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Frederick Rolfe, Baron Corvo, Writes to Wilfred Meynell

MIRIAM J. BENKOVITZ

IN 1893, Frederick Rolfe, Baron Corvo, best known today as author of *Hadrian the Seventh*, wrote six letters to Wilfred Meynell, author, editor, and husband of the poet Alice Meynell. All except the second letter, the one dated February 21, 1893, are hitherto unpublished. Although it seems unlikely, there may once have been seven letters. Meynell attached the letters to a copy of the second impression of Rolfe's *In His Own Image*, given him in 1924 by Shane Leslie, author of the introduction to this second impression. The book eventually came back to Leslie, who recorded the fact that he had given it to Meynell and that Meynell had affixed to it "seven unpublished letter[s]" decidedly in "Corvo's character." But on an envelope in which he placed the book, Leslie labeled them "FIVE CLINKING AMUSING BEGGING LETTERS." Obviously Leslie was mistaken in that statement, and the logical conclusion is that he was wrong in both instances, that Corvo addressed only six letters to Meynell. These six letters and Leslie's copy of *In His Own Image* are now in the Rare Book and Manuscript Library, the gift of Stuart B. Schimmel.

Rolfe wrote these letters between February 17 and June 9, 1893, from 162 Skene Street, Aberdeen. That was the address of a lodging house into which he had settled himself shortly before October 13, 1892. He had done so with reluctance. Indeed there was little he had not done with reluctance and from necessity since the first

Opposite: Frederick Rolfe, Baron Corvo, ca. 1889 or 1890, at Scots College, Rome.

Saturday in May 1890. On that day, May 3, because he would not accept his dismissal and would not go willingly from the Scots College in Rome, where he was a probationary candidate for priesthood, Rolfe was removed bodily. When a servant carried him out of the college on his mattress, blanket and all, by Order of the Rector of Scots College, Rolfe's dearest aim in life was defeated. He had yearned to satisfy the "Divine vocation to serve God as a secular priest" since the age of fifteen; and for twenty years after his expulsion from Scots College, Rolfe was faithful to a vow of celibacy so that he could be ready for an invitation to priesthood which he was sure would come. It never came. Not surprisingly, he called his dismissal "life's great disappointment," one of the "many incredibly cruel and unspeakably hideous happenings which marred . . . and soured him." He was, he said, "driven" from his road, "thrown out" of his stride, thwarted in his "sole ambition, utterly useless."

At the same time, Rolfe's faith was unaltered. From the day of his formal conversion to Catholicism on January 3, 1886, Rolfe at no time faltered in his belief that Christ had built his church inseparable from Peter and to him only had given the keys of the kingdom. More than once Rolfe declared that "in the Faith" was all his "heart and soul," and over and over he asserted his unwavering belief in "God, the First, the Last, the Perfect, the Supreme."

Nor was Rolfe's attitude toward his fellow Catholics changed in any way. Rolfe scorned almost the entire English-Irish membership of the Church. He said plainly that the English faithful were "physically and mentally hebete, exolete, effete" and all in all "intolerable." He rarely respected them as men or as co-religionists, and he mocked their understanding.

Even so, Rolfe was determined from the day of his acceptance into the Church of Rome to lead a Catholic life among Catholics. Conversion to him was not merely a matter of faith: it included as well what he called "temporalities." He viewed Catholicism as a huge brotherhood to which converts ought to be "welcomed

and made snug for life" by the members of their "new faith." So firm was his conviction and so incomprehensible to him others' failures to act on it that he drafted for publication over the name Bellator Romanus a letter with the title "The Way the Papists Treat their Converts." *The Manchester Guardian* published it in June 1891 as "Converts to the Roman Church." The letter is mild, even apologetic, but it states without question Rolfe's belief in the obligation of members of the faith to provide for its converts. He refused to accept the fact that his fellow religionists are a part of humanity and their behaviour, like all humanity's, rarely godlike. In his own case, Rolfe expected his fellow Catholics to welcome him and to meet his demands, to offer him any and every assistance he might need or want, whether it meant a sympathetic ear, advice, lodging, or cash. Furthermore, as in his letters to Meynell, Rolfe insisted that he alone define the exact nature of such help.

Rolfe was fortunate enough to find refuge and support soon after his removal from Scots College, although at first he had considerable difficulty. He had no place to sleep, no food, and no money to pay for either. He turned to Father Peter Paul Mackey, a British scholar in Rome, who reluctantly provided Rolfe with three days' bed and board at the Hotel Minerva, an inn which faces Bernini's small marble elephant and obelisk on the Piazza della Minerva. When his three days ran out, Rolfe cadged a meal here and a bed there from the few people he knew in Rome. From one he demanded £50 in order to return to England in comfort, and once he appealed to the British Consul for repatriation. Neither was forthcoming. For all of this, Rolfe blamed the rector of Scots College and told him so in a letter which asked whether he was willing to see Rolfe "starve in the streets" and whether "such a public scandal" was "to go on forever."

At last Rolfe had substantial help from the Duchess of Sforza-Cesarini, widow of Lorenzo, Duke of Sforza-Cesarini, an English woman, and a convert. Rolfe had known her grandson when the boy was at school in England and Rolfe a schoolmaster. As soon

as she heard Rolfe's story of failure and deprivation, she gave him refuge in her palazzo on the Corso Vittorio Emanuele, made light of his problems, and invited him to go with her for the summer to her palazzo at Genzano. And there he went, "all sad, with half-shut eyes of a dreaming prisoner."

That summer at Genzano was all ease and pleasure. The palazzo and the beauty of its situation enthralled Rolfe. He had at hand the archives of the Sforza-Cesarini for study. He wrote studiously, sending off letters and manuscripts to English periodicals; he renewed an interest in painting and photography. And he wandered in the Alban Mountains, usually with a group of seven young boys whose leader Toto Ephoros later gave his name and person to Rolfe's book *Stories Toto Told Me*.

But summer faded to autumn, and for Rolfe, increasingly restless and bored with comfort, it was time to move on. In late October or early November, Rolfe went back to England. Because the duchess had provided him with funds and promised him several more presents of money to help him start to earn a living, Rolfe's homecoming began well enough. He went first, as nearly as his movements can be traced, to Lymington, a quiet Hampshire village. From there he moved west to Christchurch, a pleasant town not far from Bournemouth. Rolfe had visited Christchurch briefly in 1889, when he made a few acquaintances. Among them was Joseph William Gleeson White, book collector, owner of a stationery shop and library, editor of a collection of others' verse, and, with his wife Nancy, the center of Christchurch's artistic and intellectual life. When Rolfe came to Christchurch this time, he brought with him a new name, Baron Corvo, bestowed on him, he said, by the Duchess Sforza-Cesarini. And as Baron Corvo, complete with *cartes de visite* and letterheads displaying his baronial name and a crest showing a crown and a raven, he began his stay in Christchurch as the guest of Gleeson and Nancy White in Caxton House, a building at 10 High Street in which White housed himself and family, his shop, and a bakery.

Almost at once, Rolfe initiated a busy, pretentious life. First he

Wilfred Meynell about 1900.

engaged lodgings in Toinham (now Tyneham) House, a well-appointed rooming house operated by Charles and Dorothy Gardner. Meanwhile, Rolfe kept in touch with the Whites by having tea or dinner or both with them frequently and by hiring a small studio in Caxton House. There or in his room at Toinham House, he wrote articles and poems, some of which appeared in the *Paternoster Review*; he began to draft fiction; he experimented with colour photography, not heretofore known; and he "translated" his photographs and drawings onto sized linen to create arrases for the Church of the Immaculate Conception and St. Joseph, the only Catholic church in the town.

Rolfe, or Baron Corvo as he preferred to be known, also established himself as a part of the life of the town. He discussed photography with Alfred Mallet, who provided him with photographic supplies, and he stopped for talks with one or two locals at the Red Lion, a pub. He visited with Swanson, a priest, and with Risdon Sharp, a lawyer; he walked the streets with a camera, which enabled him to talk with more and more boys; and he helped Mrs. Bell, wife of the artist Arthur George Bell and writer under the name N. D'Anvers, prepare a book on Rome for publication.

Rolfe's pleasant ease was supported by the Duchess of Sforza's remittances. But by August 1891, the Duchess's generosity came to an end. She had concluded that Rolfe was incapable of earning, and his allowance was a strain on her finances. Although she had told him so in spring, by late summer Rolfe had changed his way of life not at all. He kept his status as the arrogant Baron Corvo with frequent references to a bank account of £100 in London and to his "Italian grandmother," by whom he meant the Duchess. He also kept his creditors at bay, especially the Whites, the photographic supplier Mallett, and his landlord Gardner.

But Rolfe never knew where to stop, how to keep his balance. With the idea of strengthening his pretensions to affluence, Rolfe offered to buy Caxton House, White's property in Christchurch,

valued at £11,300. As security for his bid, he suggested property which he claimed to own. Of course, Rolfe's tender was a false trail. He had no property, and he had no means of securing £11,300. When another resident of Christchurch also made an offer for Caxton House, Rolfe had an opportunity to withdraw without loss of face. He might better have done so and relied on his standing to keep him afloat a while longer. Rolfe, however, was all too often captured by his own fancies, and he came to believe this one. In January 1892, he allowed White's solicitor to investigate his offer and of course its emptiness was immediately apparent.

Even though Rolfe loudly protested his solvency, no one believed him. His creditors hounded him, and Gardner, his landlord, evicted Rolfe. Briefly he managed to beg lodgings. When these came to an end, he sold a few possessions for 5s; and with that and talk of cold weather, he induced Gardner to take him in for a few days. Meals, however, were still a problem; so he began to drop in at the Bells'. After providing him with three dinners, Mrs. Bell refused to admit him to her home. He turned to the Whites, who fed him dinner for a week. Meanwhile, convinced that every acquaintance in Christchurch must regret any unhappiness he might suffer, Rolfe talked of enlistment in the army, and he secured a ticket admitting him to the workhouse. When no one opposed his using it, Rolfe tore up the ticket. Then, prevented by Gardner, his landlord, from taking his camera and a trunk filled with papers, Rolfe was forced out of Toinham House. Baron Corvo now could do nothing but leave Christchurch. Declaring that he would return in a fortnight and pay his debts "as he was going to *buy the Turkish Baths Bristol or Clifton*," Rolfe boarded an afternoon train to London.

In London, Rolfe tried for the first time to get help from Wilfred Meynell. Born in 1852 at Newcastle-on-Tyne and reared there as a Quaker, Meynell had converted to Catholicism when he was eighteen. Three years later he moved to London, determined

to earn his living in some literary way. On his arrival, Meynell went to live, as did many young Catholic men, at the priests' house at St. Etheldreda's in Ely Place, Holburn. Father William Lockhart, another convert, was rector there. He was also a journalist, an author, and an editor of Catholic periodicals. Through Lockhart and his friendship with Archbishop Manning, Meynell secured *The Weekly Register* to edit and to own. By 1892, when Rolfe first attempted to get help from Meynell, he was happily married to Alice Thompson (whom he met through Lockhart), the father of several children, literary advisor to the publisher Burns & Oates, and editor not only of *TheWeekly Register* but also of *Merrie England*, a monthly of his own invention.

Rolfe approached Meynell owing to Father Lockhart. When Rolfe reached London, he had gone first to St. Joseph's Convent in Chelsea and asked for a night's lodging. The Convent refused. Rolfe disdained their suggestion of a "common Lodging-house" and set off for the long, cold walk to Ely Place and St. Etheldreda's. After attending mass there, he explained his predicament to Father Lockhart and thus found shelter.

Rolfe's stay at the priests' house was brief. He soon moved to an address, now unknown, in West Hampstead. From there he attempted to interest W. T. Stead, editor of *Review of Reviews*, and Herbert Alford Vaughan, recently appointed Manning's successor as Archbishop of Westminster, in some sort of scheme involving photography. Vaughan proved indifferent, but Stead authorized Rolfe to buy photographic supplies. Then Stead's medium declared that Rolfe was unreliable; so he was forced to return the camera to Stead, and that project came to an end. Meanwhile Father Lockhart had written a letter to Wilfred Meynell in Rolfe's behalf and now urged the penniless Baron to get advice or help toward literary work from Meynell. Apparently, however, he left Lockhart's letter unopened and soon forgot it as it lay in the clutter of papers on his desk. Lockhart's recommendation was ignored: Rolfe called on Meynell eight times without seeing him.

How Rolfe survived is a mystery. If he turned for help to his family, his mother and brothers, that fact is unrecorded. No friends, if he had any except Lockhart, came to his relief. He made no effort to find work outside photography or drawing and paint-

Self-portrait of Rolfe, 1903.

ing. With those, he faced only failure. He might easily have fallen into despair or apathy. Instead, Rolfe endured, steadfast in his disdain for his co-religionists who failed in their duty to him and in his belief in himself as one of the "artificers of transcendent genius."

In summer, Rolfe decided to go to Scotland, to Boyndlie House near Fraserburgh. Just before his effort at priesthood, Rolfe had been the guest there of its owner John Mathias Ogilvie-Forbes, once an Anglican minister and a missionary in Ceylon but now a faithful convert to the Roman Church. Ogilvie-Forbes took Rolfe in but at once secured a position for him as tutor to Cuthbert and Malcolm Hay, orphan boys in the care of Miss Georgina Hay of

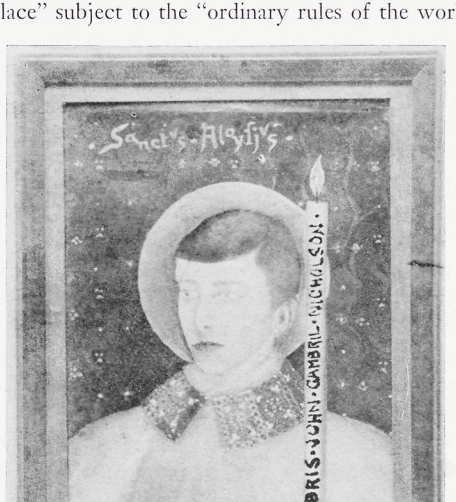
Seaton, their aunt and a relative of Ogilvie-Forbes. Rolfe had assured him and Miss Hay that he was only awaiting some definitive action on the part of Hugh Macdonald, Archbishop of Aberdeen, before moving on to fulfill his "ecclesiastical aspirations." He hoped to stay at Seaton until that happened. But his plans were as futile as his aspirations. The Bishop was not impressed with Rolfe, and Miss Hay developed a sharp distaste for him so that his stay at Seaton, which commenced in July 1892, ended in mid-September.

From that time until months after the correspondence with Meynell ended, Rolfe's life was a series of follies, frustrations and dubious manoeuvers. When he left Seaton on September 19, 1892, Rolfe went at once to Strichen as the guest of Father Alexander Gerrie, priest of the tiny parish. Rolfe promptly began to get photographs ready for competition at Aberdeen's Home Industries Exhibition, scheduled for October 13 and 14. He was confident that his photographs must win awards. Time for such work and life in the priestly environment at Strichen proved so congenial to Rolfe that he established himself as a lodger with Father Gerrie, using money earned as tutor to the Hay boys to pay for his keep. Bishop Macdonald, however, disapproved of Gerrie's having a lodger no matter how "servicable" the lodger's money might be. Rolfe declared that he was "hunted out of the priest's house at Strichen." Certainly he had no choice but to go.

Shortly before October 15, Rolfe took himself to Aberdeen, where he found lodgings in a house operated by a Mr. and Mrs Lamb at 162 Skene Street. After considerable talk about his dietary requirements and boasts about his allowance, which he no longer received from the Duchess of Sforza, and non-existent property in Ireland, Rolfe paid for two weeks' bed and board. It was the only payment, except for a shilling or two offered with weak excuses, which Rolfe made at Skene Street despite a considerable stay.

His photographs shown at the Aberdeen Exhibition won none of the seventeen awards; so, a week or two later, he applied for

work to the firm of one of the judges for the photographic division, Messrs G. W. Wilson & Co. He was so eager, he said, to improve himself in the "photographic art" that he accepted a "boy's place" subject to the "ordinary rules of the works" at a



Painting of Saint Aloysius by Rolfe, ca. 1885, used by John Gambril Nicholson for his bookplate.

wage of 12s 6d. But Rolfe at no time did a boy's job. He was constantly "messing about, coming and going when he liked, pretty much doing what he liked" and telling "enormous yarns" to support condescension toward his fellow-employees. After more than two months of this, Wilson dismissed Rolfe. Rolfe refused to be dismissed, and he returned to his work day after day. Wilson then put his decision in writing. Rolfe replied with an offer to invest

£1000, an act as impossible as his offer at Christchurch to buy Gleeson White's property; and he continued to go to his job until he was threatened with ejection by the police.

None of this prevented Rolfe's giving careful attention to his own concerns. He was not averse to work. To the contrary; but as in everything else, the work had to be at his own pace and on his own terms. In this instance, denied priesthood and having earned nothing from his meager and minor publications, Rolfe had determined to make his way through photography. While he was "messing about" at Wilson & Co., he had used the firm's facilities to make real developments with flashlight and submarine photography. In fact, the British Admiralty later credited him with the invention of submarine photography, and his flashlight photography aroused the interest and admiration of Henry Tuke, the artist, as Rolfe reported in his letter of March 20, 1893, to Meynell. Even so, Rolfe made nothing from that or from anything else in those final months of 1892 and the early ones of 1893 so that he was especially grateful for the first of Meynell's letters.

