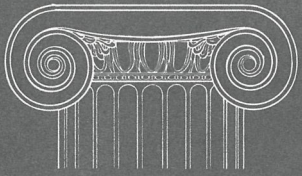
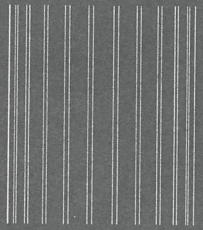


COLUMBIA LIBRARY COLUMNS



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* * *

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Columbia Library Columns

VOLUME XXVIII NOVEMBER, 1978 NUMBER 1

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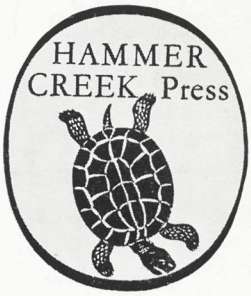


The device chosen by John Fass for the Hammer Creek Press was the turtle. Shown are designs by Burton Carnes (upper right), Valenti Angelo (lower left) and John de Pol (all the rest).

COLUMBIA
LIBRARY
COLUMNS

The Man Who Printed Books at the YMCA

CAROLINE F. SCHIMMEL

THE standards of the Hammer Creek Press would not allow a less-than-perfect piece of printing, which says a great deal for an organization which consisted of one man with a single less-than-perfect press in an incommodious YMCA room, over a span of fifteen years with a production of more than sixty booklets, folders, and broadsides, and innumerable ephemera. The man was John S. Fass, his press was a 1905 Hughes & Kimber, a "little Aldine," the YMCA was on 161st Street in the Bronx, and the time was 1950 to 1965.

Superb printing was the expected thing to those who knew Fass before 1950. But to explain the perfection one must go back further. John Fass was born in 1890 in Lititz, Pennsylvania, in the heart of Pennsylvania Dutch country, where hard work well done was a fact of life. This Fass learned well and early in his chosen trade, working summers from the age of twelve, and full time after graduation from high school, at the Lititz *Express*. It was "the first newspaper in town to have a linotype," he mentioned somewhat proudly in a conversation with Paul Bennett. Still, it was a fairly crude operation, as he discovered in 1918 when he went to work as a compositor for the Holmes Press in Philadelphia.

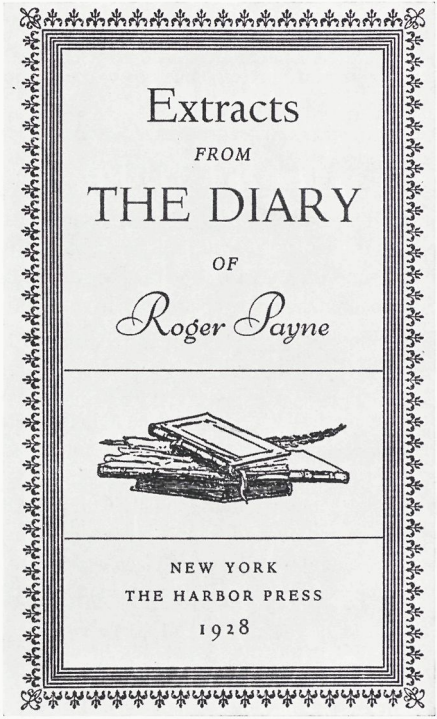
He must have learned his tasks quickly, for only two years later this quiet young man moved to New York to accept a job as compositor for David Gildea's advertising composition plant. Turning from mechanical training, he was now being taught the techniques and tricks, typographically and pictorially, of attracting the eye and sending a message quickly.

From 1923 to 1925 he practiced his new skills working alongside Bruce Rogers, of whom Fass later spoke as "the greatest printer in the world." Both were employed by William Edwin Rudge at his Mount Vernon plant, during the height of the printing revival which started with Morris's arts and crafts movement: the Rudge shop had in effect developed into a school for the fine young printers of the day.

Bruce Rogers's impact on Fass—the clean, sparse type page, the use of ornaments, the ability to match a type to a text or an idea—is obvious in all his work. Fass did not have Rogers's flair and verve, but he could match the master in technical skills. They were both fascinated by technical problems, and adept at solving them, strengths brought to fruition by Fass in the work of the Hammer Creek Press. Its beginnings came with two events in 1924 and 1925.

First, Fass and a fellow Rudge worker, Roland Wood, decided they were ready to set out on their own. Together with Wood's wife, Elizabeth, they founded the Harbor Press in New York City, quickly making a name for themselves as fine printers both commercially and with such special editions as *Sonnets of California* by Fanny Purdy Palmer (which was printed for the Purdy Press and given a citation in 1927), *Extracts from the Diary of Roger Payne* (1928), and President Hoover's *A Remedy for Disappearing Gamefishes* (designed and printed for the Huntington Press in 1930).

Also in 1924 or 1925 one of Fass's many hobbies, woodcarving, inspired him to make a working mahogany replica of a sixteenth- to eighteenth-century wooden printing press. His first press, on which he printed under the imprint of the "Hellbox Press," had



An early Harbor Press limited edition, printed by John Fass and Roland and Elizabeth Rood, which helped to establish their reputation for fine printing.

an 8″ x 13½″ base, and was 13⅜″ high, with a bed measuring 3¼″ x 4¼″. The second had a 9″ x 15″ base, and was 14″ high, with a 3¼″ x 4¼″ bed. Both presses operated well enough to produce Christmas cards and probably other small ephemera. Fass continued to make miniature presses (but not working models) for years, producing at least fifteen of them.

The First Christmas as Recorded in the Second Chapter of the Gospel According to St. Matthew, printed in 1925 in an edition of eighteen copies, was the initial private publication with a Harbor Press imprint. It is a twelve-page booklet bound in buckram-backed decorated boards, the wide-margined, stark pages unrelieved save by a small ornament around the page numerals, and the red ink of the colophon. It might possibly have been bound by Fass's close friend, fellow YMCA resident and printer of the New York Public Library, John Archer.

By 1930 the Fass style was set. The Hoover *Remedy* is typical, with much white on the page, a huge 18-point Granjon with wide leading for the 9½″-high page, the preference for woodcuts as illustrations (here by Harry Cimino), the lightening of the type page with colored handset initials, and the careful matching of illustration to type and of binding and paper colors to inks. The Hoover book is bound in a Cockerell marbled paper and Fass managed to match exactly one of the greens in it with the ink used to print the initials and small woodcuts.

In 1938, the year before the disbanding of the Harbor Press (Roland Wood felt the call of the grease paint, and was to establish himself as "The Butler" in a long succession of film appearances), two significant volumes designed by Fass appeared. One was the Limited Editions Club's *Uncle Tom's Cabin*, printed in linotype DeVinne in compressed double columns which in color and texture match the grays of Miguel Covarrubias's lithographs: a dignified, straightforward design.

The second publication of that year, on a very different scale, was *The Hellbox Specimen Book*. This 4¼″ x 3¼″ bit of wit

shows another side of Fass. He may have been shy, but he was certainly not humorless. The text reads:

> Notice. Sorry, we have no type, which makes mass production impossible. Just how we function is a mystery to us.
>
> Apology. We forgot to mention that the type used herein was borrowed; yea, practically stolen, though not generally known.
>
> This booklet was laboriously printed by hand on a miniature wooden press, built by one on relief, without pay. The paper is handmade, and was not chiseled. . . .
>
> Aftermath. When going to press we discovered a shortage of rollers—in fact, none—so we printed this booklet without any.

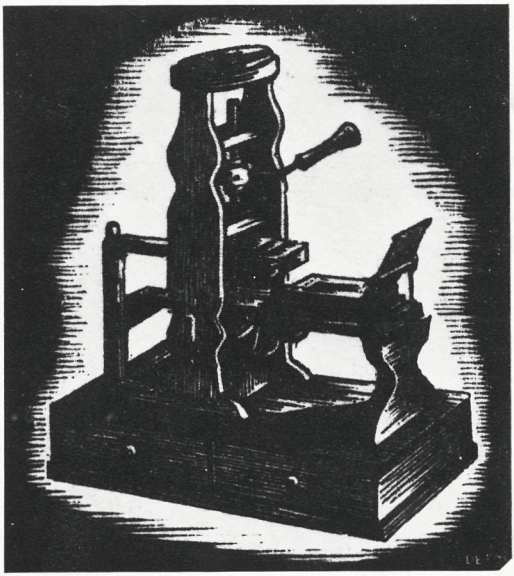
In addition to the text there are thirteen pages of ornaments, and the title and colophon pages, printed in red and black. At least two copies, presently in the collections of Herman Cohen and Stuart B. Schimmel, were specially bound by John Archer, one in full calf, the other in full morocco. These contain four additional leaves, six mounted photographs by Fass of the two presses on the first six pages, and a note on the Press by John Archer describing the two presses and advising that "This book was printed on Press No. 2, the forms being inked with the tip of the finger."

The demise of the Harbor Press* in 1939 coincided with the waning of the golden age of fine printing in America, at least in terms of commercial profit, and Fass again found employment as a typographic adviser in the advertising field. But in 1950 the urge to be his own master, to experiment with design without the structures of business obligations, sent him once more to miniature presswork, and the Hammer Creek Press was the result.

This time he *bought* a press, a 1905 Hughes & Kimber which Valenti Angelo had acquired only the year before from Bruce Rogers. It was one of two imported from London by Rogers.

*A press of the same name was established by Frank D'Arconte in 1957, and is the printer of *Columbia Library Columns*.

Made of cast iron and built to be worked on a small table, it was 33½″ high (including the brass eagle finial Fass added), with a bed 8½″ x 12″. As Jackson Burke described it, in his 1962 essay in the *Book Club of California Quarterly News-Letter*, this was not ex-



The Hell-Box Press; wood engraving by John De Pol.

actly the perfect press for a perfectionist: "The platen rises hardly enough to permit the whole assembly of bed, tympan and frisket to slide under smoothly and comfortably. It fits, but it is a chancy thing that must be controlled constantly, and every pull, if care is not taken, is a possible slurred sheet." The press and its table, along with several fonts and an extensive collection of old ornamental pieces, Fass managed to fit into his YMCA room (already

filled with photographic and wood-carving equipment—he loved to make miniature furniture, sea horses, and series of boxes-in-boxes); yet Herman Cohen testifies he has never seen such an immaculate room as Fass's. Fass himself explained the purchase: "I always wanted a small hand press to do certain things that one cannot do in the average print shop—and also for some experimenting to achieve different results. I think the main function of the private press is self-expression."

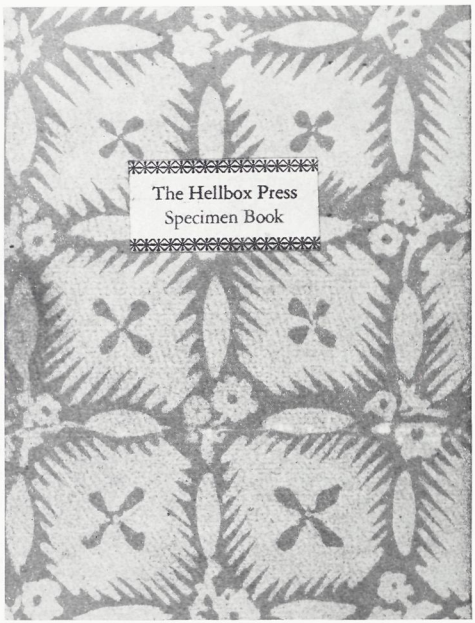
The production of the Hammer Creek Press (named for a stream in Lititz) included books, leaflets, experimental title pages, bookplates, vacation announcements, Christmas cards, and invitations. The press had a 7″ x 11″ chase and could print pamphlets with pages up to 4″ x 6″ and broadsides 7″ x 11″.

By 1954 *The Hammer Creek Press Type Specimen Book* (a handsome 52-page opus, of which 100 copies were printed on handmade paper and 22 on Japanese) listed eight different fonts, none of them "miniature": 14-point Centaur; 12-, 14-, and 24-point DeRoos Roman; 18-point Perpetua Title; 16-, 18-, and 24-point Centaur Capitals; 36-point Goudy Capitals; 14-point Arrighi Italic; 14-point Post Mediaeval Italic; and 24-point Blado Italic. All are suitable to the traditional, classical printer. But Fass was not limited to these fonts; many printing friends were happy to lend him types for special jobs.

His first Hammer Creek Press production, an eight-page booklet reprinting Lincoln's Gettysburg Address, demonstrates several of the technical problems Fass found fascinating. First he had to cope with a press whose printing timing did not permit the use of dampened paper or papers with much sizing. For the Lincoln he tried a soft-textured paper, a cream Arak. Through the early fifties he used this and several other handmade stocks from Nelson-Whitehead, printing on both sides or trying recto printing only; but apparently deciding the papers were too difficult, he turned in the late fifties (except in such unsuitable cases as invitations, or for occasional experiments) to Japanese tissue paper, printing on

one side only, and binding the work as broadsheets or folded in the Oriental style.

A second problem was decoration. Fass had used colored initials and frames on many of his earlier commercial books, and to allevi-



Front cover (actual size) of the specimen book printed by Fass in 1938. (Ulmann Fund)

ate the simplicity of the printed page he here relied again on that technique, experimenting with an ornamental frame for the Lincoln text, printed either blue, with a blue initial, or gray.

Title pages held a constant fascination for Fass, and he went so far as to print separate multiple title pages as an exercise. For the Gettysburg Address he tried two formats involving gold stars and

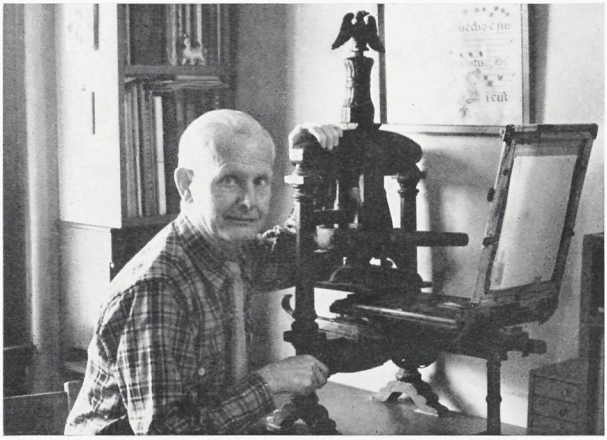
a gray-tinted rectangular ground. Some copies of *The Work of the Hammer Creek Press 1950–1956* contain as many as five variant title pages. Fass said: "What I do is for pleasure. If, while printing, I should like to see a change made here or there or even a change in color, I do it. I like variety, and after all I am doing it for my own satisfaction, so why should I adhere to rules, formulas, etc.? That takes the pleasure out of it and makes it strictly commercial."

Fass was not a great reader, often choosing to set Biblical texts and other traditional excerpts. His fascination with textures and decorative effects was unlimited, and he was quite content to print a piece with no text at all. *ABC . . . XYZ: The Alphabet in Various Arrangements* (1958), *Barn Signs of the Pennsylvania Dutch* (1953), and *Various Shaped Leaves of the Mulberry Tree* (1960) were each just that.

He felt that "the wood cut or engraving and the hand press are a happy combination," and, fortunately, he had the generous collaboration of Valenti Angelo and John De Pol, excellent artists in this field, and the enthusiastic support of the photographer, A. Burton Carnes, who occasionally turned his hand to wood cutting. Well over half his editions used blocks cut by one or all three of these friends, sometimes a scene or small emblem (many being reused throughout the years), but most often the turtles which each artist cut. The turtle was the device of the Press, and Fass even designed one amusing species himself, made solely of type ornaments. Those works which did not have illustrations were enlivened by some decorative frame or coloring: no Hammer Creek Press work ever appeared printed solely in black ink.

As time passed Fass's shared devotion to printing and the natural world led him to try leaf printing, a process which he mastered with beautiful results. For a group of Boy Scouts visiting the Rare Book Division of the New York Public Library in 1964, one of Fass's leaf-print books was the only piece of printing—including the Gutenberg Bible!—which raised a flicker of interest. At the li-

brarian's request Fass wrote the group a long letter describing the technique, beginning, "First you get some dry leaves in the fall and press them until they are good and flat." Fass printed eight different collections in 1958 and two in 1960, using between



Fass in his room at the YMCA with the Hammer Creek Press, a 1905 Hughes & Kimber press which had once belonged to Bruce Rogers.

thirty-two and eighty prints in each collection. All were done on Japanese tissue, using a tinted rectangular ground, printed usually in two and occasionally three colors. Many were identified by Fass in a penciled note below the print, and although the same species appear in each copy of a particular collection, the actual leaves were used only once or twice.

Other interests were the collecting of Japanese matchbox covers and of marbled papers. When Fass had collected enough of one, or the other, he would mount them, print up a title page (and one or two extras), and bind them. The first collection of thirty-eight marbled papers (1952) was issued in an edition of one. Lewis Stark of the New York Public Library learned of the production

through Fass's *The Work of the Hammer Creek Press 1950–1956*, and requested a copy. Fass wrote a letter of apology and sent a title page. When in 1961 he had collected thirty-seven more, most of them from Ben Grauer, he sent the new edition of one to Mr. Stark.

Fass was a modest man. Certainly he knew the value of his skill, but he meant these experiments to be just that, and took great pleasure in carrying a few in his briefcase to give to any interested friend. Herman Cohen's suggestion that he sell them was met with mild astonishment, but in time they came to an agreement on the subject. When Cohen and Jackson Burke urged him to exhibit the work of the Hammer Creek Press at the Grolier Club, Fass acceded with similar shy incredulity. Fortunately, he acquiesced—partly prepared, perhaps, by John Archer's display of Hellbox Press and Hammer Creek Press books at the New York Public Library in 1953. At the Grolier Club opening in 1962 Fass stood in a corner looking humorously bemused; but the exhibition was such a success that it was repeated at the Cooper Union on request from that institution, and later for the Book Club of California.

Meanwhile Fass's life was changing. He retired from his position as typographer for Young and Rubicam, and depended upon social security benefits from 1955 to 1958. At the age of sixty-eight he returned to work as a typographic specialist in advertising work. His assignment to the night shift gave him much authority but disrupted his avocation. He moved in 1962 from the YMCA to a hotel in Brooklyn, and sold his Hughes & Kimber press to its previous owner, Valenti Angelo, who now has it in California. Poor health led to his return to Lititz, where he died in the spring of 1973.

The list of private collectors and institutions which have nurtured collections of John Fass's private press work, whether through friendship or by purchase, is a testimony to Fass's consummate skill. Among these may be mentioned Duncan Andrews, Jackson Burke, Herman Cohen, Ben Grauer, John Ryder, Stuart

B. Schimmel, the New York Public Library (which also received from Fass his extensive collection of New York City photographs), Amherst College, the Rochester Institute of Technology, and the Universities of California, Kentucky, and Texas. The collection at Columbia was acquired over the years by means of the Albert Ulmann Fund. One of the joys, and frustrations, of these collectors is that no one will *ever* have a "complete" collection, or even all the variants of one large edition: each of seven examined copies of *Some Oriental Versions of the Turtle* (1952) is significantly different. This was the skill of Fass: to combine a small selection of fonts and ornaments in infinite variety, and to match the texture and colors of inks and papers with subtle, understanding care.

The Library of the Future *Has* Books

PATRICIA BATTIN

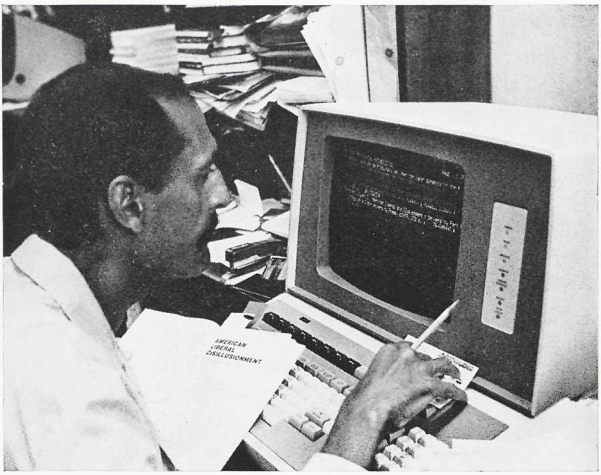
IN the small village in rural Pennsylvania where I spent my childhood, the town library was housed in a small room located over the fire-house. Since I had read my way through the permanent collection by the time I was twelve, I well remember the excitement and anticipation of the semi-annual occasions when shipments of new books would arrive from the circulating collection of the State Library in Harrisburg. It is difficult for me now, surrounded by the extraordinary collections of the Columbia Libraries, to recapture that sense of bleak despair at the prospect of NOTHING to read until the telephone call from the librarian ("The new books are here!") signalled the return of intellectual and artistic stimulation to my life. To all of us, I think, who lived in the pre-McLuhan world, not yet dependent on computerized information processing and telecommunications, the book will always symbolize a unique tangible record of the quest for knowledge, understanding and individual experience of the human condition.

During my interview with the Search Committee for the position of University Librarian, I was asked to describe my vision of "the library of future." After fifteen or twenty minutes of discussion of on-line bibliographic data-bases, publication on-demand capabilities, and other computerized products, one member of the Search Committee expressed his impatience with such an overwhelming emphasis on technological wonders by exploding, "But Pat, won't there be any books?"

Since I can no more imagine the research library of the future without books than I can easily recall that period of my life when books were not readily available, the incident served to underscore for me the danger of such complacency. However, though the

future of our book collections may well be threatened, the enemy is not the computer.

If we seem to be overly concerned with issues of management, automation, preservation of materials published within the last



A library employee using a computer terminal to gain direct access to cataloguing information stored in the computer at the Library of Congress.

century on acidic paper, and cooperative relationships for the development of national bibliographic networks and collection capacities, it is to assure, rather than to obscure, the central significance of the book and the scholar to the research library. Too often, concern for management and computers is seen by bibliophiles as hostile to a concern for books and scholarship, when in fact, if properly balanced and coordinated, each can truly serve the other.

A cursory review of the major activities of the University Libraries during the past decade is an eloquent statement of the

revolutionary changes erupting within research libraries. As our society has been transformed from an industrial society to one in which over fifty percent of the labor force is employed, in one form or another, in information and communication services, the traditional strengths of research libraries have been threatened and diluted. The development of sophisticated computerized capacities for processing information and facilitating rapid communications has represented both a threat and a promise to research libraries and the support of scholarship. The Xerox machine has transformed the very nature of publishing activities, with the implications to scholars and libraries not yet fully perceived. The serious financial pressures of inflation on the traditional labor-intensive library operations have spurred the profession to a greater concern for management skills and techniques, and to a recognition of the potential benefits of applying computer technology to create and maintain catalog records.

Despite our best efforts during the past decade, the growth of the Columbia collections has not kept pace with our former standards because of severe inflationary pressures, institutional financial constraints and the increasing losses caused by theft and mutilation. Active participation in cooperative relationships, particularly the Research Libraries Group, has placed the University Libraries in a position of national leadership in planning and developing viable programs for resource-sharing, joint preservation efforts, reciprocal access services, and a computerized national bibliographical data base. Success in these areas will result in substantial control of inflationary operational costs and thus permit a greater diversion of available funds to the strengthening of local collections.

But many of us now recognize that in order to maintain the past level of collection development, we must actively seek new ways to protect the collections budget from the uncertain ravages of inflation and in the case of foreign publications, uncontrolled devaluation of the dollar. We hope to design an endowment program

for the Libraries which will provide a tempting array of opportunities for all those who wish to assure and protect the continuing strength and vitality of the library collections.

We have substantially enhanced our library facilities during the

Patricial Battin and Warren Haas, former Columbia Librarian and now President of the Council on Library Resources, at a meeting of the executive committee of the Research Libraries Group at Stanford University in August. Seated around the table next to them (from left to right) are: Rutherford Rogers, Yale University Librarian; James Skipper, President of Research Libraries Group; Richard Couper, President of the New York Public Library; Edward Shaw, Associate Provost of Stanford University; and David Weber, Director of Libraries at Stanford.

past decade with the opening of the Lehman Library, the completion of the Augustus Long Health Sciences Library, the expansion and renovation of the Avery Library, the air-conditioning of the Butler stacks, and the current renovation of the East Asian Library. But we must make a major effort in the next several years to expand and augment the facilities in Butler Library for both collections and scholars in the humanities and related disciplines.

