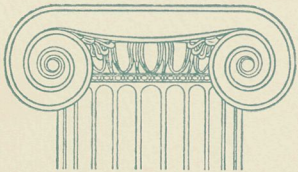

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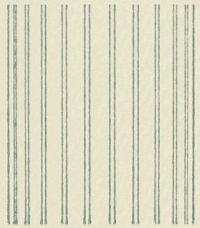

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CONTRIBUTORS TO THIS ISSUE

KARL BECKSON is professor of English at Brooklyn College and is currently at work on an authorized biography of Arthur Symons.

MIRIAM J. BENKOVITZ is the author of biographies of Aubrey Beardsley, Frederick Rolfe and Ronald Firbank.

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

JAMES REARDON-ANDERSON is Librarian of the East Asian Library at Columbia.

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Columbia Library Columns

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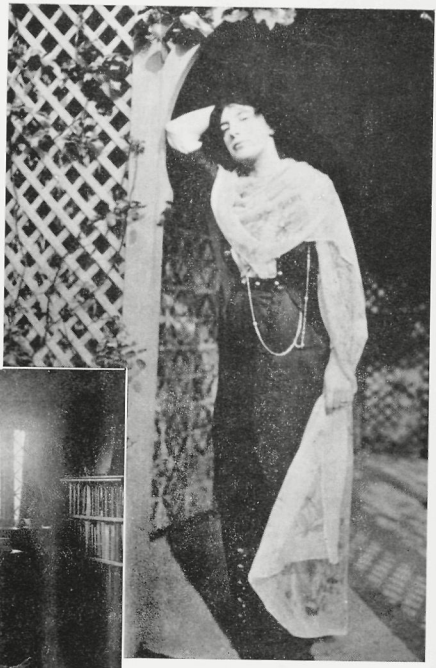
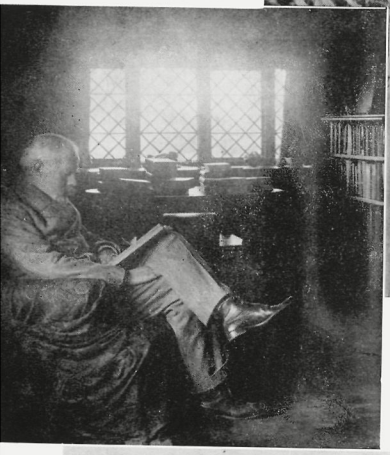




The Critic and the Actress: The Troubled Lives of Arthur and Rhoda Symons

KARL BECKSON

IN the late summer of 1908, Arthur Symons, whom his friend W. B. Yeats called "the best critic of his generation," suffered a sudden mental breakdown while in Italy with his wife, Rhoda. Describing his aimless wanderings in the countryside, his confinement (at one time in a prison, handcuffed), and his final return to England, Symons wrote in his *Confessions: A Study in Pathology* (1930) that he was "utterly and absolutely unprepared for so unimaginable a crisis as that which befell me. . . ." His career disrupted, his mind seemingly destroyed, and his future doubtful, Symons spent two years in and out of mental institutions, alternating between periods of lucidity and episodes of paranoia and pathological grandiosity.

The devotion of his wife during this period and in the years that followed until her death in 1936 has been largely ignored in accounts of Symons, but in more than two thousand letters exchanged between Arthur and Rhoda, now in the Rare Book and Manuscript Library (the gift of Kenneth A. Lohf), the story may be told in detail: of extraordinary devotion in the face of great stress and of Rhoda's attempts to establish herself as an actress, as well as a progressive emotional instability in her life, the result of her husband's hopeless condition and the sense of her own failure in life.

Opposite: Arthur Symons in his study at Island Cottage, ca. 1920; his wife Rhoda in a theatrical pose, ca. 1915; and Island Cottage, Wittersham, Kent, the late seventeenth century timbered house where Arthur lived from 1906 until his death in 1945.

In 1908, doctors told her that Arthur's illness, "General Paralysis of the Insane" (regarded at that time as generally caused by syphilis), would result in death within eighteen months. To the American critic James Gibbons Huneker, in a letter at Dartmouth College Library, she wrote: ". . . there is no hope of recovery; and they can do absolutely nothing for him—they don't even attempt treatment—it is General Paralysis (the doctors say there is no trace of the disease which generally accounts for this malady—and Arthur always told me he never had had it—he would not tell a lie—you know). . . ." To other friends, Rhoda wrote incessantly that Arthur was dying. In a letter to the American lawyer and art patron John Quinn, Huneker wrote in 1910 that "Rhoda, the black panther, writes in a hopeless way, nevertheless I hear that Arthur is much seen and is, apparently, improving." Indeed, he outlived not only Rhoda but most of his friends when he died in 1945 at the age of seventy-nine, but after 1910, when the severity of his mental illness had subsided, he was not the same critic he had been before his breakdown. His capacity for critical discernment, evident in his earlier work, such as *The Symbolist Movement in Literature* (1899), which T. S. Eliot called a "revelation," was effected permanently by pathological incoherence.

Faced with the prospect of his early death—and, when that seemed a misdiagnosis, the likelihood of a permanent mental disorder—Rhoda attempted to salvage her life by becoming an actress. The daughter of a Newcastle shipbuilder, she had first come to London to study music; Arthur had met her through the sister of Ernest Rhys, the writer and editor, who had been Arthur's friend since the late 1880s. Their marriage in 1901, at the height of Arthur's fame, brought her friendships with many of the most prominent writers of the time. With Arthur's partial recovery, she felt isolated and helpless in their cottage in Wittersham, Kent, from which she wrote to Huneker:

> [Arthur] keeps wonderfully well, tho' there is no reasoning power, and he is apt to fly into ungovernable rages a propos of nothing—of course Mr. Huneker, as you can well guess, it is *terrible* for me—I

am with him all day and every day—and here, in a tiny country village, at this time of year you can imagine *how* deadly it is—I read enormously—and I try to shut my brain to everything connected with this horror which has fallen on us. . . . Arthur reads and translates all day long—his work, with the exception of an occasional quite perfect lyric, is worthless—but what a blessing that he is unconscious of that and that he can occupy himself—we go over and see Joseph Conrad occasionally—Arthur has a passionate admiration for him. . . .

Conrad, who lived nearby, had become a close friend, appreciative of Symons' critical understanding of his work. After one of his visits to Conrad, when they spoke about insanity in men of genius, Arthur told Rhoda that when he asked Conrad whether he himself was "insane," he responded: "Of course I am; but I know when my insanity comes and goes." Arthur added: "Isn't that as splendid as original?"

To establish a foothold in the theater, Rhoda turned to one of their friends, the playwright Alfred Sutro, who was able to secure a minor role for her in his play *The Perplexed Husband* (1912), produced in Liverpool, and who gave her some acting lessons. To Arthur, she wrote, using her affectionate name for him: "Oh! Mimos I *am* so anxious to be a success on the stage—*so* anxious! & yet I feel I haven't really all that goes to the making of an actress —I want to be able to 'get inside' of what I am doing—I do it from the *outside*!"

Often in her letters to Arthur, she returns to the past in an attempt, one presumes, to control it, to master it: "Oh! Arthur I think incessantly of our past—but it's too painful—I try *not* to think of it—it's no good dear one—let us think we will have a greater future for all we have suffered—*I* have learnt much by suffering—my love for you has strengthened into something so different. . . ." But several days later, she writes in French, as though to shield her from her own depression: "Je suis lasse de vivre—tu as beaucoup plus de courage que mois."

Between 1912 and the mid-1920s, she appeared in some dozen plays, including Arthur's *The Toy Cart* (1916), but she rarely

received more than respectful notices in the primarily minor roles that she performed. After the opening of Louis Parker's *Joseph and His Brothers* (1913), Rhoda received encouragement from a distinguished actress who visited their cottage, as Arthur wrote to Rhoda:

> I was here at 7, in my slippers, doing nothing, when I heard a cart and a voice crying my name. I rushed out: Ellen Terry! She had come over to praise—you! She said you looked so Eastern (which I assured her you are) that at first she was not sure who it was. She said she was simply enthralled by your acting, voice & gestures; the proud way you carried your head,your beauty; in one word, she had been absolutely astonished in seeing how dramatically (and she said perfectly) you acted.

Ellen Terry may have praised Rhoda's acting out of sympathy for the Symonses. When Rhoda was rehearsing for Sutro's next play, *The Two Virtues* (1914), she wrote despairingly to Arthur: "Sutro says I'm awkward in my movements—not natural enough in my speech—&—a thousand other faults to find—it's awful. . . ." When the play opened on March 5, Sutro was predictably disappointed in her performance.

Over the years, Rhoda found it difficult to obtain roles; increasingly, she regarded herself as a failure in the theater and, by extension, a failure in life. For help, she turned to such friends as Henry James (who replied: "I can well imagine your desire to provide for yourself in London rather than face those conditions at Wittersham. . . ."); he offered to introduce her to the actor-manager Gerald du Maurier. She also wrote to another friend, the playwright James Barrie, the result of which she told Arthur: "I spent an hour with Barrie this morning—he was best of all—*awfully nice*—got on very well with him—he says he'll think over what he can do—meanwhile he'll get me cinema work. . . ." Whether he succeeded is not known.

Her sleeplessness became such a problem that she went to a hypnotist for help, and increasing sensitivity to noise resulted in

numerous changes of London flats over the years. On one occasion, she wrote to Arthur: "I too am feeling intensely the boredom to life—*in-ten-sely*! What must we two do? Two of life's failures! n'est ce pas?" And when acting assignments did not materialize, she would write to Arthur in a depressed mood: "It's hopeless & Arthur I look *so* old—my neck is all scrawny & my face is lined & haggard—C'est fini—Alas—." (In 1915, when this letter was probably written, she was forty-one.) On occasion, she would remind Arthur of their past love: "You & I were ever the greatest comrades, & ever the rarest of lovers. . . ." But after returning to London after a brief stay in Wittersham, she once wrote: "When we're together we have fierce quarrels & directly we part, I feel that there's no one on earth I care for but you—you're everything to me. . . ."

In Wittersham, Arthur continued writing and reading, but his nights were often filled with "horrid" dreams, frequently of Satan, he told Rhoda, "squat like a toad, whispering a jargon in my ears." Raised in a strict Nonconformist religious family, his father a Wesleyan minister, Arthur had, in his early poetry, revealed a preoccupation with sin and redemption. His Bohemian sexuality in the 1890s, when he had presumably abandoned his faith, may have been a contributing factor in his later mental illness, for during and after his two-year psychotic episode, he was obsessed by sin and damnation.

In the 1920s, Rhoda, increasingly convinced that certain rituals and beliefs could improve Arthur's mental condition, seems to have become a disciple of the French therapist Émile Coué, who achieved popularity by advocating the autosuggestion, "Day by day, in every way, I am getting better and better," to be said daily. In what appears to be a combination of Coué and Catholicism, Rhoda urged Arthur: ". . . be sure & hold the wee rosary in your hand & say the French phrase *20* times at least twice a day—you'll suggest to yourself that you will be cured in that way—& the suggestion will act gradually—& you will become cured—."

By the 1920s, Arthur was able to travel abroad again. In May,

1925, with Havelock Ellis (his friend since the 1880s), he was in Paris, where he resumed his friendship with James Joyce, whom he had first met in 1902 (introduced to him by W. B. Yeats). He wrote to Rhoda that he took Joyce to a "*wonderful* performance

Arthur and Rhoda Symons in the garden of Island Cottage in the 1920s.

of *Tristan and Isolde* at l'Opera. . . . As you know there is genius in this man, and a unique imagination and he has a great charm." In July, Rhoda, burdened with the responsibility of caring for their cottage, wrote to Arthur: "I wired you—but you never think of *me*—only of yourself—you never say to yourself 'Rhoda is being worried to her grave with the Cottage, we will buy a place that will be less worry for her'—no—you only think of yourself—."

Such an outburst indicates that Rhoda (who had little understanding of Arthur's condition) could not always accept his radically altered state. On one occasion, she wrote, ". . . there's no one in England with the creative critical power you've got—& I want to see you accepted, as the creative artist you are—." Incredibly, she could write: "Now make up your mind you're going to be happy & contented & get quite well."

In 1928, Rhoda went to Divoune, France, to undergo treatment for a head tremor. A doctor there, she wrote to Arthur, "seems to think there is a tendency to suicide (if I am in financial difficulties I shall not hesitate I assure you— these 21 years of strain have been more than enough)." In that year, she wrote, in a rather startling letter to Arthur: "—night terrors have assailed me all my life—especially if there's the *least* cause for them. . . . I should have married a man my dear with whom I could always have slept—then I should have felt safe—it's no one's fault. . . ."

By the late 1920s, despite the fact that her career as an actress was obviously over, Rhoda continued to ask old friends to help her. She wrote, for example, to the painter Augustus John whether he could help her return to the stage—"any small, old part—*do* help me." The stage-designer and director Gordon Craig responded from Genoa to her appeal but offered no help. Arthur, in his turn, wrote to the playwright John Drinkwater earlier: "She has had no luck, and is very unhappy."

Increasingly depressed, Rhoda wrote to Arthur in 1930: "Arthur, my life has been a *terrible* failure—& now I am old—& finished —my face looks 70 tonight—all the firmness gone—& masses of wrinkles—Sad—Sad—Sad—." In June she went abroad, first to attend the Wagner festival at Bayreuth, then on to Vienna for treatment (possibly for the leukemia, which would eventually take her life); on the eve of departure, she instructed Arthur: "Keep your hair—mouth—& body clean & have your beard cut & washed—help me in that way."

In London, socially isolated and in increasingly poor health, Rhoda had only her letter writing to console her: "I'm so unutter-

ably lonely here—I lay on the sofa all Saturday & Sunday—no one asks me anywhere now—in the autumn *I must* try to get something to do. . . ." In early 1935, Arthur told her: "I myself seem to be failing in all kinds of ways, including my eyesight. I have prayed to GOD so many times to help you that I am certain He will." Later that year, at their flat in St. John's Wood, Rhoda fell on the stairs and suffered a heart attack (Arthur, "brain paralysed" by the sight of Rhoda lying there and groaning, made no attempt to help).

As the end approached, Rhoda arranged with their housekeeper for Arthur's care and in the final weeks wrote what was probably her final note to him:

> Dear Arthur: Don't worry. You know how glad I am to go. Live as long as you can & *enjoy* life. You can have everything you want. You have only to ask Bessie.
>
> Always yours
> Rhoda

Richard Aldington and His Postscript

MIRIAM J. BENKOVITZ

AT the Rare Book and Manuscript Library are the proofs for *Ezra Pound & T. S. Eliot: A Lecture* by Richard Aldington, published at George Sims' Peacocks Press in 1954. The proofs end with a postscript. That postscript appears only in the proofs. Aldington composed it thirteen years after the lecture and added it for publication; then it was deleted at the request of Sims, the publisher, who objected to it as a gratuitous exhibition of anti-Americanism.

Ezra Pound & T. S. Eliot is one of five lectures which Aldington, English poet, novelist, and biographer, delivered at Columbia University in late July and early August 1940. With Netta, his wife, and Catherine, their infant daughter, he had come from Le Canadel, a French village on the Mediterranean, to New York in February 1939. He was only one of a number of musicians, artists and writers who left the imminence of war in Europe for the United States. Aldington spoke of a few in his letters: W. H. Auden, André Spire, Wyndham Lewis, John Rothenstein (en route back to England), and the playwright Frederick Lonsdale. Ezra Pound was also in America briefly in 1939, having come from Italy, but only to promote his brand of political economics and to receive an honorary degree from Hamilton College. Most of the others were trying to stabilize their lives and to support themselves and their families. If they were literary figures, as Aldington was, they were "chasing over" New York, "interviewing editors and coming back to write articles." Many, including Aldington, were hoping for university appointments but settling for engagements to read their work and talk about it to university students. Although he complained of the time involved, "two or three days to prepare the lecture" and the "best part of 2 days in travel," and he thought the fees inadequate, "only 20 pounds" less "about three pounds traveling expenses," Aldington made several such

appearances. In the first week of October 1939, he read some of his poems "with comments" before "about 300 girls" at Wellesley College, and on October 19 he repeated his performance at Harvard. By the end of November he had appeared at Princeton and at Queens College and was scheduled to present a talk at Yale.

On two occasions in 1940, Aldington came as close as he ever would to a university appointment. The Weeks Visiting Professorship Fund took him for a week to Wesleyan University. There, commencing March 11, he met with various classes, talked about poetry and critics of poetry, and offered a plan to remedy the lack of support for poets. In addition, he gave a lecture entitled "War and the Poet," reading several of his own poems and discussing those of others who wrote about war. That summer, Aldington delivered five lectures, of which "Ezra Pound & T. S. Eliot" was one, at Columbia University as part of "English s200—Lectures on contemporary literature." Columbia's *Bulletin of Information* described the course as a "series of lectures by distinguished authors on outstanding movements in the literature of the present day." Among the authors were Joseph Wood Krutch, Richard Lockridge, Padraic Colum, Carl Van Doren, Irwin Edman, and Aldington. He was assigned the week beginning July 29 and ending August 2. It proved to be a very hot week with temperatures rising to the mid-nineties every day and once to more than 98°, as he recorded in letters and in his "Author's Note" to the published lecture.

Very likely these lectures were the last Aldington delivered for university students since, by mid-August, he no longer needed the fees from them. For the rest of his life, and indeed after his death, Brigit Patmore and her sons tried to get all they could from him, and he was often pressed for money. But, in June 1940, Aldington had signed a contract with Viking for *Life for Life's Sake*, a book of reminiscences published the next year. *Atlantic Monthly* had contracted for a somewhat abbreviated version of the book with the title "Farewell to Europe" to appear in four installments, starting in the issue of September 1940 (which came out in Au-

gust). For each of the four installments, Aldington received $1000. The total payment, he declared, solved his financial problems "for some time to come." And so Aldington put aside the typescripts of his lectures, and they were covered with other pa-

Richard Aldington and his daughter Catherine at Montpellier, 1955.

pers and packed into boxes filled with more papers while Aldington moved about the United States—Old Lyme, Washington, Hollywood, Taos, Nokomis in Florida—until at last the boxes were taken to Jamaica and then to Paris when Aldington returned there with Netta and Catherine in August or September 1946. Eventually the lectures got into a "crowded cupboard in a corridor" of Les Rosiers, a pension in Montpellier, where Aldington lived with his daughter. He and Netta had agreed to a separation

in 1950, and Aldington and Catherine then went from the southern coast of France to Montepellier and settled into Les Rosiers.

There, in March 1953, George Sims, author, antiquarian book dealer, and publisher, recovered the lectures. He has written an account of it for a recent issue of *Antiquarian Book Monthly Review*. In it he tells how he went to Montepellier at Aldington's invitation to purchase books, manuscripts, and typescripts from Aldington. Most of these were stored in that "crowded cupboard," and among them was the envelope containing typescripts of the five lectures delivered thirteen years earlier at Columbia.

After Sims had returned to England, Aldington reread the Pound-Eliot lecture and at once expressed surprise at "how good" he found it to be. "But," he asked, "will it not get me scalped if published?" Aldington was unusually sensitive to such a possibility since at that very time he was awaiting publication of *Pinorman* and *Lawrence of Arabia*, two books which eventually damaged friendships, his reputation, and his income. Indeed, he was uneasy enough to urge Sims to announce that this lecture would be followed by a second one entitled "D. H. Lawrence and H. D.: A Eulogy." Aldington told Sims that such an announcement might "cut the ground to some extent from under the feet of those who will say I can't praise. . . ." Nevertheless, Aldington agreed to publication of the Pound-Eliot lecture. "I think my books on Colonel Lawrence and Norman Douglas," he declared, "are going to annoy so many people that I might as well go in for Pound and Eliot too. . . ." But poets whose poetry is under attack can not hold their own against elderly gentlemen or national heroes, both deceased, whose honesty and sex habits are under surveillance. Thus *Ezra Pound & T. S. Eliot* contributed almost nothing to Aldington's scalping in 1954 and 1955 even though the book is filled with what Pound called "Richardly Aldingtonian dirt."

The lecture concentrates on "parasitism" in the poetry of both Eliot and Pound, that is, the unacknowledged but strongly derivative nature of their verse. In his second lecture at Columbia, one on William Butler Yeats, as Aldington pointed out, he had

commented on poetry as a "traditional art" and affirmed that "every poet since Homer" had worked "in reminiscences of his predecessor." But he found both Eliot and Pound too brazen and too blatant about it. In the case of Pound, Aldington dismisses Pound's *Cantos* (seventy-one had appeared between 1925 and 1940) as unworthy of consideration. Instead he examines *Lustra*, a collection published in 1916. Most of it he identifies as unacknowledged translation, but he remarks on a few poems which manage to please with grace of language and rhythm in spite of reliance on earlier writers. One originated from an elegy by Propertius. It begins,

> Here let thy clemency, Persephone, hold firm,
> Do thou, Pluto, bring here no greater harshness.
> So many thousand beauties are gone down to Avernus
> Ye might have let one remain above with us.

Aldington, who had earlier defined good translation as "stylistic virtuosity," was adept at translating and at making new poems from old ones. An excellent example is his version of *Pervigilium Veneris* in which he creates verse of considerable quality. It reads in part,

Let the loveless love tomorrow, let the lovers love once more.
Spring, made musical by songsters, earth-wide Spring is born again
With the Spring comes lovers' rapture; birds are mating; nuptial rain
Pours in sparkling drops to brighten emerald buddings on
the boughs—
Under shadowy trees tomorrow Lady Venus binds the spouse,
Binds the wilding ways with myrtle, and tomorrow from her throne
Gives the law of sensuous beauty binding all that lives her own.

Thus Aldington can speak from experience and with authority when he concedes that even though Pound's rendition of Propertius is "almost painfully literal," his "little piece" is nevertheless the work of a poet. Other poems by Pound such as "Balletetta," ΔΩΡΙΑ," and "Envoi," Aldington criticizes for imprecise lan-

guage but admits their charm and their suggestion of a "real poet hidden under rubbish hills of affectations and pretentiousness."

