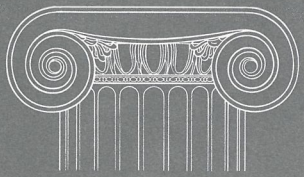

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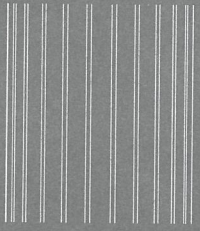

NOVEMBER 1979 · VOLUME XXIX, NUMBER 1

CONTRIBUTORS TO THIS ISSUE

MANUEL KOMROFF, author of the 1929 best-selling novel *Coronet* and numerous other works of historical fiction, was the editor of The Modern Library and The Black and Gold Library, both published by Boni and Liveright in the 1920s.

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

ELLIOTT M. SANGER, co-founder of radio station WQXR and its general manager from 1936 to 1965, is the author of *Rebel in Radio: The Story of WQXR.*

ELIZABETH KRIDL VALKENIER is a Senior Fellow at Columbia's Russian Institute and is the author of *Russian Realist Art: The State and Society: The Peredvizhniki and Their Tradition.*

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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 XXIX NOVEMBER, 1979 NUMBER 1

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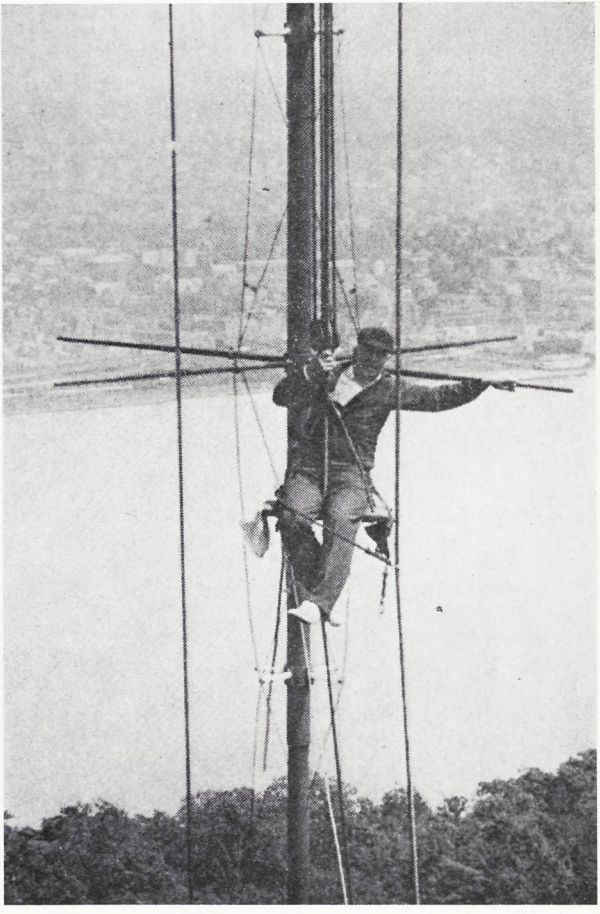

Edwin Armstrong on his FM transmitter tower in Alpine, New Jersey, across the Hudson River from Yonkers, ca. 1950.

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"The Major," FM and Good Listening

ELLIOTT M. SANGER

FORTY years ago it was generally agreed that the average American was not as interested in "good music" as was his European counterpart. Today a large share of our population has acquired a liking for classical music probably not exceeded anywhere. There are probably many factors contributing to this change of attitude toward good music, among them the improved economic status of the public which has enabled people to indulge their tastes; the increase in travel between this country and Europe which has exposed more people to different cultural activities; the influx of great performers from other areas of the world; and the increased attention to music in our colleges and universities. The greatest influence is the availability of good music and ways of reproducing it faithfully by means of improved radio transmission of high-fidelity sound which is attributable to Frequency Modulation or FM.

When my partner John V. L. Hogan and I founded WQXR in 1936, he was a pioneer radio engineer who was already experimenting with "high fidelity" AM broadcasting. He had obtained permission from the Federal Communications Commission to use a double channel in the AM spectrum in order to transmit the full range of sound frequencies audible to the human ear, which is approximately 400 to 16,000 cycles per second. Due to the fact that the home radio receivers of those days were not good enough to

reproduce the full range of sound, true high-fidelity was not possible until the invention of FM radio by Major Edwin H. Armstrong, who had graduated from Columbia in 1913 and had taught at his alma mater since then.

It is thus apparent that WQXR and Major Armstrong were traveling separate roads toward improved sound reproduction and were bound to converge sooner or later. "The Major," as everyone in broadcasting called him, was one of the great inventors in the field of radio. He had made a breakthrough and a fortune in royalties (he became a millionaire before he was twenty-five) through his invention of the super-heterodyne circuit in the early days of the "wireless." In the late thirties he had been developing an entirely new method of radio transmission which he called Frequency Modulation (FM) in contrast to the original system of Amplitude Modulation (AM).

The great advantage of the Armstrong system of FM was that it made possible static-free broadcasting and brought to fruition the goal of high-fidelity in which WQXR had pioneered. That invention brought about a natural alliance between the Major and our station, and I recall him working in his shirtsleeves around our studios in those early years. On July 18, 1939, WQXR presented to the public the first scheduled program on FM radio. It originated at WQXR's studios at Fifth Avenue and 57th Street in New York, from which the program was sent over a specially installed high-fidelity telephone line to W2XMN, Major Armstrong's FM transmitter atop the Palisades at Alpine, New Jersey. This massive steel tower had been built by Armstrong at his own expense. The first program consisted of Haydn's Symphony No. 100 and Tchaikovsky's "Francesca da Rimini." Very few people could have heard this historic broadcast, for, as far as we know, not more than twenty-five FM receivers were in the vicinity of New York. But those few who were fortunate enough to have heard it experienced true high-fidelity reproduction for the first time and realized FM was a revolution in broadcasting.

Armstrong's thousands of papers and my diaries covering 32 years of the history of WQXR from the first days to my retirement in 1967, are now in Columbia's Rare Book and Manuscript Library. Also among my papers are bound volumes of all the issues

John Hogan (right) and Elliott Sanger, co-founders of WQXR, listening to the WQXR High Fidelity Receiver and Phonograph in 1943.

of the *WQXR Program Guide* from 1936 to 1963 listing practically all the music broadcast by the station during that twenty-seven-year period.

Although the first public FM broadcast was in 1939, it was not until ten years later, September 7, 1949, that WQXR began full time operation of its FM station, WQXR-FM. That long lapse is attributable to an unfortunate series of events which delayed the exposure of Armstrong's invention to the public.

To begin with, the networks and the established AM stations

did not welcome the opening of an entirely new spectrum of broadcasting which would create new stations and thus eventually bring more competition to their markets. They, therefore, did not encourage the new system and, in fact, took the position that there was no demand for more faithful and realistic broadcasting. In a sense that was true because home radio receivers were not able to reproduce the high and low frequencies of which FM was capable. It was necessary to urge manufacturers to produce sets which matched the high-fidelity potentialities of frequency modulation. There was little demand in the early years, so only a few companies ventured into the field. Eventually there were a small number of sets in homes and those who had them were enthusiastic about their superiority, and word-of-mouth advertising began to increase the demand.

Then came the big blow! The F.C.C. decided to move the entire frequency assignment of FM from one part of the radio spectrum to a higher range beyond the reach of all the receivers then in use. There was no easy or inexpensive way to convert the sets to the new frequencies, so they had to be junked. That was a shock from which FM did not recover for several years. This decision angered and discouraged the people who had spent their money on sets which were no longer usable and made manufacturers unwilling to even think about FM for a long time.

All this time there was a constant legal struggle going on between Major Armstrong and General David Sarnoff, head of RCA, about the ownership of the patents on FM. As can be seen from Armstrong's papers in the Library, the battle became an obsession with the Major and was probably the principal cause of his suicide in 1954.

There were few people in the nineteen-forties who saw any future for FM. One day in December 1948 I was having lunch with a group at *The New York Times*, among whom was Jack Gould, then radio and television editor and critic of *The Times*. We were discussing broadcasting generally and FM in particular.

At the time I made a note in my diary that Gould had said: "FM is dead and manufacturers would never make enough sets to make FM successful." That is how some of the best-informed people in broadcasting felt. One manufacturer, the Zenith Radio Company of Chicago, had faith in FM. They owned an FM station in Chicago and began to promote FM sets and to advertise them extensively. As part of their campaign they manufactured a good and moderately-priced set, named "The Major," which was very popular and was largely responsible for the acceptance of FM by the public.

In the beginning FM broadcasting was associated with programs of classical music because it was thought that only those who loved good music were sensitive to true sound reproduction. Today some of the most popular FM stations are those which program rock, jazz or disco music. The development that gave FM its biggest boost was stereophonic sound. Because of WQXR's pioneering interest in perfect sound reproduction, the station had always tried to keep up with developments in that field. High-fidelity took a big step forward in 1952 with the invention of stereo, which gave FM the ability to broadcast two channels of sound simultaneously, one channel riding sort of "piggyback" over the main frequency. Stereo jumped into public acceptance rapidly and created a demand for home "hi-fi" equipment for use with records and tapes as well as with FM broadcasts. In this way high-fidelity formed a solid foundation for FM broadcasting because AM stations could not offer stereo sound.

According to independent surveys, WQXR-FM by 1950 was far out in front with the largest audience among the several New York area FM stations. This same year a young man who was trying to make a success of an FM station in Allentown, Pennsylvania, came to see me and wanted to know if we would experiment with re-broadcasting WQXR programs by FM radio to his station, WFMZ, without the use of telephone lines. This offered a chance for us to determine whether or not a network could be

The WQXR-FM transmitter tower atop the Chanin Building, 42nd Street and Lexington Avenue, in 1939, and in the background the Empire State Building where the transmitter tower is located today.

operated by point-to-point FM transmission, thus eliminating the considerable telephone line costs of network operations and incidentally keeping financially-pressed WFMZ on the air by giving the Allentown station free programs originating at WQXR in New York. We started the experiment, and as soon as the good music programs and *The New York Times* news broadcasts reached that area we received enthusiastic praise from listeners who welcomed this unique service.

When it heard about the Allentown experiment, the Rural Radio Network with headquarters at Ithaca, New York, asked for a similar arrangement. Owned by the Grange League Federation, the Network was operated for the dissemination of agricultural information via FM radio to the members of the Grange. It comprised about a dozen FM stations on mountain tops or other high locations across New York State from Poughkeepsie to Niagara Falls. The proposal was to relay programs from WQXR part of the day and evening across the state and hopefully to obtain sponsorship for all the stations. If this concept could develop into an FM network without telephone lines, it would extend the value of Major Armstrong's invention.

Service to the Rural Radio Network started July 1, 1950, with some degree of success, varying according to the technical efficiency of each station. Other broadcasters throughout the Northeast asked to join and eventually we had an FM network with only one short telephone link. There were fourteen stations in the WQXR Network covering most of the State from New York City to Niagara Falls, and beyond from Boston in the north to Washington, D.C., in the south—probably the most densely populated area of the United States. An FM network was potentially valuable to WQXR as a source of network income and to *The New York Times* as a means of distributing their news broadcasts more widely.

But alas, the plan never worked reliably or commercially. WQXR built a network sales staff but never had enough volume

of sales to support the affiliated stations. This forced the individual stations to sell programs to local advertisers who did not need the network, and soon many of the stations lost the WQXR image. We had no control over the individual stations, so the network concept could not succeed. It was literally a chain operation. If one station in the chain took on a non-WQXR program, for example, a local high school basketball game, it broke the chain and every station beyond that one was cut off from the program originating in New York. Without telephone lines we could not detour an individual station.

After many years of hard work and expense, we decided early in 1963 to phase out the operation, and by that autumn the network went out of existence. Meanwhile, WQXR had increased the power of its AM station to 50,000 watts which enabled many distant listeners to hear some of our programs after dark when AM radio carries further. This recalls a conversation I had with Armstrong on September 14, 1944, (according to my diary) in which he predicted that FM would supplant AM faster than we thought and that only 50,000-watt stations would remain important in the AM world. This prediction has not yet proved entirely correct in 1979, but it is not far from the mark.

There was another aspect of FM which WQXR tried with *The New York Times*. Jack Hogan had developed over many years a facsimile system which could transmit anything in black and white directly into a home facsimile receiver. This was of interest to *The Times* which was experimenting with another facsimile system. Using the transmitter of WQXR-FM in February 1948, *The Times* put out six editions daily of a four-page newspaper, 8½ x 11 inches per page. The transmissions were picked up by experimental receivers made by General Electric especially for this project. They were located in fourteen department stores and hotel lobbies in Manhattan and at the Columbia University School of Journalism. The joint experiment of Hogan and *The Times* ran for about a month. One of the results of these tests is the facsimile systems

of today which are used by business firms and government departments to transmit letters, documents, maps and drawings. Another use of Armstrong frequency-modulation carries the sound side of all television pictures.

But there was still one more hurdle for FM to surmount to in-

Major Armstrong in 1948 in the laboratory in his Yonkers home where he carried on his early experimental work.

sure the Armstrong invention's survival. In 1966 the Federal Communications Commission proposed a rule which was designed to effectively prohibit the duplication of AM programs on FM, and gave as the reason that more diverse programming was needed and would result from its action. WQXR and some other stations protested to the F.C.C., pointing out that separation would probably give the "coup de grâce" to FM and would not be in the public interest, for small stations could not afford to support two separate programs, and large stations, like WQXR, were in heavily

populated areas where many stations were located which already offered to viewers a wide choice of programs.

When the F.C.C. did not even try to get the public's reaction to the proposal, and as the date for separation drew near, we decided to see what separation would do. WQXR set up two program policies: it kept WQXR-FM on a strictly classical music schedule and designed a lighter music schedule on the AM station starting January 1, 1967, the effective date of the new rule. Despite a costly advertising and promotion campaign, the dual programming did not work. The lighter music on AM drew protests from the WQXR audience, and by July of that year we had gradually dropped the lighter programs and soon both stations were back on the WQXR formula, each doing a different good music program. The elimination of the duplication was too expensive even for *The New York Times*, and the paper announced that the stations were for sale.

At the same time another good music station, WGMS in Washington, D.C., announced that it was going to drop good music because of the costs of separation. This announcement caused such protests in politically sensitive Washington that the F.C.C. gave permission to WGMS to duplicate AM and FM programs. This caused *The Times* to withdraw WQXR from sale and to petition the Commission for a waiver of the anti-duplication rule. The waiver was granted and we resumed duplicate programming on July 9, 1972, after a five year battle to preserve FM broadcasting.

Since then FM has been the sensation of sound broadcasting. In 1972 there were fewer than three thousand FM stations on the air. Today there are about four thousand, 46 per cent of all broadcast stations. FM has become the fastest-growing factor in radio broadcasting. While FM stations in that period have increased by about 33 per cent, AM stations have increased only by about 5 per cent—a final vindication of Edwin H. Armstrong, a vindication in which I am happy to have played a part.

The Clean Books Bill

MANUEL KOMROFF

The 1920s in America was a changing and unsettled time—Coolidge in the White House, Wall Street frenzy and the dark days of the Depression just ahead, New York Tammany Hall riding high, Prohibition, racketeering and the crusades for censorship. Nowhere were the latter pressures more apparent than in the field of publishing. The Greenwich Village bookstore proprietor Albert Boni, and Horace Liveright, a New York businessman, formed their publishing house in 1917 and made publishing history with their series of reprints of the classics, The Modern Library, edited from 1921 until 1925 by the novelist Manuel Komroff. Among Komroff's papers, now in the Rare Book and Manuscript Library, is the unpublished manuscript history, "The Liveright Story." The chapter from this manuscript printed below with the permission of the author's widow, recounts the efforts and surprises that led to the defeat in the New York State Legislature of "The Clean Books Bill," promoted in 1925 by John S. Sumner, the lawyer who had succeeded Anthony Comstock as secretary of the vigilant Society for the Suppression of Vice. New York City's future mayor, the dapper and debonair Jimmy Walker, Democratic minority leader of the State Senate during the 1920s, was instrumental in getting the bill defeated through his own personal brand of melodramatic and flamboyant strategy.

THE unrest of the times was reflected in the books that were published. There was a fresh outlook and a new spirit. But this new spirit was restrained by the iron bands of Puritanism and Victorian inhibitions.

There was resentment in the American heart at the loss of the older freedom and individual dignity. The rugged individualism of Emerson, Thoreau and Whitman was stifled. Van Wyck Brooks in a chapter that he wrote for Harold Stern's *Civilization in America* thought that the failure of American literature was

only a reflection of the failure of life in America. "There is no denying," he wrote, "that for half a century the American writer has gone down in defeat."

The publication of *Main Street* confirmed that resentment in the American heart. In this brilliant novel, which swept the land, Sinclair Lewis attacked smug American complacency and brought into sharp focus the intolerance and pettiness of small town life. The spirit of revolt was now to be found in many places. It was not confined to the books published by Liveright.

In the meantime John Sumner was gathering strength and was supported by a number of hidden forces. He attacked many books. He pounced upon a sordid and tedious tale of a prostitute entitled *Madeleine* and arrested Clinton Brainard, president of Harpers. He seized James Branch Cabell's *Jurgen*, published by McBride.

But it was the new publishers that he found most distasteful. Knopf had published *Sanin*, a sensational novel by the Russian writer Artzybashev, which dealt with an amoral hero. And Knopf also published many foreign writers: Selma Lagerlöf, Knut Hamsun, Thomas Mann and many whose outlook on life and morality Sumner did not approve. These early publications laid the foundation for the Knopf backlist which is today no doubt the most distinguished list in America. But Sumner did not have that much vision.

Huebsch was another new publisher that worried Sumner. He made trouble for Huebsch because of an early book of Sherwood Anderson's called *Many Marriages*. This was printed before Anderson joined Liveright. Then, too, there was Thomas Seltzer who was printing the books of D. H. Lawrence. And there was also Albert and Charles Boni who published the works of Proust, including his *Sodome et Gomorrhe*, which was issued in America under the title *Cities of the Plain*.

The book *Jurgen* by James Branch Cabell was tried and freed by Judge Charles Nott who ruled that this book was not lewd, as Sumner claimed, but one "of unusual literary merit." Here once

again Sumner was defeated. But now he had a plan to make such publications a crime. With the powerful forces that backed him, a bill was introduced in Albany which would provide for book censorship in a manner similar to motion picture censorship.

Horace Liveright in the mid-1920s.

Liveright appealed to The Publisher's Association but they were indifferent about this proposed legislation. Jimmy Walker, who was at that time leader of the Democratic minority in the legislature, told Liveright that he should not worry about this proposed bill because he had enough votes to lick it and also because

he thought such an act would anyway be upset by higher courts. Restraint of free press, he said, was unconstitutional.

Walker was right. The bill came to a vote and was defeated. And here it was believed the matter was ended. But no.

The bill was again introduced. While the new bill had almost the identical wording of the defeated act still the title had been changed. It was now called "The Clean Books Bill." This was a very shrewd device, for any legislator who voted against this measure would be voting for dirty books. He would have a lot of explaining to do to the people who elected him.

Liveright was very much disturbed. He again appealed to The Publisher's Association but had no replies to his urgent telegrams. Then, with a sharp letter, Liveright resigned from The Publisher's Association.

One day one of our salesmen returned from a visit with Brentano's buyer and reported to Liveright what he heard. "Some of the book salesmen who sell Brentano's," he said, "are mad as hell. They say it's those cheap little publishers, who have sprung up from nowhere, that cause all the trouble in the book business. The old publishers have been established a hundred years and now these new boys are poaching on their preserve. And so the old publishers would be happy to have a bill that would prevent the circulation of the kind of books these fellows are printing."

Now it was clear to Liveright why The Publisher's Association would take no action. They did not like poaching on their preserves. They would not come out in favor of the proposed bill but they would also do nothing to oppose it. But what were the secret and powerful forces behind John Sumner?

Dreiser, who had had his own troubles with Sumner over the publication of *The Genius* and expected more trouble with his recently published *An American Tragedy*, was certain that Sumner had powerful forces supporting him. In a letter to Rex Beach, who was then head of The Author's League, he wrote that book censorship was approved by the Catholic and Episcopal churches,

as well as The Salvation Army and YMCA. These were the forces, he felt, behind Sumner and the proposed legislation. Was this merely an opinion of Dreiser's or did he have definite evidence? Liveright never knew.

This time Walker in Albany was not too assuring. He felt, very frankly, that this was a serious business. And he did not know how many votes he could muster in opposition.

When would the bill come to vote? Walker did not not know but he thought it would come up in a few days. "They are anxious to press it through," he said. "A number of legislators are already scheduled to speak in favor of this bill." How about the opposition? Walker was not sure what could be done. No one had as yet spoken against this measure. He was not at all encouraging.

It was the day following this conversation that Liveright evolved the plan to bring a carload of well-known authors to Albany. He proposed that they should confront the legislature and speak in favor of free speech, free press and all the freedoms guaranteed by the Constitution.

Walker said on the telephone that he did not know if this was a good idea or not. He said that he would have to think about it. However, Liveright went ahead and arranged for a private car on the New York Central Railroad and lost no time gathering as many prominent authors as possible.

When the private car finally left Grand Central it contained the following: Theodore Dreiser, Fanny Hurst, Willem Van Loon, Mary Heaton Vorse, Edgar Lee Masters, Waldo Frank, Samuel Hopkins Adams and others. I believe there were several authors from Scribner's and Harper's lists.

All had written, or made notes of addresses that they would deliver. During the long ride to Albany many read over their papers and brushed up their speeches.

Jimmy Walker was at the station to meet Liveright. But when he saw the swarm of authors he drew Liveright aside and said, "For God's sake, Horace, why did you have to bring these nuts?"

Liveright was shocked. "But we spoke about it on the phone," he replied. "I told you that I was bringing them."

"Yes, I know, but I was not sure it was a good idea."

"But they are here now and they all have speeches that they will deliver."

"What speeches?"

"Speeches in favor of a free press and against censorship."

"Good heavens! There is no provision for this sort of thing. Private citizens are not permitted to address. . . ."

"They have all written speeches."

"All right. I'll take care of it. Let's move on."

All bundled into taxis and drove to the Ten Eyck Hotel where Liveright had previously engaged rooms.

After lunch Walker told Liveright, "Everything is under control. I've just had a committee appointed to hear your authors in the committee room. Let them make their speeches and please send them back to New York as soon as possible. This afternoon at about 5 o'clock a few boys are coming to my rooms and I would like to have you meet them. They are all on important committees."

"And do you know when the Clean Books Bill will be up for vote?" asked Liveright.

"Can't tell yet. Perhaps late this afternoon the boys will know."

The authors were quite disappointed when they came into the committee room and found three upstate farmers had been appointed to listen to their speeches. The farmers were courteous but showed little interest. The addresses were longer than expected and the captive legislators were unable to disguise their boredom. In the end some of the authors cut their speeches short and were glad to get away from this disappointing and hostile atmosphere.

While all this was going on in Albany, Tom Smith in New York had gathered a sheaf of extracts from important court decisions, as well as striking paragraphs from legal briefs, all dealing with the

First Amendment of the Constitution. Here it is clearly stated that "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof, or abridging the freedom of speech, or of the press. . . ."

Smith gave me the pasted up copy and I managed to get one of our printers to set is up without delay and print 250 copies of this sixteen page pamphlet overnight. In the morning our office boy was put on the train to Albany with the bundle of pamphlets.

It was assumed that each assemblyman in the legislature would find a copy of this pamphlet on his desk and that he would read it and perhaps it might even influence him.

Now we know that this was only wishful thinking. It had been a lot of work and trouble. The pamphlets were distributed by Walker's Albany office but it is very doubtful if any of the copies were ever read.

In the late afternoon when Liveright got to Walker's rooms at the Ten Eyck Hotel he found several of the "important committee" boys already engaged in a quick shuffle of stud poker. They were pleased to meet Liveright and said that they had heard a good deal about him. Liveright jointed the game. Walker winked and at first Liveright did not gather the meaning of this signal. But soon he discovered that when he won a round no one seemed pleased and when he lost even Walker smiled. He soon understood. But unfortunately, not expecting this encounter, he had not brought very much money with him. He had enough money to pay for the hotel bill but not much more. When his money was gone the game seemed to fall apart. They all had some important place to go and they did not want to be late. But Walker announced that Liveright would be with them on the following day and the game would be continued.