The challenge that we face is not a simple one because the radi-

cal social changes which have accompanied our transition from an industrial society to what is commonly termed the "information society" have created an intensive demand for all sources of information, including the traditional contents of research libraries. Because of the increasing value of scholarly materials in the form of printed books and journals, including engravings, etchings, and examples of typography no longer produced, our philosophy of the research library as openly available to the scholarly community is in jeopardy. Older and unique materials in the Butler stacks, not now designated as rare, are vulnerable not only to the unethical or careless scholar, but to the professional book thief. There has been a significant increase in professionally organized theft in major research libraries during the past few years, and formerly isolated incidents are occurring with alarming frequency.

The unwelcome intrusion of self-serving and competitive market-place values into a process based on the principles of intellectual freedom and disinterested scholarship poses a serious threat to the integrity of our collections, the quality of our services to scholars, and our responsibility for the preservation of our intellectual heritage.

The Libraries' priorities for the next decade must include, along with our continuing programs of automation, management, and preservation, a carefully designed funding program for the book collections, a re-examination of our traditional policies governing the organization, protection, and use of the irreplaceable materials in the Butler Library stacks, and expanded and appropriate housing for these resources as well as for our rare book and manuscript collections. This challenge will demand the best efforts of all of us —librarians, scholars, bibliophiles, managers, computer experts and Friends—who are deeply interested in maintaining our proud tradition of excellence in research library services to the scholarly community.

The library of the future will undoubtedly contain a vast array of technological devices, dispensing information on film, fiche or

screen at the press of a key. But the greater legacy we leave behind us, by virtue of our joint efforts to nurture and strengthen one of the finest research collections in the country, is the assurance that those who follow us will never know the intellectual and cultural bleakness of a life without books.

"The Back Like A Weasel's"

MIRIAM J. BENKOVITZ

IN early April 1923, George Moore, the Irish novelist, gave Nancy Cunard, by then a published poet and well on her way with Iris Tree and Diana Manners to becoming a legend of the twenties, a copy of the new edition of his *Memoirs of my Dead Life*. He inscribed it, "To Nancy, with much affection, from her first friend." Nancy in 1922 was twenty-six years old and Moore, seventy; but he was wholly accurate in his claim.

The inscription was particularly appropriate for that book, because it told in some fictional detail of Moore's enduring love for Nancy's mother, Maud Burke Cunard, later called Emerald Cunard. Moore had known her since 1894 when they met probably at lunch or dinner at the Savoy Hotel. She was wearing a pink-and-gray shot-silk dress, which he never forgot. She was golden-haired, beautiful; her wit was lively, and he fell hopelessly under her spell at once. They became lovers, but she refused to marry him. Despite his literary success, Moore's career held no promise of the life Maud Burke envisioned for herself. Over and over she "dashed" his hopes until once, as they walked and talked in St. James Park, Moore was frustrated and angry enough to give her a sharp kick on the behind. Nevertheless, Moore's regard for Maud Burke never slackened. Fifteen years later, in 1909, he was associating her with Maeterlinck's *Blue Bird*, the blue bird of happiness, and assuring her that no one would "appreciate and admire" her as he did, that "everything led to the moment" when he first "caught the glint of those beautiful wings." He went on,

> . . . have I not followed the light of those wings ever since? And would not the truthful picture of me be, a man following with outstretched arms? And shall I not die seeing a blue bird—when sight of all else is gone your beautiful wings will float in the dimming twilight; beautiful

in the beginning; more beautiful in the end. (Nancy Cunard, *GM; Memories of George Moore*)

And in 1925, he assured her that the only hours which had any pleasure in them were those spent with her, that "life would be a

George Moore and Nancy Cunard at Sanary
in the winter of 1921–22.

dreary thing" without her. Long before Moore wrote either of those letters, Maud Burke had married Sir Bache Cunard, member of the powerful shipping family, and Moore had become a frequent visitor in the Cunard home, Nevill Holt, in Leicestershire. Their relationship, Maud's and George Moore's, had settled into a "spacious, comfortable, and leisurely" one.

Thus Nancy Cunard, born at Nevill Holt in March 1896, came to know George Moore as soon as she could know anyone. At first she thought him only funny owing to the "rolling billows" of Irish brogue in his speech and to his appearance, his bulbous silhouette and his unself-conscious flourishing of his plump white hands. Then he became her trusted companion. He accompanied her and her governess on long walks, he helped Nancy learn to read, he talked French with her when she was six, and he gave serious attention to her childish remarks. Their affection for each other was threatened only once when Nancy's dog Buster ran between Moore's feet while he was demonstrating his skill at dancing the Boston, and Moore treated Nancy's dog as he had her mother. He kicked Buster, and Nancy promptly slapped Moore. He forgave her and later even championed her against parental discipline, as when her governess overheard Nancy, age eleven, talking to Moore about Elinor Glyn's *Three Weeks*, which she had read in the early mornings under cover of her bed-sheets. Over the years, George Moore and Nancy talked endlessly, going from childhood fancies to "pure poetry," Manet, the Impressionists, "modern art," the Paris Moore had known in the 1870s, love, her unhappy marriage, her mother, music, politics, and people. Since both had the "necessary egotism," both were fine letter writers; and they exchanged innumerable letters. Although Nancy learned to print by producing eighty copies of Norman Douglas's *Report on the Pumice-Stone Industry of the Lipari Islands*, her first publication at her Hours Press was Moore's *Peronnik the Fool*; Moore had offered it to her "so as to start . . . off with a good bang." (The last publication of the Hours Press was also by George Moore, a four page plaquette issued in 1931 entitled *The Talking Pine*.) Moore took Nancy to call on Daniel Halévy and his mother; and Nancy introduced Moore to Louis Aragon, known in Paris during his association with Nancy as "le cunard sauvage." Moore visited Nancy at 2 rue le Regrattier, Paris, and she dined with him at 121 Ebury Street, London.

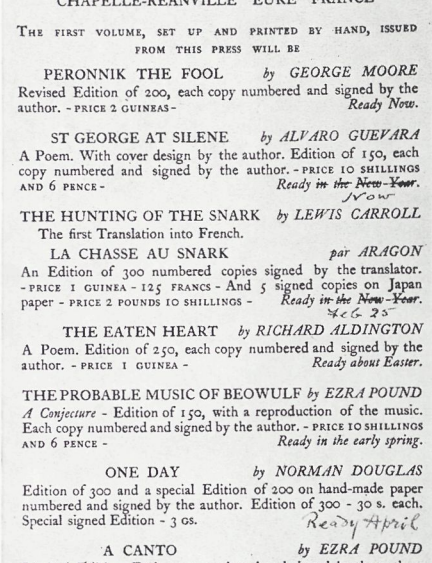
Nancy Cunard and her assistant, Henry Crowder,
at work in the Hours Press, Paris, 1930.

Yet, when Nancy Cunard wrote her *GM; Memories of George Moore*, she deliberately omitted an account of one of the most intimate events in her long association with George Moore. She worked closely with Rupert Hart-Davis, her publisher, on the book; but according to Nancy, he knew nothing about the omission. Indeed, she said in 1956, soon after the book appeared, that only two people had seen her narrative of the episode, Charles Duff, a writer, and Anthony Hobson of Sotheby's.

In November of that year she sent a copy, two and one-half typed pages, with an accompanying letter to Irene Rathbone, poet and sister of Basil Rathbone, the actor. Both of these manuscripts are now in my collection. In these pages Nancy tells how, one afternoon in the mid-twenties, Moore said to her in a matter-of-fact way, "I wish you would let me see you naked." Nancy was dumfounded as he "went on with his urging," and the sound of his "sonorous 'What is the ha-arm?'" stayed in her mind long after she left him. Some months later he began again, "'I am sure you have a lovely body. Now why won't you let me see it? Think of the pleasure it would give me . . .'" This occurred five or six times. Never, Nancy declared, had there been between them any "passages," the word Moore sometimes applied to "armorous tentatives," and she felt that her nude body "fitted" their relationship "at no point." But he persisted: "'Why won't you give me this pleasure? I am an old man.'" Nancy's account continues:

> . . . he was a little difficult to attune oneself to at the first moment of meeting. Some days there was a curious surface formality about him, or he might be "in a mood," or, in the noise of Paris, unable to hear immediately all that was said. Whatever the reason, a slight hesitation might lie between us, before the give and take of conversation began to flow. A pause, a phrase, a silence—how different this rhythm was to every other rhythm in the Paris of the twenties.
>
> He was staying at Foyot's in the spring or summer of 1925 and it was there, he said, we should dine. The formal moment past (was he ever aware of it himself?) we sat in long conversational harmony in the

quiet restaurant with its red plush seats, appreciating the Burgundy still left in front of us at the end of the perfect meal, and as he talked I was thinking yet again how the Paris of the seventies, with himself in it, would have been a great time to have known.



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First announcement of the Hours Press with corrections by Nancy Cunard. (Author's collection)

After dinner we went up to his sitting-room, where at ease in the armchair G.M. continued talking of France and of painting, of Dujardin and of Mallarmé near Fountainebleau, and then suddenly broke off.

He would often do that with an exclamation that cut short whatever had been engaging his mind, and the subject of the body in the nude was certainly not approached by stealth. No little *entrée en matière*, such as "the flesh tones of Renoir," came to usher it in. The words were as sudden as ever, said, this time, with a good deal of wistfulness:

"I *do* wish you would let me see you na-aked. I am an old man . . . Oh! Let me at least see your naked back!"

Now, equally suddenly, something within me said: "Do this!", and without more ado, facing away from him, I took off all my clothes, standing motionless a few feet from where he sat. How lightly, how easily it came about. My clothes left me, lying in a graceful summer pool on the floor, as if they had slipped away of themselves. The night was warm and the mood serene. Without hesitation, my long, naked back and legs were at last in front of him and the silence was complete. It would be full-on he was looking at them and I did not turn my head. Of what could he be thinking? At length came a slow, murmuring sigh: "Oh, what a beautiful back you have, Nancy! It is as long as a weasel's. What a beautiful back!"

As Nancy said, Moore made use of the episode in *Ulick and Soracha*. The aged harper of that tale, married at the end of his life to Brigit, the Irish peasant, dies as he looks at her nakedness. Nancy explained in her letter to Irene Rathbone that she did not include her record of the occurrence in her *GM; Memories of George Moore* for Moore's sake. She thought its "tone" acceptable, but she would have been "so furious if some fool of a critic had stressed G. M.'s salaciousness," a thing very likely to have happened. She was certain no "ordinary, decent man" could have objected to "dear G. M. if he had known him. But reputations are simply hell and there's nothing—or little enough—to be done about changing them."

Even so, it is regrettable that her book about Moore omitted this episode. Apart from the idiosyncratic intimacy which is in the episode itself, it demonstrates so well the truth of Nancy's statement that in all the years she knew George Moore, his attitude

toward erotic adventures was one of "wonderment." Furthermore it is important because it goes far to clarify their relationship love is not stinted to three primary forms, like the colours, red, blue and yellow? He declared that only a few know love in any in the wide spectrum of love, a thing which Moore understood so well. Did he not tell her that he was among those who "know that

Emerald, Lady Cunard; photograph by Cecil Beaton, ca. 1945.

other aspect or—to continue the comparison with colors—"understand love in secondary aspects . . . purple, green and orange. Some know love in still finer stages, delicate shades of mauve, mauve fading into grey, mauve rising out of grey into rose, mauve declining from rose into blue." That George Moore and Nancy Cunard as well realized these infinite possibilities is quite apparent.

The Masefield Centenary in England

CORLISS LAMONT

ALTHOUGH John Masefield has been well known in the United States, it is natural that the British people should pay far more attention than Americans to their former Poet Laureate during this centenary year of his birth. Both major, city-based British newspapers and the smaller provincial ones have printed a great deal about the Masefield Centenary. However, the high point of British commemorations of Masefield was the Memorial Service in Poets' Corner at Westminster Abbey on June 1, Masefield's 100th birthday.

A small delegation of Americans representing Columbia University flew to London to attend the Abbey commemoration. The group consisted of Kenneth A. Lohf, Librarian for Rare Books and Manuscripts; Paul R. Palmer, Curator of Columbiana; Miss Helen Mac Lachlan of the Friends of the Columbia Libraries and Masefield's god-daughter; and the author of this essay.

At the Abbey ceremony there were readings from Masefield's poetry by Sir Bernard Miles, the noted actor and founder of the Mermaid Theatre in London; an address by the English poet, Patricia Beer; and the laying of a wreath on the Masefield stone by Jack Masefield, nephew of the poet. As the service was about to start, a silvery grey pigeon suddenly settled on Masefield's stone, and a verger had to push it away with his staff. Sir Bernard Miles read from Masefield's earliest poetry, published in his first book, *Salt-Water Ballads*, and began with the well-known "Cargoes."

Following the Abbey service, The Society of Authors held a large reception at the impressive Fishmongers' Hall near London Bridge. Brief speeches were made by British critic, V. S. Pritchett, President of the National Book League, Lord Goodman, and Jack Masefield.

A few days later the United States delegation drove to the beau-

Jack Masefield, nephew of the late Poet Laureate, laying the wreath on the John Masefield stone in Westminster Abbey on the occasion of the memorial service on June 1. Behind him, the Very Reverend Edward Carpenter, Dean of Westminster, is preparing to offer the closing prayers.

tiful town of Ledbury in Herefordshire where Masefield was born. We visited the original red-brick Masefield home, known as Knapp House, now occupied by the poet's nephew, William Masefield, and his wife. They reminisced entertainingly about the Masefield family, observing that one sister of the poet was still much alive at 93 and that another sister lived to be 100. From the living room of the house there was a view of beautiful English downs stretching away in the distance, a scene that Masefield recalled vividly in his autobiographical poem, *Wonderings (Between One and Six Years)*.

We also visited the fine Ledbury Library where an excellent Masefield exhibit had been mounted. The Library is situated on Bye Street, a name the poet used in his well-known narrative poem, *The Widow in the Bye Street*. The attractive librarian, Mrs. Alice Paice, told us that in September of this year Ledbury's separate Grammar and High Schools would be combined as the John Masefield School.

Our next expedition was to Cambridge University to call on author Constance Babington-Smith, who has written a biography of Masefield that is being published this fall by the Oxford University Press in London and by Macmillan in New York. Miss Babington-Smith, a lineal decendant of Thomas Babington Macaulay, was busy with the page proofs of her book when we rang the bell at her little eighteenth century house on Little St. Mary's Lane. Despite our intrusion, she stopped her work to serve us sherry and then gave us a personally conducted tour of Peterhouse College with its beautiful Edward Burne-Jones stained glass windows. Only a few days previously *The Times* of London had devoted a full page to an excerpt from Miss Babington-Smith's Masefield biography, recounting the poet's meeting with W. B. Yeats.

The final excursion in our Masefield pilgrimage was to Oxford and the former Masefield home, Hill Crest, on Boar's Hill about three miles outside the city. At the gate now is a sizable sign,

"Masefield House," while the nearby small theatre, or music room, where Masefield used to produce plays and concerts, has its own sign, "Masefield Cottage." The present occupants of the house are Professor of English Literature Godfrey Bond, of Pembroke College, Oxford, and his family. They greeted us cordially and showed us the study on the fourth floor where Masefield did much of his work. They said very few people came by to look at the Masefield house. I easily recognized the house as the one which I used to visit on my bicycle when I was a student at New College, Oxford, during the academic year 1924–1925.

On one of these occasions Mr. Masefield had pointed out to me the Matthew Arnold Tree, a tall, solitary elm that could be seen from his house on a hill a short distance away. My Columbia colleagues and I drove down Old Boar's Hill Road about a third of a mile and found a woodland path that led to a stucco bench. The trees had been cut away here in the direction of Oxford, and we were able to see the Arnold elm. Inscribed on a tablet at the top of the bench were four lines mentioning the tree from Arnold's poem, "Thyrsis." The poet's "A Scholar Gipsy" also refer to the tree, In a letter, dated June 7, 1917, to my mother, Mrs. Florence Lamont, Masefield says that he can see the Arnold Tree from his house "a quarter of a mile away" as he writes the letter. However, this is not possible today because of newly grown trees that now intercept the view.

By the time this brief account of our travels in England is printed the Columbia Masefield exhibition will have been dismantled and the Centenary year will have nearly come to an end. Traveling to the Masefield sites at Ledbury and Oxford, visiting the poet's biographer in Cambridge, and attending the impressive service at Westminster Abbey made more vivid our memories of the Poet Laureate and deepened our admiration for his poetry.

Our Growing Collections

KENNETH A. LOHF

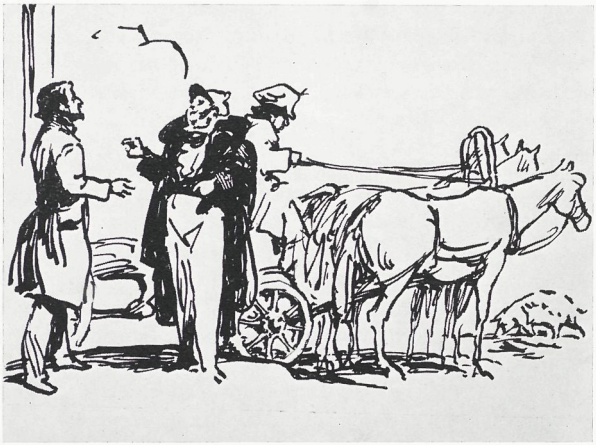
Anspacher gift. Mr. John M. Anspacher (A.B., 1938) has donated a handsome oil portrait of his late uncle, the poet Dr. Louis K. Anspacher (A.M., 1899; LL.B., 1902). Measuring 45 by 32 inches, the portrait was painted by August Franzen, ca. 1900, shortly after Anspacher received his master's degree from Columbia University.

Bletter gift. Professor Rosemarie Bletter has presented an important contemporary literary document: Christopher Logue's working manuscript for his *Patrocleia: Book XVI of Homer's "Iliad" Freely Adapted into English Verse*, published in 1962 by the Scorpion Press. Logue's *Patrocleia* has often been recognized as one of the finest achievements in adapting Homer for present-day readers. This manuscript, mounted in a loose-leaf notebook, is comprised of autograph drafts and carbon copy typescripts, interspersed in the author's typical fashion with doodles, sketches and cuttings from Superman comics and other printed sources.

Brown gift. Mr. James Oliver Brown has presented the papers of John Cushman Associates, Inc., the New York literary agency acquired by Mr. Brown's agency in March of this year. The files, dating from 1965 until the date of merger, include nearly 47,000 pieces of correspondence with authors, publishers and other agents, and deal with the editing and publishing of American and English books. There are extensive files of letters from Alfred Alvarez, Lawrence Durrell, H. Montgomery Hyde, Doris Lessing, Mary Renault, C. P. Snow, Julian Symons, Honor Tracy and John Wain.

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) continues to add important letters and first editions to the collection of his

papers. His recent gift has included: eight letters from his friend, Lewis Mumford; the holograph manuscript of Cane's poem, "The Blessing"; a file of correspondence relating to Phi Beta Kappa; and a group of seven first editions inscribed by Hiram Haydn, Alfred E. Cohn, Mark Schorer, James Stern and William Saroyan.



Pen drawing by Warren Chappell of an illustration for Gogol's *Dead Souls*. (Chappell gift)

Chappell gift. Mr. Warren Chappell, the book designer and illustrator, has presented a representative collection of his graphic work, including drawings, proofs of illustrations and type faces, dummies of book bindings, and book jackets. Among the drawings are a pen and wash landscape sketch of Westpoint, Virginia, dated 1932, and pen and ink drawings for his editions of *Dead Souls* and "*They Say*" *Stories*.

Costikyan gift. The lawyer and New York political leader, Mr. Edward N. Costikyan, (A.B., 1947; LL.B., 1949), has established a collection of his papers with the recent gift of more than six

thousand items of correspondence, memoranda, manuscripts, documents and printed materials, the majority of which relate to the period, 1962–1964, when he served as County Leader of the Democratic County Committee of New York. There are also files concerned with the election campaigns of Eugene McCarthy and Hubert H. Humphrey, as well as manuscripts for Costikyan's book, *Behind Closed Doors: Politics in the Public Interest*. Among the correspondents in the papers are James A. Farley, Hubert H. Humphrey, Robert F. Kennedy, Herbert H. Lehman, Adam Clayton Powell, Adlai Stevenson and Robert F. Wagner, Jr.

Dobler gift. Miss Lavinia Dobler has presented an unusual and interesting Confederate imprint: Mrs. M. B. Moore, *The Geographical Reader, For the Dixie Children*, published in Raleigh, North Carolina, in 1863 by Branson, Farrar & Co. Illustrated with six double-paged maps of the Southern states outlined in color, the text stresses the Confederate point of view when discussing contemporary history, particularly Lincoln and the Civil War.

Engel gift. Mrs. Solton Engel (B.S., 1942), who is an accomplished handbinder, has bound a copy of the Engel Collection catalogue and presented it to the Library. Handsomely bound in full crimson oasis leather, the work is gold-tooled and inlaid in a pattern which Mrs. Engel specially designed for this presentation volume.

Fleming gift. Mr. John F. Fleming has presented a sixteenth century French manuscript, "Proposal by the Emperor [Francis I] in order to enter into an agreement concerning religious controversies." Comprised of 84 leaves, the manuscript was written in Paris in 1541. The work is a French translation of five official documents of the Regensburg Reichstag and Religious Conference, which was convened by the Emperor for the purpose of denominational agreement. The manuscript has distinguished artistic as well as historical value, due to the fine French-Gothic script and the nu-

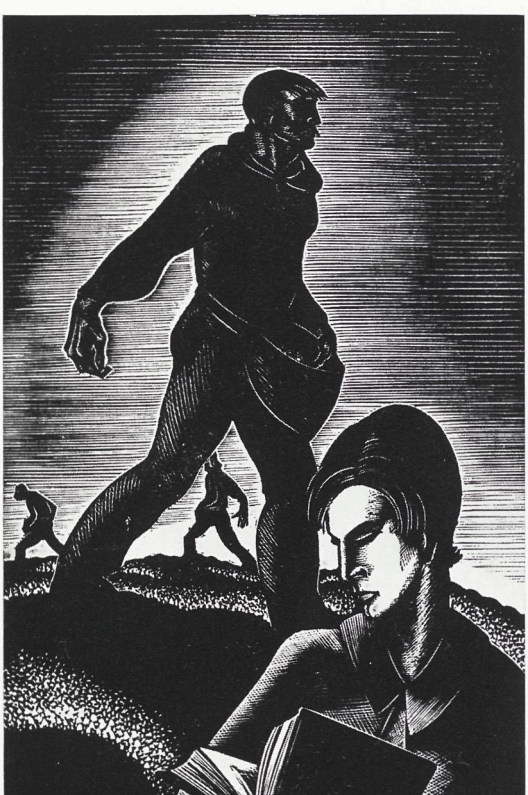
merous elegant initial letters which are decorated in a witty and graceful French style.

Gutmann gift. Professor James Gutmann (A.B., 1918; A.M., 1919; Ph.D., 1936) has added to his papers more than one thousand letters received from colleagues and students over the years, including Arthur C. Danto, Irwin Edman, Charles Frankel, Horace L. Friess, Sterling P. Lamprecht, John H. Randall, Jr., and Herbert Schneider. They concern his teaching, research, students and Columbia academic affairs, primarily for the periods when he served as Professor of Philosophy and as Director for the University Seminars. In addition, Professor Gutmann has presented a copy of his recently published book, *Verses and Reverses*, and a file of thirty letters written to him by his friends over the years concerning his poetry.

Hamilton, John, gift. Mr. John Hamilton has presented a collection of thirty-eight letters written to James Witter Nicholson, son of the Revolutionary naval officer, James Nicholson (1736–1804). There are four letters in the gift from the father to the son, dated 1790–1797, concerning primarly personal and family matters, and containing numerous references to Albert Gallatin, who married the recipient's sister, Hannah, in 1793. The gift also includes: four letters for Hannah; twenty-six letters from Catherine, a sister who married Colonel William Few, a signer of the Constitution from Georgia; and four letters from Adden, a sister who married James Chrystie of New York.

Hamilton, Mrs. Robert, gift. A first edition of *A Little Girl Among the Old Masters*, published in 1884 in Boston, has been donated by Mrs. Robert P. Hamilton. The work, a collection of drawings by a child of ten years of age, has an introduction and comment by William Dean Howells.