Precisely why Meynell wrote the letter and those which followed, all now lost, is impossible to explain. Doubtless they were owing in some way to Father Lockhart and even more to his recent death. Doubtless Meynell was acting, however tardily, on Father Lockhart's request. That he had not done so earlier apparently troubled him. Meynell's gift of the £10 which accompanied his second letter adds weight to that conjecture.

The £10 and Rolfe's refusal of more such gifts may have set a pattern for his future behaviour. Even while he was evading overdue payments for his keep and soliciting friends and acquaintances to invest money in him, Rolfe was turning down gifts of money, calling charity a "deridable futility," calling himself a "life long fighter against becoming a sponger," and insisting that "alms" nauseated his "stomach more than emptiness." Perhaps he thought such an attitude might lead to greater munificence. Besides, Rolfe meant to dictate the nature of help others provided.

Certainly, in this instance, Rolfe's illusions as to his ability, not his obligations, prescribed his demands on Meynell. None of the £10 went to his landlord at Skene Street. Rolfe used it to buy photographic equipment. He turned down the job Meynell made available to him through a "Mr Thompson," whom Meynell identified in a note written on Rolfe's fourth letter as owner of the *Aberdeen Free Press* and "other publications." And finally, Rolfe asked Meynell to buy at seventy guineas each, three paintings done "in monochrome."

Meynell had got in beyond his depth. He had little familiarity with the lofty self-esteem Rolfe's letters manifested. Rarely does a man in Rolfe's position see himself as an enterpreneur with a "scheme" which warrants a lawyer, in this case Charles Kains Jackson, London solicitor and editor of *The Artist and Journal of Home Culture*. Rolfe's expectations were too vast for Meynell, a man with a wife and children to support and a very modest income. Worse, he may have found Rolfe threatening. Compared with letters Rolfe wrote in later years to men from whom he asked help, these to Meynell are mild and controlled. Yet, in them is the suggestion of the vicious denigration Rolfe would exert in future. An implicit threat is certainly apparent in the last letter. Rolfe's wish to publish Meynell's letters and, in the same paragraph, his account of a "Protestant curate," very likely James Comper, rector of Aberdeen's Saint Margaret's Episcopal Church, who fed him and wanted nothing in return must have startled or even alarmed Meynell. Whether "spitefully" or not, Rolfe meant to use Meynell's letters as an example of the evasion of Catholic obligation on which Rolfe harped. Meynell had done what he could and more than he had cause to do. In return Rolfe threatened Meynell with his own kindness. It was a harsh experience for a gentle man to undergo.

These are the letters with dates and punctuation exactly as Rolfe wrote them.

1

162 Skene St. Aberdeen. Feb. 17th 189[3]

My dear Sir

I can only say that your letter was a great surprise to me & that I am deeply touched by its kindliness.

Perhaps you may remember that 2 years ago Fr Lockhart (on whom be blessing) wrote you very earnest recommendations on my behalf. I do not think now that you knew that I called 8 times without ever being able to see you.

As you are good enough to say that you are willing to be of use to me I will trouble you with the following particulars.

I have been honoured with unusual powers of design & the faculty of creation & criticism to no small degree. I am learned in art and literature ancient & modern. I am entirely original. My turn of mind is nothing but ecclesiastical. I want nothing but to know that I am devoting my talents to the Church. To descend, I am a photographer & have learned all the technique as a factory "hand" at Wilsons. My inventiveness has stood me in good stead & I can do things which no photographer has ever done. My speciality is instantaneous work & flash light. All ecclesiastical & artistic work. I have incubated a scheme which has a distinct business value.

I am powerless to work these things because my goods are in pawn. Therefore it is necessary either:—

(I) To release my goods & give me a capital to start on.

(II) Or for some capitalist to back me up by taking me & my devoted services.

Will you advise me?

Faithfully yours

Frederick William Rolfe

2

162 Skene St. Aberdeen. Feb 21. 1893

My dear Sir

Many thanks for your kind letter & enclosure. The latter I shall immediately lay out in the printing & publishing of some of my photographic studies & in the endeavour to get my work known, & I beg you to convey my respectful thanks to the donor. One would certainly think that with my talents there would be no difficulty of getting employment but the horrible misery I have endured during the last 7 years has only proved to me the impossibility of doing anything without either capital or a backer-up.

I know one thing & I can safely say it. It is that I have done more than any body would deem possible in the search for a sphere of work. I have answered close upon 500 advertizements & made myself a nuisance to every body by my pertinacity in worrying for interest. All for no good. I am a very methodical person & have kept a careful note & record of my every action.

As a matter of fact I know perfectly well that my powers & the singleness & rectitude of my conduct added to the simplicity of my habits & my divers interesting experiences of men & things, cannot possibly fail to meet with success when they have once found a sphere of operation & a chance.

Perhaps then you will let me point out two ways in which you can help me simply by wielding the influence you possess on my behalf.

I You can take me onto your staff at Burns & Oates. There are 100 ways in which the originality & versatility of my mind could well be exercised there. I know that I should put out blossom to an astonishing extent in such an atmosphere & on the salary you should pay me I should be able to live & by degrees pay off my debts for that is what worries me to death.

II You can give me the use of some columns in your paper to plead my own cause. I have in MS a series of letters intended for a public character, illustrating my wants & the exact & easy thing it would be to correct them. Let me have the use of your columns to explain my-

self for a few weeks & I have a faith to move mountains. The condition of converts ought to be interesting to Catholics ought it not?

One reason by the way why I fail to get work is my horrible appearance. A shabby badly dressed person with a wan face haggard with the worry of 7 years torment & insufficient food stands no chance in this world. I should say that there are some other men converts of mine & with me who are in the same boat with me now & I want you to "help me to need no aid from men that I may help such men as need."

Faithfully yrs

Frederick William Rolfe

Would you care to see any of my work?

3

Private

162 Skene St. Aberdeen. March 20. 1893

My dear Sir

To any person who wishes to take me out of my present plight & give me just a fair chance of making my living by the use of the undoubted powers placed in me, I shall be pleased to unfold my exact condition & give every facility desired for investigation of my bonafides.

But the dreadful suffering, mental as well as physical, the deprivation of all refinements & almost of all necessaries of life, the distracting humilitations of my Catholic life, added to my weakness of character which has hitherto permitted me to accept charity, *knowing perfectly well that it is only a prolongation of my agony & can effect no permanent good*, (I allude to sums of money similar to those you have sent me,) have all reduced me to the condition known as madness.

I have however sufficient knowledge of my duty & strength of will to fulfil it, to resolve now, in justice to others as well as to myself to take no more money except as payment for work done. It is too de-

grading. I perfectly appreciate the kindness of heart which offers to me these temporary reliefs but do you not see how wrong it is to go on taking them when I know from 7 years experience that they are quite useless to effect a permanent cure of my disease.

Please convey my thanks & my sentiments to the gentleman who has offered the £10. If you have told him my name I hope you will also tell me his.

For the rest, if you can help me to work which I can do & which it rests with me to make permanent, & a decent suit of clothes to show myself in, or on the other hand if you can find me a patron to finance the trade I have perfected myself in you will do the best day's work of your life. More I will neither ask nor accept.

I will however presume upon your kindness to ask your advice.

I have discovered the secret of colour photography. It is wonderful. Mr H. S. Tuke, the painter of "All hands to the Pump," writes me "If you can get those colours otherwise than accidentally it ought to be worth something."

I have communicated with the Patent Editors of "Pearson's Weekly" Messrs Rayner & Co 37 Chancery Lane, who offered to secure me a "Provisional Protection" for 9 months for £4.4.0. I said that I could not afford anything & this morning they have written offering me the same for £3.3.0. I have given no particulars of my discovery to anyone.

Can you tell me what is best to be done?

Faithfully yours

Frederick William Rolfe

4

162 Skene St. Aberdeen May 2. 1893

My dear Sir

I apologize for having thought you as indifferent about me as the rest. On the understanding that I am merely to discuss with Mr Thompson my ideas for the future I am glad to call upon him though I have not the slightest hope that any good will ensue because I know from past experience how my appearance is against me. However it shall not be said that I have neglected any opportunity. You say that I do not read your letters. I must be allowed to say that I do nothing else but read them & if I have been wrong in my reading it will be the fault of my mental calibre & not yours. But a man who does not dine cannot be blamed if his wits are rather blunted.

I shall see Mr Thompson then as soon as possible & let him know what I can do & what is necessary to enable me to do it. I should be obliged if you would say whether you wish me to place myself under his *direction*, or to receive his advice only.

Faithfully yrs

Frederick William Rolfe

5

162 Skene St. Aberdeen. June 3rd 1893

My dear Sir

I presume from your silence that you will do nothing more in my case. You may know that Protestants, to whom we converts apply for work, want to know how we became reduced to such a condition of helplessness, & they invariably ask "Why dont your own people do something for you?" I desire to be able to show that I, for one, have tried my utmost to induce my "own people" to help me to use my powers for the earning of a livelihood, and I therefore ask your permission to use the correspondence which has taken place between us to this end.

Faithfully yours

Frederick William Rolfe

6

162 Skene St. Aberdeen. June 9th 1893

My dear Sir

I am always ready to take off my hat to my superior & I must do so to you now, for I can never hope to equal you in the graceful art of letter writing. You have been able to place me completely in the wrong by the exercise of this power & I can only regret that the facts of the case do not justify the statements on which you have built up your summary of me. I must ask you to glance over the following notes which I feel compelled to append to certain passages in your letter of this morning.

"From your letters I gather that I cannot" (be of any use)

Note i. I have over & over again reiterated that you can be of the greatest possible use, & I have implored you to allow me to lay the details of my Scheme before you. You have given me no permission to do this.

"If you had told me at the first that you would decline all opportunities of work except in connection with your patent I should have known better how to act."

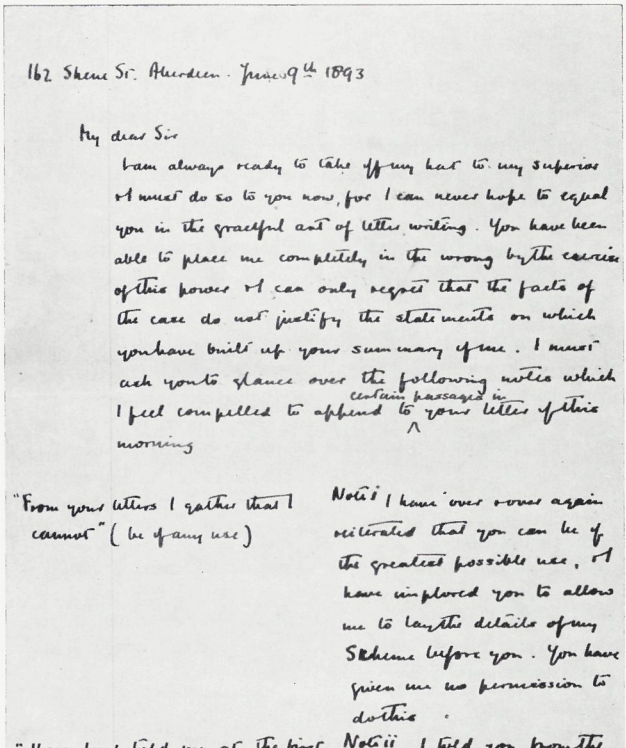
Note ii. I told you from the first that all I asked for was to set my goods free from the distraint because without them I was powerless. Then I would have been able to make not only my living but to repay whatever sum was lent to me to start to work at the work I could do.

"You have been at work for long on these matters without results."

Note iii
For want only of a suitable apparatus, & the means to work it.

"If you will show me any way I can accept as practical I will make the attempt."

Note iv
I will do so.
At the present moment there are



162 Skene St. Aberdeen. June 9th 1893

My dear Sir

I am always ready to take off my hat to my superiors & must do so to you now, for I can never hope to equal you in the graceful art of letter writing. You have been able to place me completely in the wrong by the exercise of this power & I can only regret that the facts of the case do not justify the statements on which you have built up your summary of me. I must ask you to glance over the following notes which I feel compelled to append to your letter of this morning (certain passages in)

"From your letters I gather that I cannot" (be of any use)

Note i I have over & over again reiterated that you can be of the greatest possible use, & I have implored you to allow me to lay the details of my Scheme before you. You have given me no permission to do this.

"If you had told me at the first Note ii I told you from the

that you would decline all opportunities of work except in connection with your patent I should have known better how to act."

first that all I asked for was to get my goods free from the distraint because without them I was powerless. Then I would have been able to make not only the money living but to repay whatever sum was lent to me to start me to work as the work I could do.

"You have been at work for long on these matters without results"

Note iii.
For want only of a suitable apparatus, & the means to work it.

"If you show me any way I can accept as practical I will make the attempt."

Note iv.
I will do so.
At the present moment there are three pictures of mine in exhibition. St Michael & the dragon (photo enclosed) St Gabriel & St Edmund R.A. on exhibition at Clifford's Galleries. Uncomfort

three pictures of mine in monochrome, St Michael & the dragon (photo enclosed) St Gabriel & St Edmund K. M. on exhibition at Gifford's Galleries, Union St Aberdeen. I also have here a design for a window St Raphael nearly finished. The price of these is seventy guineas each & I am prepared to furnish from each a working cartoon for a window or a panel of tapestry. You may know what Mr Thomson thinks of my powers of design from the fact that he jumped at lending me £5 on the security of a set of capital letters for "Good King Wenceslas." Find me then a purchaser for these works. That will pay my debts, enable me to put on clean clothes, & to make my living *by the use of the powers & materials I have.*

"I think you agree with me that mere sums of money for your maintenance are not likely to serve you—"

Note iiii
Yes. I agree with you.
I will not degrade myself to take tips. I have good goods to sell & the money I shall make by them will serve for the capital on which I can do all that is necessary for myself & by myself. I want no one's alms.

"I am disappointed that
you do not try your hand
as a reader—"

Note v.
I will not take up a fresh
trade because I have already
a good one at my disposal & I
am too wearied with my struggles
& starvations to give my atten-
tion, at 33, to a new, & *uncertain*
occupation.

To the above I must add that I have written down my scheme, and it is at present in the hands of a lawyer in London, whose name you may know, & who shall be told of your desire to interest yourself in me if you wish it.

I must beg your pardon for sending this letter unstamped. I have not had a penny for the last ten days & I shall not have until I am paid for some pictures of mine which have been bought by the "Studio" for the June N°. Meanwhile I get my food from a Protestant curate here who is a good fellow & knows perfectly well that there is no intention on my part to repay him by my apostasy.

If there is anything more to be said may I ask you to say it at once & put me out of my misery. If not, tell me definitely that I may use the letters you have favoured me with to show (not spitefully or anything of that sort) that I have asked help of Catholics & they have not helped me.

Faithfully yours

Frederick William Rolfe

Memories of Miss Moffat

PHILIP BUTCHER

ONE of the paintings Adelene Moffat exhibited at her one-woman show at New York's Argent Galleries in 1942 represented a house in Shanghai and another depicted a flower market in Hong Kong. In notes she made about the pictures the octogenarian artist and world traveller said she had landed in China "the day after the Revolution." When she reached Peking, where her hotel room was on the same corridor as that of General and Madame Chiang Kai-shek, she admired the young Chinese officials and officers she saw in the lobby. Her train into the war-torn city, one of the first to enter in three weeks, was packed with people and heaps of amazingly varied luggage. Because she was tall, her lap was less slanting than those of fellow passengers whose feet barely reached the floor. "I held a Chinese lady, who held on her lap an eight-year-old girl, who held on hers a two-year-old boy, who held on his a dog of uncertain age and temper." It was characteristic behavior for a woman who tried hard to be true to the motto she borrowed from George Eliot: It is career enough to make life less difficult for other people.

When my wife and I met her in the spring of 1949, she told us proudly that in less than a month she would be eighty-seven years old and then demonstrated her health and agility by bending her erect body and placing her hands flat on the floor. I had sought her out because of her long association with George W. Cable, the subject I had chosen for my doctoral dissertation at Columbia. Her collection of his letters and her memorabilia about the enterprises on which they collaborated, which the Library acquired, gave important assistance to my research. Now that I am reviewing my Cable-Moffat collection and my own papers in the process of adding them to the Library's resources, it seems advisable to re-

cord some of my memories and to summarize the life of a woman who should be better known than she is.

Among fellow members of New York's Poetry Society, the National Association of Women Artists, and The Society of

Adelene Moffat was twenty-one and teaching in Gallatin, Tennessee when this photograph was taken.

Woman Geographers, Adelene Moffat had a reputation as a raconteur and one whose stories varied little with repetition. One of her favorites concerned the birth of a child on May 5, 1862, at College Hill, a suburb of Cleveland, Ohio, through which the Moffat family was passing. The seven-months baby seemed lifeless, and there was a caul over its face. One of the mother's helpers

detected life in the infant, removed the caul, and breathed into its lungs. The baby responded with a tiny cry. The woman took the infant to her home, bathed its body in goose grease, and fed it drops of warm goat's milk. When it was strong enough, its family moved on. "I was that baby," Adelene Moffat liked to conclude, "and I have been travelling ever since."

She often spoke of her father, John Moffat, who was born in Scotland but reared in Canada. There he met and married Adelene's mother, Lydia Landon, an American. Moffat, a teacher and temperance lecturer, was on tour during Adelene's early childhood, but in 1871 he settled his family on a large tract of land on the Cumberland Plateau near Sewanee, Tennessee. Adelene grew up in Monteagle, once named Moffat Station in honor of the father she revered for his humanitarian spirit and social conscience. She was taught art by her mother, a talented amateur painter, and she spent two years at York Collegiate Institute in Pennsylvania. When the family suffered severe financial reverses —Moffat was fleeced by a trusted associate and died a poor man— Adelene became an art teacher at Howard Female College in Tennessee, a position for which the governor of the state recommended her, and at Harrison College in Kentucky. She met George W. Cable in August 1887 when he spoke at the Monteagle Sunday School Assembly, a chautauqua that featured temperance leaders and notable southerners on its program.