The next morning Liveright telephoned his office, spoke with Arthur Pell and asked him to wire cash by Western Union.

Later that day in Walker's rooms, the crowd met again and now they were joined by several other "important committee" boys.

Stud poker seemed a little slow and so they turned to rolling dice. This time the game lasted a bit longer. When it ended Liveright had lost four hundred dollars. Liveright asked, but no one seemed to know, exactly when The Clean Books Bill would be coming up for vote. However, they were all pleased to hear that Liveright would be with them on the following day.

Walker said, "There are one or two important boys you have not yet met. They will be with us tomorrow."

The following day there was quite a crowd. Liveright was reckless and managed to lose six hundred dollars before the game. Now everyone seemed pleased. A small group put their heads together in a corner of the room after which Walker came to Liveright and whispered, "They will be voting on the bill first thing tomorrow morning."

On parting Liveright said that it had been a great pleasure to have had this chance to meet them. As they shook hands some of the assemblymen had some kind words to say to Liveright.

When all had left the room Walker said, "It's all set, Horace. I'll give you a pass for the visitors' gallery. Ten o'clock sharp."

Walker regretted that he could not join Liveright for supper. He said he had an important date with some of the key members of the opposition. But he would see him the following day. He did not know what would happen but hoped for the best.

In the morning Liveright arrived early and had a front row seat in the visitors' gallery. The assembly hall was rapidly filling up. Promptly at ten o'clock the clerk began reading the roll and one by one the members replied. A few were absent. Jimmy Walker's name was called but there was no response. Liveright was worried. He thought perhaps Walker had had a long night of drinking and therefore could not appear. When the clerk finished reading the roll he went back to the few members who had not replied. Two of these answered that they were present but when Walker's name was called there was again no reply.

It was then announced that the first order of business would be the voting on The Clean Books Bill.

As soon as these words were spoken the two folding doors at the back of the hall flung open and Jimmy Walker came swiftly down the aisle.

"What's going on here!" he called in a loud voice.

"Voting on The Clean Books Bill," some replied.

"Point of order," called Walker in a loud voice. "Mr. Chairman. We have heard arguments in favor of this bill. But no one has yet said a word against this measure. And as special privilege I now ask for 60 seconds to tell the assembly how I feel about this bill."

The chairman nodded. Walker's request was granted.

He lost no time. Every second was measured.

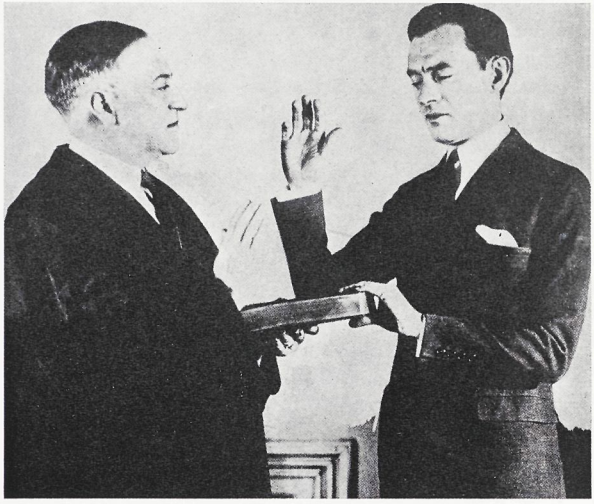
"Gentlemen," he began. "I do not know what these books are that would come under this bill. I do not read them. There are only two books that I can rightfully say I know. These two are not, as you might imagine, The Bible and Shakespeare. No. My books are Blackstone and the volume of New York State Statuary Law. These are the books I am acquainted with. But I have something more to say." Now his voice was lowered and he spoke with great feeling. "Everything I am today I owe, as many of you know, to me dear, departed mother. It was with her care and tenderness that I was brought up to respect justice and everything that we hold good and decent. And my mother used to read those books that you have been talking about." Now he turned sharply and faced the members of the legislature. Suddenly his eyes burned with defiance as he roared, "And there is no man who can say my mother was a bad woman!"

He appeared ready to throw off his coat and challenge anyone who dared to breathe a word against his mother. The hall had become silent. There was great tension in the air. His sixty seconds were over. Soon his rigid and defiant stance relaxed. His head nodded slightly thanking the chair and the members for their attention. Then he walked slowly to his seat.

There was a brief interval. After some whispering, the members, many perplexed, seemed ready to vote. A vote in favor of The Clean Books Bill was a vote that publicly proclaimed Walker's

mother was a bad woman! And no Democrats dared. A few, who were seriously committed, and had not had the "pleasure" of meeting Liveright in Walker's rooms, voted for the bill. Only a few.

This was a sudden turnabout, an unexpected victory. Liveright



Judge Robert F. Wagner swearing in Jimmy Walker as mayor of New York City, January 1, 1926, seven months after the defeat of The Clean Books Bill.

was taken by surprise. He heard and saw it all from the visitors' gallery. It was to him like a surprising climax of a Broadway play.

Walker had not disclosed his hand. How long this piece of devastating strategy had been in his mind Liveright never knew. He suspected that Walker's supper, the night before, with "key members of the opposition." had no doubt oiled the wheels for this maneuver. The poker and dice games in his hotel rooms had been carefully planned.

Several days later a victory dinner was held in the Brevoort Hotel. There were speeches from distinguished authors and other notables as well as shining lights of Broadway. And several of the authors who had been to Albany related their experiences in the committee room with the three innocent up-state farmers who had been condemned to listen to them. There was a lot of talk about the freedom of the press, and the distinguished actor Paul Robeson, who had played in O'Neill's *Emperor Jones*, spoke of other freedoms.

The honor of introducing Jimmy Walker fell to Elizabeth Marbury who was a good friend of movie stars, high society, statesmen and politicians. In a loud bass voice she paid Walker a full string of compliments and ended her introduction with the words, "I give you, now, the future governor of New York State."

Walker, who was never at a loss for words, made a very amusing little speech in which he complimented Liveright and damned all other publishers in America for not protesting against so vicious a bill. But he said nothing about his mother and did not mention the parliamentary strategy that he used to defeat the bill.

At the conclusion of the dinner Edward Bernays, who had been doing some publicity for Liveright, invited a crowd to his house which was close by in Washington Square Mews. Here on the first floor of this small house the phonograph was turned on and some couples began dancing, while downstairs the serious drinkers hovered about Jimmy Walker and Park Commissioner Gallatin who were relating amazing stories of New York politics.

The policeman on the beat, making his regular rounds, paused in the open door to see what was going on in this smoke-laden room. But Jimmy Walker went forward quickly to speak to the officer. He introduced himself and also the Park Commissioner and assured the officer that everything was under control and the noisy party would soon be breaking up. The officer saluted and departed.

About one o'clock in the morning the guests took their depar-

ture. All went home satisfied and feeling that it had been an appropriate celebration for a surprising victory over ugly repressive and Puritanical forces.

In this way was The Clean Books Bill defeated. The issue was soon cold and dead. And never again was legislation proposed in New York State to establish a censorship of books.

An Unknown War

ELIZABETH KRIDL VALKENIER

A RECENT gift of posters, presented by the family of the late Louis G. Cowan to the Rare Book and Manuscript Library, provides rich insight into the Soviet experience of World War II. The 45 posters are much more than documentary evidence of Soviet visual propaganda in wartime. They also bear testimony to the artistic community's participation in the national emergency and illustrate the changing public mood during the various phases of the conflict.

All the posters are part of the most renowned World War II series, the TASS Windows (Okna TASS). Of the millions of posters and dozens of series produced during 1941–45, this particular group has been pre-eminent for its popularity, agitational effectiveness and artistic value. Both during the hostilities and after, they were regarded as the visual counterpart of the popular songs and poems which lifted public spirits and played a vital role in engendering the sense of common purpose and resolve. In the public eye, they were as symbolic of the artists' contribution to the war as was Shostakovitch's Seventh Symphony.

Although produced in small numbers—usually a run of 600—the posters reached every section of the country, for they were reprinted in smaller format for large press runs to be shipped directly to the front, behind the lines and to remote regions of the USSR. It would be hard to find a Soviet citizen who lived through the war without seeing these posters. Official recognition of their effectiveness was immediate. Several writers and artists working on TASS Windows received state prizes within months after the war began, and the first exhibit of posters was held in August 1942, as Moscow celebrated the turning back of enemy troops from the capital. A selection from the TASS series was sent to the Western Allies, including the United States, to help rouse support for the

Soviet war effort. And the TASS Windows were prominently displayed during the thirtieth anniversary celebrations of the Soviet victory over Nazi Germany, held in 1975.

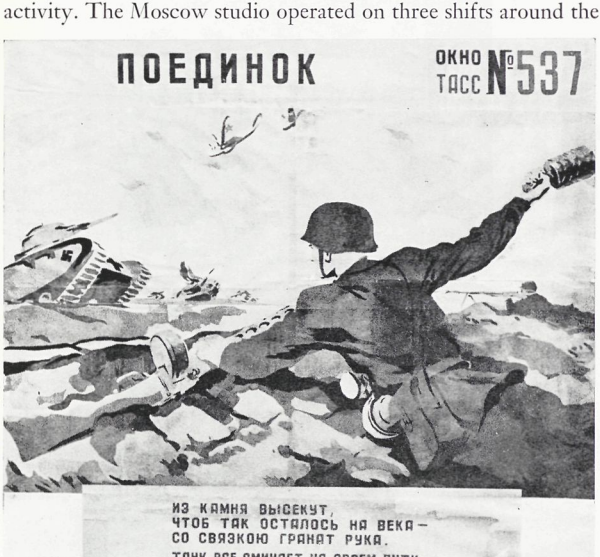
There are many reasons for this acclaim. First of all, the posters

Moscow citizens stopping on Gorky Street
to view the TASS Windows in 1941.

were produced in Moscow, which contributed greatly to their immediate impact and value. Many ministries and much of the government personnel had been evacuated, but the TASS Windows, which kept appearing daily from the embattled city even during the bleakest days, served as a tangible reminder of the undaunted spirit of the capital.

The élan and the dedication of the collective that produced the posters was equally impressive. While Stalin left the country leaderless and did not address the nation until twelve days after the German invasion, the artistic community displayed no such paralysis. Authors and artists, some of whom had never worked as

caption writers or poster designers, met on June 24th (two days after the attack), and the first posters appeared three days later. Their work, especially at the start, bore the earmarks of front-line activity. The Moscow studio operated on three shifts around the



Designed by A. I. Shcherbakov, this poster, headlined "Single Combat," was issued on August 23, 1942. The poem by Stepan Shchipachev begins: "The stone is carved to remain thus forever—an arm holding a bundle of grenades."

clock, and some people simply lived and slept on the premises to insure proper supervision and speed of production. The demand and the need were so great that wives and children of the artists

"The Frenzy of a Mad Dog," March 27, 1943, designed by Pavel Sokolov-Skalia, illustrates the poem by Demian Bedny in which the enemy is compared to a desperate animal,

"All the more venomous and dangerous
the closer he is to his death!"

"Our ABC," by Vaagan Aivazian, April 9, 1943, caricatures Goebbels under the letter "U": "Ugly is Goebbels, but to make up for that he can lie like nobody else."

and writers often helped with stenciling to increase the press run, while delivery trucks waited outside.

Speed was essential. With private radios confiscated at the start of the war, a dearth of newspapers and an excess of wild rumors, the population anxiously awaited the latest news from the front. Twice a day the collective would receive the latest news from the telegraph wires of TASS. From this material the art and literary directors would select the most suitable items and assign the graphic interpretation to an artist-writer team. The posters were generally completed within twenty-four hours; those which used text from war bulletins or excerpts from speeches as their captions could be ready in half that time. Their colorful, terse messages not only provided the civilian population with information but also inspired confidence and cheer.

Another reason for the popularity of this particular poster series is that it revived a tradition made famous during the early years of Soviet power. In 1919 when the revolutionary government faced an equally desperate situation compounded of civil war, foreign intervention and famine, the artistic community had risen to the occasion. Led by the poet Vladimir Mayakovsky and a young caricaturist, Mikhail Cheremnykh, a group of painters and writers started putting out colorful posters with biting verses on topical political issues. These satirical commentaries, based on the latest news dispatches transmitted by the Soviet news agency, were literally placed in the bare display windows of the even barer food and department stores. Their size and shape—four or six panels—actually conformed to the physical dimensions of the store fronts. Hence their name, Windows of the Russian Telegraph Agency (Okna ROSTA).

Twenty-two years later the name and the format were revived by the artistic community in Moscow as the vehicle for their contribution to another national emergency. And the same Mikhail Cheremnykh, who originated the ROSTA Windows, produced the first Windows of the Soviet Telegraph Agency (Okna TASS).

Their schematic, colorful design based on the peasant broadsheets, *lubki*, accompanied by captions patterned on popular verses resembled the original Windows. Subsequent posters would often consist of a single image and carry an earnest message. But the initial inspiration of the venture was never forgotten, and the 1,000th TASS Window reproduced one of Mayakovsky's captions: "I am proud that the pen is equal to the bayonet."

The fact that the collective producing the TASS Windows included some prestigious names in Soviet literature and art added to their excellence and importance. Among the caption writers were the internationally-known author of children's books and translator of Shakespeare, Samuil Marshak; the popular novelist Vera Inber, whose daily broadcasts from Leningrad helped sustain public spirit during the 900-day seige; and Demian Bednyi, the proletarian poet-laureate. The artists, in addition to Mikhail Cheremnykh, included Vladimir Lebedev, a highly original painter and illustrator, who since the 1920s had been collaborating with Marshak on children's books; Pavel Sokolov-Skalia, who gained prominence for producing the politically inspirational image of the "positive hero" in the 1930s; Nikolai Denisovsky, a prominent graphic artist, who took charge of editing the TASS Windows; and the famous "Kukryniksy" trio (an acronym for the artists Mikhail Kuprianov, Porfiry Krylov and Nikolai Sokolov) who had been supplying the Communist Party daily, *Pravda*, and the humorous weekly, *Krokodil*, with political and social caricatures since the late 1920s.

Finally, the artistic merit of the TASS Windows was far superior to what had come to predominate in agitational art and propaganda after 1932, when Socialist Realism was officially proclaimed to be the single acceptable style. After that date the formal experimentation and innovations that had gained Soviet graphics international recognition were replaced by bland and ponderous intelligibility. Elements of that official style were certainly not absent from the TASS Windows; still, taken as a whole,

N. F. Denisovsky's "Sterile Birth Pangs" appeared on November 21, 1944, with a four-line poem by Mikhail Vershinin: "The parasitic vulture sits plucked clean on all sides, but no matter how hard the murderer tries he can't hatch any little birdies."

there was more novelty of conception and design in this particular series than in any other that appeared during the war. For example, over half were done in a satirical vein despite the warnings from the authorities that caricature was not as effective for morale-building as paeans to the heroic deeds of the Red Army. Undoubtedly, the variety of presentation—the sentimental and the sardonic, the naturalistic and the expressionist, the obvious and the sophisticated, the laconic and the heroic—managed to appeal to every taste and relieve the monotony of wartime privations.

The 45 posters in the Louis G. Cowan Collection are but a small fraction of the total. Yet they are a representative sample that conveys not only the variety of presentation mentioned above but also the changes in the moods and needs that fluctuated with the course of the war. The earliest poster dates from mid-1942, and illustrates the desperate situation of the opening phase, when the Nazis were striking deep into the Russian territory. The David-and-Goliath combat between a Soviet soldier, armed with a single grenade, and a German tank expresses the crucial role of individual heroism that eventually did turn the tide (No. 537). Depiction of the carnage perpetrated by the invader was an effective spur to increased resistance by the civilian population (No. 697).

Once the Soviet counter-offensive started at Stalingrad in late 1942 and the siege of Leningrad was broken in early 1943, confidence began to grow. The image of the invader changed. For instance, satire was no longer needed to undermine German credibility, as in the caricature of Goebbels as a congenital liar (No. 694), but could confidently poke fun at the German losses (No. 1091). The image of the Soviet soldier changed into that of a happy giant striding over the liberated land (No. 970). The mood of euphoria reached even across the borders, and the military feats of Western allies were acknowledged (No. 1046). An ominous note was struck by one of the last posters in the series with a huge image of Stalin towering above the lilliputian-size population.

"You are with us again, Sevastopol!", was printed on May 10, 1944. The dramatic design by Pavel Sokolov-Skalia and the poem by Vassily Lebedev-Kumach hails the liberation of the Russian city which was virtually destroyed during the occupation and siege that lasted more than two years.

A victory by the Allies was acknowledged in the poster by V. I. Ladiagin, "Paris is Liberated!" The September 1, 1944 poster includes the poem by Vassily Lebedev-Kumach containing the lines: "To liberated Paris the Soviet warrior sends his greeting. In the west and in the east the land burns under the Germans."

The Cowan Collection is a fine addition to Columbia's holdings of World War II posters, for there are not many Soviet examples in the West. American posters can summon the recollections among those of us who are middle-aged or re-create for younger generations the mood of our country bent on production and bond drives in support of military operations in faraway lands. But old or young, we have little knowledge and understanding of the actual situation and response in a country that bore the brunt of the war in terms of 20 million killed, devastated cities and countryside, and untold suffering. Here TASS Windows are an introduction to many aspects of what has been called an unknown war.

Our Growing Collections

KENNETH A. LOHF

Brown gift. Mr. James Oliver Brown has added a group of approximately ten thousand letters and papers to the files of John Cushman Associates, Inc., a literary agency which Mr. Brown's agency acquired in 1978. Included are extensive files of correspondence, dated 1967–1978, relating to Clive Barnes, Martha Foley, Brendan Gill and Anthony West.

Cane gift. Twenty-one first editions of poetry have been presented by Mr. Melville H. Cane (A.B., 1900; LL.B., 1903), among which are four by T. S. Eliot: *Ash Wednesday*, 1930; *The Cultivation of Christmas Trees*, 1956; *Four Quartets*, 1943; and *Murder in the Cathedral*, 1935. Also included are fine copies of E. E. Cummings, *Santa Claus*, 1946, and William Carlos Williams, *The Broken Span*, 1941.

Cohn gift. The Manuel Komroff Collection has been enriched by the gift of two important items from Mrs. Louis Henry Cohn: the holograph manuscript of Komroff's novel, *I, the Tiger*, 207 pp., signed and dated April 1933, with extensive revision in ink throughout; and the bound page proofs of his 1936 novel, *Waterloo*, affectionately inscribed by the author to Mr. and Mrs. Cohn on July 3, 1936.

De Pol gift. The artist and wood-engraver John De Pol has donated a set of sixteen keepsakes, each of which includes a signed wood-engraving by him with accompanying text, issued in limited editions by the United States Banknote Corporation and the Pandick Press from 1974 to 1978. Among Mr. De Pol's subjects are New York City landmarks, portraits of historical and literary figures, and views of Ireland.

Ferriday gift. Seventeen rare sixteenth and seventeenth century editions in the fields of science and literature have been presented by Miss Caroline Ferriday, including works by Andrea Alciati, Baldassare Castiglione, Girolamo Folengo and John Wilkins. Of

"Hudson River Pier": wood engraving by John De Pol, 1974. (De Pol gift)

special interest in Miss Ferriday's gift is the Venice, 1508, edition of Johannes de Sacrobosco's important and popular work on spherical astronomy, *Tractatus de Sphaera.* Bound in the original vellum, this folio edition, printed by Johannes Rubeus and Joannes Vercellensis, is illustrated throughout with cuts of mathematical and astronomical figures.

Halsband gift. Professor Robert Halsband (A.M., 1936) has recently made two important benefactions: the gift of his papers and the establishment of the Ruth Alice and Robert Halsband Fund. The papers, to which he will continue to make additions, include manuscript drafts and proofs of his biographies of Lady Mary Wortley Montagu and of Lord Hervey and of other scholarly books, essays, lectures and reviews. The income from the Halsband Fund will eventually be used by the Rare Book and Manuscript Library to acquire eighteenth century British books and manuscripts. At present Professor of English at the University of Illinois, Professor Halsband is also an Associate in the Columbia University Seminar on Eighteenth-Century European

Culture. The Fund is named in honor of his late wife, Ruth Alice N. (Weil) Halsband, who received the Doctor of Philosophy degree from Columbia in 1946.

Henne gift. Professor Frances Henne, who last year established an extensive collection of the imprints of McLoughlin Brothers, has recently added sixteen volumes issued by this nineteenth century New York publisher of illustrated books for young people, including a handsome copy of the 1895 folio edition of the *Brownie Year Book*, written and illustrated by Palmer Cox.

Hill gift. Mr. Jonathan Hill has donated a 1978 publication relating to Rupert Brooke, edited by Sir Geoffrey Keynes and issued by The Cygnet Press of Burford, Oxfordshire, England, in which is printed for the first time Brooke's poem, "The Search for Truth," Frances Cornford's poem on Brooke written immediately after his death, and Virginia Woolf's letter to Brooke's mother, dated August 21, 1918.

Huffman gift. Professor Clifford C. Huffman (A.B., 1961; Ph.D., 1969) has donated a sixteenth century work by Leonardo Salviati, *Considerazioni di Carlo Fioretti da Vernio, Intorno a un Discorso. . . .* Published in Florence in 1586, the work is an essay on Torquato Tasso's epic poem *Gerusalemme Liberata.*

Jaffin gift. Twenty-one first editions of American novels have been donated by Mr. George M. Jaffin (A.B., 1924; LL.B., 1926), including works by Edna Ferber, Paul Horgan, MacKinlay Kantor, Christopher Morley, William Saroyan, Irwin Shaw and Edith Wharton.

Kempner gift. Mr. Alan H. Kempner (A.B., 1919) has presented to the Avery Library a pristine copy of the folio, *Della Magnificenze ed Architettura de' Romani*, 1761, by Giovanni Battista Piranesi, containing splendid plates illustrating Roman design and decoration and Piranesi's own original architectural schemes. The Rare Book and Manuscript Library has received from Mr. Kemp-

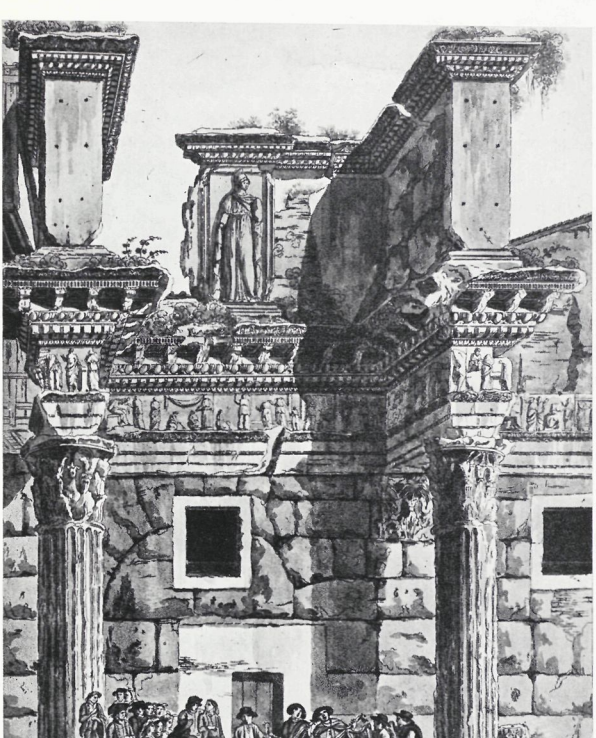
ner the two-volume folio edition of Cervantes, *Don Quijote de la Mancha*, printed in Barcelona in 1930 and illustrated with engravings by Daniel Urrabieta Vierge.

Keppel gift. A group of eleven letters written by Charles A. Beard to Frederick Paul Keppel (A.B., 1898; Litt.D., 1929) has been presented by Dean Keppel's son, Mr. Charles T. Keppel (A.B., 1930). Dated 1926–1936, the letters from Beard, and related correspondence, deal with the exchange of their writings, their speeches and lectures, and their work with various organizations, including the Carnegie Corporation and the National Municipal League.