Lamont gift. During this John Masefield Centenary year Dr. Corliss Lamont (Ph.D., 1932) has made gifts of two important groups



Woodcut by Lynd Ward from *Madman's Drum.* (Laughlin gift)

of letters written by the Poet Laureate. The first is a series of twenty autograph letters written to the publisher, Frank Sidgwick, from 1906 to 1920, relating to the editing and publishing of several of Masefield's most important dramatic and narrative works, *The Tragedy of Pompey the Great*, *The Everlasting Mercy* and *The Widow in the Bye Street*. In addition, he discusses the illustrations of A. J. Munnings, "the only living artist known to me with any real sense of English country life," and the poetry of Edmund Blunden, which Masefield classes as "among the finest things now being done."

Masefield and his wife founded the Oxford Recitations in 1923, and one of the speakers the following year was the actress, Ruth Robinson, whom Masefield writes is "the best speaker of poetry I know" in one of the sixty-five long and important letters Masefield wrote to her from 1924 to 1960. In this fine series of letters, Dr. Lamont's second important gift during the year, Masefield discusses subjects that were of primary importance to the poet—the speaking of poetry, poetic drama and the teaching of poetry.

Lang gift. Dr. Paul Henry Lang, Avalon Foundation Professor Emeritus in the Humanities, has presented a group of six letters written to him by Zoltán Kodály, Thomas Mann, Ralph Vaughan Williams and Bruno Walter, all of which pertain to Dr. Lang's various writings and editing projects in the history of music.

Laughlin gift. Mrs. William K. Laughlin has presented three handsomely illustrated limited signed editions: Lynd Ward's novel in woodcuts, *Madman's Drum*, printed in New York in 1930 by the Aldus Printers for Jonathan Cape and Harrison Smith; Oscar Wilde's *The Ballad of Reading Gaol*, New York, 1928, illustrated by John Vassos with "conceptions," as the artist terms his *art deco* designs; and the Random House folio edition of *Porgy and Bess*, 1935, autographed by George and Ira Gershwin, DeBose Heyward and Rouben Mamoulian.

Longwell gift. The Longwell Collection has been enriched by

Portrait of Daniel Longwell by Tom Lea, inscribed and dated 1945. (Longwell gift)

Mrs. Longwell's recent gift of the splendid portrait by Tom Lea of her husband, the late Daniel Longwell (A.B., 1922), in pen, watercolor and wash. This finely-executed likeness is inscribed by the artist and dated 1945. In addition, Mrs. Longwell has presented four inscribed first editions by Hector Bolitho, MacKinlay Kantor, Robert Raynolds and Stuart P. Sherman, as well as a group of eleven Christmas cards sent to the Longwells by Ginger Rogers, Tom Lea, Kathleen Norris, Ellen Glasgow, J. Frank Dobbie, J. J. Lankes and Sir Winston and Clementine Churchill.

MacMahon gift. Dr. Arthur Whittier MacMahon (A.B., 1912; A.M., 1913; Ph.D., 1923; LL.D., 1959), Eaton Professor Emeritus of Public Administration, has presented his papers, comprising correspondence, lecture notes and extensive files of manuscripts and notes on federalism and governmental administration. Charles A. Beard and Randolph S. Bourne were both personal friends of the donor, and the papers contain letters from them as well as writings and correspondence relating to them.

Myers gift. Winifred A. Myers Autographs, Ltd., London, through the generosity of its directors, Miss Winifred A. Myers and Mrs. Ruth Shepherd, has presented, for inclusion in the Columbiana Library, two documents relating to Sir James Jay, physician and brother of John Jay, who traveled to England in 1762 to raise funds for King's College. Dated September 11, 1797, the documents, one of which is signed by James Jay, pertain to the redemption of a mortgage indenture on lands in Queens County made and executed by one John Staples.

Nelson gift. Dr. Marie Coleman Nelson has presented the private library and papers of her husband, the late Dr. Benjamin Nelson (A.M., 1933; Ph.D., 1944), educator, editor and author. Numbering some 20,000 volumes, the library is remarkably comprehensive in the fields of Dr. Nelson's writings and researches—Roman and canon law, political science, religion, medieval history, philoso-

phy, sociology and anthropology. The works in the collection date from the fifteenth century to 1977, the year of Dr. Nelson's death; and the earliest edition, from among the nearly four hundred volumes published before 1800, is a handsome copy in a contemporary binding, of Nicolaus de Ausmo, *Supplementum Summai Pisanellae*, printed by Franz Renner in Venice in 1474. Dr. Nelson's papers include his correspondence, lecture notes and manuscripts and drafts for his book, *The Idea of Usury*, and for his writings and researches on Max Weber. The correspondence files include letters from Saul Bellow, Kenneth Burke, James T. Farrell, Paul Goodman, Irving Howe, Dwight Macdonald, Karl Menninger, John H. Randall, Jr., John Crowe Ransom, Theodore Reik and Meyer Schapiro. There are also twenty-two manuscripts of poems and essays by Dr. Nelson's lifelong friend, Paul Goodman, as well as an early typewritten draft of *Communitas: Means of Livelihood and Ways of Life*, the influential work on urban planning published by Goodman and his brother, Percival, in 1947.

Norton gift. To the collection of its papers W. W. Norton & Company has recently added a group of nine letters, dating from 1929 to 1932, written by several of the firm's most important authors, including Stephen Vincent Benét, John Dewey, Havelock Ellis, Walter Lippmann, H. L. Mencken, Henry Handel Richardson and Bertrand Russell.

O'Brien gift. A group of seventy-eight first editions and examples of fine printing has been presented by Mrs. Justin O'Brien. The volumes, selected from the library formed by her and her husband, the late Professor Justin O'Brien, include many which are inscribed by French writers: Jean Giraudoux, *Hélène & Touglas*, Paris, 1925; José-María de Heredia, *Les Trophées*, Paris, 1893; André Malraux, *Antimémoires*, Paris, 1967; Henri Michaux, *Peintures et Dessins*, Paris, 1946; and Émile Verhaeren, *Les Villes Tentaculaires*, Brussells, 1895. Among the modern presses represented in the gift are the Nonesuch Press, the Gregynog Press, the

Officina Bodoni and the Limited Editions Club. Of the last named there are five Club publications with introductions by Professor O'Brien, as well as a copy of Émile Zola's *Nana*, published by the Club in 1948 with illustrations by Bernard Lamotte. Laid in the

Drawing by Bernard Lamotte for Zola's *Nana*. (O'Brien gift)

volume are five original pen and wash drawings by Lamotte not used in the edition.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) has added ninety-nine titles to the collection of Scottish literature which he

established several years ago and has continued to strengthen in a series of annual gifts. Noteworthy among the works in this year's gift are the following: Robert Blair, *The Poetical Works*, London, 1794, the first collected edition; William Harris, *An Historical and Critical Account of the Life and Writings of James the First*, London, 1753, first edition of the author's first work; and John Leyden, *Scenes of Infancy: Descriptive of Teviotdale*, Edinburgh, 1803, first edition with the original wrappers bound in at the end. An entirely self-taught poet, Leyden was a friend of Sir Walter Scott whom he helped with the preparation of the early volumes of the *Border Minstrelsy*.

Rendell gift. Mr. Kenneth W. Rendell has added to the Gouverneur Morris Collection two manuscript documents: a statement signed by Morris pertaining to damages received by one Robert Hunt of Westchester; and a legal agreement written on July 22, 1799, by David B. Ogden relating to lands in Hague and Cambray Townships owned by Morris, Jacob Brown, Nicholas Low and John Delafield.

Schaefler gift. Dr. and Mrs. Sam Schaefler have presented four important unpublished manuscripts by the French literary historian and critic, Paul Hazard: the typewritten manuscript, with holograph corrections, of his inauguration discourse at the Académie Française, delivered January 9, 1941; and the autograph manuscripts of three essays, "La probleme du mal dans la pensée européen du dix-huitième siècle," "Le drame de la science" and "Le professeur de français." In addition, the gift includes a copy of the rare, illustrated study of the Russian theatre director, K. S. Stanislavski, by Nicolai Efrost, published in St. Petersburg in 1918.

Schang gift. Mr. Frederick C. Schang (B.Litt., 1915) has added thirty-one items to the collection of visiting cards which he established in the Libraries last year. Included in his recent gift are handsome examples of the cards of Johann Wolfgang von Goethe,

Aaron Burr, Anton von Webern, Frank Wedekind, Alfred Dreyfus, Admiral George Dewey, Ezio Pinza and Harriet Beecher Stowe.

Shrawder gift. Dr. Joseph Shrawder, Jr., (A.B., 1928; Ph.D., 1934) has presented two important autograph letters. The first of these is written by John Jay to the Revolutionary leader and lawyer, Peter Van Schaack, from Bristol, England, on January 8, 1784, giving news of his travels; and the second is a letter written by the Marquis de Lafayette, Paris, January 6, 1815, recommending a friend for a position in the government. Both of these documents are handsomely framed under glass with engraved portraits.

Schreyer gift. Mr. Leslie J. Schreyer (A.B., 1967) and his wife, Alice (A.B., 1968, B.; M.S. 1975), have presented, in memory of the late Tibor Gergely, an extensive collection of approximately ninety books for children illustrated by the Hungarian artist, beginning in 1925 and continuing for the next five decades. Nearly all the volumes in the gift are from the Golden Book series, and many of them were both written and illustrated by Gergely.

Scott gift. Mr. Barry Scott has donated, for inclusion in the John Masefield Collection, a brief letter written by the poet to J. G. Wilson concerning an exhibition, and a copy of *A Generation Risen*, a book of poems published in collaboration with the artist Edward Seago in 1942, inscribed by Masefield to Ada Galsworthy, the widow of the novelist.

Sheehy gift. Mr. Eugene P. Sheehy has presented first editions of Anthony Burgess's *Enderby Outside*, London, 1968, and *One Hand Clapping*, London, 1961, the latter published under the pseudonym, "Joseph Kell." The copy of *Enderby Outside* was once owned by Martin Bell, who reviewed the novel at the time it was published, and whose signature is on the front fly-leaf; and laid in the volume is the handwritten account by Bell, dated April

14, 1977, of the circumstances surrounding the reviewing of the Enderby novels.

Sypher gift. Dr. Francis J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968) has presented a distinguished piece of memorabilia to the Columbiana Library: a manuscript in Latin, written by the classical scholar, Professor Charles Anthon, listing the honorary degrees awarded by Columbia College in 1861. President Abraham Lincoln, who received an Honorary Doctor of Laws degree, heads the list that also includes John Anthon, Charles Bancroft, James H. Mason Knox and Joseph C. Passmore.

Van Delden gift. Dr. Egbert H. van Delden (A.B., 1928) has presented a file of approximately 160 letters relating to the establishment in 1938 of the Marconi Memorial Medal sponsored by the Committee of Radio Technicians. Written to public figures and persons prominent in the communications industry, the letters solicit their membership on the Committee and their support of the annual award. Included are letters from Herbert H. Lehman, Thomas J. Watson, William S. Paley, Lee de Forest, Lowell Thomas, Cordell Hull, Henry L. Stimson, Bennett A. Cerf, Charles A. Lindbergh and Bernard Baruch.

Activities of the Friends

Fall Meeting. The fall dinner meeting, held in the Rotunda and the Faculty Room of Low Memorial Library on Thursday evening, October 26, featured a talk, "A Life in the Arts," by Schuyler Chapin, former general manager of the Metropolitan Opera, who is now Dean of the School of the Arts at Columbia.

Winter Meeting. A reception in the Rotunda of Low Memorial Library on Thursday afternoon, February 1, 1979, will open the exhibition, "From Picasso to Rauschenberg," a twenty-five year survey of acquisitions on the Albert Ulmann Fund. The donor of the Fund, Ruth Ulmann Samuel, will be the guest of honor.

Finances. For the twelve-month period which ended on June 30, 1978, the general purpose contributions totaled $23,790, and the special purpose gifts, $12,360. The Friends also donated or bequeathed books and manuscripts having an appraised value of $125,723, bringing the total value of gifts and contributions since the establishment of the association in 1951 to $2,572,951. In addition to the above income, $1,406 was realized from the sale of the *Columns* and the Masefield exhibition catalogue.

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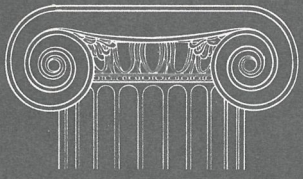

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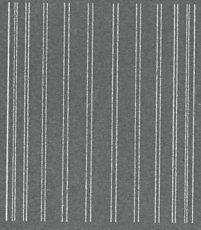

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Columbia Library Columns

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The crucifix scene, designed by Lee Simonson,
from the finale of *Days Without End*.

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"Hysteria Night in the Sophomore Dormitory"

Eugene O'Neill's *Days Without End*

ANDREW B. MYERS

IN the early 1930s though the disheartening shadows of the Great Depression were deepening almost everywhere, the lights remaining on Broadway shone as brightly as ever. Or rather, for the more, as for the less thoughtful, in audiences around Times Square, the marquee lights outside, and the foot and spot lights inside, made an encouragingly brave show. They were good for morale in a time of economic turmoil and social unrest.

And in the midst of these years of crisis, strenuously active season after season, in play after experimenting play, was the most powerful of America's playwrights, Eugene O'Neill. He continued thereby to make a personal act of faith in the theater as "a Temple," in his own words in 1932, "where the religion of a poetical interpretation and symbolic celebration of life is communicated." But just how valuable then any one of his relentlessly probing plays might have been for morale—his morale or anyone else's—is another story. The several ends of his *Days Without End* make a case in point.

This Theatre Guild production opened in New York at Henry Miller's Theatre on Jan. 8, 1934, and lasted only fifty-seven per-

formances. It had, written in, something like a happy ending on stage, but an unhappy one was forced on it in its literary life offstage. A "flop," *Days* remains one of O'Neill's journeys into the night of neglect. This fact, clear enough from today's vantage point, strongly suggests the rightness of much of the onslaught made by the New York drama critics when the play was first reviewed. Their attacks were characterized by O'Neill, ruefully and briskly, in words borrowed for my title, as "Hysteria Night in the Sophomore Dormitory," these taken from his letter of February 28, 1934, to Bennett Cerf, his new publisher. This intimate epistle is part of the O'Neill material in the extensive Random House files now in Columbia's Rare Book and Manuscript Library.

I use the word "ends" above in several senses. It refers not only to O'Neill's purpose(s) in writing both the play and especially its conclusion as he did, but also to the widespread adverse reaction to the whole as well as to that last part, with the end result of the play's continuing life in limbo. There is no danger of a revival! O'Neill himself, in his final title, *Days Without End* (and a troublesome name that was in the making), struck an ambiguous note. His chosen words suggested both things eternal, in a positive way echoing language familiar to the playwright, even as a lapsed Catholic, from the liturgy. They also had a temporal meaning, suggesting in a negative way an endless search or suffering.

The O'Neill of the early 1930s was a commanding figure in our world of letters—and a controversial one. Ever since his "S. S. Glencairn" one-acters in World War I years, and after, he had driven himself hard as a writer, coming up almost annually with another play, and often as not one challenging in theme or technique, for example *The Emperor Jones* (1920) and *The Hairy Ape* (1921). His stubborn efforts over the twenties had met with both victory and defeat, but on balance he had proven himself by the time of the Crash the greatest creative force in American drama. Especially was he disposed—compelled is more appropriate—to write in a tragic vein, this in turn a reflection of his own

fierce troubles of spirit about the ultimate meaning of life. Born a Roman Catholic, he had lost belief in his teens, for reasons hinted at openly in *Days* but dramatized with greatest success in the posthumous *A Long Day's Journey Into Night* (1956). His adult life, centering of course in the theater, was a compulsive and tortuous effort to find another vital faith to sustain him. Alas, as it turned out, he could neither live with belief nor live without it. Both as art, and as autobiography, *Days Without End* is a sorry story of his intellectual wanderings as a seeker after truth.

But let us bring together playwright and publisher before going on. In 1933 young Bennett Cerf, with partner Donald Klopfer his shieldmate in the publishing wars, was making Random House (a 1927 subsidiary of The Modern Library) a new leader in the industry. Cerf's great coup of 1933 was, as principal Random House negotiator, to capture Eugene O'Neill, whose old contract with the now struggling Horace Liveright organization no longer held him fast. The author, when first contacted, was not at his Manhattan apartment but living, with Carlotta his much-loved and protective third wife, in a $100,000 new beachfront home on Sea Island, Georgia. This Spanish-style mansion of their own design was called, in a romantic linking of their own first names, "Casa Genotta."

The pattern of the early business correspondence in the large folders at Columbia is a steady exchange of letters and telegrams over the spring and early summer of that year. Cerf, working in New York with lawyers and O'Neill's trusted agent, the legendary Broadwayite Richard Madden, or flying south for conferences in Georgia, or by details exchanged by post with Eugene, who proved a haggler, eventually sold the dramatist on making a switch. On July 2, 1933, O'Neill wrote him from Sea Island, "I've signed the contract and am sending back [*sic*] by this mail. I'm damned pleased to be with you—and I hope, in spite of all my 'points,' you are still glad to have me."

To anticipate a bit, the pairing of this enterprising house and the

famous author, for all the difficulties inherent in satisfying a complicated personality like O'Neill's, was to become a success. His letters over the span of this three-year contract move from salutations like "Dear Mr. Cerf" to "Dear Cerf" to "Dear Bennett."

"Casa Genotta," Eugene and Carlotta O'Neill's mansion at Sea Island, Georgia.

When renewal time came in September of 1936 O'Neill could write, "Sure thing, I like my publishers a lot." The feeling was mutual. There must have been something of the personal too in the clichéd telegram RH dispatched to O'Neill, shortly thereafter on Nov. 12, 1936, when he won the Nobel Prize for Literature: "Our Delighted Congratulations." The winner's reply cable began, "A Million Thanks." Copies remain in the Random House archive.

Beforehand, however, in the summer of 1933, no sooner had Cerf made legally certain of his man than he began to make noises like a publisher. Within days he was deftly importuning the distant author for progress reports about "the new play," and wondering aloud about a fall catalogue listing, making guesstimates about a limited plus a trade edition of the text, etc., etc. O'Neill's

responses were guarded. The hard fact was that he had no finished script, although as was well known, he had been struggling for a year with the "Modern Miracle Play" which would by rehearsal time in November be titled with finality *Days Without End.*

Right now there seemed no end to difficulties with it. Indeed before the curtain rose on the New York production six months later (after a Boston tryout) the number of drafts would have added up to eight, with fundamental, and fumbling, changes of plot or character or setting not uncommon along the way. Hard as this was on O'Neill, and he openly admitted his frustrations to intimates, one can imagine also the uneasiness at Random House. What better way to capitalize on this promising relationship than to publish, in tandem with a Broadway hit, a play which might become a best-seller? But during the fall months of 1933 both possibilities for the "new" play eluded everyone's anxious grasp. Inspiration could not be hurried, though presses were waiting, and advertising copywriters, never mind director, actors, audience—and critics by trade.

The resulting script was tinkered with, uneasily, up to the last, obviously because O'Neill had no clear line of thought. One of his purposes, as pointed out then by Sophus K. Winther—an academic critic O'Neill respected—was to offer social criticism to a world destroying itself through materialism. In this his psychological analyses, often reflecting his own odysseys for values, were better than his ultimate religious answer. And he had another end, to celebrate his own marriage to Carlotta, which he felt deeply was another kind of salvation—through human love. On stage neither end was achieved with true dramatic skill.

The plot of *Days* cannot be easily capsulized. It may be that theater critic Richard Dana Skinner can serve here. Says he, O'Neill "has given us his main character in the aspect of two men, John [*Loving*], sensitive and searching, and [*John*] Loving, whom we see only under a [*real*] mask of bitterness and cynicism and spiritual negation. It is not until John makes his final surrender to

Christ on the cross that he becomes one man, John Loving, and the masked self dies." This climactic surrender-cum-salvation, and in addition word of John's wife's recovery from bodily illness (two 'miracles') are presented inside a Catholic church before a great crucifix.

Commentators since have stressed much the Faustian conflict on stage, act after act, with the tempting other self a modern, secular Mephistopheles who ultimately fails. O'Neill chose to describe *Days* as a contemporary miracle play, and it ends (disastrously for the drama as art) with an overly emotional return to religious belief for the Everyman character of John Loving. There is finally more melodrama than the truly dramatic on the boards. O'Neill's late father, the redoubtable thespian James O'Neill of "The Count of Monte Cristo" fame, would have applauded loudly.

By contrast the critics on opening night were swift to be severe. John Mason Brown in the *Post* (Jan. 9) attacked the work on the level of ideas, as "tedious, ridiculously elaborate, turgid and artificial in this fakey preachment of our times." Brooks Atkinson in the *Times* (Jan. 9) gave O'Neill low marks for craftsmanship, wondering how so practised a hand could turn out a script looking "as though he had never written a play." John Anderson in the *Evening Journal* (Jan. 9) found the author "soul-searching" again after his lighthearted excursion into *Ah, Wilderness!* (1932), and rejected the results. "My objections to all this have not, I repeat, anything whatever to do with the nature of O'Neill's faith, or of Loving's conversion. They are based on the suspicion that it is all dramatically phony . . ." It is obvious from this last quotation, and one could find numerous others like it, that the protagonist's return to the 'church' was taken, almost one for one, to represent a sea change of heart and mind for his creator too.

There were a few friends at court at deadline time, but they could not counteract the opinionmakers identified above. For example, Burns Mantle in the *Daily News* (Jan. 9) was sympathetic, while admitting *Days* was, "Not an entertainment for those who

frankly have little or no use for the drama of souls." And there were many in those times more interested in political protest in the theater than prayer. The press that was in some way associated with the Roman church had amazement to express that a known apostate like O'Neill had seemingly moved close again, via his play, to a personal expression of faith in God. A Fr. Gerard Donnelly in the Jesuit magazine *America* (Jan. 13) saluted the play warmly, stressing that it was "a morality on pride." As a theologian, he was using "pride" in the medieval sense of spiritual pride, the "sin of Lucifer and the angels." Be that as it might be for the egocentric playwright, this reviewer mistakenly anticipated a "tremendous" welcome for *Days* from "the Catholic public." That never eventuated—from any public.

Even though the play failed, at least for the companion book Bennett Cerf tried hard. Almost simultaneously with the opening of the play in January 1934, he arranged for book publication in regular Random House format (the later limited edition was leather bound and boxed, signed). It sold for $2.50. A quarto volume of 157 pages it was bound in dark blue cloth with gold lettering and had O'Neill's signature in gold on the front cover. It had stylish endpapers, in light blue and white, showing rolling but not threatening waves, a lone seagull, and a freighter, hull-down on the horizon. This had been the same in the 1933 edition of *Ah, Wilderness!*, that being the first Random House imprint of O'Neill. A connection between O'Neill and the sea was by now inevitable, whatever his latest effort.

Strikingly different was the *Days* dust jacket, which displayed on the front, in black, gray and white, with maroon borders, a design "from an Original Drawing by Lee Simonson," the crucifix scene from the finale. This dust jacket eyecatcher depicts John and Loving below and the great wooden cross and nailed Christus above, with a shaft of sunlight, not unlike a theater spotlight, cutting across the scene. The back of the jacket plugged O'Neill as "pre-eminent among the dramatists of the world. The originality

and integrity he brought to the American theatre have restored it to a place of dignity and rich experience." With the rhetoric cut in half that would be about right anyway.

More to the point here was the description on the inside front flap, which in effect challenged the public to read an O'Neill drama bound to "become the most controversial play he has ever written." Controversial it turned out to be, but this not as a catalyst for popularity. It was the kind of controversy that killed—both the Broadway play, shortly, and more slowly, the book. There is room for only a look at one precise exchange of correspondence on all this. On February 26, with play closed and book sales in the throes, Cerf wrote to O'Neill saying, among other hopeful things:

> The sales of AH WILDERNESS have now almost reached the 12000 mark and DAYS WITHOUT END just under 9000. Both titles are active and we will do everything in our power to keep them so. I am enclosing herewith a proof of an advertisement that will appear next week in the Sunday Times, the Sunday Tribune, and the Saturday Review of Literature, and I hope that you will like it. We are also having several hundred posters of this ad made up twice the size of the proof I am sending you. We are also planning a special ad on DAYS WITHOUT END to appear exclusively in leading Catholic publications, quoting excerpts from reviews in these Catholic papers . . .

O'Neill replied in part, in a typed letter signed, on Feb. 28:

> "Days Without End" needs whatever help you can afford to give it. I mean, looking at it from your publisher's angle, you are up against one of those rare occasions with my plays where the production is no asset to you but a debit. The book, if it is to be carried, has to be taken over the production's head, so to speak. The sales to date, as you report them, are an encouraging surprise to me. Nine thousand for a complete theatre flop, in these days of slim book buying, seems

to me a bit of a modern miracle. Don't you think so? I was afraid you'd get a large portion of that first printing thrown back on you.