Cable, at forty-two, was a celebrated author, often ranked with his friends Mark Twain and William Dean Howells. He was also, as the champion of an unpopular civil rights campaign, a highly controversial figure. After the success of his *Old Creole Days*, *The Grandissimes*, and other books about antebellum Louisiana, he moved from his native New Orleans to Northampton, Massachusetts, and now he was almost as busy with public affairs as with his writing and his platform readings from his works. Adelene Moffat shared his interest in the Bible (her father once studied for the ministry), political reform, civil rights, and public education,

and his feeling that they were destined to be "a noble stimulation to each other."

In 1888 she accepted an offer from Cable that would enable her to study art in the East. She spent that summer giving his wife a hand with her large family, helping him with his correspondence, and contributing her skills to the promotion of his enterprises. One of these, the Open Letter Club, to which Columbia's President Seth Low belonged, was an ill-fated effort to help blacks and poor whites gain their rights as citizens, a cause Cable promoted more effectively in the essays collected in *The Silent South* and *The Negro Question*. The other project, the Home Culture Clubs, became a college settlement agency devoted to the Americanization of Northhampton's immigrant population and to other community services; it survives today as The People's Institute.

When Adelene Moffat enrolled at the Art Students League in New York in the fall, she also continued her work for Cable. One task was to take to the offices of various periodicals the articles about the problems of the New South that he solicited and hoped to place for later reprinting and distribution by the Open Letter Club. Encounters with editors and publishers and other people of consequence enriched her experience in Manhattan, and she moved easily among the dignitaries and socialites she met. When the Four Hundred gathered in 1889 at the ball commemorating George Washington's inauguration, she was there. In a note on her dance program describing an unpleasant incident, she affirmed her conviction that conduct, not class, marks the gentleman.

Cable pressed her into social service work again when her school year ended. The contract she agreed to that September set the pattern for their relationship over the years. She became "secretary" for the Home Culture Clubs, supervising the scattered reading groups at first and then directing the centralized activities at the agency's headquarters. She also kept on with her art when she could find time for it. As soon as she was able to do so, she moved from the boarding house operated by Cable's sister to a home of

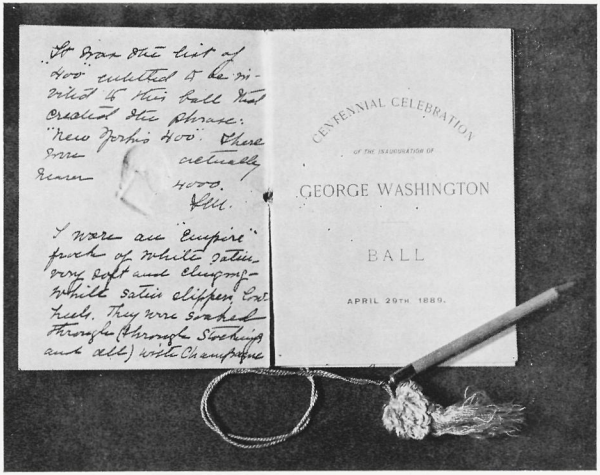
her own. It was often a haven for relatives from Tennessee. One niece, Mary Weir, was a beauty who is said to have rejected a proposal of marriage from a rising local lawyer named Calvin Coolidge. For several years the principal of the high school, Clarence B. Roote, and his wife were tenants in her house. She came to be regarded with admiration and affection by many of the leading figures in the community as well as by the people who were the beneficiaries of the agency she managed.

Cable relied on her for help with *The Letter*, a house organ he established and expanded as *The Symposium*. When he became editor of *Current Literature* for a few months, she contributed an article, "Howard Pyle's Quality as an Illustrator," and did at least one book review under a pseudonym. Earlier two of her articles had appeared in *Cosmopolitan* and the *Journal of American Folklore*. She may have made other contributions to Cable's periodicals under a pseudonym, and evidently she published poetry, political essays, and other pieces later in her life under pen names I have been unable to identify.

In 1897, overworked and burdened with debts, she thought of resigning from her job but won enough consessions from the management to stay on. The adult education programs were now conducted with considerable help from Smith College volunteers, who found her a good companion. In talks at her home on Sunday evenings she gave them advice on "How to Dress Well on Fifty Dollars a Year"—it could be done in those days—and on conduct: "Moffat's Moral Lectures to the Young" the girls called them. Three of her pictures were on display at the Tennessee Centennial Art Exhibit in Nashville that summer.

She took leave in June of 1902, when she was invited to accompany the American Exploration Society's expedition to Crete as a staff artist. It was delayed until the following spring, giving her the opportunity to spend a season of study in Paris at the Beaux Arts, in noted ateliers, and in private classes under Alphonse Mucha. Among the leaders of the expedition was her friend Har-

riet Boyd Hawes, who made her reputation as an archaeologist when the group uncovered at Gournia the most complete pre-Hellenic town discovered up to that time. Before light and air damaged the colors of the delicate pottery removed from the



Miss Moffat's dance program with her notes about the evening.

earth, Adelene Moffat made watercolors for the record, and some of these are among the illustrations printed in the classic report of the expedition. Though the experience whetted her interest in archaeology and travel and furthered her training as an artist, its climax was the news from Cable about a $50,000 grant to the Home Culture Clubs from Andrew Carnegie. She came home with renewed enthusiasm for what Cable liked to call "the dear good work."

The passing years brought some strains. Her income was never enough for comfort. As the agency grew and changed, the work was sometimes a source of irritation. Summers continued to be

spent where she could teach art or take private lessons. Income from her studio and the classes she taught must have been important to her, as was the support she received from the Lyman family, Northampton philanthropists, especially when she and Cable became estranged. The break came in March of 1906, when he sent her a secret letter of dismissal. She did not contest his action, which provoked intense public and private controversy, but she did get a lawyer to collect the back wages he owed her.

It was the end of an era, but her career in social work continued in Boston, where she took a position with the agencies sponsored by Pauline Agassiz Shaw, daughter of Louis Agassiz and wife of Quincy Adams Shaw. Her causes included suffrage for women, world peace, prison reform, and vocational guidance, but her greatest commitment was to the education of children, and it was the day nurseries she supported that Adelene Moffat was hired to administer. For eight years she was chairman of the New England Division of the National Association of Day Nurseries. Mrs. Shaw was attentive to the special needs of the area's many foreign immigrants, and she made no distinction, a testimonial said, "of color, or race, or creed." Neither did Adelene Moffat, who was so firm in her endorsement of the struggle of black citizens for their civil rights that a handbill announcing her talk at St. Mark's Church on social settlements and the color line labelled her "Best Friend of Race in that Work." She was on the executive committee of the Boston branch of the National Association for the Advancement of Colored People at least from 1909 to 1912, and her address at the annual conference of the NAACP in 1913 was published in pamphlet form by the association. Mrs. Shaw became her friend and benefactor. When she died in 1917 she left a legacy that helped Adelene Moffat indulge her love of fine fabrics and antique jewelry, travel and archaeology.

In 1925, retired after eighteen years in Boston, she moved to New York, perhaps because her stand on the Sacco-Vanzetti case adversely affected her relations with some conservative friends. She must have lived somewhere else before choosing the apart-

ment on West 113th Street where I met her, for I recall among the multitude of art objects an unfinished picture of flowers in a window overlooking a river; her windows were notable, instead, for a fine view of the Cathedral of St. John the Divine. She said the painting was unfinished because she wanted to catch a particular effect of light on the scene that occurred for only a few minutes each year, and she was waiting patiently for her next chance to get on with the work.

Our conversations often strayed from Cable to other writers she remembered—Henry James and T. S. Eliot, for example—and to her travels in Europe and the Far East. She liked to tell about riding a wild stallion in a remote region of Asia Minor while on an archaeological trip to a Hittite site. She could handle her mount, but she found herself in trouble when another rider and stallion approached, and the two angry horses struck at each other with their hooves. She was rescued by a ragged girl who rushed from a hut and seized her horse by the nose, pinched its nostrils shut, and held the trembling but docile animal until she could dismount.

One would not expect time to change the nature of such an extraordinary character as hers, and it did not. In a letter sent to me in April, 1953, she explained her silence over the previous months:

> On the 13th of February '52 a sportive wind lifted me off the pavement and deposited me on the sidewalk with a broken hip. I made a spectacular recovery.
>
> Four days after my return to my own apartment the combination of a careless nurse and a swivel chair returned me to the hospital with the other hip broken. I am still on crutches but am told that my recuperative powers are remarkable and that I shall not be lame.

One of the expressions of sympathy she received was a note from William Beebe, then director of the New York Zoological Society Field Station in Trinidad, signed "Will."

When I visited her in June of 1955 she was especially careful to determine my identity before she unlocked her door. Recent

Mark Twain (left) and George Washington Cable, 1884.

events had renewed her fears of being under surveillance by Russian agents, she explained. Years ago, when she was copying some paintings in a museum in Germany, she heard about a young woman who claimed to be the Grand Duchess Anastasia, who escaped death when the Russian imperial family was murdered. Peter Kurth said that Miss Moffat formed the "Committee for the Grand Duchess Anastasia," became the woman's lifelong friend, and took down her dictation for "My American Experience," one of the documents at Harvard's Houghton Library on which he relied in writing *Anastasia: The Riddle of Anna Anderson* (1983).

The play "Anastasia," which opened on Broadway in 1954, created widespread interest in the question of the claimant's identity. Adapted from an earlier French drama, it was the source of a Hollywood version, starring Ingrid Bergman, in 1956. Helen Hayes and Yul Brynner starred in the Broadway production. Adelene Moffat praised the performance of Viveca Lindfors in the title role, but objected that the play was not historically accurate. She had attained some recognition as an authority, and at the close of my last talk with her she beamed as she showed me four large photographs of herself from which she was to select one to accompany an article on the subject she was preparing for *Ladies Home Journal* with the help of a staff writer. It was never completed.

Mrs. Berta N. Briggs, in a memoir in praise of her friend, recalled Adelene Moffat's pleasure at being honored by election to membership in The Society of Woman Geographers. At one meeting she gave hearty approval to a proposal to establish a fellowship as a means of encouraging women to make a career of teaching geography. When pledges were called for she offered two dollars, apologizing for her inability to give more but promising to remember the project in her will. Knowing her frugal life style, her associates smiled indulgently, but at her death on February 10, 1956, she left the society $125,000. The Adelene Moffat Fellowship in Geography is an appropriate memorial to a remarkable woman.

Our Growing Collections

KENNETH A. LOHF

Barnouw gift. For addition to the collection of his papers Professor Emeritus Erik Barnouw has presented more than one hundred manuscripts, letters, proofs and related materials, including the papers relating to his books, *A History of Broadcasting in the United States*, *Documentary: A History of the Non-Fiction Film*, *Handbook of Radio Writing*, *The Sponsor: Notes on a Modern Potentate*, *The Magician and the Cinema*, and the revised edition of *Indian Film*. In addition, the gift includes files relating to Professor Barnouw's lectures, articles, broadcasts, the Robert Flaherty Film Seminar, and his important work relating to the creation of the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress, of which he served as Chief from 1978 to 1981. There are letters from Pearl S. Buck, Norman Corwin, Paul Horgan, Akira Iwasaki, Pare Lorentz and Roger Manvell, among numerous others.

Benkovitz gift. Professor Miriam Benkovitz has presented the papers of Charles Wrey Gardiner, English poet, and founder and editor of *Poetry Quarterly* and the Grey Walls Press, both of which existed during the Second World War and the period immediately following. Included in the gift are inscribed first editions of Gardiner's books of poetry, manuscript drafts of poems, diaries dated 1918–1981, an account book of expenditures and books purchased, and correspondence with the poets and editors, Edwin Brock, Alex Comfort, Dannie Abse, Denise Levertov, Kenneth Patchen and James Laughlin, and with members of his family. There are also holograph manuscripts of three of his unpublished autobiographical novels, "No Money for Dreams," "The Frail Screen" and "Black Sahara."

Brockhoff gift. Miss Adele C. Brockhoff has donated a collection of 29 letters which she received from, among others, Harry Emerson Fosdick, Pauline Hemingway, Helen Keller, Pat Nixon, Nancy Reagan and Polly Thomson, as well as the following books signed and inscribed to her: Nella Braddy, *Anne Sullivan Macy: the Story Behind Helen Keller*, 1934, signed by both Helen Keller and Anne Sullivan Macy; Ernest Hemingway, *For Whom the Bell Tolls*, 1940, inscribed by the author, and *Winner Take Nothing*, 1933, autographed by the author; and Helen Keller, *Let Us Have Faith*, 1940, inscribed by the author.

Brown gift. A major addition to the papers of James Oliver Brown has been made by Mr. Brown with the recent gift of 1,084 Erskine Caldwell letters that he received while serving as Caldwell's literary agent. Covering the period, 1951–1965, the letters concern the publication, foreign editions and reprints of numerous novels and collections of Caldwell's short stories, including *The Courting of Susie Brown, The Complete Stories, Love and Money, Molly Cottontail, Claudelle Inglish, When You Think of Me, Jenny by Nature* and *Close to Home*. There are approximately nine thousand pieces of additional correspondence and documents pertaining to the writer's lectures and to publicity.

Cantor gift. Author, lawyer and printing executive Mr. Eli Cantor has established a collection of his papers with the gift of more than five hundred manuscripts, pieces of correspondence, and printed materials relating to his novels, short stories, poetry and nonfiction writings. Included are the corrected drafts, typescripts and proofs for his novels, *Enemy in the Mirror*, 1977, *The Rite*, 1979, *The Nest*, 1980, and *Love Letters*, 1980. There are also files of magazines containing contributions by Mr. Cantor, including *Esquire* and *Coronet*, and printed works issued by Gallery 33 of the Composing Room, which Mr. Cantor headed from 1961 to 1971.

Curtis Brown, Ltd., gift. Approximately 12,500 pieces of correspondence and related material have been added to the papers of Curtis Brown, Ltd., in a recent gift from the New York literary agency. Included are files of letters from W. H. Auden, Babette Deutsch, Lawrence Durrell, Gilbert Highet, Richard Llewellyn, Helen MacInnes, Ogden Nash, James Purdy and Susan Sontag.

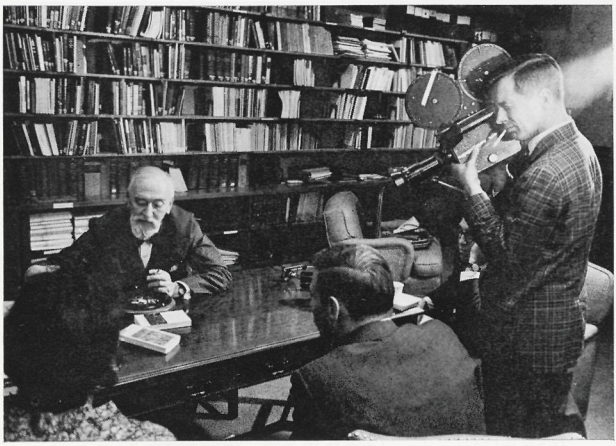
Fondiller gift. Mr. Harvey V. Fondiller (A.B., 1940; M.F.A., 1962) has donated a collection of 68 photographs by Mathew Brady, taken during the Civil War, made in 1950 from the original Brady negatives which were subsequently donated to the Smithsonian Institution. Included among the silver prints, each measuring 13½ x 16½ inches and mounted on boards, are portraits of the leading political and military figures of the day and scenes of battlefields and military sites.

Galpin gift. Mrs. Isabella P. Galpin has presented a group of papers of her late husband, Professor Alfred M. Galpin, relating to his friendship with, and scholarly interest in, Hart Crane, H. P. Lovecraft and Samuel Loveman. There are fifty-five letters from Loveman, three from John Unterecker and four from Brom Weber concerning Crane, as well as several Loveman poetry manuscripts.

Gregory gift. The New York literary agent Miss Blanche Gregory has established a collection of her papers with the gift of 355 letters written to her by Joyce Carol Oates, Thomas Savage and Paul Theroux. The 269 long and detailed letters from Joyce Carol Oates date from 1963, when the author was writing and publishing her first short stories, to 1982; thus, they cover the twenty year period during which the author published more than forty novels, collections of short stories and volumes of poetry. Paul Theroux's travel books and novels published from 1966 to 1980 are documented in a series of 76 letters in which he discusses his

publications, future writings and other literary matters. There is also a series of ten letters from the novelist and short story writer Thomas Savage dating from 1971 to 1980.

Hadas gift. A collection of the papers of the late Professor Moses Hadas (A.M., 1925; Ph.D., 1930) has been established by Mrs. Hadas with the gift of 263 letters, manuscripts, photographs and printed materials. There are manuscripts of his reviews and articles



Moses Hadas during a "Tele-Lecture" in 1965. (Hadas gift)

on classical subjects and of his translations of plays by Euripides, as well as correspondence from Robert Graves, Gilbert Highet and Mary Renault relating to Professor Hadas's books and other writings. There is also a file of photographs and printed material pertaining to Professor Hadas's "Tele-Lectures," a series of eighteen lectures on Greek drama, sponsored by the Ford Foundation, delivered in 1965 via Telstar satellite and telephone to classes at small liberal arts and teachers colleges.

