of Great Stories*, published in London by "Daily Express" Publications, ca. 1910. Rackham is represented by three full-page color illustrations for *The Taming of the Shrew*, *Macbeth* and *Gulliver in Lilliput*; a color illustration for Gulliver on the front cover; and fourteen signed black-and-white illustrations and vignettes throughout the volume.

Kissner gift. Mr. Franklin H. Kissner has presented, for inclusion in the Avery Architectural Library, a rarity long sought for the collection, Jacques Francart's *Premier Livre d'Architecture*, published in Brussels in 1617. The designer Francart (or Francquart) published several suites of ornamental designs of which the most important is this splendid collection of twenty-one full-page engraved designs for door and window surrounds and for ornamental cartouches as well as some panelled doors of unusual design.

Kleinfield gift. In memory of her husband, the late Dr. Herbert L. Kleinfield, Dr. Jeanne Welcher Kleinfield has presented a collection of more than one thousand volumes from her husband's personal library of first editions and scholarly works in American literature, literary criticism, history and biography. The authors represented by first editions reflect the broad range of the collector's reading and scholarship, and include Samuel Clemens, Theodore Dreiser, Ralph Waldo Emerson, William Faulkner, Harold Frederic, Nathaniel Hawthorne, W. D. Howells, Henry James, Sinclair Lewis, John O'Hara, Harriet Beecher Stowe and Walt Whitman. Among the distinguished items are: *The American Review* for February 1845 containing an early printing of Edgar Allan Poe's "The Raven"; an exceptionally fine copy of Henry James's novel of expatriated Americans, *Confidence*, published in Boston in 1880; the 1860–61 edition of Whitman's *Leaves of Grass*; and a rare broadside, *Republican nomination . . . of the Hon. De Witt Clinton, for Governor . . .*, printed in Hudson Falls, New York, ca. March 1817.

Lange gift. Mr. Thomas Lange has donated a first edition, in the original boards, of Captain Frederick Marryat's *Diary of a Blasé*, published in Philadelphia in 1836 by E. L. Carey and A. Hart. Written after his retirement from naval service and editorship of the *Mertopolitan Magazine*, the *Diary* recounts his residence in Brussels, Liège and other Belgian towns.

Lippoth estate gift. From the estate of the late John J. Lippoth, and through the thoughtfulness of Mrs. Lippoth, we have received a group of thirty-four volumes among which were a set of *Papers on Play-Making*, published by the Brander Matthews Dramatic Museum from 1914 to 1926, and a first edition of Dwight D. Eisenhower's *Crusade in Europe*, 1948, with a note from the author presenting the volume to Philip M. Hayden.

Longwell gift. Mrs. Mary Longwell has made a significant addition to the papers of her husband, the late Daniel Longwell (A.B.,

1922), in a recent gift of more than fifteen thousand letters and papers, comprising files documenting his work with the American Federation of Arts, Doubleday & Company, *Reader's Digest*, *Life*, and various cultural organizations in Neosho, Missouri, New York

"Sir Charles Wyndham bearding Time": pencil and grey wash drawing by Max Beerbohm, 1908. (Longwell gift)

and cities and colleges throughout the country. Reflecting these activities is Longwell's correspondence with writers, artists and public personalities, including Thomas Hart Benton, the Duke of Windsor, Edna Ferber, Ellen Glasgow, Paul Horgan, Peter Hurd, Aldous Huxley, Lady Bird Johnson, Clare Boothe Luce, W. Somerset Maugham, Stanley Morison, Ogden Nash, Ginger Rogers and Harry S. Truman. Mrs. Longwell has also presented two pen and wash drawings for cartoons by Bill Mauldin in one of which Generals Bradley and Eisenhower watch Winston Churchill at target practice; and a 1908 pencil and grey wash drawing by Max

Beerbohm, "Sir Charles Wyndham bearding Time," depicting the English actor and theatre manager histrionically plucking the beard of Time, who drops his hour-glass in horror.

MacLachlan gift. As the centenary of John Masefield's birth approaches, it is gratifying to record the splendid gift of Miss Helen MacLachlan (A.B., 1918, B.) of her extensive and important collection of the poet's letters and first editions. The 368 letters in the gift written by Masefield to Miss MacLachlan, her brother and her parents, record the long and warm friendship that developed between the family and the poet beginning in 1895 when Masefield lived in the Yonkers home of the parents, James Alexander and Mary MacLachlan, and continuing until the Poet Laureate's death in 1967. In addition to this impressive series of letters, Miss MacLachlan's gift includes: 147 letters from Masefield's wife, Constance; a group of autographed and inscribed photographs of the poet; 89 first editions of the poet's writings, nearly all of which are inscribed to Miss MacLachlan or her mother; and 34 volumes of works by other poets and novelists sent by Masefield to Miss MacLachlan over the years.

Meyer gift. Mr. Gerard Previn Meyer (A.B., 1930; A.M., 1931) has added to the literature collection the first American edition of Lord Byron's *The Island, or Christian and his Comrades,* a romantic verse tale based on the narrative of the mutiny on H. M. S. *Bounty* and the life of the mutineers on Tahiti. Printed in New York in 1823 by J. & J. Harper, the voulme is preserved in the original boards uncut.

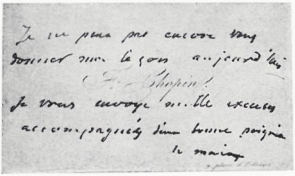
Myers gift. In honor of the Silver Jubilee of Queen Elizabeth II of England, Miss Winifred A. Myers of London has presented the sheet music for the song, "Princess Elizabeth of England," inscribed by the composer Haydn Wood. With words by W. E. St. Lawrence Finny, the song was published in 1947 on the occasion of the twenty-first birthday of the future Queen of England.

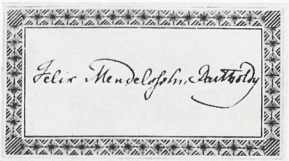
Page gift. Mr. Marshall Page (B.S., 1935) has presented the following five first American editions of Joyce Cary's works in memory of the late Harry G. Friedman (Ph.D., 1908): *Herself Surprised*, 1941, *The Horse's Mouth*, 1944, *Prisoner of Grace*, 1952, *Except the Lord*, 1953, and *Not Honour More*, 1955.

Schang gift. Mr. Frederick C. Schang (B.Litt., 1915), retired President and Chairman of Columbia Artists Management, has presented his extensive collection of visiting cards, the subject of his book, *Visiting Cards of Celebrities*, 1971, and several other volumes written by him. The collection of approximately six hundred cards, mounted in ten folio albumns, represents a wide range of subjects, but is particularly strong in cards of composers, pianists, instrumentalists, singers, conductors, authors, statesmen and political figures. Nearly all are either autographed or contain handwritten notes. Among the notable cards in Mr. Schang's gift are those of Josef Haydn, Giuseppi Verdi, Robert and Clara Schumann, Hector Berlioz, Sigmund Freud, Arnold Schoenberg, Anton Bruckner, Richard Wagner, Peter I. Tchaikovsky, Frédéric Chopin, Thomas Jefferson and Abraham Lincoln.

Schuster family gift. The family of the late Mrs. M. Lincoln Schuster has presented, in her memory, a collection of 668 books published by Simon and Schuster, which Mr. Schuster (B.Litt., 1917) had had bound in full leather and which he gave to her each year on her birthday. Treasured by Mrs. Schuster, the books represent the high quality of Simon and Schuster publications from 1940 to the mid-1960s and include titles by Bernard Berenson, Ivy Compton-Burnett, Will Durant, Charles de Gaulle, Nikos Kazantzakis, S. J. Perelman, Henry Morton Robinson, Bertrand Russell, Irving Wallace and P. G. Wodehouse.

Sheehy gift. Mr. Eugene P. Sheehy has presented a first edition of L. P. Hartley's first published novel, *Simonetta Perkins*, London and New York, 1925, inscribed on the flyleaf by the author to his friend and fellow novelist, C. H. B. Kitchin.





Visiting cards of the famous. (Schang gift)

Smedley gift. Mr. Frederic Cole Smedley (A.B., 1926; LL.B., 1928), New York lawyer who is active in political affairs, has presented his correspondence and papers relating to the United Nations, national politics and elections, and civic organizations in New York and Connecticut. Among the correspondence are files of letters from Jimmy Carter, James W. Fulbright, Hubert H. Humphrey, Jacob K. Javits, John F. Kennedy, Walter Mondale, Bertrand Russell, C. P. Snow, Adlai E. Stevenson, Norman Thomas and Sir Harold Wilson.

Van Doren gift. Mrs. Dorothy Van Doren has made a significant addition to the papers of her late husband, Mark Van Doren (Ph.D., 1921; Litt.D., 1960) by means of her recent gift of more than two thousand pieces of correspondence, including: condolence letters received by Mrs. Van Doren after Professor Van Doren's death in December 1972; correspondence with his literary agent Nannine Joseph, 1963–1972; and letters from fellow poets and writers, Philip Booth, Babette Deutsch, Richard Eberhart, George Saintsbury, Delmore Schwartz, Lionel Trilling, Glenway Wescott, Yver Winters and Louis Zukofsky.

Zielenski gift. Mrs. Rita Zielenski has presented a collection of contracts, patent assignments and other documents relating to Thomas A. Edison and the development of the telegraph network. The thirty-one documents signed by Edison, dating from 1870 to 1875, concern his telegraphic patents and his company: Pope, Edison & Company, and its purchase by The Gold and Stock Telegraph Company. Mrs. Zielenski's gift also includes more than one-hundred additional documents pertaining to the laying of the telegraph cable, to the early work of Samuel F. B. Morse and other inventors, and to later telegraph companies.

Activities of the Friends

Fall Meeting. Held in the Rotunda and Faculty Room of Low Memorial Library on Thursday evening, October 27, the fall meeting featured a talk, "Reflections on the Idea of Progress," by Dr. Robert Nisbet, the Albert Schweitzer Professor in the Humanities.

Winter Meeting. The Friends and the University Librarian will host a reception in the Rotunda of Low Memorial Library on Thursday afternoon, February 2, 1978, to open the exhibition, "The Centenary of John Masefield's Birth."

Finances. For the twelve-month period which ended on June 30, 1977, the general purpose contributions totaled $20,625, and the special purpose gifts, $12,000, which included a bequest of $3,000 received from the estate of Samuel Drucker. The Friends also donated or bequeathed books and manuscripts having an appraised value of $172,935, bringing the total value of gifts and contributions since the establishment of the association in 1951 to $2,411,248.

Membership. As of October 1, 1977, the membership of the Friends totaled 441, which includes 21 new memberships added during the past year.

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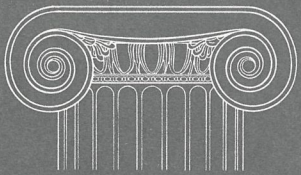
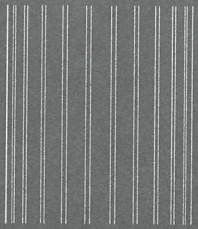


COLUMBIA LIBRARY COLUMNS



FEBRUARY 1978 · VOLUME XXVII, NUMBER 2

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MIRIAM J. BENKOVITZ is the author of *Frederick Rolfe, Baron Corvo: A Biography*.

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ADOLF K. PLACZEK is Adjunct Professor of Architecture and Librarian of the Avery Library.

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* * *

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Columbia Library Columns

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CONTENTS

The American Testament of a Revolutionary	LEE ELIHU LOWENFISH	3
Edmund Blunden's Ghosts	MIRIAM J. BENKOVITZ	14
The New Avery Architectural and Fine Arts Library	ADOLF K. PLACZEK	23
The John Masefield Centenary	KENNETH A. LOHF	33
Our Growing Collections	KENNETH A. LOHF	36

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Joseph Freeman (center) with Russian comrades during his trip to the Soviet Union in 1926.

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The American Testament of a Revolutionary

LEE ELIHU LOWENFISH

BORN in the Ukraine in 1897, Joseph Freeman emigrated with his family to Brooklyn in 1904. In his new country he became, after the encouragement received at Columbia, a genuine romantic and a stubborn idealist, two strains that dominated his life throughout the years no matter how he chose to use his remarkable talents. He was, first of all, a poet influenced in his writing by the English he learned from reading the romantic writers. He was also an orator, who led his debating teams in high school and Columbia College, and who throughout the 1920s and 1930s preached the gospel of idealistic communism. He was, finally, a journalist, who upon graduating from the Columbia School of Journalism in 1920 became one of the youngest American overseas correspondents in Europe. He was the author of several books, most notably, *An American Testament*, an autobiography published in 1936, and a long novel about European history from the Roman Empire to the twentieth century, *Never Call Retreat*, issued in 1943.

During his years as a Columbia undergraduate Freeman earned a Phi Beta Kappa key and attracted the attention of many of his professors. The philosopher, Frederick Woodbridge, later Dean

of the Graduate Faculties, quoted from Freeman's term papers for years after his graduation in 1919. Raymond Weaver, Professor of Comparative Literature, urged the young College student to go on to graduate school and become his assistant. So did Professor Irwin Edman, who considered Freeman "my very first favorite pupil," and who encouraged him to write and helped him to publish poetry.

However, the world of action beckoned to Freeman despite his extraordinarily sensitive and poetic soul. "Don Quixote," a poem Freeman wrote for Edman in 1918, foreshadowed the shape of Freeman's young manhood. It began, "He challenged life with dreams, and armed with zest / Tilted the facts of earth in mad delight. . . ." Rejecting the law career urged by his father, who had risen in the new world to become a millionaire contractor and the builder of the first skyscraper in Brooklyn, Freeman chose work in journalism. In this field he hoped he could respond to the demands of the world by using his gifts of language in describing affairs of state. In his first position Freeman served as a Paris and London correspondent for the *Chicago Tribune* from the summer of 1920 until the autumn of 1921.

Like many a young American abroad, Freeman eagerly explored the culture and cafés of Europe, and he continued to write poetry. *The Nation*, *Pearson's*, and *The Bookman* all published his poems. "Pagan Chant," which appeared in *Current Opinion*, captured Freeman's brooding, lyrical longings:

I have lost the key
To good and evil;
God and the devil
Are one to me.

I move apart
From the coils of duty;
Only beauty
Can stir my heart:

Skies and seas,
A wind that passes,
Along the grasses,
Fragrant trees,

The flight of birds,
Imperial places,
Music, faces,
Perfect words...

"The coils of duty" could not escape Freeman's attention for very long. His soul demanded the reconciliation of art and revolution. When his poems were accepted by the radical magazine, *The Liberator*, he was especially excited since it was the successor to the fabled radical Greenwich Village monthly, *The Masses*.

When Freeman returned to New York in the autumn of 1921, he met Floyd Dell and Max Eastman, the editors of *The Liberator*. They encouraged his writing, telling him that the radical movement needed a literary voice like his, experimental and free of dogma. Both Dell and Eastman had been born in the 1880s and were tiring of the demands of radical journalism. The success of Dell's autobiographical novel, *Moon-calf*, published in 1920, had enabled him to buy a house outside New York City where he hoped to retire and to devote his life to literary pursuits. Eastman was eager to travel in Europe to see the Russian revolution firsthand, a journey which was destined to make him a defender of Leon Trotsky and, ultimately, to lead to his bitter renunciation of all radicalism. By 1922, both Dell and Eastman wanted new blood on *The Liberator*, and they offered Freeman an associate editorship.

Having found the daily routine of work for the *Tribune* unsatisfying, Freeman hesitated to join another publication. However, the offer to follow in the footsteps of Dell and Eastman proved irresistible. In the spring of 1922 Freeman joined *The Liberator* staff, which included another new and ardent exponent

of art and revolution, Michael Gold. For the next fifteen years Freeman would never be far from the desks of *The Liberator* and its successor, *The New Masses*, which he helped to found in 1926. Throughout the 1920s Freeman was the epitome of the Greenwich Village Bohemian, loving the lifestyle which mingled wine and song and romance with all-night conversation and the pursuit of the modern in all the arts. Freeman would even compose Jazz Age doggerel, such as "The New Woman: 1925 Model":

> Julia, gentle Julia is her name
> I quite forget the college whence she came.
> She drinks her gin and ale
> By the bottle and the pail
> (And all her little girl friends do the same.)

Despite his Bohemian lifestyle, Freeman never swerved in his commitment to social justice. He had joined the American Communist Party in 1922, shortly after it had surfaced from the underground where the Palmer Raids and government suppression had forced it. He firmly believed that the example of the new Soviet Union was one for all the world to follow. In the fall of 1925, Freeman met the Soviet poet, Vladimir Mayakovsky, during his American tour. He translated Mayakovsky's "Decree to the Army of Art" for *The Nation*. A poetic radical like Freeman might well have shown concern for Mayakovsky's couplet, "He alone is a Communist true / Who burns the bridge for retreat." But the terrible spectre of Stalinism was only dimly foreseen in the 1920s.