As for the early demise of the Guild production, I can't say it came as a blow for I expected it and was only hoping against hope. The theatre is pretty precarious right now, even with all favorable breaks, and no combination of author and producer could hope to overcome a storm of such bitterly hostile and stupid reviews. My faith in the play remains unshaken, of course. I knew when writing it the obstacles it would inevitably encounter. But it will come into its own in the theatre of other countries where a bigoted intolerance toward spiritual faith is not the shallow self-conscious pose of a cheap, adolescently-defensive modernity. And it will find its place in our theatre, too, at some future date when our critics have grown up and can judge a play, whether it concerns Catholicism or Communism, from the mature standpoint of its value as a play and not from their thinly-concealed (when concealed at all!) prejudices as to what subject they can permit the dramatist to treat without their bursting into tears of pubescent tantrums. The reviews of "Days Without End" were not dramatic criticism. They were Hysteria Night in the Sophomore Dormitory.

He added later, in an unconvincing sentence, "But to hell with post-mortems!" O'Neill was badly stung, especially because he had made much of his own woe, however much deserved. It hurt to realize he had written badly in key places. And an irritating identification of himself with the returned prodigal son John Loving had become epidemic. Whether or not O'Neill had ever made a firm, or even a near, decision to embrace again Roman Catholic convictions—and the evidence argues against imminent acceptance—the hypersensitive artist, and man, had exposed himself to a kind of merciless public gaze that also hurt.

As subsequent commentators, like biographers Arthur and

Barbara Gelb, also Louis Sheaffer, make clear, the playwright did in retrospect have last words different from those just quoted. The flawed ending continued to rankle. Barrett H. Clark notes that later O'Neill admitted to George Jean Nathan, another critic who

O'Neill at his summer retreat on Big Wolf Lake in the Adirondacks.

had shown distaste for *Days*, the "hero's final gesture calls for alteration." And the rejection of a play that in effect hymned his love for Carlotta, bit deep. A fiercely private person, the disappointments attendant upon the end of *Days* surely helped turn

him into the sphinx he became shortly thereafter, writing like a driven man but in solitude, with no new play seeing the boards for a decade and more, until *The Iceman Cometh* in 1946.

The Random House papers reveal, during the rest of the fateful 1934, regular exchanges of mail, on literary affairs but as much on business matters, with O'Neill characteristically quick to harry on contractual details, like royalties, or author's free copies. A bit of his own tight-fisted father shows in this? Though too, these were Depression days even for a genius. The urbane Mr. Cerf always replied diplomatically, whether to Sea Island, or to Eugene (with warm wishes always to Carlotta) in their summer retreat from southern coastal heat, upstate in New York's Adirondacks. In August, O'Neill is writing from "Camp Wurzburg, Big Wolf Lake, Tupper Lake Junction" where snapshots of a tanned, athletic swimmer, also found in the Random House collection, were taken. It seems likely that these, like the exchange of Feb. 26–28 above, is unpublished material.

There is, in this 1934 year of ironies for O'Neill, a further rub, in the last exchange to be mentioned here. On Oct. 29, again to Georgia, "Bennett" sent off this Postal Telegraph query, "Rumor All Around Town That You Have Won Nobel Prize Wonderful If True Have You Heard Anything About It." In fact, the rumor had anticipated the actual award by two years. O'Neill cabled back at once, "Know Nothing About It Hope It Isnt True Have Trouble Enough." Even if he said this last in tongue-in-cheek fashion, the choice of language underlines for us the unhappy fact that for Eugene Gladstone O'Neill, "Trouble" was another middle name.

The South in 1926: A Joint Travel Diary

WILLIAM B. LIEBMANN

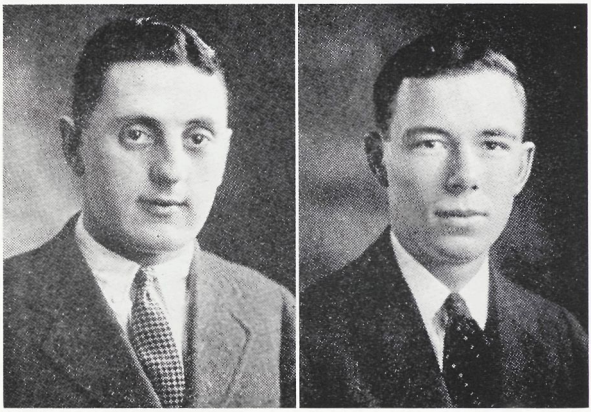
A WELL acknowledged fact is that an archive of personal and public papers is a repository of primary source material. Frequently it will include special documents that supplement correspondence and general papers and give unusual insight into the manners and mores of a period and/or the beliefs and experiences of individuals. This can contribute to a better understanding of history.

The papers of Charles Poletti, New York's former Lieutenant-Governor and Governor, which were presented to the Herbert H. Lehman Papers, contain an excellent example of this type of documentation. It is the joint diary of a trip made in 1926 by two Harvard classmates, Charles Poletti and Corliss Lamont. These young men wanted to corroborate in person what they had at that time only heard or read about, namely the condition and status of blacks, particularly in the South.

Before examining the contents of the diary one must consider what motivated them to undertake this journey. While undergraduates they had been members of the Harvard Liberal Club, a group that attracted many speakers, some of whom outlined current problems in race relations and labor conditions. These talks may have stimulated what doubtless was a nascent interest in the conditions of their less privileged compatriots. One should realize that in the early twenties it was not considered an important subject and that there was relatively little literature concerning it. It was twenty years later that Gunnar Myrdal's *An American Dilemma: The Negro Problem and Modern Democracy* was published and served as a rude catalyst in awakening the general public to the seriousness of a condition neglected, or at least subordinated, for years.

Both men graduated with honors from Harvard in 1924. During

the next academic year Corliss Lamont did graduate work at Oxford and Charles Poletti studied at the University of Rome. They became interested in the School of International Studies in Geneva, whose summer sessions attracted students from all over the world.



Charles Poletti (left) and Corliss Lamont as they appeared in the yearbook of the Harvard Class of 1924.

In his oral history memoir Poletti relates that, while discussing America with his fellow students and lauding our democracy, he was shocked to find that the foreigners were better informed than he was on civil rights, and particularly on the condition of the Negro population in his own country. They would not only quote him "chapter and verse," but were also well armed with statistics. After discussing this experience with Lamont, it became the main stimulus that motivated them to undertake their "voyage of discovery" early in the summer of 1926.

The manuscript diary, which the travellers alternated in writing, begins with visits to Passaic and Lodi, New Jersey, where there were serious strikes taking place in the local textile industry.

This stopover was recommended by a friend, Justine Wise, daughter of Rabbi Stephen Wise, who was working for the strikers. She believed these strikes would help Poletti and Lamont in making comparisons between Northern and Southern working conditions.

Striking textile workers in Passaic, New Jersey, the first stop on Poletti's and Lamont's travels.

They visited the union headquarters, the children's feeding kitchen and the relief stores. They interviewed pickets at Botany Mills in Passaic and at the Union Piece Dye Works in Lodi. Picketing in Lodi was more active because there were injunctions against mass picketing in Passaic. Visiting workers' homes (which they characterized as "shanties") they discovered that the greater part of the working population were Italian immigrants who had been in the country for about twenty years, with a scattering of Germans, Poles and Lithuanians. There were few blacks, except for a group of strike-breakers who were brought in from Alabama. Little work was done and it was rumored that the "scabs" were taken in the front entrances and then secreted out the back. Attendance at a large night mass meeting in Belmont Park that had many speakers and a good deal of singing concluded their "visit of inspection"

which they noted involved being on their feet seven hours a day.

They proceeded to Washington by train where they did some of the usual sightseeing. They wrote that they visited the White House "or rather visited hundreds of enterprising Americans who lingered in the hallways." At the Senate they heard Senators Borah, Reed of Pennsylvania and Reed of Missouri discuss both tariff and radio regulations. They found senators to be ordinary men, perhaps capable citizens, but not supermen, and they were somewhat fascinated by the amount of "well aimed tobacco juice." Arlington Cemetery evoked a long paragraph on the horrors of war.

Archibald Pinkett of the NAACP served as their guide for the remainder of their Washington visit. He claimed that racial tensions were not strong in the city and that the little that existed was mostly fomented by irresponsible journalism. They noted that the blacks were better housed, with better living conditions, than the workers in "the disgraceful shacks of Passaic," and truly better than the average black family in Boston, New York and other northern cities. There was no serious unemployment problem at the time, but truly gainful employment for the black was limited. They were surprised to meet a black graduate of Harvard Law School who found it easier to make a living by running a printing business than by practicing law. At the Bureau of Engraving and Printing "Negro women who earn $4.40 a day worked on the same printing press with the expert, who was white, and earned $10 a day . . . Saw no black man who performed the ten dollar job."

The next stop on their journey was at the Hampton Institute in Virginia, which while having courses in literature, humanities and the arts, placed its main emphasis on industrial and agricultural training. This orientation was aimed at providing the best career opportunities available for blacks at the time. They visited all the trade and home economics buildings and found that few northern schools could match them. The museum of African artifacts and

the library claimed their special attention. The library of 60,000 volumes was the second largest in the state, ranking after the University of Virginia.

No courses were given in race relations, but they were told by faculty and administrators that the subject was continually discussed informally and that it was the white man rather than the blacks who needed education on this subject. While some Negroes became hardened to white insults, the average became more rather than less sensitive to these barbs. The white teachers were often mistrusted and it was difficult for them to gain their students' confidence. In addition, the white teacher was shunned by the local white community. That group also feared that students receiving industrial training would compete with them economically. Mr. Pierce, a black government field agent in charge of agricultural extension work, claimed that

> the Negro does not want social equality. There is no social equality even in the white races. We find classes everywhere. What the Negro desires is justice, fair play and an equal chance with whites for developing themselves. Du Bois, who is yelling all the time about social equality and non-segregation does the Negro more harm than good. But Du Bois' set is in the majority.

A number of people told them that North Carolina was the most progressive southern state in dealing with the "Negro problem." It expended "more on Negro education than it did 20 years ago on both Negro and white."

On leaving Hampton the travellers visited Newport News, Williamsburg, Yorktown and Richmond on the way to Atlanta, their next important stopover. The usual sightseeing included the suburbs and Stone Mountain. Their real tour began when "one look at the repulsive architecture of the State Capitol drove us into Fraser Street, one of the worst Negro sections in Atlanta." This street and those surrounding it are "squeezed in by the large num-

ber of dilapidated unpainted wooden shacks." They looked at the local stores, spoke to numerous people, witnessed a street fight, and remarked that "the working man cannot improve his standard of living under the prevailing circumstances of economic discrimi-

A street of wooden shacks in a Georgia town; photograph by Walker Evans, 1936.

nation which shares four dollars a day with the white and only two with the black." They met with W. W. Alexander and David Jones of the Inter-Racial Commission for a long and illuminating discussion of labor and housing conditions, inter-marriage, segregation and education. They learnt about the recent building of more than three thousand rural colored schools in the southern states instigated by Julius Rosenwald of the Sears Roebuck Company who contributed a sixth of the funds on condition that the state, county, and both black and white citizens furnish the remainder. They were told that lynchings decreased in frequency

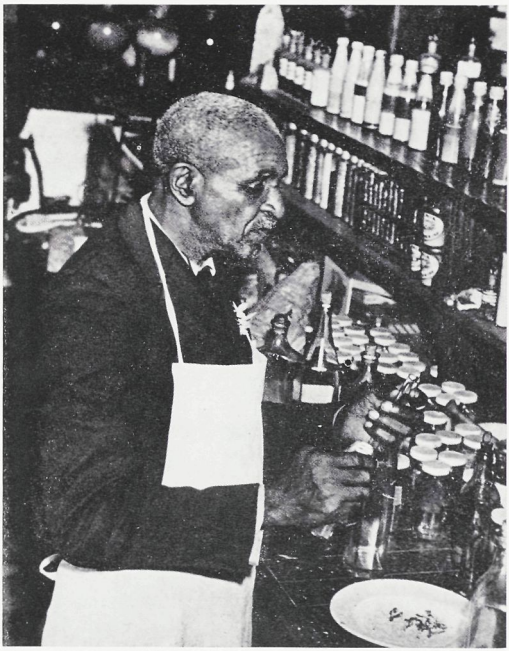
during the past five years and there had been no lynching in Georgia in the past six months!

Poletti and Lamont spent a day listening to cases in the Police Court. They interviewed Ben Davis, editor of the *Atlanta Independent*, director of the Colored Odd Fellows, and a Republican National Committeeman. He outlined voting conditions and the intimidation of the black voter. Health conditions were discussed with a Dr. Cater who did x-ray work and analysis for the city's Negro physicians. While Atlanta had a sanitary water supply and excellent sewerage facilities even in the poorest Negro districts, the milk supply was infected by tuberculosis bacilli; "tuberculosis among children and men is the great scourge." Venereal disease was very high among the blacks. Out of a random sampling of 100, 75 gave a positive reaction to syphilis.

They paid hurried visits to Morehouse and Spellman Colleges. They ended their stay in Atlanta by having lunch with Clark Foreman, a former Harvard graduate student whose "eyes were opened to the existence of a Negro problem at the Liberal Club where he heard DuBois speak." They recorded that he was against "the missionary idea" in helping to solve the race problem. Foreman, who was to become director of the Emergency Civil Liberties Committee, commenting on the general disrespect for the black, observed, "the Southern white objects to calling the Negro 'mister' but not to making a Negro woman mistress."

Alabama and particularly Tuskegee were next on the voyagers' agenda. On the way they drove past the first Veterans Administration hospital for blacks completely administered by blacks due to the order of President Coolidge, a decision that President Harding had delayed and was afraid to implement. On their arrival at Tuskegee Institute they were escorted around the grounds and were particularly interested in the agricultural plant. They were told that the graduates were practically assured of jobs, especially the teachers. The highlight of their visit was meeting Dr. George Washington Carver, who showed them his laboratories and talked

to them about his work. He had been working there for 35 years and had developed 180 products from peanuts, 118 from sweet potatoes including rubber, and had made dyes from red clay and fine paint from manure. He was then doing research on tubercu-



Dr. George Washington Carver in his laboratory at Tuskegee Institute.

losis. They admired the quiet modesty and simplicity of this great scientist.

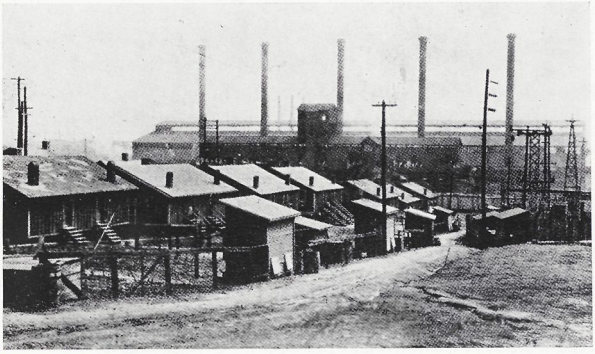
Lamont and Poletti visited cotton plantations run by black tenants for white owners. Living conditions were very poor and most

of the tenants' shares were used up by food purchases. They next stopped in Montgomery "for a ten minute look at the ugly State House and at Jeff Davis' old home." In Birmingham they were shocked to find that a Negro could make purchases at the drug store, but would not be served at the soda fountain.

They next visited Ensley to see the rolling mills of the Tennessee Coal and Iron Company, where the air "was saturated with smoke and dust as in any mill town." They found ten lines of segregated workers waiting for their pay which was in commissary slips that could be redeemed at company stores. They also visited Edgewater, a mining town and Ascipco, a workers' community which had poor housing with high rents. This marked the end of their journey. Upon their return they commented that they had travelled 2,381 miles by train alone, and "in experience we had grown."

After reading this unusual joint diary it is interesting to consider what impact the trip had on the careers of these good friends. Corliss Lamont became an instructor in philosophy at Columbia College while doing graduate work in the late twenties. He later taught at the New School for Social Research, Cornell, Harvard, and at Columbia's School of General Studies (1947–1959). He has written numerous books on philosophy, education, civil liberties and Soviet Russia. He was director of the American Civil Liberties Union (1932–1954), president of the Bill of Rights Fund, and chairman of the National Emergency Civil Liberties Committee. The only times he ran for public office was as an American Labor Party candidate for the U.S. Senate in 1952 and as an Independent Socialist Party candidate in 1958. Both campaigns furnished him with a larger audience than could be reached by lectures and publications. His great contribution to civil liberties was his successful fight against indictment for contempt of Congress in 1956. Dismissal of his case marked one of the first decisions by the federal judiciary against Senator Joseph McCarthy and was important in eliminating the scourge of "McCarthyism."

Charles Poletti graduated from Harvard Law School in 1928, and became counsel to the Governor of New York, Herbert H. Lehman, in 1933. He served as a justice of the New York State Supreme Court in 1937. Elected Lieutenant-Governor of the state



Tennessee Coal and Iron Company in Ensley, outside Birmingham, with workers' housing in the foreground.

in 1938, he became Governor in December 1942, when Lehman was called to Washington to plan postwar relief. Poletti served as Allied Military Governor in Italy from 1943 to 1946. Throughout his years in state and federal service he was noted for his concern for civil rights, and he served as treasurer of the National Urban League for many years before he went on the bench. Poletti not only was credited with originating, but also helped to implement many of the laws and policies of the Lehman Administration, often referred to as "New York's Little New Deal." Many concerned working conditions, rights of women and children, racial discrimination and housing. As Military Governor, Poletti was noted for his effective work in rehabilitation and reconstruction, but particularly for protecting the civil and religious liberties of the people compatible with the safety of a war-time occupation force.

In 1968 this writer contributed an article to the *Columns* entitled "A Friendship: Pro Bono Publico" which outlined the lifelong association of Herbert H. Lehman and Lillian Wald in the pursuit of the betterment of the human condition. The present article could well have been called "A Friendship: Pro Bono Publico II" as Charles Poletti and Corliss Lamont have devoted their lives to the same cause and continue to do so to the present day. They have often propounded their philosophies by written and spoken words. The following quotations are succinct examples of their views. In *My Trip Around the World*, Lamont wrote: ". . . the Humanist aim of working for the welfare and happiness of the whole family of man is the greatest and most worthwhile of all ideals." Poletti proclaimed in the *Decennial Report* of the Harvard Class of 1924: ". . . I find public service exciting and most satisfying . . . I am strong for pro bono publico work. It's bully." The Marquis de Lafayette is purported to have said: "I read, I study, I examine, and then I act." One can surely agree that both Charles Poletti and Corliss Lamont followed this axiom throughout their careers and that their actions have been for the public good.

Scuffy, Tootle and Other Creations by Tibor Gergely

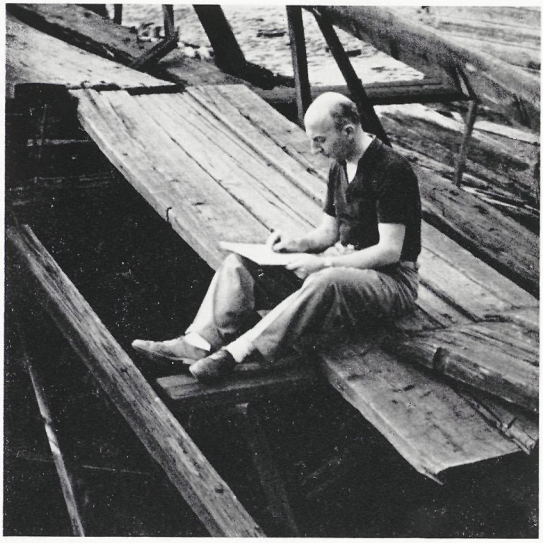
ALICE D. SCHREYER

FROM the pages of Golden Books and the pen of Tibor Gergely, a cast of magical and mechanical creations emerged which has captivated children for thirty-five years. Golden Books was conceived by Simon and Schuster in 1942 in conjunction with Western Printing and Lithographic Company and the editorial and design assistance of the Artists and Writers Guild. The series of sturdy, attractive and inexpensive children's books proved a startling publishing success. In 1958 Simon and Schuster sold their half-share; the series, now published by Western as Golden Press, is still a staple of the children's book market. Tibor Gergely, a Hungarian-born artist and illustrator, was associated with the series from its beginning until his death last year; the Tibor Gergely Collection, recently established in the Rare Book and Manuscript Library at Columbia, reveals both the unique qualities of text and illustration of Golden Books, and the particular aspects of Gergely's art which made him one of the most popular and long-standing of the Golden Book artists.

The collection, which consists of close to 3,000 items, represents every aspect of Gergely's career. It includes watercolor and pen-and-ink drawings, tissue and transfer sketches, mock-ups and dummies, proofs and printed copies for fifty books by various authors and nineteen by Gergely himself. In addition the collection contains examples of his political cartoons, commercial art and magazine illustrations.

As a young man in Budapest Gergely was associated with a group of artists, philosophers and writers which included the Marxist critic Georg Lukács and the poet Anna Lesznai (at that time married to Oscar Jaszi), who later became Gergely's wife.

He had no formal art training, and began his career by contributing cartoons, portraits and illustrations to newspapers and magazines. During this period he was also involved in stage design, commercial art and book illustration. A love of caricature mani-



Gergely sketching on the pier at Gloucester, Massachusetts, 1942.

fested itself from the start; childhood friends still recall his delight in caricaturing teachers for the amusement of fellow students. Gergely's mischievous sense of humor came as a surprise to those who met him; this most soft-spoken man, who never had children of his own, had an innate ability to create characters and situations to delight children of all ages.

Shortly after his arrival in New York in 1939 Gergely met Georges Duplaix, head of production at Artists and Writers Guild.

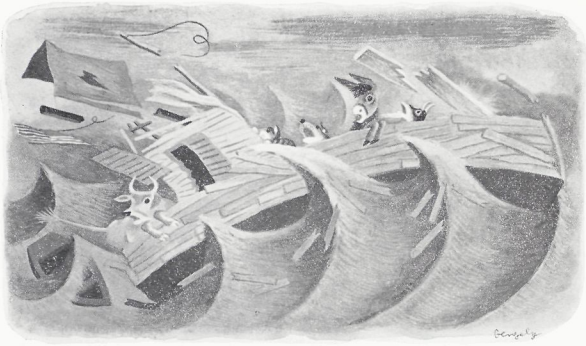
In 1940 they collaborated on *Topsy Turvy Circus*, published by Harper and Brothers; *The Merry Shipwreck* was published by Harper the following year. The predominant characteristics of Gergely's style are apparent in these two stories: strong, bright

Gergely's cartoon, "The Exodus of Talent," which appeared in the early 1930s, satirized the German attitude toward the departure of intellectuals. The artist's caption on the original drawing reads: *Einstein*: "Everything is relative. They believe that this is victory."

color; flat surfaces with bold outlines; crowded, bustling scenes creating a dynamic sense of movement and life. The subjects are also typical of those for which Gergely did his best work: animal stories were dearest to his heart, especially those in which the tables are turned and the animals have a chance to exhibit a very human spirit of mischief and adventure.

In 1942 Duplaix became head of the new Graphics Department at Simon and Schuster, and he introduced Gergely to Lucille Ogle,

the author who had been instrumental in creating Golden Books, and who was Gergely's editor for many years. Uniformity of format and style was central to the Golden Book idea, and reliance on a core group of writers and artists ensured the familiarity which

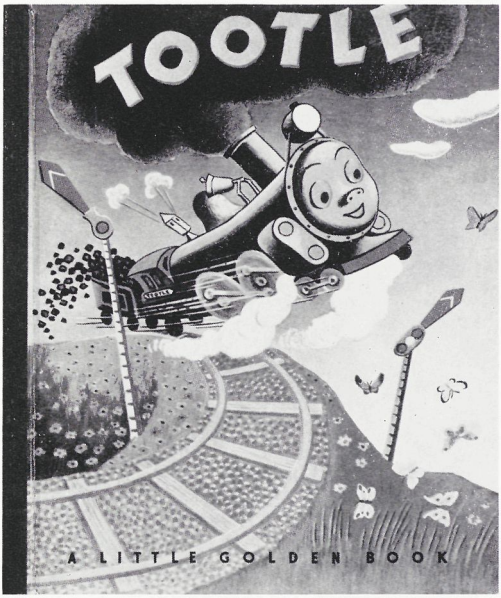


Original painting for an illustration to *The Merry Shipwreck.*

appeals to small children. Gergely soon became a standard Golden Book artist, illustrating the works of many of the authors who established the reputation of the series in its early years. With Gertrude Crampton he created two of the most famous pre-Sesame Street children's characters: Scuffy the Tugboat and Tootle the Train. Each attempts a rebellion (Scuffy dreams of larger scope for his travels than a bathtub; Tootle refuses to learn the cardinal rule of becoming a locomotive—staying on the tracks); the author's lessons in conformity are softened by the lively sense of excitement and adventure conveyed by Gergely's illustrations.