Kissner gift. A collection of 121 editions printed in Glasgow by Robert and Andrew Foulis, distinguished Glasgow booksellers, printers, publishers and editors, has been presented by Mr. Franklin H. Kissner. Noted for publishing editions of standard authors, the Foulis brothers printed plainly on large paper with no ornament, and established a considerable reputation for their carefully edited texts of Greek and Latin classics. Their editions of Horace, 1744, Homer, 1756–1758, and Anacreon, 1761, all of which are present in Mr. Kissner's gift, are often considered among the finest ever printed. The approximately two hundred volumes in this extensive gift, nearly all of which are handsomely bound in full calf, will bring closer to completion the Libraries' file of imprints by these most renowned of Scotland's printers of the eighteenth century.

A complete set of the *Journées Pittoresques des Edifices de Rome Ancienne*, 1800–1828, by Angelo Uggeri was also presented by Mr. Kissner to the Avery Library. Several of the volumes are hand-colored, enhancing the rarity of plates which illustrate views of ancient Rome and vicinity.

Komroff gift. When the novelist and editor Manuel Komroff donated portions of his papers and correspondence in the 1950s, it



Hand-colored etching of the Temple of Pallas Athena by Angelo Uggeri from his *Journées Pittoresques des Edifices de Rome Ancienne.* (Kissner gift)

was his hope that all of his manuscripts and literary memorabilia would eventually be part of this collection. His widow, Mrs. Odette Komroff, has now brought that wish close to fulfillment with an extensive gift of first editions inscribed to her husband by his literary friends, works written and edited by him, and a splendid group of forty-two photographs which he took of noted writers and close friends, including Edgard Varèse, Albert Boni, E. E. Cummings, Captain Louis Henry Cohn, Whit Burnett, John Cournos and George Antheil. From among the nearly one hundred association books in Mrs. Komroff's gift, special mention may be made of the following volumes which contain long, affectionate inscriptions to Komroff from their authors: Sherwood Anderson, *Dark Laughter*, 1925; Louis-Ferdinand Céline, *Journey to the End of Night*, 1934; Theodore Dreiser, *An American Tragedy*, 1925; Eugene O'Neill, *Marco Millions*, 1927; William Saroyan, *The Daring Young Man on the Flying Trapeze*, 1934; and William Carlos Williams, *The Cod Head*, 1932.

Laughlin gift. Mrs. William K. Laughlin has donated a pristine copy of *Alsace-Lorraine*, Philadelphia, 1918, a travel book written and handsomely illustrated by the painter, George Wharton Edwards, whose autograph appears on the inside front cover.

Lazarsfeld gift. Mrs. Paul Lazarsfeld has presented the papers of her husband, the late Dr. Paul F. Lazarsfeld (L.H.D., 1970), who taught at Columbia from 1940, held the position of Quetelet Professor of Social Sciences from 1962 until his retirement in 1969, and was the founder of the Bureau of Applied Social Reesearch. Covering the period from 1930 until his death in 1976, the extensive correspondence, manuscripts and subject files, numbering approximately 43,000 items, document Professor Lazarsfeld's many distinguished research projects relating to the sociological aspects of radio, statistics, unemployment, adolescence, education and psychology.

MacLachlan gift. Miss Helen MacLachlan (A.B., 1918, B.) continues to add important documentary material to the John Masefield Collection. She has recently presented a series of twenty-six letters written to her during the period 1943–1967, by Dr. Isabelle

Eugene Nickerson (left) with Senator Robert Kennedy and Secretary of Defense Robert McNamara during a tour of Nassau County's defense industries on February 4, 1966. (Nickerson gift)

Little, the Oxford doctor who had attended Constance Masefield, the poet's wife, and became Masefield's own doctor during the latter period of his life.

Nickerson gift. The Honorable Eugene H. Nickerson (LL.B., 1943), lawyer, Nassau County Executive, 1962–1970, and Judge of the U.S. District Court for the Eastern District of New York, has established a collection of his papers with the gift of approximately 173,000 items, consisting of personal, administrative, political and investigative files. The papers document primarily his eight years as Nassau County Executive, and include correspondence, memoranda, manuscripts of speeches, press releases, photographs and clippings. Among the files of correspondence are letters from James A. Farley, Hubert H. Humphrey, Robert F. Kennedy, Edward I. Koch and Percy E. Sutton. There are also extensive files relating to investigations into corruption and mismanagement in numerous Long Island businesses and governmental departments.

Ober gift. In 1969 the literary agency Harold Ober Associates presented its files of correspondence with Paul W. Gallico (A.B., 1921). The firm has now added to this collection more than seven hundred letters to and from Gallico, comprising files for the period, 1970–1973. The letters relate primarily to the publication of the novelist's later writings, *The Zoo Gang* and *Mathilda*, the film version of *The Poseidon Adventure*, the television script for his most famous story, *The Snow Goose*, and the paperback editions of his novels.

Parsons gift. An additional 105 volumes have been presented by Professor Coleman O. Parsons (A.B., 1928) for inclusion in the collection of Scottish literature which he established in 1976. Works in his gift cover a wide range of subjects and date from the early eighteenth to the twentieth centuries, and include the following distinguished editions: Hugo Arnot, *The History of Edinburgh*, published in 1779, and illustrated by a fine impression of the folding map, "Plan of the City, Castle and Suburbs of Edinburgh, 1778"; John Harvey, *The Life of Robert Bruce King of Scots: A Poem*, Edinburgh, 1729, first edition bound in contem-

porary calf; and *The Poetical Works of James Thomson*, two volumes, printed in Glasgow in 1784 by Andrew Foulis, and handsomely bound in nineteenth century full maroon morocco.

Rendell gift. To the collection of Jay Family Papers Mr. and Mrs. Kenneth Rendell have added a letter written by John Jay, Jr., grandson of the first chief justice, to General James Harrison Wilson, commander of the third division of General P. H. Sheridan's cavalry corps, Army of the Potomac, during the Civil War. Dated April 17, 1864, the four-page letter contains a commentary by General Wilson on the abolition of slavery and Jay's efforts on behalf of the anti-slavery movement.

Schaffner gift. More than ten thousand pieces of correspondence with clients have been added by Mr. John Schaffner to the collection of papers of his literary agency, including a file of 131 letters, dated 1955–1973, from the English novelist and critic, Winifred Bryher, relating to her writings, publications, travels and friends. Other writers represented in the gift include James A. Beard, Craig Claiborne, Barbara Howes and Frederic Prokosch.

Sjöberg gift. Professor Leif Sjöberg has presented an archive relating to the writing and publication of Dag Hammarskjöld's *Markings*, which he and the late W. H. Auden translated and edited in 1968, including: the typewritten printer's copy of the manuscript, 142pp., with extensive editorial corrections and numerous emendations in ink by Auden; three sets of galley and page proofs with editorial notations; and a long letter written by Auden to Professor Sjöberg from Austria on July 8, 1964, regarding his work on the book. Professor Sjöberg also donated three notebooks of Muriel Rukeyser, containing handwritten drafts of her translations from the poetry of the Swedish writer, Gunnar Ekelöf (1907–1968), which she and Professor Sjöberg published as *Selected Poems* in 1967.

Smith gift. Mr. G. E. Kidder Smith, architect and author, has donated to the Avery Library his clipping file of architectural

subjects from architectural periodicals, international in range and spanning over forty years of research.

Smith gift. Professor Joseph H. Smith (LL.B., 1938) has donated, for inclusion in the manuscript collection, an autograph album which belonged to Anna Vreeland, the mother of the late Professor Julius Goebel, Jr. (Ph.D., 1915; LL.B., 1923). Anna Vreeland was apparently in Washington, D.C., early in 1876, for the album contains dated autographs of President Ulysses S. Grant and members of his cabinet, including Hamilton Fish and William W. Belknap, as well as those of General Philip H. Sheridan and Henry Ward Beecher. The remaining pages of the album are filled with inscriptions and poems by the owner's friends in Hackensack, New Jersey.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928), who presented a collection of books by and about Jean Cocteau in 1971, has now added 93 volumes to the collection, including rare editions of Cocteau's illustrated works: *Dessins*, Paris, 1923, one of 400 copies signed by Cocteau; and *Drôles de Ménage*, Paris, 1948, inscribed by Cocteau with a sketch. Among the most impressive works in Mr. Steegmuller's gift is Cocteau's poem, *Mythologie*, Paris, 1934, issued in a portfolio with ten original signed lithographs by Giorgio de Chirico. The gift also includes the edition of Guillaume Apollinaire's most celebrated work, *Le Poète Assassiné*, printed in Paris in 1926 on the occasion of the eighth anniversary of Apollinaire's death; one of 450 numbered copies, the work is handsomely illustrated with 36 lithographs, both full-page and set in the text, by Raoul Dufy.

Thacher gift. The Bakhmeteff Archive has received from Mrs. Thomas D. Thacher approximately one thousand letters and manuscripts to be added to the collection of papers of her husband, the late Thomas Day Thacher (LL.D., 1945), lawyer, judge and Solicitor General of the United States, 1930–1933. The papers in the gift relate to the American Red Cross mission to Russia in

Lithograph by Giorgio de Chirico from Jean Cocteau's *Mythologie*, 1934. (Steegmuller gift)

1917–1918, of which Thacher was the secretary. Included are manuscript inventories of supplies for the mission's efforts in Petrograd, as well as letters from Louis Brandeis, Felix Frankfurter, Thomas W. Lamont, Walter Lippmann, Archibald MacLeish and Lillian Wald.

Tharaud family gift. The family of the late Cynthia James Tharaud, assistant to the Dean of the School of International Affairs, have presented in her memory a thirteen volume edition of the writings of Jonathan Swift, published in London from 1742 to 1745. The handsome set, bound in full vellum includes Swift's *Miscellanies, A Tale of a Tub, Travels into Several Remote Nations of the World* and *Sermons.*

Thompson gift. Professor Susan Otis Thompson (M.S., 1963; D.L.S., 1972) has donated a group of twenty-seven finely printed and illustrated editions, including publications of The Spiral Press, The Typophiles and the Printing Week Library of Benjamin Franklin Keepsakes.

West gift. A further group of Austin Strong papers has been received from the Reverend Canon Edward West of the Cathedral Church of St. John the Divine, consisting of approximately fifty letters and twenty-five photographs relating to the design and landscaping by Strong, artist, writer and grandson of Robert Louis Stevenson, of Cornwall Park in Auckland, New Zealand, which was given to the people of New Zealand in 1901 by Dr. J. Logan Campbell, mayor of Auckland.

Yerkes gift. Professor David M. Yerkes has donated a group of twenty-six literary editions, of which two have been selected for the rare book collection: *Epictetus his Morals*, translated from the Greek by George Stanhope, and published in London in 1694; and Elizabeth Lachlan, *Leonora; or, The Presentation at Court*, New York, 1829, the first American edition of a series of narratives called "Young Ladies' Tales."

Activities of the Friends

Fall Meeting. The centenary of the founding of the architectural firm of McKim, Mead & White was celebrated at the fall dinner meeting, held in Low Memorial Library on Thursday evening, November 1. Featured were a talk by Brendan Gill, "Paganizing the Plutocrats," and an anniversary exhibition of drawings, manuscripts and photographs drawn from the Avery Library's extensive collection.

Winter Meeting. The Friends and the University Librarian will host a reception in the Rotunda of Low Memorial Library on Thursday afternoon, February 7, 1980, to open the exhibition, "The Friends Half-Dozen: Six Collections Acquired on the Friends Endowed Fund," including manuscripts, drawings and first editions of Max Beerbohm, H. Rider Haggard, Louis MacNeice, Gertrude Stein, Evelyn Waugh and Tennessee Williams. President William J. McGill will be the guest of honor.

Bancroft Awards Dinner. The Annual Bancroft Awards Dinner, sponsored by the Friends, will be held on Thursday evening, April 3, 1980.

New Council Members. Messrs. John F. Fleming and James Gilvarry have been elected to serve on the Council of the Friends.

Finances. For the twelve-month period which ended on June 30, 1979, the general purpose contributions totaled $23,667, and the special purpose gifts, $19,432. Books and manuscripts donated and bequeathed by the Friends had an appraised value of $221,299, bringing the total value of gifts and contributions since the establishment of the association in 1951 to $2,837,349. In addition, $1,452 was realized from the sale of publications.

EXHIBITION IN BUTLER LIBRARY

Rarities for Research: 1979 Gifts

September 19–December 10

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

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

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

CLASSES OF MEMBERSHIP

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

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

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

Contributions are income tax deductible.

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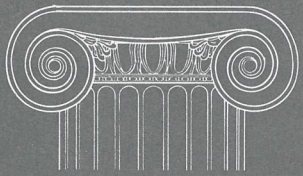

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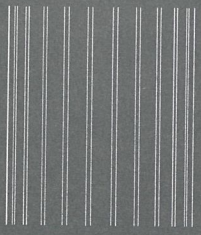

FEBRUARY 1980 · VOLUME XXIX, NUMBER 2

CONTRIBUTORS TO THIS ISSUE

MIRIAM J. BENKOVITZ is the author of a life of Ronald Firbank and of the forthcoming biography of Aubrey Beardsley.

BERNARD R. CRYSTAL is the Assistant Librarian for Manuscripts in Columbia's Rare Book and Manuscript Library.

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

MORRIS H. SAFFRON is a physician and is the author of *Surgeon to Washington*, a biography of Dr. John Cochran.

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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 XXIX FEBRUARY, 1980 NUMBER 2

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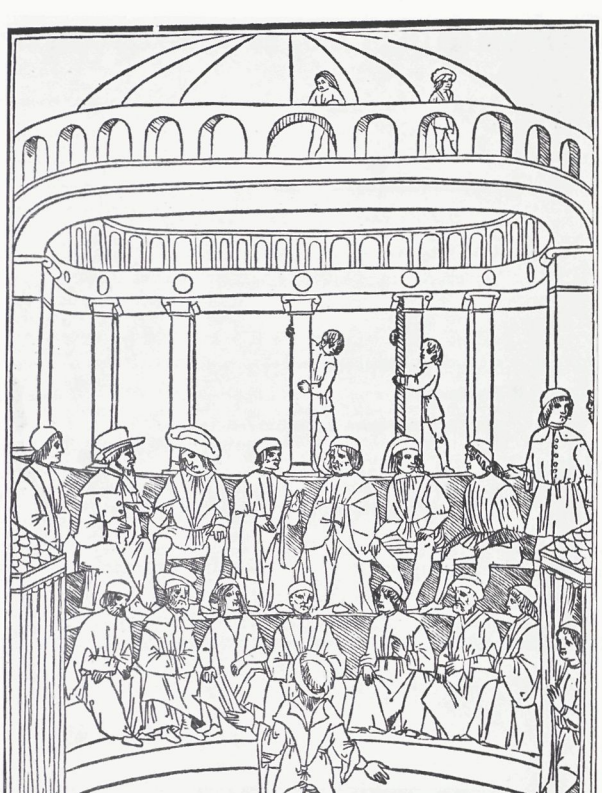
Published by THE FRIENDS OF THE COLUMBIA LIBRARIES, Butler Library, Columbia University, New York, New York 10027.
Three issues a year, two dollars and fifty cents each.



Early sixteenth century theatre depicted in the 1511 edition of Plautus printed in Venice by Lazarus Soardus.

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Gonzalez Lodge: Apostle of the Classical Tradition

BERNARD R. CRYSTAL

"GALLIA est omnis divisa in partes tres . . .". For the vast majority of educated Americans the opening words to Caesar's *Gallic Wars* epitomize their Graeco-Roman heritage. The traditions of Greece and Rome are held in sacred memory when they speak of their debt to the past, but few of them in this century have imbibed at the font of classical culture in the manner of their forebears. Until the end of the nineteenth century Greek and Roman studies were the foundation of our academic training, yet today we pay but lip service to this great store of knowledge which nurtured so many past generations. We refer to democracy, genuflecting to the icon of the Greek city-state, "cradle of our form of government," or we boast of our legal system, vaguely recalling the ancient Roman codes. In centuries past educated individuals not only revered their classical past but also understood its depth and breadth.

Gonzalez Lodge, steeped in the traditional classical background, chose to bear the message of Greece and Rome by becoming a professor of classics. He devoted his life to promoting the classical curriculum but unfortunately he struggled for a then already moribund cause. Perhaps in his own quiet way, however, he has passed

on the torch of classical heritage through the bequest of his library of Greek and Latin editions to the Columbia Libraries. The Gonzalez Lodge Collection is a rich repository of the Graeco-Roman culture and tradition he knew and loved.

Born on December 19, 1863, in Fort Littleton, Pennsylvania, Lodge traced his ancestry back to a twelfth century English nobleman, one of whose descendants established himself in America when he bought 500 acres of land from William Penn in 1682. Gonzalez Lodge was educated in the public schools of Baltimore and then went on to Johns Hopkins University where he received his bachelor's degree in 1883 and his doctorate in 1886. To widen his classical knowledge he traveled in Germany and Greece during 1888. Upon his return to the United States he accepted the position of Associate in Latin at Bryn Mawr College and by 1895 he had risen to the rank of full professor.

In 1900 he moved on to Teachers College, Columbia University, as Professor of Latin and Greek, remaining there until his retirement in 1929. At Teachers College he sought to bolster and maintain the once lofty position that the classics had held in the world of pedagogy by introducing the oral method of teaching Greek and Latin. But as each succeeding year of the twentieth century rolled by, there was less and less of a demand for Greek and Latin teachers and helplessly he watched his world slowly fade into oblivion.

Gonzalez Lodge must have felt himself an anachronism in the twentieth century for it was his firm belief, as it had been the belief of many until this century, that classical studies must be considered high among the important aspects of a humanistic education. As editor-in-chief of the professional journal *Classical Weekly* from 1907 to 1913, he expressed his alarm at the decline of classical studies in numerous editorials. He was concerned not only with appreciation of great literature but also the necessity for each individual to be a master of vocabulary. Lodge believed that one's character, that is, one's habits, observations, thoughts and feelings, was en-

nobled by the studying of great literature. In his eulogy of Lodge, Columbia professor Nelson G. McCrea described Lodge as ". . . quite definitely a humanist and all his activities, whether scholarly or social, were moulded by an idealistic vision of what human life

Gonzalez Lodge in 1916.

might become under the transforming influence of a genuine education." The "genuine education" that McCrea referred to was none other than a classical education, the foundation for creating the whole person.

Whether or not one can accept Lodge's theory of the whole person, one can see in his life an example of his theory, especially in his emphasis on the importance of word-mastery in the life of a humanist. His major work, *Lexicon Plautinum*, a word study of the Latin playwright Plautus, was to take him thirty-three years to complete. This magnus opus was a first of its kind in American classical scholarship. Formerly such work had been the sole province of European scholars. When he died in December, 1943, he left incomplete what surely would have been his second masterpiece, a lexicon of Ovid's vocabulary.

We must not assume that Gonzalez Lodge buried himself in a vocabulary study for thirty years to avoid the reality of the declining position of classics. He presented his views through his editorials in the *Classical Weekly*, and as a faculty member in one of America's leading pedagogical institutions, he surely must have indoctrinated a generation of students. Fighting against insurmountable odds this "... modest, quiet, retiring man ... [of] innate shyness and reserve ..." needed a retreat where he could nurture his idealistic vision of the whole person, a quiet place to contemplate, to renew his strength—a library which over the years grew to be the prime interest of his life.

The collecting habits of Gonzalez Lodge were greatly influenced by his academic career. He began collecting books while he was a student at Johns Hopkins. Since his education was based on the "German model" he collected heavily in the field of doctoral dissertations. Although he took his degree in Greek language and literature he only taught Greek for two years at Davidson College. When he was hired by Bryn Mawr he fully expected to continue teaching Greek but the faculty was sufficient in Greek so he was relegated to teaching Latin. Although his collection contained some Greek volumes, he started buying Latin books exclusively due to the exigencies of his Latin courses. "In forming my collection I was influenced by needs of the moment. When I began a new course, I collected all the books that I was likely to need ...." At

Bryn Mawr his collection reflected Roman antiquities, Italic dialects, history of Greek and Latin syntax, Roman drama (Plautus and Terence) Roman historiography (Livy), Roman satire (Horace) and Roman epistolography.

When Lodge moved on to Columbia in 1900, he neglected completely the literature relating to the courses he had formerly given at Bryn Mawr since the graduate instruction he was engaged in was of an entirely different nature. Only the syntax collection was kept up, another example of his concern for words and meanings. From 1900 to 1929 Lodge was asked to instruct teaching methods for Greek and since Teachers College had no source materials on teaching Greek, the Library permitted him to order any books he needed. As Greek instruction in the high school declined, Teachers College Library sought to dispose of this collection and Lodge willingly purchased it for his personal library. After 1929 Lodge adhered to no formal acquisition criteria, and for the rest of his life collecting was a haphazard affair.

Lodge's collecting was divided into two categories: classical literature, and literature on classical authors, dissertations, scholarly studies, commentaries and literary criticism. Although Lodge wrote that he emphasized the gathering of literature *on* rather than *of* Greece and Rome, the numerous editions of classical authors he eventually left to Columbia belie his statement. Like all other bibliophiles Lodge combed the shelves of New York City's book shops and culled the catalogs of both American and European antiquarian book dealers.

Gonzalez Lodge had, then, over the years built up a classical library of about 5,500 volumes more or less equally divided between literature *on* and literature *of* Greece and Rome. This library which undoubtedly gave him so many happy years both as a collector and a reader would have no heir to care for it since he and his wife, Ida Baldwin Stanwood, were childless. In August, 1942, after three years of chronic illness, sensing that death was near, Lodge divided his library in two. The working collection, for Latin

Characters in Terence's drama *Phormio*; woodcut from the 1499 Strassburg edition of the Latin playwright's comedies.

and Greek scholars, chiefly dissertations and resource materials along with post-1800 editions of classical authors were given to Franklin and Marshall College, from which he had received an honorary L.L.D. degree in 1901. To Columbia University which had been his home for some forty years, he left his collection of incunabula and pre-1800 Greek and Latin editions, including a special collection of the Roman playwright, Plautus. The last-named embraced editions from the fifteenth through the twentieth centuries, as well as a related working collection of literature on Plautus so as not to destroy the unity of his Plautiniana material.

When Lodge died in 1942, his wife took over the business of formally transferring the collection to Columbia. By the spring of 1944 Mrs. Lodge and the University settled on the final arrangements for a permanent library of classical editions to perpetuate the memory of her husband. Delighted to have such a fine collection, the then Director of Libraries, Carl M. White, set in motion the machinery for creating a lasting memorial to Gonzalez Lodge.

Thus the Gonzalez Lodge Classical Library was presented to the University and placed along with numerous other memorial collections in the Rare Book and Manuscript Library. There it serves as a nucleus for the study of Latin and Greek literature. It is also a treasure trove for students of the book arts since the collection ably illustrates the art of printing from the fifteenth through the nineteenth centuries. Since classical studies have been so much a part of Western civilization, it is only natural that the printing of Greek and Latin literature has occupied a great deal of printers' labors. Books in the Lodge collection range from the selected epistles of Cicero printed by Nicolaus Jenson in 1470 to some specimens of modern fine printing. All the great European printing families are represented: Estienne, Elzevir, Plantin, Baskerville, Bodoni, Foulis and many more, although the bulk of the collection covers the fifteenth through the eighteenth century. Among the one hundred incunabula in Lodge's library there is one Venetian edition of Tacitus printed by Phillippus Pincius in 1497 that de-

serves special mention for the beautiful white, extra large paper on which it was printed. Even though this copy has been rebound, it has still retained a very wide margin. The renowned nineteenth century bibliophile, Thomas F. Dibdin, said that this edition may even surpass the recognized beauty of the first edition of Tacitus printed by Spira in 1470.

The printing house of Aldus Manutius ushered in the sixteenth century with a surprising array of classical editions. Lodge collected his Juvenal published in 1501 along with its companion volumes of Horace and Virgil commencing the era of Italic type face. With this first edition of Juvenal may be ranked two others, the Aldine Herodotus, 1502, the first example of Aldus's Greek type and a volume clearly exhibiting his genius for simplicity and beauty in a well-printed book, and his equally famous, accurately edited first edition of Sophocles, printed in 1502, which remained a model for all subsequent editions for fifty years. Finally there is one volume of the 1502–1503 three volume edition of Ovid which Aldus worked on himself and whose rarity depends upon acquisition of all three volumes in good condition. Lodge like most other collectors was not able to purchase the complete set.