Jahn gift. The mystery writer Mr. Michael Jahn has presented the corrected typescripts of his much admired and critically acclaimed novels, *The Quark Maneuver*, a paperback original, and *Night Rituals*. Also included in Mr. Jahn's gift are the page proofs, a bound uncorrected proof copy and a first edition of *Night Rituals*, which was published in 1983.

Kai gift. Miss Miwa Kai has donated her personal copy of Ansel Adams's *Born Free and Equal: Photographs of the Loyal Japanese-Americans at Manzanar Relocation Center, Inyo County, California*, published by U.S. Camera in 1944. The work, issued in a small edition and now of considerable rarity, is a photographic record by one of the greatest photographers of this century of the Manzanar internment camp where thousands of Japanese-Americans were relocated during World War II.

Lamont gift. Continuing to strengthen the collection of his papers, Dr. Corliss Lamont (Ph.D., 1932) has recently presented his correspondence with Jack Masefield and Sir Peter G. Masefield, nephew and cousin, respectively, of the poet John Masefield. The nearly seventy letters in the gift relate to many subjects of mutual interest concerning the Poet Laureate and his family, such as Dr. Lamont's writings on the poet, the publication of the poet's First World War letters, and the biography by Constance Babington-Smith.

Lehmann family gift. Dr. Shirley Lehmann Spohr and Dr. William Leonard Lehmann have presented an additional group of papers of their late father, Professor William Christian Lehmann (Ph.D., 1930), comprising seven hundred pieces of correspondence, manuscripts, notes and printed material which deal primarily with his researches on the Scottish philosophers Lord Kames and John Millar, and with Professor Lehmann's political and civic activities. There are notes for his lectures and manuscripts for his various publications, including that for his book, *John Millar of*

Glasgow. The correspondence files contain letters from Ralph Bunche, Franklin H. Giddings, Reinhold Niebuhr, Eleanor Roosevelt, Henry Wallace, and other public and academic figures.

Meriwether gift. Professor James B. Meriwether has presented a first edition of Manuel Komroff's *Juggler's Kiss*, 1927, inscribed by the author to the editor of *Esquire* and *Coronet*, Arnold Gingrich.

The Hindu goddess Devi as depicted in a nineteenth century manuscript from the Kashmir or Punjab hills of northern India. (Miller gift)

Miller gift. Two important and attractive illuminated Sanscrit manuscripts have been presented by Professor Barbara S. Miller (A.B., 1962, B.; A.M., 1964). The first is a nineteenth century manuscript on paper, produced in northern India, of which the first 229 pages, devoted to the goddess Devi, include two illustrated folios: one depicts the goddess, four-armed, seated on a lotus throne flanked by two male attendants, and the other, the goddess seated on a lotus throne with the gods of the Hindu trinity, Brahma, Vishnu and Siva, standing under a canopy paying homage

to her. Brightly illumniated, the illustrations are surrounded by borders of stylized garlands on gold and blue zig-zag forms. The second manuscript donated by Professor Miller, undated but known to have been produced in Nepal, has a text dedicated to Siva; written in black ink, the manuscript is illustrated by a drawing of Siva on the opening panel and several other figures and diagrams throughout the text.

Phillips gift. The papers of the late Randolph G. Phillips, an attorney *pro se*, have been presented by Mrs. Phillips. Comprising correspondence, manuscripts, documents and printed materials pertaining to Mr. Phillips's legal career, the collection includes files from the Four Seasons Securities Laws Litigation and from his lawsuits against Alleghany Corporation, Investors' Diversified Services and the American Stock Exchange. Among the correspondents are George McGovern, Edmund Muskie, J. W. Fulbright and William Ruckelshaus.

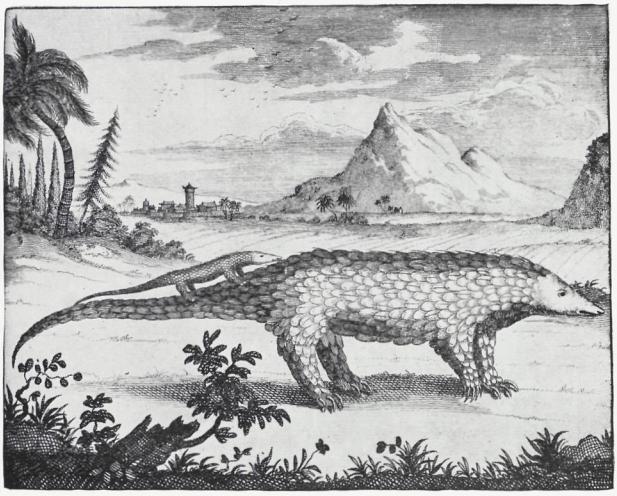
Plimpton gift. Mrs. Francis T. P. Plimpton has presented the papers of her father-in-law, the late George A. Plimpton, (Litt.D., 1929) and of her husband, the late Francis T. P. Plimpton. The late George Plimpton is well remembered for the magnificent gift of the Plimpton Library of medieval and renaissance manuscripts and rare printed editions; his papers donated by Mrs. Plimpton document the growth of that collection, and includes as well extensive files relating to his numerous other associations, among them, Ginn & Company, The Academy of Political Science, Phillips Exeter Academy and Union Theological Seminary, and to his writings, publications and lectures. Among the correspondents are Charles Francis Adams, Franz Boas, John Burroughs, George Washington Cable, Andrew Carnegie, John Dewey, William Dean Howells, Seth Low, John D. Rockefeller, Jr., and William Howard Taft. The papers of Mrs. Plimpton's late husband, the distinguished lawyer and diplomat Francis Plimpton,

pertain largely to his service as a member of the United States Delegation to the United Nations, 1960–1980, as president of the Association of the Bar of the City of New York, 1968–1970, and as a member of commissions and boards of numerous charitable, educational and governmental organizations. There is wide correspondence with leading figures in public affairs, including Edward Koch, John V. Lindsay, Thomas Mann, Edward M. Kennedy, Nelson Rockefeller, Adlai Stevenson and Robert F. Wagner.

Rank Association gift. The Otto Rank Association, through its director Miss Anita Faatz, has donated several collections of correspondence files and papers; fifteen pages of manuscript notes written in 1908–1909 by Sigmund Freud concerning Otto Rank's unpublished essays on *Die Nibelungenlied*, Macaulay, Kleist, Shakespeare, Homer and other authors; 223 letters by Rank and eighteen manuscripts of his writings, among which is the holograph manuscript of *Genetische Psychologie*; and more than thirteen thousand papers of the Association itself, comprising files relating to the publication of its *Journal*, membership and finances, and meetings and conferences, and including correspondence with Maxwell Geismar, Martin Grotjahn, E. James Lieberman, Anais Nin, and other psychologists, psychiatrists and social workers.

Rapoport gift. Six works published in the sixteenth century are among the group of eleven titles presented by Dr. Kenneth D. Rapoport (A.B., 1958), including: Francis Bacon, *Sylva sylvarum*, London, 1651, bound in contemporary calf; Geoffrey Chaucer, *The Workes*, London, 1561; a collection of the acts of Parliament published in London in 1575; and an edition of the writings of Origenes published in Paris in 1522. Among the later works in Dr. Rapoport's gift are the seventh edition of Samuel Johnson's *A Dictionary of the English Language*, London, 1785, Ambroise Paré's *Les Oeuvres*, published in Lyon in 1664, and Gui Tachard's *Second Voyage*, issued in Amsterdam in 1689.

Roudiez gift. Professor Leon S. Roudiez (A.M., 1940; Ph.D., 1950) has presented, for addition to the collection of his papers, a group of twelve letters written to him by the French philosopher Roland Barthes and a letter from the poet and author Charles



Engraving of a porcupine from Tachard's *Second voyage de Siam.* (Rapoport gift)

Maurras, along with the poet's extensive handwritten comments on the dissertation written about his work by Professor Roudiez in 1950. In addition, Professor Roudiez has donated a collection of papers pertaining to Michel Butor and his American teaching and lecture engagements, which includes correspondence from colleagues and friends in the United States and France, as well as several critical and biographical manuscripts about Butor, one of the leading writers of the "New Wave" movement in French literature and a longtime friend of Professor Roudiez's.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has donated a group of thirty-one first editions and reference works, among which is a bound file of the first 52 issues comprising volume one of *The New-York Mirror*, published in 1824, and edited by Samuel Woolworth and George Pope Morris.

Schaefler gift. Continuing their series of annual gifts, Dr. and Mrs. Sam Schaefler have this year presented several rare and important printed and manuscript items: a group of seventeen manuscripts, documents, broadsides and books relating to the French Revolution, among which the most important is a contemporary six-page handwritten account of the demonstrations that broke out in Grenoble on June 7, 1788, at the beginning of the Revolution; six bookplates relating to Columbia, including those of Nicholas Murray Butler, Myles Cooper, Richard Harison, William Samuel Johnson and Nathaniel Fish Moore; Alexander Petzholdt's *Der Kaukasus*, Leipzig, 1866, with the bookplate of Tsar Alexander II and in a Russian Imperial binding in full crimson morocco decorated in gilt; Voltaire's *Candide*, Paris, 1930, with hand colored illustrations by Robert Polack; and Albert Rhys Williams's *Through the Russian Revolution*, New York, 1921, inscribed by the author.

Spector gift. Mr. and Mrs. George Spector have presented the print of an early etching by Rockwell Kent, "Oak Street, New York," done ca. 1910. The etching, made by Kent at the time he was working in New York under John Sloan's guidance, is similar to that of the "King Street" etching, of which the Library's collection has the only known print.

Sypher gift. Works by Thomas Fuller, Walter Savage Landor, John Milton, Oppianus, Dante Gabriel Rossetti and Joannes Nicholai Secundus are among the fifteen volumes recently donated by Mr. Frank J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968). Most unusual among the items in Mr. Sypher's gift are three complete decks of playing cards: the decks were printed in England,

ca. 1818, by Hunt & Sons, London; in France, ca. 1850; and in the United States, ca. 1850, by Samuel Hart & Co., New York. The first of these, printed during the Regency period, is in a contemporary hand-painted card box.

Wertheim gift. Knowing that our Stephen Crane Collection lacked the first issue of *Maggie, A Girl of the Streets*, New York, 1896, Professor Stanley Wertheim sought out a virtually pristine copy and presented it for addition to the Collection, thereby bringing our extensive holdings nearer to completion. Professor Wertheim has also donated to the collection of World War II ephemera and memorabilia four German items associated with the period, including a concentration camp identification card, autographed photographs of Admiral Doenitz, and Adolf Hitler's own copy of Joseph Berchtold's *Hilter über Deutschland*, Munchen, 1932.

Activities of the Friends

Finances. General purpose contributions during the twelve month period which ended on June 30th, 1984, totaled $31,495, a three percent increase over the previous year. Special purpose gifts totaled $130,375; contributions from individual Friends designated for the Rare Book and Manuscript Library building fund totaled $254,490; and gifts in kind received during the year amounted to $167,637. The total of all gifts and contributions since the establishment of the association in 1951 now stands at $5,010,521. The Council also approved a transfer of $10,000 to the Rare Book and Manuscript Library building fund, the fourth installment of the pledge made by the Friends to this project.

New Council Members. Mrs. Iola S. Haverstick and Messrs. T. Peter Kraus and Stuart B. Schimmel have been elected to serve on the Council of the Friends.

Fall Meeting. The fall meeting, a reception on the occasion of the opening of the Rare Book and Manuscript Library, will be held on Wednesday afternoon, December 5. The winter exhibition opening in the new Library is scheduled for Thursday afternoon, March 7, and the Bancroft Awards Dinner will be held in the Rotunda of Low Memorial Library on Thursday evening, April 4.

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

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

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

CLASSES OF MEMBERSHIP

Regular: $50 per year. Patron: $200 per year.

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

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

Contributions are income tax deductible.

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Room 801, Butler Library, Columbia University, New York, N.Y. 10027

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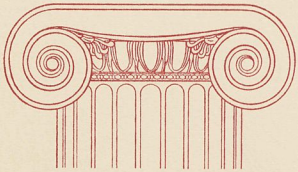

COLUMBIA LIBRARY COLUMNS

FEBRUARY 1985 · VOLUME XXXIV, NUMBER 2

CONTRIBUTORS TO THIS ISSUE

PATRICIA BATTIN is Vice President and University Librarian.

BYRON BELL is a partner in the architectural firm of Cain, Farrell and Bell and was the project architect for the new Rare Book and Manuscript Library.

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

NORMAN N. MINTZ is Executive Vice President for Academic Affairs.

GORDON N. RAY is Chairman of the Friends of the Columbia Libraries.

MICHAEL I. SOVERN is President of the University.

* * *

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Columbia Library Columns

VOLUME XXXIV FEBRUARY, 1985 NUMBER 2

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The Opening of the New Rare Book and Manuscript Library

Remarks at the Dedication and Reception

MICHAEL I. SOVERN

THIS is a very special moment for all of us, and for the legions of scholars, authors, and appreciative lovers of books who will be here for generations to come. I am reminded of a speculation by one of the greatest of the world's contemporary authors, Jorge Luis Borges. He said: "I have always imagined that Paradise will be a kind of library." My good friends, welcome to Paradise. Here in Paradise, as we enjoy the feeling of openness, the exquisite use of glass and wood, the striking design that brings light and access to the treasures of the written word, it seems far from coincidental that this is the work of the successors to Columbia's master planners, McKim, Mead and White. Byron Bell has done a wonderful job.

We would not be here to celebrate this achievement and dedicate this magnificent facility, were it not for all of you. Today belongs to you, but not only today: I hope and trust you will return here many times to savor for yourselves what you have given to others. This splendid library is the fulfillment of a dream for many and for none more so than the man who harbored this fantasy in the days when he was leading renowned historians on treasure hunts, back into the dusty catacombs overflowing with boxes of rare jewels. His guidance is acknowledged in so many wonderful books that he is, I am sure, a candidate for the *Guinness Book of World Records*—our friend Ken Lohf.

Opposite: The reception on December 5 in the new Library was attended by nearly four hundred guests.

As all of you have honored Columbia, I hope you will accept our honoring you with the plaques that will remain on permanent display so that all who enter here will know that this creation did not spring full-blown from the head of Zeus. Margaret and Alan Kempner, your long and generous leadership will always be remembered by Columbia and by the thousands who visit the Exhibition Room. In their behalf, I thank you. It is most fitting that the name of Corliss Lamont will be forever linked with our new rare book reading room. And my warm thanks to Louise T. Woods and the distinguished friends who have honored the memory of George D. Woods so generously and so appropriately.

Among the joys of this evening is the chance to greet and thank each one of you personally—the special Friends of the Libraries, the leaders of the Graduate Faculties Alumni, and more.

And now may I introduce someone you know well, who will make a presentation to Gordon Ray and the Friends. She is the dedicated and energetic protector and augmentor of the Columbia collections which, as you know, are housed in twenty-six libraries, none more spendid than this. She is the best vice-president any president could have—Pat Battin.

PATRICIA BATTIN

Those of us who live and work in the Columbia University Libraries as we move about these outstanding collections and treasures of recorded history are reminded daily of the tradition of passionate commitment to that vision of excellence for which the University and its Libraries are so justly renowned and to which our President, Michael Sovern, adds a special luster. His legendary brilliance and extraordinary energies, dedicated to his special vision of a new and vital Columbia, serve as a continuing stimulus to all of us to make his dream a reality. Tonight, the dedication of this handsome facility adds to that long tradition of

stewardship a new contribution, which fulfils our debt to those who have preceded us and sets a new challenge for those who follow.

But, as all of us know, vision alone will not suffice. Success requires persistence and zeal of the highest order. Tonight, in these magnificent surroundings, I would like to pay brief tribute to the zeal and the vision of those who made it happen. The vision of Michael Sovern, whose strong support for our cause, among his many priorities, has contributed immeasurably to our success. The vision of Kenneth Lohf, who for twenty-five years has pursued his goal with unflagging energy and relentless optimism. All of us who have been drawn into Ken's quest over the years need no further reminder of the intensity of his commitment to the proper stewardship of our unparalleled resources. Without him, it would never have happened. The vision of Byron Bell, our creative and talented architect, who saw in a set of dreary and pedestrian dark green study cubicles this soaring monument to the life of the mind. Finally, the vision of all of you, our supportive and imaginative friends, who have contributed so generously of your collections, your financial resources, your energies, and our confidence and good faith in the future of scholarship at Columbia.

And now it is my pleasure to introduce to you a very special friend, Gordon N. Ray, whose wise counsel and steady support as chairman of the Friends' Council during the past eleven years has contributed so much to the success of our venture.

GORDON N. RAY

As Mary Hyde has recorded in the *Columbia Library Columns* (on an occasion like this we must still call her by her name as a writer), the Friends of the Columbia Libraries was founded in 1928, among the first of such organizations in support of American libraries. Its moving spirits were David Eugene Smith, a

professor of mathematics who had retired from Columbia two years earlier, and George Arthur Plimpton, the publisher. Both were accomplished book collectors who left important libraries to the University. So significant was the Plimpton collection,

View from the Alan and Margaret Kempner Exhibition Room looking toward the Corliss Lamont Rare Book Reading Room.

indeed, that almost ten percent of the 121 items which Mr. Lohf has chosen for tonight's exhibition have been drawn from it. The Friends succumbed to the depression in 1938, but in 1951 the organization was revived on the initiative of a group of Columbia luminaries which included Mary Hyde and Dallas Pratt. Both have been members of the Friends' Council ever since, and Mr. Pratt until recently has served as editor of the Friends' journal, *Columbia Library Columns*. Within a few months the Friends had more than one hundred members, a number now grown to nearly five hundred. A lively program of social events was soon developed, including each year's Bancroft Prize Dinner, held in the Rotunda of Low Memorial Library, the main Reading Room when Low was the University Library.