For Margaret Wise Brown, Gergely illustrated *Seven Little Postmen* and *Five Little Firemen*, popular Golden Books, and in 1954 they collaborated on *The Wheel on the Chimney*, published by Lippincott. This tale, for which Gergely received a Caldecott Honor award, is one of his finest efforts. Although he was raised

in Budapest and lived the remainder of his life in Manhattan, throughout Gergely's career a fascination with city scenes flourished alongside a deep-rooted love for the country and the peasant customs associated with it. One of his favorite folk legends was



Tootle the Train is one of Gergely's most famous children's characters. This Golden Book edition was published in 1945.

of the luck brought to a farmhouse on which storks built a nest. He and his wife Anna Lesznai wrote several versions of a stork story, and in 1943 Gergely illustrated *When the Storks Fly Home*, written by Jane Tompkins and published by Frederick A. Stokes. The story is set in the Netherlands in 1940, and the somber mood is conveyed in the black-and-white drawings of fearful village

children and a swastika-marked plane flying low over the peaceful countryside. The contrast between the illustrations for this story and for *The Wheel on the Chimney* is startling: full, brilliant colors depict the rural village in which the storks make their nest in

Full-page from the artist's mock-up for
The Wheel on the Chimney.

an old wheel erected on a chimney, the animals they meet on their winter migration to Africa, and the farmer's children who observe the habits of these fascinating creatures. Unlike most of Gergely's

early work, in which line plays a dominant role, the outlines of these illustrations are soft and painterly. The artist's dummy, in the Gergely Collection, shows how the scenes virtually wrap around the text, size and shape varied on each page in imaginative

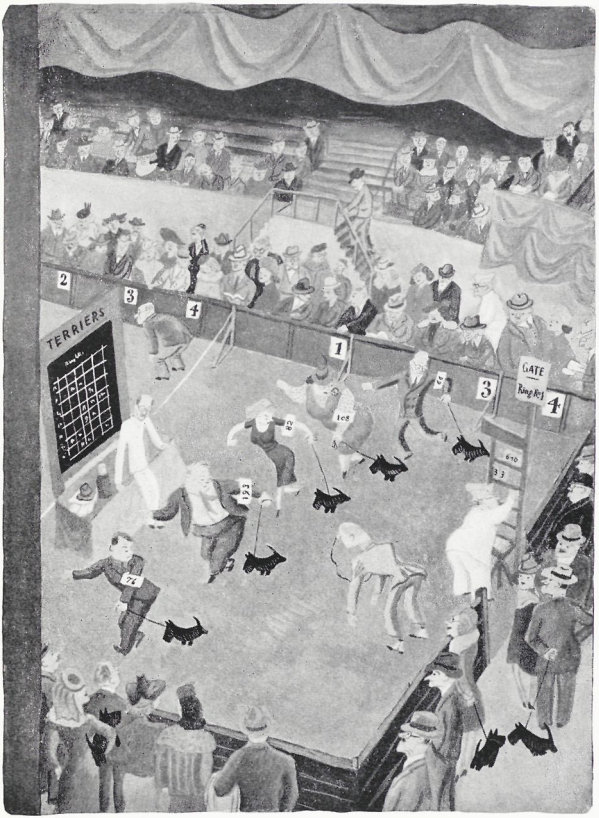
Gergely's fascination with animal life culminated in the 1970 publication, *Five Hundred Animals from A to Z*. Shown are the artist's drawings of the Loon, the Black-capped Lory, the Slow Loris and the American Lobster.

design. The watercolor drawings in this volume display a delight in the pure decorative art of traditional folk painting, while the printed version conveys a spirit of true collaboration between artist and writer.

As an illustrator Gergely worked closely with his authors, cre-

ating scenes and characters which clarified the action and brought descriptions to vivid life, always setting a mood appropriate to the text. He was equally successful in his illustrations for original stories as in the many versions of traditional nursery tales, legends and biblical stories on which he worked. During the last ten years of his career Gergely's life-long fascination with animal life led him to informative books, often in the form of dictionaries, in which children were introduced to a variety of species and their customs, habits and features. In *Five Hundred Animals from A to Z*, issued in 1970 with text by Joseph A. Davis, Gergely's acute eye for detail and meticulous respect for accuracy created an instructive work which is a visual delight. *Animals; a Picture Book of Facts and Figures*, 1975, for which the artist wrote the text, required extensive research. He took painstaking care, evident in the numerous tissue sketches for the work, that on each page the relative sizes of the animals were in correct proportion to each other. Other examples of this genre are *Baby Wild Animals From A to Z*, 1973, and *Mein grosses Vogel-Lexicon*, text by Annemarie von Hill, published in Stuttgart in 1977, the stunning watercolor drawings for which demonstrate Gergely's ability to render scientific detail with an artist's sensitivity.

During the 1940s Gergely contributed many political cartoons to *Free World*, worked as a commercial artist for several advertising agencies, and executed a group of covers for *The New Yorker*. In these his irrespressible sense of humor and delight in the incongruous found perfect expression. G.I.s arrive, Baedecker in hand, in European cities where they are warmly welcomed and entertained in ancient surroundings. At home Americans enjoy art and dog shows, baseball games, circuses and rooftop living. Gergely's love for Manhattan buildings, skylines and bustle is evident in his sophisticated and charming glimpses of American culture, which bear the unmistakable stamp of his style at the same time as they possess the distinctive look of *The New Yorker* covers of the period. Although Tibor Gergely's prolific career as a children's



The Westminster Dog Show is the subject of this unpublished drawing for a *New Yorker* cover.

book illustrator, especially for Golden Books, makes it most appropriate to study him in this context, the representative examples of his other activities in the Columbia Collection provide an important perspective on the breadth of talent and enthusiasm of this gentle and humane man.

Our Growing Collections

KENNETH A. LOHF

Braden gift. In 1959 the diplomat and mining engineer, Spruille Braden, established a collection of his papers, and shortly after his death last year his son, Mr. William Braden, presented more than six thousand additional pieces of correspondence, manuscripts and inscribed books. These important documents relate primarily to Spruille Braden's distinguished career as a diplomat in numerous Latin American countries, his role as the American representative to the Chaco Peace Conference, 1935–1939, his opposition to the Peron regime in Argentina in the 1940s, and his tenure as Assistant Secretary of State for Latin American Affairs, 1945–1947. Included among the correspondence files are letters from Dean Acheson, Adolf A. Berle, Jr., Barry Goldwater, Ernest Hemingway, Cordell Hull, Lyndon B. Johnson, Archibald MacLeish, Nelson A. Rockefeller, Franklin D. Roosevelt and Sumner Welles.

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1927), who is now in his one hundredth year, has made a recent fine addition to the collection of his papers, including: photographs of his parents, Henry W. and Sophia G. Cane; the typewritten manuscript of his poem, "Verses for a Celebration: December 5, 1976," written in commemoration of the two hundredth anniversary of the founding of Phi Beta Kappa; a series of eight letters from William Jovanovich, dated 1971–1976, and a copy of his novel, *Madmen Must*, published in 1977, inscribed by the author to Mr. Cane on the occasion of the latter's ninety-ninth birthday; and more than thirty letters and first editions by Mark Schorer, Muriel Rukeyser, Helen Bevington, Lewis Mumford and other authors.

Coggeshall gift. Approximately eighty pieces of correspondence have been presented by Mrs. Susanna Coggeshall for addition to the papers of her mother, the late Frances Perkins. There are six

letters written to Miss Perkins by President Franklin D. Roosevelt, dated from 1932 to 1945; and seventy-three letters, mostly social notes, received by her during the period, 1940–1960, from various statesmen and public and political figures, including the Duke and Duchess of Windsor, Louis Brandeis, John Dewey, Felix Frankfurter, W. Averell Harriman, Jacqueline Kennedy, Eleanor Roosevelt, Adlai E. Stevenson, Harry S. Truman and Henry A. Wallace.

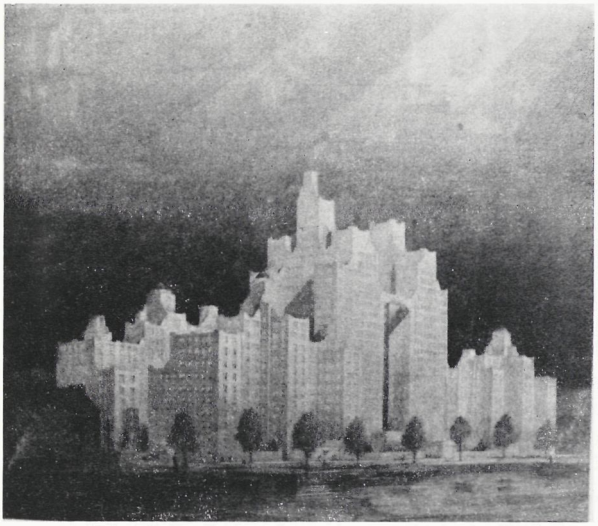
Cohen gift. Mr. and Mrs. Herman Cohen have donated a group of twenty-nine pamphlets and leaflets printed by John Fass at his Harbor Press and Hammer Creek Press, including a copy of the pamphlet, *The Hammer Creek Press has engulfed The Hell-Box Press*, containing wood-engravings by John De Pol of both handpresses used by the printer.

Dreyfus gift. In memory of Helen Macy, Mr. John Dreyfus has presented a manuscript map drawn by T. M. Cleland, which had once been owned by the Macys and left to Mr. Dreyfus in a bequest from Mrs. Macy. The map, drawn by Cleland in ink and crayon to direct visitors to his home, a "white house with red doors," south of Danbury, Connecticut, has notes in Cleland's calligraphy as to towns, signs and landmarks along the route, including one comment at the bottom of the map concerning the Saw Mill River Parkway "which is much the pleasantest, and safest way; and no longer than by the Merritt Parkway which is terrible—especially on a Sunday." Mr. Dreyfus has asked that this charming map be placed with other memorabilia in the George Macy Memorial Collection.

Fitch gift. Professor Emeritus James M. Fitch, founder of the program in historic preservation in the School of Architecture, donated to Avery Library his collection of books on modern architecture, particularly strong in material on historic preservation, including books from Eastern Europe.

Ginsberg gift. Mrs. Louis Ginsberg has donated, for inclusion in the papers of her husband, the late Louis Ginsberg (A.M., 1924),

poet and teacher, and father of the poet Allen Ginsberg (A.B., 1948), the following: twenty-five tapes of Louis and Allen Ginsberg's poetry readings and interviews; seventeen tapes of private conversations between father and son recorded during 1966–1967;



Original charcoal rendering by Hugh Ferriss of a building scheme on New York's east side. (Holden gift)

and the extensive clipping and publicity files dealing with their joint public poetry readings and interviews during the 1960s and the 1970s.

Hamlin gift. Mr. Arthur T. Hamlin (B.S., 1939), who served as chairman of the American Library Association's Special Committee to Aid Italian Libraries, has presented his files relating to the Committee's assistance to Italian libraries to help restore books, manuscripts and other library materials after the disastrous 1966

floods in Florence. Included in the gift are correspondence with American and Italian librarians, as well as memoranda, reports, photographs, clippings and printed materials documenting the flood and its aftermath, and the restoration efforts.

Harriman and Abel gift. The Hon. W. Averell Harriman (LL.D., 1954) and Dean Elie Ebel (M.S., 1942) have presented the working files for the book which they co-authored, *Special Envoy to Churchill and Stalin, 1941–1946*, published in 1975. The papers comprise typescripts drafts with Mr. Harriman's handwritten corrections and emendations, typescript notes, photocopies of diplomatic correspondence, memoranda and reports, speeches and related background material.

Hellmuth, Obata and Kassabaum gift. The architectural drawings of the New York firm of Kahn and Jacobs were presented to Avery Library by the successor firm of Hellmuth, Obata and Kassabaum. The drawings are a record of much of New York archtecture from the 1890s through 1972 and include works by Ely Jacques Kahn (A.B., 1903; B.Arch., 1912), the firm's most eminent partner.

Henne gift. The Historical Collection of Children's Literature has been strengthened by the gift of more than eight hundred volumes made by Professor Frances Henne, including first editions of fiction and poetry, books about children's literature and works known as popular culture. Among the latter are files of the well-known series, The Rover Boys, Tom Swift, Dotty Dimple, Five Little Peppers and The Bobbsey Twins.

Hogan gift. To the collection of the papers of the late Frank S. Hogan (A.B., 1924; LL.B., 1928; LL.D., 1952), his widow has recently added more than sixteen thousand pieces of correspondence, manuscripts for speeches, photographs and memorabilia, pertaining to Mr. Hogan's tenure as District Attorney of New York County, 1942–1974, as well as to his activities at Columbia

as Trustee and member of numerous College alumni committees. Among the correspondents represented in the papers are Nicholas Murray Butler, Harry J. Carman, Thomas E. Dewey, Dwight D. Eisenhower, W. Averell Harriman, Hubert H. Humphrey, John F. Kennedy, Robert F. Kennedy, Arthur Hays Sulzberger and Herbert Bayard Swope.

Holden gift. A gift of 3,385 volumes in the field of economics has been received from Mr. Arthur C. Holden (B.Arch., 1915; A.M., 1915), architect, collector, and author of numerous essays and books on finance and urban planning. Nearly all aspects of economics are represented in the gift, which includes imprints of the eighteenth through twentieth centuries. Most important are works relating to business cycles, banks and banking, public finance, money, credit, taxation, international finance, trade, wages, labor and political movements. Of special interest in Mr. Holden's gift are early editions of the works of Jeremy Bentham, John Bright, Mathew Carey, Thomas R. Malthus, John Stuart Mill and David Ricardo, all of which complement the resources of the Edwin Seligman Collection.

Mr. Holden also donated to the Avery Library a group of books and drawings pertaining to architecture, New York land utilization projects, and social and urban planning. Included also are a fine charcoal rendering by Hugh Ferriss and a group of three photographs, dating from ca. 1895, of Seth Low and other officers of Columbia.

Kempner gift. Mr. Alan H. Kempner (A.B., 1917) has presented a portfolio of plates, *Les Gemmes et Joyaux de la Couronne au Musée du Louvre*, published in Paris in 1886, based on the drawings by Jules Jacquemart. The sixty folio plates are accompanied by explanatory text by Barbet de Jouy and an introduction by Alfred Darcel.

Kissner gift. Mr. Franklin H. Kissner has presented 266 first editions, chiefly the writings of twentieth century British authors,

which have added to our collection numerous scarce and rare works. Included are extensive files of first editions of Mary Butts, Ivy Compton-Burnett, T. S. Eliot, Ronald Firbank, E. M. Forster, David Garnett, Henry Green, Graham Greene, Aldous Huxley,

Frontispiece portrait of Mary Butts by Jean Cocteau from her *Armed with Madness*. (Kissner gift)

Rosamond Lehmann, Osbert Sitwell, Logan Pearsall Smith, Muriel Spark, Lytton Strachey, Evelyn Waugh, Angus Wilson and Virginia Woolf. Mention may be made of the following choice editions: Mary Butts, *Armed with Madness*, 1928, one of 100 numbered copies illustrated by Jean Cocteau; T. S. Eliot, *A Sermon Preached in Magdalene College Chapel . . . 7 March 1948* and

The Undergraduate Poems, 1948, both in the original wrappers; E. M. Forster, *Where Angels Fear to Tread*, 1905, first issue of the first edition; Aldous Huxley, *Antic Hay*, 1923, inscribed by the author; and Virginia Woolf, *To the Lighthouse*, 1927, first edition in the dust jacket designed by Vanessa Bell.

Macy bequest. The late Helen Macy, who served as a member of the Friends Council from 1964 until her death in July of last year, has left to the Libraries, through a generous and thoughtful bequest, the following rare and important items: a group of twenty medals, citations and tributes awarded to her husband, the late George Macy (A.B., 1921), including the *Legion d'honneur*; twenty-two volumes written, printed or published by the Macys; the oil portrait of herself by Serge Ivanoff; the Norman Rockwell portrait drawing of George Macy; and more than a hundred prospectuses, pamphlets and pieces of printed ephemera relating to the Limited Editions Club, the Heritage Press and the Readers' Club. The most precious volume in Helen Macy's bequest is the "Liber Amicorum of Congratulations and Good Will to G.M. on the Occasion of the Twenty-Fifth Anniversary of the Limited Editions Club, May 11, 1954," a specially bound volume of original drawings, inscriptions and letters received by George Macy in tribute to his achievements as publisher of the Club's distinguished series of illustrated books. Included among the nearly one hundred tributes is original art work by Valenti Angelo, Boris Artzybasheff, Edward Ardizzone, Rafaello Busoni, Thomas Hart Benton, Warren Chappell, T. M. Cleland, Fritz Eichenberg, Jean Hersholt, Al Hirschfeld, Fritz Kredel, Edy Legrand, Bernard Lamotte, Lynton Lamb, Frans Masereel, Will Ransom, Bruce Rogers, William Sharp, Lynd Ward, Edward A. Wilson, and numerous other illustrators, designers and printers associated with the Club during its first quarter century.

Martin gift. Mrs. Charles B. Martin has presented two early manuscripts relating to New York, pre-dating the Revolution, which

have been in her family, the Van Cortlandt family, since the eighteenth century, and which are among the most distinguished documents donated to the Libraries in recent years. They had been placed on deposit in the Libraries some fifty years ago by Mrs. Martin's father, Augustus Van Cortlandt, and now through Mrs. Martin's thoughtfulness and generosity they have become a permanent part of the historical collection. The first is a folio volume, "Minutes of Coroners proceedings in the City and County of New York," in which is recorded the inquests held under the direction of the Coroner, John Burnet, from 1747 to 1758. But the second volume presented by Mrs. Martin is particularly significant, since it is a manuscript of the Duke's Laws, entitled "Lawes Establish't by the Authority of his Majesties Letters Patents granted to his Royall Highness James Duke of Yorke and Albany," an exceedingly rare compilation of laws bearing the date April 2, 1664, on the first leaf, and signed by the first English governor of New York, Richard Nicolls. After the conquest of New York by England this code of laws was compiled for the province, and written copies were prepared for all the Long Island towns, of which apparently only four copies, including the present one for Hempstead, are believed to have survived. This manuscript will be the subject of an article in a future issue of *Columns*.

Placzek gift. Mr. and Mrs. Adolf K. Placzek have presented an eighteenth century English legal document pertaining to the arrest of one Richard Jones of the County of Devon. Dated May 20, 1771, the document is in the hand of Francis Henry Drake, a member of the family of the English navigator.

Ray gift. Dr. Gordon N. Ray (LL.D., 1969) has presented two monumental works important in the history of French illustrated books: Jean de La Fontaine, *Fables Choisies*, Paris, 1755–1759, four volumes, with full-page engravings by Charles Cochin and others after drawings by Jean Baptiste Oudry; and Jean Racine, *Oeuvres*, Paris, 1760, three volumes, with engravings after draw-

Engraving after Jacques de Sève illustrating "Alexandre Le Grand" in the 1760 edition of Jean Racine's *Oeuvres*. (Ray gift)

ings by Jacques de Sève. Both sets, bound in contemporary calf, are in exceptionally fine state with wide margins and brilliant impressions of the engravings.

Saffron gift. From his personal collection Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has selected, as his gift to the Libraries, nearly 2,500 volumes in the fields of literature, biography, religion and history. Approximately 250 first editions have been designated for the rare book collection, including works by Jacob Abbott, S. T. Coleridge, George Gissing, Bret Harte, Washington Irving, James Russell Lowell, Bram Stoker, Algernon C. Swinburne and Lew Wallace.

Sheehy gift. A first edition of William Plomer's novel, *Sado*, 1931, has been donated by Mr. Eugene P. Sheehy. Published by Leonard and Virginia Woolf at the Hogarth Press, the work, whose locale is the Far East, is the author's second novel. The copy donated is autographed by the author on the title page.

Shrawder gift. Dr. Joseph Shrawder, Jr. (A.B., 1928; Ph.D., 1934), has presented first editions of two works important in American history: General George Armstrong Custer, *Life on the Plains; or, Personal Experiences with Indians*, New York, 1874; and Robert Proud, *The History of Pennsylvania*, Philadelphia, 1797, with the frontispiece portrait of William Penn in the first volume and the folding map of the state and adjacent areas in the second volume.

Treat gift. Mr. and Mrs. Asher E. Treat have substantially enriched the Don Marquis Collection by means of their gift of letters and papers by and relating to Marquis collected by Mrs. Treat's father, Rodman Gilder, who at the time of his death was preparing a biography of the noted journalist and humorist. The gift, which includes autograph letters, manuscripts and memorabilia, is notable for the following: seven letters from Marquis to Rodman and Joseph B. Gilder, mostly concerning the publication

of stories and poems; letters pertaining to Marquis from Owen Johnson, Christopher Morley, Lyman Beecher Stowe, Bernice Maude Marquis, the writer's sister, and Marjorie Vonnegut Marquis, his wife; the holograph manuscript of Marquis's humorous

Jacket design by John Armstrong for William Plomer's second novel, published by the Hogarth Press. (Sheehy gift)

poem, "D.M. to J.B.G.," concerning a loan he secured from Gilder; Marquis's rare, privately published poem, *An Ode to Hollywood*, printed by the Marchbanks Press in 1929; and manuscripts

of essays about Marquis by Benjamin de Casseres, Joseph B. Gilder and Rodman Gilder.

Wagner gift. Mrs. Phyllis Cerf Wagner has presented the typewritten manuscripts and proofs for *At Random: The Reminiscences of Bennett Cerf*, published in 1977, which she and Albert Erskine edited from the late publisher's papers and the Columbia Oral History memoir recorded in 1968.

Welcher gift. Professor Jeanne Welcher has presented a fine copy on large paper of the folio edition of Ovid's *Metamorphoses in Fifteen Books*, published by Jacob Tonson in London in 1717. Illustrated with handsome full-page engravings, this is the first edition of the translations by John Dryden, Joseph Addison, and Samuel Garth, among others. She has also presented the papers, notes and correspondence of her husband, the late Dr. Herbert L. Kleinfield, relating to his researches into the work and writings of James Brander Matthews, a project on which he was working at the time of his death in 1976.

Yerkes gift. The following three first editions have been donated by Professor David Yerkes: James Hervey, *Meditations and Contemplations*, Boston, 1750; James Russell Lowell, *Among My Books*, Boston, 1871; and Samuel Palmer, *A Collection of Family Prayers*, Springfield, Massachusetts, 1816.

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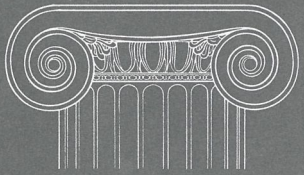

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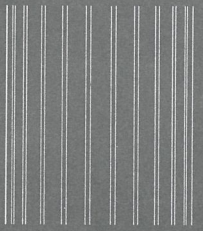

MAY 1979 · VOLUME XXVIII, NUMBER 3

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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 XXVIII MAY, 1979 NUMBER 3

CONTENTS

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

T. M. Cleland's drawing from the *Liber Amicorum*.

COLUMBIA
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COLUMNS

A *Liber Amicorum* for G.M.

KENNETH A. LOHF

ON Tuesday evening, May 11, 1954, seven hundred writers, critics, illustrators and printers gathered at the Waldorf-Astoria Hotel's Starlight Roof in New York to celebrate the silver anniversary of the Limited Editions Club. The founder and director of the Club, George Macy, was official host and master of ceremonies, and the guest of honor, the poet Robert Frost, gave the principal talk of the festive evening. Ten authors—among them Carl Sandburg, Rachel Carson and Frost himself—received silver medals in recognition of their contributions to the world of books over the preceding quarter of a century. Fredric March, the actor and friend of the Macys, read the citations for these awards, as well as for the fifteen illustrators, designers and printers whose work was also honored; and Florence Eldridge (Mrs. March) and Helen Macy presented the medals.