An impressive sixteenth century volume in the Plautiniana collection is a 1511 edition of Plautus printed in Venice by Lazarus Soardus, which contains numerous woodcut initials and woodcuts to illustrate each play. A framed woodcut has been inserted within the text of each scene in every play, depicting and naming the character. The mid-sixteenth century brought forth another famous editor by the name of Dionysius Lambinus, who began a new era in Horace scholarship with his two volume edition printed in 1566 by the house that gave this century its impetus, Aldus. A third editor and printer of import during this century was Henri Estienne. Aldus's Sophocles, which had been highly esteemed by scholars for a half-century, was supplanted by two mid-century editions, one of them a well-printed and textually accurate edition from the Estienne family.

With such elaborate attention given to Aldus, one might wish for a more varied choice of printers in the seventeenth century, but alas this century produced many routine editions of classical authors. Lodge's collection reflects the sparsity of exceptional edi-

Engraved title-page from one of the most handsome editions printed by the Elzevirs.

tions for the period; however, books printed by the house of Elzevir in Leiden form one significant group in Lodge's seventeenth century holdings. There is a third impression of a book

whose first impression has been called the most beautiful and most rare ever printed by the Elzevirs. This 1635 edition of Caesar is most ornate and even though it is not a first impression, it deserves attention. In addition to its elaborately decorated engraved title-page, there are engraved vignettes preceding each section of the text which is printed in roman type face and is studded with floriated initials. An excellent series of woodcuts illustrating the war machines referred to by Caesar precedes the text.

Lodge acquired what appears to be a freak of typographical excellence which stands out among the typographical mediocrity that issued forth from Germany in the eighteenth century. Printed by C. Fritsch of Leipzig in 1800, it is a magnificent six volume edition of Virgil, a book praised for its accurate text, excellent critical comments and superb typography, containing two-hundred-four vignettes and an elegant frontispiece engraved by Fiorillo. The large-size roman type is imprinted on a milk white paper. Lodge not only purchased one copy of these six volumes, but also obtained second copies of volumes five and six which have fore-edge paintings of "The Old Bow Bridge" at Stratford-le-Bow, England.

A superficial examination of the contents of the Gonzalez Lodge Library indicates that in many cases the titles collected by Lodge were significant either for their text and/or commentary or as examples of fine printing. In one generation Lodge could not have hoped to develop a complete classical library. To insure that the collection would not remain stagnant he bequeathed an endowment to the University which affords the collection ample funds to grow and prosper. As an established academic library for more than two centuries Columbia had already accumulated many classical works; the Lodge library not only complemented these existing holdings but also ". . . enabled [the University] to proceed much farther and faster in building unusual strength in the field of classical literature, than would have been conceivable" according to the late Roland O. Baughman, who selected additions to the collection for a number of years.

Gonzalez Lodge spent his life collecting a library that reflected his love and his desire to serve. His legacy to Columbia will be the fuel to keep the flame of classical learning alive, for his library of classical literature will serve both the classical scholar and the student of printing history. Even though the Greek and Roman foundation of Western education has slipped into anonymity the Gonzalez Lodge Classical Library will continue to be a source of classical learning for generations to come.

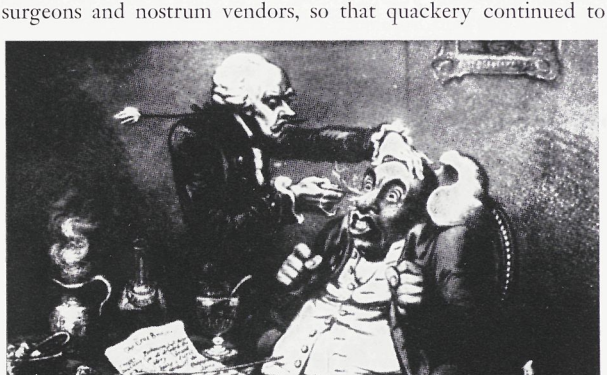
Medical Legislation in the Colony of New Jersey

MORRIS H. SAFFRON

LATE in 1978 Columbia received as a gift from Dr. Bernard Pacella a manuscript of unusual interest for the social as well as the medical historian of our country. This document contains nothing less than the first set of laws known to have been proposed by a medical society in North America for the regulation of professional practice. In order to properly assess the importance of this acquisition we should say a few words about the historical development of such legislation.

With the dissolution of the Roman Empire the guilds of *Archiatri*, state health officials whose duties included the control of quackery, gradually ceased to function, so that during the ensuing Dark Ages there was no central authority, except possibly the Church, to concern itself with the quality of medical care. Conditions began to improve somewhat under the Carolingians with the revival of medical education at Chartres and other cathedral schools, but it was only at Salerno in 1140 under the enlightened rule of the Normans that the first serious attempt was made to legislate against medical abuses. In 1224 that *Stupor Mundi*, Emperor Frederick II of the Two Sicilies, wrote a remarkably "modern" medical practice law covering in great detail the training, ethics, examination and licensing of a physician. So stringent were the penalties that this code imposed on offending "empiricks" that its principles were adopted very slowly by other western nations. Indeed it was not until two centuries had elapsed before the English Privy Council saw fit to inveigh against "unconnynge and unaproved practysours of fysik," and only in 1511 did Parliament finally take some firm action against unlicensed practitioners. Un-

fortunately, the Royal College of Physicians which was soon entrusted with the authority to examine and license physicians would not condescend to involve itself with the supervision of barber-surgeons and nostrum vendors, so that quackery continued to



America's most famous eighteenth century quack, Elisha Perkins of Connecticut, using his metallic tractors which were supposed to remove disease and pain from the sufferer.

flourish mightily, completely unfettered. Under these circumstances it is not surprising that neither Crown nor Parliament considered it important to extend medical reform legislation to distant overseas provinces in America.

Yet as early as 1636 the Virginia Assembly complained bitterly of "intolerable exactions made by griping and avaricious men," and insisted on the need for "some fitter course for regulating physitians and chirugians." Two years later Massachusetts did enact a law intended "to inhibit and restrain the presumptious arrogance of such as through the perfidence of their own skill or any other sinister respects dare to boldly attempt to exercise any violence

upon or towards the bodies of young or old to the prejudice or hazard of life or limb of man, woman or child." In 1665 the Duke of York imposed on his newly acquired possessions a law essentially similar to that of Massachusetts, and over the next century there were additional sporadic attempts by various colonies to supervise medical practice, but the laws being vague and unenforceable met with little or no success. As late as 1737 we find "Philanthropos" offering a prayer in a Boston newspaper for legislation that would "exterminate the shoemakers, weavers and Almanack makers who were practicing medicine, having laid aside the proper Business of their Lives to turn Quacks."

Conditions in maritime New York may have been worse than elsewhere. Even though an abortive control measure had been adopted by the City Fathers in 1753, the historian William Smith writing five years later strikes this note of frustration:

> A few physicians among us are eminent for their skill. Quacks abound like locusts in Egypt, and too many have been recommended to a full practice and profitable subsistence; this is less to be wondered at, as the profession is under no kind of legislation. Loud as the call is, to our shame be it remembered, we have no law to protect the lives of our King's subjects from the malpractice of pretenders. Any man, at his pleasure, sets up for physician, apothecary, and chirurgeon. No candidates are either examined, licensed, or sworn to fair practice.

On June 10, 1760, the New York Assembly, reacting to such complaints, passed a law of considerable merit which marked a definite advance over all previous legislation. Though still somewhat limited in scope it now provided for examination by legal authority and a system of licensure, thus serving as a prototype for the more comprehensive New Jersey act. Unfortunately, there was still no professional group to oversee the enforcement of this admirable law.

In 1764 when Dr. Samuel Clossy approached the authorities of King's College with his plan for a medical school to train com-

petent physicians the conservative governors balked at the idea. Clossy's sponsor was informed:

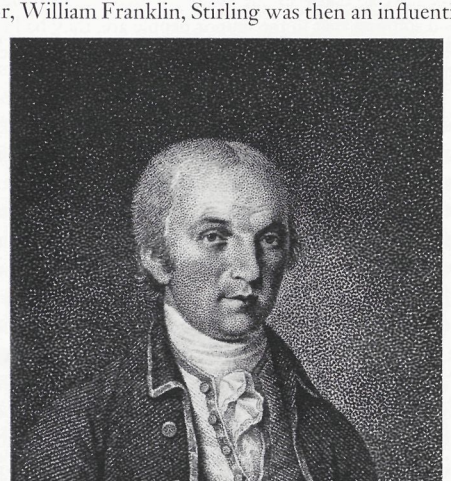
> Besides we have so many of the faculty already destroying his Majesty's good subjects that in the humor people are, they had rather one half were hanged that are already practicing than breed a new swarm in addition to the old.

As a result of this dilatory attitude it is Philadelphia (1765) rather than New York (1767) which has the honor of having offered the first formal courses of medical instruction in the colonies.

Across the Hudson in exclusively agricultural New Jersey there could be no thought of a medical school, but on July 16, 1766, sixteen doctors converged on New Brunswick to found a medical society, which, despite interruptions necessitated when the state became the "Cockpit of the Revolution," can justly claim to be the oldest in the United States. One of the first acts of the New Jersey Medical Society was to set up an equitable Table of Fees and Rates, so that every patient might know in advance what to expect in the matter of charges. Two years later (1768) the Society authorized the president, Dr. John Cochran, and two associates "to prepare a petition to the General Assembly to obtain a law to regulate the practice of physic and surgery in this province." What makes this request unique and of historical importance is that here for the first time a segment of organized medicine in the American colonies voluntarily sought the legal right to impose high professional standards on all future applicants and to supervise the examinations for licensure. As one might expect the law did not pass, being opposed by quacks and other segments of the populace who profited by the status quo. Even though they were later fortified by many signatures from aroused citizens, the doctors failed again in 1769 and 1770.

In 1771 a discouraged Cochran once more reported to the Society "that in consequence of counter petitions brought in the said petitions were ordered to be laid on the table." The embattled doc-

tors now turned for advice and support to William Alexander, otherwise known as Lord Stirling. A friend of Philip Schuyler, John Cochran's brother-in-law, and on good terms with the royal governor, William Franklin, Stirling was then an influential mem-



Dr. John Cochran, president of the New Jersey Medical Society at the time the law regulating medical practice was passed.

ber of the Provincial Council. On September 7, 1772, when the Legislature was in session at Perth Amboy it was reported that "sundry petitions from a great number of Inhabitants in divers Counties in this Province praying that a Law may be passed to regulate the Practice of Physick were read. Whereupon on Motion of Lord Stirling, Ordered that the Petitioners have leave to bring in a Bill agreeable to the Prayer of the said Petition." Stirling then

"walked" the bill from the Council chamber to the House of Assembly where it was read twice and sent back to the Council. One week later the "engrossed" bill was signed by the Speaker, and Lord Stirling was ordered to "carry the said Bill to the House of Assembly for their concurrence." This time the Assembly did suggest some amendments which were approved by the Council on the 24th, and the "reingrossed" bill was returned to the Assembly. Approved by the latter on the 25th, his "Excellency was pleased to give his assent" on the 26th, thus crowning the efforts of a few determined men to elevate the standards of medicine in New Jersey. At a Princeton meeting of the Society on November 10 "a motion was made and seconded that the thanks of the Board be given to Doctors Cochran and Bloomfield for attending the House of Assembly and obtaining a law for the regulation of the practice of physic and surgery in this province."

Little is known about the enforcement of the new law in the tumultuous years just prior to the Revolution, but Stephen Wickes, the pioneer medical historian of New Jersey, believed that:

> Its effect on the profession was immediate. It raised the standard of attainment, and thus stimulated students to careful study, and to improve the opportunities which were beginning to offer themselves to students in medicine.

But as historians of medical legislation in the United States point out the New Jersey law was destined to exert much more than local influence by setting a pattern that was to be followed in succession by Massachusetts (1781), New Hampshire (1791) and Connecticut (1792). Indeed, it is not an exaggeration to state that much of our current legislation on medical licensure and practice can be traced back to this colonial progenitor, the original of which we publish below from the Columbia manuscript.

An Act to Regulate the Practice of Physick and Surgery within the Colony of New Jersey

Whereas many Ignorant and unskillfull Persons in Physick and Surgery to gain a Subsistance, do take upon themselves to Administer Physick and Practice Surgery in the Colony of New Jersey, to the Endangering of the Lives and Limbs of their Patients, And many of His Majesty's Subjects who have been Persuaded to become their Patients have been great Sufferers thereby, for the Prevention of such Abuses for the future.

Be it Enacted by the Governor Council and General Assembly and it is hereby Enacted by the Authority of the same, That from and after the Publication of this Act, no Person whatsoever shall Practice as a Physician or Surgeon within this Colony of New Jersey before he shall first have been Examined in Physick or Surgery, approved of and admitted by any two of the Judges of the Supreme Court for the time being, taking to their assistance for such Examination such proper person or persons as they in their discretion shall think fit, for which Service the said Judges of the Supreme Court as aforesaid shall be entitled to a fee of Twenty shillings to be paid by the Person so applying; And if any Candidate after due Examination of his Learning and Skill in Physick, or Surgery as aforesaid, shall be approved and Admitted to practice as a Physician, or Surgeon, or both, the said Examiners, or any two, or more, shall give under their hands and Seals, to the Person so admitted as aforesaid, a Testimonial of his Examination and Admission in the form following, to wit; To all to Whom these Presents shall Come or may Concern, Know Ye, That we whose name are hereunto Subscribed in Pursuance of An Act of the Governor Council and General Assembly of the Colony of New Jersey made in the twelfth Year of the Reign of our Sovereign Lord King George the third, Entitled An Act to Regulate the Practice of Physick and Surgery within the Colony of New Jersey, have duly Examined of Physician, (or) Surgeon, (or) Physician and Surgeon, as the case may be, and having approved of his Skill do admit him as a Physician, (or) Surgeon, (or) Physician and Surgeon to Practice in the said Faculty or Faculties, throughout the Colony of New Jersey, In Testimony whereof We have hereto Subscribed our Names and affixed our Seals to this Instrument at this day of annoque Domini 17 .

And Be it Further Enacted by the Authority aforesaid that if any Person or Persons shall Practice as a Physician, or Surgeon, or both, within the Colony of New Jersey without such Testimonial as aforesaid, he shall forfeit and Pay for every such offence the sum of five Pounds, one half thereof

to the use of any Person or Persons who shall sue for the same, And the other half to the use of the Poor of any City or Township where such Person shall so Practice Contrary to the tenor of this Act, to be Recovered in any Court where sums of this amount are Cognizable, with Costs of Suit.

Provided Always that this Act shall not be Construed to Extend to any Person or Persons Administering Physick or Practicing Surgery before the Publication hereof within this Colony, or to any Person bearing His Majesty's Commission and Employed in his Service as a Physician or Surgeon; And Provided Always nothing in this Act shall be Construed to extend to hinder any Person or Persons from Bleeding, drawing Teeth, or giving assistance to any Person, for which Services such Persons shall not be intitled to make any Charge, or recover any reward. Provided also that Nothing herein Contained shall be Construed to Extend to hinder any Skillful Physician or Surgeon from any of the Neighbouring Colonies being sent for upon any Particular occasion, from Practicing on such Occasion within this Colony.

And Be it Further Enacted by the Authority aforesaid that Every Person now Practicing Physick or Surgery, or that shall hereafter be Licenced as by this Act is directed, shall deliver his Account or Bill of Particulars to all and Every Patient in Plain English words, or as nearly so as the Articles will admit of, all and Every of which Accounts shall be Liable, whenever the Patient his Executors or Administrators shall Require, to be taxed by any one or more of the Justices of the Supreme Court, or any one or more of the Judges of the Inferior Court of Common Pleas of the County, City or Borough wherein the Party Complaining Resides, Calling to their assistance such Persons therein Skilled as they may think Proper.

And Be it Further Enacted by the Authority aforesaid that Every Physician, Surgeon or Mountebank Doctor, who shall Come into or Travel through this Colony and Erect any Stage or Stages for the Sale of Drugs or Medicines of any kind, shall, for Every such offence forfeit and Pay the sum of Twenty Pounds Proclamation money to be Recovered in any Court where the same may be Cognizable with Costs of Suit, One half to the Person who will Prosecute the same to Effect, the other half for the use of the Poor of any City, Borough, Township or Precinct where the same Offence shall be committed.

And Be it Further Enacted by the Authority aforesaid that this Act in Every Clause and Article here contained shall Continue and be in force for the Space of five Years, and from thence until the End of the next Session of the General Assembly, and no Longer.

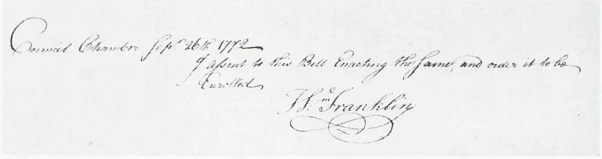
House of Assembly September 25th 1772
This ReEngrossed Bill with the Amendments made thereto by this House having been three times Read in the House of Representatives
Resolved that the same do pass
By order of the House.
(s) Cortland Skinner
Speaker

Council Chamber September 24th 1772
This reingrossed Bill with the Amendments of the House of Assembly having been three times read in Council, Resolved that the same do pass.

By Order of the House
(s) David Ogden, Speaker

Council Chamber Sept. 26th 1772

I assent to this Bill Enacting the same, and order it to be Enrolled
(s) Wm. Franklin



The Fabric of Biography

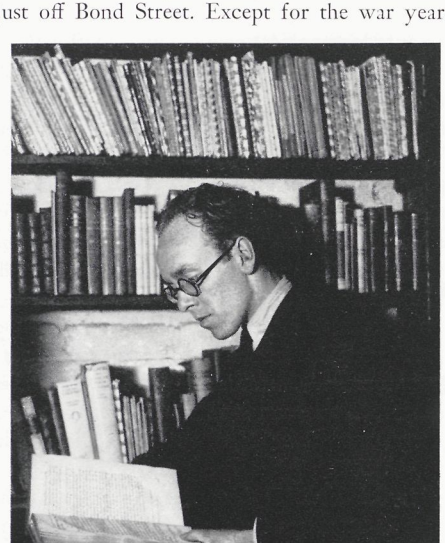
MIRIAM J. BENKOVITZ

THE first biographical consideration of Ronald Firbank, the English novelist, is the book *Ronald Firbank A Memoir*. It consists of Ifan Kyrle Fletcher's long memoir of Firbank and four shorter essays, "personal reminiscences" by Lord Berners, Vyvyan Holland, Augustus John, and Osbert Sitwell. Fletcher provided the incentive and made arrangements for the book. Letters acquired by the Columbia University Library in 1977, one hundred and twenty-seven letters about Firbank addressed to Ifan Fletcher, demonstrate his efforts, especially those in preparation for writing his *Memoir*.

Ifan Kyrle Fletcher's interest in Ronald Firbank arose partly from the fact that after a fashion Firbank and Fletcher had associations with Monmouthshire. Fletcher was truly a man of Monmouthshire, since he was born there in 1905, the son of John Kyrle Fletcher, an antique dealer of Newport. Young Fletcher was educated at Newport High School and, after leaving school in 1922, began work in the Cardiff Reference Library. A year later, Ifan persuaded his father to convert the basement of his antique shop on Newport bridge into a room where rare books could be bought and sold. This was the Newport Book Room.

The intellectuals of Newport began to gather in Ifan Fletcher's Book Room and there, with them, Fletcher soon organized the Round Table Fellowship, a literary club. There, too, Fletcher formulated plans for the Newport Playgoers Society, now one of Great Britain's leading groups of theatrical amateurs. His theatrical interests were reflected in the catalogues issued from his Newport Book Room and at last in 1930, Fletcher circulated a catalogue devoted entirely to the theatre. In other words, in the basement book store, Ifan Fletcher profitably fostered his two enthusiasms, books and the theatre.

These were his life's pleasure and his life's work, both intensified and enlarged after his removal in 1935 to London, where Fletcher and his wife Constance began issuing catalogues from 31 Conduit Street, just off Bond Street. Except for the war years, which



Ifan Kyrle Fletcher in the late 1920s at the Newport Book Room.

Fletcher spent in Caerleon, he continued in London. At various times he had premises at 26 Old Bond Street, 11 Stafford Street, and finally at 22 Buckingham Gate. From all these, he issued distinguished and scholarly catalogues often with introductions by men prominent in theatrical affairs, such as Mikhail Larionov, Al-

lardyce Nicoll, and Gordon Craig. Furthermore, the periodical *Theatre Notebook*, The Society for Theatre Research, and the British Theatre Museum Association are all products of Fletcher's energy and imagination in his London years. Still in London, Ifan Kyrle Fletcher died in 1969 before his sixty-fourth birthday.

Fletcher began work on Ronald Firbank a little more than a year after the novelist's death with an article in *South Wales News* of 20 August 1927, "Ronald Firbank/Newport Associations of A Modernist." The association was tenuous, being based on the fact that Joseph Firbank, Ronald's grandfather, a railroad contractor born in Durham, had lived his last years in Newport. His death occurred in Newport the same year as Ronald's birth in London. But the article, despite some errors in fact, is a statement of the Firbank legend: eccentricities of behaviour and finical tastes from which came esoteric novels. The legend was already current in the United States. Stuart Rose and Carl Van Vechten had given it form when Firbank's novel *Prancing Nigger* appeared there in 1924.

A shortened version of Fletcher's article came out the next year in the *South Wales Argus* for 6 October 1928. This time the article had the title "A Modern Eccentric/Memories of the Exquisite Work of a True Bohemian." Once more Fletcher emphasized those characteristics which contributed to the Firbank legend. And in both pieces Fletcher applied to Firbank his own description in his novel *Vainglory* of the literary mode of a character called Claude Harvester, a novelist:

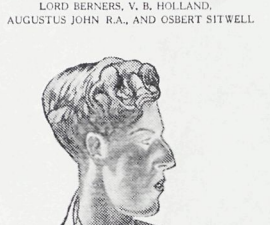
> He has such a strange, peculiar style. His works calls to mind a frieze with figures of varying heights all trotting the same way. If one should by chance turn about it is merely to stare or to sneer or to make a grimace. Only occasionally his figures care to beckon, and they seldom really touch.

In these articles, Fletcher established the groundwork for his *Memoir*, where with consummate skill he walks the thin, shadowy

RONALD FIRBANK

A MEMOIR BY IFAN KYRLE FLETCHER

WITH PERSONAL REMINISCENCES BY
LORD BERNERS, V. B. HOLLAND,
AUGUSTUS JOHN R.A., AND OSBERT SITWELL



WITH PORTRAITS BY
ALVARO GUEVARA, AUGUSTUS JOHN, R.A.,
WYNDHAM LEWIS, AND CHARLES SHANNON, R.A.

DUCKWORTH
3 HENRIETTA STREET, W.C.
1930

Title-page of the first biographical work on the English writer.

line between the legend of an eccentric, introverted recluse and an account of a sensitive satirist. The first reference to the possibility of the *Memoir* is in a letter in which Grant Richards asked Fletcher what he intended to do with Firbank material, presumably material solicited from Richards. He said he would like to consider for publication any book Fletcher might write on Firbank. That letter is dated 28 August 1929. Obviously Fletcher had commenced asking for recollections from people whom he believed to have known Firbank. Richards, Firbank's publisher, certainly had, but Fletcher got little from him. On 2 September 1929, Richards wrote again to say that he "did not know" whether he had time to give "much information about Mr Firbank" and again Richards offered to look at any book on the subject which Fletcher might write. Afterward, Richards said, he might make suggestions.

Richards was only one of several friends and acquaintances of Firbank who evaded Fletcher or refused information. Vyvyan Holland, Oscar Wilde's younger son who had been at Trinity Hall, Cambridge, with Firbank, said plainly that he had promised the knowledge he had to someone else. But eventually he wrote his own account which was published with Fletcher's *Memoir*. Harold Nicolson declared that anything he could contribute would have no value, but he too wrote later about Firbank in *Some People*. A number of Fletcher's letters went to people who had not known Firbank or had known him very slightly and said so. Among them were Frances Cornford, Martin Secker, Charles Ricketts, Adrian Allinson, Wynham Lewis, Geoffrey Keynes, Eric Gill, and Noel Coward. Ezra Pound had not known Firbank either, but he tried to be helpful by passing Fletcher's letter on to Nancy Cunard.