In June of 1926, an excited Freeman sailed for the Soviet Union aboard the first American ship to visit Russia since the revolution. For ten months Freeman traveled widely throughout Russia, concentrating on how Soviet writers and artists had combined their artistic interests with revolutionary commitments. He was fascinated by the experimentation going on in all the arts. He spent time backstage with the renowned theatre director, Vsevold Meyerhold. He re-acquainted himself with Mayakovsky, who

like many of the Soviet artists hoped to combine American techniques with the militant messianism of the new Soviet order. Mayakovsky told him, "I will give you the whole of the broad Russian soul for a couple of American tractors."

Futurist poet Vladimir Mayakovsky (left) and theatre director Vsevold Meyerhold in 1926 at the time of Freeman's visit.

Freeman became especially friendly with Sergei Eisenstein, whose 1925 film, "Battleship Potemkin," was universally acknowledged as a masterpiece of realism. Freeman reported to *The New Masses* on the full life of the young, one-time engineering student, who employed the advanced technique of montage in his films, cut with what Eisenstein called "scissors held in fists." Freeman met Eisenstein again during the latter's visit to the United States in the early 1930s to work in Hollywood with Douglas Fairbanks and Mary Pickford. The Soviet artist later confided to Freeman the difficulties in working with producers who knew "my renown but not my work," and the painful encounters with the well-meaning but eccentric socialist, Upton Sinclair, on the abortive film project, "Que Viva Mexico!"

When Freeman returned to New York in the spring of 1927, he joined the staff of Tass, the Soviet news agency in the United States recently established by Kenneth Durant, a Philadelphia aristocrat who had been an early supporter of the Bolshevik cause while in the diplomatic service in Russia. The painstaking work of writing for Tass did not make Freeman any less a dreamer. He continued to publish in *The New Masses*, sometimes under the pseudonym of Robert Evans lest his austere boss Durant think he was becoming too vocal a communist. Utilizing his many years of experience as a public speaker, he also lectured to communist workers' groups on the theory and practice of Soviet literature.

In the summer of 1929 Freeman traveled to Mexico on Tass business. He was fascinated by the work of the Mexican muralists and painters, who wielded great political power in a still barely literate society. He had admired the work of Diego Rivera, the volatile painter who had recently been expelled from the Mexican Communist Party. Freeman grew more impressed with the art and politics of the painters, José Orozco and David Siquieros. While in Mexico Freeman also fell in love with, and was briefly married to, Rivera's nineteen-year-old mural assistant, a California painter named Ione Robinson.

As the 1930s began and the Depression swept many artists and writers leftward, Freeman continued the search for his "holy grail" of art and revolution. In 1931, he was host to the Soviet novelist Boris Pilnyak on his American tour, accompanying him to Hollywood where they collaborated on a never-filmed screenplay for Metro-Goldwyn-Mayer, entitled "Soviet." Generous with his time and his contacts, Freeman also opened doors in Russia for such notable American travelers as writer Waldo Frank and photographer Margaret Bourke-White. Freeman frequently requested that American Communist Party officials send him again to Russia, but they always told him that he was too valuable at home as a publicist for the Party.

The triumph of Hitler in early 1933 intensified Freeman's politi-

cal activities. He spoke in March at Madison Square Garden before the first anti-fascist rally in America, and then journeyed cross-country, helping to organize John Reed Clubs of writers and

Freeman in the autumn of 1935.

artists wishing to serve the communist cause. Many young writers were inspired by Freeman's insistence that the way a writer could best serve the cause was to write well. "A party card does not automatically endow a Communist with artistic genius," he declared.

The strains of the speaking tour forced him to rest in Florida

in the early months of 1934. Freeman's national fame at this time can be measured by the remark of gossip columnist, Walter Winchell, who noted that the "Reditor of the New Masses," was vacationing in Florida "incognito of course." Freeman was never

James Thurber's cartoon of Freeman writing *An American Testament*.

concerned about notoriety in the right-wing press. He was, however, more deeply hurt by the virulent charges that Max Eastman now launched against him as a "paid agent of Moscow." In mid-1934, trying to shrug off the bitter polemics of radical politics, he decided that it was time for him to make a lasting contribution to the literature of art and revolution. With his new wife, the artist Charmion von Wiegand, Freeman retreated to a little house

in the Catskills and began work on the book which became *An American Testament: A Narrative of Rebels and Romantics*.

Freeman intended *An American Testament* as "a narrative of ideas" that explained how a sensitive poet and intellectual had turned towards communism. The book was a rich account filled with experiences from childhood and college through his encounters with artists and revolutionaries in the Soviet Union. When published in the fall of 1936, *An American Testament* received considerable critical acclaim.

Unfortunately, the book appeared at the time that the great purge of non-Stalinists was convulsing the communist movement. At a May 1937 session of the Communist International in Moscow, the book was denounced for its treatment of Trotsky as an erring individual rather than as a traitor. Freeman was rebuked for mentioning the existence of detention camps, and he also drew attack for depicting Stalin as an earthy political leader—quoting Stalin's remark to a Party conference, "Excuse my breath, comrades, I ate herring for lunch"—instead of presenting him as an infallible, if not divine figure.

When Freeman learned of his denunciation in Moscow, he behaved like a good Bolshevik soldier. He ordered the withdrawal of publicity and the cancellation of a speaking tour for the book. Nothing could return Freeman to good graces in the Party, however. In August of 1939 he was denounced in an influential communist journal and was subject to total excommunication, a torment for a man of his gregarious nature. He found solace in Wordsworth's long poem, *The Prelude*, which was concerned, in part, with the French Revolution and the English romantic's subsequent disillusionment. Summoned before New York State anti-communist investigating committees in 1940 and to Washington during the McCarthy period, Freeman refused to testify against his friends and former political comrades. He would only say that he had entered the communist movement as a poet in 1922 and departed as a poet in 1939.

Freeman's ambitious novel, *Never Call Retreat*, was published in 1943. Told in flashback by a Viennese history professor who had recently escaped from a concentration camp, the story contained discourses on the French Revolution, the post-World War I schism between socialists and communists, and the history of early Christianity. The latter theme was presented in the form of four playlets about Eusebius, the fourth century Christian heretic. By highlighting Eusebius's vision, "All men are equal not in capacity but in value," Freeman was, doubtless, writing about his own break with the communist dogmatism of class warfare.

Never Call Retreat was praised by Thomas Mann and received a front-page review in *The New York Times Book Review*. After its publication, Freeman joined the staff of the radio program, "Information Please," and toured Europe with the show after the end of the war. Freed from the necessity for political activity, he hoped that the post-war era might see the continuation of cooperation between Russia and the United States, the subject of his article in a July 1945 issue of *Life* magazine. His next novel, *The Long Pursuit*, published in 1947, was not a success. It dealt with a U.S.O. European tour, not unlike his own in 1945, and the machinations of a Caesar-like figure. The story, however, was too involved and contained too many characters to bring it into focus.

The failure of *The Long Pursuit* turned Freeman to a new career in public relations. From 1948 to 1952 he served with distinction as a copywriter for the Edward Bernays organization. He brought to this work his gift for language and his genuine desire for better human communication. Throughout the last twenty years of his life, he never lost his sense of adventurousness in both his writing and his thought. Towards the end he became interested in Buddhist philosophy, a passion he shared with his wife, a follower of Mondriaan in the 1940s, who began to use Tibetan themes in her own painting.

The fruitless passions of the Cold War are largely responsible for the obscurity of Freeman today. Anti-communism in America

required former communists to either denounce their past radicalism or suffer oblivion. Refusing to adopt the posture of either the "penitent sinner" or the "groveling informer," Freeman recorded his own disillusionment with past politics in a private manner. The vast archive of his unpublished writing and correspondence, now deposited at Columbia, confirms the quality of his mind, the variety of his interests and the unchanging nature of his romantic and rebellious character. He surely deserves recognition as a poet and a thinker, a man whose story was forecast at the end of his early poem, "Don Quixote":

> And yet, the world may laugh. Dreams never die.
> To them who find, like him, no rest from strife
> For that millennium sweet Shelley sings,
> To them his pathos is a living cry
> That man is more than dreamless dust, and life
> A glorious incongruity of things.

Edmund Blunden's Ghosts

MIRIAM J. BENKOVITZ

EDMUND BLUNDEN was slow to write a prose account of his experiences in the war of 1914–1918; but having once written it as *Undertones of War*, he could not let it be. Poetry came more readily for Blunden: "Festubert, 1916," "The Late Stand-to," "Third Ypres," and others. In that respect, he was like many of his contemporaries. Rupert Brooke (possibly the last English poet to believe in the "romance and chivalry of war"), Siegfried Sassoon, Richard Aldington, Wilfred Owen and Isaac Rosenberg (both killed in battle) produced poetry literally in the trenches, within sight and sound of artillery attack. But writing a prose narrative was another matter. Just as Richard Aldington made more than one false start in composing *Death of a Hero*, his first and finest novel, one about the war, and actually wrote it ten years after the war, so Blunden tried as early as 1918, shortly before the war ended, and succeeded only ten years later and half a world away from England in writing *Undertones of War*, a volume which includes an extensive prose statement and a small selection of poems.

Blunden's first attempt to record his wartime experiences in prose is called *De Bello Germanico*. It is filled with zeal and unevaluated detail, but before "Rabbit" Blunden, as his mates called him, had set down even half his career as a soldier, he abandoned the book. He did so, according to his brother George, because of the "unnerved state into which the Country fell towards the end of 1918." That may be the reason, but Edmund Blunden was dissatisfied with his work. He said that when he began it he had "drifted into a backwater"; and he criticized it later as "noisy with depressing forced gaiety then very much the rage." In any case, the incomplete book lay gathering dust until two years after its author had published *Undertones of War*, when in 1930 his brother

published *De Bello Germanico* in an edition of 275 copies, of which twenty-five were signed by Edmund Blunden.

Blunden spent much of the 1920s as a teacher in Tokyo. There and then, but after considerable hesitation, he determined to "go

Edmund Blunden in uniform, ca. 1916.

over the ground again," the ground "so thickly and innumerably . . . strewn with the facts or notions of war experience." The result was *Undertones of War*, published by Richard Cobden-Sanderson in December 1928.

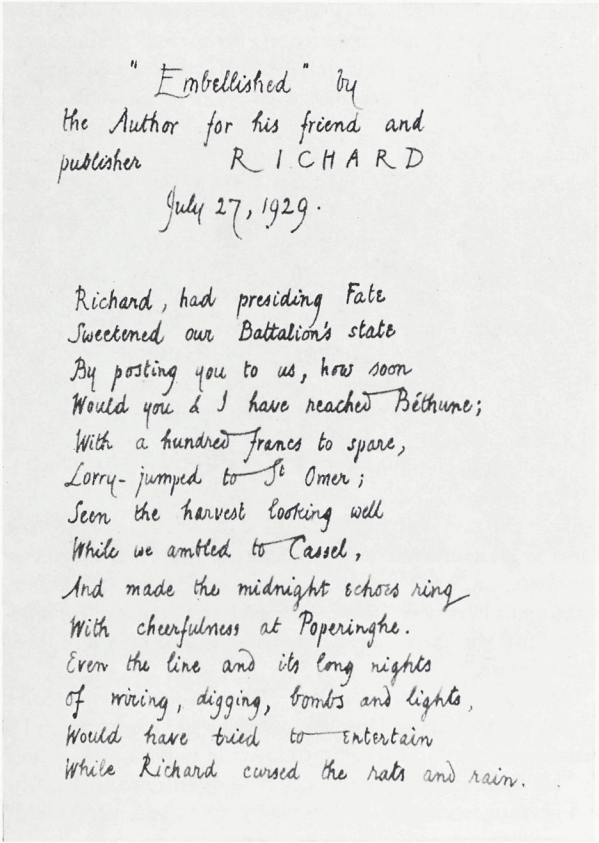
This book, *Undertones of War*, begins with Blunden's orders and departure for France. Once past that, he takes up the same events with which *De Bello Germanico* opens, that is, the arrival at Béthune with his immediately subsequent movements. *Undertones of War*, however, is far more extensive than the earlier book. It covers the greater part of 1916–1917 with reference not only to the "holding attack" in the vicinity of Béthune but also to the

British line at Vimy, the Ancre, Thiepval Wood, Ypres, and the Somme. Through it all, the heat and the cold, the mud and the wet, the filth, the vermin, the hunger and noise and exhaustion, is the recurrent danger of death underlined by the slaughter of companions. Blunden's account is matter-of-fact, dispassionate. He did not hate those whom he fought or love unduly those whom he guarded.

Blunden's "elders and betters" received the book well and thus affirmed his faith in England despite "signs of a decline" which he saw in the "newer habits of life." Nevertheless, he was uneasy. He feared "the debt of the war must be paid in a subtle coinage still"; but if another war could be avoided, another day must come "when the sky is what it used to be." That depended on the "rising generation." Blunden was convinced that they could "save themselves trouble" by attending to him.

So Blunden went on worrying his tale. Less than a year after publication, that is, at the end of July 1929, he "embellished" a copy of *Undertones of War* for its publisher, Richard Cobden-Sanderson. That copy is a part of the Rare Book Collection of the Columbia University Libraries. Blunden began his embellishment on the free end-paper with these verses:

> Richard, had presiding Fate
> Sweetened our Battalion's state
> By posting you to us, how soon
> Would you & I have reached Béthune;
> With a hundred francs to spare
> Lorry-jumped to St Omer;
> Seen the harvest looking well
> While we ambled to Cassel,
> And made the midnight echoes ring
> With Cheerfulness at Poperinghe,
> Even the line and its long nights
> Of wiring, digging, bombs and lights,
> Would have tried to entertain
> While Richard cursed the rats and rain.


"Embellished" by
the Author for his friend and
publisher RICHARD
July 27, 1929.

Richard, had presiding Fate
Sweetened our Battalion's state
By posting you to us, how soon
Would you & I have reached Béthune;
With a hundred francs to spare,
Lorry-jumped to St Omer;
Seen the harvest looking well
While we ambled to Cassel,
And made the midnight echoes ring
With cheerfulness at Poperinghe.
Even the line and its long nights
Of wiring, digging, bombs and lights,
Would have tried to entertain
While Richard cursed the rats and rain.

Inscription and poem written by Blunden in the copy of *Undertones of War*, presented to his publisher, Richard Cobden-Sanderson. (Friends Endowed Fund)

Such geniality was short-lived, and as he enlarged his text here and there with autograph comments in his careful, exquisite script and with hand-drawn maps and pictures set down in the margins of the book, Blunden was once again in the dreadful context of war. In the margin of the second page of his "Preliminary," Blunden identified three dead comrades named in the text only by initials: "Tice. Collyer. Vidler. When I went to the Menin Gate, an entrance to a Belgian village, Collyer's name was the first I distinguished." On page 4, opposite an account of a shocking explosion, Blunden suppled a drawing of what had exploded, a Hales rifle-grenade; on page 6 is a map of the district in which *De Bello Germanico* and the first part of *Undertones of War* were enacted, and in the margin of page 8, Blunden reported the death "in the March battle 1918" of Swain, a kindly quartermaster described in the text. To the map printed on page 9, Blunden added detail with ink. To the account on page 20 "of shells bursting over the doorway of battalion headquarters" well behind the front trench, he added the name of Neville Lytton, a friend who emerged as the artillery-fire broke. On page 64, Blunden added horror to this restrained statement "Forms shrouded with blankets lay still on our firestep . . ." with a marginal note: "I looked at one dead face, & thought I have never seen anything so strangely terrible; it belonged to no ordinary human conception of last feelings either of past or future."

In the text of pages 146 and 147, Blunden told how he took a salvage party towards Thiepval to replace equipment which his battalion had lost or had damaged in battle and how, intimidated by "big shells snouting up the grey mud and derelict timber," he and his men soon came on "greying haversacked British dead" whose respirators and knapsacks and rifles were welcome plunder. His marginal note states, "We were by this time scarcely capable of feeling anything at all about this job of turning over dead Englishmen and stripping them. Our chief thought was that there was plenty of stuff to salvage, & we should soon be done." On page

170, he drew a map to clarify his sixteenth chapter, called "A German Performance." Blunden enlarged a description on page 214

"I looked at one dead face, & thought I have never seen anything so strangely terrible."

of his advance into "No Man's Land" during a violent battle with these remarks:

> I am told 2 men who joined us for going over were killed, but at the time I did not notice it.
>
> We were *carrying* a good weight of signalling stores, ammunition & other equipment. This also I did not much notice.