The Friends' principal focus, however, has been on stimulating the growth of Columbia's rare book and manuscript collections. For many years we have willingly put ourselves in the hands of Ken Lohf, whose knowledge, skill, and devotion have been chiefly responsible for the University's remarkable record of acquisitions. Under his care the Friends' acquisition fund has enabled us to add such collections as the John Jay papers, Evelyn Waugh's sketches, Rockwell Kent's drawings for *Leaves of Grass*, Randolph Caldecott's drawings for Washington Irving's *Christmas Stories*, and Tennessee Williams's manuscripts. Moreover, association with the Friends played its part in bringing to Columbia such gifts as the Solton and Julia Engel collection, the Jack Harris Samuels library, and Corliss Lamont's splendid Rockwell Kent, John Masefield, and George Santayana collections.

Tonight we are celebrating the Friends' culminating effort, the opening of Columbia's new Rare Book and Manuscript Library. Mr. Sovern has already paid tribute to the three donors, all Friends, whose generosity was chiefly responsible for this achievement. That the rich materials gathered for the University will henceforth be available both to its own workers and to others throughout the learned world under conditions of greatly enhanced ease and efficiency should be seen as tangible testimony to the central role which Columbia assigns to its research mission.

NORMAN N. MINTZ

It is my great pleasure to welcome you today to this magnificent new library. Yesterday evening President Sovern formally dedicated this Library and its constituent parts including the Alan and Margaret Kempner Exhibition Room in which we are standing, the Corliss Lamont Rare Book Reading Room and the George D. Woods Manuscript Reading Room. As Mike said last night, this Library is very important to all of us and to "the

legions of scholars, authors, and appreciative lovers of books who will be here for generations to come."

Everyone of us who takes pride in the distinction of Columbia's rich library holdings and outstanding librarians should savor the specialness of architect Byron Bell's triumph. We will enjoy the beauty of this facility—the use of glass and wood, and the way light and color affect our senses as we move from room to room. The Rare Book and Manuscript Library is an impressive addition to two Columbia traditions: reverence for joy in the written word, and excellence in architectural design.

Completion of this project is the fullment of a dream for many. Among them are a number of people gathered here today, and in particular the members of the Friends of the Libraries who have encouraged and supported the creation of a new rare book library for many years. To all those who helped make the new library a reality, I express the University's deepest thanks.

It would be inappropriate to let this occasion pass without singling out one person for his unique contributions. For more than twenty-five years this Library has been Ken Lohf's dream, and he deserves our admiration and gratitude. However, I must warn you on Ken's behalf, that today is the last time you'll be permitted to eat or drink in these rooms. Meanwhile, though, I invite you to take a glass of wine and explore this magnificent new library.

Building on Butler

KENNETH A. LOHF

DURING the past four decades anyone who came for the first time in search of the reading rooms of the Rare Book and Manuscript Library (or Special Collections as it was known before 1975) on the sixth and eighth floors of Butler Library would have realized immediately how hidden the premises were. I recall my first visit in 1957 to the modest, unassuming rooms on the eighth floor, when I was summoned to the office of Roland Baughman, then director of the department, to be interviewed for the position of assistant librarian. A dark and winding stairway, narrow hallways with low ceilings, and an almost eerie silence broken only by the quick closing of an unseen door or by muffled voices coming from no identifiable location: These were my immediate impressions when I first visited the upper floors of Butler Library, two flights above the last elevator stop.

Mr. Baughman's office, separated some distance from all other units of the Library, was located in room 803, the southeast corner. Small and without any permanent shelving, his office was crowded with desks, tables, chairs and cabinets, and with boxes, books, files and papers heaped on every available surface and over the floor. During the interview, which I recall as most congenial, I could not help but be curious about a small brown metal chest on the table behind him, its cover thrown back, from which a score or more of what appeared to be long rolls of paper emerged, stacked on end. Was this a recently acquired collection of manuscripts? documents or deeds? posters or broadsides? At the end of the hour long interview, my curiosity uncontainable, I asked him what those rolls of paper were, pointing to the chest

behind him. "Oh," he said almost nonchalantly, "they're the plans for the new library." "When will it be built?" I asked eagerly, for I knew immediately that I wanted to be there when it happened. "Nothing definite just now," he replied adding con-

Demolition of portions of the sixth and seventh floors of Butler Library began in early September 1983 and construction began the following month.

fidently, "but it will be built." Within a month after that interview I joined the staff, and from that time I suppose I thought about, imagined, and planned for the new Rare Book and Manuscript Library that has now, twenty-seven years later, been constructed.

When Butler Library was built more than fifty years ago no provisions were made for rare books and manuscripts, so the

primary problem that had to be faced was where the new library was to be constructed. Were we to take over a major portion of Low Memorial Library? build a penthouse on top of Butler Library? construct a mezzanine floor in the main reading room of Butler Library? or build underground in front of Butler? These were just a few of the solutions that were considered and reconsidered, and in each case the floor plans were sketched and resketched. However, whenever we thought we were ready to go into the final planning stage, the momentum necessary to carry the project forward the next difficult step was always lacking. A major construction program, such as a new underground facility, required considerable funds, and the time appropriate to accumulate those funds never seemed to arrive. A look at the history of the rare book and manuscript collections will give a perspective on the problems which led to the need for new quarters.

The Rare Book Department was officially established with Trustee approval on July 1, 1930, long before such units were established in other research libraries. Education at the graduate level was expanding during the decades preceding World War II, and the support of research in the humanities and the social sciences was regarded as the prime mission of our special collections, which at the time consisted primarily of those magnificent rare book and manuscript libraries formed by George Arthur Plimpton and David Eugene Smith. Beyond these significant resources, the University owned the Audubon elephant folio of 1827-1838, the second Shakespeare folio of 1623, the manuscript of John Stuart Mill's autobiography, and numerous other individual rarities and smaller "name" collections.

A locked cabinet in the head librarian's office and then rooms on the fifth floor of Schermerhorn Hall, where the neighbors were the anthropology and psychology departments, were among the early premises occupied by the rare book collections. In 1934, however, rooms became available in Low Memorial Library, and in due course the Plimpton and Smith collections, as well as the

additional growing resources of the Library, were installed in room 210 where Columbiana is now located; nearby rooms on the first and second floors and a stack area on the fourth floor gallery were also used to house the collections.

The Reference Center, between the reading rooms, serves researchers using both manuscripts and books; the George D. Woods Manuscript Reading Room is in the background.

When Butler Library was completed in 1934 and the general collections of the Libraries were moved from Low Library across the campus to the new neo-classical structure, it seemed that there would be nearly limitless space for the future growth of rare books and manuscripts. However, during this period the University's administrative organization began to change and develop, and the need for space for these purposes increased, necessitating a reassignment of the rooms in Low Library. Rightly or wrongly, Butler Library was designed on the specific understanding that the housing and servicing of rare books and manuscripts were

not to be among its functions. Nevertheless, during the decade following the opening of Butler Library, the feeling began to grow that these special collections must ultimately be located there because of their close relationship with the research activities that centered in Butler Library.

With the acquisition of the library of the American Type Founders Company, and the gifts of such notable resources as the Gonzalez Lodge, Edward Epstean, Frederick Coykendall, Edwin Patrick Kilroe, and Park Benjamin collections in the 1940s, it became critical to make immediate provisions for the housing of all such collections at the University (with the exceptions of those at the Law, Health Sciences, Avery and East Asian libraries). In the mid-1940s space was found in a series of stack rooms on the sixth floor of Butler Library, and the collections were moved during 1947-1949. This area had the added advantage of direct access to stack levels into which the collections would grow over the next several decades. At the time of the move the resources numbered some 125,000 volumes and nearly a million manuscripts; within the next two decades those figures would double, and by the early 1980s the number of rare books would double again and the manuscript holdings would increase elevenfold.

Of equal importance to the growth of resources was the dramatic increase in the use of collections by students and scholars; the reading rooms quite simply could not properly serve the hordes of graduate students and researchers that descended on the premises almost daily and especially during vacation periods. The library system's four other distinctive libraries had each gone through similar growing pains and were by the early 1980s comfortably settled into new and larger quarters more suited to the requirements of the modern student; it seemed the time had finally arrived to reconsider the needs of the Rare Book and Manuscript Library and to make plans for the future growth and use of these collections. The University's Presidential Commission on Aca-

demic Priorities in the Arts and Sciences had reached a similar conclusion in its report issued in December 1979.

When I broached the matter of new quarters with Patricia Battin, the University Librarian, she reacted positively and requested that I draft a proposal for new quarters. Within a few weeks, April 28, 1980, to be exact, the proposal was on her desk. She approved it and forwarded the document to the capital budget and the space policy committees. Authorization was given to submit the proposal to a number of architectural firms in the East; from the group that responded, five of the most promising were selected and the architects interviewed. The firm of Cain, Farrell and Bell, the successors to McKim, Mead and White, stood out prominently because of their imaginative response to our needs, and they were selected to draw up the plans and design the new library. The firm selected their partner, Byron Bell, as the project architect, and from that time I met with him almost daily, as well as with Stephen Lennard of the Office of Facilities Management, and other members of their staffs, to discuss all matters relating to design and construction. Designing facilities for rare books and manuscripts and their special requirements made close cooperation essential.

Although a number of sites in Butler Library were considered, the entire south sides of the sixth and seventh floors were finally selected for the new library. A fifteen foot terrace ran alongside the row of cubicles on the south side, and this area, when added to the long hallways and the cubicles, provided an area 250 foot in length, running from east to west, and twenty-five feet wide. This unusual space made it necessary for us to rethink the relationships of the Library's functions, and to adapt the long space to those functions. The availability of both the sixth and the seventh floors enabled us to assign the lower floor to public space and the upper floor to office and work space, thereby coordinating all staff activities within a single area. The new library has now been in use for more than two months, and the improved

The second floor of the library, illuminated by a 230 foot skylight, houses the offices of librarians, curators, and other staff.

communication makes administration and operations at all levels more efficient than we had known before.

The second advantage of the long space was that it permitted the assignment of separate areas to both rare book and manuscript reading rooms on a single level; they had been separated by two floors since 1971. Over the succeeding decade the separation had caused increased pressure on the staff, and bringing these units closer together was the ultimate aim in building any new facility. The rare book reading room is named for Corliss Lamont, a long-time donor to the collections, and the manuscript reading room for George D. Woods, who served as the president of both the World Bank and the First Boston Corporation.

The extended floor plan also allowed another innovation in planning the library's operations: a combined reference center for both rare books and manuscripts. Located between the new reading rooms in the central location, the reference center, funded by The Ruth and Sanford Samuel Foundation, houses the reference book collection, the card catalogs, the reader computer terminals, and, most importantly, the reference desk where there are four stations for the reference librarian on duty, the desk attendant for the rare book reading room, and the CLIO terminals, the Libraries' online catalog. We are now able to deploy staff more efficiently and to improve service to patrons as a result of the unique interaction of form and function.

A major aspect of the new Library's program is the exhibition of the wealth of rare printed, manuscript and art materials that are our special province. The long rectangular space allowed the construction of 180 feet of exhibit cases around the outside perimeter of the public spaces, more than four times the exhibit space on the third floor of Butler Library where we have mounted our exhibitions since the late 1940s. These expanded facilities, named for long-time donors and benefactors Alan and Margaret Kempner, will permit a series of changing shows during the year, as well as smaller exhibits drawn from the permanent collections. An

The Donors Room at the west end of the Library displays portraits of literary figures and is furnished with an eighteenth century Sheraton breakfront and Queen Anne style table and chairs

exhibition of treasures from the collections, mounted for the dedication of the new Library and given permanent record in a published catalogue, showed the range of the rarities from a third century B.C. Mesopotamian cylinder seal to the 1956 manuscript for Allen Ginsberg's *Howl*. The premiere smaller exhibits featured highlights from the George D. Woods papers, the Albert Ulmann collection of illustrated books, imprints of the nineteenth century publisher of children's books McLoughlin Brothers, the Arthur Rackham collection of original drawings and sketchbooks, and the David Eugene Smith collection of rare mathematical instruments.

An impressive room two stories high at the west end of the Library, the Donors Room, commemorates those individuals over the past two hundred years whose gifts have been responsible for the magnificent research resources that form the Rare Book and Manuscript Library. Friends of the Libraries, the Council, benefactors and guests will meet frequently in this room against a background of oil portraits drawn from the art collections—Lady Mary Wortley Montagu, Alexander Pope, Sir Walter Scott, the First Earl of Oxford, Samuel Butler, Edwin Forrest, and Charles Dickens, among them—and rare editions selected from the numerous memorial collections shelved in the glass-enclosed bookcases on the south and north walls. A Sheraton breakfront and a table and chairs in the Queen Anne style, donated by Mary Hyde, are the centerpieces of the Room.

Linking the new reading rooms, reference center, exhibition room, and Donors Room is the skylight running the entire 230 foot interior length of the Library. This unusual and striking architectural feature allows natural light to illuminate the second floor hallway and offices and to filter down to the public areas on the lower floor. An additional unifying feature of the design, and perhaps the most distinctive of all for a rare book library, are the tempered glass walls at the entrance area, surrounding both reading rooms on three sides, and at the fronts of the offices on

the second floor. When one walks towards the glass doors at the entrance of the Library one first sees the Alan and Margaret Kempner exhibition room, inviting one to enter and to view the rare editions, manuscripts and drawings that are on exhibit. Entering the Library and looking to the west one sees, through the glass walls, students and scholars in the reading rooms studying the rare materials that range from cuneiform tablets and Renaissance manuscripts to files of correspondence and papers of statesmen and authors such as John Jay and Stephen Crane. Looking beyond these rooms and along the row of exhibition cases one's attention is drawn finally to the tiers of portraits on the west wall of the Donors Room. The atmosphere of openness welcomes the student and scholar and demonstrates to the visitor the research activities which are the primary mission of the Library.

After decades of ill-suited and make-shift quarters, the Rare Book and Manuscript Library now has its new home. Patience and thought over a long period have given us the opportunity to avoid the preciosity that is often associated with rare books and manuscripts, and to focus our plans firmly on both the collector and the scholar who assist and enhance one another's endeavors through the medium of the research library. By building on Butler Library and enlarging a venerable half-century old facility we have remained within the center of the University's research, and we have strengthened the Libraries' ever growing potential for scholarship.

Designing for Rare Books and Manuscripts

BYRON BELL

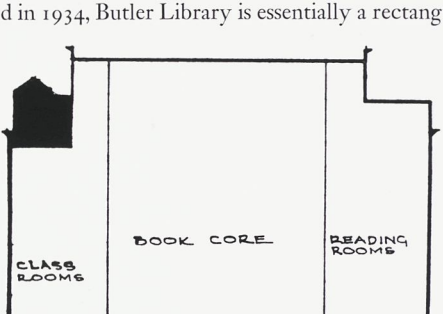
FOR an architect, a library is an immensely fulfilling commission for it involves dreams and realities, art and construction. In addition, for Cain, Farrell and Bell, the linear descendant of McKim, Mead and White who planned and designed much of Columbia's campus at the turn of the century, the opportunity to design the University's Rare Book and Manuscript Library has been a joyful homecoming. I myself am a 1962 graduate of the School of Architecture.

Often the centerpieces of universities, cities and villages, library buildings have ranked among the most noble architecture in history. One has only to think of the British Library, the Library of Congress, or the neo-classical Carnegie libraries in small towns across the American continent. Another dimension is introduced if the library is a rare book and manuscript library. To hold and read what others in former times have held and read creates ties across generations and allows the past to demand the attention it must have if the present is to count itself as part of history. The fact that the Rare Book and Manuscript Library is physically part of Butler Library, the main University library building, reinforces this continuum.

Any proposed building or alteration begins with a set of goals, a site and a budget. Ideally the goals come first, but in reality all three are bound together; the Rare Book and Manuscript Library was no exception. The program or goal was to consolidate certain of the Library's functions and at the same time celebrate the glories of the collections. The site chosen was a little-used and

remote area, 25 feet wide by 250 feet long, on the upper floors of Butler Library. The budget was a figure determined by realistic projections of fund-raising.

Opened in 1934, Butler Library is essentially a rectangular core



Elevation of Butler Library showing the Rare Book and Manuscript Library in the upper left.

of book storage facilities ringed by reading rooms, offices, classrooms, and circulation paths. It was the last building of its type to be built in the United States before World War II. The site chosen for the Rare Book and Manuscript Library is one side of the ring on the sixth and seventh floors. This long and narrow site can be entered by the public only from the east corridor. While a separate entity, the Library is inseparable from the rest of Butler, sharing elevators, book stacks, services and systems. It is important to note that during its construction the disruption of the other functions had to be kept to a minimum.