No praise, however faint, seasons Aldington's damning of Eliot. Again Aldington commences with his subject's reliance on other poets, emphasizing his abuse of the privilege in his repeated juxtaposition of nobility and trivia. To support that opinion, Aldington refers to Eliot's early verse, despite his acknowledgment that "one must be tender" with "young work." Soon, however, Aldington turns his discussion to *The Waste Land*, which, like so many critics, he finds derivative, contrived, mannered, and at least as disorganized as Pound's *Cantos*. But above all, Aldington objects to Eliot's condemnation of emotion, his reference to its "pernicious effect." Aldington sees Eliot's attitude as "anti-sexual perversion" and quotes in proof lines from the third part of *The Waste Land*:

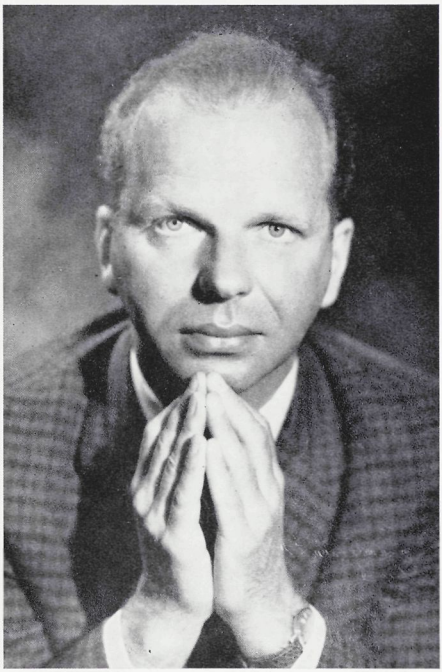
> When lovely woman stoops to folly, and
> Paces about her room again, alone,
> She smoothes her hair with automatic hand,
> And puts a record on the gramaphone . . .

Quoted out of context as they are here, these lines lose any dignity they may have and all of their pertinence. But Aldington sees in them only "destructiveness and disgust." Without question Eliot's lines differ totally from this lyric which Aldington published in 1937 as part of *The Crystal World*:

> Now I am lonely and silent as a sea-cave
> Emptied of the cool life-giving waters
> That filled me with echoes of murmuring gladness.
> Tide follows tide; ah! will she come to me
> Awaiting in passionate suspense my life-giver?

When Aldington wrote his introductory note for the published lecture more than thirteen years after its composition, he almost apologized for his attack on both Eliot and Pound. And well he might. Pound and Aldington, both determined to be poets, had

met before 1910 in London, Pound from America by way of Italy and Aldington by way of the University of London. Too much can not be made of their friendship and of Pound's influence. Pound was largely responsible for the fact that Hilda Doolittle,



George Sims, the bookdealer and publisher who visited Aldington and recovered the typescripts of the Columbia lectures.

who became Aldington's first wife, decided in 1911 to live in London. Aldington explored Paris and Venice with the two Americans. His earliest free verse appeared in Harriet Monroe's *Poetry* because Pound insisted that Miss Monroe publish it. Pound de-

vised the name Imagist for the poetry they wrote, and he did much to promote the first Imagist anthology and to interest Amy Lowell in those which followed. Later, as literary editor of *The Egoist*, Aldington secured for publication James Joyce's *Portrait of the Artist as a Young Man* and several pieces by Rémy de Gourmont largely owing to Pound.

Aldington's relationship with Eliot was another matter. It began well enough even though Aldington, acknowledging that he was a romantic, disagreed aesthetically with Eliot. When Aldington came from Berkshire to London for short visits, he sometimes stopped with Eliot. Aldington introduced Eliot to the editor of *Times Literary Supplement*, Bruce Richmond, who hired Eliot at once to write for that periodical. In 1922, Aldington cooperated with Pound in what was called the "Bel Esprit" plan. It was a scheme to guarantee to Eliot lifetime donations of £10 a year from thirty donors and thus allow him to give his entire time to writing; but before the plan could be put into effect, Eliot asked that it be abandoned. The next year, Aldington joined the staff of *Criterion* at the invitation of Eliot, its editor, to "take charge" of its foreign section. During one of Eliot's absences, Aldington served as the *Criterion's* temporary editor as Eliot had undertaken Aldington's position with *The Egoist* during some of the war years. Then, in 1925, Aldington felt betrayed when Eliot, as director of Faber and Gwyer, proposed to publish a series of critical biographies, an idea which he had rejected some eighteen months earlier when Aldington asked him to collaborate on an almost identical project for George Routledge and Sons. Aldington called it his "biggest setback" since the war. Furthermore, Eliot had never encouraged Aldington to contribute anything except reviews to the *Criterion*, and Aldington resented the fact. "I'm hanged," he said, "if I'll be a mere camp-follower or give him pretty skilled professional work at about half-price."

Omitting only the "Bel Esprit" plan and the differences with Eliot, Aldington recorded those salient points of his connections with both men in *Life for Life's Sake*, his memoirs. Of course

there are exceptions to the generous portraits of the memoirs. Aldington sometimes characterizes Pound as dogmatic and dictatorial and often as absurdly egotistical. More than one anecdote presents Eliot as ludicrous in his pretensions. On the whole, however, Aldington displays consideration and respect for the two. Even his discussion of Eliot's *Waste Land* is sympathetic. He tells how, when the poem was read to him from the manuscript, he was "profoundly affected."

Naturally Aldington's relationship with both Pound and Eliot in the early part of the 1900s had changed considerably by 1940. Eliot had stayed in England, where he was a major part of her literary life. By 1940, he was well along the road to the Nobel Prize, awarded him in 1948. Pound had long before decided that the British mind was a "sodden mass of half-stewed oatmeal" and had gone first to Paris and then to Rapallo to live. There, before 1940, he had commenced his activities with fascism, anathema to Aldington. He, too, had moved, both from England and from his boyish enthusiasms. The war of 1914–18—Aldington was the only one of the three who had served in it—had altered him irrevocably, and *Death of a Hero*, his novel about it, had placed him at the peak of his career.

None of that accounts for the difference in attitude between the two pieces *Life for Life's Sake* and *Ezra Pound & T. S. Eliot: A Lecture*, especially in view of the fact that they were composed at almost the same time. That they were is obvious. The first installment of "Farewell to Europe," the shortened version of Aldington's memoir, appeared in *Atlantic Monthly* only weeks after the lecture was delivered. Even if that fact were not known, the occurrence of the same phrases in the two works must indicate a link between them. In both Aldington speaks of the need for tenderness towards the "young work" of a poet. In both he points out the urban quality of the two men's poetry; in both he tells of Pound's ineptitude as a public speaker, and there are other similarities as well. Perhaps by the time he composed the lectures, Aldington was weary of the discretion he exercised in his memoir. Or

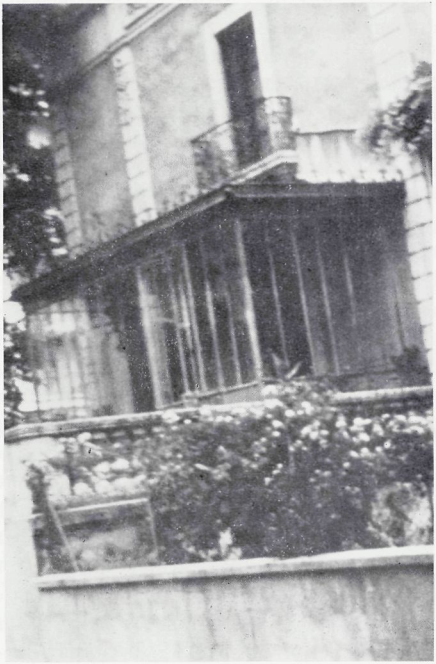
perhaps he had concluded that he could best hold students' attention with such denigration as appears in the Pound-Eliot lecture. His "Author's Note" written for the published lecture partly affirms that conjecture. There Aldington speaks of the ignorance of university audiences in respect to poetry and so, "to make the time pass," he had decided to be a "little lighthearted" even though it was "at the expense of two Great Poets of the Age."

Some critics have dismissed the lecture as simple anti-Americanism and let it go at that, but the most devastating of the five lectures presented at Columbia is on the Sitwells, who were certainly not Americans. The others, lectures on Housman, Yeats, and the one on D. H. Lawrence and H. D., the latter an American, are filled with praise of their subjects.

In any case, by 1940, when he prepared the talks for Columbia, Aldington had not yet developed anti-Americanism. At the time of his difficulties with Eliot in 1925, Aldington had condemned all Americans for dishonesty, but his accounts of the United States in 1940 and for some time thereafter were filled with admiration. He wrote with detachment in 1941 about his drive from Washington to Jamay Beach, Nokomis, Florida, telling of the "vast tracts of abandoned" land, swamps "full of dead-looking trees covered with trailers of Spanish moss" and "wretchedly squalid shacks" in what he termed "Gone with the Wind country." But he was downright enthusiastic about Florida when he got there, as he had been earlier about New England and its people, whom he described as "in some ways the finest people in the world." Despite the "America in chaos" which he saw around him, he wrote to his first wife, H. D., about Boston's "goodness and naif energy." After a stay in Old Lyme, Connecticut, he left reluctantly; but when he moved on to Washington, he praised its "big boulevards with trees and the very opulent public buildings."

Although Hollywood proved interesting and Aldington was well paid, his work there was frustrating and his success meager. Nothing he wrote was screened and there was a problem about payment for *The Romance of Casanova*, a novel written under

subsidy for Columbia Pictures. By the time Aldington, with Netta and Catherine, went to Jamaica in the spring of 1946, he found it a "great relief to be out of the U.S." and away from its inhabitants. He declared that he and Netta had been "about at the end" of



Les Rosiers, the pension in Montpellier where Aldington lived with his daughter after 1950.

their "power of endurance of the raucous bastards." At the end of August that same year when Aldington at last returned to Paris, he was delighted. It might be "in a mess," as he said, but it was "still wonderful, and a million times better than America with all its money and morality and monkeys and morons."

If Aldington's distaste for America had changed in any way by that March 1953, when Sims first visited him and recovered the Columbia lectures, it had intensified. In a letter dated shortly after Sims' departure, Aldington wrote with contempt of Sims' "reverence and belligerence for Pound," who was then in St. Elizabeth's, the mental hospital to which he had been consigned as unfit to stand trial for his wartime, pro-fascist activities. In the same letter Aldington went on to call Eliot "the biggest fraud and cleverest literary strategist and self-advertiser of this century," and ended by speculating on the reasons English intellectuals submitted to a series of American dictators from James Russell Lowell to T. S. Eliot. Subsequently Aldington remarked on American indifference to world affairs, he imitated American speech as it sounded to him ("chegging" for checking is an example), and he condemned all Americans but especially the women for "ill-bred offensiveness."

Out of that attitude came the postscript Aldington wrote for the publication of his lecture on Pound and Eliot, as well as its deletion. The postscript reads, "I take a more lenient view now. I realize what Samuel Butler meant when he said that though America, like other countries, would produce men of genius, he thought that America would not be a pleasant place for genius to live in." From that postscript and its fate could be deduced much about Richard Aldington: arrogance, inconsistency, reluctance to admit mistakes, and ultimate kindness. Perhaps that gives too much importance to so slight a statement as the postscript, but obviously Aldington regretted the severe appraisal, made in 1940, of the two men who had once been friends. And so, in 1954, he put the blame on America.

Sims would not have it that way. Samuel Butler's "silly slur" still seems gratuitous to Sims. He was and is an admirer of America, and so he asked Aldington to remove the postscript. Aldington "kindly acceded to the request," and the postscript was deleted.

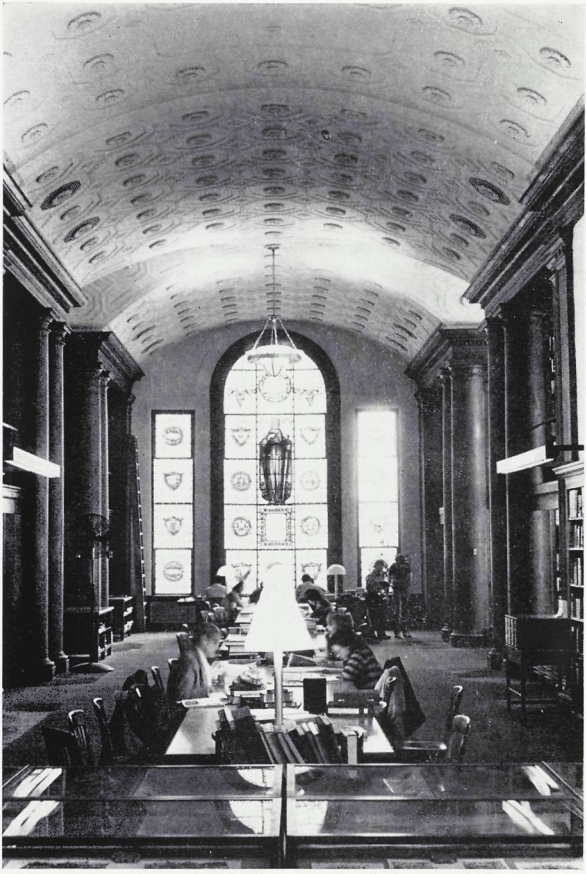
The C. V. Starr East Asian Library

Computers Challenge the Grand Tradition

JAMES REARDON-ANDERSON

THE best time to visit the C. V. Starr East Asian Library is at dawn, when sun lights the great stained-glass window at the east end of Kent Hall. The view down the recently renovated main reading room, with its high vaulted ceiling and dark polished-wood columns, conjures the age-old humanism of oriental scholarship. Meanwhile, from the west wing, behind the tall bookcases, where the librarians work, comes the hum of computer terminals, being "brought up" by a stream of electrons from the main-frame at Stanford. This fall, Columbia will be among the first to create bibliographic records in Chinese, Japanese, and Korean (CJK) scripts, as well as our own Roman alphabet, on newly invented CJK terminals. These records will join a nation-wide data base that is transforming the way libraries do business. *Time* calls this the "Year of the Computer," when circuit boards and silicon are everywhere challenging people as the dominant force in shaping our world. And nowhere is this conflict sharper than in an East Asian library that shelters a grand humanist tradition and has been built by a rainbow of colorful characters.

Consider, for example, General Horace Walpole Carpentier, son of a cobbler on Canal Street (now the site of New York's Chinatown), who graduated from Columbia College in 1848, and promptly joined the rush west, sailing around the Horn and arriving in California the following year. Like most "forty-niners," Carpentier found no gold, but he managed to open a general store to buy cheap and sell dear the goods demanded by those who did. After making his fortune and serving for a time as Mayor of Oakland, he returned to New York to enjoy his riches and spend them wisely.



The C. V. Starr Library, facing east, showing the McKim, Mead and White reading room after its restoration.

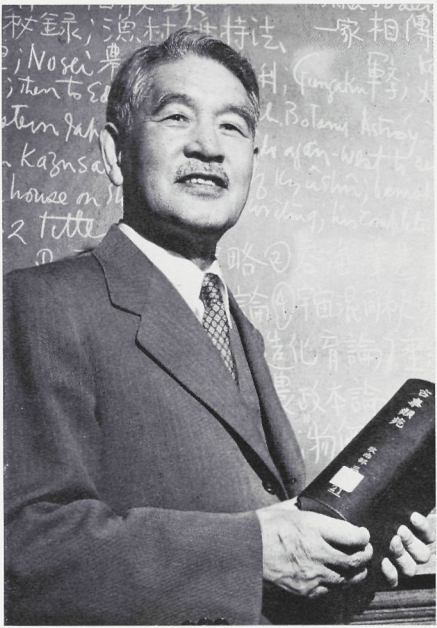
Carpentier might never have found his way into this story, if he had not met Dean Lung, one of the thousands of Chinese who made the passage to "Old Gold Mountain," as they called San Francisco, in search of the same prize that drew Americans west. While many of his countrymen joined teams that laid the Transcontinental Railway, Dean found work as servant to a wealthy merchant, and the two formed an improbable but intimate bond. After a half-century together, Carpentier remembered his attendant with great affection and respect:

> Pagan he may be—as Socrates, Lucretius and Epictetus were pagans —but a man of rare integrity, temperate, vigilant, brave, and kindly; doing well today the work of today, by birthright and education a follower of Confucius, in conduct a Puritan, in faith a Buddhist, and in character a Christian.

In 1902, Carpentier gave Columbia $200,000 to establish the Dean Lung Professorship of Chinese in honor of his friend and recognition of the worth of the civilization he represented. Dean Lung himself contributed $12,000 from his personal savings, and with these gifts, Chinese studies at Columbia began.

Scholarship cannot proceed without books, however, and at this date, Columbia had few volumes in any oriental language. But fortune had provided the University with a farsighted president, Seth Low, who saw the opportunity to create a unique program in Chinese, and prepared the two most powerful figures in China with an incentive to help. When Low's appeal for aid reached Peking in 1902, the Empress Dowager, a remarkable woman who had dominated Chinese politics for half a century, was looking for ways to win friends in faraway places. Not that the Empress was a great admirer of the West, for she had helped engineer the Boxer Rebellion precisely to drive the foreigners out of China. But in the wake of this fiasco, she reversed direction, and a gift to a major foreign university was just the thing to erase memories of the conflict. The request was taken up by the Viceroy, Li Hung-chang, who had just settled the Boxer dispute and was enjoying

great prestige on both sides. While most sinologists focus on other aspects of Li's career, such as his role in creating China's first modern armies and industries or in conducting relations with the great powers, West Siders pay proper respect to his real contributions:



Ryusaku Tsunoda, teacher and scholar, was the founder of the Japanese collection.

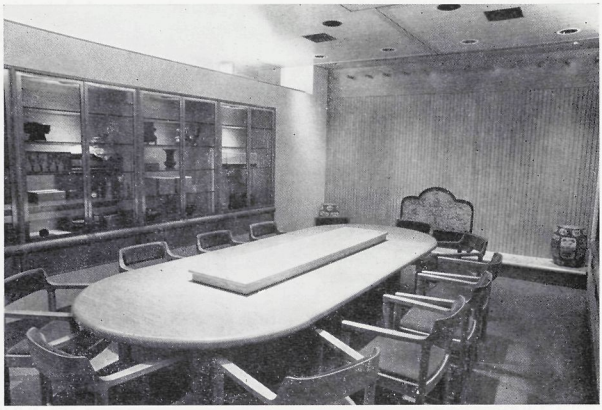
the introduction of chop suey to this country, the planting of a tree next to Grant's Tomb, and the gift to Columbia of the great Ch'ing encyclopedia, the *Ku-chin t'u-shu chi-ch'eng*. The *T'u-shu chi-ch'eng*, an eighteenth century compendium of the written record of China, contains three to four times as much matter as the *Encyclopaedia Britannica*, and in the splendid edition given to

Columbia (the only copy at an American university) it will last much longer. The foundation stone of our Chinese collection, this encyclopedia adorns the rare book room of the C. V. Starr Library and remains one of its most valued possessions.

Or, consider the most prominent of Columbia's East Asian librarians, Ryusaku Tsunoda, founder of the Japanese collection and among the first people to introduce the study of Japan into an American university. Tsunoda was born in 1877, less than a decade after the Meiji Emperor was restored to the throne and Japan opened its doors to the outside world, and he came to embody the best of culture on both sides of the Pacific. The youngest son of a farmer from the Tone River country, he was sent to Tokyo for advanced schooling at a new Western-style college, later Waseda University, and was shocked to discover that his introduction to Buddhism should come from a foreign professor. Determined to master his own tradition, Tsunoda returned to the ancient capital of Kyoto, where he spent several years studying and teaching in Buddhist seminaries. Later, when he came to America, he brought with him a deep appreciation and understanding of his own civilization.

Tsunoda had already entered middle-age when he arrived at Columbia in 1917, to hear the lectures of John Dewey and shape a still undefined career. As the Great War ended, Japan and the United States discovered that the expanded boundaries of their power and pretensions overlapped in the Pacific, and relations between the two countries, already strained, worsened. In America, the total ignorance of Japan provided no brake on suspicion, gossip, and prejudice. Tsunoda decided to make it his business to provide those who would listen with a picture of his homeland. Drawing together the generosity of Japanese businessmen, the hospitality of Columbia, and his own knowledge of both countries, he founded the Japanese Cultural Center of America and began his travels back and forth across the Pacific, raising money and gathering books for the Center's library. In 1931, this library became the core of Columbia's Japanese collection.

From a tiny office on the fourth floor of Low Library, Tsunoda launched the first program of Japanese studies at any American university. Besides building the collection of books, he taught history, language, and literature to those few students who attended



The Samuel H. Kress Seminar Room has cases for the exhibition of rare oriental books and art objects.

his classes, and he taught love for the New York Giants and the Hudson River to those who followed him on walks near his home in Fort Tryon Park. But most of all, he taught himself: not just to himself, but of himself, for he was a teacher in the Confucian tradition, who understood that the best lesson is a model of virtue and sincerity. To his students, who now populate the establishment of Japanese studies in this country, Tsunoda was "Sensei"—"Teacher" or "Master." He taught at Columbia until the age of 86, and he died in Hawaii in 1964, characteristically en route from New York to Tokyo.

For a half century and more, Columbia's Chinese and Japanese collections occupied a niche in the great stone cavern of Low Library. Interest in these books, with their curious calligraphy and silk thread bindings, was limited to a handful of oriental students

and the offspring of American missionaries, returned home for college. These few men and even fewer women comprised the tiny cadre of antiquarians who held stock in the classics of the East. Wars with Japan and Korea brought more scholars into the field, but their entry had only a marginal impact on East Asian studies in this country. It is characteristic of this age that the Library began to add Korean materials only under the "colonial" rule of its Japanese curator. For more than a decade after the end of World War II, the great events that were moving East Asia nearer the center of our world gained little notice on Morningside Heights.

All that changed in 1957, when the Russian launching of Sputnik prompted a crisis in American education and a national movement to upgrade language and area studies. As Columbia expanded its Chinese, Japanese and Korean programs, the East Asian Library assumed greater prominence. In 1962, the library was moved to its present home in Kent Hall, and during the next two decades its holdings more than tripled to the present level of one half million volumes. In terms of both quantity and quality, however, the collection advanced more rapidly than its housing. By the late 1970s, the shelves were filled, books were piled on the floors, rainwater flooded the stacks, and New York's sulfur laden breezes whistled through the windows.

Enter another splendid figure, Cornelius Vander Starr, businessman and philanthropist whose life and work spanned the Pacific. Beginning in Shanghai in 1919, Starr founded the American International Group, which grew to become the world's largest international insurance organization. And during the next fifty years, he spent much of his wealth on educational activities designed to introduce Americans to the civilizations of East Asia. The C. V. Starr Foundation, established after Mr. Starr's death in 1968, has continued this tradition with a gift of $1 million to renovate and rename the C. V. Starr East Asian Library, which was formally dedicated on April 27 in a ceremony led by President Michael Sovern.