When she saw the letter to Pound, Miss Cunard already knew about Fletcher's projected *Memoir*. She was one of the first from whom Fletcher had asked for information, and on 12 December 1929, she had replied from her home in Chapelle-Réanville, France, that she had known Firbank "apart from the contacts of other peo-

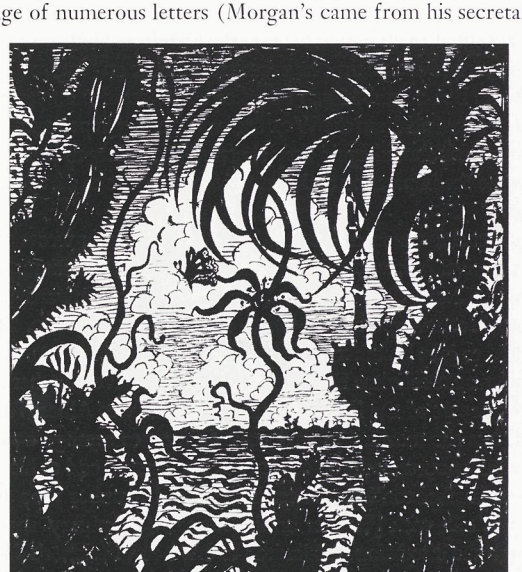
ple (thank God), and never saw him with the Sitwells." She said that it would be impossible for her to put anything about him "in writing" and added "I mean also that I don't want to do it." But she offered to meet Fletcher in London when she next visited there and talk of Firbank. She confirmed that offer in a second letter, but when Nancy Cunard saw Fletcher's letter to Pound, she wrote again. On 28 January 1930, she told Fletcher:

> I suspected from the tone of your first letter that you had no business to be writing a life of Ronald Firbank. You seem not to have known him—an unnecessary drawback to a contemporary biographer. From the following phrases in your letter to Ezra Pound: 'he seems to have hung about on the outskirts of literary and artistic groups'. . . 'seems to have talked much about his eccentricities and little about his work' you appear, if possible, even more crassly vulgar than ignorant. I take it upon myself to point out to you that *no* person intending to devote himself to the writing of someone's life is capable of using such phrases without being both a knave and a fool.
>
> Ronald Firbank did not 'hang about,' did emphatically NOT 'talk about his eccentricities.'
>
> You may be certain that your attitude is such that I shall inform such friends of his as you may approach. I have shown your letter to two people in Paris who consider it perfectly shocking.
>
> I am also writing to Mr Sacheverell Sitwell, (with whom I am not on speaking terms) to tell him this. I suggest that if you insist on turning out a piece of rubbish like 'The Sitwells' by Megros you leave Ronald Firbank's friends alone and trust to your own invention.

To this, Miss Cunard added a postscript: "I have just received a letter from Messrs Duckworth asking me to contribute a chapter to a book that *they* are getting out on Ronald Firbank which is to contain chapters by various authors (including yourself). Is this the 'Life' that you say *you* are writing?"

The book to which Miss Cunard referred was of course the final form Fletcher's book took. His *Memoir* dominated the book which included reminiscences by others to whom Firbank was well

known. With such an essay in mind as well as help for himself, Fletcher wrote to Evan Morgan. Morgan was not as explosive as Miss Cunard, but he was at least as disappointing. Despite the exchange of numerous letters (Morgan's came from his secretary),



Drawing for the inside front cover of Firbank's *Sorrow in Sunlight* by C. R. W. Nevinson, one of the novelist's friends who provided material to Fletcher for his memoir.

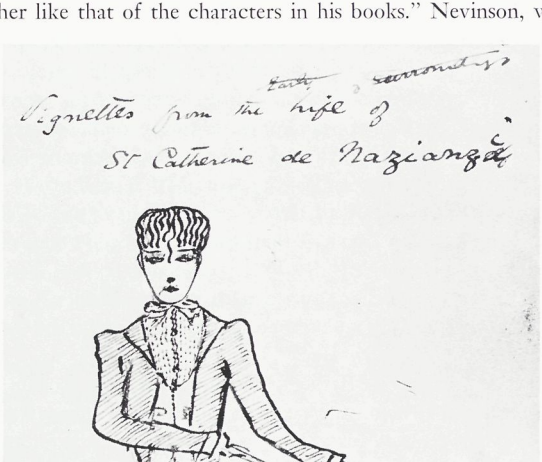
Morgan never once hinted at an intimacy with Firbank which began with their meeting in 1914. It blossomed briefly in 1919 only to wither when Morgan's father, Lord Tredegar, forced Evan to

threaten legal action unless Firbank withdrew a dedication to him from the play *The Princess Zoubaroff*. Morgan admitted only to a "distinct recollection" of Firbank and to the fact that "on many occasions" he "met and spoke" with Firbank. Nevertheless, Morgan accepted an invitation to tea at the Fletchers' home on 14 January 1930, and at that time he promised to write an "Impression" of Firbank. But in mid-March Fletcher had a letter which said that, having returned from the West Indies and being in preparation for "leaving for abroad again very shortly," Mr. Morgan had no time to write the impression and preferred not "to make a half-hearted effort."

Fortunately, most of the people to whom Fletcher wrote proved cooperative. A few—Sir Sydney Cockerel, C. W. Beaumont, Kathleen McClean, de Vincheles Payen-Payne, Sir Edward Marsh, Philip Moeller—returned a word, a phrase, an anecdote. Several offered to give Fletcher information if he met with them. Among these was the solicitor Douglas Graham, who gave Fletcher access to the papers of the Firbank estate. Another was Albert Rutherston; but the meeting proved very difficult to arrange owing to previous commitments on the part of Rutherston and to his wife's illness. Rutherston's first letter is dated 4 September 1929 and he did not talk with Fletcher until Thursday, 9 January 1930. Although the discussion was limited to one hour, Fletcher's *Memoir* benefited. Still others responded freely and Augustus John, Osbert Sitwell, and Lord Berners, in addition to Vyvyan Holland, agreed to write their own reminiscences of Firbank.

Berners, C. R. W. Nevinson, and E. J. Dent were especially helpful in providing material for Fletcher's *Memoir*. Dent wrote to Fletcher in December 1929 about meeting Firbank through Charles Sayle at Cambridge, about the sporting character of Trinity Hall, Firbank's college at Cambridge, and about Firbank's ambiguous place in it. He wrote, too, about Firbank's conversion to Catholicism and about his novels. Dent also described encounters in London at the Russian Ballet, where Firbank's "eccentricity was

sometimes embarrassing, especially when he was not very sober"; and Dent concluded, "There was always a strong sense of friendship between us, but our talk always remained on the surface, rather like that of the characters in his books." Nevinson, who



Drawing by Firbank in one of the manuscript notebooks for *The Flower Beneath the Foot*. (Jack Harris Samuels Library)

drew designs for two of Firbank's novels, *The Flower Beneath the Foot* and *Sorrow in Sunlight*, told in a letter of 7 December 1929 about first meeting Firbank through Grant Richards and how, although Firbank was "furious" with Nevinson at their first meeting, they "became great friends, God knows why!" as they were "as different as two men could be." Nevinson went on to say, "I loved his sense of fantasy, he appreciated my life, we both knew each other to be absolute 'Men of [the] world,' & in spite of 1000

acquaintances we were both the 'loneliest' & a loathing of the mob, a capacity for drink, & a worship of beauty all helped to make us friends, in moments of enthusiasm 'his only friend' which he always hastily denied again!" In letters from Lord Berners, who had known Firbank "chiefly" in Rome, Fletcher read about "the strange world of his own" in which Firbank lived, his "erratic and disjointed" conversation, his elusiveness, his distaste for intimacy, his terror of "the idea of being subjected to any kind of tie or obligation." Berners wrote, too, of Firbank's taste in painting (Sisley and Monet) and in music (Rimsky-Korsakoff, Tchaikowsky, and Stravinsky) and of his death. Unaware that Firbank was a Catholic, when he died in Rome, Berners had him buried in the Protestant Cemetery, confident that in any case, Berners said, Firbank would have liked being "buried with Keats & Shelley," an act which necessitated Firbank's removal to a cemetery for the Catholic dead.

In those letters from Berners, Nevinson, and Dent, Ronald Firbank ceases to be merely a legend, an eccentric, "a unique character of cameo fantasy," as he was later described. He is no longer comparable with "some rare bird to be cherished for its exotic qualities." Instead, while maintaining his distinctness, Firbank takes his place in the infinitely various passage of humanity. In other words, the letters from those three and from a few others such as Payen-Payne and Philip Moeller are what every biographer, every memoirist, hopes for. Such letters are the fabric of biography. With them Ifan Kyrle Fletcher was prepared to write his *Memoir*.

Our Growing Collections

KENNETH A. LOHF

Alexander gift. The papers of the late translator and writer, Dr. Ivan Morris, chairman of the Department of East Asian languages and cultures, have been presented by Mrs. Annalita M. Alexander. Among the approximately five thousand items in the gift are files relating to Amnesty International, the human rights organization of which Morris was the American Section chairman. In addition to personal correspondence and documents, the papers include the notes and manuscripts of Morris's research and publications in Japanese literature and culture, and there are also correspondence and drafts relating to his books on puzzles, *The Lonely Monk and Other Puzzles* and *Basil the Bookworm and Other Puzzles.*

Beinecke gift. Mr. William S. Beinecke (LL.B., 1940) has presented an important research work hitherto lacking from the Civil War Collection: *Atlas to Accompany the Official Records of the Union and Confederate Armies*, Washington, 1891–1895. Compiled by Capt. Calvin D. Cowles and issued in three folio volumes, the *Atlas* documents battles, military operations, and cities and their defenses, and illustrates uniforms, firearms and equipment used by both sides during the war.

Clifford gift. In 1978 Professor James L. Clifford (A.M., 1932; Ph.D., 1941) presented three autograph diaries of Hester Thrale Piozzi and two autograph diaries of her second husband, Gabriel Piozzi. In a most generous gift his widow has now added to this collection two additional diaries, one kept by Gabriel Piozzi during 1808, and the other kept by Mrs. Piozzi during 1815. The latter, containing an exceptionally full and detailed account of her activities, covers the period of the Battle of Waterloo and includes numerous references to it. A number of other important literary manuscripts have also been donated by Mrs. Clifford: a draft of an

election address for Henry Thrale written by Samuel Johnson, ca. October 1774; a letter written by Mrs. Piozzi to Charlotte Lewis, dated Streatham, August 18, 1792; a letter from James White to Mrs. Piozzi, dated Hampstead, August 14, 1789, regarding Dr. Johnson; and Mrs. Piozzi's manuscript list of her Welsh expenses in 1818, such as gifts to beggars and various other charitable contributions. Several eighteenth century first editions, among them works by John Hawkesworth, William Hogarth, William Mason and Samuel Johnson, were also part of Mrs. Clifford's gift.

Virginia Woolf favorably reviewed Professor Clifford's first book, his renowned biography of Mrs. Piozzi, in the March 8, 1941, issue of *The New Statesman and Nation*. During the following year he was to acquire twenty-six pages of Woolf's drafts of this review, an account of which will be the subject of an article by Mrs. Clifford in a future issue of *Columns*. Mrs. Clifford has also included in her gift these fascinating drafts, which contain on the versos fragments of Woolf's final novel, *Between the Acts*. Mention must also be made of the more than sixty long, personal letters written by Joseph Wood Krutch to the Cliffords from 1942 to 1964 which Mrs. Clifford has also presented.

Curtis Brown Ltd. gift. The literary agency, Curtis Brown Ltd., has added to the collection of its papers more than one hundred thousand items of correspondence, contracts, memoranda and manuscripts, including files of editorial correspondence from Kingsley Amis, Brendan Behan, John Cheever, Ian Fleming, Erle Stanley Gardner, William Goyen, Robert Graves, Thomas Merton, Samuel Eliot Morison, Ogden Nash, Sean O'Faolain, Mary Renault, Norman Rockwell, Angus Wilson and Sloan Wilson.

Dickinson gift. Mrs. Irene P. Dickinson has donated her file of the papers of the Citizen's Committee for the Protection of the Environment, a citizens action group in Ossining, New York, founded in 1968, and of which Mrs. Dickinson served as Executive Secretary and Coordinator. The activities of the group are cen-

tered on the quality of the environment in the lower Hudson River Valley, particularly the environmental hazards of Consolidated Edison's Indian Point nuclear power plants. Included are memoranda, reports, news releases, printed materials and hearings of the Atomic Energy Commission and the Nuclear Regulatory Commission, as well as letters from supporters, New York State legislators and United States senators and congressmen.

Finelli gift. Seventy first editions in the fields of literature and fine printing have been donated by Miss Florence Finelli. Included are publications of the Klingspor Press, the Berkeley Press and The Typophiles.

Greenberg gift. To the collection of papers of her late husband, the publisher Jacob W. Greenberg (B.Litt., 1914), Mrs. Dorothy Greenberg has added more than two thousand pieces, including scrapbooks of photographs and memorabilia, contracts for books published by Greenberg: Publisher, and letters from various writers and friends, among them, Robert Benchley, Irving Berlin, Arnold Genthe, Eleanor Roosevelt, Alfred E. Smith, Deems Taylor and Alexander Woollcott.

Hill gift. Mr. Jonathan Hill has donated four works by and about the English astronomer Sir John F. W. Herschel, including editions of his *A Preliminary Discourse on the Study of Natural Philosophy*, London, 1851, and *A Treatise on Astronomy*, London, 1833.

Kates gift. A group of six attractive watercolor drawings by the English caricaturist, Thomas Rowlandson, has been presented by Mr. Louis E. Kates. Five are signed by the artist and bear his holograph legends below the drawings, and the sixth is captioned "The Ghost of a Goose." Two of the watercolors are identified as being from the series "The Miseries of the Country," and one from the series "The Miseries of Human Life." Among the subjects humorously treated by the artist in these charming drawings are opening

an unexpected letter from a creditor, losing one's way in the countryside and riding a stubborn horse.

Kempner gift. Five important editions in the fields of literature and the fine arts have been presented by Mr. Alan H. Kempner

Watercolor drawing by Thomas Rowlandson. (Kates gift)

(A.B., 1917), among which is a fine copy of *Liber Fluviorum; or, River Scenery of France,* London, 1853, with sixty engraved plates from drawings by J. M. W. Turner.

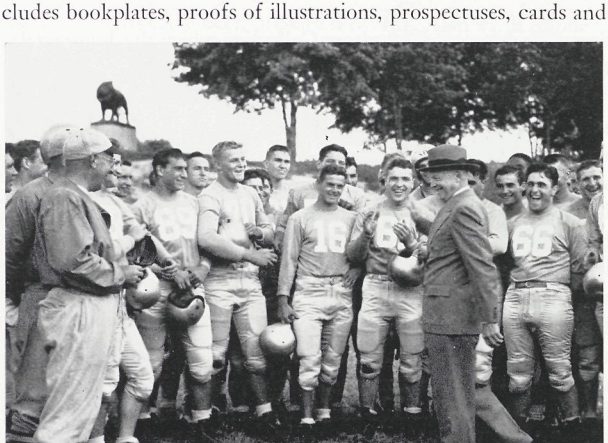
Lamont gift. In a private ceremony in President William J. McGill's office on October 26, Dr. Corliss Lamont (Ph.D., 1932) presented his correspondence with John Dewey, who was Professor of Philosophy when Dr. Lamont was a doctoral student. Included are twelve letters from Dewey and copies of Dr. Lamont's replies, as well as related correspondence documenting a friendship

between the two philosophers that began in 1928. In writing to one another they discuss each other's writings, the political causes in which they were involved, and various philosophers and philosophical concepts. These important letters now join the George Santayana letters in the Lamont Collection which the donor established in 1975.

Dr. Lamont also recently presented a splendid group of inscribed and association copies of first editions of John Masefield's works: *End and Beginning*, 1933, limited and signed edition, inscribed to his wife Constance; *Melloney Holtspur*, 1922, American limited and signed edition, inscribed to his son Lewis, autographed by his daughter Judith, and containing the Masefield library book label; *Melloney Holtspur*, 1922, first English trade edition, inscribed to the playwright Harley Granville-Barker, and with a letter of presentation laid in the volume; *Sard Harker*, 1924, inscribed to Hugh Walpole with the latter's bookplate; and *Lyrics of Ben Johnson, Beaumont and Fletcher*, 1906, edited by Masefield for the series of chapbooks issued by Grant Richards, inscribed by Masefield and his wife to his godmother, Ann Hanford-Flood. The sixth volume in Dr. Lamont's gift, *In Exile*, is a collection of poems by Sir Ronald Ross, the physician who discovered the mosquito responsible for transmitting African malaria. Privately printed in 1906, the collection contains poems written by Ross in India between 1891 and 1899, during which period he studied malaria as a member of the Indian Medical Service. The volume, in the original wrappers, is inscribed by Ross and contains the Masefield library book label.

Lefkowitz gift. A collection of forty-two first editions and forty-nine pieces of ephemera written and illustrated by Rockwell Kent has been presented by Dr. Leo Lefkowitz (A.B., 1922; M.D., 1924), among which are the following novels with handsome pictorial jackets: L. M. Alexander, *Candy*, New York, 1934; George S. Chappell, *The Cruise of the Kawa: Wanderings in the South*

Seas, New York, 1921; and Edwin Gile Rich, *Hans the Eskimo*, 1934. The ephemera in Dr. Lefkowitz's gift covers the range of Kent's artwork during the period of the 1920s to the 1940s and includes bookplates, proofs of illustrations, prospectuses, cards and



President Dwight D. Eisenhower visits Coach Lou Little (at left with cap) and the football team at Baker Field early in the autumn of 1949. (Little bequest)

leaflets. There is also a set of nineteen issues of *The Modern School*, a periodical published from 1918 to 1921, with cover illustrations and vignettes by Kent, in which are first printings of poems by Hart Crane, Maxwell Bodenheim and Wallace Stevens.

Little bequest. The bequest made to the University by the late Lou Little, football coach from 1930 to 1956, included fifteen letters and copies of letters sent to him by President Dwight D. Eisenhower. Among the topics about which Eisenhower wrote with

considerable compassion and understanding was heart disease, an illness which he himself suffered and about which he wrote to Little in 1967 upon learning that Little's wife, Loretta, had also suffered a serious heart attack. Also included in the bequest were the awards and certificates that Little received during his career, and numerous photographs relating to the football teams he coached and his other athletic associations.

Mattison gift. A letter written by John Jay from Paris on May 10, 1783, has been presented by Mr. Sidney Mattison (A.B., 1918; LL.B., 1919) for inclusion in the John Jay Collection. Addressed to George Clinton, the Governor of New York, the letter was sent by Jay to introduce Lt. de Hogendorp, a Dutch army officer, who was traveling to America in the company of Pieter Johan Van Berckel, first Netherlands minister to the United States.

O'Brien gift. The handsome folio edition of *The Story of Elaine* illustrated by Gustave Doré has been donated by Mrs. Justin O'Brien. Published in London in 1871 by E. Moxon, the work is part of the Arthurian cycle adapted from the writings of Sir Thomas Malory.

Palmer gift. A group of twenty-one first editions relating to the films and the theatre has been donated by Mr. Paul R. Palmer (M.S., 1950; A.M., 1955), including inscribed books by John Mason Brown, John Drew, Ward Morehouse, Anthony Quinn, Richard Rogers, Sophie Tucker and Peggy Wood.

Porter gift. A collection of 105 editions of Greek and Latin authors has been presented by Professor Howard N. Porter, including works by Aesop, Anacreon, Catullus, Cicero, Euripedes, Homer, Lucian, Phaedrus, Sophocles and Xenophon. The most important scholarly edition in the gift is the *Opera* of Lucian, published in Amsterdam in 1743–1746, and edited by the great classicist Timerius Hemsterhuys, who is credited with reviving the study of Greek in the Netherlands in the eighteenth century. The 1701

edition of Phaedrus, *Fabularum Aesopiarum*, also published in Amsterdam, is handsomely illustrated throughout with eighteen full-page engravings and numerous engraved chapter headings and vignettes.

Engraving from the 1701 edition of fables by Phaedrus. (Porter gift)

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has donated more than two hundred volumes of literary, historical and scholarly works, including first editions by Henry Wadsworth Longfellow, Edward Robert Bulwer-Lytton, Alexander Smith and William Makepeace Thackeray. Also included in the gift is a letter written by William Vaughn Moody to Edmund Clarence Stedman, dated October 11, 1906, relating to Moody's play, *The Sabine Woman.*

Sanger gift. Mr. Elliott M. Sanger (A.B., 1917), co-founder of radio station WQXR in 1936 and executive vice-president and general manager of the station for the following thirty years, has established a collection of his papers with the gift of thirty-two volumes of his personal diaries covering the entire period of his asso-

ciation with WQXR. In addition, Mr. Sanger has donated his bound file of the complete *WQXR Program Guide* from June 1936 through December 1963. A record of the broadcasting of classical music in New York, the *Guide*, in addition to printing the daily schedule, also includes essays on composers, music festivals, individuals compositions and music in general by such writers as Irwin Edman, Will Durant, M. Lincoln Schuster, Edward Johnson, John Barbirolli, as well as by the station's co-founders, John V. L. Hogan and Mr. Sanger himself.

Schang gift. A group of twenty visiting cards has been presented by Mr. Frederick C. Schang (B.Litt., 1915) for inclusion in the collection which he established in 1977 and to which he has made significant annual additions. His recent gift includes cards of Noah Webster, Theodore Roosevelt, Ulysses S. Grant, Francesco Cilea, Charles Chaplin, Fiorello La Guardia and other public and historical figures. The most impressive visiting card, however, is that of Marcel Proust, which contains a long handwritten message to Albert Nahmias, a young man Proust employed as a messenger to brokerage houses at the time he was investing heavily in the stock market.

Sheehy gift. Mr. Eugene P. Sheehy has donated a first edition of Cyril Connolly's landmark book of twentieth century literary criticism, *Enemies of Promise*, published in London in 1938.

Steegmuller gift. Four rare items relating to the theatre have been presented by Mr. Francis Steegmuller (A.B., 1927; A.M., 1928): the souvenir program for the London 1902 production of *Acis and Galatea*, illustrated with Edward Gordon Craig's drawings for costume designs; Fernand Divoire's *Isadora Duncan: Fille de Prométhée*, Paris, 1919, decorated with designs by E. A. Bourdelle; and two programs for Isadora Duncan's dance recitals in 1905, one of which, for her first appearance in Greece, is illustrated with a photograph by her brother Raymond of the dancer standing in

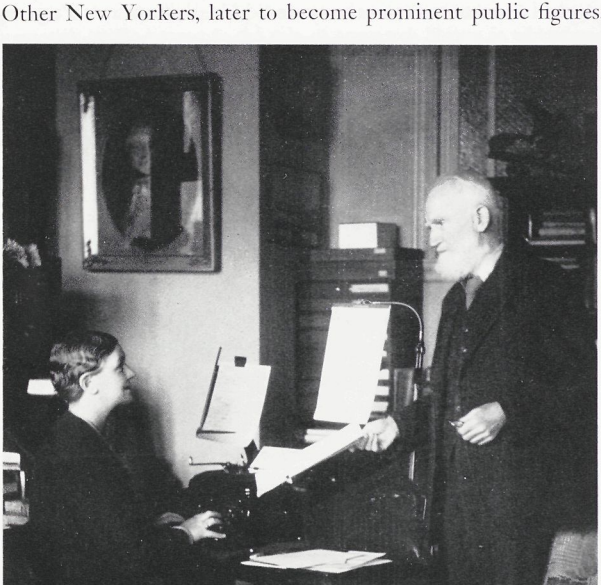
front of the Erectheum on the Acropolis. Mr. Steegmuller has also presented seventeen first editions and leaflets published by Turret Books in London during the 1960s, all of which are limited, numbered, signed and inscribed by the authors to the donor and his wife.