These are only a few of the marginalia which embellish Cobden-Sanderson's copy of *Undertones of War*. There are several more maps and drawings and many more comments. One or two addi-

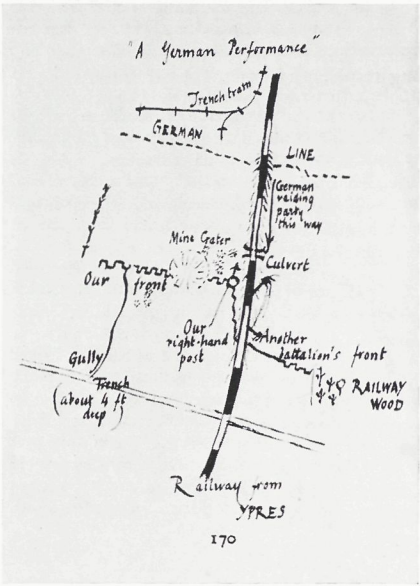
tions are quotations, among them these lines on page 133 about Horatio Bottomley, journalist and fraudulent financier:

> "He's the man to
> see us righted—
> as a Rule:
> When you're strugglin' up the
> Trench,
> Oo's a-lookin' to
> your Wench?
> Mr. Bottomley—
> John Bull."

None of this went into the second edition of *Undertones*, issued in 1930. For it, Blunden wrote a new preface and made a number of revisions and additions, all for syntactical improvement or for the sake of accuracy or emphasis. Apparently, however, the hour had still not come "when agony's clawed face softens into the smilingness of a young spring day," and Blunden went "over the ground" once more.

For the first of a series called "Contemporary Essays," edited by Sylva Norman and produced by The White Owl Press, London, Blunden wrote *Fall In, Ghosts*. Published in 1932, it presents his impression of an annual dinner attended by three battalions, the eleventh, the twelfth, and the thirteenth, which were raised and brigaded together and which underwent the same experiences in Belgium and France. He concentrates on his own battalion, the eleventh, since his purpose, he said, was to typify. In the beginning, the essay is informed with nostalgia and affection. Blunden meditates on the meaning of the battalion to its other members and to himself. He speaks with warm liking of Colonel G. H. Harrison, his former commander of whose "merry eye and life-giving soldierly gesture" Blunden had written in *Undertones of War*. He is happy to see once again a comrade named Worley, whom the marginalia of *Undertones* reported as experiencing a period of psychosis so severe that he could not "endure such a reminder" of

the war as the annual gathering of the battalion. For Blunden, even the places of those terrible years 1916–1917 now have less compelling associations. But when he tries to fill seats vacated by the men who have moved to stand convivially in small groups for



Blunden's handwritten map of the German line near Ypres.

more intimate talking and drinking and singing, the old pain returns. As he fills the empty seats with revenants, ghosts of comrades long since dead in battle—Tice, Vidler, Collyer, Clifford, Daniels, Sergeant Major Ball, and how many more—Blunden concludes about the men, both the dead and the living, who are for him the battalion:

But if I may diagnose, these are for ever a shade different from those

who missed their former experiences. They are accustomed to looking into those memories which would not often be welcome talk to their neighbours. They see the works of the Lord, but his wonders in the deep are past; those too they saw. The mystery of that, the misery and the dignity reside for them in the word, 'the battalion.' The future cannot rival the attraction. They, we, are years behind even the present, and minor reservations and limitations of date, place and contact yield to one strong retrospective migratory devotion. . . . Will there be chairs enough for all of us, as the troops return to the tables . . . ? At what point do we separate from those other listeners I named? Are we not all in the same boat? Fall in, ghosts.

The New Avery Architectural and Fine Arts Library

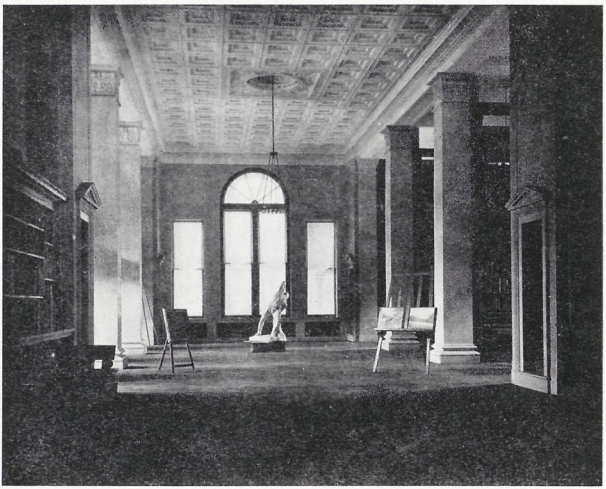
ADOLF K. PLACZEK

IT is finally done. It took a long time—nearly twenty years of dreaming, scheming, trying and urging, five years of planning, and three years of building—but it is done. It will now take some time to make it really work in its new setting, but it is done.

I am speaking of the new quarters for the combined Avery-Fine Arts Library. Let me first re-introduce the old library. The Avery Memorial Architectural Library was established as a branch of the then Columbia College Library in 1890 through the gift of Samuel Putnam Avery (1822–1904). It was to be a memorial to his departed architect-son Henry Ogden Avery (1852–90). Its core was the approximately 2,000 fine volumes in architecture and the decorative arts left by young Avery; an endowment for the future purchase of books was added. Out of these relatively modest beginnings there developed one of the great libraries of architecture. First tucked away in a room in the 49th Street building, then the home of Columbia College, it moved in 1897 to the new campus on Morningside Heights and was given a room in the newly completed Low Memorial Library. In 1912 the Avery Library acquired a proud building of its own, Avery Hall. A four-story, neo-Renaissance Palazzo, it was built through the generosity of Samuel Putnam Avery II (1847–1920), son of the original donor. The architect was Charles Follen McKim (1847–1909), of the great firm of McKim Mead and White, who had provided the master plan for the campus and had so brilliantly designed Low Library.

Through the Avery endowment, through fine gifts, and thanks to the vigorous support by the University, the Avery Library—under a succession of outstanding librarians such as Talbot F. Hamlin,

who served from 1934 to 1945, and James Grote Van Derpool, from 1946 to 1959—grew at a pace not envisioned even by the founders. From the 2,000 volumes in 1890 the library developed to 50,000 in 1954. In the years of my own stewardship, beginning

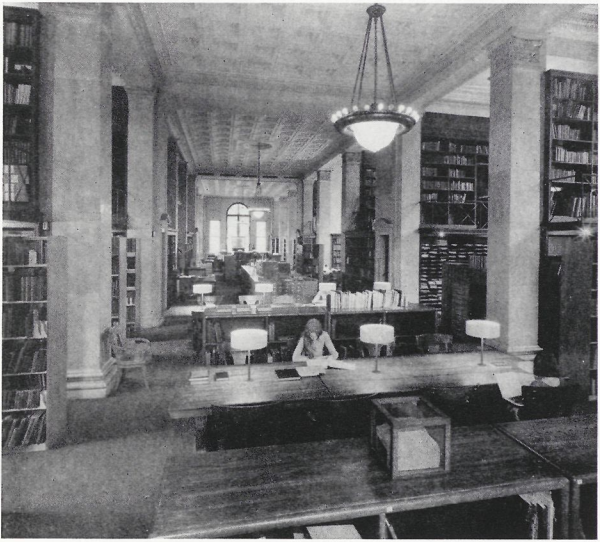


The reading room in 1912 as designed by Charles Follen McKim.

in 1960, it has more than doubled to its present 110,000. In 1921, the art books of the Avery Library were set up as a separate branch library of Avery, located in Schermerhorn Hall and named the Fine Arts Library. Its growth, too, has been remarkable: 20,000 volumes in 1954, nearly 60,000 in 1977. Contributing decisively to Avery's present preeminence was the fact that no momentum was lost during the war and post-war years, when so many European libraries came to a standstill in their development and suffered painful and sometimes irremediable gaps in the coverage of those years.

Thus, by 1954, the need for added space had become desperately

apparent. Plans were prepared in those years for a Columbia Art Center, of which the Avery Library was to be a part, by no means an uncontroversial concept when it concerned a library so firmly rooted in a great historic building. The Art Center was never



The crowded McKim reading room in 1972.

built. The events of 1968 brought an end to many of the major plans for outward extension of the campus. In the meantime, Avery and Fine Arts continued to grow—not only in numbers of volumes, but also in numbers of readers and in the staff needed to take care of both. The Art History Department experienced a dramatic revival in 1957 after the appointment of Rudolf Wittkower as chairman. Also, new programs were started in the School of Architecture, above all, the program in Historic Preservation under James Marston Fitch, a pioneer enterprise of national impact,

depending heavily on the resources of Avery. A whole new field of instruction, urban planning, had come into being. The time of "every seat taken" was upon us, and soon thereafter what somebody described as the "era of the window-sills," when even the window-sills were put to use as book-shelves. In 1972 the great reading room's handsome alcove system of almost private reading areas had reluctantly to be abandoned in favor of double-faced stacks throughout the bays, a painful and very unpopular decision, but one which did clear the window-sills. The archive of architectural drawings, one of the glories of Avery, also continued to grow as new collections came to the Library. Outstanding acquisitions of the last fifteen years are the Louis Henry Sullivan and the Frank Lloyd Wright collections, then the Hugh Ferriss drawings, the Greene and Greene collection and the incomparable drawings of Giovanni Battista Piranesi.

With the demise of the Art Center idea, other ideas for expansion had to be explored. One was to use the entire Avery building for the library, with a new building for the School of Architecture. This was what Samuel Putnam Avery II had intended. However, neither funds nor campus space for a new Architecture building were available, quite apart from the question whether or not it would have been desirable to build one. Nor, as it turned out, could the upper floors of Avery Hall take the structural load of book stacks.

What all this finally came to was the stark and bold: "if you can't go up and if you can't go out, go down," underground, that is: a conclusion reached by urban planners and campus architects in many critical places; Harvard and Yale came to it at roughly the same time, in the early 1970's. The particular difficulty of such a plan, which had first been proposed to Columbia in the I. M. Pei Report of 1969, lay in the tightly laid-out campus grid of McKim Mead and White. Avery Hall itself, one of the finest buildings of its kind, had to remain basically inviolate. And yet new, contemporary, lively and practical spaces had to be created. The archi-

tect of the project had to take into account the often conflicting requirements of the librarians, art historians, city planners, architects and their respective, deeply committed constituencies. Also over his shoulder, ever-present, there was the long shadow of Charles Follen McKim.

Staircase to the new underground Avery Library extension.

Alexander Kouzmanoff, the architect, solved the complex task daringly, imaginatively and effectively. As chairman of design at Columbia's School of Architecture, he was intimately connected

with Avery's operations and needs—his choice also represented an innovation, namely the University's turning to outstanding talent within its own ranks rather than calling on one of the big architectural firms on which it had relied in past decades. Plans were developed in 1972–74. They met the approval of the heirs of Samuel Putnam Avery II whose original grant in 1910 had contributed the bulk of the present funds. Some generous contributions were added. Construction was begun in the fall of 1974. In the summer of 1977, the Fine Arts Library moved into the new Avery quarters. With this move, the physical job can be considered completed, although the operational problems of a vastly expanded three-level, thirteen-room library of 40,000 square feet, as compared to the previous 18,000 total, will be with us for some time to come. It may be added that through these nearly three years of disruption, noise, plaster dust, jackhammers and drills, not to speak of crews of workmen, lack of office space and lack of heat, etc., etc., the library remained open and functioning throughout—a tribute to its devoted and committed staff as well as to the cooperation and patience of the readers.

The central area (ca. 150 by 80 feet) of the extension is under the Fayerweather Court, an excavation 30 feet deep, divided into two levels. It provides a large and a small auditorium, class rooms and wide exhibition spaces for the School of Architecture on the lower level and the new reading room and Reference-service area for the library on the upper level. These levels are connected to the old Avery building by separate staircases: directly to the old McKim Reading Room on one level, and to the elevator lobby of the School of Architecture on the other, a most skillful linkage of spaces. The first of these, the grand stair between the two reading rooms, the old and the new, under a skylight, achieves a particularly dramatic opening of a classical space into a modern one.

In the center of the new reading room, receiving the readers who have come down the stairs, is the reference and charge desk. All service is transacted from this core. Next to the desk are the

card catalogs (including the unique Avery Index to Periodicals), the reference collection, and the library staff offices: the whole, a complex but compact area of interrelated functions. On the other side of the desk are the stacks of the former Ware Library,

In the center of the new reading room is the reference and charge desk.

the circulating component of Avery-Fine Arts, and the city planning section with cubicles for microfilm reading, typing, and special projects. The shelves for current periodicals round out this informal reading space.

In the basement level of the old Avery building, now fully open toward the new rooms, a spacious art history graduate reading room has been installed, and the bound periodicals have been moved to a larger room.

Another highly welcome feature of the extension is the rare book reading room which is adjacent to the library staff offices. The priceless volumes of Avery's treasure house can, at last, be handled separately from the current material, in the way in which great print rooms of museums or rare book collections would have their material used: a reader in Avery can now ask for the latest

pamphlet on solar heating or the first incunabulum on Architecture (Leon Battista Alberti's treatise, published in 1485), but in different areas and under different procedures.

The former carpenter shop, a huge hall (200 feet long) under the terrace in front of Schermerhorn, with direct access from Amsterdam Avenue, was turned over by the University to the Avery project. A concrete slab now divides this high space into two storeys, continuing the levels established under the Fayerweather court. A new rare book stack area, with sophisticated temperature and humidity control, was provided at the east end of the wing. From this there is easy access to the rare book reading room and to a special seminar room, thus creating another compact and complex package of functions: special storage and use of rare material in one interconnected area. The seminar room—not a class room, but a library room—is designated for the group study of rare books. It will also serve as a museum room, exhibiting in rotating exhibitions the works of Florine Stettheimer (1871–1944), who left a fine collection of her paintings and sketches to the University. The seminar room was made possible through funds provided by her estate, and it will bear her name.

Last, but definitely not least, we come to the new spaces for the Fine Arts Library. 50,000 volumes are now housed in consecutive, easily readable sequence in the western wing of the remodeled Schermerhorn Terrace-Carpenter shop. Carrels are interspersed among the stacks. This whole area is accessible directly from the central reading room. Up to 10,000 folio volumes and special material are housed on the lower level of the wing. On the same lower level are also—another "long last"—adequate rooms for Avery's archives of architectural drawings, blue-prints and photographic material, a particularly fast-growing section of the library.

Considerable thought was given to the renaming of the newly constituted library. "Avery Architectural Library" is one of the best-known architectural libraries in the world (if not *the* best-

known). It is referred to by that name in countless book acknowledgments. The printed card catalogs of the library, internationally used, carry the imprint of "Avery Architectural Library." The new designation, "Avery Architectural and Fine Arts Library," thus continues the traditional and well-known name without slighting the important new component of the Fine Arts collection. The minor conflict between an adjective and a noun in the title, will, we hope, be accepted by a public which would have sorely missed the familiar "Architectural . . ."

The library is now fully functioning: its future growth is assured, and its future seems bright. It can now continue to serve not only Columbia University, but the nation, as a preeminent research institution, a memory bank and an active social, intellectual and artistic force.

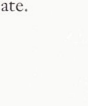
LORD CHAMBERLAIN'S OFFICE.

These are to Certify that
John Masefield Esquire D.Litt.
is by The King's Command, hereby appointed
into the Place and Quality of Poet Laureate in
Ordinary to His Majesty in the room of
Robert Bridges, Esquire, O.M., D.Litt., M.A., deceased.
This Appointment to be during His Majesty's
Pleasure and to become void on the death of the Sovereign.

To have hold exercise and enjoy
the said Place, together with all Rights, Profits, Privileges
and Advantages thereunto belonging.

Given under my Hand and Seal
this ninth day of May 1930.
in the 21st Year of His Majesty's Reign.

Crewe.