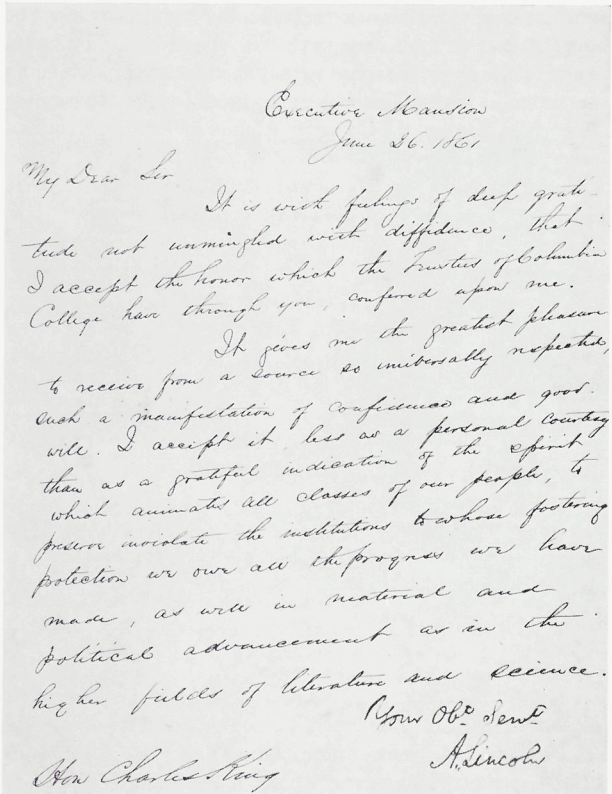
Thanks to the renovation and expansion designed by architect, Lo-yi Chan, the library now provides an attractive and fitting home for one of America's largest and finest oriental collections. New temperature control, air conditioning, fire alarms, and an

Ryoko Toyama, head of technical services, at the CJK (Chinese, Japanese, Korean) computer terminal.

electronic security system have been installed. The addition of over 8,000 feet of shelf space has increased storage capacity by twenty-five percent. New microform storage and reading areas, and viewing and printing equipment have been provided. The Samuel H. Kress Foundation donated space for art and architecture folios, a rare book room, and the Kress Seminar Room with facilities for film presentations and exhibition cases for displaying materials on East Asian art and archaeology. The Korean Traders Scholarship Foundation contributed a splendid skylit room and home for the Korean collection and study center. The entire library has been repainted, new lighting and carpeting installed,

furniture acquired to accomodate 136 readers, and a new elevator now connects the four stack levels with the main reading room. In addition to the foundations already mentioned, major funding was provided by the National Endowment for the Humanities, Vivian Wu Yen and the Columbia Alumni in Taiwan, Keiji Komoda, and the Friends of Miwa Kai.

With the collection safely housed in comfortable and attractive quarters, there remains the problem of getting the right book into the right hands, a problem vexing all libraries as the number of printed words skyrockets. Today, the acquisition, cataloging, storage, and circulation of books, hitherto managed by squinting clerks, barely a step beyond the high stools and quilled pens of their trade, are going "on-line." Columbia, one of the founding members of the Research Libraries Group (RLG) that operates the nation's largest computerized bibliographic system, is a leader in applying this technology to East Asian scripts. And thus the question is, whether or not this Library, for so long a rallying point of the strange and wonderful creatures described above, might not succumb to machines. But before you bet too much on the electrons, please come to visit our new home and meet some of the people who make it go.



Executive Mansion
June 26. 1861

My Dear Sir

It is with feelings of deep gratitude not unmingled with diffidence, that I accept the honor which the trustees of Columbia College have through you, conferred upon me.

It gives me the greatest pleasure to receive from a source so universally respected, such a manifestation of confidence and good will. I accept it less as a personal courtesy than as a grateful indication of the spirit which animates all classes of our people, to preserve inviolate the institutions whose fostering protection we owe all the progress we have made, as well in material and political advancement as in the higher fields of literature and science.

Your Obt Servt
A. Lincoln

Hon Charles King
&c &c

Letter sent by President Abraham Lincoln to President Charles King acknowledging the Doctor of Laws degree conferred on him by the University.

President to President

A Gift from the Haldane Family

KENNETH A. LOHF

AT commencement exercises held at the Academy of Music on June 27, 1861, President Charles King announced that the University was conferring an honorary degree on President Abraham Lincoln. Preoccupied by the momentous events of the Civil War, Lincoln could not travel to New York to receive the Doctor of Laws degree in person, but President King's announcement from the dais brought forth shouts of enthusiasm from the audience and exhuberant strains of the national anthem from the band, according to contemporary newspaper accounts.

On the morning of the day before commencement, Professor of Political Philosophy Francis Lieber, acting as the University's academic representative, delivered the diploma to President Lincoln in Washington. Dr. Lieber, in formal attire, was momentarily surprised to see the President in his shirt-sleeves; Lincoln, however, asked that his appearance be excused because of the pressure of the morning's schedule. The conferring of the degree came six months after the seccession of South Carolina and scarcely two months after the firing on Fort Sumter.

The day after the private ceremony, Lincoln wrote to President King to thank him for the honor that Columbia had bestowed on him, one of three such honors that Lincoln was to receive during his lifetime. This letter to President King, the original of which had never been located, was known only from the draft at the Brown University Library in the hand of John Hay, who had served as an assistant private secretary to Lincoln. Happily and quite unexpectedly, the original letter recently came to light in Scotland among the family papers of Mrs. Janet M. Haldane, widow of the distinguished lawyer and Scottish social historian,

Dr. A. R. B. Haldane. Knowing of the importance of the original letter to Columbia, Mrs. Haldane and her family, in a most generous and thoughtful gesture, presented the document to the University in memory of Dr. Haldane. Professor Stephen Koss, a friend of the Haldane family who was spending several months this past summer engaged in research at All Souls College, Oxford, and who brought Mrs. Haldane into contact with the Librarian for Rare Books and Manuscripts, offered to receive the original Lincoln letter on the University's behalf and to convey it to Morningside Heights. Through this series of felicitious events, the Lincoln letter is now in the collection of the University's historical papers housed in the Butler Library.

Signed by Lincoln, the text of the letter is in the hand of John Hay. The divisiveness of the Civil War is doubtless foremost in Lincoln's thoughts when he writes of preserving the country's institutions and of the honor's manifestation of "confidence and good will," which he must have particularly valued during the early months of the national crisis. His remarks on the advancement made in literature and science were most likely inspired by President King's reputation for broadening and diversifying Columbia's curriculum and for emphasizing the growth of professional schools. Thus, this poignant and gracefully written letter from President to President had, after all, survived in safe hands for nearly a century and a quarter, and after the gift from the Haldane family now returns to Columbia an historical document important both as a record of an event in the history of the University and as an expression of the national spirit at the time of the Civil War.

Our Growing Collections

KENNETH A. LOHF

Bernard gift. Professor Kenneth Bernard (A.M., 1956; Ph.D., 1962) has donated a group of nineteen volumes of literary works including several first editions of his plays and stories. Among the latter is a handsomely printed edition of his *Two Stories*, issued on Japanese hand-made paper by The Perishable Press in 1973 with illustrations by Ellen Lanyon; the copy is one of only several with a special illustration of the second story, "The Queen of Moths."

Butcher gift. An additional group of books relating to George Washington Cable and Adelene Moffat has been received as a gift from Professor Philip Butcher (Ph.D., 1956). Included among the sixty-three items are first editions by Cable, Mayne Reid and William S. Braithwaite, as well as memorabilia of Adelene Moffat. Of special interest are: two copies of the 1885 edition of Cable's *The Silent South*, one of which belonged to George Woodberry and the other of which is the author's own copy with his holograph revisions throughout; a set of Braithwaite's *Anthology of Magazine Verse* for the years 1913–1929; and a first edition of Braithwaite's *Lyrics of Love and Life*, Boston, 1904, the author's first book and among the most important volumes of poetry published by an American black.

Copeland gift. Professor Morris A. Copeland, economist and teacher, and the author of such works as *A Study of Moneyflows in the United States* and *Trends in Government Financing*, has established a collection of his papers with the gift of approximately two thousand letters, manuscripts and printed materials. The collection, which documents Professor Copeland's research on the coordination of government statistics and the concept of "flow of funds," contains numerous subject files and manuscripts of his writings and publications. There are files relating to the Brook-

ings Institution, the Central Statistical Board in Washington and the American Economic Association, as well as correspondence with other economists, including John Maurice Clark, Irving Fisher, Milton Friedman, John Maynard Keynes, Edwin R.A. Seligman and Frank William Taussig.

Economou gift. Professor George Economou (A.M., 1957; Ph.D., 1967) has donated the 1983 Perishable Press edition of his translation of the twenty-nine extant poems by the Epicurean philosopher and writer Philodemos, whose verse is known for its elegant and playful style. The handsome edition, comprising 143 copies, is printed on five different hand-made papers. The gift also includes Professor Economou's notebook of working drafts of the poems.

Fertig gift. Mr. Howard Fertig has presented Norman Mailer's *A Transit to Narcissus*, 1978, a facsimile edition of the original typescript of the hitherto unpublished novel written by the author at the age of twenty while awaiting induction into the Army and some three years before he began writing *The Naked and the Dead*. The handsome folio volume, published by Mr. Fertig, is autographed by the author on the front fly-leaf.

Goldwater gift. A group of thirty phamplets, known as *Mazarinades*, published in Paris in 1649, has been donated by Mr. Walter Goldwater. These strengthen the collection that he presented in 1974.

Gotham Book Mart gift. The Gotham Book Mart, through the courtesy of Mr. Andreas Brown, has presented the holograph manuscript of a poem by Padraic Colum in honor of the ninety-fifth birthday of Miss Frances Steloff, founder of the New York book shop that has been a gathering place for writers since 1920. The poem, apparently unpublished, written on both sides of a sheet that bears the Columbia University letterhead, begins, "These upright flowers: until the chestnuts bloom/Such spire we shall not see: the Hyacinths!"

Henne gift. Professor Emeritus Frances Henne (B.S., 1935), who over the years has taken a keen interest in the development of the Historical Collection of Children's Literature, has recently presented her extensive collection of nineteenth century rewards of

Original watercolor drawing by Ludwig Bemelmans in a copy of his 1939 collection of stories *Small Beer* from the library of Ben and Alfhild Huebsch. (Huebsch gift)

merit, which are decorated cards presented by a teacher to a pupil. The gift of approximately 3,350 rewards, dating from the late eighteenth to the early twentieth centuries, is largely comprised of printed cards with floral and other designs, but the collection also includes manuscript rewards and medals presented as school awards. Some of the rewards contain designs attributed to Kate

Greenaway, and others have vividly colored woodcuts, engravings and chromolithographs of children in various occupations, of pastoral scenes, and of illustrations of Bible stories. There is also one religious medal which was presented in 1912 to Professor Henne as a reward of merit. In addition, the gift contains representative examples of trade cards and cigarette cards on silk.

Hoptner gift. A group of six literary and historical works dating from the seventeenth to the nineteenth centuries has been donated by Mrs. Harriet Hoptner (M.S., 1961). Included among them is a first edition of Washington Irving's *Voyages and Discoveries of the Companions of Columbus*, Philadelphi, 1831.

Huebsch gift. A collection of more than two thousand volumes from the library of the late Ben W. and Alfhild Lamm Huebsch has been presented by their son, Mr. Ian Huebsch. Among the nearly two hundred volumes selected for the rare book collection are first editions by Saul Bellow, Ludwig Bemelmans, Roger Martin Du Gard, M. P. Shiel, Sylvia Townsend Warner, H. G. Wells, Franz Werfel and Stefan Zweig; many of the volumes, including the fifteen by Zweig, are warmly inscribed to the Huebsches. Of special interest are the numerous volumes of Scandanavian literature collected by Mrs. Huebsch, among which are first editions of fiction and drama by Knut Hamsun, Henrik Ibsen, Pär Lagerkvist, Selma Lagerlöf, August Strindberg and Sigrid Undset.

Jaffin gift. An impressive study in pencil for an aviation mural by Rockwell Kent, ca. 1945, has been presented by Mr. George M. Jaffin (A. B., 1924; LL.B., 1926). The sketch, on tracing paper, measures fourteen by twelve inches and bears Kent's monogram at the bottom right.

Lamont gift. By means of a generous gift from Dr. Corliss Lamont (Ph. D., 1932), the Libraries have acquired the holograph manuscript, comprising approximately four hundred pages, of George Santayana's *The Middle Span*, 1945, the second volume of the philosopher's autobiography *Persons and Places*. Nearly thirty

years ago Dr. Lamont presented the manuscripts for the first and third volumes, *The Background of My Life*, 1944 and *My Host the World*, 1953, so his recent gift now completes the series of manuscripts of the memoirs of one of this country's most important writers and philosophers.

The charm of Kate Greenaway's art is evident in these two letters from her miniature *Alphabet*. (Masten gift)

Masten gift. Miss Helen Adams Masten has presented, for inclusion in the Historical Collection of Children's Literature, a group of thirteen handsome and rare nineteenth century editions including five by Kate Greenaway and others printed by McLoughlin Brothers in New York, Oliver and Boyd in Edinburgh, and Eric Gill at St. Dominic's Press in Ditchling, England.

Myers gift. Winifred A. Myers Autographs, Ltd., London, through its directors, Miss Winifred A. Myers and Mrs. Ruth Shepherd, has donated the signed five-page manuscript of the sixty-line poem, "Searching for the Pole," written by the American journalist and novelist George Alfred Townsend, ca. 1870, on the subject of the silken flag that the explorer Sir John Franklin had unfurled when he reached the Arctic Sea during the expedi-

tion of 1819–1822. The flag had been given to him for this purpose by his wife, who died the day after he left England on the voyage; the poem commemorates these events.

Roudiez gift. Professor Leon S. Roudiez (A.M., 1940; Ph.D., 1950) has donated the correspondence, manuscripts and proofs of his recently published translations of works by Julia Kristeva, *Desire in Language*, 1980, and *Powers of Horror*, 1982, both of which were issued by the Columbia University Press.

Schaefler gift. Several varied and unusual items have been received in the recent gift made by Dr. Sam Schaefler: a series of thirty-three letters written by Cathleen Nesbitt to Anita Loos during the 1960s and early 1970s; five illustrated books on the ballet from the library of Hilda Butsova, including one of fifty signed and numbered copies of Anatole Chujoy's *Ballet*, 1936, which is also inscribed to Butsova; and a file of *L'Autographe* for 1863–1864 and 1871–1872, bound in three volumes. The latter, in addition to reproducing facsimile signatures, inscriptions and holograph letters, of famous persons, also published drawings by some of the leading French artists of the period, such as Eugène Delacroix, Honoré Daumier, Gustave Doré, Gustave Courbet, Jean Baptiste Camille Corot, Gavarni, François Millet and Henri Regnault.

Schimmel gift. An extensive collection of printed items and manuscripts of Frederick Rolfe, Baron Corvo, has been presented by Mr. Stuart B. Schimmel. Among the 157 items are: first English and American editions, many titles of which are also represented by variant issues and later editions; books, pamphlets and periodicals containing contributions; translations; printed material about Corvo; printed ephemera; and autograph letters and manuscripts. Of exceptional interest is the group of six autograph letters written by Corvo to Wilfred Meynell in 1893 which were laid in Shane Leslie's copy of *In His Own Image*; these were written at a particularly critical time in Corvo's life when he was expelled from Scots College, gave up plans for the priesthood, and devoted

his life to painting, photography and poetry, using the pseudonym of Baron Corvo. In Mr. Schimmel's gift there are particularly fine copies of *Stories Toto Told Me*, *Chronicles of the House of Borgia*, *Hadrian the Seventh* and *Don Tarquinio*. There are several interesting association books as well: *The Desire and Pursuit of the*

"Les Amateurs de Bouquins" by Henri Regnault in *L'Autographe*, Dec. 23, 1871. (Schaefler gift)

Whole, 1934, inscribed by A. J. A. Symons; *Agricultural and Pastoral Prospects of South Africa*, 1904, ghost written by Corvo, inscribed by the author Owen Thomas; and *Letters to C. H. C. Pirie-Gordon*, a proof copy dated 1958, corrected throughout by the editor, Cecil Woolf. Also represented in the gift are the limited and private printings of letters and essays issued by Cecil Woolf, Corvin Press, Tragara Press and Enitharmon Press, such as *Three Tales of Venice*, *The Architecture of Aberdeen* and *The Venice Letters*. Rounding out his important collection are two original Corvo manuscripts: two pages of an early draft of *Hubert's Arthur* bound in a copy of the book; and a single folio sheet on which is written a first person narrative in Italian relating to the history of the Sforza family.

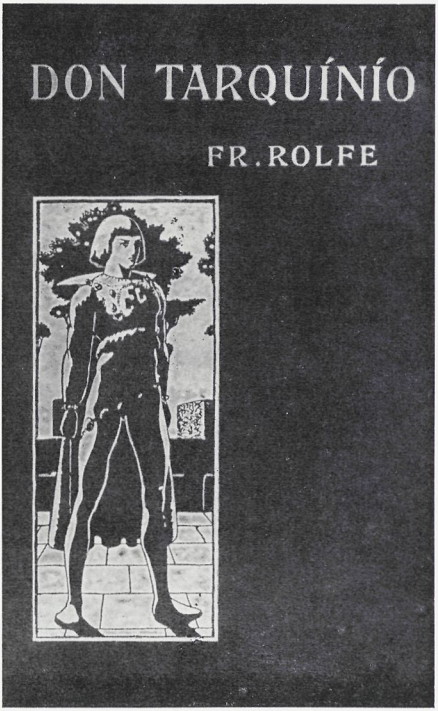
Sherwin gift. Mrs. Judith Johnson Sherwin (A.B., 1958, B.) has established a collection of the papers of her father, Professor Edgar Johnson (A.B., 1922), teacher, editor and critic who is best known for his writings on Charles Dickens, Sir Walter Scott and other nineteenth century authors. Included in the gift are the notes, manuscripts and proofs for his biographies, *Charles Dickens, His Tragedy and Triumph*, 1952, and *Sir Walter Scott: The Great Unknown*, 1970.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928) has donated 156 volumes by and relating to Gustave Flaubert and other French writers, including Guy de Maupassant, Émile Zola, Charles Baudelaire and Arthur Rimbaud. The majority of the books in the gift are from Mr. Steegmuller's extensive Flaubert library and are either inscribed or heavily annotated. Among the first editions in the gift are books by Maxime Du Camp, Louis-Hyacinthe Bouilhet, Enid Starkie and Paul Léautaud.

Sypher gift. Among the fourteen volumes recently donated by Mr. Frank J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968) are first and early editions of works by Lord Byron, Aleksis Rannit, A. C. Swinburne and Lord Tennyson. The latter is represented by first issues of *In Memoriam*, 1850, and *Maud, and Other Poems*, 1855. The two limited, signed editions of works by Rannit are inscribed to Mr. Sypher: *Cantus Firmus*, printed in 1977 in Verona by the Stamperia Valdonega, with illustrations by Eduard Wiiralt; and *Line*, printed in Zurich by Adolf Hurlimann in 1970, with four designs by Gottfried Honegger.

Tilton gift. Professor Eleanor M. Tilton (Ph.D., 1947) has presented a group of English and American literary first editions that adds several exceedingly important works to the rare book collection. Of first importance is Anthony Trollope's *Sir Harry Hotspur of Humblethwaite*, 1871, inscribed by the author to George Eliot, "To the first living English novelist from her most affection-

ate friend The author"; the volume also has the sales label of the 1923 Lewes sale and the bookplate of Carroll A. Wilson. Other association books in Professor Tilton's gift include George Meredith's copy of Aeschylus, Leipzig, 1823, and the copy of Henry



Binding designed by Frederick Rolfe for the first edition of his novel *Don Tarquinio*. (Schimmel gift)

James, Sr.'s *Lectures and Miscellanies*, New York, 1852, presented by James to George Henry Lewes. The following notable editions are also part of the gift: the first American edition of the

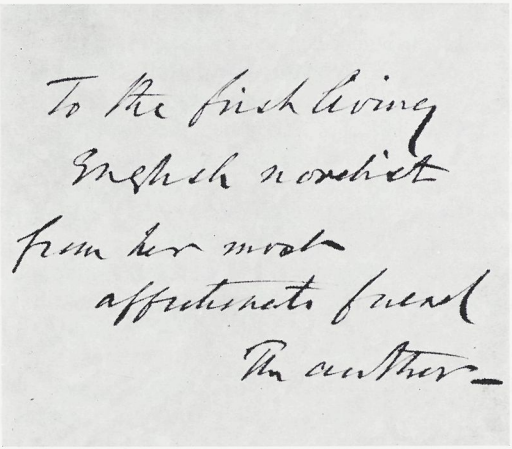
Poems of Charlotte, Emily and Anne Brontë, Philadelphia, 1848, in the original boards; the first issue of Lewis Carroll's *Through the Looking-glass, and What Alice Found There*, London, 1872, with the bookplate of Carroll A. Wilson; the French translation of Oliver Goldsmith's *Le Ministre de Wakefield*, Boston, 1831, edited by Henry W. Longfellow; and the Carroll A. Wilson copy of the *Seaside Library*, September 20, 1879, in which was published Anthony Trollope's story "Cousin Henry." Finally, Professor Tilton has donated early family correspondence and photographs, including letters from the theatrical personalities Annie Louise Ames, Richard J. Dillon and Hans L. Meery written to the donor's grandfather, Bernard Paul Verne, as well as daguerreotypes, tintypes and photographs of the Verne family and friends.

Trilling gift. Mrs. Diana Trilling has presented a group of thirty-seven letters written to Professor Lionel Trilling (A.B., 1925; A.M., 1926; Ph.D., 1938), including two from F. R. Leavis, 1959, and seven from E. M. Forster, 1943–1957. These have been added to the Lionel Trilling Archive in the Libraries.

Tuchman gift. Dr. Lester R. Tuchman (A.B., 1924; M.D., 1927) has presented fine copies of John Dryden's edition of *The Works of Virgil*, London, 1698, with 101 engraved plates, and William Hogarth's *The Analysis of Beauty*, London [1810?] with two engraved folding plates illustrating his theories on the aesthetics of drawing and painting.

Wheeler gift. Through the courtesy of Mr. Harold A. Wheeler and Dean Ralph J. Schwarz of the School of Engineering, the Libraries have received the diary of Harold Miller Lewis (1893–1978) which he kept while working under Edwin H. Armstrong (E. E., 1913; Sc.D., 1929) in the Paris Laboratory of the U.S. Army Signal Corps from July 1918 until January 1919. Under Armstrong's direction Lewis made a working model of the first superheterodyne receiver, which is the basis of modern radio and radar. This important scientific document is being added to the extensive collection of Armstrong's papers.

Woodring gift. Five literary works relating to the romantic movement in England have been presented by Professor and Mrs. Carl E. Woodring: John Brand, *Observations on Popular Antiquities*, 1813; Charles Lamb, *Elia*, 1823, first edition, second issue, with



Anthony Trollope's inscription in his novel *Sir Harry Hotspur* presenting the book to George Eliot. (Tilton gift)

the Waterloo Place imprint; Mary Elizabeth Robinson, *The Wreath*, 1804, in which appears S. T. Coleridge's "The Mad Monk," here first printed under the poet's name; Lord John Russell, *Essays and Sketches of Life and Character*, 1821; Thomas J. Wise, *Two Lake Poets: A Catalogue of Printed Books, Manuscripts and Autograph Letters by William Wordsworth and Samuel Taylor Coleridge*, privately printed in 1927, one of thirty special copies on hand-made paper. The latter is inscribed by Wise to Gordon Wordsworth, the first member of the Wordsworth family to promote the study of the poet and to work for the preservation of the extant monuments.