Tilton gift. Professor Eleanor M. Tilton has presented the corrected typewritten manuscript and galley and page proofs for Thomas F. Currier's *A Bibliography of Oliver Wendell Holmes*, 1953, which Professor Tilton completed and edited for publication after Currier's death in 1946. Also donated by Professor Tilton were thirty first editions, American literary annuals and issues of nineteenth century periodicals.

Wagner gift. The Bennett Cerf Collection has been further enriched by a gift from his widow, Mrs. Phyllis Cerf Wagner, which includes: nearly three hundred photographs of Bennett Cerf, his family and friends dating from the early years of the century; notes and typewritten manuscripts of his magazine columns and published books; copies of publications containing articles by and about Cerf; and miscellaneous correspondence, awards and honorary degrees. Among the more unusual photographs in Mrs. Wagner's gift are those of Cerf as a baby, John O'Hara photographed by her and George Bernard Shaw with his secretary, Blanche Patch, photographed in 1938. The latter is inscribed on the mount by Miss Patch as a Christmas greeting.

Wilberding gift. Mrs. Katherine Van Cortlandt Wilberding has presented, for inclusion in the John Jay Collection, the manuscript of the Mayor's Court ledger which has been in her family since the eighteenth century and which has special importance for Columbia. The ledger, comprising 249 pp. and covering the years 1758–1776, was kept by Augustus Van Cortlandt (1728–1823), Clerk at the Mayor's Court of the City of New York, and in it was recorded the collection of fees for cases brought before the Court

during these years immediately preceding the Declaration of Independence. Of particular note are the cases of John Jay, covering the years 1771–1776, and documented on pp. 179–195 of the ledger. Other New Yorkers, later to become prominent public figures,



George Bernard Shaw and his secretary Blanche Patch at Whitehall Court, London, 1938; photograph sent to Bennett Cerf as a Christmas greeting. (Wagner gift)

whose cases are recorded in the ledger include Egbert Benson, Philip Livingston, Robert R. Livingston, Peter Van Schaack and Richard Varick.

Wilbur gift. Mr. Robert L. Wilbur has added to the collection of his papers an engraved calling card of the American Ambassador to France, Myron T. Herrick, which the Ambassador had autographed and sent to the twelve-year old Mr. Wilbur from Paris on March 25, 1929, a few days before the Ambassador died.

Wittkower gift. An additional group of approximately two thousand notes and manuscripts have been added to the papers of the late Professor Rudolph Wittkower by his widow, Mrs. Margot Wittkower. The papers relate to Professor Wittkower's lectures and articles on various aspects of Renaissance and Baroque sculpture and architecture, and include the typescript and proofs for *Sculpture: Processes and Principles*, and *The Collected Essays of Rudolph Wittkower*, both posthumously edited by Mrs. Wittkower.

Yerkes gift. Professor David M. Yerkes has donated a 1567 *Biblia Sacra*, printed in Lyon by Claude de Huchin for Jean Frellon, and illustrated throughout with engravings of biblical sites and maps; and six eighteenth and nineteenth century editions of English and American literary works.

Zanetti gift. Mrs. J. Enrique Zanetti has presented a handsome edition of Miguel de Cervantes Saavedra, *El Ingenioso Hidalgo Don Quixote de la Mancha*, published in five volumes in Madrid by Gabriel de Sancha, 1797–1798. Bound in full calf, decorated in gilt, the edition is illustrated throughout with engravings after drawings by Rafael Ximeno, Augustin Navarro and other artists of the time. In making the gift, Mrs. Zanetti indicated that it was the wish of her late husband, who was Professor of Chemistry at Columbia, 1929–1953, that this illustrated set of *Don Quixote* come to Columbia.

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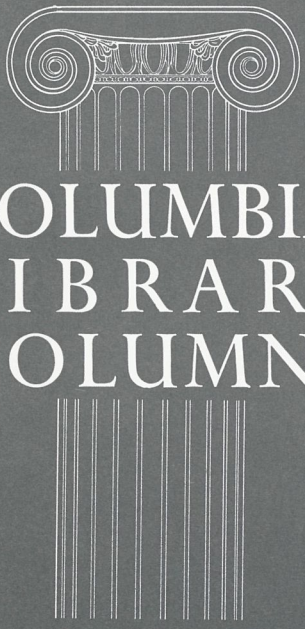

COLUMBIA LIBRARY COLUMNS

MAY 1980 · VOLUME XXIX, NUMBER 3

CONTRIBUTORS TO THIS ISSUE

VIRGINIA CLIFFORD is the widow of the late James L. Clifford, William Peterfield Trent Professor Emeritus of English. She has recently retired as a member of the administrative staff of Auburn Theological Seminary.

RUDOLPH ELLENBOGEN is the Assistant Librarian for Rare Books in Columbia's Rare Book and Manuscript Library.

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

* * *

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 XXIX MAY, 1980 NUMBER 3

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Published by THE FRIENDS OF THE COLUMBIA LIBRARIES, Butler Library, Columbia University, New York, New York 10027.
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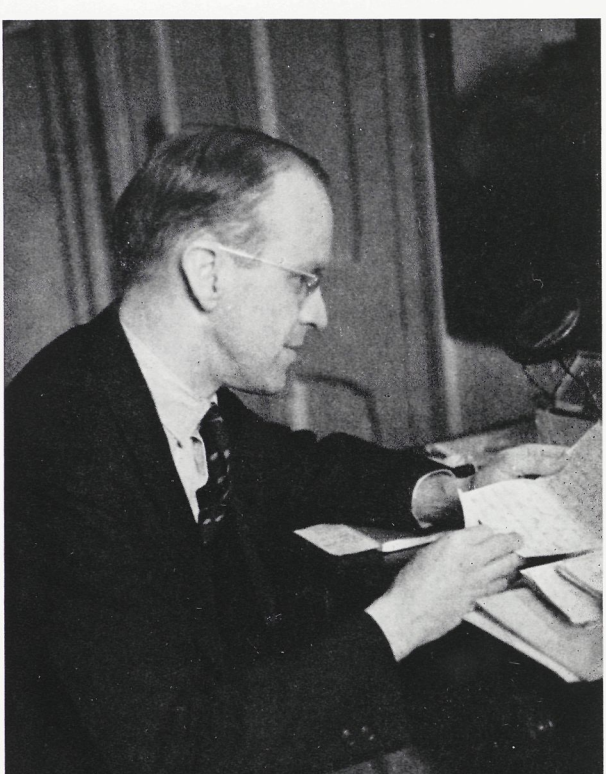

Professor James L. Clifford in the late 1930s at the time he was working on his biography of Mrs. Piozzi.

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Virginia Woolf's Last Writings

VIRGINIA CLIFFORD

HESTER LYNCH PIOZZI (Mrs. Thrale), by the late James L. Clifford of the Columbia English Department, was one of the first and is still one of the most complete biographical studies of a literary woman. The sprightly and effervescent Hester Thrale was friend and hostess to Samuel Johnson and his circle during the 1760s and 1770s until, on the death of her first husband, she married an Italian musician—an attachment which earned her the opprobrium of her children and former friends. Hester Thrale was a writer, but foremost she was a woman of spirit and independence. After an intensive, sometimes exciting, detective search through English country houses, archives, and collectors' libraries on both sides of the Atlantic, a search which yielded hundreds of letters and diaries hitherto unknown, Clifford was able to narrate her life in all of its excitement, daily routine, wit and pathos. His biography, published in 1941, corrected many distorted views emanating from her rivals (notably James Boswell), and shed fresh light on her fascinating personality, her reputation as a hostess, and on the famous friendship with Johnson.

One of those most likely to be interested in such a study was Virginia Woolf. She had herself written on Mrs. Thrale and the Johnson circle; she was concerned with the art of biography, and

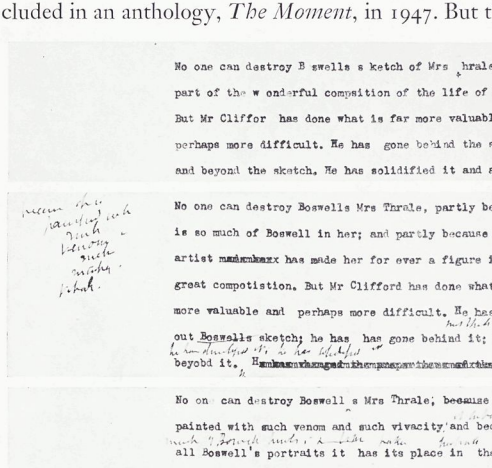
was preoccupied, of course, with understanding the feminine experience in its relation to literature. Indeed, as he completed his book in 1939 and 1940 James Clifford thought of Virginia Woolf as a probable, and he hoped, favorable reader. However, the book was first published, rather miraculously, during the dark days of the London blitz, and Virginia Woolf's tragic suicide followed so closely upon its appearance in February of 1941 that it seemed impossible that she would have had a chance to see it. But, in fact, she did, and not only read it with interest but wrote a review which was probably the last piece of writing she completed for publication.

Its appearance on March 8 in the *New Statesman and Nation* was therefore astonishing. So moved was the biographer by the glowing, enthusiastic review that he boldly wrote the editor to ask for Mrs. Woolf's typescript if he still had it. But he did not. Later, Leonard Woolf, in a posthumous edition of his wife's essays entitled *Death of the Moth*, to illustrate how careful a writer she was tells the story of Clifford's request:

> I do not think that Virginia Woolf ever contributed any article to any paper that she did not write and re-write several times. The following facts will, perhaps, show how seriously she took the art of writing, even for the newspaper. Shortly before her death she wrote an article reviewing a book. The author of the book subsequently wrote to the editor saying that the article was so good that he would greatly like to have the typescript of it if the editor would give it to him. The editor forwarded the letter to me saying that he had not got the typescript and suggesting that if I could find it I might send it to the author. I found among my wife's papers the original draft of the article and no fewer than eight or nine complete revisions of it which she herself had typed out.

A few weeks after the negative reply from the *New Statesman and Nation*, there arrived in the Clifford mailbox a packet from Leonard Woolf—not a single copy, but twenty-six typewritten pages, drafts of six versions of the review, with handwritten cor-

rections in the margins. These papers were among James Clifford's most prized possessions. The published article is one of Mrs. Woolf's most beautifully written essays, which her husband included in an anthology, *The Moment*, in 1947. But the set of her



No one can destroy B swells s ketch of Mrs hrale; it is part of the w onderful compsition of the life of Johnson. But Mr Cliffor has done what is far more valuable, and perhaps more difficult. He has gone behind the sketch; and beyond the sketch. He has solidified it and amplified it.

No one can destroy Boswells Mrs Thrale, partly because there is so much of Boswell in her; and partly because that great artist has made her for ever a figure in his great compotistion. But Mr Clifford has done what is far more valuable and perhaps more difficult. He has not rubbed out Boswells sketch; he has has gone behind it; he has gone beyobd it.

No on can destroy Boswell s Mrs Thrale, because it is painted with such venom and such vivacity and because like all Boswell's portraits it has its place in the geat composition. But Mr Clifford has done what is far more valuavle and much more difficult. He has not rubbed out Boswells sk tch; bu h has gone behind it and beyond it. He has brought Mrs Thrale herself into the foreground.

Three versions of Virginia Woolf's corrected typewritten drafts of the opening sentences of her review of Clifford's Piozzi biography. (Clifford gift)

working papers was treasured almost as much as the review itself.

Later, in a letter to Quentin Bell, Clifford explained that what he found most fascinating about them was "the way she appeared to work almost by trial and error. The first version is usually not very good. Then she would try out various changes in wording. If successful, the new phrases would stay; if not, they would be replaced by something else in the next version. . . . I like to show

my students these manuscripts to encourage them to keep trying. This is what hard work and genius can produce! In the end the review was so smooth and effortless, as if it must have flowed out of her mind in just this form."

For his students, the professor of English arranged the early paragraphs in parallel form, to show exactly how she worked. Although her published letters and diaries reveal how Virginia Woolf agonized over her writing, these collated paragraphs are a graphic lesson in the way she tested words or phrases, choosing those that gave color and vitality, trying and changing words, phrases, order and sequence, until, after nine versions she achieved the smoothness that readers have learned to expect of her work. Not that it is unusual for writers to make many revisions, but to find this gifted "stream of consciousness" writer struggling thus with her prose for a newspaper article is a bit surprising.

A few versions of the opening paragraph of the review are reproduced here. One can see in her alterations, beginning with a wordy and rambling early draft (which the professor of English said was worth about a C–), something of the progression toward the well-known Woolf style. The first sentence, "No one can destroy Boswell's sketch of Mrs. Thrale," she kept throughout all versions. But here we can see when the lively, alliterative "venom" and "vivacity" enter, and phrases like "great artist" and "wonderful composition" disappear. "Rubbed out" does not seem to fit the emerging image of an amplified portrait and is discarded.

In a later paragraph, the fine but lengthy phrases, "remorseless accumulations of little facts," and "inexhaustible supply of daily anecdotes that almost imperceptibly reduce heroes to the level of human beings," she replaced with a simple metaphor: "those little facts that reduce music to common speech." And what more vivid sentence could describe the indomitable Hester during the years after her marriage to Piozzi (a marriage that convinced Samuel Johnson that she had "lost her centre") than "The whirligig spins faster and faster." The image is repeated until "At last, at the age

Virginia Woolf at her home in Tavistock Square in 1939.
(Photo by Gisèle Freund)

of eighty, she led the dance at her birthday party with her nephew; and danced indefatigably till dawn." At the end of the review, Boswell's "sketch" with which it began is "a snapshot at one particular moment." Virginia Woolf has captured the essence of a 460-page biography in three columns of magic words.

In these papers not only are we allowed a glimpse of the way she achieved this word magic in a book review, but, on the backs of some of the typed pages, written during the war when paper was scarce, are excerpts from Virginia Woolf's last novel, *Between the Acts*, which was published four months after her death. One page contains parts of an early version of her essay "The Leaning Tower," first given as a speech to the Workers Educational Association of Brighton in May of 1940. The remaining seven, says Lucio Ruotolo of Stanford University who has been active in Virginia Woolf studies, should interest scholars studying the development of *Between the Acts*. "Since VW died before she could correct the page proofs of this last book, dating her final corrections becomes especially important. These pages should further help scholars determine what were, in fact, her last revisions."

The review-essay on Mrs. Thrale, the original manuscript of which is now in the Clifford Collection at Columbia, has been consulted by generations of James Clifford's graduate students who have been encouraged by it to sustain their own literary efforts. Its lesson is for the student who gives up easily or believes that rewriting is not worth the time it takes. But the lesson is also for readers of Virginia Woolf who might think the sensitivity of her language and the rhythm of her prose came effortlessly and naturally to her. A superb writer confirms, in this essay written for a newspaper, that hard work is the greater part of genius.

Harry Heedless, The Parrot Girl and the McLoughlin Brothers

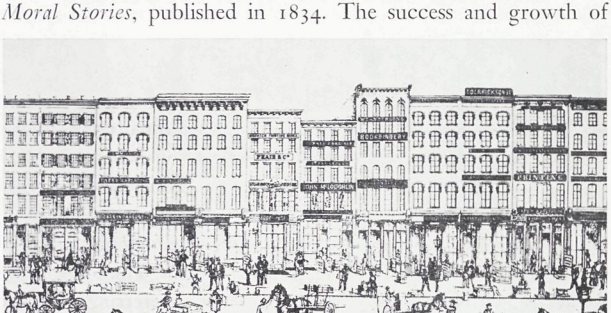
RUDOLPH ELLENBOGEN

"HAD we the revenues of a multimillionaire we should send each Christmas Day our personal cheque for ten thousand dollars to the Messrs. McLoughlin of this city, who still put forth those good old classics whose pages show the very subtlest literary gifts and which have long ago secured a glorious immortality." The classics that Harry Thurston Peck, critic and Professor of Latin at Columbia, was referring to in his article in the December 1896 issue of *The Bookman* were *Jack the Giant Killer*, *Little Red Riding Hood*, and *Blue Beard*. He goes on to deplore the "educationists," their modern theories and their picture books, which he says are not picture books "of the old kind in which animals are the protagonists of tragedies and comedies. There is no story in the new picture-book, but just animals —principally cows." The "educationists," Peck charges, have thrown out the nursery rhyme, the fairy tale, and the magic; but he praises highly the one publishing company, McLoughlin Brothers, which has kept "the sacred fire alight."

The McLoughlin Brothers, one of the largest firms of its type at that time, were publishers of popular children's books designed to sell in a mass market. Yet, in the histories of children's literature of the period, there is virtually no mention of them. Because their publishing records do not seem to have survived, it may no longer be possible to write a detailed history of the firm. However, their output may be studied thanks to the generous gift of Professor Frances Henne of her collection of over eight hundred McLoughlin imprints, games, wood blocks and electrotypes.

The history of the firm may be traced back to John McLough-

lin, Sr., a Scottish immigrant who became a printer in New York in the 1820s. His earliest book for children is believed to date from 1828, but the earliest that the author has been able to verify is *Moral Stories*, published in 1834. The success and growth of



View of Beekman Street, New York, 1854, showing in the center the building occupied by John McLoughlin.
(Photo from American Antiquarian Society)

McLoughlin Brothers was due to his son John (1827–1905), who as a youth joined the firm of R. H. Elton and Company of New York to learn wood engraving. Elton was a wood engraver and publisher of children's books, comic almanacs and the like. Around the middle of the century Elton retired, and the firm continued as "John McLoughlin." Within a few years, McLoughlin took his brother, Edmund, into partnership and the firm became known as McLoughlin Brothers.

Although the firm's 1928 catalogue, *One Hundred Years of Children's Books*, records a partnership between John McLoughlin, Sr., and Elton, a study of New York City directories leads one to conclude that there was no affiliation. The firm of McLoughlin Brothers may descend from their father's publishing activities, but the descent may not be as direct as has been claimed.

Throughout the nineteenth century the firm prospered. In May 1870, the brothers opened a factory in the Williamsburgh section of Brooklyn. They continued adding buildings at this site until the end of the century, at which time they had more than seventy-five artists working for them. When McLoughlin, Jr., died in 1905, the firm was inherited by his two sons. In 1920, the business was sold to Milton Bradley, the toy manufacturer in Springfield, Massachusetts; but by 1951 liquidation proceedings began. The firm was sold in 1952 to Julius Kushner, of Kushner and Jacobs, and within a year or so after it was again thriving. In 1954, Grosset and Dunlap acquired the rights to all McLoughlin books and games.

John McLoughlin, Jr., the energy behind the firm, was to keep "a lively interest in the business up to within a week of his death" which occurred on April 27, 1905, at age 77. According to his obituary in *Publisher's Weekly*, "John McLoughlin was essentially a progressive. He was a commanding personality who knew not what defeat meant. No obstacle ever arose in his path but it was in the end swept away. When he first took hold of the children's book and game business there was but little order or system in the business. The books were quaint but poorly printed and illustrated. The colors were laboriously put on by hand with stencils. Mr. McLoughlin introduced the then wonderful process of printing from relief etched zinc plates. The books colored in this way were an immense improvement and the public was not slow to recognize the fact. From that time forward he led and others followed." His brother, Edmund, who retired in 1885, does not appear to have been a significant figure in the business and he may have been involved in managerial aspects.

The praise of Harry Thurston Peck in 1896 in *The Bookman* suggests how one might characterize the McLoughlin Brothers' output during their first fifty years. All of their books had pictures and many of them were the classics of the nursery. In fact, many of them were probably meant to be read to the youngest of children. Over and over again they produced *Aladdin, Red Riding*

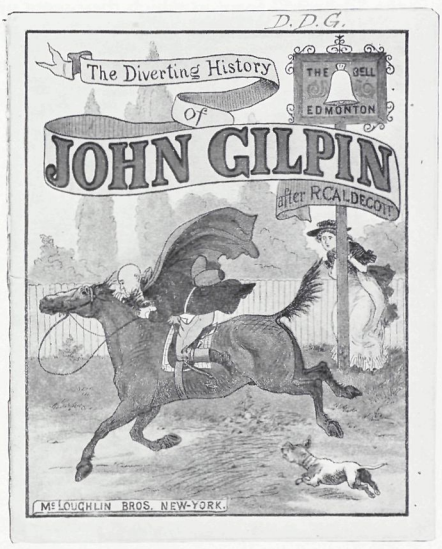
Hood, Jack the Giant Killer, The Three Pigs, Puss in Boots, Mother Hubbard and Her Dog, Jack and the Bean Stalk, Cinderella, Diamonds and Toads, Robinson Crusoe (in various truncated forms, some in verse as short as eight pages with illustrations), and some that are not now often found in the children's library: *Blue Beard, Goody Two Shoes*, and *Babes in the Wood*. Of course, they also issued countless ABCs and so-called Mother Goose rhymes.

All were illustrated. At first, as indicated above, the illustrations were simple woodcuts, some of which were hand colored. Later the illustration became more complex, if not more realistic, in bolder colors. And finally lithography was introduced. Most of the illustrators who worked for McLoughlin remained anonymous. Even when we can discover the name of an illustrator, often we can learn little about him: R. André (British illustrator of Juliana Horatia Ewing's works), C. J. Howard, Cogger, Manning (possibly John H. of Boston, member of the firm of Manning and Brown), and others. One of the better known is H. W. Herrick of New Hampshire who studied at the National Academy, and undoubtedly best known are Thomas Nast and Palmer Cox who did just a few books.

There are, of course, piracies of the works of the great English illustrators of children's books of the nineteenth century: Walter Crane, Randolph Caldecott and Kate Greenaway. *The Baby's Opera* by Crane, *John Gilpin, An Elegy on the Death of a Mad Dog*, and *The House that Jack Built* by Caldecott, and *Under the Window* by Greenaway are just a few of the more noteworthy piracies. There was even a "Greenaway Series" that included *Three Little Girls, The Go-Cart* and four others, a "Greenaway Mother Goose" series with six titles and a Greenaway coloring book. These were, as an advertisement put it, "printed finely in colors, a little brighter than the originals." If one compares, *John Gilpin*, for instance, with the original, one finds that not only are the colors a little brighter, but the color scheme is often completely

changed to make the pictures bolder, presumably to be more immediately attractive to children.

Walter Crane complained publicly about his works being pirated. In September 1877 in an open letter to *Scribner's Monthly*



McLoughlin often pirated English editions as this one "after Caldecott."

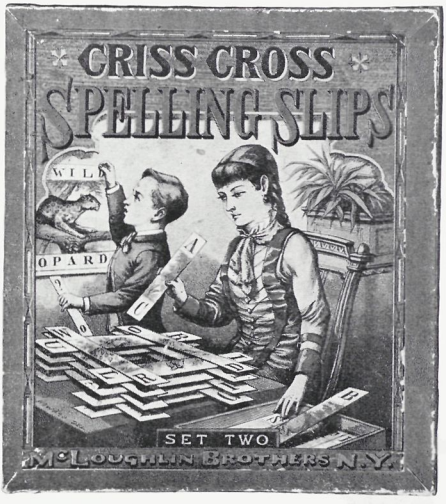
he disassociated himself from the McLoughlin edition charging that "it grossly misrepresents my drawings both in style and coloring; the arrangement of the pages, too, is different, and the full-page colored plates are complete travesties, and very coarse ones of the originals." But Crane's complaint did not stop McLoughlin. Even after the copyright law went into effect, McLoughlin continued his piracies. As late as 1903 he was still pirating works. On January 8, 1904, his firm was enjoined from the sale and publica-

tion of G. W. Dillingham's edition of W. W. Denslow's *Five Little Pigs* which was found to contain an exact copy of Mr. Denslow's (American) copyrighted illustrations. In defense of McLoughlin, it must be said that many children benefited from these cheap editions even in the "debased" form in which they were published. Perhaps it was McLoughlin's dedication to giving children what he thought they liked which encouraged him to publish these works in an altered form. Certainly the firm was technically capable of exact facsimile reproduction had they so desired.