The sumptuous anniversary dinner consisted of dishes inspired by famous passages in literature ranging from the Old Testament to Sir Walter Scott, and each course was accompanied by a suitable vintage wine from 1929, the year the Club was founded on the eve of the stock market crash that resulted in the Depression. After the dinner, the Frost talk and the awards, there remained only one other ceremony before the evening's celebrations were concluded —a toast to George Macy, at midnight, on the arrival of his fifty-

fourth birthday. When making the toast, Horace Mann, a long-time friend of the family, presented to George Macy a stout folio volume bound in full brown morocco. Entitled *Liber Amicorum of Congratulations and Good Will to G.M.*, the volume contained nearly one hundred affectionate letters, original drawings with warm inscriptions, and commemorative broadsides printed for the occasion.

The title-leaf was designed and printed by T. M. Cleland, who also contributed a foreword. The detailed charcoal portrait of G. M. by Norman Rockwell appeared as the frontispiece. In his foreword Cleland described the contents of the *Liber Amicorum* as "a variety of expressions of friendship, admiration and respect, all of them, whether humorous, sentimental, or serious, being replete with good will, and aimed at doing honor upon this historical occasion." Cleland inscribed his dramatic watercolor sketch of a revolutionary soldier, "To G. M. our hero of the Battle of the Books," while Thomas Hart Benton in his self-portrait on a horse toasts "the twenty-five years—may they continue on—and, by the way may I continue to participate in them." Lynd Ward's lively pen drawing is of a juggler of words named George Jester, the pseudonym used by George Macy when, as an undergraduate, he edited the Columbia *Jester*.

The *Liber Americorum*, which has come to the Libraries by bequest from the publisher's widow, the late Helen Macy, is now part of the George and Helen Macy Memorial Collection in the Rare Book and Manuscript Library. It was Helen Macy's wish that this remarkable volume be preserved alongside the publications of the Limited Editions Club and other items of memorabilia as a permanent record of the friendships and associations which made possible the Club's achievements as publishers of fine books.

Reproduced on the following pages are selected original drawings from the *Liber Amicorum* by artists who illustrated publications of the Limited Editions Club:

I. Valenti Angelo

II. Fritz Eichenberg

III. Thomas Hart Benton

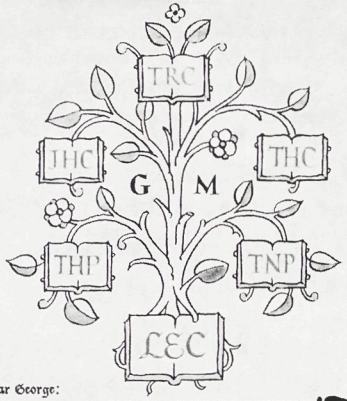
IV. Lynton Lamb

V. Millard Sheets

VI. Bernard Lamotte

VII. Edward A. Wilson

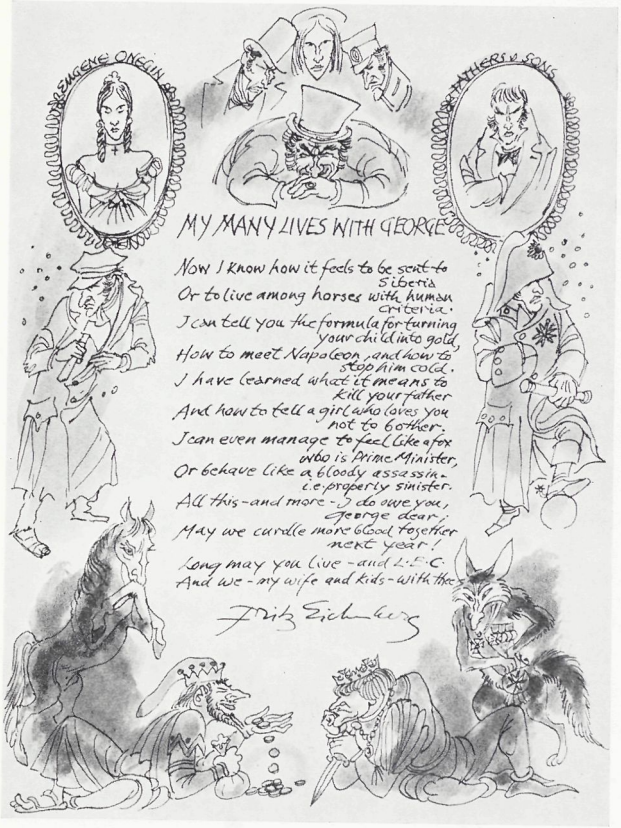
VIII. Lynd Ward

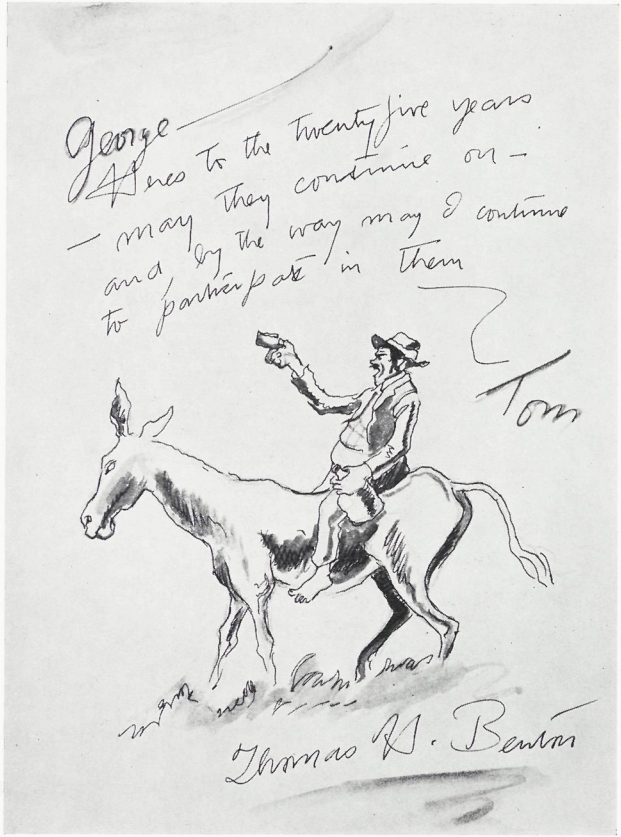


Dear George:

In 1929, you planted a tree. The soil was poor. But through your care, guidance and nourishment, the tree survived and grew strong. As the years passed, its branches flourished, blossomed and bore fruit—fruit which mankind thirsts and hungers for—the fruit of knowledge. Had it not been for your genius and love in grafting into being so wonderful a tree for the benefit of mankind, its roots and branches might have withered and passed into oblivion. Twenty-five years have passed. The tree now is strong and many have enjoyed its fruit. Each year the fruit from the tree you planted grows richer. And I, among many who have tasted that fruit, am grateful.

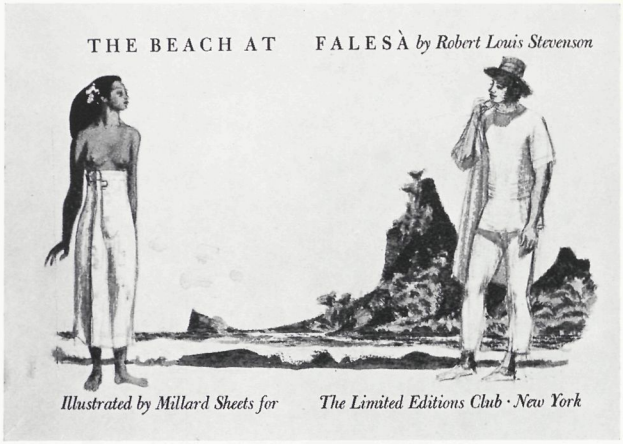
Valenti Angelo


EUGENE ONEGIN
FATHERS & SONS
MY MANY LIVES WITH GEORGE
Now I know how it feels to be sent to Siberia
Or to live among horses with human criteria.
I can tell you the formula for turning your child into gold,
How to meet Napoleon, and how to stop him cold.
I have learned what it means to kill your father
And how to tell a girl who loves you not to bother.
I can even manage to feel like a fox who is Prime Minister,
Or behave like a bloody assassin - i.e. properly sinister.
All this - and more - I do owe you, George dear,
May we curdle more blood together next year!
Long may you live - and L.E.C.
And we - my wife and kids - with thee.
Fritz Eichenberg


George —
Here's to the twenty five years
— may they continue on —
and by the way may I continue
to participate in them
Tom
Thomas H. Benton


for George Macy with congratulations on this auspicious occasion from Lynton Lamb who draws a self-portrait 1957.
* in full acknowledgement and forgiveness of George's reference to me as England's leading Trollope.
Lynton Lamb

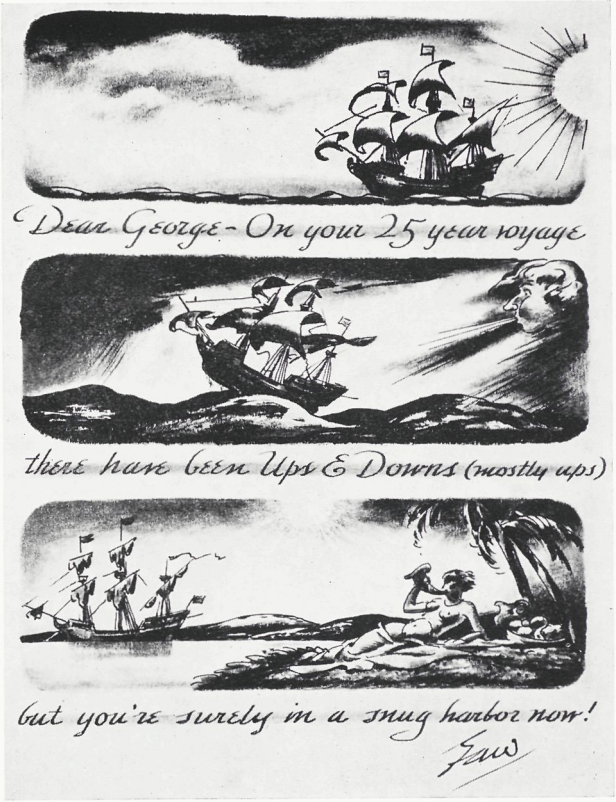
IV

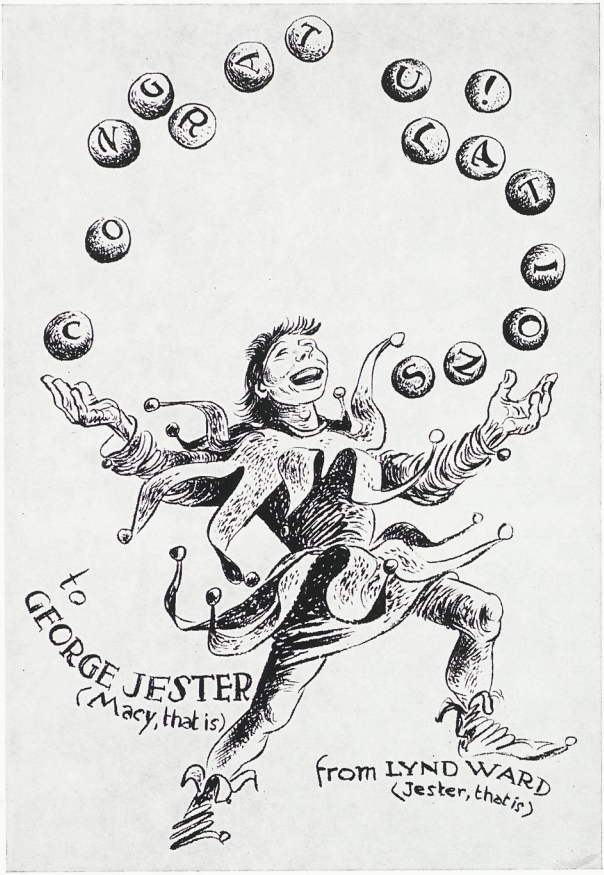

THE BEACH AT FALESÀ by Robert Louis Stevenson
Illustrated by Millard Sheets for The Limited Editions Club · New York

V


GEORGE-MACK
EDITEUR IMPRIMEUR
MAISON FONDÉE
EN
1829

VI


"Dear George - On your 25 year voyage
there have been Ups & Downs (mostly ups)
but you're surely in a snug harbor now!
Jaw


CONGRATULATIONS!
to
GEORGE JESTER
(Macy, that is)
from LYND WARD
(Jester, that is)

Henry Harland: The Man and the Masks

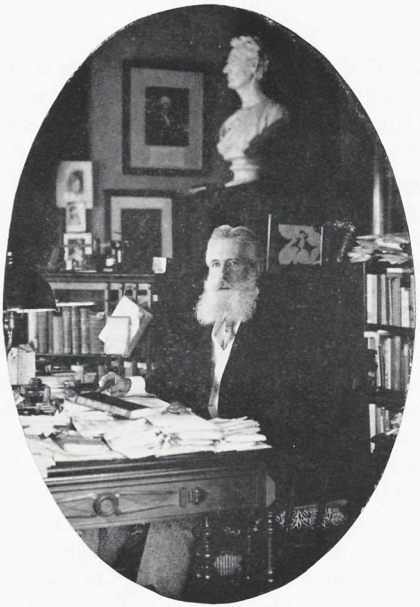
KARL BECKSON

PREPARING to leave New York to settle in England with his wife for at least a year, the American novelist Henry Harland wrote to his godfather, the poet and banker Edmund Clarence Stedman: "Very suddenly Aline and I have made up our minds to sail with my mother and father for England on the 24th [of July, 1889]." Unlike Joyce's Stephen Dedalus, who felt the need to reject family, country, and religion in order to become an artist, or those Americans who, after World War I, became the "Lost Generation" in their rejection of American values, Harland chose to leave New York for other reasons. Indeed, as his letters among the Stedman papers at Columbia reveal, he was not leaving in the heat of anger or rejection: "Of course," he wrote to Stedman, "we may be unable to bear the lonesomeness, and so come back sooner. . . . I promise you, our hearts are heavy at the prospect; but it seems to us expedient and wise."

Nor was Harland's decision to leave America (he would not return for thirteen years) the result of his failure as a writer. Successful in the publication of five novels and a volume of short stories under the pseudonym of "Sidney Luska," he was, at the age of twenty-eight, respected by critics and general readers alike. His adoption of a Jewish-sounding pseudonym (he was himself raised as a Unitarian) and his use of Jewish characters resulted from a driving desire to succeed as a writer with what he called—in a letter to Stedman before the publication of his sensational *As It Was Written: A Jewish Musician's Story* (1885)—"new" material consisting of ethnic and supernatural elements.

With the publication of his third novel, *The Yoke of the Thorah* (1887), a significant turn of events occurred. In the novel, the

central character, Elias, loves a Christian, a love that his uncle, an orthodox rabbi, characterizes as a "spiritual disease" and intermarriage as the "most deadly [sin] of all." During the marriage ceremony, Elias suddenly has an epileptic seizure and collapses.



Poet and banker Edmund Clarence Stedman
in the library of his home in Bronxville.

His uncle, who had foreseen that God would never permit such a marriage to occur, tells Elias that his fiancée is "a Christian, a Goy, despised and abominated of the Lord. She has served her purpose [i.e., to bring Elias back to the fold]."

Harland was subjected to charges of anti-Semitism, particularly by Jewish critics (his true identity, by then, having been widely

known). Despite the widespread attacks on him (one story, undocumented, reports that he appeared at a synagogue to defend his novel), he continued to publish under his pseudonym, but by 1889, he apparently began to find the mask a troublesome burden. As he had intended, the mask initially gave his novels the illusion of authenticity because of his presumed Jewish identity, but now that his true identity was well known, the mask had become a useless facade. While still in America, he seems to have begun a progressive shedding of his assumed identity, for on the title page of his fourth novel, *My Uncle Florimond* (1888), his pseudonym appears with his real name beneath it in parentheses, a device that was also adopted in his next two books.

On the eve of his departure in 1889, he no doubt saw his voyage as a symbolic striking out in a new direction. Upon their arrival in Britain, the Harlands spent some time in Wales, then in Paris (which would become their second home), before settling in London. Provided with letters of introduction by Stedman, they soon found themselves surrounded by many of the leading writers and artists of the time. Harland, after all, was already well known on both sides of the Atlantic, but the reception that Harry and Aline found exceeded their expectations. In one of her many letters among the Stedman papers at Columbia, Aline writes in November, 1889, "from the darkness of this sunless and misty city," that they are living just off Thurlow Square in South Kensington, near the Victoria and Albert Museum:

> People are charming to us, and it is all owing to you, as usual. . . . Your letter to Andrew Lang, the first one we presented, has been more than honoured. Immediately upon receipt of it, Harry was invited to dine with him at the Oxford and Cambridge Club, where he was presented to George Saintsbury, [W. H.] Pollock [ed., *Saturday Review*], Rider Haggard, Longman, of Longman and Green & several others, editors and reviewers chiefly. . . . The next thing Mr. Lang did was to put him up the following day at the Savile Club of which all the literary men of note in London are members. . . . Of course the

Savile Club is invaluable and pleasant to Harry. He meets all those men who generally lunch there—and he dines with Walter Besant there this evening. He has quite lost his heart to Besant, who is a lovely, unaffected and enthusiastic man. . . . We have enquired about Gosse here. He hasn't a friend. Everyone says he is envious, spiteful, and exceedingly "mauvaise langue."

An interesting comment passes almost parenthetically on the English: ". . . in the main I find Englishmen and Englishwomen so lacking in specific levity as to be almost oppressive." Harry, she writes, is "always hard at work, he of course allows nothing to interfere with his morning and finds he can work better & for a longer stretch at a time than at home, where he used to get frightfully nervous." This last remark may be another clue to the Harlands' sudden departure from New York.

On December 30, Harland wrote to the novelist William Dean Howells, who had, like Stedman, become his mentor in the writing of fiction, that he and Aline were having a "very pleasant existence in this howling wilderness of fog," but he still complained of being "very homesick." Early in 1890, he published two short works of fiction, *Two Voices* and *Two Women or One?*, both issued in America with his own name on the title pages but with his pseudonym beneath in parentheses. The English edition, however, contained only his real name; he was, at least in England, delivered from "Sidney Luska." Of the two works, *Two Women or One?* is a return, in genre, to Harland's first novel; he himself called it a "shilling shocker," for it involves a woman with a dual personality, which recalls *Dr. Jekyll and Mr. Hyde* but without Stevenson's more compelling depiction of the dark side of the mind.

By the end of 1890, the Harlands were established in their flat at 144 Cromwell Road, South Kensington, which, in the mid-90s, became one of the celebrated centers of London literary life. In just four years, Harland was to emerge as a major figure in such circles; indeed, almost from the beginning, he made a favorable impression as a dandy and wit, quickly establishing himself as a

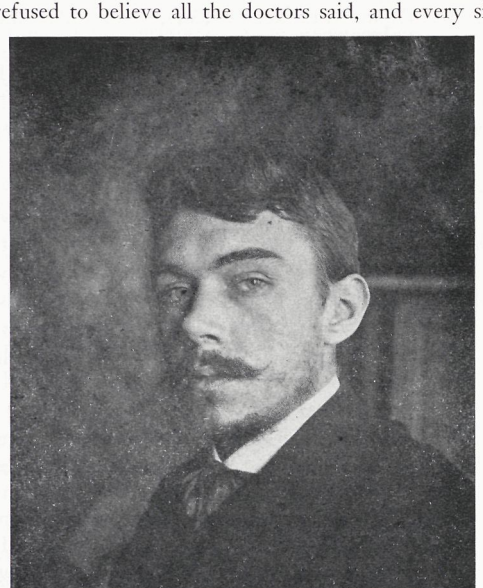
colorful Aesthete who worshipped art for its own sake (a new mask for a new setting). A prominent Aesthete, the poet Richard Le Gallienne (father of the actress, Eva), recalled in his memoirs, *The Romantic 90s* (1925), that Harland was "one of those Americans in love with Paris, who seem more French than the French themselves, a slim, gesticulating, goateed, snub-nosed lovable figure, smoking innumerable cigarettes as he galvanically pranced about the room, excitedly propounding the *dernier mot* on the build of the short story or the art of prose."

Though Harland gave this impression of unlimited vitality, there was the ever-present danger of ill health. Writing to Stedman at the end of 1890, Harland revealed that in the previous year he had suffered from bleeding of the lungs. To do his "daily stint of fiction" required "every pennyweight of strength." However, despite the difficulty, he was moving in the most exalted literary and artistic circles:

> Whistler is the best friend we have made here: a most eccentric, kind-hearted, brilliant, delightful creature. He is not so brilliant as E. C. S[tedman], nor so kind-hearted; but he comes second after him among the people whom we know. . . . After Whistler I think the man we like best in London is Edmund Gosse. We were horribly afraid of him in the beginning of our acquaintance, for he has a reputation for a *mauvaise langue*: but to us he has been all kindness. Walter Besant we like too, and Henry James. . . . Rudyard Kipling is amusing, Haggard is an overgrown schoolboy. Thomas Hardy, who lives at Dorchester, but comes to town a good deal, is also interesting, but not up to his books.

Despite his poor health, Harland published a three-volume novel, *Mea Culpa* (1891), depicting political refugees from Russia living in Paris. But in the spring of 1892, he received discouraging news about his condition: the prognosis was poor. Writing to Mrs. Stedman, Aline said that the doctors' evaluation fell like a "thunderbolt" upon them and had become a source of anxiety: "It

sometimes seems to me that I have lost my buoyancy and light-heartedness forever. The shock was even more for Harry—yet we have refused to believe all the doctors said, and every sign of



Harland in the late 1880s.

improvement gives us courage. . . ." In November of that year, Harland wrote to Stedman that his illness was seriously affecting his capacity for work ("I have written nothing but a handful of stories . . ."), but his letter reveals a new attitude toward the novel: "I am coming to lose my faith in the *novel* as a form of fiction, and

I think of the short story more and more as the thing desirable." His failing strength had no doubt produced this new attitude.

Having recovered somewhat, Harland left with Aline for Paris in March, 1893, where he worked on short stories for a London periodical. In April, Gosse joined them, and at his request, Harland led him on a tour of the Symbolist haunts along the Boulevard Saint-Michel. Relying on Harland, "who knows his Paris like the palm of his hand" and who, "with enthusiastic kindness," offered to be his cicerone, Gosse (who later described this episode in *The Savoy*, April, 1896) set off on his adventure. For three days, Gosse and Harland successfully captured Symbolist and Decadent butterflies in their natural habitats, including that "really substantial moth, Verlaine." The adventure included the quaffing of a "number of highly indigestible drinks" and listening to recitations of obscure poems.

When Gosse departed from Paris, Harland sought out Henry James, whom he regarded as the "Master" and after whom he would model himself as an artist. Harland wrote to Gosse that he had seen James, who "thought the world in general rather a poor affair. He asked affectionately, however, about you, and said how much he enjoyed his Parisian glimpses of you. Then he gave me a copy of his last volume of tales, forbearing to add, 'A poor thing, but me own.'" Recalling the amusing adventure with Gosse among the Symbolists, Harland concludes: ". . . tonight I am to get my grub at the Banquet de la Plume, where Verlaine will preside. I wish you could see the card of invitation—it is very droll and symbolistic, adorned with caricatures of Verlaine and Mallarmé."

Writing from Paris, James informed Gosse of the time spent with Harland. His letter reveals James's acute awareness of his young disciple's desperate yearning as a writer:

Poor Harland came and spent 2 or 3 hours with me the other afternoon—at a café front and on chairs in the Champs-Elysées. He looked better than the time previous, but not well; and I am afraid things are not too well *with* him. One would like to help him—and I try to—in

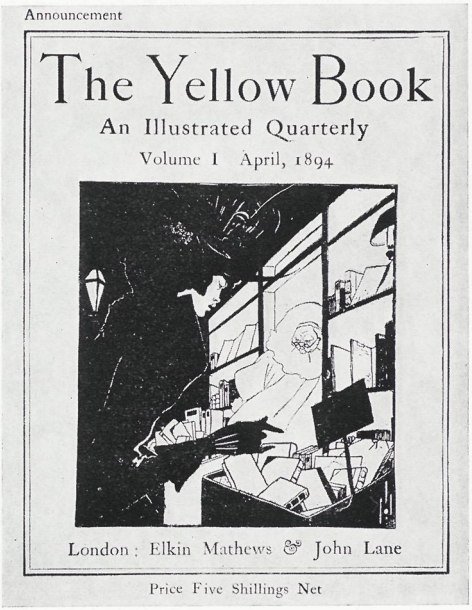
talk; but he is not too helpable, for there is a chasm too deep to bridge, I fear, in the pitfall of his literary longings unaccompanied by the *faculty*.