Woods gift. Mrs. Louise T. Woods has presented ninety-four first and rare editions from the library of her late husband, George D. Woods (LL.D., 1966). Included are several choice and unusual works by Max Beerbohm: *Cartoons: "The Second Childhood of John Bull,"* London [1911]; *Fifty Caricatures*, London, 1913, with the John Quinn bookplate; *Observations*, London, 1926, one of 280 numbered and signed copies with an additional print signed by the artist; *A Peep Into the Past*, [New York] 1923, an unauthorized first American edition; and *The Works of Max Beerbohm*, London, 1896, the author's first book. The gift also contains several other important literary works: Samuel Johnson, *A Journey to the Western Islands of Scotland*, London, 1775; Vincent Starrett, *The Unique Hamlet, a Hitherto Unchronicled Adventure of Mr. Sherlock Holmes*, Chicago, 1920; and Laurence Sterne, *The Life and Opinions of Tristam Shandy*, London, 1760–1767, nine volumes, of which three are autographed by the author.

Activities of the Friends

Fall Meeting. The fall dinner meeting, held in Low Memorial Library on Thursday evening, November 3, featured a talk by Professor Frank Kermode, "On the Selection of Books." Mr. Gordon N. Ray presided.

Winter Meeting. On Thursday afternoon, February 2, 1984, the Friends will host a reception in the Rotunda of Low Memorial Library to open the exhibition, "Russians and the West." Drawn largely from the holdings of the Bakhmeteff Archive of Russian and East European History and Culture, and marking the completion of the project funded by the National Endowment for the Humanities, the exhibition will feature manuscripts, autograph letters, historical documents, photographs, posters and artworks which relate primarily to the émigré movements during the first half of the twentieth century.

Bancroft Dinner. The Bancroft dinner will be held on Thursday evening, March 29, 1984.

Finances. General purpose contributions totaled $30,561 for the twelve month period which ended on June 30, 1983, an increase of nearly five percent over the previous year. Special purpose gifts, including contributions designated for the Rare Book and Manuscript Library building fund, totaled $103,888. Books and manuscripts donated or bequeathed by members had an appraised value of $187,719, a figure also significantly higher than the one for the previous year. The total of all gifts and contributions since the establishment of the association in 1951 now stands at $4,458,019. The Council also approved a transfer of $10,000 to the Rare Book and Manuscript Library building fund, the third installment of the pledge made by the Friends to this project.

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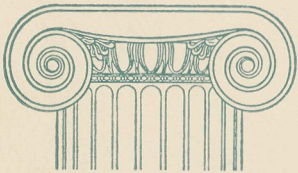

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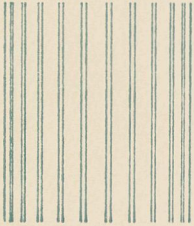

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CONTRIBUTORS TO THIS ISSUE

STEPHEN D. CORRSIN is Curator of the Bakhmeteff Archive of Russian and East European History and Culture.

MSTISLAV DOBUZHINSKY was a leading stage designer for the Moscow Art Theater and Ballets Russes, as well as a painter and book illustrator, who lived and worked in the United States for the last two decades of his life.

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

SUSAN COOK SUMMER is Coordinator for Bibliographical Service at the Modern Language Association, and is the author of numerous articles on Russian dance, art and aesthetics.

* * *

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Columbia Library Columns

VOLUME XXXIII FEBRUARY, 1984 NUMBER 2

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The Poet of St. Petersburg

SUSAN COOK SUMMER

MOSCOW has been hailed the "Third Rome" and Leningrad (formerly St. Petersburg) the "Venice of the North," yet the city most clearly associated with the arts, civilization and spirituality of Old Russia is Novgorod. Pushkin wrote of Great Novgorod with its "famous tower from the days of old." Spanning the banks of the Volkhov River, Novgorod was a vital trade link between Constantinople and the Baltic. The first onion domes appeared there, and today the age-old city preserves some of Russia's most awesome churches and most ancient icons.

It was in Novgorod that Mstislav Valerianovich Dobuzhinsky was born in 1875. Named for an eleventh century descendant of the Rurik dynasty—St. Mstislav the Brave, Prince of Tmutorokan and Chernigov—young Mstislav grew up in a house steeped in Russian music, painting and letters. The daughter of an Orthodox priest, his mother was a celebrated contralto who inspired his passion for the magic of the stage. Dobuzhinsky senior, a Lithuanian general and a man of great *culture*, introduced his son to the world of painters, writers and poets and developed his whole sense of fantasy.

Following his parents' separation, Dobuzhinsky divided his time between his mother's home amidst the country gentry of Tambov and his father's house in St. Petersburg, that city of "glory and sorrow," where from his window he gazed out at the "silhouette of the Smolny and the silver glitter of the Neva." He roamed St. Petersburg's wide boulevards and its lattice-work of canals while

Opposite: Mstislav Dobuzhinsky, Russian artist and scenic designer, drew this illustration for an edition of Pushkin's *Eugene Onegin*, 1938.

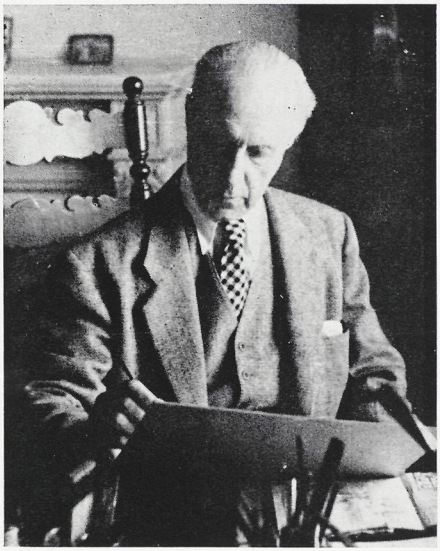
observing the grand, aloof mien of the city's majestic architecture as well as its Dostoevskian labyrinth of squalid alleyways.

Dobuzhinsky grew up during Russia's Silver Age, a period of exhilarating, exuberant rejuvenation of the arts that lasted from about 1890 to 1920. Not unlike Munich's *Jugendstil* and *fin-de-siècle* Paris, the aesthetic revolt carried over into all disciplines. It was an effervescent, feverish era in which the ties between Russia and the West were reestablished. Russia delved into its own traditions of folk art and medieval iconography and rekindled an interest in the traditions of the West and the Orient. Russian painting and music dazzled Paris, and Moscow merchants patronized Picasso and Matisse.

Before immersing himself into this whirlwind of artistic activity, Dobuzhinsky, curiously, earned a degree in law. (In fact, this path was not uncommon; Stravinsky studied law, as did Meyerhold, though it is said he was a poor student.) Degree in hand, Dobuzhinsky promptly abandoned jurisprudence and devoted his full attention, and the rest of his life, to the fine arts. He received formal training in St. Petersburg, traveled throughout France and Italy, and proceeded to Munich where he studied at the studios of Anton Ažbè and Simon Hollósy, important mentors for not a few Russian painters. Dobuzhinsky concentrated on drawing, established links with the *Jugend-Simplicissimus* group, and admired the poster designs of Toulouse-Lautrec and Vallotton. These proclivities were fundamental to his development as a graphic designer and illustrator.

Returning to St. Petersburg in 1901, Dobuzhinsky immediately cultivated ties with the World of Art group whose brilliant theoreticians, Sergei Diaghilev and Alexandre Benois, had an overwhelming affect on the evolution of the arts in Russia and the West. Under the banner of "art for art's sake" and the slogan *épater le bourgeoisie*, they repudiated the classicism of the Academy, the realism of the Wanderers (the group that resigned *en masse* from the Academy in 1863 to form the Society of Wander-

ing Exhibitions), and celebrated individuality, modernity, freedom. Their champions were Scriabin, Stravinsky, the Russian Symbolist poets and such legendary dancers as Nijinsky, Pavlova and Karsavina. Diaghilev's Ballets Russes fused the genres of mu-



Dobuzhinsky in the 1940s.
(Courtesy of Vsevolod Dobujinsky)

sic, painting and choreography, and set new standards of excellence in all three realms.

Dobuzhinsky became a regular contributor to not only their journal, *The World of Art*, but also to several other avant-garde publications such as *The Golden Fleece*, *Apollon*, and the Berlin-based *Firebird*. His work primarily consisted of chapter headings, vignettes and illustrations, all of which revealed his sophisticated

use of line and accurate historical detail. In 1906 he illustrated his first major book, an edition of Pushkin's sentimental tale *The Stationmaster*. The same year he and Leon Bakst joined efforts in the direction of a private art school whose pupils included Marc Chagall. Located in the house where Vyacheslav Ivanov lived, the school became a gathering point for many Russian Symbolist writers including Blok, Bely, Sologub and Voloshin.

In 1907 Dobuzhinsky embarked upon what would become the most widely acclaimed facet of his career: stage and costume designs for opera, ballet, film and theatrical productions. Vera Komissarzhevska commissioned him to create scenery and costumes for Meyerhold's production of "The Devil's Action on a Saintly Man, or the Controversy of Life and Death" by Aleksei Remizov. This neoteric production, which elicited a raucous combination of cheers and catcalls, was followed in 1908 by his designs for "Francesca da Rimini" by Gabriele D'Annunzio in which Komissarzhevska herself played the title role. At the time, Komissarzhevska's productions were considered exceedingly outré, and her theater's significance in the development of Russian drama is perhaps only surpassed by that of the Moscow Art Theater to which Dobuzhinsky turned his talents next.

The Moscow Art Theater was the vehicle through which Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko completely revolutionized the Russian stage. Stanislavsky's importance can hardly be overemphasized. It was Meyerhold, in fact, who called him "a *maître des grands spectacles* with the theatrical range of a Michelangelo." The traditions established by the Moscow Art Theater survive to this day.

The first of more than ten productions Dobuzhinsky designed for the Moscow Art Theater consisted of the scenery and costumes for Ivan Turgenev's play "A Month in the Country" directed by Stanislavsky. In order to delve into the characterization, which is the essence of the Stanislavsky method, the director took the entire company away from the theater for several months to

a retreat in the country, a real departure from the usual production schedule and a milestone in the development of his famous technique. The play met with great success, and Dobuzhinsky's reputation as a stage designer was firmly established.

Dobuzhinsky created the stage and costume designs in a room of Stanislavsky's apartment, thereafter known as "Dobuzhinsky's room." The sets recalled the decor of his mother's Tambov house and, in his memoirs, Nemirovich-Danchenko noted that the scenery could not have been a more vivid recollection of Turgenev's *paysage*.

Dobuzhinsky's other set and costume designs for the Moscow Art Theater included those for Chekhov's "The Seagull" in 1912 (the play which provided the theater's emblem) and Nemirovich-Danchenko's staging of "Nikolai Stavrogin," based on Dostoevsky's *The Possessed*. This play had evocative lighting effects producing great haunting silhouettes against the sky. Dobuzhinsky likewise designed the scenery for Blok's play "The Rose and the Cross" which, despite a two-year rehearsal period, was never performed by the company, though Stanislavsky considered it critical in the development of his system.

It was chiefly by way of Diaghilev's Ballets Russes that Dobuzhinsky's fame as a theatrical designer spread throughout western Europe. In 1914 he designed the ballets "Papillons" and "Midas," both choregraphed by Mikhail Fokine, that "rebel and reformer" in the words of André Levinson, one of the foremost dance critics of the period. Although these productions were not among the company's most sensational (or notorious, if one remembers how "Sheherazade" and "Le Sacre de Printemps" stunned Paris), they secured Dobuzhinsky's name in the minds of the French and British cultural elite.

Dobuzhinsky did not confine his talents to the stage alone. He created designs for the Comedian's Halt cabaret, for the Moscow-Kazan railroad station, and produced drawings and postcards of military scenes during World War I. In addition, he was respon-

sible for creating the scenery for a number of films in London, Paris and Hollywood during the 1929-1946 period, including Ermoliev's production of "Mikhail Strogov," Fedor Ozep's "A Woman Alone" and two productions for Mars Films, "Dishonored Lady" and "Strange Woman."

As a painter and illustrator Dobuzhinsky was no less prolific, and in both genres his love for urban life, whether in Russia or Europe, is unequivocally expressed. His works include such series of sketches as "The City," "Urban Visions," "St. Petersburg in 1921," "Dostoevsky's St. Petersburg" and illustrations for an edition of Dostoevsky's mournful tale *White Nights* published in 1923, the year before Dobuzhinsky's departure from Russia. He called this work "his last farewell to St. Petersburg" and the epitome of his love for that metropolis. It is perhaps the culmination of his love for that metropolis and of his work as an artist of the city.

As a portrait artist his celebrated models included the dancer Tamara Karsavina, the writer Aleksei Tolstoi, and the directors Konstantin Stanislavsky and Nikolai Evreinov. One of Dobuzhinsky's most remarkable portraits, "Man with Spectacles" is in the Tretyakov Gallery, Moscow's major museum. It depicts the writer and philosopher Konstantin Siunnerberg. In contrast to the elegant simplicity of most of his portraits, this work hides the subject's expression behind a pair of reflective glasses and portrays a mysterious cityscape behind the subject.

Although Dobuzhinsky's professional life was an uninterrupted progression of successful ventures in many disciplines, his personal life was complicated by the political events in Russia. Following the Revolution he traveled throughout Europe and, in 1924, settled in Lithuania, the home of his paternal ancestors. Kaunas served as his home for the next fifteen years, although he continued to travel widely. In 1938 Dobuzhinsky collaborated with Mikhail Chekhov on a London production of "The Possessed," and when Chekhov brought his enterprise to the United States

Crayon and pencil designs for Boyars' costumes in a production of the opera "Boris Godunov."

the next year he invited Dobuzhinsky to join him. Thus, on the eve of World War II, and at the age of 64, Dobuzhinsky decided to settle in a new country, acquiring American citizenship in 1947.

The United States proved fertile ground for Dobuzhinsky's talents, though he continued to visit Europe regularly, often for extended sojourns. His attachment to Russian culture, however, remained undiminished, and served as the focal point for many of the endeavors he pursued in his newly adopted land. These included the designs for such operas as Prokofiev's "The Love for Three Oranges" at the City Center Opera in 1949 and two operas by Moussorgsky, "Khovanshchina" and "Boris Godunov" staged at the Metropolitan Opera in 1950 and 1952, respectively. Dobuzhinsky also collaborated on more than a dozen major ballet productions and worked with such émigré choreographers as Leonid Massine, Serge Lifar, and even George Balanchine for whom he designed the production "Ballet Imperial." In 1941 Dobuzhinsky joined forces with another Russian newly arrived in the United States–one Vladimir Nabokov–and designed the production of the latter's play, "The Event," which was one of the most highly acclaimed plays of the emigration.

Dobuzhinsky's painting in the United States was not confined to theatrical productions. During his American years his works were displayed in thirteen one-man shows as well as in numerous group exhibitions. Among the finest examples of this period is a series of paintings depicting the waterfront homes in Newport, Rhode Island. Dobuzhinsky also found time to continue to write. He compiled a massive bibliography of Russian art that was published by the Library of Congress, and until his death in 1957 he maintained an enormous correspondence with the leading émigré writers, painters and poets.

Although he had published his recollections in the form of numerous essays on such subjects as the World of Art Group (an essay Nabokov found "enchanting"), Mikhail Fokine, the Moscow Art Theater, Rachmaninoff and the Lithuanian composer

Čiurlionis, it was during his American period that Dobuzhinsky wrote his autobiography, the first volume of which was published in 1976. The manuscripts for many of his recollections are in the Bakhmeteff Archive which is now one of the major repositories of his papers, containing not only Dobuzhinsky's correspondence and manuscripts, but thousands of drawings and sketches as well.

Dobuzhinsky's paintings, illustrations, costume and stage designs were part of one of the most vital movements in the history of Russian art. His inspiration was drawn from his spiritual homes of Novgorod and St. Petersburg to the world beyond his own migration through Europe to the United States. His achievement in such a wide arena has led the critic Louis Réau to place him "in the forefront of his generation."

Recollections of Three from the Silver Age

MSTISLAV DOBUZHINSKY

TRANSLATED BY SUSAN COOK SUMMER

Although Mstislav Dobuzhinsky is primarily known as a stage designer, painter and illustrator, he also wrote an autobiography and a number of essays, several of which appeared in the émigré press. Most of these comprised his recollections of the painters, composers, actors, and choreographers of Russia's Silver Age. The excerpts which follow consist of Dobuzhinsky's comments on three of these celebrated figures: the Symbolist poet Alexander Blok, the actor Vasily Kachalov of the Moscow Art Theater, and Mikhail Fokine, perhaps the greatest choreographer of the twentieth century.

Alexander Blok

AS was the case with many other Russian poets, it was at Vyacheslav Ivanov's Wednesday salons that I met Alexander Blok during the winter of 1906–1907. It was Blok's period of the "Beautiful Lady" and the "Strange Woman," and I found the poetry he was writing then was even more rewarding and affected me even more deeply than that of Sologub. It even made me feel somehow grateful. Blok was the most "St. Petersburg" of the contemporary poets, and this alone brought us closer and endeared him to me. His "Balaganchik" ("The Puppet Show") had just been produced at the Komissarzhevska Theater with decor by Sapunov. It was truly poetic, and its strange, poignant fascination remains unforgettable to this day.

Blok's personality was completely in keeping with his poetry.

At the time he was young and well-built, he held his head proudly, and he had a halo of curly hair and the face of a young Goethe. He was even more handsome than Somov's rather lifeless portrait of him. Like Vyacheslav Ivanov, Balmont, Briusov, Voloshin and

Alexander Blok in 1907.

the others, Blok wore a black frock coat and a black silk bow tie, although unlike the other "Byronians," Blok wore his collar turned down. This was more or less the uniform of poets at the time, and the tradition still remains.

Blok read his disconcerting poems slowly, with eyes half-closed, practically singing in a monotone. For Blok this was not an affectation at all, and in fact, his reading was quite irresistible despite the fact that his voice was somewhat harsh and he lisped a bit.

While reading he seemed to lean towards the ground, and sometimes he uttered "so" or "that's all."

For a while Blok and I were neighbors, living on the corner of Ofitserskaya Street and the Priazhka Canal. His window faced the very same view I often sketched from my apartment: the long warehouses of the Baltisky factory with its iron cranes, ship sails, and a tiny corner of the sea. Straight ahead the little canal formed an arch.

At first Blok and I met rather infrequently. Once he, Vyacheslav Ivanov and I all traveled in the same compartment to Moscow. We were riding in a third-class sleeping car and it was very cold. Blok, who had taken the upper "shelf," above my head, fell asleep without changing out of his fur coat with its collar turned up, round furry hat and his boots. It seemed extremely symbolic to me (particularly the boots), as if he were expressing his estrangement from "contemptible reality." I pointed this out to him and chuckled.

Our meetings became more frequent while we were preparing to stage his play "The Rose and the Cross" at the Moscow Art Theater in 1916–1917. Blok was called for military service and joined the corps of engineers somewhere in the Pinsk marshes. He was officially called the "adjutant of the thirteenth construction detachment." Out there where the roads lead into the interior he sometimes did not get out of the saddle for days on end. It was only then that I learned, to my surprise, that Blok was rather athletic and a horseman. When he returned to St. Petersburg it was strange to see him in his uniform, with riding breeches and leggings, his face chapped and his hair cropped short—which was most unbecoming.

During his trips he began to frequent my house, and I visited

him as well. It was then that I met his mother, Alexandra Andreevna, a small, slight woman who adored her son, as all could see. Liubov Dmitrievna, Blok's wife (and Mendeleev's daughter) I had known for a long time, since the time of the Komissarzhevska Theater. Blok and I also used to meet in Moscow where we used to confer with Vladimir Nemirovich-Danchenko about the staging plans and my designs for "The Rose and the Cross."

I liked "The Rose and the Cross" tremendously. Surprisingly, Blok insisted on a direct approach, and only in a few scenes (Gaétan and Izora) did he permit "illusory" or "conditional" effects.

Blok helped me with materials a great deal. He gave me the most fascinating medieval French novels and novellas from which I extracted everything pertaining to daily life that might be applicable to the production. He also gave me many photographs of Brittany and Provence—where the drama takes place—and gave me as a very touching gift the multivolume *Galerie de Versailles*, a valuable work on French emblems of the Crusades.

Meanwhile, the production of "The Rose and the Cross" was proceeding exceptionally slowly and with extreme difficulty. Almost two years had passed and there had been countless rehearsals. Everyone had waited too long and everything was past its prime. Though at first captivated, I myself got bogged down in the very same realism that Blok wanted, and everything dried up and became an effort. Blok could not help but see this and it was not surprising that he wrote in his journal, "Dobuzhinsky's designs seem rather wooden." And he was right. I read in a letter he wrote to his mother, "I saw the sketches at Dobuzhinsky's. They are very pretty but in the fourth scene I am afraid they are a bit too sumptuous." At the end a real catastrophe occurred: at the first dress rehearsal all our work was rejected by Stanislavsky who was extremely worked up at the time and seemed not to be standing on firm ground. We were all offended: Blok, Nemirovich-Danchenko, and myself.

Then came the October Revolution and although Stanislavsky

tried to continue on his own and rework the production, nothing came of it. "The Rose and the Cross" was never produced perhaps because it was too delicate for a scenic embodiment. About three years after the Revolution Stanislavsky wanted to do something for Blok, and the play was officially given over to the Nezlobin Theater. Blok was thus somewhat recompensed materially, although he no longer believed in the play. And perhaps it was not the right time for it.

In the first darkest years following the Revolution Blok's "The Twelve" appeared. This brilliant work called forth completely contradictory reactions. Blok had to waste time and energy on unavoidable, endless, and often senseless discussions, and he wrote little. Although posthumous criticism has shown that he completely accepted the October Revolution, it was hardly so simple. Was it not in one of his wonderful early verses from "Dedication," now prophetic, that he wrote:

> The whole horizon is ablaze and soon will be the apparition. . . . But I am terrified–you will betray your image

The last time I saw Blok was in Moscow during May of 1921 that is, a few months before his death. He was already sick and it seems he overstrained himself completely at one of his lectures. It was extremely difficult for him to live in St. Petersburg. Suffice it to say that although he was already quite sick, and despite the protests and dismay of those around him he carried a heavy load of wood into the house every day to save them from physical labor.

In order to remove him from these difficult conditions they began urging him to go abroad or to a Finnish sanatorium. Yet despite all their efforts (Gorky tried especially), his decision came too late and he did not live to see it. Blok died in August, suffering greatly both physically and emotionally. They say he was delirious just before his death.