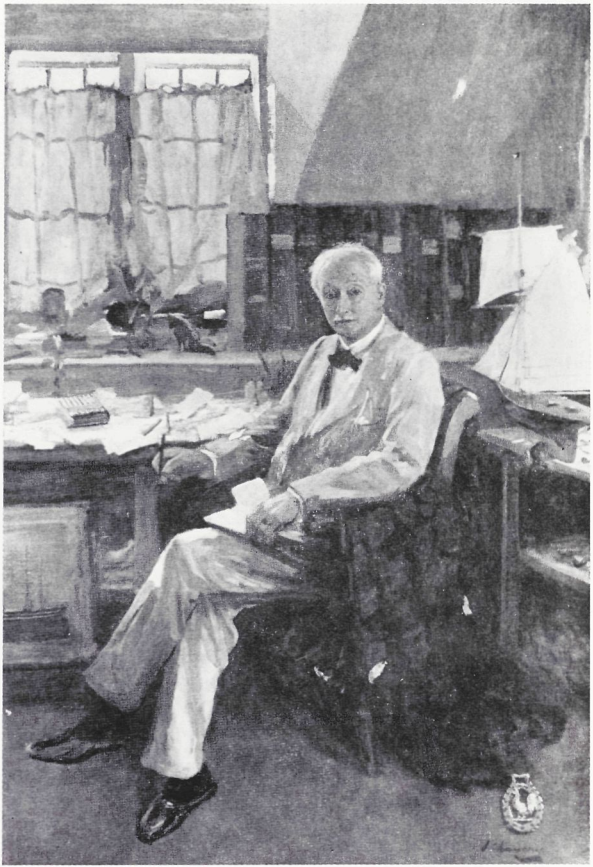
Warrant of Masefield's appointment as Poet Laureate.

The John Masefield Centenary

KENNETH A. LOHF

THE Centenary of the birth of John Masefield, the English poet from rural Herefordshire who became his country's Poet Laureate, is being celebrated at Columbia with an exhibition in Low Library Rotunda of first editions, autograph letters, manuscripts, drawings and portraits. Having published poetry for well over sixty years, Masefield became widely respected during his lifetime both in England and in America as a writer of ballads, sonnets and narrative poems. However, his voluminous writings, which were notable over a broader literary range, included novels, historical works, plays and literary criticism. The more than one hundred books and several hundred essays and reviews that he published, along with his enthusiastic espousal of literary causes, are ample evidence of a commitment to the literary life. Thus, although Masefield is now largely remembered as Poet Laureate, he is also honored in the centenary exhibition at Columbia as a man of letters.

With the exception of two original portraits of Masefield—the Sir John Lavery oil painting lent by Dr. Corliss Lamont and the William Strang chalk drawing lent by Dr. Dallas Pratt—and the warrant of appointment as Poet Laureate, also lent by Dr. Lamont, the items in the exhibition have been drawn from the extensive Masefield holdings in the Rare Book and Manuscript Library. The foundation of the Columbia Collection dates from the 1944 gift by Frederick Coykendall, chairman of the University's board of trustees, of 170 volumes by and about the poet. This far-reaching benefaction was followed over the next three decades by individual donations from Solton and Julia Engel, Eleanor Langley Fletcher, George M. Jaffin, George Milne and Mary Louisa Sutliff, and by acquisitions supported by the Charles W. Mixer Fund and the Friends Endowed Fund.



Oil portrait of Masefield by Sir John Lavery, 1937.

In honor of the Centenary, Dr. Lamont has presented the single most impressive volume now in the Masefield Collection: copy number one of the first limited edition of the poet's most celebrated narrative poem, *Reynard the Fox*, inscribed by Masefield for his wife and embellished by him throughout the volume with more than one hundred watercolor and pen-and-ink drawings. Dr. Lamont is also largely responsible for the Library's holdings of Masefield manuscripts. His gifts in this area range from three notebooks containing drafts of poems and essays to the group of seventy-two letters written by Masefield to his wife, Constance, in 1917 when the poet was with the British Army in northern France. In addition, Dr. Lamont has presented Masefield's own copy of *The Poetical Works of John Keats* containing his autograph notes and annotations on ninety pages.

During his stay in America in 1895 Masefield lived for a short time with James Alexander MacLachlan and his wife, Mary, in Yonkers. Their daughter, Helen MacLachlan, knowing of Columbia's plan for a centenary exhibition, decided early last year to place at Columbia her extensive Masefield collection of 528 letters and 123 inscribed editions. Miss MacLachlan's splendid gift, which includes the series of 368 letters written by the poet to her and her family over a seventy-year period, has provided for the exhibition books, letters and photographs from virtually every period of Masefield's distinguished career as poet and public figure.

The publication of the illustrated catalogue of this anniversary exhibition was made possible by a gift from Dr. Lamont, who also contributed to the book a memoir recounting his association with Masefield, whom he fondly recalls as "a gracious, sparkling, ennobling personality." On Thursday afternoon, February 2, at a reception in the Rotunda, the Friends and their guests opened the exhibition, which will continue in Low through March 3. It will then be moved to the third floor exhibition area of Butler Library where it will remain on view through the end of June.

Our Growing Collections

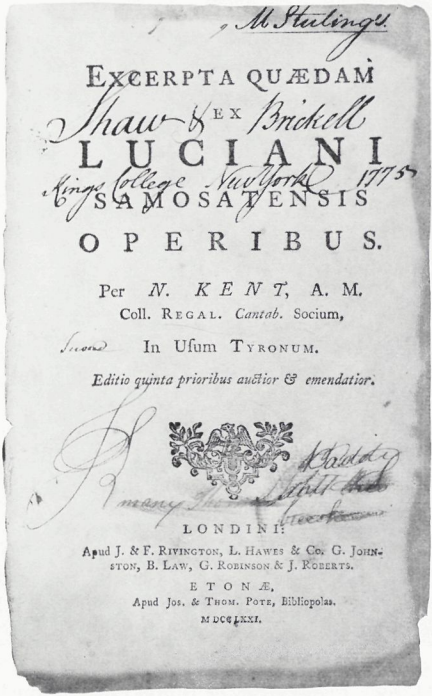
KENNETH A. LOHF

Anshen gift. The author and editor, Dr. Ruth Nanda Anshen, has established a collection of her papers with an initial gift of files of correspondence with writers, philosophers, scientists, psychologists and educators, among which are Benedetto Croce, Albert Einstein, Sigmund Freud, Erich Fromm, Walter Gropius, Carl Gustav Jung, Jacques Maritain, Lewis Mumford and Paul Tillich. There is also correspondence with publishers and writers relating to the more than one hundred volumes which Dr. Anshen has edited in the well-known series, *World Perspectives, Credo Perspectives, Religious Perspectives, The Science of Culture Series, Perspectives in Humanism* and *The Tree of Life Series.* Ranging from physics and biology to philosophy, education, psychology and esthetics, these series have been concerned with new trends in scientific thought and the mutual intelligibility of the various branches of art and science. In addition to the correspondents named above, the collection contains letters from Jacques Barzun, Charles A. Beard, Franz Boas, Rachel Carson, Joyce Cary, Aaron Copeland, John Dewey, Felix Frankfurter, Étienne Gilson, John Haldane, Aldous Huxley, Konrad Lorenz, Thomas Mann, Gunnar Myrdal, Reinhold Niebuhr, Romain Rolland, Bertrand Russell, Ignazio Silone and Sigrid Undset.

Class of 1923 gift. The annual gifts of the College Class of 1923 have added to the collection of early English books a number of titles that have assisted us in completing holdings of individual authors. Several works by the English poet John Donne have been donated in the past, and recently the Class has presented a fine copy of Donne's *Fifty Sermons Preached by that Learned and Reverend Divine*, printed in London in 1649. This, the second volume of Donne's sermons, was edited by his son, who delayed publication

by some five years for fear of persecution from the Commonwealth government.

Clifford gift. Professor James L. Clifford (A.M., 1932; Ph.D., 1941), who has frequently enriched the Library's eighteenth century literary holdings by his generous gifts, has now presented an extraordinary group of original manuscripts: three autograph



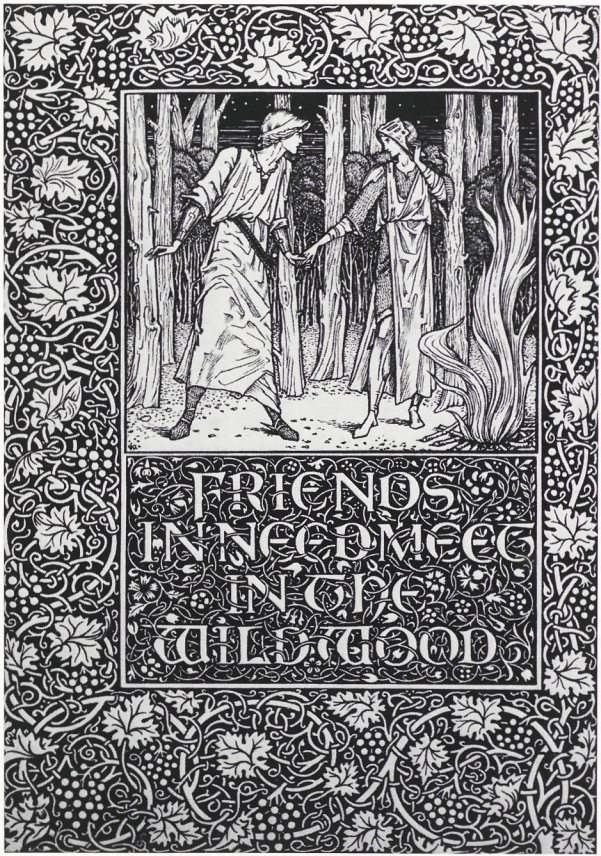
The signatures of Jacob Shaw and John Brickell appear on the title-page of the copy of Lucian which they used as students at King's College in 1775. (Feldman gift)

diaries of Hester Thrale Piozzi for 1789, 1816 and 1820; and two autograph diaries of her second husband, Gabriel Piozzi, for 1803 and 1806. These diaries, which are believed to be the only such manuscripts in an American library, contain entries relating to friends, appointments, correspondence received, reading and financial transactions and guests. Professor Clifford is writing an article on the diaries for a future issue of *Columns*.

Feldman gift. Dr. Thalia Phillies Howe Feldman (A.M., 1944; Ph.D., 1952) has presented, for inclusion in the Columbiana Library, the copy of *Lucian's Dialogues* that was used by two King's College students, Jacob Shaw and John Brickell, who enrolled in 1774. Entitled *Excerpta Quaedam ex Luciani Samosatensis Operibus*, the volume was published in London and Eton in 1771, and had originally been owned by one M. Sterling, whose signature appears on the title-page along with those of the two students, which are dated 1775. In addition, Jacob Shaw's name appears on two other pages in the volume with the date 1776.

Halsband gift. Professor Robert Halsband (A.M., 1936) has presented two rare editions relating to the Ottoman Empire: Paul Rycaut, *The Present State of the Ottoman Empire*, London, 1668; and G. A. Olivier, *Atlas pour Servir au Voyage dans L'Empire Othoman, L'Égypte et la Perse*, Paris [1807]. Both of these works are profusely illustrated with engravings of scenes, maps, natives in costume, flora and fauna.

James estate gift. As a gift from the estate of their mother, the late Louise Russell James, her children, Mrs. Mary Eliot Ford (M.Educ., 1976; Ph.D., 1971) and Dr. William Ellery James (M.D., 1945), have presented the Kelmscott Press edition of William Morris's *The Well at the World's End*, printed in Hammersmith in 1896. Issued in an edition of 350 copies, the work is bound in the original vellum, and is handsomely illustrated with



"Friends in Need Meet in the Wildwood": woodcut by Sir Edward Burne-Jones, surrounded by a border designed by William Morris, in the Kelmscott Press printing of *The Well at the World's End*.
(James estate gift)

four full-page woodcuts by Sir Edward Burne-Jones. Appearing just a few months before the Press's monumental edition of Chaucer, *The Well at the World's End* also has an elaborate title leaf with a wood-engraved border, as well as ornaments and initial letters, designed by Morris.

Kaufmann gift. Mrs. Helen L. Kaufmann (A.B., 1908,B.) has donated for inclusion in the Melville Cane Papers the group of 122 letters written to her by the poet during the years, 1957–1977, in which he discusses the two writers' literary activities, their travels and the performing arts. Also included in Mrs. Kaufmann's gift are over fifty of Cane's poetry manuscripts, primarily typescripts, as well as several drafts of short prose works.

Kraus gift. Mr. and Mrs. Thomas Peter Kraus have presented first editions of two works important in the history of French literature: Paul Verlaine, *Epigrammes*, Paris, 1894, one of one thousand copies on *vélin d'Angoulême*, inscribed by the author to Irénée Decroix; and Émile Zola, *Nana*, Paris, 1880, one of 325 copies on Holland paper. Both volumes, bound in half morocco, have the original printed wrappers bound in.

Lada-Mocarski gift. To the collection of underground publications of World War II, established more than twenty years ago by her husband, the late Valerian Lada-Mocarski (A.M., 1954), Mrs. Lada-Mocarski has added by her recent gift a group of eight pieces of rare sheet music of songs of the underground resistance movement, published in Paris and Amsterdam in 1944 and 1945.

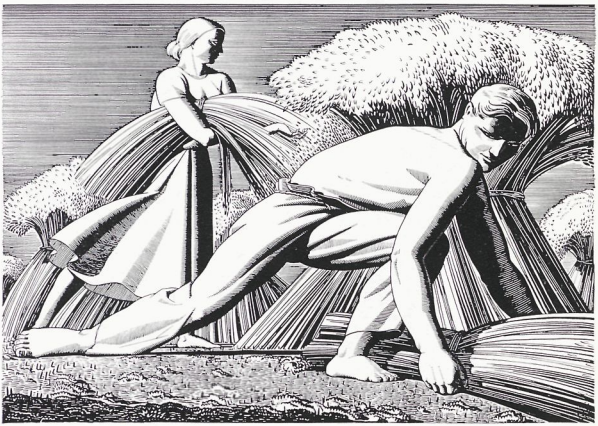
Lamont gift. Since its establishment some five years ago, the Rockwell Kent Collection has been enlarged through a series of gifts by Dr. Corliss Lamont (Ph.D., 1932). His recent benefaction has added four examples of Kent's art work which strengthen considerably this extensive collection: a design for fabric, in tempera, "The Palisades," ca. 1950, measuring 26 by 28 inches; a highly

finished pen-and-ink drawing, "Harvesters," 1935, executed in Kent's characteristic bold style; a pen-and-ink drawing, "Reading Nick Carter," 1920, signed "H.Jr." ("Hogarth, Jr.," Kent's pseu-

Front cover of sheet music for a song of the underground resistance, published in Paris during World War II. (Lada-Mocarski gift)

donym at the time); and two architectural studies in watercolor and pencil of colonial country houses in South Carolina and Maryland, drawn by Kent while studying at Columbia's School of Architecture in 1903.

Lemaitre gift. Mr. Victor A. Lemaitre (A.B., 1925; A.M., 1926) has presented 150 volumes of literary and historical writings, illustrated works and first editions, including: Henry Fielding, *The Modern Husband: A Comedy*, London, 1732; *The Works of Mr. Francis Rabelais*, printed in London, ca. 1922, for the



"Harvesters": pen and ink drawing by Rockwell Kent, 1935.
(Lamont gift)

Navarre Society, and illustrated by W. Heath Robinson; a group of nineteen pamphlets published in the series, "The Hogarth Essays," by the Hogarth Press in London, 1924–1926, among which are works by T. S. Eliot, E. M. Forster, Robert Graves, Edith Sitwell and Virginia Woolf; and twenty-eight volumes written or designed by Paul McPharlin (A.B., 1924), illustrator and author of books on puppets and marionettes.

Pepper gift. Mr. Morton Pepper, who has enriched our collections by his past gifts of early mathematical books and manuscripts, has recently presented a collection of more than three hundred important editions of works in American and English literature, the fine

arts and printing history, including: Pierre François Basan, *Collection de Cent-Vingt Estampes, Gravées d'Après les Tableaux & Dessins qui Composoient le Cabinet de M. Poullain*, Paris, 1781; D. H. Lawrence's copy of Thomas Hardy's *The Life and Death of the Mayor of Casterbridge*, London, 1913, with Lawrence's initials on the fly-leaf; a large-paper copy of John Johnson, *Typographia, or the Printers' Instructor*, London, 1824; James J. Morier, *The Adventures of Hajji Baba*, London, 1824, three volumes, in the original boards; Tobias Smollett, *Travels Through France and Italy*, London, 1766, two volumes, bound in contemporary calf; and five volumes from the library of the poet Eugene Field, each of which bears Field's bookplate and signature.

Ray gift. Dr. Gordon N. Ray (LL.D., 1969) has presented a collection of 130 autograph letters of English artists, writers and historical figures, as well as American and French literary and historical figures. Prominent among the artists represented in the gift are George Cruikshank, Richard Doyle, Myles Birket Foster, Benjamin R. Haydon, David Roberts and G. F. Watts. In addition, Dr. Ray's gift included a copy of Anatole France, *Thaïs*, published in Paris in 1900, and illustrated by Paul-Albert Laurens. This copy is one of forty with the illustrations in three states, and is bound by Chambolle-Duru in full brown morocco with morocco doublures, inlaid with tan morocco.