Having decided to remain in France for the summer, the Harlands, with six young English painters, rented a little house in Normandy in a village near Dieppe. These "friends, or friends of friends," as Aline wrote to Stedman in August, included Charles Condor, "a real genius if ever there was one, a modern Constable"; D. S. MacColl, the art critic, whose water-colors were to be exhibited that autumn in London; and Alfred Thornton, who, like MacColl, wrote a memoir of the event. The earliest contingent of this group–MacColl, Thornton, and Harland–arrived in early July, wearing blouses and berets, "the wonder of Dieppe." Of Harland, MacColl wrote to his sister: "Harland . . . believes in the 'light touch'. . . . He spends his mornings in an attic in a large Jaeger dressing-gown and writes his stories before washing himself. At other moments he lights little bon-fires on the garden walks and cooks potatoes by himself."

Aline, who managed the house, sat as a model for the painters. In the late afternoon, they would all meet for tea in the orchard near an inn, not far from their rented house, to discuss art. As Aline describes the days' events to Stedman, "Every night we have music, dancing, and song–in fact our miscellaneous evenings are quite recherchés." The general mood was indeed festive as well as creative. For their own amusement, they acted out a mystery play, *The Garden of Eden*, in which Aline played God, Conder was Adam, and MacColl, as the serpent, hung enticingly from a tree. At the end of the summer, MacColl wrote a long poem characterizing each of the group. Of Harland, he wrote:

> 'ARLAND, a most reclusive gent,
> On literary toils intent;
> Yet would he, o'er the flowing bowl,
> Discourse of Nature and the Soul,
> And things less fit for the reporter,
> For half of him was Latin Quarter.

Of major significance in his memoir, however, is MacColl's contention that it was he who suggested to the group "that what was wanted was a periodical composed of literature and of art independently." This idea, according to MacColl, was later taken by



Announcement for the first volume of *The Yellow Book*.

Harland to John Lane, the publisher, and *The Yellow Book* was born.

In her long letter to Stedman that August, Aline reveals a new direction in Harland's writing, which she suggests is directly related to his prior illness. It is a striking insight on her part, borne

out by the direction of her husband's writing for the remainder of his career:

> Since his illness, which has been far more grave than any one has suspected except his mother and me, his work and he have passed into another Arcana, a more sublimated one, a less flesh and blood one; a more rarefied atmosphere surrounds them. The tragedies are those passing in a conscience, the sensitivenesses of intensely sensitive apprehensions and perceptions. I think that Harry's work will never be popular again, for this reason—but on the other hand it already takes a high literary standing here.

The passage is Jamesian, a reflection of Harland's admiration for the Master. Aline's belief that her husband's work would never again be popular was, of course, mistaken, for Harland, unable to follow the Master, often lapsed into romantic sentimentality, which appealed to a wide audience. The American writer Vincent O'Sullivan called him "a sort of lemonade Henry James."

The major effort, however, of Harland's life was the founding and editing, with Aubrey Beardsley, of *The Yellow Book* (1894–97), the first artistic periodical in England to reach a wide audience. Harland had met Beardsley, so the story goes, in the waiting room of the latter's physician; like Harland, Beardsley was tubercular. Having illustrated Oscar Wilde's *Salomé* with pictures that were startling (and, in some cases, unpublishable), Beardsley had already achieved some notoriety as an artist, and in dress and manner he had also attracted widespread attention. One wit quipped cruelly that Beardsley's pretensions were such that even his lungs were affected. By the end of 1893, Beardsley was one of Harland's intimate circle invited to Cromwell Road to meet Verlaine, who was in England to give a series of lecture-readings. C. Lewis Hind, editor of the *Pall Mall Budget*, wondered, while observing Harland and Beardsley on Saturday evenings in Cromwell Road, who would die first. (Beardsley, as it turned out, died in 1898 at the age of twenty-five.)

The opportunity to establish a major periodical excited Beardsley, then only twenty-one (Harland was thirty-two). The two approached Lane with the proposal, which was accepted almost immediately. Max Beerbohm, writing to his friend Reggie Turner,

Max Beerbohm's drawing, "Some Persons of 'the Nineties,'" caricatures George Moore, Oscar Wilde, W. B. Yeats, Aubrey Beardsley and other writers. Harland appears in the left center just behind Arthur Symons and Charles Conder.

announced the founding of *The Yellow Book* with his usual facetious exuberance: "It is to make all our fortunes. . . ."

Though it created a sensation when it appeared in April, 1894 (primarily because of Beardsley's suggestive and mocking draw-

ings), *The Yellow Book* was not designed as a deliberate expression of artistic Decadence in the 1890s. Indeed, Harland, Beardsley, and Lane agreed to exclude Wilde from its pages as a symbolic gesture: he had, for many, become the embodiment of moral recklessness. The periodical, as the critic Arthur Waugh wrote of its forthcoming appearance, would be "thoroughly representative of the most cultured work which is now being done in English literature." If it stood for anything, Waugh stated, it was against "dullness and incapacity" and with "no hall-mark except that of excellence." Privately, Beardsley was willing to go somewhat further: in a letter to a friend, he explained: "Our idea is that many brilliant story painters and picture writers cannot get their best stuff accepted in the conventional magazines, either because they are not topical or perhaps a little risqué."

Despite the abuse from many critics when the first issue appeared, *The Yellow Book* was a financial success. Harland, having propelled himself to the center of the literary world in London, had successfully adopted a new mask of identity—that of the Aesthete in the practical world of journalism. By the turn of the century, he embarked on a new phase of his career as a writer of Anglo-Italian romances, of which *The Cardinal's Snuff-Box* (1900) is his best-known work. He returned in triumph to America in late 1902, but within three years, his health took a sudden turn for the worse. At the age of forty-four, he died in southern Italy, where, in a last desperate attempt to save him, he had been brought by his mother and Aline.

The Duke's Laws

JOSEPH H. SMITH

LAST November Mrs. Charles Blyth Martin, a member of the Van Cortlandt family, made a gift to the Rare Book and Manuscript Library of a very rare manuscript copy of the first laws of the Province of New York. The nature of the volume is in part described on the title page:

Lawes.

Establisht by the Authority of his Majesties Letters Patents graunted to his Royall Highness James Duke of York and Albany bearinge date the 12th day of March in the sixteenth yeare of the Reigne of our Soveraigne Lord King Charles the Second.

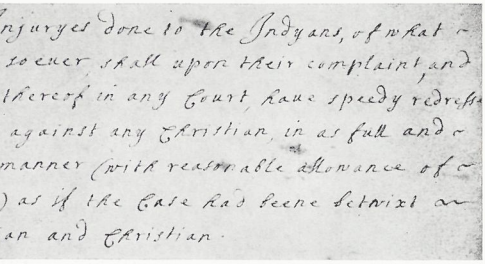
Digested into one volume for the Publick Use of all the Territories in America under the Government of his Royall Highness.

Collected out of the severall Lawes now in force in other his Majesties American Colonies and Plantations.

Publisht March the first Anno Domini 1664 at a Generall Meeting at Hempsteed upon Long Island, By virtue of a Commission from his Royall Highness James Duke of Yorke and Albany to Collonell Richard Nicolls, Deputy Governour, Bearing date the second day of Aprill 1664.

The laws published March 1, 1664/5 cover 132 pages of the manuscript, all written in one hand. Bound in with these laws are manuscript copies, in different hands, of nine sets of amendments and additions (covering 52 pages) issued at various times between 1665 and 1677. Some of the additional documents bear the signatures of Richard Nicolls, the first English governor of New York (1664–1668), or of Francis Lovelace, the second governor (1668–1673); most are signed by Matthias Nicolls, secretary of the province.

The laws of March 1, 1664/5, over eighty in number, are arranged by subject matter in alphabetical order; this format may have derived from the English abridgments or the Massachusetts Bay code of 1660. A number of titles deal with procedure in civil


All Injuryes done to the Indyans, of what nature so ever shall upon their complaint and proofe thereof in any Court, have speedy redresse gratis, against any Christian, in as full and ample manner (with reasonable allowance of damage) as if the Case had beene betwixt Christian and Christian.

The laws relating to Indians were remarkably protective as is shown in this excerpt from the Van Cortlandt manuscript: "All Injuryes done to the Indyans, of what nature so ever, shall upon their complaint, and proofe thereof in any Court, have speedy redresse gratis, against any Christian, in as full and ample manner (with reasonable allowance of damage) as if the Case had beene betwixt Christian and Christian." On the same page of the manuscript are provisions for the fair purchase of Indian lands, and for the prohibition of the sale of firearms to them, "nor any vessell of burthen, or Rowe boate (Canooes onely excepted) without licence. . . ."

actions, law enforcement, the establishment of courts, the appointment and regulation of various officials, town matters, and taxation. Property rights are covered by titles dealing with the administration of estates, real property, horse marks, negotiable instruments and wrecks of the sea. Various regulatory provisions deal with innkeepers and ordinaries, Indians, brewers, cattle and fencing, surgeons, physicians and midwives, weights and measures, and wolf bounties. Domestic relations are covered by laws relating to master and servant, children, marriages, dowries, births and burials. Other provisions of importance appear under the titles *Bond Slavery*, *Church*, *Indians*, *Military Affairs* and *Oaths*. Guarantees of individual rights and representation in the legislative process are

conspicuous by their absence. A short section on *Precedents and Forms*, the last title appearing in other copies of the Duke's Laws, is not found in the Van Cortlandt copy. A page of the section dealing with forms of oaths is missing from the manuscript. The list of "Markes for Horses of Every Towne upon Long Island," appearing at the very end of the East Hampton text, is omitted from the Van Cortlandt copy.

An understanding of the role of the Duke's Laws requires some recapitulation of events in the early history of New York. On February 28, 1663/4, as part of the struggle between England and the Netherlands for maritime and commercial supremacy, Charles II of England ordered a military expedition against the Dutch possessions in North America. A few weeks later the King granted to his brother James, Duke of York and Albany, as sole proprietor, an expansive charter which covered *inter alia* lands claimed by England lying between the Connecticut settlements and the Delaware River, including Long Island which was in part inhabited by English settlers from Connecticut. In April royal commissions were issued to Richard Nicolls and others to demand and take possession of New Amsterdam. The small squadron dispatched from Portsmouth in May appeared off New Amsterdam in mid-August and, supported by forces from Connecticut and Long Island, demanded surrender of the town. The Dutch authorities, in a hopeless military position, agreed to surrender the town on September 6; the articles of capitulation were ratified on September 8 and New Amsterdam became New York.

After persuading or compelling the Connecticut authorities to relinquish any claims to jurisdiction over any Long Island towns, Governor Nicolls turned to the task of establishing new laws for the conquered territory. By the terms of his patent the Duke of York was authorized to make orders and laws for the government of the province provided they were not contrary to the laws or statutes of England. Nothing in the charter provided for or contemplated popular participation in the legislative process. On De-

cember 1, 1664, Nicolls notified the several Long Island towns, both Dutch and English, that he would meet with deputies from the towns "so soon as the weather and opportunity is reasonable." In the meantime all magistrates were to remain in their several offices. The Governor also assured the towns that he had not considered any taxes or duties but that they might assure themselves of equal, if not greater, freedoms and immunities than those enjoyed in any New England colony.

On February 8, 1664/5, a circular letter was sent to the Long Island towns (Staten Island being considered part of Long Island) and Westchester, the portion of the province called Yorkshire, announcing that a General Meeting would be held at Hempstead on Long Island on the last day of the month "to Settle good and knowne Laws within this government for the future." The freemen of each town were to elect two deputies to attend this meeting. The elections were duly held and, in some towns at least, the representatives were instructed to press for the adoption of certain laws. On February 28, or perhaps March 1, the Governor and deputies from Southampton, East Hampton, Setauket, Huntington, Oyster Bay, Southold, Hempstead, Jamaica, Gravesend, Newton, Flushing, Brooklyn, Bushwick, Flatbush, Flatlands, New Utrecht and Westchester assembled at Hempstead in a General Meeting.

In preparation for the meeting Nicolls perused copies of the laws of other English colonies and drafted a code of laws for presentation to the assembled deputies. In a February 23 letter to Governor John Winthrop of Connecticut Nicolls commented:

> I am very sorry that the copy of your Laws will not come early enough to my hands, out of which I might have made a choice before the general meeting . . . having made it my whole business to prepare a body of laws against that time; but however I shall be glad to review your laws, knowing that nothing of so public a nature as laws can be perfect at first especially from my collection, whose genius and capacity (if any) hath not been applied to matters of that nature. . . .

The meeting at Hempstead lasted ten days. No record was kept of the proceedings with respect to establishment of laws. Evidence of what happened appears in a March 13 letter from Nicolls to Winthrop:

[A] Copy of yr Lawes came to my hands . . . when I was upon the way to Hempsteed and had finisht the body of Lawes for this Government except the Publike Rates whereof I gave the Deputies their choice amongst all the Laws of the other Colonies who received verbatim those of Conecticott. All the other Lawes are collected either out of those of Boston [Massachusetts Bay], Newhaven Mary-Land or Virginia and by that you may conclude them not much differing from those of yr Colony. However I mett with great tryalls and exercises of Patience and some very disobliging persons whom I sought most to satisfy both with reasons and Civility, but they were throwne upon very undeserving persons namely Capt Young [John Youngs of Southold] and Mr. Howell [John Howell of Southampton] for whose sake onely I had made divers condeseonsions and alterations in the Lawes in open court. . . .*

Passages in a later "Narrative and Remonstrance" of the deputies assembled at Hempstead shed further light:

[Governor Nicolls] declared unto us . . . that he had prepared a body of general laws to be observed; the which were delivered to us, and upon perusal, we found them to be a collection of the Laws now in practice in his Majesties other colonies in New England, with abatement of the severity against such as differ in matters of conscience and religion.

We proceeded to object against some and propose other clauses in the laws, whereupon several amendments were made with further assurance from the Governor, that when any reasonable alteration should be offered from any town to the sessions the Justices should

* The two letters of Richard Nicolls to Governor Winthrop make it difficult to accept the view held by some eminent nineteenth century historians that the Duke's Laws were drafted by the Earl of Clarendon, father-in-law of the Duke of York, and given or sent to the governor. We suspect many of the changes in the wording of laws adopted from other colonies were the work of the provincial secretary, Matthias Nicolls.

tender the same at the Assizes, and receive satisfaction therein, the truth and effects whereof we have since found.

Once published it was necessary to provide copies of the laws to each of the towns, seventeen in number. We have little informa-

James, Duke of York (later James II)
as painted by Peter Lely, ca. 1680.

tion as to the mechanics of copying and distribution. Although more than one clerk was employed, at least one Long Island town did not receive its copy until June, 1665.

No copy was sent to the Duke of York for confirmation until

March or April, 1666. On July 30, 1665, Nicolls explained the delay to the Earl of Clarendon:

. . . the first 3 sessions [Courts of Sessions in the ridings] haue bine held with good satisfaccon to all the Collony, 7^{ber} is held a generall Assizes the Governour, Councell, and Justices upon the Bench, where the lawes are againse to bee reviewed and amended, in case any reasonable objections bee made, otherwise to bee confirmed heere, and remitted over to His Royall Highnesse for his Royall hand, to make them authentick, and then if they were printed and imediately sent over they would bee fully satisfactory to these parts, and of some consequence to his Ma^{ties} Interest, in relation to the other Collonies, ...

Finally, on April 7, 1666, Nicolls informed the Earl of the dispatch of the laws:

My Lord I have remitted for confirmation to his Royall Highness the present Lawes of this Colony collected out of the Lawes of the other Colonyes, onely with such Alterations as may revive the Memory of old England amonst us, ffor Democracy hath taken so deepe a Roote in these parts, that y^{e} very name of a Justice of the Peace is an Abomination, wherefore I have upon due Consideration of his Ma^{ties} Interest layd the foundations of Kingly Government in these parts so farre as is possible, which truely is grievous to some Republicans, but they cannot say that I have made any alteration amongst the English for they had no setled Lawes, or Government before.

These laws did not receive the approval of the Duke of York until November 4, 1667. They were never printed. Printed copies could have been used to attract to the province "men well affected to Monarchy" by showing that "our new Lawes are not contrived so Democratically as the Rest."

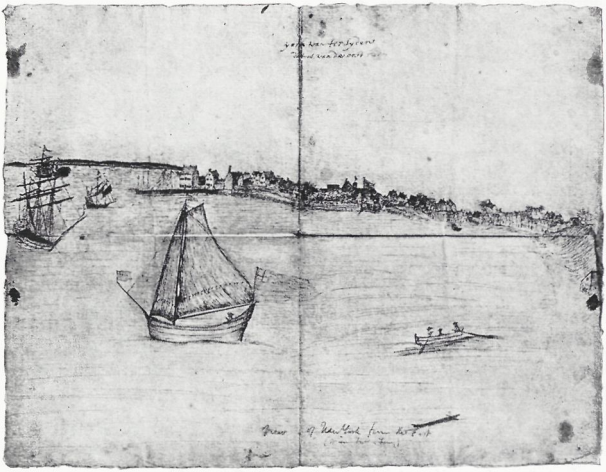
The Van Cortlandt copy is one of the few extant copies of the Duke's Laws disseminated after the Hempstead General Meeting. The best-known copy of the Duke's Laws is the East Hampton copy. It was printed in the *Collections of The New-York Historical Society* in 1811, the first appearance in print of the complete

text of the laws as published in March 1664/5. When the colonial laws of New York were collected and published in 1894, the editors elected to print the East Hampton copy with editorial indication of textual variances with the so-called Roslyn or Hempstead copy. A close comparison of the East Hampton text, as printed in *Colonial Laws of New York* (Vol. I, pp. 6–71), and the Van Cortlandt copy reveals numerous variances in spelling, capitalization and punctuation. There are also a few differences in paragraphing and in the order of titles. Most of the variances of the Roslyn copy are also present in the Van Cortlandt copy.

A "perfect" copy of the Duke's Laws would consist of the complete text of the laws published on March 1, 1664/5 (as in the East Hampton copy), plus all the amendments and additions promulgated up to the establishment of a provincial Assembly in 1683. Fifteen sets of such amendments and additions have been identified; some were issued by the governor, others by the governor and the General Court of Assize. Eight of the amendments and additions are printed in the *Colonial Laws of New York*, two in a monograph on the Duke's Laws by the late Morton Pennypacker, Historian of Suffolk County and East Hampton, one in the Oyster Bay Town Records, and three in the Court of Assize records. The fifteenth, not printed to the best of our knowledge, appears in the Van Cortlandt copy—the orders of the General Court of Assize of 3–5 October 1677. The Van Cortlandt copy thus contains virtually the complete text of the East Hampton copy of the March 1, 1664/5 laws and nine of the fifteen known sets of amendments and additions.

To whom was the Van Cortlandt copy originally sent? The evidence is ambiguous. A marginal entry opposite the title *Church* reads: "Provisoe. The pres[t] Minist[er] of the East Riding not to be compelled or incurre that penalty." This entry, not found in the East Hampton or Roslyn copies, indicates that the recipient town was in the East Riding of Yorkshire or Long Island. However, one of the sets of amendments and additions is directed on the

verso of the last page to the Justices of the North Riding. The earliest set is addressed to Daniell Denton, Justice of the Peace at Jamaica. Barely visible on the back portion of the binding, written in ink, are what may be the words "Jemeca/Sessions." Inscribed



New York seen from the east, ca. 1679; pen and ink drawing by Jasper Danckaerts. Governor Nicolls's residence, "Whitehall," is the large building at the extreme left of the town.

on the inside of the front cover is "This book bound by me Richard Jones." "The Law Book." Identification of Jones may assist in determining the provenance of the volume.

The tradition in the Van Cortlandt family is that this volume was once part of the extensive library of John Chambers (1700?–1764), a prominent colonial lawyer (admitted to practice in 1724) and puisne justice of the Supreme Court (1751–1761). From 1739 to 1753 he was Common Clerk of the City of New York, Clerk of the Court of Record for the City, and Clerk of the Peace and Ses-

sions for the City and County of New York. He married into the Van Cortlandt family in 1737. When Chambers died without issue in 1764 he left half his library to his favorite nephew, Augustus Van Cortlandt, and half to John Jay, also related by marriage. The inventory of the library, dated c. 1760, does not list a copy of the Duke's Laws as such, but some of the titles are vague, *i.e.*, "Laws of New York 2." The volume does not contain the signature or bookplate of Chambers which is found in most of his books which have survived. Augustus Van Cortlandt was also a lawyer and succeeded to his uncle's clerical offices, holding them until surrender in June, 1784. It is possible that he acquired the copy of the Duke's Laws from a source other than his uncle's bequest. However, he usually wrote his name on the title page of such acquisitions; none appears in the Duke's Laws. In any event the copy of the Duke's Laws was kept with a collection of the books of John Chambers and Augustus Van Cortlandt until 1927 when Mrs. Martin's father, also named Augustus Van Cortlandt, at the instance of the late Professor Julius Goebel, Jr., placed the volume in the custody of Columbia University Libraries for safe keeping.

Two aspects of the Duke's Laws require some comment. First, were the laws in effect only in the English settlements on Long Island? Secondly, when did the Duke's Laws cease to have any validity in the Province of New York?

The view held by some historians that the Duke's Laws were limited in effect to the English settlements on Long Island was criticized by Goebel and Naughton in their *Law Enforcement in Colonial New York*. They point out the statement on the title page of the Van Cortlandt copy (omitted from some copies) that the laws were "for the Publick Use of the Territories in America" under the government of the Duke of York. They also note the presence of delegates from the Dutch towns on Long Island, and proof positive from the Bushwick Town records. The laws were put in force in Staten Island and Westchester as part of Yorkshire, and in June, 1665, in New York City. That some opposition to use of

the Duke's Laws continued is evident from the amendments and additions of the Court of Assize held November 3–6, 1669. These orders, found in the Van Cortlandt copy, open with the following passage:

> Whereas ye Laws Established in this Government & confirmed by his R. Highnesse though long since publisht' yett have not beene put in practisse throughout his R. Highnss his Territoryes, It is ordered that from & aftr ye Session of this Court of Assizes, ye body of Laws comprised in one Volume, allowed and confirmed as aforesaid, Togethr wth ye Additions & Amendments be in force in all parts of this Government, & none others Contrary or Repugnant to ye Laws of England.

There was delay in Esopus, but the proclamation of Governor Andros of November 9, 1674, after New Amsterdam was returned to English rule and a second charter issued to the Duke of York, declared the Duke's Laws to be generally in effect. In September, 1676, Andros ordered that "the booke of lawes Establisht by his Royall Highnesse, & practiced in New Yorke, Long Island and Dependences bee likewise in force and practiced" in the Delaware settlements, except for some matters peculiar to Long Island.

Assuming the book was his, why would Chambers want a copy of the Duke's Laws? Was it an antiquarian pursuit or did the volume have value to him as a lawyer or judge? The laws passed by the first General Assemblies (1683–85) superseded many provisions of the Duke's Laws but nothing in the "Dongan laws" voided or repealed the Duke's Laws as such. Nor was there any repeal when New York, for a short period, became part of the Dominion of New England or when the General Assembly called by Lieutenant Governor Jacob Leisler met briefly in 1690. More important is the impact of an April 24, 1691, resolution of the General Assembly declaring null and void both the Dongan Laws and the Duke's Laws. While earlier the New York judiciary had wavered on the effect of the resolution, Chief Judge Cardozo in his famous

opinion in *Beers* v. *Hotchkiss* in 1931, declared that this action of the Assembly, lacking the concurrence of the Governor or Council, was without the force of law and that the minutes of the Supreme Court after 1691 showed resort to both the Dongan Laws and the Duke's Laws. Since none of the collected laws of colonial New York included either the Dongan Laws or the Duke's Laws (lending credence to the contention that they were not in force after 1691), Chambers would have had to rely upon a manuscript copy. We can assume that Chambers would have had some use, if not a great deal, for his copy of the Duke's Laws.