Vasily Kachalov

Kachalov and I "collaborated" quite a bit. He acted on the stages I designed and in my makeup and costumes in "Where It's Thin It Breaks," "Nikolai Stavrogin" ("The Possessed"), "Woe from Wit" and Merezhkovsky's "Joy Will Come." Our friendship really developed during the production of "Nikolai Stavrogin" in 1913—in which he was wonderful as Stavrogin—and while working on Blok's "The Rose and the Cross." This last play was never produced, however, despite the fact that we worked on it for about two years, right up through a dress rehearsal in 1918. In this play Kachalov had the role of the "hapless knight" Bertrand, and it would have been one of his greatest acting achievements.

Naturally it was fascinating to work alongside Kachalov, and I was moved to see how attentive he was to my ideas. He adapted very well to the characters I had created through the makeup and costumes, and I was pleased that sometimes he created his images with my assistance.

A great deal has been written about Kachalov's acting talents, his beautiful voice, the subtleties and depth of his interpretations of roles—and there is little more to add. I would like to mention, however, that despite all the depth and sobriety of his acting talents, Kachalov also had a facile, gay comic side! This came out in lots of sparkling and wonderfully amusing touches in a whole series of his roles including the student Trofimov, Chatsky, Glumov, and Tuzenbach.

Offstage Kachalov was outwardly extremely restrained, correct, sometimes even cold as ice. Yet I always admired this correctness, his noble qualities, and his sarcastic, skeptical wit. The ice did not frighten me. Gradually he opened up, and it turned out that we shared many tastes and opinions. During the years we worked together at the theater we began to use the familiar form of address. We used to meet at Stanislavsky's house where I sometimes stayed as a house guest. After a performance a few friends

would meet there and we would have the most fascinating "nocturnal discussions." Kachalov joined us for a while too. Sometimes he would remove his "mask" and suddenly become full of fun. His comic streak was particularly evident in the intimate life of

Vasily Kachalov as "The Baron" in Gorky's "The Lower Depths," 1916.

the theater. He was always clowning around and at the closed cast parties, among friends, he could do the most hilarious impersonations and dream up the most incredibly funny stories (competing with Luzhsky and Zvantsov), most often aimed at

Stanislavsky and Nemirovich-Danchenko. This usually occurred at the theater buffet between rehearsals. Of course neither I nor any of the others ever thought to write down his funny, talented balderdash—unfortunately—and how valuable it would be today for all those who loved the Moscow Art Theater!

The last time I saw Kachalov was in Paris during the Theater's 1937 tour. In Gorky's "Enemies" it was as if he and Olga Knipper weren't acting at all. Rather, it was as if Vasily Ivanovich and Olga Leonardovna were simply conversing, sipping a bit of tea, feeling quite at home in Moscow. And it was such a great pleasure to hear the familiar notes of Knipper's gentle voice and the music of Kachalov's speech. This was the height of realism at the Moscow Art Theater. Afterwards, I caught a glimpse of Kachalov backstage, as well as of Moskvin and Knipper. Vasya embraced me, Moskvin offered a polite comment, and Olga Leonardovna, responding to my strain from the performances, asked me—as a former artist of the theater and an old friend—not to be too harsh in judging the new productions.

Mikhail Fokine

At the very end of the 1914 season in Paris I worked on a second project for the ballet, this time in close collaboration with Mikhail Fokine. The arrangements were almost impromptu: I was asked to do the decor and costumes for "Midas" and there were only ten days left for him to create and stage the ballet, and for me to do the sketches and have everything executed. At the time we were all in particularly good spirits. Diaghilev's enthusiasm—which thrived on such spontaneous events—inspired everyone. Along with this we had so much of our own energy and fervor that this fantastically short period in which to work bothered neither Fokine nor myself. I very quickly "digested" the task, listened to [Maximilian] Steinberg's music along with Fokine,

immersed myself into Ovid's *Metamorphoses*, and suggested to Fokine that we do the production in *quattrocento* style. Since the music did not dictate any particular style, the *quattrocento* theme seemed simpler and more poignant than plunging into the realm

Mikhail Fokine and his wife, Vera Fokina, in Rimsky-Korsakov's ballet "Sheherazade."

of Ancient Greece about which I knew very little. Furthermore, Bakst had already made brilliant use of the Greek theme in many ballets, and anyway there was no time to take up such a task.

Fokine told me all his ideas, all of which coincided with my own ideas: a cave, a central hill like Mantegna's "Parnassus," images of nymphs and gods.

This hasty and enthralling work was accomplished under extremely difficult conditions. Every possible delay occurred, although we overcame all the obstacles. In terms of construction the decor was very simple, and when he saw it on stage Diaghilev was delighted and said he had never used such a simple set before. Charbier did a wonderful job of painting the scenery according to my sketches, although he only finished the day of the performance—and the costumes were delivered to the Grand Opéra during the intermission before the very première of the ballet! Naturally this caused quite a bit of fear and anxiety, and there were lots of amusing anecdotes. But, "*il y a un dieu au théâtre*," and everything worked out very well.

After Paris "Midas" was produced in London, but it was not kept in the Diaghilev repertoire. The music, justifiably or not, was severely criticized in the press and, as a result, Fokine confessed that it had really not inspired him very much. In his choreography Fokine always proceeded first from the music. Nevertheless, what Fokine did create for the ballet was extremely attractive and the dancing was just right for Karsavina's style with the nymphs, a triumphant procession of gods, Apollo's entrance with the nine muses, and the groupings and poses of dryads, hamadryads and oreads who suddenly rose up from behind the cliffs against the "blissful" Mantegna depths.

Nabokov in America

STEPHEN D. CORRSIN

BORN in Russia, Vladimir Vladimirovich Nabokov spent his young adulthood in England, Germany, and France; his middle age in America; and his last years in Switzerland. His life was an extraordinarily peripatetic one, and few writers in recent years have attracted as much interest among scholars and collectors. There is no doubt that he ranks as one of the most original writers of the twentieth century and is unique in holding this position in two languages. He and Joseph Conrad are often cited together as the primary examples of writers who became masters in languages that were not native to them. This comparison is not, however, entirely apt; Nabokov exhibited his skill in both his first (Russian) and his second (English) languages, while Conrad did not write in Polish, his native tongue. Another crucial difference is that Nabokov was a far more experimental and daring writer than Conrad.

Born in 1899 into a wealthy and politically active family—his grandfather, Dmitri Nabokov, was Russian Imperial Minister of Justice in the 1880s, and his father, Vladimir D. Nabokov, was one of the founders of the liberal movement in early twentieth century Russia—Nabokov lived most of his life outside his homeland. His life was comprised of four fairly equal segments: Russian, European, American, and European again.

As a writer, his career breaks fairly neatly into two parts. His career as a Russian writer began while he was still a teenager during the First World War. In 1916 he published a collection of poetry which he later would describe as embarrassingly bad, but which is now eagerly sought by collectors. While living in Berlin in the 1920s, he started to publish stories and novels, using Russian émigré publishing houses and also newspapers and literary jour-

nals. He soon gained a reputation as one of the outstanding Russian émigré writers of the younger generation, but it was difficult for him, as it was for many others, to earn lasting fame in exile, not to mention a decent living. The name he usually published

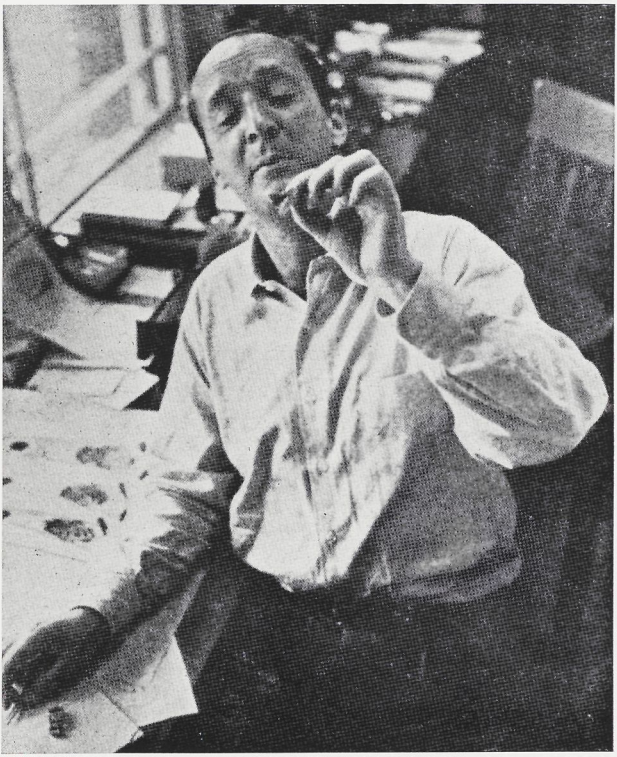
Nabokov rowing on the Cam in 1920.

under in this period was V. Sirin. Some years later, while discussing émigré writers of the 1920s and 1930s in his memoirs, *Speak, Memory*, he noted ironically about himself: "But the author that interested me most was naturally Sirin. He belonged to my generation. Among the young writers produced in exile he was the loneliest and most arrogant one."

In the late 1930s he began to write in English, a language he had learned thoroughly in childhood (his father was a rabid Anglophile), as well as in Russian. He translated first his novel *Otchaianie* (*Despair*), which appeared in England in 1937; then, in 1938, his novel *Kamera obskura* (*Laughter in the Dark*) was published in the United States by Bobbs-Merrill, again in his own translation. The first book he composed entirely in English was *The Real Life of Sebastian Knight*, written in France but published in America in 1941. From that point on he wrote very little in Russian. The most important Russian-language work of the second half of his life was perhaps his translation of *Lolita*, originally composed in English, which appeared in 1967.

The Bakhmeteff Archive of Russian and East European History and Culture is fortunate in having one of the most extensive collections of Nabokov's letters to be found in the United States. There are approximately 150 letters by him to friends, acquaintances, and editors. The earliest letter dates from 1921, shortly after he had escaped from Soviet Russia; in it he expresses his thanks to a critic, Sergei Potresov-Iablonovski, evidently for kind words about an unidentified piece of writing. The last items, dating from 1963, are to Russian-American friends, Roman and Sophie Grynberg; Roman Grynberg was a businessman in New York who also published Russian literary almanacs and journals. The largest groups of letters are to the Grynbergs, to the New York Russian-language publishing firm, the Chekhov Publishing House, and to Mark Aldanov, another émigré writer whom Nabokov described in *Speak, Memory* as "wise, prim, charming." (Now largely forgotten, Aldanov, in the 1940s, apparently had the privilege of being the first living Russian to be published by the Book-of-the-Month Club).

Most of the letters are from the period beginning in 1936, when he was trying to enlist help in immigrating to the United States from Europe, and ending in the late 1950s, when he was able to retire to Switzerland because of his vastly increased earnings as a



Nabokov in 1947 examining butterflies at the Museum of Comparative Zoology, Cambridge, Massachusetts.

writer, chiefly from his best-known work, *Lolita*. The Bakhmeteff Archive also has a substantial number of letters by his wife, Vera, who often served as his secretary and business manager. She handled the bulk of his correspondence from the 1950s on. The letters of Vladimir and Vera Nabokov in these collections provide considerable information on his life, writings, and opinions, primarily during what might be termed his "American period."

Nabokov and his family left Russia in 1919. He then went to Trinity College, Cambridge, where he took a degree in literature in 1922, after which he moved to Berlin. Through the 1920s, Nabokov and his wife—they were married in 1925 and had their only child, Dmitri, in 1934—lived in Berlin and managed to earn a decent living. He wrote, gave literary readings, and tutored not only in English and French, but also tennis; Vera worked variously as a secretary, stenographer, guide and interpreter. With the depression of the 1930s and the coming to power of the Nazis, the Nabokovs' position in Germany became progressively more precarious. There were several reasons for their difficulties, besides the economic troubles and the brutal nature of the German government. First of all, Vera was Jewish, and both she and her husband, like many Russian refugees, were living under the "Nansen passports" issued by the League of Nations. These passports served as basic documentation for the more than a million Russian refugees in Europe between the wars but provided no protection to their holders.

In addition, the Nazis released from prison S. V. Taboritsky, one of the right-wing émigrés who had murdered Nabokov's father in Berlin in 1922. Taboritsky was then put on a committee charged with maintaining surveillance over Russian refugees in Germany. Finally, Nabokov made no secret of his contempt for the Nazis and, for that matter, of his dislike for Germans and Germany in general.

In late 1936 Nabokov began to write from Berlin to Russians who had established themselves in America, requesting their as-

sistance in arranging immigration to the United States. Among such letters in the Bakmeteff Archive are several to two Russian-born historians who had distinguished teaching careers at Yale University, Michael Rostovtzeff and George Vernadsky. In these letters Nabokov chiefly complained about his family's wretched economic plight and expressed his hopes of finding a teaching position in America. He wrote to, among other people, Alexis Goldenweiser, a Russian-born lawyer who had just come to New York from Germany, and Mstislav Dobuzhinsky, his former drawing instructor, who arrived in America in 1939. With hard times and restrictive immigration policies in the United States, however, there was little that could be done to help Nabokov, although attempts were certainly made. One of those who tried to help was Alexandra Tolstoy, the daughter of Leo Tolstoy and an important figure in the émigré Russian community in the United States.

In 1937 the Nabokovs settled in France. There the political situation was far better, but the family remained in very poor economic circumstances. Nabokov's letters to America became ever more desperate. It was by this time practically impossible to earn an adequate living as a Russian émigré writer. The émigré press and publishing industry that had been so active in the early 1920s was, by the eve of World War II, practically moribund. Finally, at the end of May 1940 the Nabokovs were able to come to the United States with the assistance of HIAS, the Hebrew Immigrant Aid Society. One of Nabokov's brothers, Sergei, stayed in Europe and died in a concentration camp.

Nabokov and his wife and child were now safe from the Nazis. However, earning a living and getting his works published in America remained pressing problems for him. During this period, the critic Edmund Wilson provided Nabokov with a great deal of encouragement and advice, and the two became close friends. Later, they drifted apart, and in the 1960s broke their ties completely because of a bitter exchange of views over Nabokov's extensively annotated translation into English of Alexander Push-

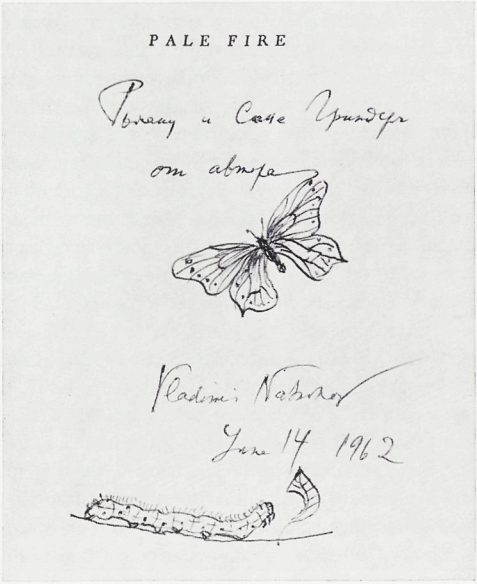
kin's novel in verse, *Eugene Onegin*. Though the 1940s, however, they shared a deep interest in Russian language and literature, as the recently published collection of their letters to each other shows. Wilson encouraged Nabokov to place his pieces with such journals as *The New Republic* and *The New Yorker*, and he gave him solid advice on dealing with American publishers and editors.

Nabokov published several books in English in the 1940s. After *The Real Life of Sebastian Knight* in 1941, he wrote a controversial and highly original biography of Nikolai Gogol, whom he called "the strangest prose-poet Russia has ever produced" (published by New Directions in 1944), and then another novel, *Bend Sinister* (1947). None of these works won wide fame or recognition for Nabokov. One reason for this was the general prejudice among American intellectuals against Russian émigrés, who were viewed as a motley porridge of runaway Romanovs, reactionary aristocrats, and anti-Semitic White Army generals. This was a prejudice that Nabokov, essentially a political liberal, found intensely annoying.

Another problem was simply that Nabokov employed unusual narrative techniques and story structures as a matter of routine. This is reflected in the reports of readers for Random House from 1944 on Nabokov's "The Person from Porlock," a fragment which was later worked into *Bend Sinister*. One harshly critical reader, who, incidentally, did not manage to spell Nabokov's name correctly, complained that Nabokov's writing was a bewildering mixture of styles and genres, a chaotic and essentially pointless literary potpourri. Another reader was more positive about Nabokov's writing in this fragment, but was not sufficiently enthusiastic to recommend that the publishing house accept it.

Finding publishers and a reading public was, of course, of primary importance to Nabokov. But another more mundane issue that he had to grapple with in America was that of finding a more steady source of income than literature could provide. Through the 1940s he was a lecturer in literature at Wellesley College. He

was also able to find a position as a research fellow in lepidoptery at the Harvard Museum of Comparative Zoology. This position was very important to Nabokov, for, besides being a writer, he had an international reputation as a lepidopterist. Many of his



Inscription in *Pale Fire* "To Roman and Sonya Grynberg from the author," with Nabokov's drawings of a caterpillar and his characteristic butterfly.

American summers were spent scouring the western states for butterflies. In 1948 Nabokov took a position teaching comparative literature at Cornell University. It provided him greater security than any of his previous posts had, and he stayed there until his retirement in 1959.

Through the 1940s and the greater part of the 1950s, Nabokov

was a little-known avant-garde writer in the United States. It was only in the late 1950s that Nabokov gained wide recognition with the publication of *Lolita* in 1955. This book, published first in France by a soft-core pornography house, Olympia Press, because no mainstream American publisher was willing to be associated with its erotic elements, was not published in the United States until 1958. Nowadays the book, while it remains brilliant, seems quite tame; but in its day it won the author wide notoriety. He would sometimes testily complain that, because he had written a novel about a man obsessed with "nymphets," it was widely assumed that he himself had the same obsession. Despite the fact that he wrote several more major novels after *Lolita* (which he translated into Russian in the 1960s), it was *Lolita* that gained him his greatest fame, enabled him to retire and live the last twenty years of his life in comfort, and will probably always be the work most closely identified with him. It was also his own favorite book among the many he wrote.

Nabokov became a naturalized American citizen in 1945, and he took great pride in the latter part of his life in his status as an American writer and his American citizenship. However, on his retirement from Cornell he decided to leave Ithaca and move to Montreux, Switzerland, where he and his wife lived for eighteen years until his death in 1977. In this last quarter of his life he finished some of his most significant works: *Pale Fire* and *Ada, or Ardor: a Family Chronicle*; his annotated translation of Pushkin's *Eugene Onegin*; and his translations into English of his earlier Russian-language works of the 1920s and 1930s. He found, in these years, that fame had its problems as well as its rewards. In the spring of 1970, for instance, Vera Nabokov mentioned to Alexis Goldenweiser, a Berlin acquaintance and her lawyer, that her husband had gone to Sicily both to hunt butterflies and to avoid the American literary pilgrims who had come to look upon him as a national treasure and had flocked to Montreux to pay homage.

It is unfortunate that most readers still know Nabokov only for one work, *Lolita*. He has largely been taken over by academic critics, reinforcing a situation in which he is widely regarded as an extraordinarily difficult writer, and as one who is practically inaccessible to even intelligent and well-informed lay readers. More than most writers, certainly, Nabokov can be read on many levels. There are probably as many interpretations of his artistic intentions and views on his use of language as there are serious readers of his works. He himself scorned psychological interpretations of his novels, particularly those studies that used a Freudian approach to ferret out possible sexual overtones.

In the final analysis, Nabokov deserves to be read not just as an avant-garde author who employed unusual narrative techniques and complicated literary structures, nor as a great commentator on the meaning of human existence, but for the beauty and craftsmanship of his writing. His vision was essentially an ironic one, and he made generous use of parody and linguistic virtuosity. It was the vision of a writer who wrote from the sheer joy of creation.

Our Growing Collections

KENNETH A. LOHF

Barber gift. Professor Bernard Barber has established a collection of his papers with the gift of approximately 12,500 letters and manuscripts relating to his research and writing in the field of sociology and to department and administrative matters at Barnard College where he has taught since 1952. Among the correspondents represented in the collection are Daniel Bell, Richard Hofstadter, Edward Kennedy, Margaret Mead, Robert K. Merton, Ashley Montagu, David Riesman, George Sarton and C. P. Snow. There are also files of conference papers, lecture notes and manuscripts of book reviews and other writings.

Barzun gift. University Professor Emeritus Jacques Barzun (A.B., 1927; A.M., 1928; Ph.D., 1932) has donated, for inclusion in his papers, more than four hundred letters, manuscripts and printed literary ephemera. Included are files of notes and papers, as well as printed materials, relating to Professor Barzun's research for his book *A Stroll with William James.*

Blume gift. For addition to the Hart Crane Collection, Mr. Peter Blume has presented three manuscript items which were sent to him by the poet: a picture postcard from Mixcoac, May 22, 1931, with a note about Marlene Dietrich phonograph recordings; a calling card with a note quoting two lines from a poem by Harry Crosby; and a typed manuscript, ca. spring 1931, of the title page for "Cortez: The Enactment," a poem about the Spanish conqueror of Mexico which Crane planned but never wrote. Accompanying the last item is the original mailing envelope from the Hotel Panuco in Mexico City, signed by Crane on the back with the title "Inside the Clock," the name of the painting that Mr. Blume was working on at the time the poet visited him before sailing for Mexico.

Bulliet gift. Professor Richard W. Bulliet has donated, for inclusion in the papers of his grandfather, the late drama critic Clarence Joseph Bulliet, the autograph manuscript of *Robert Mantell's Romance*, which his grandfather published in 1918. Also included in the gift are photographs of Gypsie Rose Lee and other theatrical personalities.

Davis gift. Professor Robert Gorham Davis has added to the collection of his papers two important series of letters: the first is a group of sixty-four lengthy letters and one telegram written by Ella Winter, primarily dated 1937–1940, in which the writer discusses numerous political and literary matters that were of concern to intellectuals during this period; and twenty-five letters written by Laura Riding, dated 1973–1975, during the time she was co-authoring a book, still unpublished, which was called "Dictionary of Exact Meanings." Also donated by Professor Davis are letters written to him by Malcolm Cowley, James T. Farrell, Waldo Frank, Granville Hicks, Robert Hillyer, Rolfe Humphries, Yvor Winters and other writers.

Engel gift. A major addition to the Solton and Julia Engel Collection has been made by Mrs. Engel (B.S., 1942) in her recent magnificent gift of first editions of three English literary classics, each of them in the original boards, uncut and in fine condition: George Gordon, Lord Byron, *Don Juan*, London, 1819–1824, seven volumes, including the first edition of Cantos I-II in quarto and the smaller octavo edition; Mary Wollstonecraft Shelley, *Frankenstein; or, The Modern Prometheus*, London, 1818, three volumes, original pink boards with paper labels; and Tobias Smollett, *The Adventures of Peregrine Pickle*, London, 1751, four volumes. In addition, Mrs. Engel has presented two first editions by Lord Byron in the original brown paper wrappers: *The Deformed Transformed; A Drama*, London, 1824; and *The Siege of Corinth; A Poem*, London, 1816.