Solomon gift. Mr. Joseph Solomon has presented a collection of theatre and opera publications and programs, a file of *Metropolitan Opera News* and eight scrapbooks of clippings, programs and photographs relating to theatre productions in New York and abroad during the period 1906 to 1953.

Stolberg gift. In his recent gift Mr. David Stolberg has added a file of approximately 1,500 letters to the papers of his father, the late Benjamin Stolberg. Dating primarily from the 1940s, the correspondence includes letters from authors and public figures such as

Edward Dahlberg, John Dewey, John Dos Passos, Theodore Dreiser, Max Eastman, James T. Farrell, Felix Frankfurter, Herbert Hoover, Archibald MacLeish, Allan Nevins, Budd Schulberg and Dorothy Thompson.

Strouse gift. Mr. Norman H. Strouse has presented, for addition to the Christopher Morley Collection, a group of six letters and postcards written by the novelist and poet to his Haverford College friend, E. Page Allinson. Dating from 1909 to 1917, the letters discuss Morley's travels, lecture schedules, poems and college friends. In almost all these letters Morley addresses his recipient as "Mifflin McGill" and signs himself as "Andrew McGill," attesting to his fondness for using nicknames with close friends.

Sypher gift. Dr. Francis J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968) has presented, for inclusion in the Columbiana Library, the copy of James Thomson's *The Seasons*, London, 1827, which was once owned by Charles Short, Professor of Latin in the college from 1867 until his death in 1886. Professor Short's signature on the fly-leaf is dated 1839, and the volume contains several marginal notations in his hand.

Taylor gift. Among the fifteen volumes of literary and historical works presented by Mr. and Mrs. Davidson Taylor are nine titles, issued in limited editions, written by the newspaperman and bibliophile, Charles Honce, including: *Mark Twain's Associated Press Speech, and Other News Stories on Murder, Modes, Mysteries, Music and Makers of Books*, 1940; and *A Sherlock Holmes Birthday and Other Bookish Stories Conceived in the Form of News*, 1938.

Tuchman gift. Dr. Lester R. Tuchman (A.B., 1924; M.D., 1927) has presented an important group of first editions, including: James Boswell, *The Life of Samuel Johnson*, 1791, two volumes bound in contemporary calf; Charles Dickens, *Bleak House*, 1852–

1853, and *Our Mutual Friend*, 1864–1865, both in the original parts; Washington Irving, *A History of the Life and Voyages of Christopher Columbus*, 1828, first edition published in Paris; and Rudyard Kipling, *The Jungle Book*, 1894, and *The Second Jungle Book*, 1895.

West gift. The Reverend Canon Edward N. West of the Cathedral Church of St. John the Divine, who in 1969 established a collection of the papers of the American dramatist Austin Strong, has now donated the following for inclusion in the collection: typescript and holograph notes for Strong's autobiography, containing numerous references to Robert Louis Stevenson, whose step-daughter Isobel Strong was Austin Strong's mother; a group of twenty-five miscellaneous watercolor and ink drawings by Strong; and a scrapbook of 43 family photographs including three of Stevenson and one of his father Thomas Stevenson.

Widenmann gift. Miss Elizabeth A. Widenmann (M.S., 1969; Certificate, African Institute, 1970) has donated a collection of 144 children's books, including a copy in the original printed wrappers of *The Ancient & Renowned History of Whittington and His Cat*, London, 1809. Printed by Darton and Harvey, the work is illustrated with eleven engravings from George Cruikshank's designs.

Wilbur gift. To the collection of their papers Robert and Lorraine Wilbur have recently added a file of letters written by theatre personalities, including Orson Welles, James Haynes, Tyrone Guthrie and Judith Anderson.

Woodring gift. Professor and Mrs. Carl Woodring have presented a group of thirteen first and rare editions of works in English literature, including: Gordon Bottomley, *King Lear's Wife*, London, 1920, one of fifty copies numbered and signed by the author;

Leigh Hunt, *The Town*, London, 1848, two volumes, a topographical and historical work on the city of London, illustrated with forty-five engravings; *The Pageant*, London, 1896–1897, two volumes, edited by C. Hazelwood Shannon and J. W. Gleeson White, the second volume of which contains Lucien Pissarro's woodcut in five blocks, "The Queen of the Fishes"; and William Wordsworth, *The White Doe of Rylstone; or The Fate of the Nortons*, London, 1815, inscribed in the recipient's hand, "Rev'd W. Frazier from W. Wordsworth 1829."

THE CENTENARY OF JOHN MASEFIELD'S BIRTH

Illustrated Catalogue of the Exhibition
is available at $7.50

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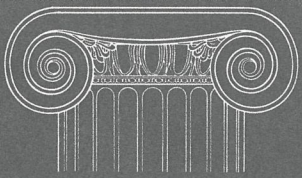

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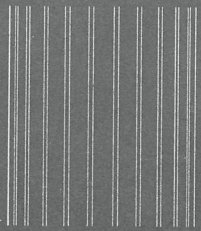

MAY 1978 · VOLUME XXVII, NUMBER 3

CONTRIBUTORS TO THIS ISSUE

The late JAMES L. CLIFFORD, professor at Columbia from 1946 to 1972, had just before his death in April completed *Dictionary Johnson*, a sequel to his earlier biography, *Young Sam Johnson*.

BENNY KRAUT, Associate Professor and Director of the Judaic Studies Program at the University of Cincinnati, is the author of the forthcoming book, *From Reform Judaism to Ethical Culture: The Religious Evolution of Felix Adler* (Hebrew Union College Press).

KENNETH A. LOHF is Librarian for Rare Books and Manuscripts at Columbia.

RICHARD B. MORRIS, Gouverneur Morris Professor Emeritus, is editor of the John Jay Papers.

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Columbia Library Columns

VOLUME XXVII MAY, 1978 NUMBER 3

CONTENTS

When New York's Lawyers Took Post-Graduate Studies	RICHARD B. MORRIS	3
The Daily Diaries of Hester Lynch Piozzi	JAMES L. CLIFFORD	10
A Unique American Apostate	BENNY KRAUT	18
Our Growing Collections	KENNETH A. LOHF	28
Activities of the Friends		42

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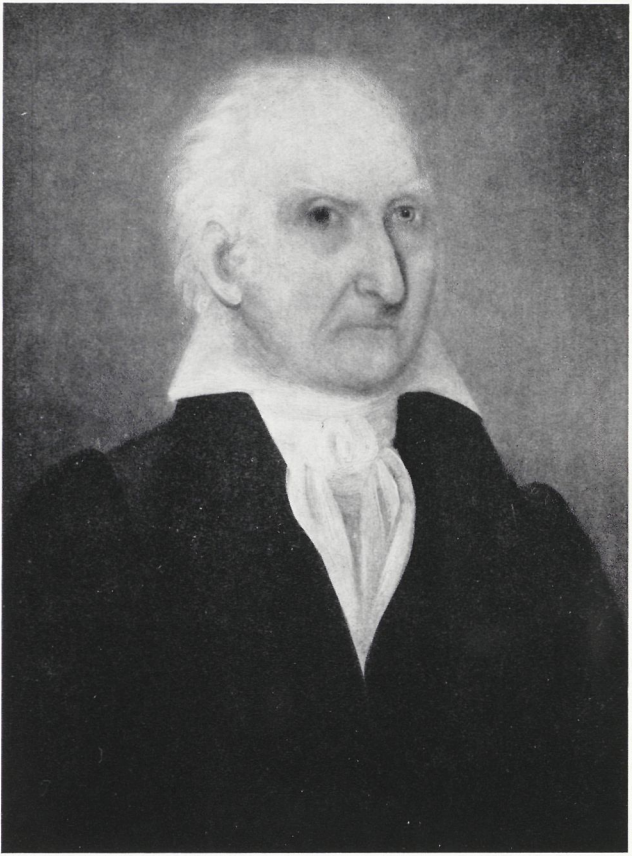

Peter Van Schaack, founder of one of the first American law schools: portrait by an unidentified artist, ca. 1820–40, copied from lost original by John Trumbull. (New-York Historical Society)

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When New York's Lawyers Took Post-Graduate Studies

RICHARD B. MORRIS

THE current movement for periodic recertification of physicians, lawyers, and other professionals may find a model, so far as lawyers are concerned, in a recent gift to the Rare Book and Manuscript Library made by Dr. John J. DuBois. This unique item comprises a set of minutes and rules of a New York club of lawyers called the Moot, which describes how the lawyers of this city, in the five years immediately preceding the American Revolution, worked out a program for continued study after admission to the Bar.

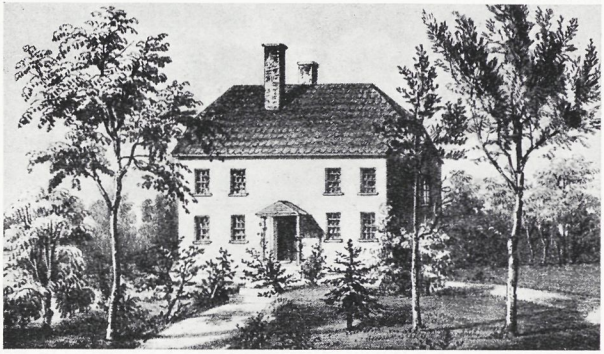
These minutes of the Moot are one of four known copies. An original set of Moot minutes, the first two pages of which containing the rules of the Moot are tattered, is owned by the New-York Historical Society, which also owns a contemporary transcript along with a copy of that transcript. The DuBois gift is a contemporary transcript of the original minutes. The making of this kind of material by contemporaries was by no means unusual. In the days before there were abundant law books or full sets of reported cases, law students customarily abridged judicial decisions reported by others, and prepared commonplace books –memoranda on writs and remedies–as well as books on proce-

dure. The Columbia Law School Library possesses a splendid example of the latter attributed to Joseph Murray, a New York lawyer of the 1730s and 1740s. Such famous Patriot lawyers as Thomas Jefferson, John Adams, and John Jay all kept commonplace books, and Alexander Hamilton's practice manual in printed form served succeeding generations of lawyers.

It must be remembered that on the eve of the Revolution there was no place where one could undertake the systematic study of the common law. Englishmen and some affluent Americans might attend the Inns of Court in London, but the quality of instruction in those institutions had sadly declined by the eighteenth century, and their advantages were perhaps more social than intellectual. Few New York families, including the Jays, who however did investigate the possibility, could afford the expense of maintaining a son for five years at one of the Inns of Court. At least £400 a year might be involved. Most New York attorneys secured their training in local law offices, where their parents paid the practitioner a handsome fee for virtually ignoring their offspring. Since law office training in the pre-xerox era involved laborious copying of writs and pleadings, of wills and deeds, and lacked systematic or comprehensive guidance, it is understandable that, following admission to the Bar, some intellectually alert lawyers would organize a project for what we would today call post-graduate education.

That need was behind the organization of the Moot, whose first session, according to the minutes, was held on November 23, 1770. It is at this meeting that the society framed its by-laws. Modeled after the Moot of Gray's Inn, London, its rules barred social events, an implied criticism of the largely social functions that characterized contemporary English law societies. Of the seventy some lawyers then practicing at the New York City Bar, the eighteen charter members of the Moot constituted a close-knit elite of older established lawyers and a number of young lawyers who had been accepted into the fold, all admitted to practice at

the Supreme Court Bar, and principally graduates of King's College (Columbia), Yale, and the College of New Jersey (Princeton). With the coming of the Revolution, some dozen of them espoused the Patriot cause; the remainder took the Loyalist side.



Barden's King's Arms Tavern where the first meeting of the Moot was held on November 23, 1770.

Consider some of the famous Patriots. William Livingston, first president of the Moot, was shortly to become Revolutionary war governor of New Jersey. Within less than four years John Jay was to become his son-in-law. Jay (King's College, A.B., 1764; A.M., 1767), elected secretary of the Moot in 1771, was to write New York State's first Constitution, and was to be New York State's first Chief Justice, aside from other state and national posts he would hold. Another member, Richard Morris, succeeded Jay as New York's Chief Justice in 1779. John Morin Scott, a celebrated radical politician and a highly successful lawyer, was to become a brigadier-general in the Revolution. James Duane, who served as a delegate to the Continental Congress during the latter days of the Moot, was the first mayor of New York City after the British army evacuated that post. Robert R. Livingston (King's College, A.B., 1765; A.M., 1768), who for a time was Jay's law partner,

was to double in the posts of New York State's Chancellor and first Secretary for Foreign Affairs under Congress. Gouverneur Morris (King's College, A.B., 1768; A.M., 1771), who was a member of the committee that drafted the first New York State Constitution, served as well on the Committee on Style and Arrangements in 1787 that drafted the Federal Constitution in its final form. Egbert Benson (King's College, A.B., 1765; A.M., 1768), a close friend of John Jay and an executor of Jay's father's estate, was to become Attorney General of the new Revolutionary state.

Among the Loyalists joining the Moot sessions was David Matthews, Tory Mayor of New York at the start of the Revolution. Believed implicated in some way in the plot to kidnap General George Washington, Matthews was imprisoned in 1776 for "treasonable practices" by the Patriot forces but he later escaped. John Tabor Kempe, who had been a King's College Governor, was at the time of the Moot sessions the Attorney General of the province, while Rudolph Ritzema (King's College, '58) and Stephen De Lancey were to join the armed forces fighting against the Patriots. Peter Van Schaack, (King's College, A.B., 1768; A.M., 1773) was to be banished from New York by the Revolutionary state government's Committee for Detecting Conspiracies, in which John Jay played a central role. Jay recognized that his good friend was a man of conscience and later arranged for his return to America, where Van Schaack founded one of the first two law schools in the United States at Kinderhook, New York. William Smith, Jr., moved from the radical to the conservative side with the coming of the Revolution. One of the triumvirate of "Liberty Boys," along with John Morin Scott and William Livingston, whose law partner he became, he was banished to British-occupied New York City when he refused to take the Test Oath to support the Patriot cause. He left with the British in 1783 and was to become Chief Justice of Canada in 1785.

The rules or by-laws in the DuBois gift provided for evening meetings on the first Friday of every month, the choosing of offi-

and the members present conceiving it to be a matter of great difficulty it was ordered to be reconsidered at the next meeting

At the Moot the 2d April 1774

The Question put at the last meeting & adjourned over for this evening was further debated, the Members present being –

Mr Kempe	Mr Livingston
– Jones	– De Lancy
– Jay	– Van Schaack

After a long Debate Mr Livingston was inclined to be of opinion that a Lunatic may be sued and defend as any other person in Support of which he assigned the following reasons –

1. "Because every wrong has a remedy which "being a Maxim of Law the Plaintiff shall "not be obliged to seek that remedy in any "Court but a Court of Law

2d – "Because a Court of Law cannot know that "he is a Lunatic committed

3d – "Because there are no precedents which "there would have been if the mode of proceeding "had been different from the manner of

Page from the contemporary transcript of the Moot's rules and minutes recounting the meeting of April 2, 1774, at which William Livingston discussed the rights of a "lunatic" at law.

cers by ballot, and for having questions proposed at one meeting and adopted by a plurality of the vote, and then to be debated at the following meeting. Party politics were taboo. Unanimous consent was required for the admission of new members—of which there were two, Gouverneur Morris and John Watts (King's College, A.M., 1769)—and attendance was taken care of by charging each member his share of the evening's bill whether he attended or not. Should a member be absent for three successive meetings, he would be "absolutely expelled." The axe fell on Whitehead Hicks, whose duties as mayor during stormy pre-Revolutionary days may have prevented his attendance on March 4, 1774, which was Hicks' third successive absence. The by-laws were no respecter of persons!

The idea of a moot was not original among New York's lawyers. It can be traced to early modern times in England. Students preparing to be barristers attended independent legal societies in London known as Inns of Court, where arguments over cases and statutes were conducted in pseudo courts. Counsel were designated to articulate opposing views of a legal issue at the moot, and senior barristers acted as judges. Normally conducted after supper, these moots stressed the practical, the argumentative, and the procedural side of the law, often at the expense of the theoretical. The value of mooting is attested to by modern law schools, where the system is well established and has provided students with a practical outlet for their studies of cases.

The DuBois minutes of the Moot also constitute a valuable supplement to the great collection owned by Columbia of the John Jay Papers, which are housed in the Rare Book and Manuscript Library. The minutes disclose that John Jay and his fellow members debated such legal questions as the manner an executor should plead to avoid payment of testator's book debts, various issues of intercolony comity and conflict of laws, the precise words in a devise which constitute a fee tail, the authority of inferior courts of the province to grant new trials, and whether the English Statute

of Frauds extended to the colony of New York—the subject of a learned opinion in the twentieth century by Chief Judge Benjamin N. Cardozo of the New York State Court of Appeals. Other problems thrashed out included the rights of holders of bills of exchange and the mystical distinction in real property law between seisin and possession.