Two other matters require some mention. Under the Duke's instructions to Governor Nicolls all laws not approved within one year were to become void. Few, if any, appear to have received such approval, yet we have found no challenge made to the validity of the basic laws or any amendments or additions thereto. Secondly, on at least two occasions Nicolls promulgated amendments and additions to the laws of March 1, 1664/5, without the concurrence of the Court of Assize. Did the governor have authority to make amendments and additions to the laws without confirmation at the Court of Assize? We believe that Nicolls had such authority but political expediency limited its use.

In closing we think it appropriate to set forth an evaluation of the Duke's Laws made by George H. Moore, Librarian of The New-York Historical Society in the 1860s and an early student of the Laws:

> Their importance to the lawyer as well as the historian is obvious, for they are the basis of all subsequent legislation in respect to the subjects to which they relate. They tend to show the progressive state of our laws, with the various changes they have undergone from the commencement, and serve to throw light on the historical transactions of the colonial period.

Our Growing Collections

KENNETH A. LOHF

Gifts

Albrecht-Carrié gift. The papers of the late René Albrecht-Carrié (A.B., 1923; A.M., 1923; Ph.D., 1938), Professor of History at Barnard College and at the School of International Affairs, have been presented by Mrs. Albrecht-Carrié through the good offices of the executor, Professor Stephen Koss. They comprise primarily the research notes and manuscripts for his important writings on European history, including those for his major books, *A Diplomatic History of Europe Since the Congress of Vienna*, *The Historical Background of European Unity* and *The Meaning of the First World War*. Among the correspondence files are letters from James Truslow Adams, Édouard Daladier, Pierre Mendès-France, Albert Sarraut and James T. Shotwell.

Auerbach gift. A rare Samuel L. Clemens publication has been received as a gift from Mr. Bart Auerbach: *Mark Twain's Memory-Builder: A Game for Acquiring All Sorts of Facts and Dates*, published in 1891. Conceived by Clemens as a game to aid children in remembering historical dates, the complete set, which is present in Mr. Auerbach's gift, includes: a playing board with directions on the verso, dated Hartford, February 1891; a pamphlet entitled, *Facts for Mark Twain's Memory Builder*, New York, Charles L. Webster & Co., 1891; and a box with printed label containing the two sets of pins to be used in playing the game.

Barzun gift. Correspondence files relating to his recent literary and lecturing activities have been presented by University Professor Emeritus Jacques Barzun (A.B., 1927; A.M., 1928; Ph.D., 1932) for inclusion in the collection of his papers. In addition, Professor Barzun has donated nearly two hundred volumes from his personal

library including the following fine editions: S. T. Coleridge, *Letters, Conversations, and Recollections*, New York, Harper & Brothers, 1836; *Aventures du Baron de Münchhausen*, Paris [1866], translated by Théophile Gautier, *fils*, and illustrated by Gustave Doré; and Thomas Love Peacock, *Letters to Edward Hookham and Percy B. Shelley*, Boston, The Bibliophile Society, 1910, edited by Richard Garnett.

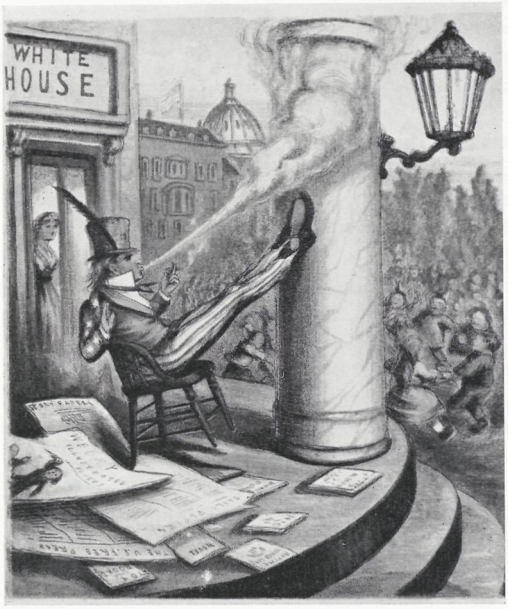
Benkovitz gift. Professor Miriam Benkovitz has donated first editions of Nancy Cunard, *GM; Memories of George Moore*, 1956, and George Moore, *Letters to Lady Cunard, 1895–1933*, 1957.

Buttenwieser gift. The rare collected edition of Shakespeare's works, published in London in 1768 for J. and R. Tonson, has been presented by Mr. Benjamin J. Buttenwieser (LL.D., 1977). The ten-volume set, bound in the original marbled boards with vellum backs, is on large paper, entirely uncut, and is quite likely the largest copy extant. Edited by the eighteenth century Shakespearean commentator and editor, Edward Capell, this edition is the first to contain an attempt towards a bibliography. Each of the volumes in Mr. Buttenwieser's gift contains the book label of the distinguished collector, Jerome Kern.

Class of 1923 gift. The College Class of 1923 has been notable for its annual presentations of seventeenth century English literary works. The members of the Class have recently donated a copy of James Shirley's tragedy, *The Maides Revenge*, printed in London in 1639 by Thomas Cotes. Although this play, the second written by Shirley, was licensed and first performed in 1626, it was not printed until 1639 in this quarto edition.

Dalton gift. Six hundred volumes have been donated by Mr. Jack Dalton, including works on printing, literature, bibliography and education. Among the volumes selected for the rare book collection are: Oscar Lewis, *Lola Montez: The Mid-Victorian Bad Girl in California*, published by The Colt Press in San Francisco in

1938, one of 750 copies signed by the author; and *À la Mémoire de Alan Seeger . . . Trois Poëmes*, a pamphlet printed in 1917 by M. Diéval in Paris, which includes a French translation of Seeger's best-known World War I poem, "I Have a Rendezvous with Death."



"Now Yankee Doodle lives at ease—
The White House is his home, sir."

Illustration by Thomas Nast for the McLoughlin Bros. edition of *Yankee Doodle*. (Henne gift)

Handler gift. Mr. Milton Handler (A.B., 1924; LL.B., 1926), Professor Emeritus of Law, has established a collection of his papers with the gift of more than five hundred letters, received from

justices, lawyers and legislators in the course of his practice as a lawyer specializing in antitrust and trademark law. Professor Handler began his legal career as law clerk to Harlan Fiske Stone of the Supreme Court, and the correspondence files contain eighty-eight letters to him from Stone, as well as letters from Hugo L. Black, Louis D. Brandeis, Benjamin N. Cardozo, Tom C. Clark, William J. Donovan, Felix Frankfurter, John C. Knox, H. L. Mencken, E. R. Stettinius, Jr., Senator Arthur H. Vandenberg, and other lawyers, legislators and public figures.

Hazard gift. Dr. John N. Hazard, Nash Professor Emeritus of Law, has added to the collection of his papers in the Bakhmeteff Archive a group of twenty notebooks containing his class notes while a student at the Moscow Juridical Institute from 1934 to 1937. These notes are of unusual importance, not only for the study of Soviet legal thought during that period, but also as indication of the effects of the purges of the 1930s on Soviet education.

Henne gift. The Libraries' holdings of children's literature have been enriched by the gift from Professor Frances Henne of an extensive and important collection of imprints of McLoughlin Brothers, a major New York publisher of illustrated books for young people in nineteenth century America. Dating from the 1840s to the 1890s, the approximately eight hundred volumes in the gift exemplify the high standard of printing inexpensive colored picture books through wood-engraving and chromolithography, by which the company became known in households across the country. Especially popular, and typical, were the "Aunt Mary Series" and the "Aunt Oddamadodd Series," as well as such standard titles as *The Adventures of Mother Hubbard and Her Dog, Cock Robbin, Goody-Two Shoes, Jack and Jill, Little Red Riding Hood, Mother Goose, Puss in Boots* and *Tom Thumb.* Examples of all of these in their brightly-colored original wrappers are included in Professor Henne's gift, as well as eleven original printing

blocks used by the firm and six games for children manufactured by McLoughlin Brothers in the 1890s.

Highet gift. The papers of the late Gilbert Highet (Litt.D., 1977), distinguished classical scholar and Anthon Professor of Latin Language and Literature, have been presented by Mrs. Highet. Among the extensive files of manuscripts are the notes and research papers relating to his numerous articles and books, including *The Anatomy of Satire*, *The Art of Teaching*, *The Classical Tradition*, *Juvenal the Satirist*, *People, Places and Books*, *The Speeches in Vergil's Aeneid* and *Poets in a Landscape*. Of special interest are the nearly five hundred photographs taken by Professor Highet on a trip to Italy in 1956, a selection of which was used to illustrate *Poets in a Landscape*, published the following year. There are also files pertaining to his work as a member of the board of judges of the Book-of-the-Month Club and as chairman of the editorial advisory board of *Horizon*, as well as for his popular series of syndicated radio talks, broadcast on WQXR in New York, on a wide variety of literary topics. Reflecting Professor Highet's wide associations in the scholarly, publishing and literary worlds are the more than four thousand letters in the collection, including correspondence with Maxwell Anderson, Lawrence Durrell, Clifton Fadiman, Randall Jarrell, Roger Sherman Loomis, John Masefield, Christopher Morley, James Thurber and Edmund Wilson.

Hyde gift. With her gift of forty-one first editions of works by Bret Harte, Mrs. Donald F. Hyde (A.M., 1936; Ph.D., 1947) has brought our holdings of this writer of tales of the American West close to completion. Among the volumes in her gift is a fine copy in the original cloth binding of his most famous collection of stories, *The Luck of Roaring Camp*, published in Boston in 1870, the title story of which is set in a California mining camp. There is also a fine copy in the original printed wrappers of the first separate London edition of Harte's *Lothaw: or The Adventures of a Young*

Gentleman in Search of a Religion, [1871], which had earlier appeared in America in book form in *Condensed Novels*.

Kraus gift. Eight handsome editions of works printed by the Gehenna Press, Northampton, Massachusetts, each of which is

Photograph by Gilbert Highet of Hadrian's Villa in Tivoli. (Highet gift)

inscribed by the artist, Leonard Baskin, to Mr. and Mrs. Thomas Peter Kraus, have been presented by the recipients for inclusion in the collection of Gehenna Press imprints which they have continued to strengthen and complete through their frequent generous gifts. Included in the recent gift are: *A Letter from William*

Blake, 1964, one of 25 copies with an additional suite of the wood engravings by Baskin printed on Japanese vellum, inscribed "Printer's copy"; *Flosculi Sententiarum*, 1967, a collection of printers' ornaments of flowers once owned by Bruce Rogers, issued in an edition of 250 copies; and Alfred, Lord Tennyson, *Tiresias*, 1970, with etchings by Baskin, one of fifty copies, also inscribed "Printer's copy."

Kristeller gift. Professor Paul O. Kristeller (L.H.D., 1974) has donated a manuscript document, dated London, February 14, 1804, in the hand of Sir William Weller Pepys, Master in Chancery. It is a deposition of bankruptcy of one John Phillips, a merchant of Red Lion Square.

Longwell gift. Mrs. Daniel Longwell has added to the Longwell Collection twenty-one autograph diaries kept by her during the years 1943–46, 1949–57, 1965 and 1967–68, in which she recorded her own and her husband's daily activities during the World War period and after his retirement in 1954 as chairman of the board of editors of Time, Inc.

MacLachlan gift. In 1977 Miss Helen MacLachlan (A.B., 1918, B.) presented a collection of more than five hundred letters written to her family by John Masefield and his wife, Constance. Miss MacLachlan has now added to this impressive collection a fine group of nineteen letters and one telegram from the Poet Laureate and one letter from Constance which she received during 1954–1956, relating primarily to the trip Miss MacLachlan made to England in the summer of 1954. In these affectionate letters Masefield advises her on things to do and places to visit in London, Glasgow and in the countryside of England and Scotland.

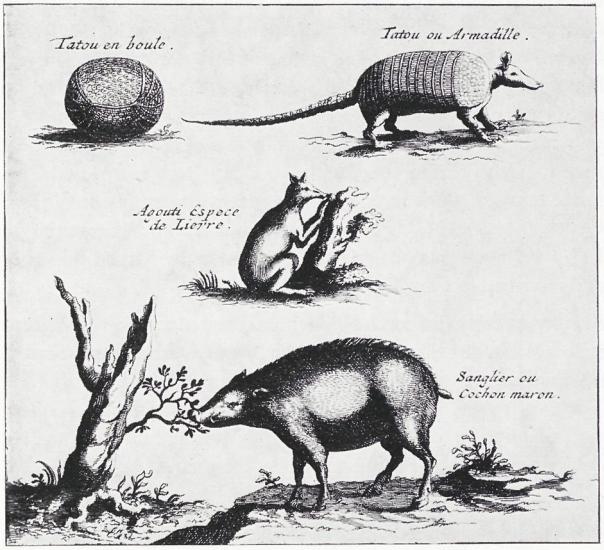
Macy memorial gift. The friends and associates of the late Helen Macy contributed funds for the acquisition of a book in her memory, and the volume selected is the limited edition of Dard Hunter's autobiography, *Before Life Began: 1883–1923*, recounting his

family background and early years in Ohio, work with Elbert Hubbard at the Roycroft Shop in East Aurora, New York, travels in Europe and residences in Vienna and London, and early adventures in papermaking. Signed by the designer of the book, Bruce Rogers, the work was printed in 1941 for the Rowfant Club of Cleveland at the press of A. Colish on paper made in the author's mill at Lime Rock, Connecticut. A further unusual feature of the book is the water-mark self-portrait of Hunter serving as a frontispiece.

O'Brien gift. Several important editions of French literary works have been donated by Mrs. Justin O'Brien, including the limited folio edition of Jean Genet's *Querelle de Brest*, privately printed in 1947, and illustrated by the author. One of nine lettered copies in original wrappers, this copy has a presentation inscription on the title-page as well as an inscription and drawing by Genet on the front cover of the portfolio. Mrs. O'Brien's gift also includes the following handsome, limited editions: André Gide, *La Tentative Amoureuse*, Paris, 1921, illustrated with watercolors by Marie Laurencin; and Jean Giraudoux, *Mirage de Bessines*, Paris, 1931, with a frontispiece by Jean-Gabriel Daragnès.

Pacella gift. Dr. Bernard Pacella has presented an eighteenth century medical manuscript and two rare illustrated works relating to the history of America. The manuscript, entitled "An Act to Regulate the Practice of Physick and Surgery within the Colony of New Jersey" and dated September 26, 1772, is signed by the last royal governor of the Province, William Franklin, the illegitimate son of Benjamin Franklin. This act, relating to the licensing of doctors and adopted by the last colonial assembly of New Jersey meeting in Perth Amboy, was also signed by Jonathan Deare, Charles Pettit, David Ogden and Cortlandt Skinner. The two printed first editions were written by French missionaries and based on their travels to the New World: Jean Baptiste Dutertre, *Histoire Générale des Antilles*, Paris, 1668-1671, four volumes

bound in three; and Jean Baptiste Labat, *Nouveau Voyage aux Isles de L'Amérique*, La Haye, 1724, six volumes. Both works are extensively illustrated throughout with handsome engraved maps and views.



Engraving from Labat's *Nouveau Voyage aux Isles de L'Amérique*, 1724. (Pacella gift)

Raditsa gift. To the collection of papers of her father, the late Guglielmo Ferrero, Mrs. Bogdan Raditsa has added a group of forty-one pieces of correspondence, including twenty-five letters written by Ferrero to the French author, Henry Moysset, dated from 1907 to 1915.

Reiss gift. Mr. Lionel S. Reiss has presented more than one hundred first editions of literary works, among which are several rare

poetry pamphlets: W. H. Auden, *Our Hunting Fathers*, one of five on Florentine paper printed by Frederic Prokosch in New Haven in 1935; Mina Loy, *Lunar Baedecker*, published by the Contact Publishing Company in Paris in 1923, with the embossed ownership stamps of George Platt Lynes, Glenway Wescott and Monroe Wheeler; Ezra Pound, *Imaginery Letters*, issued by the Black Sun Press in Paris in 1930, one of fifty copies on Japan vellum signed by Pound; Stephen Spender, *At Night*, printed for the author in 1935 by Frederic Prokosch, one of five copies on Brussells parchment; and Virginia Woolf, *Kew Gardens*, printed by the Hogarth Press in 1919, with woodcuts by Vanessa Bell. Another unusual work in Mr. Reiss's gift is the copy of William Orpen's *Stories of Old Ireland & Myself*, London, 1924, with two full-page humorous pen and wash drawings by Orpen tipped in and inscribed to Carroll Carstairs.

Schiller gift. Mr. Justin G. Schiller has donated a group of thirteen wood blocks for three covers in the "Aunt Oddamadodd Series" of children's books published by McLoughlin Brothers, New York, ca. 1854–1860. These blocks will join the extensive collection of imprints and wood blocks of McLoughlin Brothers recently presented by Professor Frances Henne.

Smith gift. A group of fourteen useful historical works has been donated by Professor Joseph H. Smith (LL.B., 1938), including: John Nickolls, *Original Letters and Papers of State, Addressed to Oliver Cromwell*, London, 1743; and Johann Schilter, *Thesaurus Antiquitatum Teutonicarum, Ecclesiasticarum, Civilium, Litterariarum*, Ulm, 1728.

Taylor gift. To the collection of Sophie Kerr manuscripts, established several years ago, the donor, Mrs. Davidson Taylor, has now added five splendid original watercolor, pen and charcoal drawings, which were done as illustrations for Sophie Kerr's fiction writings published in *Woman's Home Companion* and *The American Magazine* from 1914 to 1917. The artists represented are

Edward L. Chase, Maginel Wright Enright, Emlen McConnell, Clarence F. Underwood and John Alonzo Williams. Also in the gift is the oil painting by Frances Rogers for the dust jacket illustration for the Sophie Kerr novel, *The See-Saw*, published in 1919 by Doubleday, Page & Co. Measuring 16¾ by 26½ inches, the oil depicts, in the romantic style of the period, a young man in white tie reflected in a dressing table mirror looking at a woman in evening dress who is seated before the mirror admiring her pearl necklace.

Wilberding gift. A group of twenty-five eighteenth and nineteenth century books have been presented by Mrs. Katherine Van Cortlandt Wilberding, including first American editions of Francis Bacon's *Essays Moral, Economical, and Political*, Boston, 1807, and William Buchan's *Domestic Medicine*, Philadelphia, 1795, both in the original bindings. Mrs. Wilberding's gift also includes a bound volume of manuscript medical notes describing various diseases and their symptoms, written in the early 1820s by Edward Newenham Bibby, who attended the College of Physicians and Surgeons in 1809.

Wilbur gift. Mr. and Mrs. Robert L. Wilbur have presented the files of Gramercy Bookshop, a book business which they founded in New York in 1940 and have operated to the present day. Included in the collection are more than eleven thousand letters, orders and invoices documenting the purchase of literary first editions by institutions, collectors and authors throughout the United States and western Europe.

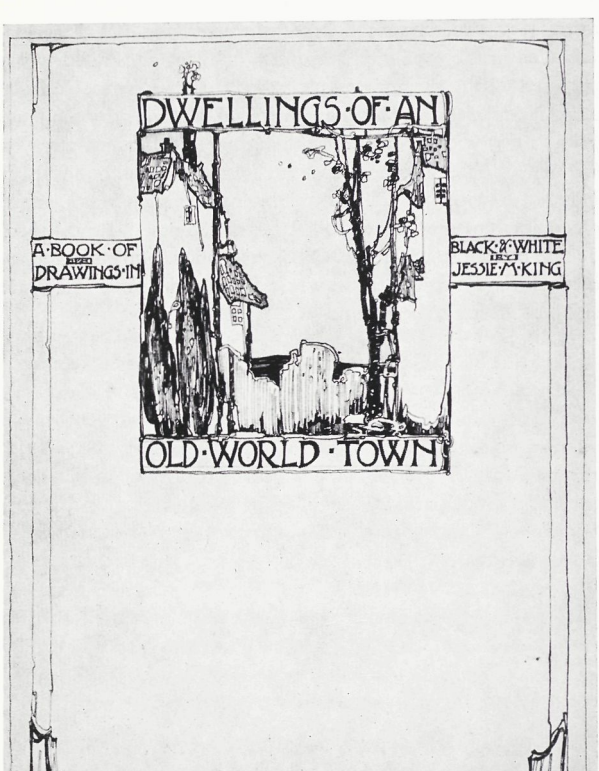
Recent Notable Purchases

Engel Fund. Important manuscripts by two American fiction writers were acquired this year on the Solton and Julia Engel Fund. The first of these is the holograph manuscript of James Gibbons Huneker's *Painted Veils*, a novel published in 1920 concerning art-

ists, critics and Bohemians in New York, which, because of its treatment of sexual themes, was considered advanced for its time. Written on 206 leaves, the manuscript contains several hundred corrections, deletions and insertions. This manuscript was acquired with the assistance of the Friends Endowed Fund. The second acquisition is the nineteen-page holograph manuscript by Frank Norris of his "A Lost Story," published in the *Century Magazine*, July 1903, and reprinted in *The Spinners' Book of Fiction*, 1907. Among the books acquired on the Engel Fund were: Herman Melville, *Pierre; or, the Ambiguities*, first edition in the original blue cloth, published in New York in 1852; and Marianne Moore, *Selected Poems*, New York, 1935, first edition inscribed to Professor and Mrs. William York Tindall by the author and containing her corrections and notations in ink on thirteen pages.

Friends Endowed Fund. In honor of the opening of the Albert Ulmann exhibition in February, two original pen and ink drawings by the Glasgow artist and illustrator, Jessie Marion King, were acquired on the Friends Endowed Fund: a cover design, embellished with watercolor and gilt, for the 1907 edition of Maurice Maeterlinck's *Alladine and Palomides*, which shows the influence of art nouveau on the Glasgow designers of the period; and a design, heightened with watercolor, for the cover of her *Dwellings of an Old World Town: A Book of Drawings in Black & White*, published in 1909. The latter is the first book publication of King's sketches of buildings and towns, a genre to which she turned after her contact with Charles Rennie Mackintosh and other Scottish architects.

Ulmann Fund. To mark the twenty-fifth anniversary of the founding of the Albert Ulmann Fund by Ruth Ulmann Samuel, an exhibition of major acquisitions of the past quarter century made by means of the Fund was held in the Rotunda of Low Memorial Library during the month of February. Nearly four hundred Friends, members of the library staff and guests of Mrs. Samuel



Pen and wash drawing by Jessie M. King for the cover of her *Dwellings of an Old World Town*. (Friends Endowed Fund)

attended the opening reception on the afternoon of February 1. Included in the exhibition were the following illustrated works acquired during the anniversary year: Charles Leconte de Lisle, *Midi-Noon*, translated by John Theobald, published by the Janus Press, 1977, with a four-page folding paperwork illustration by Claire Van Vliet; Henri Michaux, *Vigies sur Cibles*, published in Paris, 1959, with nine colored etchings by Sébastien Matta, one of 99 copies signed by author and artist; and Saint-Pol-Roux (pseudonym of Paul Roux), *Août*, Paris, 1958, one of 140 copies signed by the artist Georges Braque, whose four etchings in black, bistre and blue illustrate the volume.

Activities of the Friends

February Meeting. More than four hundred Friends and guests attended the reception on Thursday afternoon, February 1, opening the exhibition *From Picasso to Rauschenberg.* Acquisitions made during the past 25 years by means of the Albert Ulmann Fund were featured in the exhibition, and Mrs. Sanford Samuel, Albert Ulmann's daughter and the donor of the Fund, was the guest of honor.

Bancroft Awards Dinner. The Rotunda of Low Library was the setting on Thursday evening, April 5, for the annual Bancroft Awards Dinner, sponsored by the Friends. Dr. Gordon N. Ray, Chairman of the Friends, presided. President William J. McGill announced the winners of the 1979 awards for books published in 1978 which a jury deemed of exceptional merit and distinction in the fields of American history and diplomacy. Awards were presented for the following: Christopher Thorne, *Allies of a Kind: The United States, Britain, and the War Against Japan, 1941–1945*, published by Oxford University Press; and Anthony F. C. Wallace, *Rockdale: The Growth of an American Village in the early Industrial Revolution*, published by Alfred A. Knopf, Inc. 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 publishers.

Future Meetings. Meetings of the Friends during 1979–80 have been scheduled for the following dates: Fall Meeting, Thursday evening, November 1; Winter Exhibition Opening, Thursday afternoon, February 7; and the Bancroft Awards Dinner, Thursday evening, April 3.

Exhibitions in Butler Library

Melville Cane at 100
April 15–June 29

Turn-of-the-Century American Posters
July 10–September 25

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