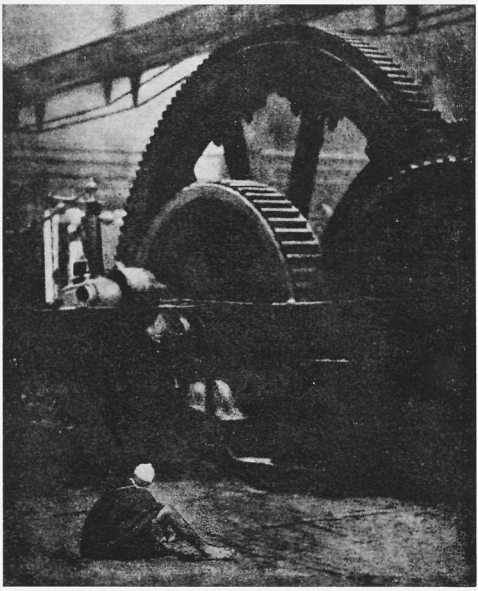
Engraving after John Vanderbank of Don Quixote and three country wenches whom the knight believes to be Dulcinea and her companions. (Goldberger gift)

Goldberger gift. Dr. Robert F. Goldberger has added to the rare book collection a choice copy of Cervantes, *The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha*, translated by Charles Jarvis, and unpublished in London in 1742 by J. and R. Tonson and R. Dodsley. The two volumes, bound in full English morocco after the design of a binding in the library at Windsor Castle, are illustrated by full page engravings after John Vanderbank; the plates are present in two states, one of which is uncolored, and the other hand colored, a state that is most unusual.

Hill gift. Mr. Jonathan A. Hill has donated, for inclusion in the papers of the Bird & Bull Press, the manuscripts, proofs and correspondence relating to *The Sanders and Lyell Lectures*, compiled by David McKitterick, which Mr. Hill has recently published. Also included in the gift is a copy of the publication which was issued in an edition of three hundred copies.

Hughes family gift. On behalf of the decendants of Charles Evans Hughes (LL.B., 1884; LL.D., 1907), Mr. William T. Gossett (LL.B., 1928) has presented the papers of the distinguished statesman and jurist who served as Secretary of State, 1921–1925, and Chief Justice of the United States, 1930–1941, and ran for president on the Republican Party ticket in 1916. The 35,000 items in the collection cover primarily the years 1917–1921 and 1925–1930, and consist of files relating to his law firm, Hughes, Rounds, Schurman and Dwight, later Hughes, Schurman and Dwight. There is also particular emphasis in the papers on the many philanthropic, civic and professional organizations to which he belonged, such as the American Bar Association, the Association of the Bar of the City of New York and the Legal Aid Society. Among the prominent correspondents are Presidents Calvin Coolidge and Herbert Hoover, and J. Edgar Hoover, Frank B. Kellogg, William D. Guthrie, Fiorello LaGuardia, Henry W. Taft and Joseph Proskauer.

Hyde gift. Mrs. Donald F. Hyde (A.M., 1936; Ph.D., 1947) has presented H. G. Wells, *The Door in the Wall and Other Stories*, New York and London, Mitchell Kennerley, 1911, a work noted for both its illustrations and literary content. Illustrated with pho-



"The Dynamos"; photogravure by Alvin Landgon Coburn from H. G. Wells' *The Door in the Wall.* (Hyde gift)

tographs by Alvin Langdon Coburn, the volume has the added importance of being the one for which Frederic W. Goudy designed the Kennerly type. Coburn's work is characterized by soft focus and deep shadows, and his subjects in this volume, ranging from "Capri" and "The Embankment in London" to "The White Cloud" and "The Edge of The Black Country," confirm his reputation as the most important American photographer of his gen-

eration to devote his energy to the illustration of books. The copy presented by Mrs. Hyde is one of three hundred in which the photographs are reproduced by the Aquatone process.

Karpovich gift. Mr. Serge Karpovich has donated to the Bakhmeteff Archive papers which his father, Russian-American historian Michael Karpovich, collected on the Russian poet and critic Vladislav Khodasevich (1886–1936). Included are six letters by Khodasevich to Karpovich as well as manuscripts, documents, and logs of earnings, publications and literary work by Khodasevich. The materials date from the 1920s and 1930s, when Khodasevich, widley regarded as one of the greatest Russian poets of the twentieth century, was living in France.

Loebl gift. In 1981, Mrs. Greta Loebl, with Mr. and Mrs. Leslie Schreyer, established a collection of the art work of the distinguished Hungarian-born painter and illustrator, Tibor Gergely (1900–1978). To this extensive collection Mrs. Loebl has recently added the complete suite of watercolor drawings for the artist's last book, *Mein Grosses Vogel-Lexikon*, published in Stuttgart and Zürich in 1977, with text by Annemarie von Hill. The 308 brilliantly colored drawings of individual birds and groups of birds are mounted on thirty-five boards corresponding to the double page illustrations in the published book. Accompanying the drawings are color proof sheets with the artist's notations and corrections.

Newman gift. Mr. Ralph Geoffrey Newman has donated the papers of Samuel Greenbaum (LL.B., 1875), lawyer and justice of the Supreme Court of the State of New York, relating primarily to the election of Greenbaum to the Court in 1901. Included among the 1,314 pieces of correspondence in the collection are letters from Charles Evans Hughes, Seth Low, Adolph S. Ochs, Joseph M. Proskauer, Jacob H. Schiff, Edwin R. A. Seligman, Albert Ulmann and Stephen S. Wise.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) has presented an additional group of 265 volumes to the collection of

Scottish literature which he has established. Dating from the seventeenth to the twentieth centuries, the titles in the gift represent the work of the most important Scottish writers, and they fill out the Libraries' holdings of individual authors' writings. Some of the more important among the works of fiction and poetry in the gift are: Robert Burns, *Poems, Chiefly in the Scottish Dialect*, Edinburgh, 1800, a new edition, considerably enlarged; John Galt, *The Last of the Lairds*, Edinburgh and London, 1826; Hugh MacDiarmid, *Penny Wheep*, Edinburgh and London, 1926, the author's third book; Sir Walter Scott, *The Doom of Devorgoil, a Melodrama; Aauchindrane, or, The Ayrshire Tragedy*, Edinburgh and London, 1830; and Arthur Lyon Raile, *The Wild Rose*, London, 1913, the copy of the enlarged edition heavily annotated by the author and inscribed by him to J. R. Fothergill. Nonfiction works in Professor Parson's gift include: Joseph Addison, *Remarks on Several Parts of Italy in the Years 1701, 1702, 1703*, Glasglow, Robert and Andrew Foulis, 1755; Thomas Carlyle, *Latter-day Pamphlets*, London, 1850; Norman Douglas, *One Day*, Eure, France, The Hours Press, 1929, one of three hundred copies on vergé paper; and Fabian Philipps, *The Royal Martyr, or, King Charles, the First No Man of Blood but a Martyr for his People*, London, 1660.

Program for Soviet Emigré Scholars gift. The Program for Soviet Emigré Scholars has given its papers to the Bakhmeteff Archive. Operating in New York from 1974 to 1983, the organization assisted hundreds of émigrés from the Soviet Union who had advanced degrees or other professional qualifications in finding suitable work in the United States. The collection, comprising more than 20,000 letters and documents, is of considerable importance in documenting the "third wave" of Soviet émigrés in the 1970s.

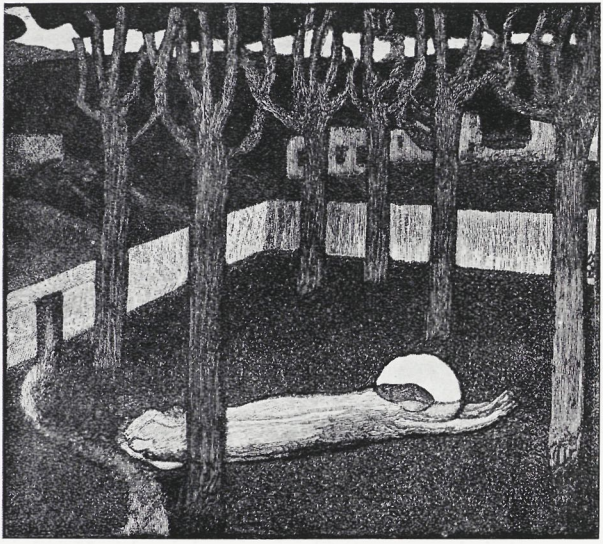
Putz gift. Mrs. Ruth Putz has donated a collection of papers of her late husband Herbert J. Putz (A.B., 1926; A.M., 1927), an editor and Marxist scholar who wrote under the name of Erik Bert. Included among the approximately one thousand letters and manu-

scripts are files relating to his editorship of *The Producers News* and *Farmers National Weekly*, his work on the editorial board of *The Daily Worker* and *Daily World*, and his numerous articles written for *Political Affairs*.

Rand gift. Mr. Steven R. Rand (LL.B., 1966) has presented three volumes illustrated by Jean-Ignace-Julien Gérard, called J. J. Grandville, who, with Daumier, is considered among the most significant caricaturists of social and political life in nineteenth century France. Included in Mr. Rand's gift are two copies, in variant bindings, of Grandville's most original work, *Un Autre Monde: Transformations, Visions, Incarnations . . . et Autres Choses . . .*, by Taxile Delord, published in Paris in 1844 by H. Fournier. This acclaimed illustrated work, in which the artist's most original satire takes the form of portraying people as animals, vegetables, playing cards, etc., was admired by, and influenced the work of, John Tenniel, Gustave Doré and Victor Hugo, among others, and is considered a precursor of surrealism. Also donated by Mr. Rand is the *nouvelle édition* of Grandville's *Petites Misères de la Vie Humaine*, with text by Emile Forgues, published in Paris, ca. 1848, by Garnier Frères.

Rapoport gift. A group of seventeen early printed books and literary first editions has been donated by Dr. Kenneth D. Rapoport (A.B., 1958), including an incunabula printing of *Imitatio Christi*, entitled *Della imitatione di Christo giesu*, printed in Venice in 1497, of which there is no other copy recorded in the United States. Raphael Holinshed's *The First and Second Volumes of Chronicles*, London, 1586–1587, is the single English sixteenth century edition in the gift. Notable seventeenth century English editions are: *Eikōn Basilikē*, London, 1649, containing two variant leaves, entitled "His Majesties Reasons"; *The Odes, Satyrs, and Epistles of Horace*, London, printed for Jacob Tonson, 1684; Sir Robert Howard, *The Life and Reign of King Richard the Second*, London, 1681; Thomas Killigrew, *Comedies, and Tragedies*, Lon-

don, 1664; and John Milton, *Paradise Lost* and *Paradise Regain'd*, London, 1688, bound in a single volume. Later first editions in Dr. Rapoport's gift include works by Emily Dickinson, Sir Arthur Conan Doyle, George Cruikshank, Samuel Griswold Goodrich and John Greenleaf Whittier.



Maurice Denis woodcut illustrating the ninth chapter of *L'Imitation de Jésus-Christ*, "De la Privation de Toute Consolation." (Ray gift)

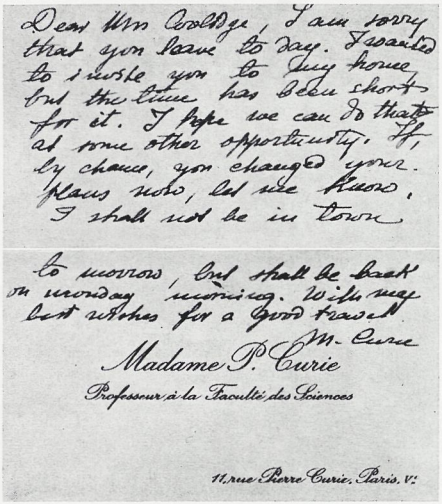
Ray gift. Mr. Gordon N. Ray (LL.D., 1969) has presented five limited editions illustrated by Maurice Denis (1870–1945), which show the range of his achievements as one of the leading French professional illustrators of his time. The earliest edition in the gift is the *L'Imitation de Jésus-Christ*, published in Paris by Ambroise Vollard in 1903, illustrated with 216 wood engravings after drawings by Denis; these drawings, among the artist's early symbolist

work, are in black and white, and have a brooding, poetic quality. The second of the five volumes, Alfred de Vigny's *Eloa; ou, La Soeur des Anges*, Paris, Société du Livre Contemporain, 1917, amply demonstrates the appeal of Denis's works in color to collectors of the *livres des peintres*. There is also a fine copy in wrappers of the artist's own book, *Carnet de Voyage en Italie, 1921–1922*, Paris, Jacques Beltrand, 1925, which illustrates his brilliant achievement as a colorist. Mr. Ray's gift includes Mary Robinson's *Un Jardin Italien Poèmes*, Paris, Imprimerie Nationale, 1931, with twelve full page colored illustrations engraved by Jacques Beltrand, as well as smaller illustrations throughout the text by Beltrand himself; the copy presented is one of twenty-five bound by El Levitzky in full green levant morocco, with covers and spine with curvilinear designs in black, silver and gilt. Finally, the gift includes Francis Thompson's *Poèmes*, 1936 [i.e. 1942], also published by Ambroise Vollard, one of the two books illustrated by Denis with lithographs.

Rigney gift. Dr. Francis J. Rigney (A.B., 1944; M.D., 1949) has donated a group of twenty-seven letters written to his grandfather, Frederick L. Hoffman, a prominent statistician for the Prudential Insurance Company and an early investigator of the incidence of cancer in various societies. His writings in this area are the subjects of the letters written to him by Joseph Auslander, Gamaliel Bradford, William Green, William Howard Taft, Ida Tarbell and other authors and public figures.

Schang gift. Mr. Frederick C. Schang (B. Litt., 1915) has made a significant addition to the collection of calling cards which he has established in the Libraries. Included among the forty-seven cards in his recent gift is a particularly noteworthy one of Mme. Curie on which she has written a seventy word note in English to Mrs. Grace Coolidge; this card joins those of Frederic Chopin, Peter Tchaikovsky and Sigmund Freud, all presented by Mr. Schang in former years, to become the most choice in the collection. Other

cards in Mr. Schang's recent gift include those of Boris Karloff, Loïe Fuller, Wilkie Collins, Ellis Parker Butler, Lawrence Durrell, Palmer Cox, James Ensor, Reginald de Koven, Edouard Detaille, John Wanamaker, Andrew Mellon, Stephen O. Douglas, Hannibal Hamlin, Mrs. Jefferson Davis and Sam Houston.


Dear Mrs Coolidge, I am sorry that you leave to day. I should be glad to see you to my home but the time has been short for it. I hope we can do that at some other opportunity. If, by chance, you changed your plans now, let me know. I shall not be in town

to morrow, but shall be back on monday morning. With my best wishes for a good travel

M. Curie

Madame P. Curie

Professeur à la Faculté des Sciences

11, rue Pierre Curie, Paris, V:

Calling card of Marie Curie with a note to Mrs. Grace Coolidge. (Schang gift)

Schiller gift. Mrs. Erna K. Schiller has established a collection of papers of her late husband, Professor A. Arthur Schiller (J.D., 1932), professor of law from 1928 until his death in 1977, with the gift of approximately thirty thousand pieces of correspondence, manuscripts, notes, photographs, and printed materials relating to his research and publications in the fields of Roman law, African law, the law of developing countries and military law. There are drafts of his numerous books, articles, reviews and lectures, as

well as materials relating to his computer studies of Roman law texts. The correspondence files includes letters from Sir Harold Idris Bell, William W. Bucklan, Walter E. Crum, Gilbert Highet, Herbert F. Jolowicz, Owen Lattimore, Harold Medina and other professional colleagues.

Strange gift. Mr. Arthur Strange (A.M., 1959) has donated a drawing in crayon, pen and gouache done by the poet and novelist Robert Duncan, ca. 1973. Measuring nineteen by twenty-four inches, the impressive and colorful drawing, depicting the head of a man, is signed by the artist.

West gift. The Reverend Canon Edward N. West of the Cathedral Church of St. John the Divine, who established the Austin Strong Papers in 1969, has recently added to the collection the dramatist's commonplace book in which, from 1942 to 1947, he recorded quotations from his reading, notes for lectures, definitions of words and phrases, drafts of stories and essays, and clippings.

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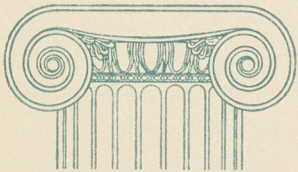

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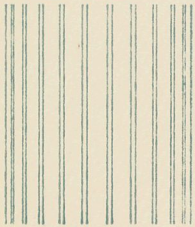

MAY 1984 · VOLUME XXXIII, NUMBER 3

CONTRIBUTORS TO THIS ISSUE

E. JAMES LIEBERMAN is a psychiatrist and is the author of the forthcoming biography, *Acts of Will: The Life and Work of Otto Rank.*

GRETL WÖLFEL COX is a librarian at the National Gallery of Art, Washington, D.C.

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

ESTHER MENAKER is a psychologist and psychoanalyst and is the author of *Otto Rank: A Rediscovered Legacy.*

MIRIAM WADDINGTON is a social worker, professor of English and poet.

* * *

The major papers of Otto Rank were given to the University by Jessie Taft in 1957, and additions have been made since then by his widow, Estelle Simon. In 1982, the Otto Rank Association dissolved after the retirement of its director, Anita Faatz, who also edited its *Journal*; the assets of the Association have been donated to the Rare Book and Manuscript Library to support the Otto Rank Collection; and additional papers of Rank, as well as those of Jessie Taft, Virginia Robinson and the Association have also recently been added.

* * *

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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 XXXIII MAY, 1984 NUMBER 3

Otto Rank Centenary Issue

CONTENTS

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

E. JAMES LIEBERMAN

IT was May 1924 when Dr. Otto Rank first visited the United States. For nearly two decades he had worked at Freud's side, becoming a prolific author while Secretary of the Vienna Psychoanalytic Society. Only a locksmith when he met Freud, Rank resumed formal education at twenty-one, obtaining the first Ph.D. awarded for a psychoanalytic thesis in 1912 from the University of Vienna. After serving in the First World War, Rank returned to establish a psychoanalytic publishing house while teaching, writing and practicing in Vienna.

Rank's more important books include *The Myth of the Birth of the Hero* (1909), *The Incest Motif in Literature and Legend* (1912), *The Trauma of Birth* (1924: it precipitated the break with Freud) *Soul-belief and Psychology* (1931), *Art and Artist* (1932), and *Will Therapy* (1936). His voyage to New York at age forty was endorsed by Freud, then sixty-eight and beginning his long fight against oral carcinoma. But Rank's independence proved incompatible with his role as chief lieutenant of the burgeoning psychoanalytic movement. Competition raged for patients and for power. Rank, the first non-physician analyst, was vulnerable to economic and political pressures from the medical establishment. Rivalry within Freud's intimate circle, especially involving Ernest Jones, led to Rank's painful separation from psychoanalysis and Vienna. He moved to Paris in 1926 and finally settled in New York.

In his post-Freudian period, Rank influenced the development of what we now call relationship therapy or existential psychotherapy. Frederick Allen, Carl Rogers, Rollo May, Fritz Perls,

Opposite: Otto Rank in his office in Paris with a portrait of Freud behind him, early 1930s. (Courtesy of Helene Rank Veltfort)

Ernest Becker, Robert Jay Lifton and Irvin Yalom acknowledge indebtedness to him. Jessie Taft and Virginia Robinson elaborated his ideas at the Pennsylvania School of Social Work. Rank lectured at Columbia at the invitation of sociologist William F. Og-

The University of Vienna about the time Rank received his Ph.D., 1912. (Courtesy of Museen der Stadt Wien)

burn. Dr. Marion Kenworthy, who played a major role at the Columbia School of Social Work, was among the many American psychiatrists analyzed by Rank. As therapist or mentor, Rank influenced Ludwig Lewisohn, Anais Nin, Henry Miller, and other artist and writers. He died after a brief illness in 1939 at the age of fifty-five.

Psychoanalysis has not done justice to its own history. Despite many biographies of Freud and other analysts, the role of Otto Rank has been neither fully appreciated nor fairly presented. The defenders of orthodoxy in psychoanalysis consigned Rank to oblivion. They scorned his birth trauma theory although it led

Freud to alter his own concept of anxiety. They called him psychotic, a charge unsupported by objective evidence.

That the first full-scale biography of Otto Rank appears a century after his birth seems to suggest that he was only a minor actor in a great drama. On the contrary, a leader in the development of psychoanalysis as Freud's closest colleague, Rank discovered and first taught the principles and techniques which dominate the field of psychotherapy today, forty-five years after his death. Rank's genius, like Freud's was matched by a tremendous capacity for work, but the creativity of each showed itself differently: Freud the scientist, researcher and charismatic teacher found in the dutiful younger man an artist, philosopher and strong administrator. Their twenty-year collaboration and tragic separation reflects one of the great mentorships in history. Rank's influence thereafter looms large in the development of modern psychology.

The contrast between these two men can be illustrated with certain themes. First, where Freud made the father the dominant figure in child development, Rank asserted the importance of the mother. Second, Rank made the present moment the center of therapy rather than the individual's past history. Third, he reestablished the human will in psychology where Freud recognized only wish and drive. These themes are interconnected, and with slight elaboration provide an introduction to Rank's life and work.

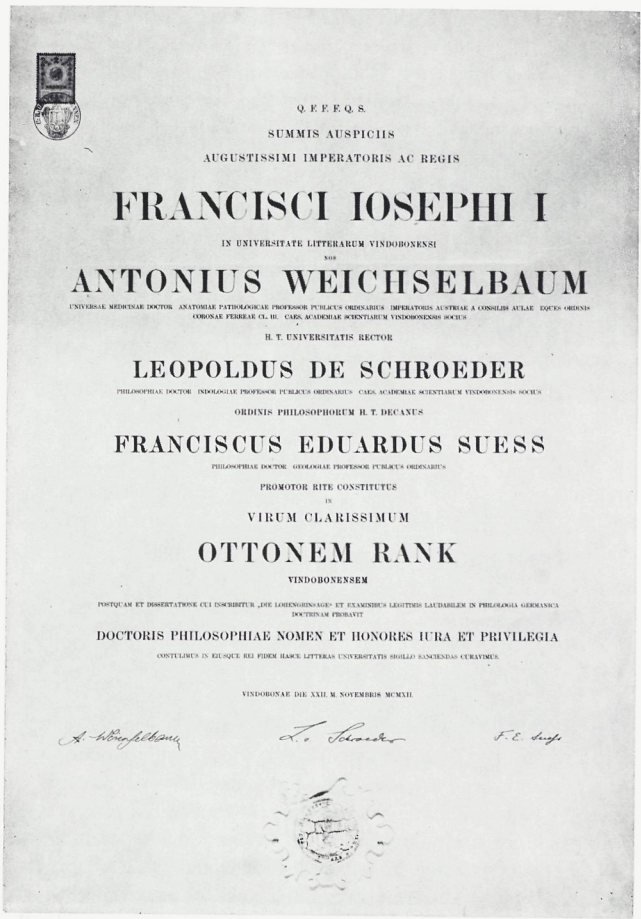
Freud's emphasis on the father stands out in his interpretation and use of the Oedipus legend. Freud defined a universal family triangle in which son rivals father to possess mother sexually. Women were passive in this sexualized struggle between generations. In contrast, Rank saw the maternal woman as creatively invested in life. His theory brought the origin of human conflict back to a pre-Oedipal source, birth. To overcome this psychologically traumatic separation, mother and child create an emotional tie to replace the broken biological bond. Rank found this tie, rather than the sexual one, to be the crucial attachment in psychotherapy.