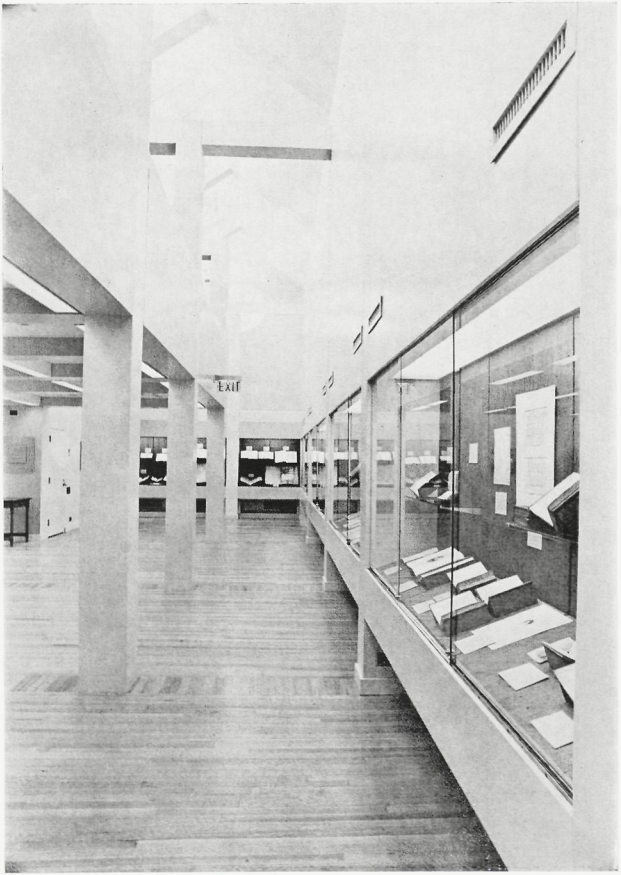
Early studies of the structure of Butler Library uncovered a major problem. The site was found to be even less flexible than anticipated due to the 1930s method of construction, and it soon became apparent that the program could not be achieved within

the initial budget. However, further study showed that if parts of the original construction were to be removed and replaced with a larger and more flexible space, then a consolidation of all Rare Book and Manuscript Library functions could be achieved with an increase in the budget but with lower unit costs. In a sense, the program, the site, and the budget all changed but the value per dollar increased. A further advantage was that all the parts could be built and planned at one time, thus eliminating the problem of additions to additions. Even so, the site was very restricted, and careful allotment of space was necessary. For the first time Columbia would have a fitting and proper housing for its valued collections, and proper credit would be given to the library's donors by utilizing exhibition and display areas. Also, scholars would have easy access to the collections, and reference material for the researcher's use would be immediately available.

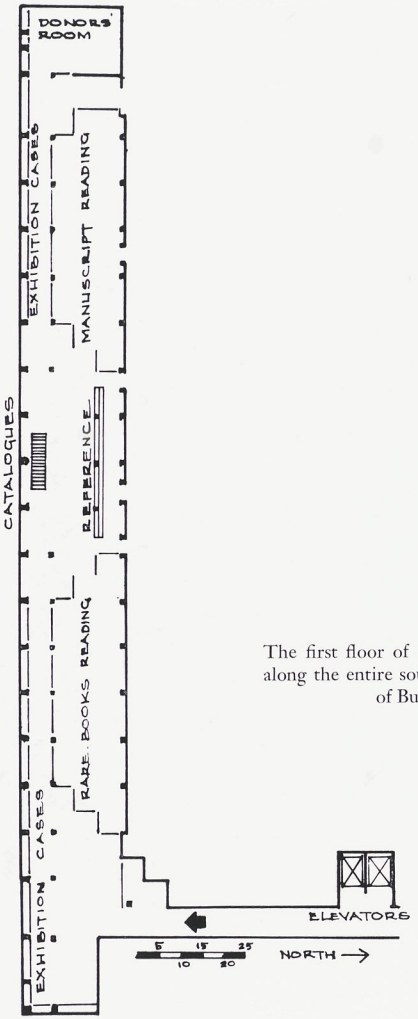
The final program included facilities for permanent and temporary exhibitions, rare book and manuscript reading rooms, a reference area, donors room, and offices and workrooms. The book storage area remains in the central core. Less tangible but of utmost importance was the requirement that the new spaces manifest the treasures of scholarship represented by the extraordinary collections.

Nothing is more important than the security and maintenance of the collections. However, scholarship is not well served if a library appears to be a fortress impenetrable from the exterior and a prison from within. Books and manuscripts extend an invitation, and minds accepting this invitation must be unfettered. The librarians and the architects must assume the less than joyous task of developing the security system. They must arrange to guard the treasures physically but place no barriers to the knowledge the treasures possess. Elements in any security system include architectural layouts, sophisticated machines and technology, and people. All were utilized.

Access to the Rare Book and Manuscript Library begins at



The exhibition areas provide 180 feet of space to display the Library's extensive holdings of rare books, manuscripts, artworks, and realia.



The first floor of the new Library extends along the entire south side of the sixth floor of Butler Library

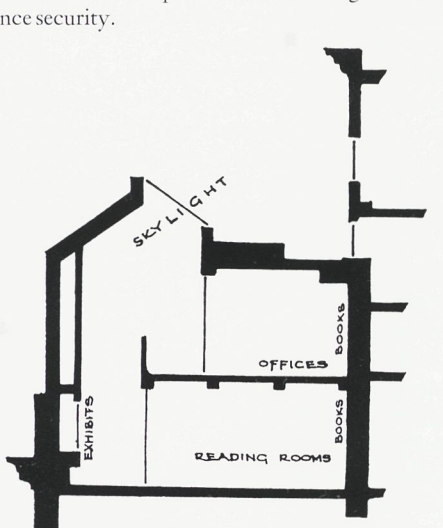
Butler Library's main entrance. A series of corridors, elevators, and more corridors lead to the Rare Book and Manuscript Library space. As one approaches, the last corridor opens into an inviting, wide, and light filled space. Light colors, and in daytime natural light through the skylights, provide a welcome contrast to the dimness of the buildings corridors.

Because it was necessary for the entrance to be at one end of the space and the librarians' control and reference area in a central location, a problem of circulation to the central area had to be solved. The circulation corridor required a sense of expansiveness and interest. To achieve this the architects allowed the corridor to be two stories high with a view to the skylight running the full length of the Library. On one side additional exhibition cases were added to provide interest and the illusion of width. Glass on the opposite side opens to the reading room and to the reference collection beyond. Similar treatment extends from the central area to the Donors Room. In addition, the far wall of the Donors Room, upon which historic portraits of literary figures are hung, is painted the darkest and deepest color and can be seen from virtually the entire main floor.

The reading rooms, the places where scholars and rare books and manuscripts come together, are the most critical spaces in terms of commodiousness, comfort for readers, and security. Floor-to-ceiling glass walls provide these rooms with elegance while allowing casual vision into them by visitors and library personnel. The reference books lining the opposite walls are immediately useful while also symbolizing the core of books behind. There is space for the shelving of 13,000 reference works in the reading rooms and offices. Card catalogs have been provided at this time, although they may be replaced by computer terminals in the future. Ultimately their present space will house additional reference books. Conduits to existing computers have been installed in the floor construction.

The librarians' offices on the mezzanine, while not public places,

nonetheless must be accessible to other library personnel, visitors, and donors. It was desired that these offices would be an integral part of the total design. In addition, the librarians' random presence within view of the public will encourage communication and enhance security.



Detail of the elevation of Butler Library showing the area occupied by the Rare Book and Manuscript Library.

The proper environment for books, manuscripts, and people has also been provided. Humidity will be maintained at 50 percent, and temperature at 70 degrees. Smoke detectors and alarms have been provided and are interconnected to the main library

system and to the security office. The glass to the exterior is ultraviolet shielded, and shading devices are provided for the skylights during the summer solstice season. The illumination is a combination of warm and cool artificial lights plus a varying natural light. In general, the light levels, while slightly higher at the reading surfaces, avoid high contrasts. Exception is made at the exhibition cases. Fluorescent lights in cases and reading rooms have ultraviolet filters.

Openness, in general, has been the underlining design element of the library; spacial airiness, a sense of welcome, light and warmth. Let the light in. Let it bounce around. Let it illuminate a place where reference works, treasures on exhibit, reading rooms and work areas reinforce the entire functions. But direct sunlight has no place in such a library. However, we believe that the sense of time of day is important. To achieve this, we proposed a north facing skylight to run the full 230 foot length of the library. This allows views of the main library's cornice and the changing sky.

Its length permits the visitor to realize the whole extent of the library not otherwise seen from any one vantage point. The use of natural oak, clear glass and warm pastel colors was designed to be interesting but not overwhelming, quiet but not still. The furniture in natural oak touches the floor lightly. Natural materials as simply articulated as possible were chosen.

In any building, an ideal is to achieve harmony and balance of the several parts: structure, finish materials and color. In the Rare Book and Manuscript Library the exhibits, however, will be dynamic and changeable. The exhibits must stand on their own, but their arrangements and materials should add to the sense of the whole.

What is now the housing of the University's Rare Book and Manuscript Library and its treasures is a result of close collaboration among many: Patricia Battin and Kenneth Lohf at the Libraries, Stephen Lennard and Alan Maclaren of the Architectural Planning Offices, and the numerous engineers and contractors. All

of us at Cain, Farrell and Bell are awed by the splendor of the collections, and all of us hope we have served the Library and its users as befits one of the country's largest resources of rare books and manuscripts.

Gifts in Honor of the Opening of the Rare Book and Manuscript Library

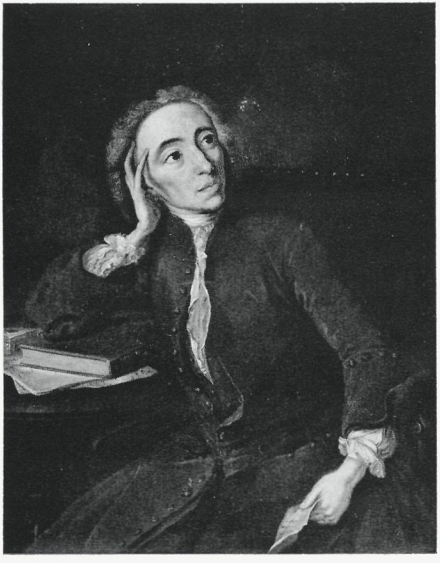
KENNETH A. LOHF

Clifford gift. A group of six eighteenth century books has been presented by Mrs. Virginia Clifford, including: the first Dublin edition of Hester Lynch Piozzi's *Anecdotes of the late Samuel Johnson*, 1786; three volumes of the 1767 edition of *The Rambler*, inscribed by Mrs. Piozzi on the title page, "The Gift of H. L. Thrale, 1770"; and the novel by the theatrical manager and writer Benjamin Victor, *The Widow of the Wood*, published anonymously in 1755 and suppressed by members of the family of Sir William Wolsely.

Cohen gift. Mr. and Mrs. Herman Cohen have presented one of the monumental works of printing of this century, the *Edizione Nazionale di Tutte le Opera di Gabrielle d'Annunzio*, printed at the Officina Bodoni by Hans Mardersteig in Verona from 1927 to 1936. Printed entirely by hand, the set presented by Mr. and Mrs. Cohen is the only copy on Japan vellum recorded as being in a library in the country. The work, in forty-nine volumes, bound in full vellum, is a landmark publication in terms of the history of the press; the commission to print a complete edition of D'Annunzio's works came from the Italian government which insisted that Mardersteig move his press from Montagnola, Switzerland, to Verona to produce the work; it was in Verona that he operated his distinguished press from that time until his death.

Crawford gift. Mr. John M. Crawford, Jr., has presented the splendid folio, *The Art Work of Louis C. Tiffany*, published in 1914 in a limited edition for private distribution. Illustrated with more than sixty full-page photographs, the volume, in a handsome

burnished gold metal binding, covers all aspects of the decorative designer's work, including painting, stained glass, *favrile* glass, enamels and jewelry, textiles, interior design, architecture, and landscape design. Adding distinction to the volume is the inscrip-



Eighteenth centruy oil portrait on copper of Alexander Pope after Jean Baptist Van Loo. (Halsband gift)

tion by Louis Comfort Tiffany to Messrs. Lai-Yuan & Company, New York, importer of Chinese art at the time the volume was published, and the ownership stamp of the Company's successor, Frank Caro; the fly-leaf also bears a note that it was once in the library of Joseph H. Heil, the pioneer collector of Tiffany art.

Gilvarry gift. Shortly before his death last October, Mr. James Gilvarry donated fifteen first editions of works by twentieth

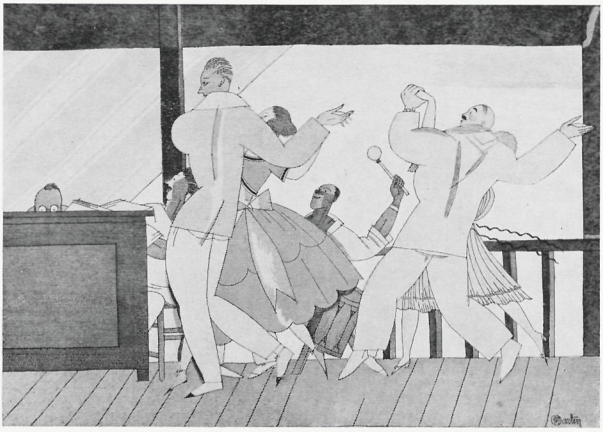
century French authors René Char, Paul Eluard, Henri Michaux, Jules Supervielle and Paul Valéry. Of special importance are: René Char's *Feuillets d'Hypnos,* 1946, inscribed by the author to Caresse Crosby; Paul Eluard's *Au rendez-vous Allemend,* 1945, with a portrait of the author by Pablo Picasso, one of forty copies; and Jules Supervielle's *Gravitations: Poèmes,* 1925, one of 880 copies.

Halsband gift. A fine eighteenth century oil portrait on copper of Alexander Pope, after Jean Baptiste Van Loo, has been presented by Professor Robert Halsband (A.M., 1936). Measuring 11 3/4 by 9 3/16 inches, the portrait, based on the 1742 oil painting by Van Loo, depicts the poet in a snuff brown coat, seated with his right hand against his head and his elbow resting on a folio volume on a table. This portrait of Pope joins another in the collection by John Lumley donated by Professor Halsband in 1958.

Harley gift. A handsome oil portrait of Robert Harley, First Earl of Oxford, painted by Charles Jervas in 1709, has been presented by Mr. Robert L. Harley (Class of '26). Measuring 30 by 24 inches, the painting, in an impressive wide gold leaf frame, was done by Jervas, a student of Sir Godfrey Kneller, after his return from Rome where he had studied drawing. Although well known for his translation of *Don Quixote,* Jervas became quite skillful in the art of portrait painting, of which his portrait of Harley, a distinguished collector of books and manuscripts, is a fine example; he eventually succeeded Kneller as principal painter to George I.

Jaffin gift. Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has presented the impressive folio edition of Erik Satie's *Sports & Divertissements,* a series of piano pieces, published in holograph facsimile in Paris in 1924 by Lucien Vogel with illustrations by Charles Martin. Issued in a portfolio in a limited edition of 225 copies, the series of twenty pieces is illustrated by twenty copper

engravings colored by means of the pochoir process by Jules Saudé. With considerable charm and humor, the composer and artist have depicted the pastimes of the 1920s, such as "La Chasse," "La Pêche," "Bain de Mer," "Pique Nique," "Le Tango" and "Feu d'Artifice."



"Le Tango"; copper engraving colored by means of the pouchoir process, an illustration by Charles Martin for Erik Satie's *Sport & Divertissment*, 1924. (Jaffin gift)

Kempner gift. Mr. Alan H. Kempner (A.B., 1917) has presented an association volume of considerable importance, the Shelley family Bible, signed by Percy Bysshe Shelley's father, Sir Timothy Shelley, on the title page of *The Book of Common Prayer*, London, 1638, the first part of the volume. In addition, the flyleaf is signed by Sir Timothy's uncle and aunt, John and Mary Shelley, as well as by John Shelley's aunt, Hellen Shelley. The major part of the folio volume is the 1639 edition of *The Holy Bible Conteyning the Old Testament and the New*, printed by Robert Barker and by the assignes of John Bill. The title page

of *The New Testament* bears the date 1638, the *Concordance*, 1639, and *The Whole Booke of Psalmes*, 1638.

Kissner gift. Two impressively illustrated folio editions printed in the early nineteenth century have been presented by Mr. Franklin H. Kissner: *The Dramatic Works of Shakespeare, Revised by George Steevens*, printed by William Bulmer for John and Josiah Boydell, George and W. Nicol, 1802, in nine volumes, with 163 full page engravings after paintings by Henry Fuseli, William Hamilton, Thomas Reynolds, Robert Smirke, Thomas Stothard, Robert Westall, Francis Wheatley, and others; and David Hume, *The History of England, From the Invasion of Julius Caesar to the Revolution in 1688*, printed by T. Bensley for Robert Bowyer, 1806, five volumes in ten, illustrated with 109 finely engraved plates depicting historical events and persons, and bound in full blue morocco for the Earl of Oxford.

Kraus gift. Mr. and Mrs. T. Peter Kraus have presented one of the great books of the Victorian era, Sir Harris Nicolas's *History of the Orders of Knighthood of the British Empire*, published in London in 1842, with illustrations by George Baxter. Volume I contains a magnificent double-spread title page in colors by Baxter, which has been called one of the finest title page openings of the century; there are also twenty-one other plates throughout the four volume set, depicting the various collars, ribands, badges, and medals. This handsome and important work was printed by Charles Whittingham and published by William Pickering.