Aside from books, McLoughlin produced Valentine cards, paper dolls, building blocks, and toys and games for children. Among these are card games, board games and puzzles such as *Loto*, *Old Maid*, *Card Dominoes*, *Gifts and Consequences*, *Snip, Snap, Snorum*, *Good and Bad Scholar*, *Uncle Sam's History of the U.S.*, *Animals* and many others. The paper dolls consisted of over fifty kinds with such beguiling names as Ida May, Lady Gay, Lillie Beers, Miss Florence, twelve kinds of Nancy Fancy, Master Frank and Willy and his pony. There were also eight varieties of "Firemen & hose carriage," as well as soldiers, including Continentals, Union Rifles, Highlanders, Montgomery Guards, Brass Band and others. The toys included *Spectograph*, a device for reflecting a drawing or object onto paper so that a child could copy it; *Reflectograph*, for tracing drawings without resorting to "transparent slates"; *Chiromagica*, a "magical hand and mysterious question-answerer"; and *Swift's Combination Toy Blocks* made of "fine maple wood . . . with very fine saw cuts on all their surfaces, which gives them the attractive and massive appearance of stone masonry." Finally, the Valentine card business, producing "Gilt and Lace Valentine Cards, Perfumed Sachets, Fancy Boxes in great variety, Valentine Caskets, etc.," was a considerable enterprise in its own right. The advertisement in the January 16, 1873, *Publisher's Weekly*, continues, "Our Comics are acknowledged to be the best in the market. We make over 600 different kinds embracing hits on trades, the follies of the day, and everything that a comic

shaft can penetrate, while at the same time we make nothing that is immoral."

There were also novelty books, such as the die-cut shape books or the "Pantomime Toy Books" and the "Transformation Toy



The method of solving this spelling puzzle is illustrated on the cover of its box.

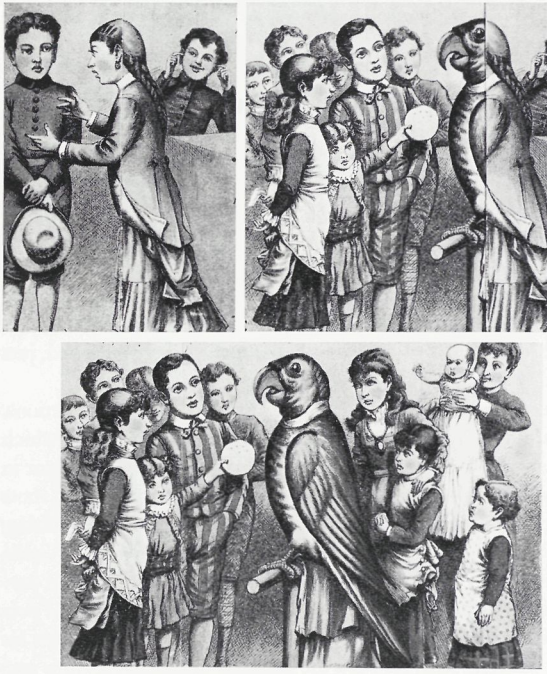
Books." The first series, comprising *Sleeping Beauty*, *Blue Beard*, *Cinderella*, *Puss in Boots* and *Aladdin*, were books which opened up to reveal a stage. But turning the pages in the center various scenes unfold, revealing the story. *Naughty Children*, one of the "Transformation Toy Books," has four color plates which open at the center and are hinged at the edges; opposite each is a moral poem. "Polly Patter" is the Parrot Girl who does nothing but chatter from morning to evening. Upon opening the picture of Polly back from the center, she is transformed into a parrot. The

illustrations are subtly done so that the change appears realistic. Polly is dressed in pink with a blue shirt and green dress. When she is transformed, we see a pink parrot in a similar stance with a blue breast on a stand draped in green all looking very much the

Die-cut shape book, ca. 1894, containing poems about circus acts.

same as Polly. Other transformations are of the Cat Girl, the Monkey Boy and the boy who becomes sick from smoking his first "sigar."

The last novelty reminds us that not all of McLoughlin's productions were fairy tales and games. There were also moral, religious and educational works among a variety of other publications. In fact, a large percentage of McLoughlin's output was



A "Transformation Toy Book" by the artist C. J. Howard in which the chattering "Polly Patter" is changed into a parrot by opening the leaves.

moral tales, tales that are no longer told and which we may even find somewhat harsh.

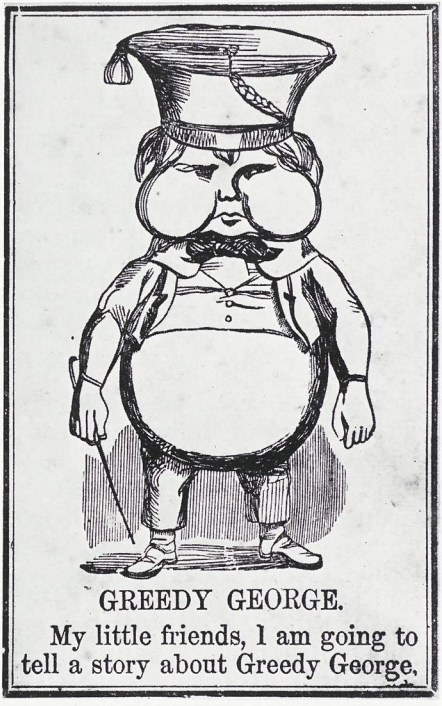
Before judging them, however, we should put them in the con-

text in which they were read. The nineteenth century had a fervent concern for morality. In the first part of the century moral training for children was considered important because it was felt that the American experiment could only succeed if the society produced moral men capable of fulfilling the American mission and capable of the requisite self-discipline to survive in a free society unlike the structured European society. Later in the century, as the economic and social change became progressively more rapid, it was felt that morality must be instilled as a source of strength and stability from which the individual could draw. One should add that adult literature as well as children's was suffused with morality. It was the age of melodrama: good and evil are clearly discernible and good inevitably triumphs.

Besides, children view the world in simplistic moral terms. One of the things they like about fairy tales is seeing good triumph over evil. The simple moral tales that McLoughlin published show the same sort of justice, mischievous deeds immediately punished, just as children would want them to be.

Finally, these stories are, as McLoughlin's other productions, entertaining. There is humour in these tales and pictures which children would not fail to understand. The stories have a vigor in them which children enjoy; the action moves rapidly; and most important, despite the moralistic overtones, the direct preaching, which is what children object to, is kept to a minimum. Within the space of a few pages, Harry Heedless puts his finger into a parrot's mouth to find out if it has teeth and is bitten, walks into a pole and is badly bruised, falls into a deep hole, falls off a roof, cuts his ankles when he steps through the glass of a hot-bed, and runs into an old lady's fruit stand scattering her apples. Harry runs away to avoid a beating. The moral at the end of this tale is unexpectantly mild, "Little boys and girls should look where they are going, and they will be saved from all the trouble and pain that worried poor Harry Heedless."

Greedy George, unable to control his taste for sweets, ends up



Simple moral stories for children, such as the one of the little boy with the uncontrollable appetite, were published in great numbers in the last half of the nineteenth century.

with his head "tied up like a dumpling" because of a headache and taking "great doses of pills, after which he was to take castor-oil, which you all know is very unpleasant to the taste. . . ." Worst of all, he cannot even eat the wholesome food his mother makes. Sammy Tickletooth eats dough behind his mother's back. The dough rises within him, puffing him up:

> Still like a bubble filled with air,
> He swells enough to make one stare,
> And, should the worst come to the worst,
> To-morrow he will surely burst.

Frequently, as in the stories above, the culprit becomes the victim; or, there is the form of punishment which occurs in the story of *Tom the Thief*. Tom is caught in the act of stealing an apple from a tree by the schoolmaster's boxer:

> But, oh! what language can express
> Th' alarm and horrible distress
> That racks poor Tommy's mind,
> To feel some strange mysterious force
> Arrest him in his upward course
> By seizing him behind!

An accompanying picture makes clear what is broadly hinted at: the dog has Tom by the seat of his pants.

Some of the nursery classics, as well, have their morals clearly enunciated. Cinderalla, we are told, is a girl whose virtue is rewarded; Red Riding Hood's problems arise because she did not know that no company is better than bad company; and Puss in Boots reminds us that "a faithful friend is man's best fortune."

Although McLoughlin was active in his congregation of the Protestant Episcopal Church, he did very little outright religious publishing. The few books which he published in this vein were non-denomination introductions for young children to Bible stories, such as *The Creation of the World and the Deluge, Joseph*

and His Brethern, Jesus Our Example, and *Good Children of the Bible*.

At John McLoughlin's death, the writer of his obituary in *Publisher's Weekly* was able to say, "Every child in the land knows the McLoughlin toys and books, and even across the seas their edition of 'Mother Goose' has been sent printed in many languages. In fact, the history in the last decade of colored toy books for youngsters is the history of Mr. McLoughlin and his firm." With the death of McLoughlin, the vigor passed from the firm. Although it continued to survive, it lost ground to its competitors. But the books, with their bold, exciting, colorful illustrations remain a reflection of the century. In 1978, Hart Publishing Company of New York issued *Farmyard Friends*, the illustrations (unattributed) came from a McLoughlin book, *Our Four-Footed Friends*. Once again McLoughlin pictures are giving pleasure to youngsters.

The Friends Half-Dozen

KENNETH A. LOHF

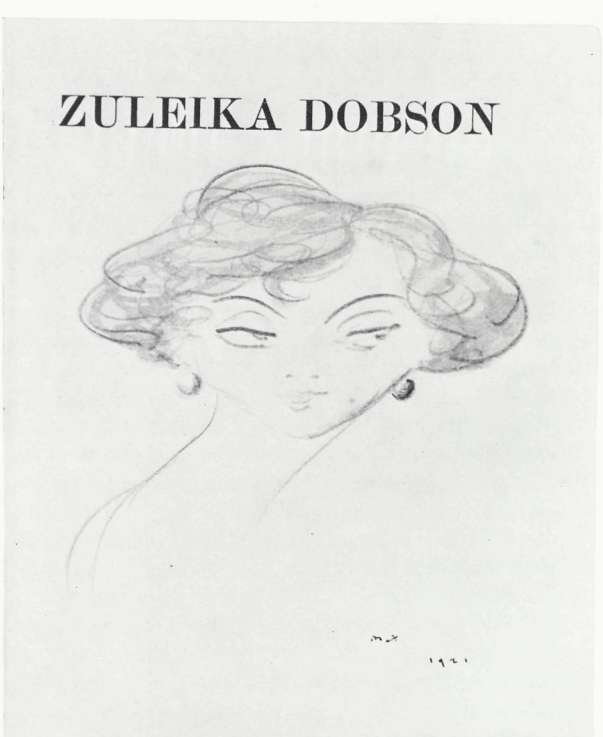
AT the Council meeting of the Friends of the Libraries on May 10, 1966, the chairman Hugh J. Kelly announced that fellow member Henry Rogers Benjamin had proposed the establishment of an endowment, the income from which would be used to acquire important first editions and manuscripts for the Rare Book and Manuscript Library. It had been the practice of the Council over the years to allot funds for individual important purchases, but Mr. Benjamin's proposal would place this important objective of the Friends on a permanent and continuing basis. To encourage and hasten the successful completion of the project's funding, Mr. Benjamin proposed to donate an initial grant if a matching amount could be raised from other donors and if the Council agreed to a contribution from the Friends operating account. All of Mr. Benjamin's suggestions became realities by the end of 1966, due not only to his and the Council's actions, but also to immediate responses from Mr. and Mrs. Robert Halsband, Mrs. Donald F. Hyde, Mr. and Mrs. Hugh Kelly, Mr. Aaron Rabinowitz, Mr. Alfred Baer, Mrs. Franz Stone and Mr. Norman Strouse, all of whom made generous individual contributions. The Council further recommended that the organization continue to make annual deposits from the operating account into the endowment until a total of $100,000 was reached. A recent transfer from the operating account and a bequest of $5,000 from the late Ellen Moers Mayer have enabled the Fund to reach this long-term goal during the early months of 1980.

Within the first few years of the establishment of the Fund the income generated was sufficient to permit the acquisitions of important editions lacking from the collections: Cervantes, *The History of Don-Quichote*, London, 1620; Samuel T. Coleridge,

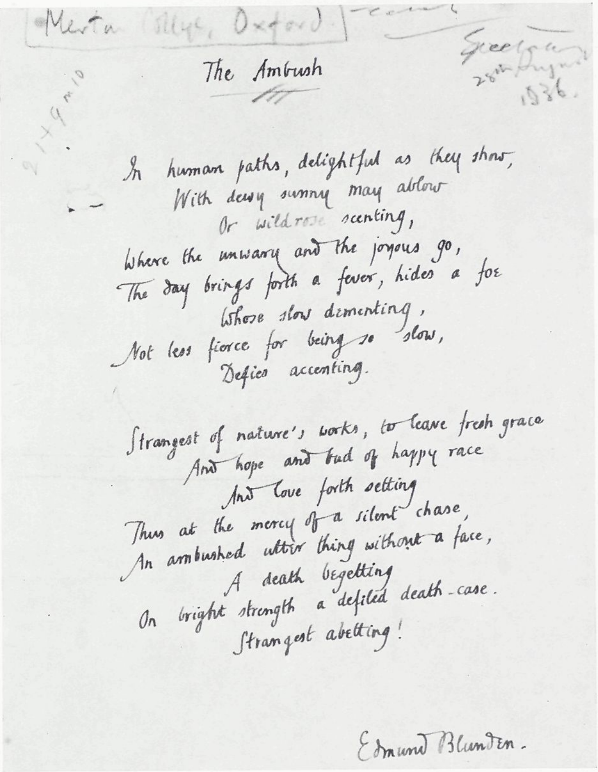
Sibylline Leaves, London, 1817, inscribed by the author and corrected in ink throughout; James Fenimore Cooper, *The Water Witch*, Dresden, 1830, one of six recorded copies; John Donne, *Poems . . . with Elegies on the Author's Death*, London, 1650, containing thirteen poems hitherto unpublished; and Robert Frost, *The Cow's in the Corn*, Gaylordsville, The Slide Mountain Press, 1929, among the poet's scarcest works. Letters and manuscripts of Theodore Dreiser, André Gide, Henry James, D. H. Lawrence, John Masefield and other notable authors were also acquired. By the end of the current academic year the total acquisitions will total fifty rare editions ranging from incunabula to twentieth century poetry; and more than eleven hundred manuscripts and autograph letters written by eminent literary, historical and scientific figures.

Six of the most extensive and significant collections acquired on the Fund were featured in the exhibition, "The Friends Half-Dozen," held in the Rotunda of Low Memorial Library from February 7 through 29. On view were displays of manuscripts, drawings and first editions by Max Beerbohm, Edmund Blunden, H. Rider Haggard, Louis MacNeice, Evelyn Waugh and Tennessee Williams. The breadth and depth of these six collections, as well as the individual rarities acquired on the Fund, have had considerable impact on the collecting activities of the Libraries, and have provided those specialized research materials upon which our students and scholars, as well as researchers from the larger academic world, have come to depend. The presence of these books and manuscripts on the Library's shelves owes much to the foresight of Henry Rogers Benjamin, the members of the Council and a large body of faithful and generous Friends.

Illustrated on the following pages are highlights from each of the six collections, all of which were acquired during the past decade.



Signed portrait by Max Beerbohm of his bewitching heroine which he drew in 1921 on the half-title of a first edition of the satirical novel.



Merton College, Oxford

Spectator 28th August 1936.

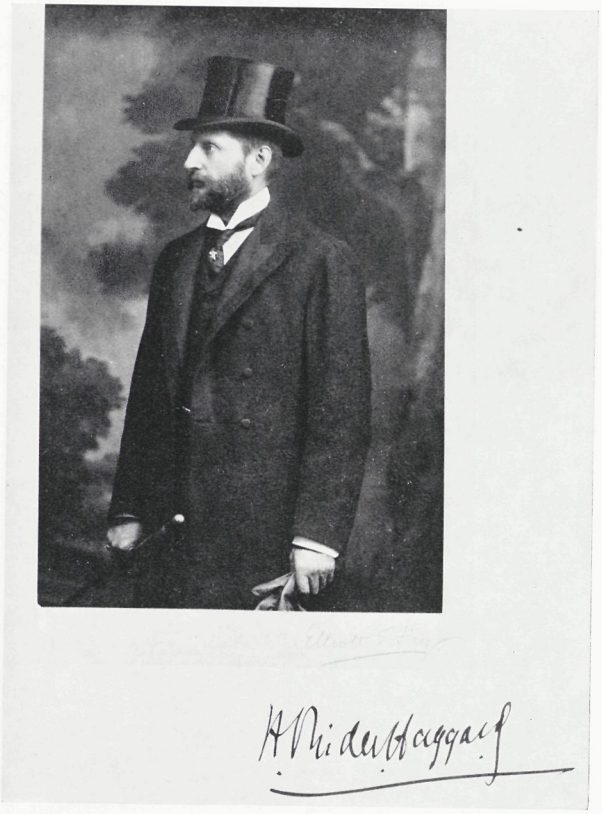
The Ambush

In human paths, delightful as they show,
With dewy sunny may ablow
Or wild rose scenting,
Where the unwary and the joyous go,
The day brings forth a fever, hides a foe
Whose slow dementing,
Not less fierce for being so slow,
Defies accenting.

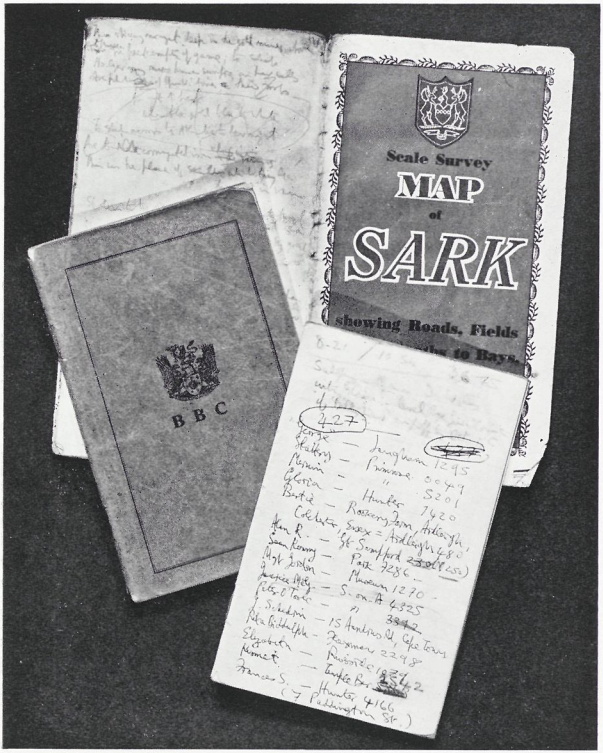
Strangest of nature's works, to leave fresh grace
And hope and bud of happy race
And love forth setting
Thus at the mercy of a silent chase,
An ambushed utter thing without a face,
A death begetting
On bright strength a defiled death-case.
Strangest abetting!

Edmund Blunden.

Edmund Blunden's manuscript in ink of the poem published in *The Spectator*, August 28, 1936.

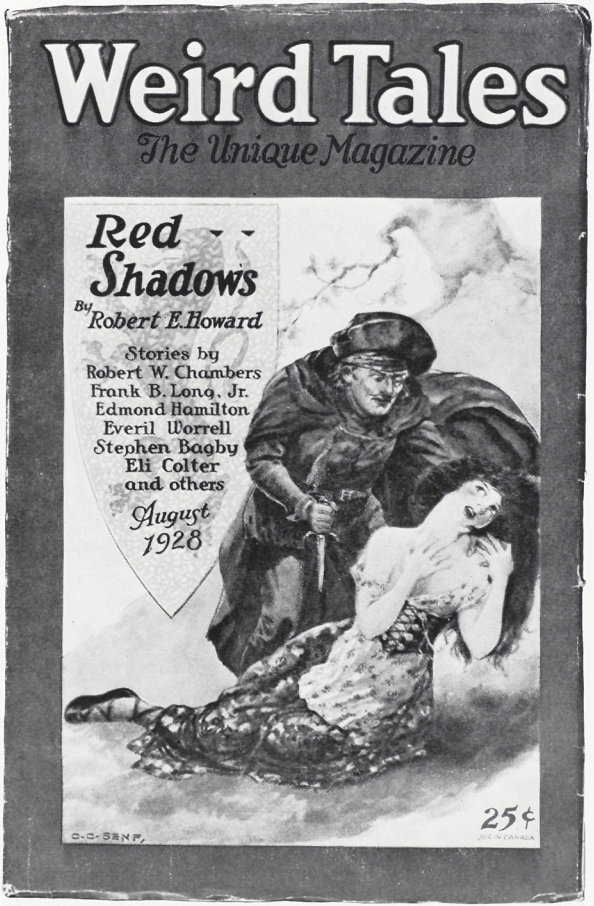


Photograph of H. Rider Haggard, ca. 1900,
autographed by the novelist.



Drafts of poems, as well as personal notes and shopping lists, were written by Louis MacNeice in his notebooks and on a map of Sark.

Evelyn Waugh's pen-and-ink drawings for the 1932 limited edition of *Black Mischief*, a satire on an East African monarchy, includes this drawing for chapter six captioned in the novelist's hand: "Frightful hotel but Armenian proprietor v. obliging."



While in his high school junior year, Tennessee Williams published his first short story, "The Vengeance of Nitocris," in the August 1928 issue of *Weird Tales*.

The Five Millionth Book

THE acquisition of the five millionth volume by the Libraries was celebrated at the Friends' reception in the Rotunda of Low Memorial Library on February 7. In her remarks at the reception, University Librarian Mrs. Patricia Battin noted that it took 175 years to acquire the first million volumes, 21 for the second, 14 for the third, 10 for the fourth, and "after nine very lean and financially troubled years, our five millionth volume, an extraordinary accomplishment given the decade in which it occurred." The occasion, she said, offered the perfect opportunity to recognize the relationship of the libraries to the University, and to honor President William M. McGill, who retires in June, for his contributions to the development of the Libraries during his ten years as president.

The book selected as the five millionth was written by Elizabeth McCaughey, who earned her doctorate in history at Columbia and is now teaching at the University. Entitled *From Loyalist to Founding Father: The Political Odyssey of William Samuel Johnson*, the biography of Columbia's third president was published on January 24, 1980, by the Columbia University Press. As a dissertation it won both the Bancroft Dissertation Award and the Richard B. Morris Award for the most noteworthy dissertation in early American history. Mrs. Battin concluded: "Since the mission of the University is the production, dissemination, and preservation of knowledge, the circle is completed when we acquire a book written by a student who studied in our Libraries. The book returns to enrich the institution." In addition to the regular library copy in the general stacks, a specially bound and inscribed copy was placed in the Columbiana Library, and a duplicate special copy was presented at the reception to President McGill in recognition of his support for the Libraries.

Elizabeth McCaughey (left) inscribing a copy of her *From Loyalist to Founding Father*, the five millionth book acquired by the Libraries, for President William J. McGill, as University Librarian Patricia Battin looks on.

Our Growing Collections

KENNETH A. LOHF

Barzun gift. University Professor Emeritus Jacques Barzun (A.B., 1927; A.M., 1928; Ph.D., 1932) has added to the collections more than one hundred books and approximately two thousand letters and papers, including correspondence with Mortimer J. Adler, Clifton Fadiman, Norman Podhoretz, Arthur M. Schlesinger, Jr., and Lionel Trilling.

Beeson gift. Professor Jack H. Beeson has donated two literary editions: Washington Irving, *Chronicle of the Conquest of Granada*, New York, 1893, the Agapida Edition, handsomely decorated in the Moorish style; and Samuel Putnam Avery, *Mrs. Partington's Carpet-Bag of Fun*, New York, 1854, inscribed by the author who was the benefactor of the Avery Architectural Library.

Belmont bequest. In 1962 Mrs. August Belmont presented a collection of more than two thousand letters and 250 inscribed books which she had received over the years from writers, playwrights and public figures. Shortly after her death on October 24, 1979, we received word that she had left to Columbia her personal library of some nine hundred volumes, including first editions and books inscribed to her during the past twenty years by Robert Bridges, May Sarton, Samuel Eliot Morison, Robert Frost, Herbert Hoover, Archibald MacLeish and Marianne Moore. Frost inscribed his *Complete Poems* "To Eleanor Belmont for all her friendship meant to my great friend Edwin Arlington Robinson." Among the first editions are the writings of many of Mrs. Belmont's favorite authors, including John Masefield, Theodore Roosevelt, Rudyard Kipling, Ellen Glasgow, Edith Wharton, Victoria Sackville-West, Robert Louis Stevenson and H. G.