Where Freud used the doctor-patient relationship to understand past history, Rank used it to develop the patient's conscious will. In its preoccupation with historical cause, psychoanalysis often bogged down in the multi-layered past. Rank championed emotional experience—that is, passionate, unselfconscious living—over knowledge when the two were incompatible. He invested the here-and-now, the present reality, with feeling and meaning; what happened in therapy was not primarily a clue to the unconscious, or the distant past.

Having begun at the beginning, *birth*, and having made the present moment, *life*, the focus of therapy, Rank confronted the future with his concept of *will*. This concept separates Rank more than any other from therapists before and since. With it he moved away from Freudian determinism to the idea of choice within limits. Rankian psychology implies responsibility coupled with freedom to create a personality. In this creative process, a psychological rebirth, the therapist serves as midwife.

Mr. and Mrs. Roger Plowden first met Rank in Paris in the early 1930s. An actor and set designer, Mr. Plowden had consulted Dr. Rene Larforgue, a Freudian analyst, for help with some problems. After one visit he refused to go back. Mary Plowden then got a recommendation from the head of the American Hospital in Paris, Dr. Fuller, who said that the only man to see was Dr. Rank, who had cured more people than anyone else. Moreover, Rank treated his patients as distinct individuals, he did not put people into any sort of mold.

Mary Plowden's first contact with Otto Rank was by telephone. His voice impressed her as that of a handsome, blond, blue-eyed German. "When he opened the door of his office the first time I was so surprised: he was a small man with a potbelly, his thick glasses made his eyes look as though they were bulging out of his head. He was completely unprepossessing. Then after a short



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DOCTORIS PHILOSOPHIAE NOMEN ET HONORES IURA ET PRIVILEGIA

CONTULIMUS IN EIUSQUE REI FIDEM HASCE LITTERAS UNIVERSITATIS SIGILLO SANCIENDAS CURAVIMUS.

VINDOBONAE DIE XXII. M. NOVEMBRIS MCMXII.

Rank's 1912 diploma, the first Doctor of Philosophy degree awarded for a psychoanalytic thesis.

while with him I forgot all about that. His personality became so important."

Mary Plowden went to Rank to pave the way for her husband, not expecting to become a patient herself. Ultimately both entered therapy, most of which took place in New York, where the Plowdens returned with their year-old son, and where Rank relocated permanently in 1935. They each saw Rank once a week.

"He combined gentleness and humor," she said of Rank forty years after his death. "One day I was opening up and he smiled. I said, 'You're laughing at me!' 'No, No!' he replied with compassion, 'How could I laugh at anything so sad?'" She concluded that he smiled because he was glad she could be open with him. "He said to me and my husband that he learned as much from every patient as the patient did from him. The work together was a voyage of discovery, very exciting for both patient and therapist."

Roger Plowden, who died in 1960, became very attached to Rank. He enjoyed his therapy and made great progress. Rank's death came as a shock to him—"he never got over it"—and though he sought help from a number of therapists thereafter, he continued with none. "He would never take second best. Rank did not scare him. Rank was the artist's therapist. The others could not move into that sensitive area; with Rank my husband did not have to fear that he would be harmed."

Therapy sessions were conducted sitting face-to-face. At times Rank would get up and pace back and forth. "He would smoke a pipe, which would go out, then a cigar, and it would go out, then cigarets, and then he would chew Lifesavers. It was a contagious energy—you would feel this intensity. It transferred to my husband (and me, and I suppose all his patients) and he was able to enjoy life and a feeling of hope. Rank accepted him. Other therapists, my husband felt, were trying to change him, punish him. Once I recall Rank pacing around, explaining his approach: 'I never try to cure. I utilize the neurosis.'" When she asked him if

he would see husband and wife together, Rank said "Not yet." If Rank spoke about her husband, it was without revealing any confidences.

"Rank was clear, fluent, spontaneous, *dynamic*,—there was a

Rank on shipboard with Spooky, en route to Paris, 1935.
(Courtesy of Otto Rank Association)

magnetism." She referred to his conversational English. His writing was another matter. "He once asked whether I thought his books were well translated. I did not think so. Then at the end he wrote in English, but it was no better." Rank advised her husband not to read his books, but, "Read *Huckleberry Finn*, everything

is there." He told Mary Plowden, "Read my books and put them away; don't act on them."

There was warmth but no physical touching. Rank did not seem bound by the clock (once an analyst had ushered her out in mid-sentence!) and sometimes he walked to the elevator and waited with her. He was available by telephone when she needed to reach him. Once, at the elevator, unpremeditated and shyly, she asked Rank to come to a New Year's party. "Not yet, not yet, but someday I will," he replied.

Mrs. Plowden asked Rank about keeping her young son out of school. Both parents were artists: she an accomplished pianist, he an actor and painter. They thought it might be better for their son to be without structured teaching for a while. "No," said Rank, "he must go to school. We don't know what he is going to have to fit into when he is thirty, but that he will have to fit in is sure." Freedom within structure was the guiding principle. Another time she was sitting in a park with a mother from the slums. "Both our children wanted to pick leaves off a hedge. I remonstrated with mine and he continued to do it. She swatted hers and that was the end of it. Later I told Rank I thought I should have swatted mine, too. He said, 'Oh, no, that is not your way: you have to be sincere in what you do if it is to be effective.'

"With Rank there was no dogma. Everything was open from minute to minute. Nothing was imposed on you. He wanted you to open up and be as you might want to be but didn't dare to be. Talking about my husband, he said, 'You might not like what he turns out to be.' I felt this as a subtle suggestion to let go of any preconceived idea of what he was. It must be a process of finding out, without any restrictions."

Although Rank was neither dogmatic nor theoretical, he had a point of view, a philosophy. "There was a great firmness of standpoint, at the same time with great fluidity on his part, so you couldn't label the philosophy. You would rely on him very much during some phases of the work. There was an overwhelming

force but it did not take away from anything else—it gave you a force of your own."

There was relatively little focus on her childhood and parents, only as it related to the present. He did not talk about the ongoing relationship with her, but remarked in regard to her husband that a transference had to develop in order for therapy to work. "You had the feeling that Rank was your best friend. That does not in the slightest mean that he always agreed with you. But I never had that feeling with any other psychiatrist. It was exciting. There was no other relationship like it. Rank was not looking for disease, he was not trying to eradicate anything. My relationship with him affected all my other relationships, it opened them up. One day I was telling him a dream I had and asked him to tell me what it meant. 'What do you think it means yourself?' he asked. 'That is more important than what I think.'"

Mrs. Plowden and her husband had both seen Rank shortly before his death, at fifty-five, on October 31, 1939. They paid a condolence call to his widow, Estelle, to whom he had been married only three months. Estelle would bring Rank's big airedale, Spooky, to the Plowdens' when she came to visit. The friendship between Mary Plowden and Estelle (Rank) Simon continues to the present, the centenary of Otto Rank's birth, forty-five years after his death.

Impressions of the Diaries

ESTHER MENAKER

IT was my first visit to the Rare Book and Manuscript Library. I mounted the stairs to the topmost floor of that venerable structure with a sense of excitement. Of course there are elevators and one needn't walk the entire way, but in the last lap of the journey, of what I experienced as a pilgrimage, one encounters a dark stairway, a formidable iron gate and finally, a long, narrow corridor made to seem even longer by its low ceiling. There is a sense that the past is embalmed here, heightening the awareness of mortality and leaving one just a little apprehensive.

I had a mission. I had come to see the diaries of Otto Rank, the dissident Viennese psychoanalyst who broke away from Freud in the early nineteen twenties. Although I had recently completed a book about Rank's theories and their relevance for contemporary thought in psychology and psychoanalysis, I had relied, for information, on his published works both in German and in English translation. I had had no actual contact with the living man. I use the term "living" advisedly and metaphorically, for, although Rank died in 1939 and I had never known him in my psychoanalytic student days, the anticipation of seeing his diaries, of holding them in my own hands, brought him to life for me in a way which an acquaintance with abstract ideas and theories could not do. I felt that the diaries would be a living part of him, as indeed they were.

After the usual rituals of "security," the library staff decided that I was "safe and scholarly" and the diaries were placed before me. They are four in number and, in orderly fashion, I began by opening the first one. I knew from my previous readings that Rank had begun to keep a diary when he was about nineteen, at a time of great loneliness and emotional stress in his life. I knew the

first sentence of the first diary by heart from its translation in Jessie Taft's biography of Rank:

Vienna, January 1, 1903

I begin this book for my own enlightenment. Before everything, I want to make progress in psychology. By that I understand not the professional definition and explanation of certain technical terms established by a few professors, but the comprehensive knowledge of mankind that explains the riddles of our thinking, acting and speaking, and leads back to certain basic characteristics. For an approach to this idealistic goal, which only a few souls have tried to reach, self-observation is a prime essential and to that end I am making these notes. I am attempting in them to fix passing moods, impressions, and feelings, to preserve the stripped-off layers that I have outgrown and in this way to keep a picture of my abandoned way of life, whereby if, in reading these notes later on I want to trace the inner connections and external incidents of my development, I shall have the material for it, namely, my overcome attitudes and viewpoints displayed in order before me.

Yet, I was not prepared for what greeted me as I opened to that first page. I gasped on two counts: first, the page was so beautiful and so immediately revealing of the man's character that one could not but regard it as a work of art; and secondly, it was written (except for topical headings) in old-fashioned German script so that, despite my fluent knowledge of German, I could scarcely read it. Nevertheless, I felt inspired. A great deal was being communicated in the beauty of that page and in those that followed. I had been asked to write a small piece for this journal to commorate the one hundredth anniversary of Rank's birth, and since I had already spent many words describing Rank's ideas, I decided to make a virtue of necessity and to write about my impressions of Rank without content, to describe my feelings which were evoked by this "song without words" that lay before me. I think that Rank, who placed so much emphasis on the experiencing of feeling

rather than on the acquiring of knowledge and insight in his therapy, would have liked that for his one hundredth birthday.

In her biography of Rank, Jessie Taft, in referring to the diaries speaks of the sense of "authority" and of "assurance" which they

The psychoanalytic inner circle, Berlin, 1922: *standing, left to right*, Otto Rank, Karl Abraham, Max Eitingon, Ernest Jones; *seated*, Sigmund Freud, Sandor Ferenczi, Hans Sachs. (Mary Evans/Sigmund Freud Copyrights)

convey. I agree, but it is more than that. In the rather small, elegant calligraphy, the absence of corrections, the placement of sentences on the page and the sense of organization, one perceives how seriously the young man took himself; one feels his effort to create himself not only through the content of his record of "moods, impressions and feelings" but in its very format. The pages are carefully numbered, the headings are often underlined, the paragraphs are well indented at the topical headings and the ending of the development of an idea is often marked by a small,

linear scroll such as one would find in a printed book of Victorian vintage.

However, this young man of scarcely nineteen is not playing at making a book; he is structuring himself, and in so doing it is clear that the aesthetic dimension is of extreme importance to him. It is little wonder that Rank's earliest psychological interests are concerned with the personality of the artist, for he himself is an artist. Much later in his career when he writes about creativity in *Art and Artist* he speaks about the fact that the first creative act of the artist is his own self creation, his appointment of himself as "artist," the creation of his own personality, of his own self-conception. This is clearly apparent in the diaries, even without considering their stated purpose, namely, as Rank puts it, for his "own enlightenment."

In the creative effort that is so visible in the order and beauty of those pages Rank reveals the will to build himself. His is not the stormy expression of emotion that characterizes the written forms of geniuses of a different temperament. I have seen reproductions of the original scores of Beethoven in which the very penstrokes bespeak his tempestuous nature and the cosmic breadth of his conflicts and feelings. Rank's handwritten pages reflect his purposefulness, his orderly determination to study himself through the projection of his thoughts and reactions in a way that is designed to create beauty through the very organization of form. In this sense the diaries are a reflection of Rank's personality, of his faith in the possibility of achieving his goals, of the culture from which he stemmed and the era in which he lived. Such planful design, such disciplined investment in the production of a finished work is indeed Germanic. Although Rank acquired the encyclopedic breadth of his knowledge on his own long before he had any formal higher education, one can still see in his disciplined penmanship the small schoolboy bowing to the will of the stern Vi-

Overleaf: Front cover and opening page of the first volume of Rank's diary, January 1903.

Tagebücher I

1. Januar 1903 bis 22. Februar 1904.

Wien.

Wien.

1. Jänner.

Ich beginne dieses Buch zu meiner eigenen Belehrung. Vor allem Andern möchte ich in der Psychologie Fortschritte machen. Ich verstehe darunter nicht die von einigen Professoren eingeführte, berufsmäßige Definition und Erklärung gewisser termini technici, sondern die umfassende Menschenkenntnis, welche die Räthsel unseres Denkens, Handelns u. Strebens erklärt und auf einige Grundeigenschaften zurückführt. Zur Annäherung an dieses ideale Ziel, das erst wenige Geister zu erreichen strebten, ist zunächst Selbstbeobachtung erforderlich und dazu mache ich diese Aufzeichnungen. Ich suche darin vorübergehende Stimmungen, Eindrücke und Gefühle zu fixieren, die abgestreiften Häute, denen ich entwachsen bin, zu conservieren und auf diese Weise ein Bild meines zurückgelegten Lebensweges zu erhalten, damit ich später einmal, bei Lectüre der Notizen, wenn ich den inneren Zusammenhängen und äußeren Zufällen meiner Entwicklung auf den Grund gehen will, das Material dazu, nämlich meine überwundenen Standpunkte und Anschauungen, geordnet vorliegen habe. –

Das beabsichtige ich mit diesem Buche, und wenn es diesem Zwecke genügt, so hat es damit auch mir genügt. Wer etwas anderes darin sucht, gut sucht, der findet vielleicht noch mehr [redacted], als er vermuthete.

Leben und Tod. Eine Parabel.

Eines Tages begann der alte Riese seine große Kaffeemühle wieder zu drehen. Er gab zwei Hände voll Körner hinein und sah vergnügt zu, wie sie zermahlen wurden. Ein Körnchen wurde langsam zum Schlund hingezogen, und als es schon in Gefahr war, zerrieben zu werden, von einem andern wieder hinaufgedrängt, ein zweites stürzte von oben, wo es eben noch sorglos lag, in einem soeben entstandenen Trichter hinunter zur Öffnung und versank sofort darin… So ging das Spiel fort, abwechslungsreich, ergötzlich und begleitet von dem muntern Knistern der zu Grunde gehenden.

ennese schoolmaster who would insist that each page be perfect. But in due time Rank made that will his own. He harnassed all his energies in the service of making something of himself and of overcoming the disadvantages of the culturally impoverished home from which he came.

Unlike most of the psychoanalysts in the early days of the psychoanalytic movement, who came from middle class families and generally had completed a medical as well as a psychiatric education before becoming analysts, Rank came from a poor family. His father, who drank heavily and only provided a meager living for his family, had no educational or professional ambitions for his second son. There were no aspirations at home with which Rank could identify. He was sent to a technical school to learn a trade and worked as a machinist for several years before the opportunity arose for him to acquire the higher education appropriate to his interests and abilities which would finally eventuate in his becoming one of the most original and seminal thinkers in the psychoanalytic field. It was in the creation of that opportunity that Rank displayed the same will and determination that is apparent in the structure and beauty of the pages of the diaries.

It is little wonder that Rank became the psychologist of the will, and of the creative will at that. At a time when it was unfashionable to speak of "will," when a concern with the creative forces operating in the universe and in human psychology as well was considered trivially metaphysical, and when a strict determinism dominated the so-called scientific spirit of the times, Rank dared to express his awareness that not everything in human life is predictable on the basis of the knowledge of an individual's past history, as Freud had taught. For each individual is unique and carries within him or her the potentiality for creating something new, different and unexpected out of past experience, indeed, of creating himself in a way that one might not have guessed merely from the knowledge of a person's familial history. Who would have guessed that Rank himself at about the age of twenty, with

no academic training at the time, could have written a treatise about the psychology of the artist, *Der Künstler*, based on his reading of Freud's work. It was this work which brought him in contact with Freud who helped him to get a higher education and ultimately to become a psychoanalyst. The motivation to forge his own personality and his own destiny, and the faith that his individuality would prevail, are manifestations of the same will that is expressed in the very existence of the diaries. Rank's decision to keep an account of his thoughts, feelings and reactions is in itself an act of will. To do so with the beauty and precision that we can now see before us is a mark of the creative artist and to do so within the aloneness of his situation at the time attests to his great courage.

Since my visit to the Rare Book and Manuscript Library, I have had the opportunity to read a German typewritten transcription of the diaries. When one becomes familiar with their content a new aspect of Rank's self-building comes to light. In some ways the diary reveals Rank's chronological age, for it contains the normal *Weltschmerz* of adolescent years. Yet it reveals much more than the young author's sympathetic vibration to the pain of the world; it expresses the hungry striving to take in the world. Through his avid reading Rank became familiar with, among other things, the philosophers of his time; Nietzsche had a profound influence on him, as is well known, and this becomes evident in the form and nature of his concerns and opinions as they are expressed in the diaries. Again Rank is busy gathering emotional and intellectual nutrients for the further structuring of his own personality. No matter how interesting the content, the memory of the form and beauty of the first page of the first diary persists like the memory of the passing sight of a much admired painting, seen briefly, in a museum.

As I returned the diaries to the librarian and left Butler Library, I recalled how central the issues of mortality and immortality are in Rank's thinking about the human dilemma. For him, the pri-

mary struggles, fears and conflicts in life revolve around the striving to achieve selfhood, only to become aware of its loss in the end through its mortal nature. Thus, the human creature tries to invent ways to insure some sort of immortality, to perpetuate the self, either through procreation, through identification with an ideology which will outlast the individual self, or through some creative product. Rank began his journey to immortality in the creative work of the diaries. They are an introduction to the profound insights into human psychology which follow in all his subsequent works; it is fitting that we should remember their beginnings on the one hundredth anniversary of Rank's birth.

Tagebuchblätter eines Totgeborenen: Diary Leaves of a Stillborn

OTTO RANK

TRANSLATED BY GRETL WÖLFEL COX
AND E. JAMES LIEBERMAN

What is left:

A few wise principles at best,
that hardly matter to the rest;
but of fortune not a trace
survives the torment of this race.

Begun in late autumn, no matter where and when.

2 November [1904?]

I HAVE done with life. When? It was never different, as long as I can remember. These notes are not the confessions of one who is tired of living and wants to salve his conscience by confessing and then turn his back on life, but the woeful tale of a stillborn who one day awakened to realize his state and to give himself, and those who wish to know, enlightenment and an accounting.

What motivated the following record of deliberations, images and events was a driving need to capture those friendly and liberating scenes which appeared occasionally during the painful time of waking, so there would not always be doubt as to their actual experience. For there is indeed a state of mind in which this is a common occurrence and in such cases one can only use the art of writing—if one cannot express one's experience in any other way —in order to conjure disconcerting spirits into concrete form.

This is no easy task. For mostly one is forced to renew experiences in connection with a mood and to regard them with emotion

as if they were those of a deceased loved one. The reason is that as a stillborn one never really experienced them, and in waking reminiscence relives at least enough to taste real life, which as they say in all the books, can be found somewhere out there, though not known first-hand by the writers themselves.

5 November

Man is unsuited to survey and regard his own life in context. For it really has not a logical context but a temporal one, which exists only in the present moment, but to dissolve in its wake. Furthermore, if one has really lived, nothing remains to be surveyed. The past is a corpse in which the germ of life has died, and if something remains which invites contemplation, then it has not been lived at all or at best incompletely. The person died there: the price for an immortal past which gradually consumed the real life-strength. The past is alive, but allows its bearer no more life unless he denies its connection to his ego, disowns it.

Mountainlake in the Summer

A mild night lit by a full moon, which transforms everything into an unreal magical mood. In one of the gardens which lead down to the lake she sits on a bench, surrounded by bushes and a carpet of grass. First we speak a few halting words, then tiptoe down to the lake and soon we are sitting in the boat. First opposite one another, then side-by-side. Our hands find one another, our lips. We awake and look upwards: a starry sky is stretched out over us, as if to confirm the impression of the unreal. The boat drifts slowly and aimlessly like our souls. Today I know that that would have been happiness—had I let myself live it out. But I was dead then, and only the memory has stayed alive. I really did experience it. I can still name the place and the year—of course I had no witnesses—I even know the name of the boat. And she lived next door, was slender, very blond with a delicate profile, and her name was . . . I forgot her name, but somewhere I must still have

her calling card which she slipped into my hand in parting. This card shall determine whether I came close to experience then in order to be happy in today's reminiscence.

In all this the negative nature of the happy condition can be seen: one does not recognize when one is in that state, whereas the absence of the mood shows itself clearly. To *have* happiness is no trick, even the proverbial dummy can do that. But only the fortunate can be happy, i.e. can seize, make use of and change luck in order to feel happy, and that without having luck. What does one need to be happy? Nothing external, or hardly anything; something one can smile at once a day; it may be something inanimate, or even a dog or a bird, in the best case a person who can return the smile. But the main point is to be able to smile; how simple it seems, but those are the basics. That's all. In addition, perhaps to be able to caress something and feel it now and then push against the hand, liking to be caressed.

A Forest Path in Midsummer

Outside early in the morning. In solitude, comforting beyond description. Solitude? For her, to whom my ego is tied with a thousand threads, I gather a bouquet of the most beautiful wildflowers, cyclamen, and bring them to her for the moment she awakens. Surprised, she finally opens her big blue doll's eyes and looks at the world, at me, at the flowers. Did her precious glance touch me once and was it meant for me? Where is it this moment? In my cursed memory and bores itself into my brain and keeps repeating that I was happy then, could have been even happier, had I but lived. What then did I do? I know only too well what—I pretended then and earlier and later "to be happy."