Lamont gift. A group of important manuscripts have been added to the John Masefield Collection by Dr. Corliss Lamont (Ph.D., 1932): a notebook of drafts of Part II of *Right Royal*, inscribed by the poet to his wife; a notebook of drafts of Masefield's critical essay on Shakespeare, dated February 22, 1921, also inscribed to his wife Constance; the typewritten manuscript of the poem "Old Raiger" and the galley proofs for *Old Raiger and Other Verse*,

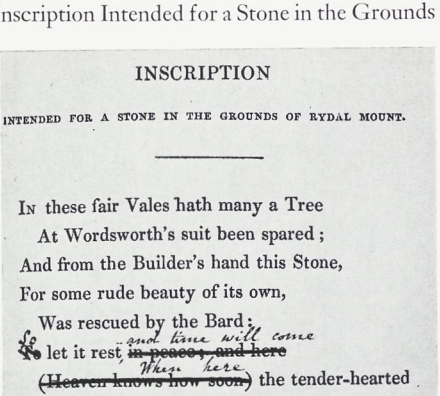
1964, with holograph corrections throughout; the typewritten manuscript of "The Masefield Storytelling Festival," containing the poet's comments and notes; and a collection of thirty-six letters written by Dr. Lamont's mother, Mrs. Florence C. Lamont, to Masefield from 1944 to 1958 in which she discusses Masefield's writings and the publications of T. S. Eliot, the Sitwells, Arnold Toynbee, Gordon Bottomley, and E. M. Forster, as well as the activities of the Lamont family.

Lehman Foundation gift. The Edith and Herbert Lehman Foundation, Inc., has presented the first publication of The New Overbrook Press, the impressive folio edition of Samuel Beckett's *The Lost Ones*, a story which describes the life in limbo of a tribe of unearthly people who are confined inside a cylinder. Issued in a portfolio, the work was designed and published in 1984 by Charles Altschul and illustrated with seven signed and numbered etchings by the artist and master printmaker Charles Klabunde. One of sixty artist's proofs, the copy presented is signed by Beckett on the colophon leaf.

Liebmann gift. Mr. William B. Liebmann has presented, for inclusion in the Benjamin Disraeli Collection which he established, a handsome and rare multi-colored tinsel portrait of Queen Victoria, published in London by A. Park on February 24, 1840, and mounted in a contemporary carved oak frame. The Queen is on horseback with a portion of Windsor Castle seen in the background; the decoration on her dress and hat, as well as on her horse's saddle and harness, is of gold, silver, and red tinsel. Prints with tinsel decoration were made as special issues of the many series of color prints published during the period that depicted royalty, and political, military, and theatrical personalities.

Lohf gift. Mr. Kenneth A. Lohf (A.M., 1950, M.S., 1952) has presented an inscribed first edition of William Wordsworth's *Yarrow Revisited, and Other Poems*, 1835, composed during a tour of Scotland and the English border in 1831. The copy, uncut

and in the original boards, contains substantive changes by the author in four of the poems: "The Trosachs," "The Egyptian Maid," "Inscription Intended for a Stone in the Grounds of Rydal



INSCRIPTION

INTENDED FOR A STONE IN THE GROUNDS OF RYDAL MOUNT.

In these fair Vales hath many a Tree
At Wordsworth's suit been spared;
And from the Builder's hand this Stone,
For some rude beauty of its own,
Was rescued by the Bard:
So let it rest ~~in peace, and here~~ and time will come when here
~~(Heaven knows how soon)~~ the tender-hearted
May heave a gentle sigh for him,
As one of the departed.

A portion of a page from Wordsworth's *Yarrow Revisited, and Other Poems*, 1835, corrected by the poet. (Lohf gift)

Mount," and "A Jewish Family." Mr. Lohf also presented a copy, uncut and in the original paper-backed boards, of William Gilpin's *Three Essays: On Picturesque Beauty; On Picturesque Travels; and On Sketching Landscape; To Which Is Added a Poem, On Landscape Painting*, 1792, which contains six aquatints by the author who has been called the apostle of the picturesque.

Myers, Andrew, gift. A black crayon portrait of G. K. Chesterton by Ivan Opffer has been presented by Professor Andrew B. Myers (A.M., 1947; Ph.D., 1964). Drawn in 1928 at Beaconsfield, Chesterton's home in the Chiltern Hills, the portrait, depicting the author in a benign mood, measures 18 by 15 inches and is signed by the artist and autographed by Chesterton.

Myers, Winifred, gift. Winifred A. Myers Autographs, Ltd., London, through its directors, Miss Winifred A. Myers and Mrs. Ruth Shepherd, has presented four inscribed editions of English literary works by Walter de la Mare, John Drinkwater, St. John Ervine and R. C. Sherriff. The latter, who gained fame through his play *Journey's End* is represented in the gift by a first edition of his best-known novel, *The Fortnight in September*, 1931, which he inscribed to Vernon Bartlett in the form of a letter written on the front pastedown; in addition, the author has written out on the fly-leaf brief, humorous excerpts from reviews, and, on the half-title, he has drawn caricatures in pencil of five of the characters in the novel.

Parsons gift. To the collection of Scottish literature Professor Coleman O. Parsons (A.B., 1928) has added the rare first London edition of Daniel Defoe's *Caledonia, A Poem in Honour of Scotland, and the Scots Nation*, published in 1707. The work was written during Defoe's stay in Edinburg where he had been sent by the ministry to act as a secret agent in support of the union of Scotland with England.

Plimpton gift. A leaf from the first illustrated book printed in England, William Caxton's *Myrrour of the Worlde*, has been presented by Mrs. Francis T. P. Plimpton. Based on the *Imago Mundi*, the work was translated by Caxton and printed at Westminster in 1481. The complete volume contains woodcuts of the author, the Creation, and the masters of the seven liberal arts: the two on the recto and verso of the leaf presented by Mrs. Plimpton are Grammar and Logic.

Pratt gift. An important historical document, the four page letter written by the Abbé Edgeworth (Henry Essex Edgeworth de Firmont) describing the execution by guillotine of Louis XVI, has been presented by Dr. Dallas Pratt (M.D., 1941). Written to a Mrs. Tunstall in London on February 18, 1793, less than a month after the execution, the letter describes the King's final moving

words and fateful moments, as well as the effect of his death on the Abbé's own circumstances. The son of an Irish vicar, the Abbé settled in Toulouse following his conversion to the Catholic Church and became the chaplain to the King's unmarried sister

Woodcut illustrating Grammar from William Caxton's *Myrrour of the Worlde*, 1481. (Plimpton gift)

Mme. Elizabeth, who was so impressed by the Abbé that the King sent for this unknown clergyman on the eve of his execution. The Abbé mounted the steps of the scaffold with the King and assisted him as priest during the execution.

Ray gift. Samuel Taylor Coleridge's first volume of poetry, *Poems on Various Subjects,* has been presented by Mr. Gordon N. Ray (LL.D., 1969). Printed in London in 1796, the first edition of Coleridge's *Poems* also contains four sonnets by Charles Lamb, and is the first appearance in book form of Lamb's work. The copy is bound in contemporary mottled calf and includes the half-title, the leaf of errata, and the leaf of advertisements.

Saffron gift. A first edition of Henry Fielding's *Miscellanies* has been presented by Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968). Printed for the author in London in 1743, the three volumes contain, in addition to poetry, essays, and dramatic works, the first printing of Fielding's powerful and popular satire, *The Life of Mr. Jonathan Wild the Great.* There are notes in a contemporary hand on the title pages of *Eurydice, A Farce* and *The Wedding-Day, A Comedy*, regarding the first performances of the two plays.

Schaefler gift. A handsome oil portrait of Sir Walter Scott painted by Gilbert Stuart Newton has been presented by Dr. and Mrs. Sam Schaefler. Measuring 9 1/2 by 7 1/2 inches, the portrait was painted at Abbotsford when the novelist was fifty-three years old.

Schimmel gift. Ms. Caroline Schimmel (M.S., 1976) has presented an extensive collection of works by and about the late novelist and short story writer Truman Capote. Comprising more than two hundred items, the collection contains a complete run of American and English first editions, proof copies, reprints, foreign editions, works with contributions by Capote, magazine appearances, writings about Capote, movie pressbooks, playbills, posters, and photographs. Three of the volumes, *Other Voices, Other Rooms, A Tree of Night*, and *In Cold Blood*, are inscribed by the author to the donor; *Breakfast at Tiffany's* is inscribed to another recipient, and *Music for Chameleons* is autographed by the author. There are also limited and signed editions of *In Cold Blood, A Christmas Story*, and *The Thanksgiving Visitor.*

Sypher gift. Mr. Frank J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968) has presented an original photograph of Alfred, Lord Tennyson in his eightieth year taken by Herbert Barraud in 1888. In exceptionally fine condition, the photograph, measuring 9 by 7 inches, matted with Tennyson's autograph, depicts the Poet Laureate in a broad brimmed hat with a copy of Homer on his lap.

Taylor gift. From the collection of her husband, the late Davidson Taylor, Mrs. Taylor has selected the following three rare inscribed works for presentation: Marie Laurencin, *Le Carnet des Nuits*, published in Brussels in 1942 by Editions de la Nouvelle

Tennyson in his eightieth year photographed by Herbert Barraud, 1888. (Sypher gift)

Revue Belgique, no. 5 of sixty copies, warmly inscribed with a decorative design, along with a framed lithograph in colors, signed by Laurencin, of the drawing on the front wrapper; Bernard Herrmann, *Moby Dick: A Cantata*, a facsimile of the score, inscribed with two bars of music in 1938; and Aaron Copland, *Music for Radio (Saga of the Prairie)*, a facsimile of the score published in London in 1940 and inscribed later the same year.

The latter work was commissioned by the Columbia Broadcasting Company in their first American Composer Commission Series, an enterprise supported by Davidson Taylor, who at the time served as director of the music division of CBS.

Woodring gift. A group of association books and other items has been donated by Professor and Mrs. Carl Woodring, among which are: the actress Marjorie Gullan's copy of Gordon Bottomley's *Scenes and Plays*, 1929, inscribed to her by the playwright, with her notes throughout for her own performance of the scenes, and with inserted photographs of the costume designs; Gabriele Rossetti's *Versi,* Lausanne, 1847, given by Christina Rossetti to Mrs. Epps, with the bookplate of Edmund Gosse, who married Ellen Epps; a letter from Sir Thomas Henry Hall Caine to Frederick Shields, November 28, 1881, on the final illness of Dante Gabriel Rossetti; and *The Statutes of Columbia College in New-York,* printed by Samuel Loudon in 1785, with the broadside, "The Plan of Education," laid in.

Yavarkovsky gift. A contemporary volume of poems illustrated by Salvador Dali has been presented by Mr. Jerome Yavarkovsky (M.S., 1971): Robert D. Valette's *Deux Fatrasies*, published in Cannes in 1963 by Les Presses des Ateliers d'Art "Ryp." The copy, one of seventy on Velin d'Arches, is signed by Dali on the colophon leaf and is illustrated with three full-page etchings in the text and a smaller etching on the title page reproducing the artist's signature.

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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Regular: $50 per year. Patron: $200 per year.

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

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

Contributions are income tax deductible.

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Room 801, Butler Library, Columbia University, New York, N.Y. 10027

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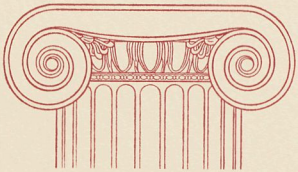
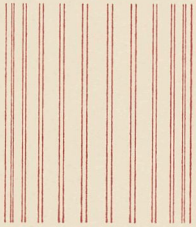


COLUMBIA LIBRARY COLUMNS



MAY 1985 · VOLUME XXXIV, NUMBER 3

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* * *

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Columbia Library Columns

VOLUME XXXIV MAY, 1985 NUMBER 3

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Published by THE FRIENDS OF THE COLUMBIA LIBRARIES,
Butler Library, Columbia University, New York, N.Y. 10027
Three issues a year, four dollars each.

Legends and Myths of the Tsimshian

KARL KROEBER

SEVERAL thousand pages of manuscript recording Tsimshian customs, legends, myths, proverbs (a reckless person is one who "wants to die with all his teeth"), stories, and linguistic practices in the Rare Book and Manuscript Library have recently attracted attention because the Metlakatla Indian community in Alaska has printed five volumes of stories from the collection in a campaign to sustain its native heritage. The materials were collected by William Beynon, fluent in both Tsimshian and English (his mother was Tsimshian, his father non-Indian), sent to Franz Boas during the 1930s, and donated by him to the Library. Until the Alaska publications, the Beynon papers appear to have been disregarded. They constitute a remarkably wide-ranging record of Tsimshian culture, gathered and annotated by a man with intelligent curiosity, good human judgment, and literary sensitivity.

The last quality particularly interests me. Thanks in good measure to the inspiration of Boas, anthropologists collected thousands of accounts from a multitude of diverse Indian groups and analyzed many of them for social, religious and cultural significance. Almost never did Boasians consider seriously the literary quality of the narratives they had recorded. Folklorists and structural anthropologists of Levi-Strauss's persuasion on principle disregard those qualities by which a story functions as a unique work of art. But in the past decade some linguists, folklorists, and anthropologists, notably Dell Hymes, Dennis Tedlock, and Barre Toelken, have begun to study traditional Native American narratives as works of art. Their work has upset preconceptions about the nature of oral literature, which in the scholarly community for two generations have been dominated by Homeric studies originated by Milman Parry. Native American

Opposite: Tsimshian totem poles in Kilwaukool, British Columbia, 1909.

materials, along with those gathered from other so-called third-world cultures, show the Hellenic-European oral tradition to be but one of many, and not *the* model for all oral literatures, which are formally as diverse as written literatures.

William Beynon.
(Courtesy of the National Museums of Canada)

The Beynon collection includes retranslations of several of the stories collected by another of Boas's informants, George Hunt. Such retranslations are rare, and a quick comparison of the collections in the Library suggests to me that Beynon had a finer

literary sensibility than either Hunt or Boas. The significance of artistic differences in versions I have elsewhere discussed at length, here I simply point out that the aesthetic sensitivity of a translator is especially important when, as is usually the case with Indian materials, the formal principles of a literature have not been systematically articulated. Just as the formulae central to Homeric art had been "lost" for three thousand years until recovered by Parry, so today we are only beginning to recover the aesthetic forms of Native American narratives–because only recently have we hypothesized their existence and begun to look for them. Hymes and Tedlock in particular have demonstrated systematic patterns of linguistic ordering (usually keyed to syntactic or lexical repetitions, rather than built on our principles of rhyme or meter) in several Indian languages. Since the Beynon manuscripts provide such an extraordinarily large body of Tsimshian materials, they may be crucial to discovery of formal literary properties in Tsimshian.

Until then, a critic is hampered in describing the qualities of such an oral literature, which are, of course, inseparable from the performance of telling, as anyone who has had the luck to hear a gifted tale-teller will understand. Tsimshian stories, moreover, tend to be lengthy, favoring slow development with careful detailing of settings and motivations. Typical is a tale of a family forced by hunger to go hunting in winter. After traveling far unsuccessfully, they happen upon a populous village where they are cordially entertained. In the tent of the village chief an old woman takes from a young mother her crying child, rocking the infant in her arms and whispering in its ear. Gradually the child ceases crying. But when the mother looks to it later she discovers it to be dead, all its blood drained from its body. She tells other members of her family, and they slip away from the village, but are pursued by the villagers. By creating snowslides the family destroys many of their numerous enemies, but finally all the members of the family have been killed except for the young

mother, followed closely by the last survivor of her pursuers, the chief of the village. By good fortune, he plunges into an icy lake and freezes. The young woman with a shell knife cuts out his heart and eyes, and by using these magically restores all members of her family to life. They then burn the body of the chief, and the ashes rising from the fire become the mosquitoes we know today.

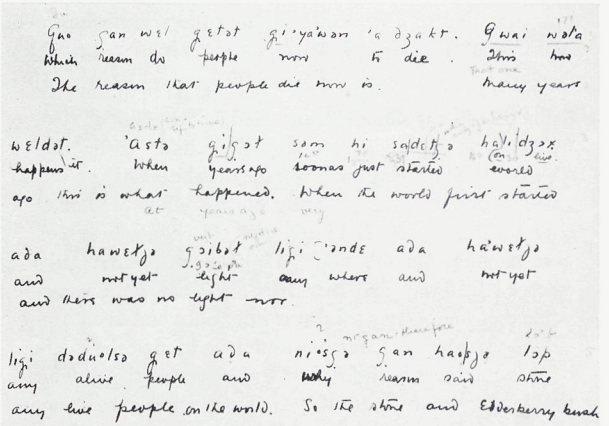
Most science fiction writers would envy the skill with which the cordiality of the villagers is revealed to disguise deadly horror, and such a comparison may remind us that this story, like our literary stories, aims to provoke its audience's imagination. The tale is not primarily an "explanation of the origin of mosquitoes." Its point, rather, is illuminated by William Blake's famous picture *The Ghost* (that is, spirit) *of a Flea*, which portrays a huge man-like creature stalking forward carrying a knife and bowl for blood, its head humanoid but unmistakably insect-like. Blake portrays the tiny flea's monstrous desire for blood, and the Tsimshian story is analogously imaginative.

Even a brief story may suggest some of the rewards of looking for Indian narratives as a source of art, not "lore." In the 27th *Bulletin of the Bureau of American Ethnology* (1902, p. 72), *Tsimshian Texts*, Boas records a few sentences as if they constituted a story told him by an informant about whom we are given no information beyond an Anglicized name, "Moses."

> A little before the Stone gave birth to her child, the Elderberry Bush gave birth to her children. For that reason the Indians do not live many years. Because the Elderberry Bush gave birth to her children first, man dies quickly. If the Stone had first given birth to her children, this would not be so. Thus say the Indians. That is the story of the Elderberry Bush's children. The Indians are much troubled because the Stone did not give birth to her children first, for this is the reason that men die quickly.

This version of "The Stone and the Elderberry Bush" sounds to

me like something arranged by an Indian with experience of anthropologists' expectations as well as his own tribal lore. "Moses" certainly has ordered his material so as to foreground and make comprehensible to a stranger what ethnologists usually seek from



Beynon's transcription of the beginning of the Tsimshian tale, "The Origin of Death and Sickness."

informants. He has, in fact, perceived the nature of Boas's "scientific" point of view and gives his visitor an analysis of a story (notice sentence six) rather than a story, complete with explicit and "objective" causal explanations.