Wells. Her bequest includes a pristine copy in the original deep maroon cloth binding of the 1860–1861 edition of Walt Whitman's *Leaves of Grass*.

Berg bequest. The late Aaron W. Berg (A.B., 1924; LL.B., 1927) has bequeathed his library of first editions and his collection of prints along with an endowment, the income from which will provide, in accordance with his wishes, for the acquisition of first editions and manuscripts of American and British authors. Included in the nearly five hundred volumes are works by Robert Browning, John Galsworthy, Ernest Hemingway, Rudyard Kipling, W. Somerset Maugham, Liam O'Flaherty, Eugene O'Neill, George Bernard Shaw and Booth Tarkington. Among the most important first editions in Mr. Berg's bequest are: Lord Byron, *English Bards and Scotch Reviewers*, London, 1809; Samuel L. Clemens, *Personal Recollections of Joan of Arc*, New York ,1896, with a holograph poem, "The Last Meeting and Final Parting," tipped in; Richard Henry Dana, Jr., *Two Years Before the Mast*, New York, 1840, in the original Harper's Family Library binding; Charles Dickens, *Bleak House*, 1852–53, *Edwin Drood*, 1870, *Little Dorrit*, 1855–57, *Master Humphrey's Clock*, 1840–41, and *Our Mutual Friend*, 1861, all in the original monthly or weekly parts; John Steinbeck, *In Dubious Battle*, New York, 1936, one of ninety-nine copies signed by the author; and Oscar Wilde, *House of Pomegranates*, London, 1891, printed on Japan vellum and designed and decorated by Charles Ricketts and C. H. Shannon. There are also seventy-eight miniature books published by The Black Cat Press, The Hillside Press, Achille I. St. Onge and other twentieth century presses and printers. The print collection of forty engravings, etchings and lithographs includes handsome examples of the work of John Taylor Arms, George W. Bellows, Childe Hassam, Stow Wengenroth, James McNeill Whistler and Anders Zorn. Mr. Berg, who served the University in many capacities, is especially remembered for his work as vice-president

and president of the Alumni Association of the College, 1954–58, and as a member of the board of directors of the Alumni Association of the University, 1946–58. Also included in his bequest are the correspondence files relating to these activities.

"Rainy Day in Queens": drypoint by Martin Lewis, 1931. (Berg bequest)

Bernson gift. In honor of his College class, Mr. James Allan Bernson (A.B., 1923; LL.B., 1925) has presented a copy of Sir John Hayward's *The Life, and Raigne of King Edward the Sixt*, printed in London in 1630 for John Partridge. Published posthumously, the work by the English historian has an engraved title-page by Robert Vaughan featuring a portrait of King Edward.

Brodman gift. Dr. Estelle Brodman (B.S., 1936; M.S., 1943; Ph.D., 1953) has established a collection of her papers with the gift of

approximately 1,500 letters, manuscripts, reports and conference papers. Librarian and Professor of Medical History at Washington University, St. Louis, Dr. Brodman served on the President's National Advisory Commission on Libraries, and was a consultant for the United Nations Fund for Population Activities, the Central Family Planning Council in New Delhi and the World Health Organization's Regional Office for South East Asia in New Delhi; and all of these activities are documented in the files which she recently presented.

Cerf Foundation gift. The Phyllis and Bennett Cerf Foundation, through the thoughtfulness and generosity of Mrs. Phyllis Cerf Wagner, has presented 79 important editions relating to publishing, fine printing and literature. Included are: issues of *The Double Dealer*, *The Little Review* and *Der Querschnitt*, published in the 1920s, and containing first printings of poems and stories by Ernest Hemingway, William Faulkner, Ezra Pound and other writers of the period; a pristine copy of *Kiki's Memoirs*, Paris, 1930, with an introduction by Hemingway; the rare separately printed issue of Hemingway's *Introduction to Kiki of Montparnasse*, produced the year previously, 1929, by Edward W. Titus in New York to secure copyright; a one-act play by Hemingway, *Today is Friday*, published in 1926 in the series, The As Stable Pamphlets, Englewood, New Jersey; the limited edition of Emily Brontë's *Wuthering Heights*, New York, 1931, illustrated with engravings by Clare Leighton, and signed by the artist; and *Aesop's Fables*, London, 1936, illustrated and signed by Stephen Gooden, and bound in full vellum.

Chrystie gift. Miss Frances N. Chrystie has donated nineteen American editions of Sir Walter Scott's Waverly novels, published by James Crissey, William Van Norden and Carey and Lea in Philadelphia and New York from 1822 to 1826.

Coggeshall gift. Mrs. Susanna W. Coggeshall has made a further gift of manuscripts and letters relating to her mother, the late

Frances Perkins: three notes signed by President Franklin D. Roosevelt, 1934–1937; autograph notes by Perkins about President Roosevelt; thirty-five pieces of Roosevelt memorabilia, including inauguration programs, convention tickets, photographs and clippings; fifty letters written by the Secretary of Labor to various correspondents; and 307 letters sent to her by friends and associates, including Ernest Bevin, Katherine Graham, Harry L. Hopkins, Robert Moses, Allan Nevins, Westbrook Pegler, John Pope Hennessy, Dorothy Thompson, Lillian D. Wald and Sumner Welles.

Cohn gift. Mrs. Louis Henry Cohn has presented, for inclusion in the Louis MacNeice Collection, a two-page manuscript in the poet's hand enumerating autobiographical details. Prepared by MacNeice in March 1938, the text describes his family, education, lectures, writings and forthcoming publications.

Community Service Society gift. The Board of Directors of the Community Service Society has presented, on the Society's behalf, the papers of this private New York City social service agency, including more than 180,000 pieces of correspondence, reports, memoranda, case records, photographs and printed materials, which primarily document the history of the Society before 1939. At that time the Society as it is known today was formed through the merger of the Association for Improving the Condition of the Poor and the Charity Organization Society. The papers in the collection include central and district administrative records, committee correspondence and minutes, and files on the various programs, among them sheltered workships, tuberculosis sanitariums and health centers, public baths and employment bureaus which were operated by the two organizations. Among the most fascinating parts of the collection are the files of hundreds of photographs of New York City scenes and people, including the work of Lewis Hine and Jessie Tarbox Beals. Among the correspondents are Jane Addams, Homer Folks, Florence Kelley, Paul U. Kellogg,

Photograph in a New York tenement by Lewis W. Hine, ca. 1908.
(Community Service Society gift)

Fiorello LaGuardia, Frances Perkins, Jacob Riis, Lawrence Veiller and Lillian Wald.

Fears gift. The library of the late Brigadier General Frederick E. Humphreys has been presented by his brother-in-law, Major Alfred B. Fears. The more than eight hundred volumes, comprising works on military history, aeronautics, medical science and literature, include first editions by Samuel L. Clemens, Arthur Conan Doyle, G. A. Henty, W. W. Jacobs, Henry James, Jack London and Howard Pyle. Among the more important titles in Major Fears's gift is a copy, in the original binding, of the first American edition of Charles Darwin's *On the Origin of Species by Means of Natural Selection*, published in New York in 1860 by D. Appleton and Company.

Fleming gift. Two rare eighteenth century works, relating to the boundaries between New Hampshire, New York and Connecticut, have been presented by Mr. John F. Fleming: *A State of the Right of the Colony of New-York, With Respect to it's Eastern Boundary on Connecticut River*, New York, Printed by H. Gaine, 1773; and *A Narrative of the Proceedings Subsequent to the Royal Adjudication, Concerning the Lands to the Westward of Connecticut River*, New York, printed by John Holt, 1773. In the disputes described in the works, relative to the New Hampshire land grants centering on what is now Vermont, James Duane was considered spokesman for the New York Claimants, and Ethan Allen who commanded the Green Mountain Boys, represented the New Hampshire claimants. These two rare works are bound together in the original marbled wrappers; and on the front wrapper and fly-leaf is inscribed, "For Edmund Burke, Esq., Agent for the Colony of New York at the Court of Great Britain." The works bear contemporary marginal annotations in ink throughout.

Gilvarry gift. Mr. James Gilvarry has presented a fine copy of Paul Valéry's best known poem, *Le Cimetière Marin*, Paris, 1920, published in a limited numbered edition; a letter written by Arnold

Bennett to a Miss Renard on September 22, 1923, in which the novelist describes Max Beerbohm's parody in *A Christmas Garland* as "the final word on myself"; and a group of seven first editions by Thomas Kinsella, Thom Gunn and Samuel Beckett, including fine copies of the latter's *Assez*, 1966, *Bing*, 1966, *No's Knife*, 1967, *Sans*, 1969, and *Premier Amour*, 1970.

Green and Reges gift. Mr. Charles P. Green and Ms. Marianne Reges have presented an important collection of 110 letters written by Rockwell Kent to his agent, the New York gallery director Richard Larcada. Dating from 1965 to 1970, the period during which Kent's work enjoyed increasing critical acclaim, the letters discuss in considerable detail the numerous public exhibitions of his art, the sale of his works to collectors and museums, the Lenin Peace Prize which he was awarded, the books he was illustrating and publishing, paintings on which he was working, and numerous personal matters, including the devastating fire at his home, Asgaard, in Ausable Forks, New York, in 1969. Also included in Mr. Green's and Ms. Reges's gift are a sheet of one hundred 1939 Tuberculosis Christmas Seals and six catalogues of exhibitions of Kent's work.

Henne gift. Three attractive exemplars of the publications of McLoughlin Brothers have been added to the collection of the publisher's imprints by Professor Emeritus Frances Henne: *Life and Death of Jenny Wren*, ca. 1860; *The Babes in the Wood*, 1888; and *Little Learner's ABC Book*, 1898.

Kraus gift. A collection of forty Russian language children's books, published in Moscow and Leningrad, primarily during 1930–1933, has been presented by Mr. and Mrs. Thomas Peter Kraus. Handsomely illustrated and in exceptionally fine condition, they provide splendid examples of the high quality of children's publications in Russia during the period. Among them are works by the writers Vladimir Mayakovsky, Samuil Marshak and Eugene Shvarts; and the illustrators and artists represented in Mr.

and Mrs. Kraus's gift include Vladimir Lebedev, N. A. Shifrin, P. N. Staronosov and V. Zenkovich. Mayakovsky's volume of poems for children, *Detiam*, published in Moscow in 1931, the year after the author's death, is illustrated by D. Shterenberg.

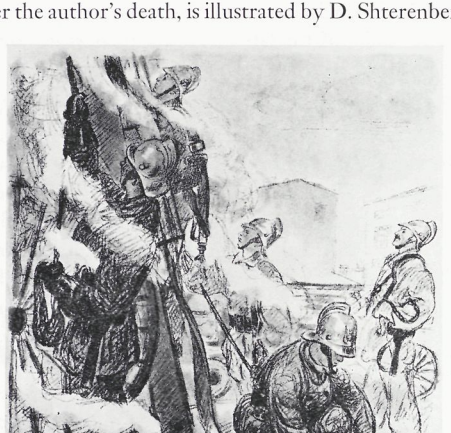


Illustration by V. Zenkovich for Samuil Marshak's 1938 children's poem, *Tale of the Unknown Hero*, on the heroism of a fire-fighter. (Kraus gift)

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented, for inclusion in the John Masefield Collection, an unusually handsome watercolor drawing of a clipper ship on the high seas, drawn by the poet laureate in 1942 and sent to Dr. Lamont's mother, the late Florence Lamont, as a Christmas gift. The drawing, measuring 7½ by 11 inches, is inscribed by Masefield on the verso. Also included in Dr. Lamont's gift is the accompanying letter by Masefield presenting the drawing and sending holiday greetings.

Liebmann gift. The Benjamin Disraeli Collection formed by Mr. William B. Liebmann, and now presented by him, has added to the Libraries a resource of major significance. Included in the 214 items are first editions by the English novelist and statesman, writings about him and the Disraeli family, autograph letters, political memorabilia, photographs, engravings, cartoons, sheet music and works about the Victorian era. Among the Disraeli first editions in Mr. Liebmann's gift are *The Voyage of Captain Popanilla*, *The Wondrous Tale of Alroy*, *The Letters of Runnymede*, *Sybil or, The Two Nations*, *Lord George Bentinck: A Political Biography*, *Lothair* and *Endymion*; as well as a splendid association copy in a presentation binding of the author's second novel, *The Young Duke*, inscribed on the title-page to his close friend, Mrs. Sarah Austen, who was instrumental in arranging for the publication of Disraeli's first novel. There are also important letters written by Disraeli to his political friends, Sir Charles Adderley, Sir Henry Edwards, The Duke of Northumberland and John Arthur Roebuck; and letters written by the novelist's father, the author and antiquarian Isaac D'Israeli, to the Reverend Stephen Weston and Edward Moxon, his publisher. Among the most interesting items of memorabilia are: a silk mourning badge with an embroidered portrait of Disraeli, known as a Stevensograph; an earthenware pitcher with a wreathed circular portrait of Disraeli on one side and the names of the eight novels in a decorative band around the top; and a scarf imprinted with a political caricature, "Mr. Gladstone preparing for the Westminster Theatricals, by assuming Lord Beaconsfield's great Part in the Celebrated Drama of 'Peace with Honor,'" referring to the Congress of Berlin and Disraeli's defeat by Gladstone in the 1880 election.

Meyer gift. Mr. Gerard Previn Meyer (A.B., 1930; A.M., 1931) has donated the first American editions of four English literary works: Samuel Taylor Coleridge, *The Friend*, Burlington, 1831; Sir Walter Scott, *Chronicles of Canongate*, Philadelphia, 1827;

William M. Thackeray, *The Confessions of Fitz-Boodle*, New York, 1852; and Edward J. Trelawney, *Adventures of a Younger Son*, New York, 1832, in the original boards.

Mobilization for Youth gift. The directors of Mobilization for Youth, a social service agency operating on the lower east side of New York City since 1961, have presented the papers of the organization including correspondence, minutes, memoranda, reports, project proposals, financial records and related printed materials, which document the various social services it provided centering on community development, the elimination of poverty and the prevention and control of juvenile delinquency. Among the well-known programs represented in the collection are the Neighborhood Youth Corps, a remedial education and work program, and the New Careers Program, a service which provided both instruction and on the job training. The approximately ten thousand items include correspondence with city, state and federal agencies, as well as with private social service organizations.

Moore and Kelleher gift. Miss Sarah Moore and Mrs. Bradford Kelleher, the daughters of the distinguished American opera composer, the late Professor Douglas Stuart Moore (L.H.D., 1963), have presented the manuscripts of their father's three symphonic works: the original transparencies and reproductions for the *Symphony No. 2 in A Major*, dated 1945; the transparencies of the complete score and of the individual parts for the *Trio for Violin, Cello and Piano*, dated Cutchogue, New York, September 1953; and the complete score of one of the composer's early major works, *A Symphony of Autumn*, inscribed to Howard Hanson, and dated 1930.

Nagel gift. University Professor Emeritus Ernest Nagel (A.M., 1925; Ph.D., 1931; D.Litt., 1971) has established a collection of his papers with the gift of the manuscripts of several of his most important works in philosophy: the early and final drafts of the autograph manuscripts of *Introduction to Logic*, 1934, written

with Morris R. Cohen; the typewritten manuscript of *Sovereign Reason*, 1954; and the autograph and typewritten manuscripts of *The Structure of Science*, 1960.

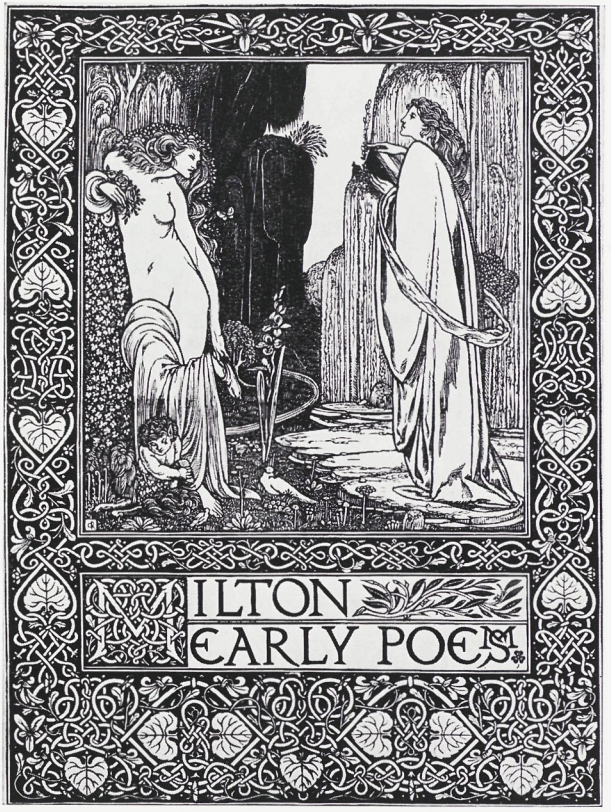
Pepper gift. Mr. Morton Pepper, whose donations in the past have strengthened considerably our literary resources, has recently presented several groups of printed editions: sixty-nine works published by the Bibliophile Society in Boston from 1903 until 1939, including handsomely printed editions of Boethius, Robert Burns, Charles Dickens, Henry Fielding, Oliver Goldsmith, Washington Irving, Edgar Allan Poe and Robert Louis Stevenson; sixty-two books of literary and medical interest, nearly all of which are inscribed to the late Dr. Alfred M. Hellman (A.B., 1902; M.D., 1905), including first editions by Ira Wolfert, Daisy Alden, Deems Taylor, F. Hugh Herbert, Rose Franken and William Brown Meloney; and miscellaneous works by Thomas Gray, Thomas Hardy, John Milton and Anthony Trollope. Included among the latter are *The Poems of Mr. Gray*, London, 1786, and a first edition of Hardy's *Jude the Obscure*, London, 1896.

Ray gift. Dr. Gordon N. Ray (LL.D., 1969) has presented five rare nineteenth century editions of works by Victor Hugo, Alphonse de Lamartine, Prosper Mérimée, Stéphane Mallarmé and Alfred de Vigny, among which is a fine copy of Lamartine's four-volume *Souvenirs, Impressions, Pensées et Paysages, Pendant un Voyage en Orient (1832–1883)*, published in Paris in 1835 by Charles Gosselin. A collection of fifty-six autograph letters written by English and American writers, primarily during the nineteenth century, has also been donated by Dr. Ray, including important letters from Gilbert á Beckett, William Black, Richard Harding Davis, John Drew, Mary Gaskell, Emily Faithfull, Octavia Hill, Martin Madan, John Gould, Elizabeth Robins, Joseph Jefferson, Charles Godfrey Leland, Mary Somerville and Ella Wheeler Wilcox.

Saffron gift. Among the nearly fifty books, pamphlets and letters recently donated by Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) the following may be singled out for special mention: John Masefield, *Philip the King*, New York, 1927, illustrated by Laurence Irving, and signed by both the author and the artist; Horace Walpole, *A Catalogue of Engravers, Who have been Born, or Resided in England*, Strawberry-Hill, 1763; and an autograph letter written by William Vaughan Moody to Edmund Clarence Stedman, dated New York, October 3, 1906, concerning the opening performance of Moody's play *The Great Divide*.

Warburton gift. Mrs. Peter Warburton, daughter of the late Professor Walter Louis Dorn, has presented an important group of her father's papers relating to his work as a special adviser on denazification to General Lucius D. Clay, United States Military Governor in Germany, 1946–1947, and as the author of Germany's postwar denazification law. Included in the gift are family letters, photographs and the notebooks, drafts and typewritten manuscripts for Professor Dorn's unpublished study of the postwar period in Germany's history which he had entitled *Unfinished Purge*.

Woodring gift. Sixteen literary first editions have been presented by Mr. and Mrs. Carl Woodring, including works by W. H. Auden, S. T. Coleridge, T. S. Eliot, Thomas Hardy, T. Sturge Moore, Edwin Muir and W. B. Yeats. Among the most important books in the gift are: a first edition of Coleridge's *The Statesman's Manual*, London, 1816; John Milton's *Early Poems*, printed in London in 1896 by the Ballantyne Press, with a full-page frontispiece illustration and decorations by Charles Ricketts; and five publications of the Untide Press, among which are two issues of a rare little magazine, *The Illiterati*, published in 1948 and 1955, containing contributions by William Everson, William Goyen, Ned Rorem and William Stafford.



Frontispiece by Charles Ricketts for the Ballantyne Press edition of 1896.
(Woodring gift)

Recent Notable Purchases

Engel Fund. Among the six first editions acquired this year on the Solton and Julia Engel Fund are two by Robert Louis Stevenson: *Edinburgh: Picturesque Notes*, London, 1879, the Jerome Kern copy with his book-label; and *Thomas Stevenson, Engineer*, an essay on the author's father, printed for private distribution in 1887 but believed to be a forgery by T. J. Wise. Also acquired was a first edition in the original boards of two novels by Maria Edgeworth, *Harrington, A Tale; and Ormond, A Tale*, published in three volumes in London 1817. Two important association books were also added to the Collection: Mary Russell Mitford's first book, *Poems*, London, 1810, inscribed to her father, George Mitford, with "respect and affection"; and Edward Carpenter's best-known book, the prose-poem inspired by the writings of Walt Whitman, *Towards Democracy*, Manchester and London, 1883, inscribed by the author to Anne Gilchrist, one of Whitman's staunch supporters in England and the widow of Alexander Gilchrist, the biographer of William Blake.

Mixer Fund. Twelve inscribed first editions of literary works have been added to the rare book collection by means of the Charles W. Mixer Fund: Thomas Campbell's first book, *The Pleasures of Hope*, Edinburgh, 1799, in the original boards, the copy which had belonged to the poet's daughter, Anna, and which is inscribed in the poet's hand; André Raffalovich's first book, *Cyril and Lionel and Other Poems*, London, 1884, inscribed by the author to Richard Jefferies; and a group of ten first editions by Émile Zola, including *La Terre*, 1887, and *La Bête Humaine*, 1890, all of which are inscribed by Zola to his friend, Paul Alexis, novelist, short story writer and dramatist of the naturalist school, about whom Zola had written in his *Le Roman Expérimental*, 1880, a copy of which is also present in the group acquired.

Ulmann Fund. The Albert Ulmann Fund, endowed by Mrs. Sanford Samuel, provided for the acquisition of a single great printing and literary rarity, the so-called "Reading Sonnets" of Elizabeth Barrett Browning. Although the imprint is dated Reading, 1847, the edition was shown by John Carter and Graham Pollard in their *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*, published in 1934, to be spurious. The "Reading Sonnets" was the key book used by Carter and Pollard in proving that a large number of rare pamphlets whose authenticity depended upon Thomas J. Wise's statements were in fact forgeries. Our collection of Wise forgeries has hitherto lacked a copy of this important and rare edition of *Sonnets from the Portuguese*, and the one recently acquired on the Ulmann Fund is an unusually fine copy, untrimmed, and bound in full crimson morocco by Rivière.

Activities of the Friends

Bancroft Awards Dinner. The annual Bancroft Awards Dinner, sponsored by the Friends, was held in the Rotunda of Low Memorial Library on Thursday evening, April 3. Dr. Gordon N. Ray, Chairman of the Friends, presided. President William J. McGill announced the winners of the 1980 awards for books published in 1979 which a jury deemed of exceptional merit and distinction in the fields of American history and diplomacy. Awards were presented for the following: Robert Dallek, *Franklin D. Roosevelt and American Foreign Policy, 1932–1945*, published by Oxford University Press; Thomas Dublin, *Women at Work: The Transformation of Work and Community in Lowell, Massachusetts, 1826–1860*, published by Columbia University Press; and Donald Worster, *Dust Bowl: The Southern Plains in the 1930s*, published by Oxford University Press. The President presented to the author of each book a $4,000 award from funds provided by the Edgar A. and Frederic Bancroft Foundation, and Dr. Ray presented citations to the publishers.

Future Meetings. Meetings of the Friends during 1980–81 have been scheduled for the following dates: Fall meeting, Thursday evening, November 6; Winter Exhibition Opening, Thursday afternoon, February 5; and the Bancroft Awards Dinner, Thursday evening, April 2.

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