Among more serious duties, members of the Moot could be assigned "to take notes of all queries of Law that may be agitated in the Supreme Court during the succeeding Term." For instance, in April 1773, James Duane, Samuel Jones, and John Jay were so designated to attend the Supreme Court to "make Reports thereof, and produce them to the moot with all convenient speed." Regrettably, these notes were not preserved in the form of a series of law reports, none of which have come down to us for the pre-Revolutionary years in New York. In addition, the Moot assumed something of the character of a bar association, even determining what share of court fees lawyers were to receive and advising sheriffs to collect their own fees for services rendered litigants.

Almost to the very outbreak of the war the Moot continued its monthly meetings. The last recorded session of the Moot was held on April 7, 1775. By this date war preparations were in the air. Only twelve days later fighting erupted at Lexington and Concord, and Loyalist and Whig members went their separate ways, never again to convene for an evening of professional argumentation and discourse in the law society known as the Moot.

The Daily Diaries of Hester Lynch Piozzi

JAMES L. CLIFFORD

HESTER LYNCH SALUSBURY, later the wife of Henry Thrale and Gabriel Piozzi, is remembered largely because of her close friendship with Samuel Johnson. For about eighteen years Johnson spent at least half his time living with the Thrales, and in her remarkable journals kept at this time—"The Children's Book, or Rather Family Book," recently edited by Mary Hyde, and in *Thraliana*, edited by Katharine Balderston in 1942—there is much valuable evidence about the great man. After her second marriage—to the Italian musician, Gabriel Piozzi—and Johnson's death in 1784, Mrs. Piozzi published a volume of anecdotes about him and an edition of his letters to her, as well as a delightful account of her travels on the Continent, and other books. These are what established her reputation as a bluestocking writer of the late eighteenth century.

In her later life she also turned into an avid daily diarist, regularly setting down each day some description of her social life and activities. This was normally written in small yearly pocket books, two of them in the series under the titles of *The Daily Journal* and *The Ladies Own Memorandum Book*, which allowed only about three-quarters of an inch for each day's entry. None of hers has ever been published because the subject matter is not very exciting and the friends she saw constantly were not important people. If only she had kept a detailed daily journal and account book during the 1760s and 1770s! Nevertheless, because a few of these later diaries are now at Columbia University it does appear worthwhile to sum up briefly what we know about their history and what they are like.

As a young woman and later as a busy wife and mother, Hester

had no time to keep regular daily diaries, though there are a few note books containing some personal entries and financial details. For example, *The Daily Journals* for 1757 and 1761, and *The Ladies Own Memorandum Book* for 1773 have survived and are at

Mrs. Piozzi on her 80th birthday, January 27, 1820: after the painting by Hopwood, engraved by James Thomson.

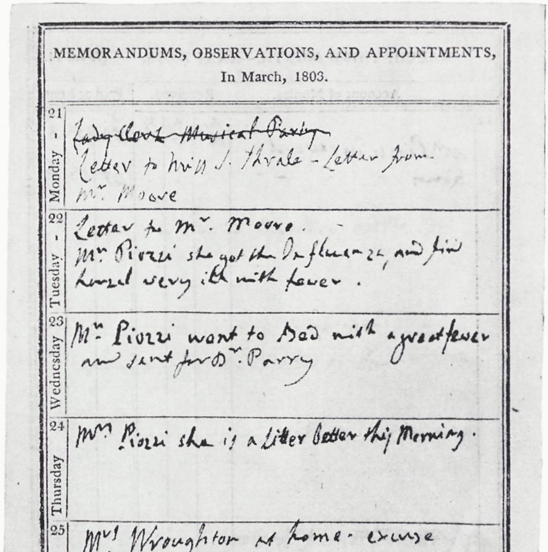
the John Rylands Library in Manchester, England, but they contain practically nothing of any importance. The latter is largely a memorandum book with numerous notes about clients of the Thrale brewery, at a time when Mrs. Thrale had thrown herself into efforts to bring it out of a financial crisis.

After her marriage to Piozzi and their return to London in 1787 she did make some jottings in daily diaries, for the most part merely

names of people who came to see them or whom they visited, or lists of those who were invited to their concerts. Although most of Hester Piozzi's Johnsonian friends had written her off, and her daughters were not too friendly, the couple built up an interesting new group, the central figure being the celebrated actress Mrs. Siddons. Music and the theater became the Piozzis' primary interests. As a sample of the kind of entries she made during these years, consider the second week of March, 1789. From her *Daily Journal*, now at Columbia, we can see that the Piozzis had Mrs. Siddons and her husband to supper, went to Drury Lane, sitting in Mrs. Garrick's box, and saw various other people. But she made no critical comments. Only the first half of this note book for 1789 was used. Occasionally there were long lists of people invited to concerts in their home. For instance, in May they once had about twenty-five guests, among them Mrs. Byron, the poet's grandmother, General Paoli, the Corsican patriot, the Kembles, Lord Huntington, and the Bishop of Killaloe.

Later, when Piozzi's health began to deteriorate, they built a charming house called Brynbella in Flintshire, and largely divided their time between Bath and northern Wales. Her only daily diaries that have survived for these years are those of 1800 and 1802 (at Rylands). For some of these years her husband kept the daily accounts, briefly listing what they were doing, whom they saw, letters received, what food they were eating, and expenses. These were scrupulously kept, with few gaps, except occasionally when he came down with severe gout. But there is never anything witty or sardonic in the entries, and for twentieth-century readers they are deadly dull. Those that have survived are either at the National Library of Wales at Aberystwyth (1797, 1801 and 1802) or at Columbia (1803 and 1806).

It was not until about the time of Piozzi's death in 1809 that his wife took over the job of filling the annual pocket books with entries. From 1809 until her own death in 1821, in her 81st year, she rarely missed a day recording what she did. The entries reflect



MEMORANDUMS, OBSERVATIONS, AND APPOINTMENTS,
In March, 1803.

21 Monday - ~~Lady Clark Musical Party~~
Letter to Miss S. Thrale - Letter from Mr. Moore

22 Tuesday - Letter to Mr. Moore.
Mrs Piozzi she got the Influenza, and find herself very ill with fever.

23 Wednesday - Mrs Piozzi went to Bed with a great fever and sent for Dr. Parry

24 Thursday - Mrs Piozzi she is a litter better this Morning.

25 Friday - Mrs Wroughton at home - excuse
Mrs Piozzi no better to day
Poor Tom fowks died ~~this~~ day -

26 Saturday - Mrs Piozzi near the same £·17

27 Sunday - ~~Mr and Mrs Miles, Mr and Miss ... dine here ...~~
Letter from Mr Gillon and Mr Cooper
Mrs Piozzi little better.

The state of Mrs. Piozzi's health is recorded by her husband, Gabriel Piozzi, in his diary entries for the week beginning March 21, 1803.

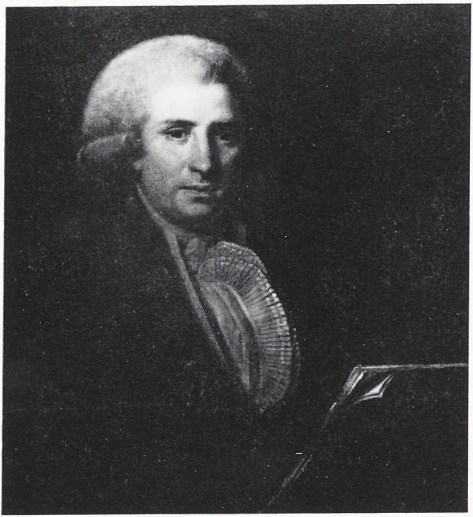
her ebullient spirit, and are more entertaining than those of her husband. For these thirteen years all but two of the yearly note books have survived: those for 1808, 1809, 1811 and 1812 at the National Library in Aberystwyth; those for 1810, 1817, 1818, 1819 and 1821 at the Rylands Library; and until recently those of 1815, 1816 and 1820 in the present writer's collection (1816 and 1820, now at Columbia University). Those for 1813 and 1814 have never turned up, or at least I do not know where they are. In the Rylands collection there are also nine small almanacks, 1812–1820, but these contain only occasional jottings, and no regular entries.

Even though the people she was seeing all the time were not as well known to us as her friends during the Johnson period, skimming through Mrs. Piozzi's late diaries can be very entertaining. Her character and wit come through even in the brief entries. Every Monday she had to pay her bills, and depending on how much she paid she would write some descriptive adjective in large letters: "Grey," "Light Grey," "Very Dark," "Black," "Coal Black," or "Lily White." Sometimes she becomes explosive, as when she writes "Black Monday dreadful!" or "Grey, indeed, Black rather," or "Ocean roaring, People raving, H.L.P. paying away her money."

On Sunday she was fond of attending Laura Chapel in Bath, and there was almost always some lively comment on the sermon or the preacher, ranging from the highest praise, such as "Excellent," "Admirable," "Inimitable Grinfield" (the preacher), to such remarks as "a dull sermon," "a string of commonplaces saucily delivered," "a Preacher one could not hear," or "some Doctor drowsy I know not who."

The state of her own emotional involvement is clearly shown in the varying size of the entries. When her steward, Alexander Leak (she once referred to his wife as "the female Leak"), came to Bath in June 1816 to give a report and discuss business matters, he suddenly became ill. In less than a week he was dead. His prog-

ress was recorded day by day in entries of varying size. The one recording his death was in very large black letters. Then she added "very dreadful indeed! but the People very kind. Mrs. Thomas, Mrs. Gibbes, Mrs. Fellowes, Miss Williams *all* asking me to go to

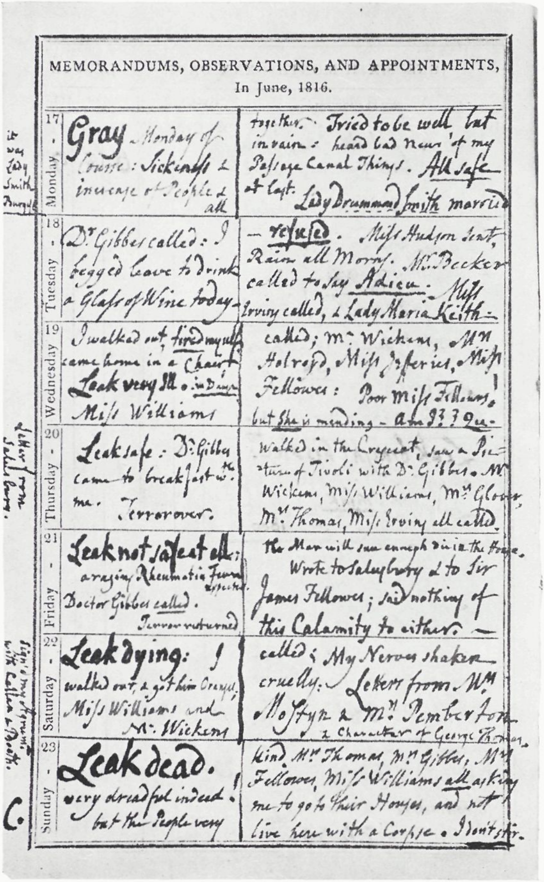


Gabriel Piozzi in Italy, 1785, by an unknown artist.
(Four Oaks Farm, Somerville, New Jersey)

their Houses, and not live here with a Corpse. I don't stir." Nothing would ever keep her down for long.

Historic events in Europe seldom produced an echo in her jottings, though in 1815 the battle of Waterloo received a brief notice. Nor is there much about literature of the time. Of Wordsworth and Coleridge she seemed altogether oblivious.

Her own health was important to be recorded. When she picked up a cold (apparently a regular occurrence) there were daily comments: "Sate at home & coughed all Day long," "Spasms last night," "Pain in the Throat & Neck Continue," "Swell'd face,"



MEMORANDUMS, OBSERVATIONS, AND APPOINTMENTS,
In June, 1816.

17 Monday - Gray - Monday of Course: Sickness & increase of People & all	together. Tried to be well but in vain: heard bad News of my Passage Canal Things. All safe at last. Lady Drummond Smith married
18 Tuesday - Dr. Gibbes called: I begged leave to drink a Glass of Wine today.	— refused. Miss Hudson sent, Rain all Morng. Mrs. Becker called to say Adieu. Miss Irving called, & Lady Maria Keith —
19 Wednesday - I walked out, tired myself, came home in a Chair. Leak very Ill. in Dinge Miss Williams	called; Mr. Wickens, Mrs. Holroyd, Miss Jefferies, Miss Fellowes: Poor Miss Fellows! but She is mending - [illegible]
20 Thursday - Leak safe: Dr. Gibbes came to breakfast wth. me. Terror over.	walked in the Crescent, saw a Picture of Tivoli with Dr. Gibbes. Mr. Wickens, Miss Williams, Mrs. Glover, Mr. Thomas, Miss Irving all called.
21 Friday - Leak not safe at all: a raging Rheumatic Fever expected. Doctor Gibbes called. Terror returned	the Man will soon enough die in the House. Wrote to Salusbury & to Sir James Fellowes; said nothing of this Calamity to either. —
22 Saturday - Leak dying: I walked out, & got him Oranges. Miss Williams and Mr. Wickens	called; My Nerves shaken cruelly. Letters from Mrs. Mostyn & Mrs. Pemberton & Character of George Thomas.
23 Sunday - Leak dead. very dreadful indeed! but the People very	kind. Mrs. Thomas, Mrs. Gibbes, Mrs. Fellowes, Miss Williams all asking me to go to their Houses, and not live here with a Corpse. I don't stir.

it was Lady Smith Burgess

Letter from Salusbury.

Sign'd my Agreement with Lutley & Booth.

C.

The progressive illness and death of Mrs. Piozzi's steward, Alexander Leak, is recorded in her diary entries for the week beginning June 17, 1816.

"very sick," "toothache all night," "I am dead lame." Occasionally in order to get some sleep she took laudanum (the 18th century's aspirin). And she once ironically wrote: "I begin to think *now* that I shall see out this tedious year 1816. I think I shall." Actually she had more than four more years to live.

Generally her comments merely described what she did and whom she saw, but occasionally she could not resist inserting what somebody else said. Once she noted, "a droll Irish Lady laughed at us for regretting her, & said surely at 74 years old, one may take leave without an Apology." And Mrs. Piozzi clearly showed how she felt. Here are some samples: "Dinner at the Lutwiches—grand but dull," "I went but could not shine at all," "Sate at home sullen, & pouted for want of a Letter," "Visited every body—found no Body but Mrs. Glover and Mrs. George Mathew," "Went visiting and spitting Cards all Morning in a Chair." Her occasional boredom when in Wales showed: "No Newspapers, & no Company; no Books and no Conversation. Sun never shines." Once she noted: "a dull Morning—read old Chambers' Dictionary—could not bear to write or work—or any thing."

Once in a while she would jot down some of her purchases, such as current jelly, slops, and bath water. She even wondered if she was being too social. When Sir James Fellowes suggested as much, she noted: "I begin to be of his Mind—That I *do* see too much Company—they half distract me."

Even though most of the names which are mentioned mean nothing to us today, occasionally some are familiar. On July 13, 1816, she noted: "Madame D'Arblay & her Son came in the Evening, extremely agreeable both." Another time there was, "Madame D'Arblay *sends* every day." And once "saw a whole race of Burneys."

Despite all the trivia, reading Mrs. Piozzi's daily diaries can be fun. Moreover, for scholars interested in life at Bath in the second decade of the nineteenth century the experience can be very useful. In their own way these diaries have a genuine historical value.

A Unique American Apostate

BENNY KRAUT

IN an article entitled "The Christmas Tree," published by the *Jewish Times*, December 31, 1869, Felix Adler, an outraged Jewish young man, lashed out against the custom which had arisen among some New York Jews to bring a Christmas tree into their homes during the Yuletide season. With unrestrained anger, he remarked,

> To celebrate a day which has cost us so much pain, so much blood, so many sorrowful experiences with joy and merriment—is this not a bitter and cruel mockery? However much we may esteem our Christian neighbors, however highly we may honor their institutions, *we are Jews* and we have our own history, our own remembrances of the past.