I saw how the others live and in order also to live I began to play a role which partly I copied and partly made for myself. As a dead person I tried to act out a life, my life. Like a boy who secretly mimics the grownups' smoking, I gaped at the life of the living and followed suit.

When did I really live my own life? Perhaps in times of severe illness, where the ego appears unmasked. But besides? I always lived only as the others wanted and expected. If they expected studying, I was a diligent student: if they expected professional work, I was a tireless worker; if they expected love, I was the lover; no role was too difficult for me, I nowhere refused except at real life itself.

Love! The individual's protection against being overpowered by the sex drive, this mixture of sentiment and sensuality, of comfort and passion, of stupidity and self-effacement has never satisfied me. Whether you love the hair or the foot, gait or dress, voice or eyes, soul or body, the whole or a part, it still always remains piece-work. And chief is the loveable role: as child, as father, as brother, as childhood friend, as surrogate for the first love or the last, for everything you are not but want to be, most by parents, then by the sweetheart, and finally by the wife. So why pretend? Ultimately mustn't one play the role which has been so successful?

Two Early Poems

OTTO RANK

Weltschmerz: Lines Before Breakfast

(dedicated to myself on my nineteenth birthday)

This morning I walked through the city
Sick in my heart and my soul,
I longed to be blind to the world,
To all but the ground at my feet.

Then my eyes flew suddenly upward,
Pulled by a magical force,
And my glance was arrested and nailed
To a bleak little black sign.

As I stood there, intent and bewildered
The inscription slowly grew clear,
And I read—alas that I read it—
"Headquarters: cremation committee."

Poor heart, what are you listening to?
Can you hear death composing lullabies?
Or laden with sorrow, do you feel
The pangs of longing in those printed words?

April 16, 1903

School for Preparing

I unharness the clumsy horses of my mind
From the plough of prose and in their place
I harness a pair of light poetic prancers,
And look at them, they are winged too!
Come on, let's fly to the sun!

My nervous racers neigh and seem to mock me,
They paw the ground with delicate distaste:
"Do you really think this clowning with Pegasus
Will bring you closer to the distant Muse?

No man commands the creatures of Pegasus,
Whoever dares it pays for the attempt,
And do you want us to call *you* Master?
Then take a second look; we are not real."

"Say nothing more: your threats do not unnerve me,
I'm using you to help me towards the real,
And when I mount you, flyers of Pegasus,
At least you carry me in the right direction."

And if I should ever mount the true Pegasus,
I would not hesitate nor be afraid,
I would have learned from my journeying

How to rein imaginary horses, and that to ride
What seems unreal is only to come closer
To the heart of everything where all is real.

October 23, 1904

Adapted by Miriam Waddington, from the German and from the literal translation by Annemarie Neumann

Our Growing Collections

KENNETH A. LOHF

Beeson gift. Professor Jack Beeson has presented the twelve page holograph manuscript of Aaron Copland's "Four Motets," composed in the fall of 1921 while the composer was studying with Nadia Boulanger in Paris. Among Copland's earliest compositions, these four choral works—"Help Us, O Lord," "Thou, O Jehovah, Abideth Forever," "Have Mercy on Us, O My Lord" and "Sing Ye Praises to Our King"—were conducted by Boulanger in a performance in 1924 and again in Paris in February 1937, but they were not published until 1979. Accompanying the manuscript is Professor Beeson's correspondence with Copland concerning the writing and publication of "Four Motets."

Brown gift. Mr. James Oliver Brown has presented, for addition to the papers of his literary agency, approximately 950 letters and thirty-five manuscripts of Erskine Caldwell. Covering the period from 1951 to 1962, this major file documents the novelist's books and magazine articles, as well as his lectures, travels and social activities.

Clifford gift. The papers of the late Professor James L. Clifford have been considerably strengthened and enlarged by the recent gift from Mrs. Virginia Clifford of more than a thousand pieces of correspondence, drafts of manuscripts, research notes and printed materials relating to his courses and lectures, articles and essays, and books, *Biography as an Art* and *From Puzzles to Portraits.*

Gilvarry gift. Among the group of important literary editions and manuscript items presented by Mr. James Gilvarry are association copies of first editions by Louis MacNeice: *Poems*, New York, 1937, F. W. Dupee's copy with his signature and pencil markings on several pages, and with the autograph of the author;

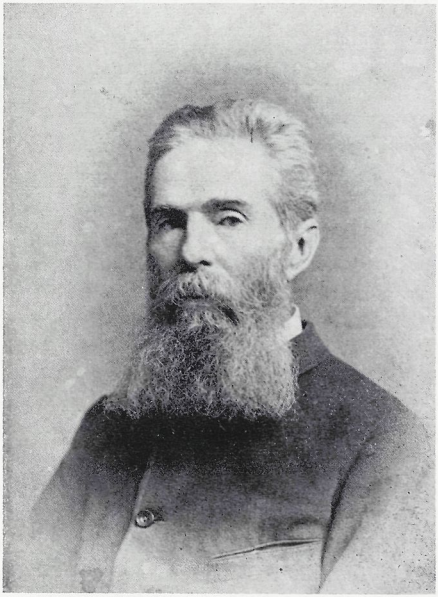
Eighty-Five Poems, London, 1959, inscribed to Allen Tate; and *The Burning Perch*, London, 1963, an uncorrected proof copy with the title on the front wrapper written in ink by MacNeice. The gift also includes an original 1885 photograph of Herman Melville, by Rockwood of New York, framed with a signature of the author, and an autograph manuscript by Padraic Colum of his poem, "The Sea Bird to the Wave," dated December 18, 1916. There are also two letters: one written by Ezra Pound to Seumas O'Sullivan (pseudonym of James Starkey), ca. December 1914, regarding O'Sullivan's publication of poems in *Poetry* and mentioning Colum; and the other written on February 11, 1927, by George Santayana to Edward Titus, publisher of The Black Manikin books, pertaining to possible manuscripts for publication.

Haeberle gift. Upon learning of Professor Frances Henne's recent gift of her extensive collection of rewards of merit, Ms. Florence Haeberle has presented for addition to the collection a most unusual 1880s salesman's sample of rewards, an accordion display of twelve cards entitled in ink, on the front "1 Doz. Reward Cards @/5¢ Doz."

Halper gift. The papers and library of the late Nathan Halper (A.B., 1927; Ph.D., 1973) have been presented by his widow, Mrs. Helen Marjorie Windust Halper. Dr. Halper's collection reflects his lifelong interest in, and research on, James Joyce, particularly the Irish author's *Finnegan's Wake*. Included in Mrs. Halper's gift are the notes and manuscripts relating to his writings on Joyce, correspondence with Joyce scholars throughout the world, and manuscripts and correspondence pertaining to his translations from Yiddish literature and his interest in chess and other games.

Hazard gift. Professor Emeritus John N. Hazard has presented a collection of 224 First World War posters, mainly American, but also including examples of English, French, Canadian and Italian

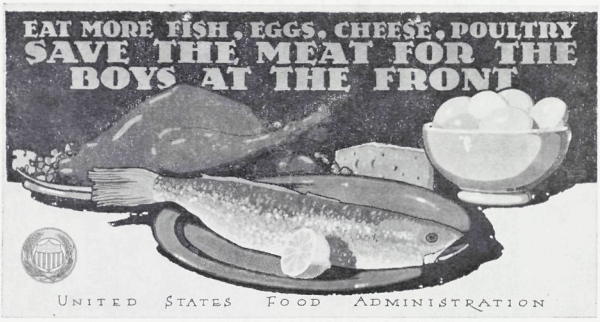
poster art. The major poster artists of the period, Howard Chandler Christy, Joseph Pennell and James Montgomery Flagg, are represented in the gift, the latter by perhaps the most familiar and striking American poster of the War, "Uncle Sam Wants You."



Photograph of Herman Melville, 1885, by Rockwood of New York. (Gilvarry gift)

Kraus gift. One of the most significant works in the field of modern Japanese papermaking, *Tesukiwashi Taikan*, has been presented by Mr. and Mrs. Peter Kraus. Published in Tokyo in 1974 by the Mainichi Newspapers in a limited edition of one hundred sets, the monumental work in five folio cases and one quarto case

contains over one thousand exquisite paper samples collected from approximately eight hundred Japanese households still engaged in hand-papermaking. The samples include dyed, lacquered and layered papers, and the six volumes of text in the quarto case provides a wealth of technical and historical information.



Poster by L. N. Britton published by the United States Food Administration during the First World War. (Hazard gift)

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented files of his correspondence with the daughter of the late Poet Laureate, Judith Masefield, and with the journalist and political writer, Ella Winter. The correspondence with Judith Masefield from 1967 to 1983 numbers more than one hundred letters, many of which relate to her father's poetry and her own writings. The fifty pieces of correspondence with Ella Winter, dated 1940–1976, concern their interests in the Soviet Union, the Vietnam War protests, and the writings of Donald Ogden Stewart, among numerous other subjects.

Mayer gift. Mr. Martin Mayer has made substantial additions to his collection of papers and that of his late wife, Professor Ellen Moers(Ph.D., 1954), including files relating to his Sloan Foundation study on cities and universities, and more than three thousand

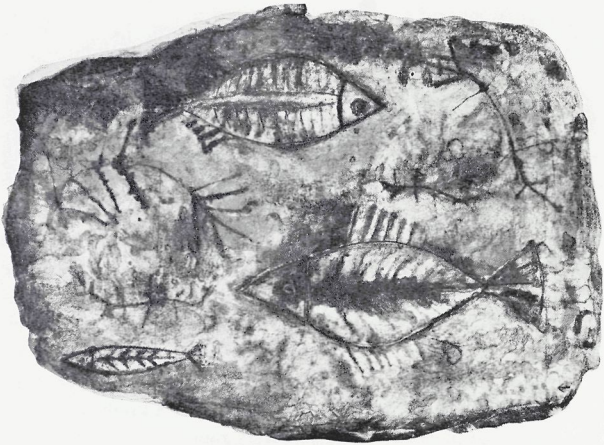
letters and research materials pertaining to Professor Moers's writings on various writers and literary subjects, Theodore Dreiser, Emily Dickinson, George Sand, the dandy, and feminism and literature. Among the latter group there are letters from F. W. Dupee, Erica Jong, Lionel Trilling and Angus Wilson.

Melman gift. Professor Seymour Melman (Ph.D., 1950) has added to the collection of his papers the research materials and manuscripts for his *Inspection for Disarmament*, 1958, and *Permanent War Economy*, 1974.

Myers gift. A group of first editions and autograph letters relating to Padraic Colum and other Irish writers has been presented by Professor Andrew B. Myers (A.M., 1947; Ph.D., 1964). Among the items in the gift by Colum are: *Ten Poems*, 1957, one of five hundred numbered copies, autographed on the fly-leaf; *Three Men*, 1930, one of 530 signed copies; *The Voyagers*, 1925, inscribed to John Rogers; an autograph letter written to Harvey Norris, December 12, 1916, mentioning Willy Pogany; and two letters to George Reavey, undated and December 27, 1955, concerning the Irish Literary Society and Reavey's book of poems, *The Colors of Memory*. Other writers represented by first editions include Lady Gregory, Nigel Heseltine, Shaemas O'Sheel and Dora Sigerson. Professor Myers has also donated three letters written by John Greenleaf Whittier, one of which, dated March 5, 1888, relating to the Household Edition of his poems, is to Francis J. Garrison, author and editor at Houghton, Mifflin & Company.

O'Brien gift. Mrs. Justin O'Brien has presented Henri Michaux's *Lecture*, published in Paris in 1950 by Editions Euros and Robert J. Godet, and illustrated with eight lithographs in color by Zao Wou Ki, one of the few Oriental artists living in the West who worked on book illustration. Issued in a portfolio, the copy is one of sixty-five on Rives paper.

Palmer gift. A group of 227 volumes, primarily in the fields of literature, history, popular culture, film and theatre, has been donated by Mr. Paul R. Palmer (M.S., 1950; A.M., 1955). Included are first editions by John Gardner, Jack Kerouac, Edward Sackville-West, Margaret Talmadge and H. G. Wells.



Lithograph by Zao Wou Ki published in Henri Michaux's *Lecture*, Paris, 1950. (O'Brien gift)

Philip Morris gift. By means of a grant from Philip Morris Incorporated, the archive of *Grand Street* has been acquired. Edited by Ben Sonnenberg, the literary magazine has been published in New York since the autumn of 1981. Among the three hundred manuscripts and proofs in the collection, representing the first two years of publication, are those for short stories, poems and critical essays written by leading contemporary writers, including W. S. Merwin, Ted Hughes, Ruth Fainlight, Laura Riding Jackson, Richard Howard, D. M. Thomas, James Merrill, Irving Howe, R. P. Blackmur, Francis Steegmuller, Anthony Hecht, Robert

Penn Warren and Virgil Thomson. The collection also contains correspondence from many of the authors concerning editorial matters relating to their publications.

Pinski gift. In memory of her husband, the late Henry Pinski (B.S., 1919; Chem.E., 1921), Mrs. Anna Pinski has presented a first edition of Henry Schliemann's *La Chine et le Japon au temps présent*, Paris, 1867, which the author, the renowned German archaeologist, inscribed in classical Greek in 1874 to his friend, John Meredith Read, the American minister to Greece.

Salloch gift. Mr. and Mrs. William Salloch have presented the only recorded copy of the Italian incunable broadside, *Lettera Indulgentiae*, printed in Milan by Leonard Pachel between 1484 and 1492. The text of the Indulgence, issued by Pope Innocent VIII, expresses approval of a newly founded monastery of the Augustinian Hermits in Crema. The broadside was signed by the abbot of the monastery, Augustinus de Crema, who is known as the author of *Historia S. Pantaleonis*, published in 1493.

Schapiro gift. University Professor Emeritus Meyer Schapiro (A.B., 1924; Ph.D., 1931; D.Litt., 1975), has presented a fine copy in contemporary vellum of Dionysius Areopagiticus, *Opera*, printed in Antwerp in 1634 by Balthasar Moretus at the Plantin Press, notable for the engraved title-page by Cornelis Galle after Peter Paul Rubens in the first volume. Other items presented by Professor Schapiro include: Maurice Alhoy and Louis Haurt, *Les Cent-et-un Robert-Macaire*, Paris, 1839–1840, two volumes, with one hundred illustrations by Honoré Daumier; Francis Mitchell, *The Awakening–Le Reveil*, 1950, inscribed by the author to Professor Schapiro; and the carbon typescript of a book on Karl Marx by Max Raphael, ca. 1933, with the author's corrections and revisions throughout.

Scott gift. Mr. and Mrs. Barry Scott have donated the copy of Walter De la Mare's *The Listeners and Other Poems*, London,

1914, inscribed by Rupert Brooke to Lady Eileen Wellesley. Daughter of the Duke of Wellington, Lady Eileen was an intimate friend of Brooke's during the last period of his life, and was the recipient of many affectionate letters from him.

"Chef d'Orchestre"; illustration by Honoré Daumier in *Les Cent-et-un Robert-Macaire*. (Schapiro gift)

Wagner gift. The extensive library of first editions and press books collected by the late Bennett Cerf (A.B., 1919; Litt.B., 1920) has been presented by Mrs. Phyllis Cerf Wagner. The nearly four thousand volumes of English and American literature from the late nineteenth century to the early 1970s include extensive holdings of the publications of such authors as W. H.

Auden, Max Beerbohm, Erskine Caldwell, Joseph Conrad, T. S. Eliot, Ernest Hemingway, Aldous Huxley, D. H. Lawrence, Edna St. Vincent Millay, John O'Hara, John Steinbeck, Robert Penn Warren and Virginia Woolf. Among the fine printing represented in the gift are outstanding productions of Cresset Press, Nonesuch Press, Golden Cockerell Press, Doves Press, Grabhorn Press, Cranach Press and the Kelmscott Press, including fine copies of the latter's folio edition of *The Works of Geoffrey Chaucer*, 1896, and *A Dream of John Ball*, 1892, printed on vellum, both illustrated by Edward Burne-Jones. The following rarities may be singled out for special mention: Joseph Conrad, *Letters: Joseph Conrad to Richard Curle*, New York, Crosby Gaige, 1928, one of nine copies on green paper; William Faulkner, *The Reivers*, New York, Random House, 1962, number 1 of five hundred signed copies; D. H. Lawrence, *Lady Chatterley's Lover* [Florence] privately printed, 1928, with a check from Bennett Cerf to Lawrence, signed by the author, tipped in; *United States of America, Libelant vs. One Book Called "Ulysses," Random House, Inc., Claimant* [1935], inscribed to Cerf by Judge Woolsey; Evelyn Waugh, *Labels: A Mediteranean Journal*, 1930, one of 110 numbered and signed copies with a leaf of the original manuscript bound in; and Edwin Arlington Robinson's signed autograph manuscript of his poem, "The Prodigal Son," which was published in 1929 by Random House in *The Poetry Quartos*.

Wilbur gift. Mr. and Mrs. Robert L. Wilbur have donated D. G. Bridson's *The Christmas Child*, London, 1950, inscribed to them by the author, as well as a long letter, dated November 4, 1957, that they received from Bridson concerning Wyndham Lewis, Ezra Pound, and readings and verse plays on the BBC Third Programme.

Recent Notable Purchases

Berg Fund. First editions by Rhoda Broughton, Thomas Burke, Rolf Bolderwood and Marie Louise de la Ramée, who wrote under the pen name of Ouida, comprise the important works acquired on the Aaron W. Berg Fund during the past year. Individual titles include: Broughton's first book, *Cometh Up As a Flower*, 1867, and a three-decker, *Belinda: A Novel*, 1883; Bolderwood's *Plain Living: A Bush Idyll*, 1898, one of the author's several novels set in Australia; Burke's *Nights in Town*, 1915, and *The Wind and the Rain*, 1924, both inscribed to Crosby Gaige; and three-deckers by Ouida, *Folle-Farine*, 1871, and *Guilderoy*, 1889.

Engel Fund. Manuscripts by Harold Frederic, the nineteenth century novelist best known for *The Damnation of Theron Ware*, are exceedingly scarce and seldom appear on the rare book market. Until this year there were only fragments of two Frederic manuscripts in the collections, but recently we acquired on the Solton and Julia Engel Fund the entire holograph of Frederic's short story, "The Path of Murtogh," an eleven page manuscript written in the author's characteristic small and careful hand. A romantic tragedy set in southern Ireland in the sixteenth century, the story was published in *Tales of our Coast*, 1896.

Friends Endowed Fund. A number of the Libraries' greatest treasures have been acquired on the Friends Endowed Fund in the past, and this year we added the entire suite of 112 pen and ink, watercolor and wash drawings by Randolph Caldecott for Washington Irving's *Old Christmas: From The Sketch Book . . .*, published in London in 1875. These represent Caldecott's first notable book illustrations, and their success led to his being chosen by Edmund Evans as Walter Crane's successor in drawing toy books. Though Irving's stories from *The Sketch Book* date from the early part of the nineteenth century, Caldecott more than a half century later

captures the spirit of an earlier period. Many of the drawings in the collection have notations and captions in the artist's hand.

Mixer Fund. The first American edition of Phillis Wheatley's *Poems on Various Subjects, Religious and Moral*, 1786, was ac-

"Viewing the Dogs" on Christmas Day; pen and ink drawing by Randolph Caldecott for an illustration in Washington Irving's *Old Christmas.* (Friends Endowed Fund)

quired on the Charles W. Mixer Fund; the work has the distinction of being the first book of poems by an American black and the first substantial work by an American black to be published in

this country. The author's poems were first published in London in 1773 on the occasion of her visit there, and that edition was widely distributed and copies are not uncommon, but the American edition of the *Poems* is of the greatest rarity, only six other copies being recorded. Also acquired on the Mixer Fund was a first edition of the three decker by Arthur Conan Doyle, *The White Company*, London, 1891, and a collection of seven autograph and typewritten letters written by Tennessee Williams to his friend, the poet Frederick Nicklaus, from 1962 to 1970.

Ulmann Fund. A group of nineteen illustrated books and productions of private presses, acquired on the Albert Ulmann Fund, includes publications of the Plough Press, Rainbow Press, Officina Bodoni, Red Ozier Press and Observer Books, among others. Two handsome productions of the Officina Bodoni, Leonard Baskin's *To Colour Thought*, 1967, and Hugh MacDiarmid's *Selected Lyrics*, 1977, were acquired, bringing the holdings of this distinguished press nearer to completion. The authors represented among the books added include Ruth Fainlight, William Faulkner, Muriel Spark and Rupert Brooke, the latter being represented by the impressive limited, facsimile edition of *Four Poems*, published by the Scholar Press in London in 1974, signed by the editor Geoffrey Keynes.

Activities of the Friends

Winter Reception. "Russians and the West," an exhibition of treasures from the Bakhmeteff Archive of Russian and East European History and Culture, opened with a reception in Low Library Rotunda on Thursday afternoon, February 2, sponsored by the University Librarian and the Friends of the Libraries, and attended by nearly two hundred guests. The manuscripts, artworks, first editions and memorabilia on view illustrated Russian contacts with the West, the influence of the West on Russian culture, and the migration of Russians to the West. On exhibit were rare manuscripts and printed works of Peter the Great, Nicholas II, Mikhail Lermontov, Leo Tolstoy, Ivan Turgenev, Leon Trotsky, Vladimir Lenin, Sergei Diagilev, Feodor Chaliapin, Anna Pavlova, Wassily Kandinsky, Boris Pasternak and Vladimir Nabokov, among numerous others. Also on view was the oil portrait of the last non-Soviet Russian ambassador to the United States, Boris Bakhmeteff, painted in 1953 by Nicolas Becker and donated last year by Mrs. Julia A. Bazavoff.

Bancroft Awards Dinner. The annual Bancroft dinner, at which prizes for distinguished works in American history and diplomacy are awarded, was held in the Rotunda of Low Memorial Library on Thursday evening, March 29, with Gordon N. Ray presiding. President Michael I. Sovern announced the winners of the 1984 awards for books published in 1983 which a jury deemed of exceptional merit and distinction. Awards were presented for the following: Louis R. Harlan, *Booker T. Washington: The Wizard of Tuskegee, 1901–1915*, published by Oxford University Press; and Paul Starr, *The Social Transformation of American Medicine*, published by Basic Books. The President presented to the author of each book a $4,000 award from funds provided by the Edgar A. and Frederic Bancroft Foundation; Dr. Ray presented citations to the publishers.

Future Meetings. The Fall meeting, to be held on the occasion of the dedication of the new Rare Book and Manuscript Library, has been tentatively scheduled for December 4. The winter exhibition opening will be held on February 7, 1985, and the Bancroft Awards Dinner on April 4, 1985.

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.

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Sustaining: $100 per year. Benefactor: $300 or more per year.

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