By the fall of 1876, however, Adler's religious self-perception had markedly changed. He no longer railed against Jews who adopted alien religious symbols, for he himself had inspired the creation of a universal, social and religious fellowship transcending all doctrinal differences—the New York Society for Ethical Culture. Dedicated to the pursuit of social justice, the implementation of proper moral relations between people, and the elevation of the human spirit, this Society, under Adler's leadership, sought to unite in a common bond all those searching for a spiritual approach to life more in consonance with the temper of the modern, secular and industrial age. Years later, with a family of his own, Felix Adler even came to hold regular Christmas parties in his home featuring a Christmas tree and an exchange of gifts, while the hope for a "Merry Christmas" often concluded many of his personal letters to his family. To be sure, he rejected the Christian meaning of the day and understood Christmas only in a symbolic sense as a festival of light and hope. Nevertheless, it is clear that in the course of time, Adler had undergone a decisive religious

transformation which saw him depart from the Jewish religious tradition and the community in which he was reared.

Born in 1851 in Alzey, a small town in Rhenish Hesse, Southwest Germany, Felix Adler was the son of Samuel Adler, a very prominent Reform rabbi in Western Europe. Felix's childhood years in Germany were brief, for in 1857 Samuel Adler accepted the prestigious pulpit of Temple Emanu-El in New York, and the Adler family immigrated to America.

A strong and vital spiritual atmosphere pervaded the Adler home. By personal example, family ritual observances, and religious instruction, Samuel inculcated his son with the values and principles of Reform Judaism. Young Felix adopted his father's fundamental theological ideas, including the belief that a religious mission to teach ethical monotheism to mankind had been bestowed on Jews by God, and that they had been set apart in order to fulfill that mission.

The teachings and activities of Felix' parents also greatly nourished his innate social conscience which later blossomed into the intense social passion and consuming ethical idealism for which he became famous. His mother, Henrietta, regularly took him to New York's tenements to distribute baskets of food to the poor. His father Samuel not only consistently steered his temple on a charitable course, but taught that charitable and ethical behavior were among the noblest manifestations of the Jew's religious life. Indeed, young Felix found Judaism especially appealing because of his father's stress on the significance of its moral dimension. The idea that religion was the ground for morality and thus the indispensable source of human happiness struck a responsive chord in Felix and won his ready assent.

But in his late adolescent years, young Adler experienced grave religious tensions. Intellectually oriented and introspective, he took his religious faith seriously and subjected it to constant review and critical judgment. In 1868, in particular, while a junior at Columbia College, Adler began to reevaluate his fundamental

Temple Emanu-El (now demolished) on Fifth Avenue at 43rd Street shortly after its completion in 1868. Felix Adler's father, Samuel Adler, served as rabbi of its congregation from 1857 to 1874.

religious assumptions. Introduced to the formal study of natural science for the first time and ever cognizant of the wretched squalor in which New York's urban poor were living, the idealistic Felix began to doubt the existence of a Providence which intervened in the regular operation of the universe for the benefit of mankind. And, during the next few years, his educational experiences deepened his religious disquiet, ultimately revolutionizing his religious outlook.

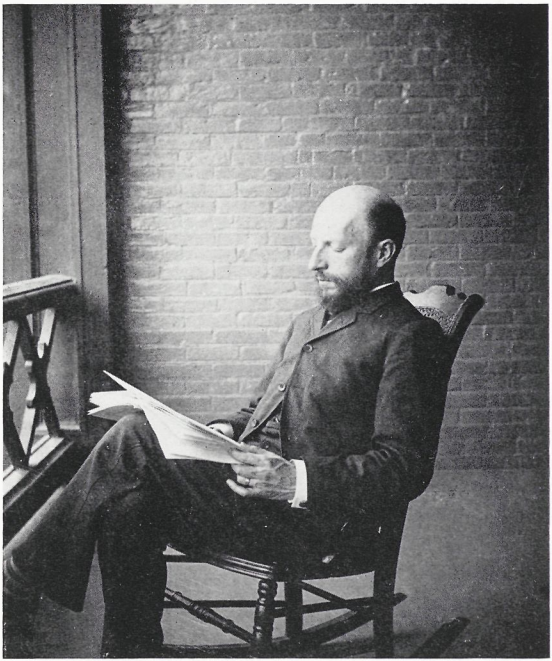
Hoping that one day Felix would succeed his father as rabbi of Temple Emanu-El, the Adler family encouraged him to pursue rabbinical studies at the Hochschule für die Wissenschaft des Judentums in Berlin and to obtain a doctorate in a cognate field from a German university. Upon his graduation from Columbia in the spring of 1870, he therefore returned to Germany for a three year period of study. Adler did obtain a Ph.D. in semitics, summa cum laude, from the University of Heidelberg in 1873, but he did not receive rabbinic ordination. Confronted with the scholarly disciplines of Bible criticism, anthropology, and comparative religion, he found his religious faith radically challenged; the new knowledge precipitated an inner struggle which shook him to his roots. "I look back with dread to that time when everything seemed sinking around me," he wrote in later years, "when the cherished faith which seemed at one time dearer than life itself was going to pieces under me, and it seemed that I could save nothing out of the wreck of all that seemed holiest to me."

By the time of his return to New York in September, 1873, Felix Adler's faith in the cardinal tenets of Reform Judaism had been shattered. He had fully imbibed the modern scientific investigations into religion and religious literature and applied their conclusions rigorously to Judaism. He rejected monotheism—the cornerstone of Jewish theology—and came to regard the notion of a providential supernatural deity as but a projection of human imagination. He further rejected as untenable Reform Judaism's stress on the Jewish mission, since he viewed the Bible, from which

source this theory was ultimately derived, to be but a humanly authored text. He, therefore, could not accept the Jewish mission as a divinely ordained mandate binding on all future Jewish generations. The human origin of the Bible also undermined for him the absolute authority of Prophetic ethics, thus invalidating the Biblical text as the authoritative basis for moral action. Finally, Adler could not assent to Judaism's claim of religious singularity, for he now believed that the religious impulse was a universal historical phenomenon rooted in the human need to understand the world and its mysteries. All religions emanated from a common motivational base, Adler contended, their singular forms reflecting only the different stages of mankind's intellectual, psychological, and cultural growth. Judaism, even its Reform variety, was not 'special,' but represented only one particular expression of the universal phenomenon of religious faith.

What meaning could Adler's affirmation of his Jewishness now have for him? Regretfully, and even painfully, Adler realized that he could find none. The repudiation of Reform Jewish theology destroyed for him the intellectual basis for his continued existence as a Jew, since his very raison d'être as a Jew hinged on the affirmation of certain theological beliefs which he now denied. And without the belief in monotheism and in the Jewish mission idea, there seemed to him to be no viable rationale for continued separate Jewish existence. Secular concepts of Jewishness did not satisfy his idealism. In his own words, he felt compelled to fulfill his "unquenchable thirst for the Infinite." Further, Jewish nationalism was not yet a factor in the 1870's, nor would it have attracted a young man brought up in a staunchly anti-Jewish-nationalist home of a classical Reform Jewish family. An intellectually probing individual wedded to modern liberal religious ideas, Felix Adler sought an intellectually acceptable spiritual outlook that would serve as the basis for human ethical behavior. Judaism, grounded as it was in anachronous theological ideas according to Adler, could not suffice.

Between 1873–1876, Adler maintained a conspicuous silence on his religious convictions. Few people sensed his profound religious change and Adler was perceived by most everybody to be a scholarly young man who would yet make valuable contributions to



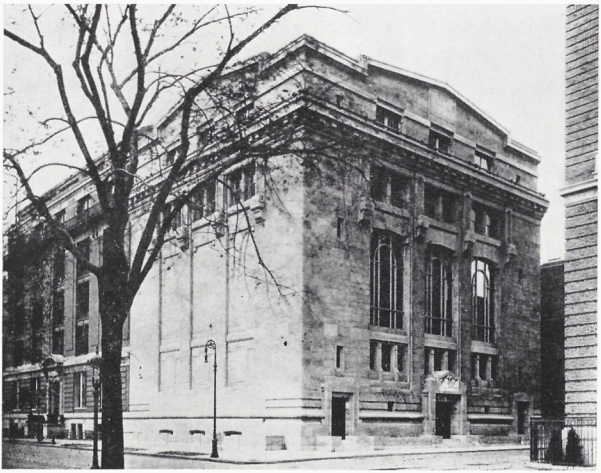
Adler in a quiet moment while attending a conference of Ethical Society leaders in Burlington, Vermont, in August 1893.

the Jewish community. Soon after the inauguration of his Sunday lecture movement in the fall of 1876, however, Adler began publicly to criticize Jewish ritual practices and theological beliefs. And with the formal incorporation of this Sunday association as

the New York Society for Ethical Culture in February, 1877, the die had been cast. For the next three years, Adler became embroiled in unceasing controversies and acrimonious polemics with leaders of the American Jewish community. He was denounced by the New York Jewish press and some rabbis, Kaufmann Kohler of Chicago in particular. He was labelled traitor, opportunist, plagiarist, demagogue, and atheist, a "radical of the deepest dye, a defamer of revelation, a bitter reviler of his brethen, an enemy to all recognized faiths." His "rehash of the most vulgar outcroppings of Voltaireanism" were said to lead to "moral corruption." Because Adler attracted overflow crowds, predominantly Jewish, to his Sunday talks, contrasting sharply with the empty synagogue pews on Saturdays, Jewish communal leaders greatly feared him to be an ominous and grave threat to the future of American Judaism. They were also increasingly alarmed at the dangerous impression he was creating among some non-Jews who felt that he was a typical product of and spokesman for Judaism. Thus, when the New York *World* suggested that Adler was a "representative Jew," the *Jewish Messenger* quickly and vigorously disclaimed his Jewishness and Jewish affiliation.

From the 1880's on the polemics between Adler and American Jewry for the most part ceased. The problems of resettling the vast influx of immigrant East European Jews streaming into the country over the next forty years helped to deflect American Jewry's concern away from ideologically-rooted problems and from Adler. Also, the Ethical Culture Society in New York stopped expanding and was no longer taken to be the threat it once was. But even more significantly, as Adler began to implement some of the concrete social reforms which had been merely the subjects of sermons in previous years, as the sincerity of his booming proclamations for social justice could no longer be doubted, and as some Jews became beneficiaries of his endeavors in slum clearance and tenement-house reforms, even some of his staunchest Jewish antagonists had to applaud. They ignored Ad-

ler's religious ideology and considered it a failure, but they warmly praised his practical achievements. In 1882, for example, he was called a true "philanthropist" by the *American Israelite*, "deserving of the love and admiration of mankind." In 1885, Rabbi Kohler



The Ethical Culture Society Meeting House at Central Park West and 64th Street. Designed by Robert D. Kohn, a Columbia Architecture School graduate, the structure was completed in 1910.

conceded that "a great deal of good is accomplished" by Adler's Ethical Culture Society.

For his part, though having broken with Judaism, Adler was not totally separated from Jewish concerns. He consistently spoke out against all forms of anti-Semitism in both Eastern and Western Europe. In fact ,shortly before his death, he sent a message to the Madison Square Garden rally on March 27, 1933, protesting the early anti-Jewish outbreaks of the Hitler regime. He also attempted to relieve the burden of Americanization confronting European immigrants, including Russian Jews. He tried to estab-

lish classes in English for these Jews in 1882 and, during the next two decades, he kept abreast of all prolems and achievements of the settlement houses, so important to immigrant Jews residing in New York's Lower East Side.

Adler also maintained a life-long scholarly interest in Judaism and Jewish history. An extensive list of his books, included in the Felix Adler Papers now at Columbia, indicates that Adler's voluminous library contained some of the most prominent contemporary Jewish and non-Jewish works in the field of Jewish history and religion, such as Simon Dubnow's *History of the Jews in Russia and Poland*, Louis Ginzberg's *Legends of the Jews*, George F. Moore's *Judaism* and Robertson Smith's *Religion of the Semites* to name but a few. Then, too, he kept up close friendships with such Reform Jewish leaders as Rabbis Bernhard Felsenthal, Emil Hirsch, and Samuel Sale. Certainly, the force of his moral idealism left an indelible impression on some Jews, especially on Abraham Cronbach, Stephen S. Wise, and Samuel Schulman. Ironically, both Wise and Schulman credited Adler—the Jew who had left Judaism, the Jewish community, and who had rejected the rabbinate—with having helped to channel them into rabbinical careers. And, with Adler's passing in April, 1933, many Jews mourned his death. Perhaps Rabbi Schulman of Temple Emanu-El best reflected the sentiments of Jewish mourners when he noted that "though profoundly differing from him in my religious outlook, I have always revered him as a master . . . [He was a] great ethical leader and one of the greatest quickening spirits for the ethical life in the world. He has stood out as an apostle to mankind of pure idealism."

In a very real sense, Adler may well represent a new paradigm of Jewish apostasy in modern history: the intellectual Jew passing out of his socio-religious group on intellectual grounds, without malice, but with pride in his ethnic-racial origin. Though he found Judaism to be wanting intellectually, over the years he harbored an abiding reverence both for Judaism and his Jewish roots, a

"filial piety" which he publicly acknowledged. He described himself as "a religious emigrant who has left the old country in religion . . . [but who] thinks lovingly of the mother-land." He suggested that "it is a part of self-respect not to cut off one's memory, not to wish to bury the past out of sight—and it is part of the best kind of spiritual development to know the fountain out of which one has been drawn." Unlike the traditional vindictiveness of Jewish apostates, Adler did not revile his Jewish origin, but acknowledged its impact on him. He appreciated the positive contributions of his religious tradition and, with historical perspective understood its shortcomings for the present day. Perhaps Felix Adler, best remembered as an ardent social critic and spearhead for civic and educational reform, may also serve as a constructive model for anyone feeling it necessary to leave his religious tradition and social fellowship.

Our Growing Collections

KENNETH A. LOHF

Gifts

Armstrong Foundation gift. The officers and directors of the Armstrong Memorial Research Foundation have presented the professional files of Edwin Howard Armstrong (E.E., 1913; Sc.D., 1929), inventor in the field of radio and Professor of Electrical Engineering at Columbia from 1934 until his death in 1954. Included among the approximately two hundred thousand pieces are his correspondence, research notes and diagrams, lectures, articles and legal papers. Of Dr. Armstrong's many inventions and researches documented in the collection the most important are: the regenerative or feedback circuit (1912), the first amplified radio reception; the superheterodyne circuit (1918), the basis of modern radio and radar; superregeneration (1922), a simple high-power receiver now used in emergency mobile service; and frequency modulation, FM (1933), static-free radio reception of high fidelity. A considerable portion of the collection concerns Armstrong's lawsuits, primarily with RCA, over infringement of his patents. The correspondence, with friends and colleagues working in the field, include letters from Lee De Forest, Enrico Fermi, Herbert C. Hoover, Guglielmo Marconi, William S. Paley, Michael I. Pupin, David Sarnoff, Leopold Stokowski and Arthur Hays Sulzberger.

Barzun gift. Professor Jacques Barzun (A.B., 1927; Ph.D., 1932) has donated a group of musical and literary works, including a series of scores for string quartettes by Bernard van Dieren and an American first edition of H. G. Wells's story for children, *The Adventures of Tommy*, 1935, illustrated with the author's colored drawings.

Blow gift. Mr. George Blow has presented thirty-six World War II posters for addition to the collection donated last year. His recent gift includes handsome examples, all in pristine condition, of posters issued by Philco Corporation, Abbott Laboratories, the Office of War Information and the United States Government Printing Office. Among the artists represented are Rube Goldberg, Herbert Johnson and Arthur Szyk.

Bonnell gift. Miss Alice H. Bonnell (B.S., 1940) has presented the copy of the first edition of *Personal Memoirs of U.S. Grant*, New York, 1885, in two volumes, which was owned by her grandfather, General Henry Harrison Boyce, who served under Grant during the Civil War. General Boyce subscribed to this first edition, and his book labels are on the inside front covers of both volumes.

Chilton Book Company gift. From the Chilton Book Company of Philadelphia we have received the editorial, production and publicity files of Greenberg: Publisher, founded in 1924 by Jacob W. Greenberg (B.Lit., 1914) and his brother, David B. Greenberg (A.B., 1913), and acquired by Chilton in 1958. Numbering more than 46,000 items, the papers document the publication of specialized works in many fields, including "how to" books, westerns, cooking books and health guides. Among the authors represented in the files are Lucius Beebe, Louis Bromfield, Kenneth Burke, Howard Dietz, Theodore Dreiser, Karen Horney, William Inge, Christopher Isherwood, Alfred Kinsey, Amy Loveman, Arthur Miller, Ashley Montagu, William Saroyan and José Gracia Villa.

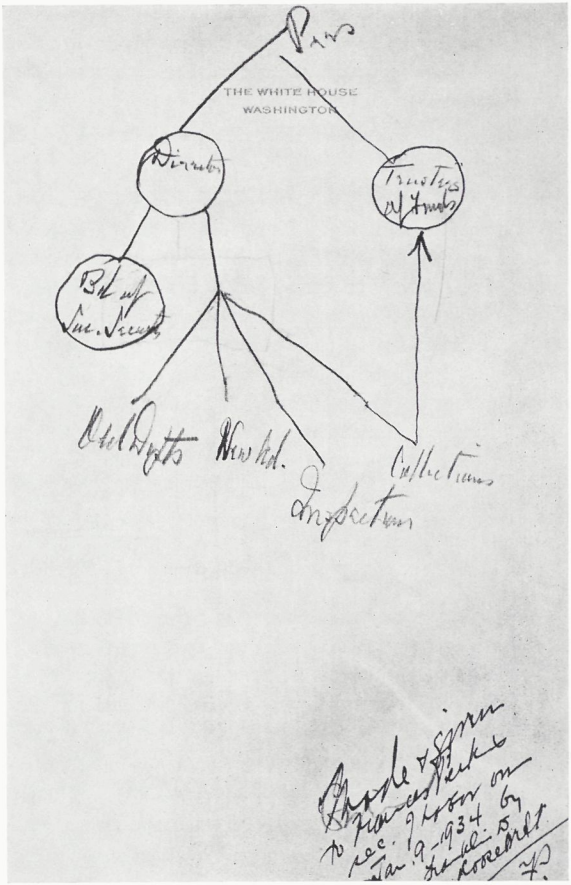
Cluett gift. Mrs. E. Harold Cluett has presented the series of 83 autograph letters written by Nicholas Murray Butler, from 1884 to 1896, to her mother, Alice Haven (later Mrs. Requa). This early and important correspondence begins when Butler and Miss Haven were part of an American student group in Berlin, where he had gone to do research for his Columbia doctoral dissertation,

and continues through his first marriage and the beginning of his career on Columbia's faculty. Many of these long personal letters shed considerable light on Butler's interests and ambitions as a young man.

Coggeshall gift. Mrs. Susanna W. Coggeshall has presented, for inclusion in the papers of her mother, the late Frances Perkins, a group of ten pieces of correspondence written by President Franklin D. Roosevelt from 1934 to 1941 to Miss Perkins, who at the time was serving as Secretary of Labor. The letters and memoranda, all written at the White House, deal with committee appointments, Labor Department matters and the Social Security Act. The most unusual among them is a handwritten diagram of the proposed organization of the Treasury Department, drawn by the President on January 9, 1934, and authenticated by Miss Perkins on the lower margin.

Cowan family gift. The family of the late Louis G. Cowan has presented, in his memory, the collection of 45 Soviet World War II posters that he formed during the last several years of his life. Called "Okno Tass," or "Tass Windows," these propaganda posters were produced for the Soviet Telegraph Agency by contemporary artists and writers. The first was issued at the time of Germany's attack on Russia in 1941, and they continued to appear throughout the war in limited issues–striking, colorful and satirical. Mr. Cowan's sons and daughters responsible for this important gift are Mr. Paul Cowan, Miss Liza Cowan, Mr. Geoffrey Cowan and Mrs. Holly Cowan Shulman.

Cranmer gift. Mrs. Helen Worden Cranmer has presented, for addition to the John Erskine Collection, twenty-eight first editions of the late Professor Erskine's books of poetry, fiction and critical writings, as well as twenty-four volumes of translations of his works into western languages. Many of the volumes bear inscriptions to Professor Erskine's friends, Lloyd Morris and Fulton Oursler.



Franklin D. Roosevelt's handwritten diagram of proposed organization of the Treasury Department, authenticated by Frances Perkins on the lower margin. (Coggeshall gift)

Dewey gift. Professor Donald J. Dewey has presented a group of twelve editions of writings in the fields of economics and the social sciences, including: Adam Ferguson, *An Essay on the History of Civil Society*, Edinburgh, 1767; Adam Smith, *An Inquiry into the Nature and Causes of the Wealth of Nations*, London, 1793; *The Second Tome of Homilies*, London, 1595; and *The Works of Sir William Temple*, London, 1740, in two volumes.

Du Bois gift. Dr. John J. Du Bois has presented two manuscripts for inclusion in the John Jay Collection. The first is the autograph manuscript entitled "The Establishment and Rules of the Club called the Moot," written ca. 1775 on 31 pages. The Moot was an influential coterie of lawyers in colonial New York, and its members included, among others, Stephen Delancey, Richard Morris, William Livingston, William Smith and James Duane. The larger part of this important manuscript is devoted to a summary of the minutes of the meetings of the Moot from November 23, 1770 to January 6, 1775. The second manuscript donated by Dr. Du Bois is Peter Augustus Jay's handwritten notes on John Jay's deliberations regarding the Spanish Treaty of 1789. These notes are written on sixteen folio pages and are dated April 27, 1835.

Edelman gift. Mr. Beril Edelman (A.B., 1924; M.S., 1926, E.), consulting specialist in management and educational systems, has established a collection of his papers with a gift of approximately four thousand items of correspondence, memoranda and reports relating to the National Security Industrial Association, the National Defense Education Institute, the Electronic Industries Association and other industrial concerns and government agencies.

Gellhorn gift. To the collection of his papers, established in the Libraries in 1963, University Professor Emeritus Walter Gellhorn (LL.B., 1931; LL.D., 1976) has recently added his personal and professional files for the period, 1932–1977, comprising correspondence, memoranda, reports and case studies, as well as the manuscripts and proofs for his books, *Ombudsmen and Others*,

The States and Subversion, When Americans Complain, Security, Loyalty, and Science and *Individual Freedom and Governmental Restraints*. There are also papers in the gift relating to Professor Gellhorn's associations with Amherst College, Association of American Law Schools, Fordham University and Columbia University Law School.

Gutmann gift. Professor James Gutmann (A.B., 1918; A.M., 1919; Ph.D., 1936) has added to the collection of his papers more than five hundred letters, which he received over the years from his Columbia colleagues, philosophers throughout the country, and writers and poets. Among the correspondents are Felix Adler, Babette Deutsch, John Dewey, Irwin Edman, Felix Frankfurter, Horace Friess, Gilbert Highet, John H. Randall, Jr., May Sarton and Lionel Trilling.

Jaffin gift. Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) continues to add important editions of Arthur Rackham's books hitherto lacking from our extensive collection. He has recently donated a copy of the first German language edition of Dickens's *A Christmas Carol*, with colored illustrations after Rackham's watercolor drawings. Entitled *Der Weihnachtsabend*, the edition was published in Zurich in 1918.

Kempner gift. Mr. Alan H. Kempner (A.B., 1917) has presented a handsomely illustrated manuscript heraldry book, done in France in the late eighteenth century. On sixty-two pages are depicted devices and portraits in color, chiefly of saints and popes, as well as coats of arms of the princes of the Church.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932), whose gifts over the years have been largely responsible for the Libraries' collection of manuscripts and letters by John Masefield, has recently presented a series of nineteen letters written by the English poet, from the late 1930s to the 1950s, to Rufus Noel-Buxton, Lord Buxton, who at the time was writing and publishing his own poetry. Lord

Etched copper plate (with cancel line) prepared by Pablo Picasso for an illustration in the Limited Editions Club's edition of *Lysistrata*. (Macy gift)

Buxton had sent his poems and books to Masefield, and the Poet Laureate responded in these letters with his criticism and his advice for their publication.

Macy gift. In 1976 Mrs. Helen Macy presented the engraved plates prepared by Henri Matisse for his illustrations to the Limited Editions Club edition of James Joyce's *Ulysses*. To this unique and important resource in the book arts Mrs. Macy has now added an etched copper plate prepared by, or under the supervision of, Pablo Picasso for an illustration in the Club's edition of *Lysistrata*, by Aristophanes, published in 1934. In this illustration, appearing on p. 90 in the edition, Picasso depicts one of the climaxes of the play, a touching family scene in which Kinesias, his wife Myrrhina and their child are re-united after their separation brought about by the boycott of the wives of Athens against their husbands.

Mansfield gift. Dr. Harvey Claflin Mansfield (Ph.D., 1932), Professor Emeritus of Public Law and Government, has presented approximately 2,500 items of correspondence, memoranda and printed materials documenting his work as an officer of the United States Office of Price Administration, which governed rationing programs during World War II, 1942–1945, and later as the Office's historian, 1946–1947.

Meyer gift. Mr. Gerard Previn Meyer (A.B., 1930; A.M., 1931), knowing of our extensive holdings of materials relating to the theatre, has donated David Belasco's copy of Lawrence Barrett's biography of the actor Edwin Forrest, published in Boston in 1882. Laid in the volume are letters from the author and William Macready.

Myers gift. Professor Andrew B. Myers (A.M., 1947; Ph.D., 1964) has presented, in memory of Roland O. Baughman, a group of nine letters written by Fanny Kemble, a distinguished actress on the English and American stage during the latter half of the nineteenth century. The letters, whose recipients include William

Wetmore Story and his wife, Emelyn Eldredge Story, discuss Miss Kemble's play, *The Star of Seville*, her public readings, and portraits and engravings of her.

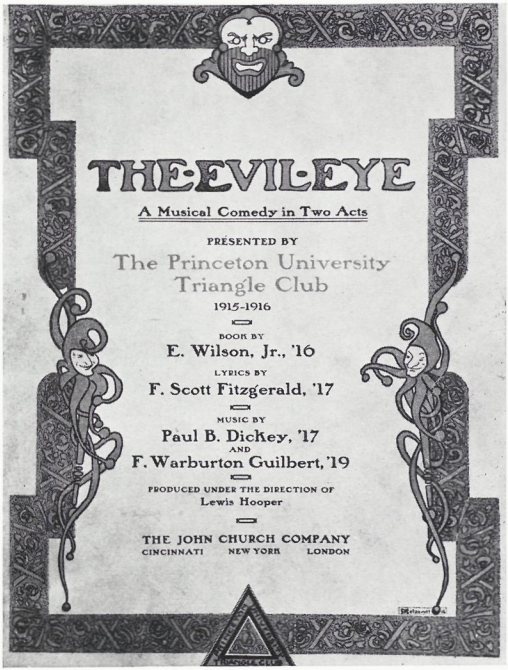
O'Brien gift. Mrs. Justin O'Brien has presented, for addition to the papers of her late husband, Professor Justin O'Brien, the bound manuscript of Professor O'Brien's unpublished translations done in 1930 of three short stories by Valéry Larbaud, the French critic and writer who was a long-time friend of the translator. The most important story in the volume, "Lovers, Happy Lovers," is interleaved with Larbaud's extensive notes pertaining to the meanings of French words and phrases. The other two stories, "Beauty, My Lovely Care" and "My Most Secret Council," also bear Larbaud's occasional notes.

Schang gift. Mr. Frederick C. Schang (B.Litt., 1915) has donated a copy of the definitive work on Italian visiting cards, *Il Biglietto di Visita Italiano*, by Achille Bertarelli and Henry Prior, and published in Bergamo in 1911 by the Istituto Italiano d'Arti Grafiche. The handsome folio is profusely illustrated with 670 facsimiles in full color.

Van Doren gift. The papers of the late Professor Mark Van Doren (Ph.D., 1921) have been strengthened and enriched by Mrs. Van Doren's recent gift of the files relating to virtually all of her husband's book publications, beginning with his biography of Henry David Thoreau, published in 1916. Numbering more than five thousand items, the files include reviews, press releases and extensive correspondence from readers and fellow writers, among whom are Leonie Adams, William Stanley Braithwaite, E. E. Cummings, Herbert Gold, Alfred Kreymborg, Mabel Dodge Luhan, Harry Mark Petrakis, John Crowe Ransom, Delmore Schwartz, Allen Tate, Oscar Williams and Yvor Winters.

Widenmann gift. Miss Elizabeth A. Widenmann (M.S., 1969; Certificate, African Institute, 1970) has presented the first editions

of the three Princeton University Triangle Club's musical comedies with lyrics by F. Scott Fitzgerald: *Fie! Fie! Fi-Fi!*, New York, 1914; *The Evil Eye*, New York, 1915; and *Safety First*,



Cover of *The Evil Eye*, the 1915 Princeton University Triangle Club musical comedy written by Edmund Wilson and F. Scott Fitzgerald. (Widenmann gift)

New York, 1916. The plot of *The Evil Eye* was written by Fitzgerald's fellow Princetonian, Edmund Wilson. Each of the volumes in Miss Widenmann's gift is in the original pictorial boards.

Wittkower gift. With her recent gift of approximately 19,000 manuscript and printed items, Mrs. Rudolph J. Wittkower has greatly strengthened the research importance of the papers of her late husband, the distinguished art critic, Rudolph Wittkower, which collection she established in the Libraries in 1974. Her recent gift includes Professor Wittkower's working files dealing with his writings on Baroque and Renaissance painting, sculpture and architecture, as well as the artists, Bernini, Bramante, Carracci, Michelangelo and Raphael.

Recent Notable Purchases

Engel Fund. Two author's first books have been acquired this year on the Solton and Julian Engel Fund. The first of these is Robert Louis Stevenson's *The Pentland Rising: A Page of History, 1666*, published in Edinburgh in 1866 when the author was only sixteen years old. This historical work on religious suppression in Scotland was issued in a small edition, most of which was bought up by Stevenson's father, and in a short time the pamphlet became exceedingly scarce. The second, *The Sombrero*, issued by the Junior Class of the University of Nebraska, contains Willa Cather's first appearance in book form. The volume includes a football story, "The Fear that Walks by Noonday," a poem, "Anacreon," and a photograph of her as a member of the board of editors.

Mixer Fund. By means of the bequest received from the estate of the late Charles W. Mixer, an endowed fund was established, the income from which will be used to acquire important first editions in English and American literature and drama. The initial acquisition was the monumental folio, *Negro Anthology*, edited by Nancy Cunard and published in London in 1934. Important as the first anthology devoted to black culture, the work comprises fiction, poetry, music, photographs and essays by, and relating to blacks in America and countries throughout the world. It includes

Etched portrait of the French revolutionary leader, the Comte de Mirabeau, by Thomas Cornell from the Gehenna Press edition of *The Defense of Gracchus Babeuf Before the High Court of Vendome*. (Ulmann Fund)

contributions by George Anthiel, Samuel Beckett, Theodore Dreiser, W. E. B. DuBois, Langston Hughes, William Plomer, Ezra Pound and William Carlos Williams.

Ulmann Fund. A group of fourteen productions of modern presses have been acquired this year on the Ulmann Fund, endowed by Mrs. Ruth U. Samuel in memory of her father, the late Albert Ulmann. These include books printed at The Janus Press, Bird & Bull Press, The Gehenna Press and the Raamin-Presse of Hamburg. The Gehenna Press of Northampton, Massachusetts, is represented by *The Defense of Gracchus Babeuf Before the High Court of Vendome*, printed in 1964 in an edition of three hundred copies. Issued in six unbound signatures, laid in a full morocco portfolio, the work, edited by John Anthony Scott, is illustrated with twenty-one etched portraits by Thomas Cornell of the leaders and precursors of the French revolution.

Another of the works acquired on the Ulmann Fund deserving of special mention is Henry de Montherlant's *La Relève du Matin*, illustrated with ten lithographs by Robert Delaunay. Published in Paris in 1928, the work is the second of Delaunay's two books to contain original illustrations. The Ulmann copy of *La Relève du Matin* is printed on *vélin pur fil*, and is uncut and unopened in the original wrappers.

Corliss Lamont (left), Helen MacLachlan and President William J. McGill at the opening of the John Masefield Centenary Exhibition in the Rotunda of Low Memorial Library on Thursday afternoon, February 2.

Activities of the Friends

Bancroft Awards Dinner. The annual Bancroft Awards Dinner, sponsored by the Friends, was held in the Rotunda of Low Memorial Library on Thursday evening, April 6. Dr. Gordon N. Ray, Chairman of the Friends, presided.

President William J. McGill announced the winners of the 1978 awards for books published in 1977 which a jury deemed of exceptional merit and distinction in the fields of American history and diplomacy. Awards were presented for the following: *The Transformation of American Law, 1780–1860*, by Morton J. Horowitz; and *The Visible Hand: The Managerial Revolution in American Business*, by Alfred D. Chandler, Jr. Both of the award winning books were published by the Harvard University Press. The President presented to the author of each book a $4,000 award from funds provided by the Edgar A. and Frederic Bancroft Foundation, and Dr. Ray presented citations to the Director of the Harvard University Press, Arthur J. Rosenthal.

Future Meetings. Meetings of the Friends during 1977–1978 have been scheduled for the following dates: Fall Meeting, Thursday evening, October 26; Winter Exhibition Opening, Thursday afternoon, February 1; and the Bancroft Awards Dinner, Thursday evening, April 5.

THE CENTENARY OF JOHN MASEFIELD'S BIRTH

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