Beynon's version, to the contrary, is a genuine story, told as a story not as information for an ethnographer and so free from the awkward ethnological self-consciousness of phrases such as "the Indians are much troubled." In presenting Beynon's version to emphasize this difference, as well as for the sake of brevity, I have deleted from the text a brief passage following the first sentence which describes exactly the place where the events

narrated occurred. This localizing is characteristic of Native American literatures and is directed not to spectacular but ordinary topographic features. As one comes to know the total body of a tribal literature, one finds that it gives interest and meaning to *all* parts of a geographical area. Here, however, I simply want to draw attention to how rewarding to a literary critic may be some of Beynon's narratives.

> When the world began and there was no light nor any living people, the stone and the elderberry bush said, "We will see who will give birth to the first child." Every day the stone tried to bring out her child, but she could not, and the elderberry could not bring out her child, and they continually quarrelled. Finally the elderberry bush did give birth, while the stone's child, a little later, only emerged half-way and then hardened into stone again, while the elderberry's child was fully born and lived.
>
> This was a great misfortune to the world, that the elderberry's child was born first and lived, because that is why people now are weak, for the elderberry is not everlasting, like a stone. People die like elderberry bushes. But if the stone child had been born first, people would never die, because stone is everlasting.

This is manifestly a tale dealing with the nature of life, and its most strikingly dramatic detail is the stone's unsuccessful effort to give birth climaxing the struggle of both stone and bush to bring forth offspring. It appears that the stone can only abortively enter a mode of life we humans and the elderberry share, which is, however, an existence of weakness, change, and death. Such considerations pose the question folklorists never seem to ask, what does the literal story *conceal*, what *self-reflective* process is contained within the narrative? In this story, to focus on the most obvious point, are we to agree with the narrator, that the victory of the elderberry was a misfortune? Does one not, when

the contest begins, tend to favor the elderberry, hoping she will win, because one feels more congenial to the plant than to the stone? For me, at any rate, the horror of the stone's half-birth confirms a sense of satisfaction that the elderberry succeeded. But then I am told the "Wrong" party triumphed. I am forced to ask myself, were my sympathies misapplied? In confronting that question, I realize that I prefer the weakness and certain mortality of the elderberry because the stone's "everlasting life" is not for me "real" life. What is presented as overt cause in the story, in other words, appears in a fashion that compels me to consider the preconceptions underlying my preferences, my "view of life." I become aware that what for me is most "real" is weakness and death.

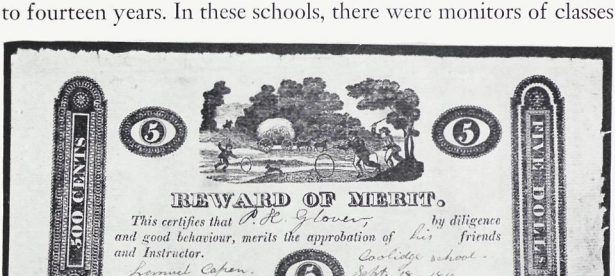
Rewards for Little Scholars

RUDOLPH ELLENBOGEN

FROM the one room schoolhouse by the side of a country lane to the largest city school, schoolmasters and mistresses in the nineteenth century handed out rewards of merit in great numbers to deserving students for everything from doing their mathematical sums to sweeping the floors. Their widespread popularity is made apparent by the more than 3,300 rewards of merit presented by Frances Henne to the Rare Book and Manuscript Library. These small slips and cards imprinted "Reward of Merit" were embellished with hand colored woodcuts, steel engravings, and chromolithographs depicting flowers, fruits, birds, children, adults, families, and scenes; some also bore proverbs, scriptural quotations, or mottoes. Rewards of merit were a nineteenth century phenomenon. What was the cause of their great popularity? And why did the practice of giving these colorful and obviously cherished little tokens become extinct? Some light can be shed on these questions by a backward glance to the monitorial schools and to the important principle of emulation.

The monitorial system of teaching was developed by Andrew Bell, an Anglican clergyman, in the last decade of the eighteenth century in an orphanage in Madras, India. The system was further developed and popularized by Joseph Lancaster, a Quaker schoolmaster whose work won the support of George III, James Mill, Jeremy Bentham, De Witt Clinton, and Thomas Jefferson, among others. The system spread rapidly to America beginning in 1806 when the first Lancasterian school was opened by the New York Free School Society. The most striking characteristic of the system, also known as The System of Mutual Instruction, was the use of students as monitors to teach and regulate the activities of the other students. In the Edinburgh Sessional School, for instance,

between two hundred and six hundred students were presided over by one master. In Bell's school in Madras, there were two hundred students taught by "teachers" ranging in age from seven to fourteen years. In these schools, there were monitors of classes



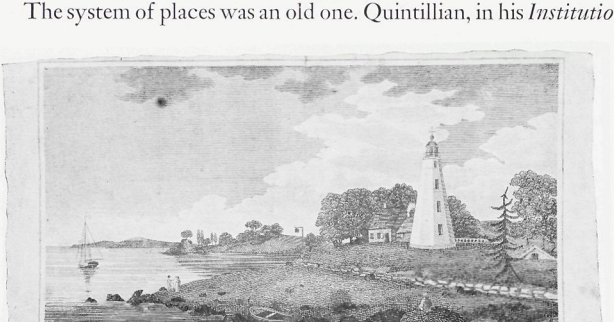
Some rewards of merit, as this one printed in Boston in 1819, had "monetary" value and could be traded for toys.

and assistant monitors, reading monitors, monitors of order, dictators, lesson fixers, street, door, yard, ventilation, fuel and fire monitors, attendance monitors, sweepers, pointing stick fixers, etc. An army of monitors conducted a well designed machine. The industrial revolution was brought to the classroom. Every action had to be efficient, and there was furniture and teaching equipment to enhance the process.

Furthermore, the Madras and Lancasterian systems recognized that not only was there a need to keep the students busy at all times, but there was a need to stimulate them as well. To keep the well regulated machine running at high speed, the pupils needed to be motivated. In the chapter "On Emulation, Places and Prizes" in his *Account of the Edinburgh Sessional School* (1833) John Wood wrote, "For ourselves we very much incline to the opinion that 'a cook might as well resolve to make bread without fermentation, as a pedagogue to carry on school without emulation: it must be a sad doughy lump without this vivifying principle.' "

Emulation was the desire to equal or excel one's companions. To fan the flames of emulation, a system of "places" was used and rewards and prizes were constantly given.

The system of places was an old one. Quintillian, in his *Institutio*



Depiction of local scenes on rewards of merit is unusual.

Oratoria, written between A.D. 92 and 95, described the practice in which students of declamation were assigned their "order in speaking in conformity to the abilities of each. . . ." Quintillian reported that the places were determined monthly and that "this method furnished stronger incitements to the study of eloquence" than any other method. In the monitorial schools of the nineteenth century, each child was lined up in the draught, a group of ten to twelve students based upon the pupils' ability in the subject, in his "place." On his chest the number of his place was suspended from a button. As the children answered questions, or failed to answer them, his place was moved, up or down. There was not only competition for first place, but for all the other places. The child who was "number one" wore a leather ticket lettered "Merit" or "Merit in Reading" or "Merit in Spelling," etc., as well as a picture. Lancaster in his book *Improvements in Education*,

first published in 1803, explains that the picture entitled "the bearer to receive another picture in exchange for it," but that wearing the number one ticket was a great honor and was in itself a reward.

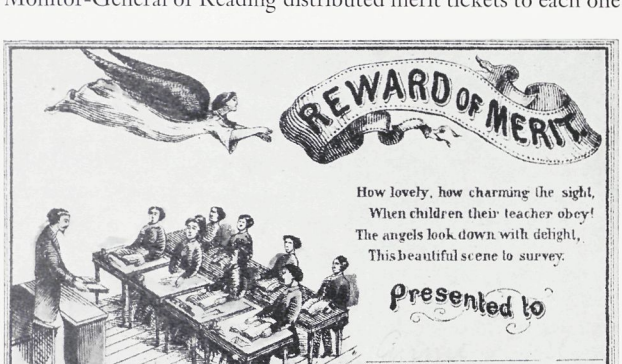
It was not only in the Lancasterian schools that a system of places was used. Mark Twain in his *Autobiography* recalls:

> When I was a schoolboy, sixty years ago, we had two prizes in our school. One was for good spelling, the other for amiabilty. These things were thin, smooth, silver disks, about the size of a dollar. Upon the one was engraved in flowing Italian script the words 'Good Spelling,' on the other was engraved the word 'Amiability.' The holders of these prizes hung them about the neck with string—and those holders were the envy of the whole school. There wasn't a pupil that wouldn't have given a leg for the privilege of wearing one of them a week, but no pupil ever got a chance except John RoBards and me. John RoBards was eternally and indestructibly amiable. . . . He always wore the amiability medal. I always wore the other medal. The word 'always' is a trifle too strong. We lost the medals several times. It was because they became so monotonous. We needed a change—therefore several times we traded medals. It was a satisfaction to John RoBards to *seem* to be a good speller—which he wasn't. And it was a satisfaction to me to seem to be amiable, for a change.

The use of pictures and rewards of merit was not new with Bell and Lancaster. Rewards of merit existed before the monitorial system became popular, one dated 1774 and signed by the American patriot and schoolmaster Nathan Hale was auctioned by Charles Hamilton Galleries on August 11, 1983; however, the Lancasterian system must surely have been a stimulus in the spread of their use. Lancaster was enthusiastic about giving pictures as rewards. He believed that pictures could be "a fund of entertainment and instruction"; they never wore out, and they were "cheap."

In the New York City schools, rewards of between two and eight tickets were given daily to the monitors; even the sweeper

was given three tickets. Promotion was accompanied by a reward of twelve tickets, and promotion to the ninth class was rewarded with fifty tickets. At 10:15, following the reading lesson, the Monitor-General of Reading distributed merit tickets to each one

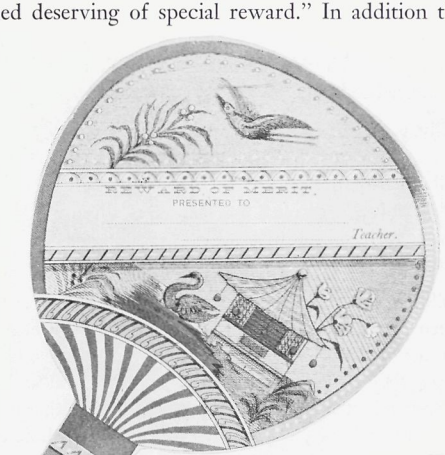


Students were not always as well behaved as depicted in this mid-nineteenth century hand-colored reward.

wearing a badge designating him first in the class. At 10:30 the Monitor-General of Arithmetic distributed his reward tickets: various accomplishments in arithmetic were rewarded with between twelve and twenty-four tickets. At 11:45 the Monitor-General of Order gave orders for closing for the lunch recess and distributed tickets to those who behaved well; those who behaved poorly were detained during recess, or, in some schools, had to pay a fine by relinquishing their merit tickets.

According to an "Appendix" devoted to "The system of rewards and punishments, adopted by The Trustees of the New-York Free School Society" which was published with the *By-Laws of The Free School Society . . . 1818* (1819), we learn from

a detailed list that "each Teacher shall have discretionary power to distribute one thousand tickets monthly, to such boys as from his own observations, or the reports of the Monitor General, may be deemed deserving of special reward." In addition the "Ap-



Die-cut rewards were popular in the last quarter of the nineteenth century.

pendix" also gives a comprehensive list of fines, including, "Talking, playing, inattention, out of seats, &c. 4 tickets; Being disobedient or saucy to a Monitor, 4 tickets; . . . Moving after the bell rings for silence, 2 tickets; Stopping to play, or making a noise in the street on going home from school, 4 tickets; . . . Calling ill names, 20 tickets; fighting 50 tickets. . . ." Each ticket was declared by the Trustees to be worth one eighth of a cent and the students were to exchange their tickets for prizes of equal value such as books, and "occasionally of play-things, such as tops, marbles, &c."

In both the Lancasterian and non-monitorial schools, the merit system was used to encourage emulation. Once again, we can turn to Mark Twain, this time in *Tom Sawyer*, for a description of one such system and its failure:

At the door [of the church] Tom dropped back a step and accosted a Sunday-dressed comrade:

'Say, Billy, got a yaller ticket?'
'Yes.'
'What'll you take for her?'
What'll you give?'
'Piece of lickrish and a fish-hook.'
'Less see 'em.'

Tom exhibited. They were satisfactory, and the property changed hands. Then Tom traded a couple of white alleys for three red tickets, and some small trifle or other for a couple of blue ones. He waylaid other boys as they came, and went on buying tickets of various colors ten or fifteen minutes longer. He entered the church, now, with a swarm of clean and noisy boys and girls. . . . Tom's whole class were of a pattern—restless, noisy and troublesome. When they came to recite their lessons, not one of them knew his verses perfectly, but had to be prompted all along. However, they worried through, and each got his reward—in small blue tickets, each with a passage of Scripture on it; each blue ticket was pay for two verses of the recitation. Ten blue tickets equaled a red one, and could be exchanged for it; ten red tickets equaled a yellow one; for ten yellow tickets the Superintendent gave a very plainly bound Bible (worth forty cents in those easy times,) to the pupil. How many of my readers would have the industry and the application to memorize two thousand verse, even for a Doré Bible? And yet Mary had acquired two Bibles in this way—it was the patient work of two years. . . . Only the older pupils managed to keep their tickets and stick to their tedious work long enough to get a Bible, and so the delivery of one of these prizes was a rare and noteworthy circumstance; the successful pupil was so great and conspicuous for that day that on the spot every scholar's breast was fired

with a fresh ambition that often lasted a couple of weeks. It is possible that Tom's mental stomach had never really hungered for one of those prizes, but unquestionably his entire being had for many a day longed for the glory and the eclat that came with it.

Chromolithograph, with yellow flowers and orange-spotted butterflies, bears the manuscript note on the verso, "Given for 10 whole merits."

Tom's desire for glory was to impress Becky Thatcher. The scene ends in disaster when Judge Thatcher asks Tom to name the first two disciples of Christ, and Tom replies, "David and Goliah."

For more than a century, printers continued to produce rewards of merit and other tickets to stimulate emulation, and the Henne Collection enables the social, educational and printing historian to study the changes in taste, iconography and printing technology over the course of the period. But what happened to the reward of merit? Why were we not given them by our teachers?

First of all, the monitorial system did not survive. The schools in New York City run by the Lancasterian Public School Society were taken over by the Board of Education in 1853. In this brief

description of the monitorial system, one cannot deal with all the causes of its failure, but it should be obvious that young children are not able to teach what they barely understand. Our story, however, is about rewards of merit which always seemed to have a wide circulation outside of the monitorial schools. One must, therefore, look for other reasons besides the decline of the monitorial schools to explain the disappearance of these colorful and inexpensive prizes. Reasons can be found in the attacks on emulation which were widespread during the nineteenth century.

The encouragement of emulation had been criticized by educators even before the heyday of the monitorial system, and the criticism became stronger throughout the century. Emulation was attacked on every conceivable ground—biblical, theological, psychological, and educational. And it seems to have collapsed under the attack of both the conservatives and the educational reformers. Giving these rewards seems to have gradually faded as the methods of Pestalozzi and other modern educators came to the fore.

We no longer see rewards of merit as they were in the nineteenth century; nor has it come to pass, as David Page, critic of the use of emulation, Principal of the State Normal School in Albany, and author of *Theory and Practice of Teaching; or, Motives and Methods of Good School-Keeping* (1847), expressed it, that "the approving conscience of the child, and the commendatory smile of the teacher, shall be the richest of all rewards." The desire of a teacher to present young students with a token reward, however, continues in other forms today. Rubber stamp pictures with smiling faces, gold, silver and colorful stars and stickers (some scented) of all sizes and merit continue to be brought home with the school work of the little scholars of today.

Magic Lantern Lectures on Sir Walter Scott

COLEMAN O. PARSONS

IN 1967 *Columbia Library Columns* brought out my piece on "Scott's Sixpenny Public," illustrated by chapbooks of Waverley novels in the Rare Book and Manuscript Library. These narratives, shrunk to twenty-four or more pages, extended Scott's readership to poor, at times, semiliterate persons who were more taken with plot than with setting, character, or history. Belatedly, it has occurred to me that, besides those who read Waverleys in their entirety at prices matching at least a hundred dollars each today, others who were content with inexpensive dramatic versions of Scott's tales, and still others who thumbed any one of over sixty ill-printed pamphlets, there was a tangential audience which attended magic lantern shows about Sir Walter, his habitats, and his works.

For a decade the Edinburgh optician Patrick Murray was an elected Town Councillor. Then, about 1955, as chairman of the Corporation's committee on libraries and collections, he founded the Museum of Childhood on High Street opposite John Knox's House chiefly out of his own hoard of books and toys. This grew in reach and complexity until it attracted 140,000 visitors a year. Serving as its first curator until retirement in 1974, Pat Murray turned to broadcasting and lecturing, research and translation, the life of a local clubman. Of course, he continued accumulating in his top-story flat, which became so weighted down with tomes of military history, brightly painted soldiers, and curiosities of all sorts, that it was hard to find safe lodgement for a genial glass. No wonder the landlord dreaded that the creaking floor would give way, enlarging the eccentric occupant's quarters without

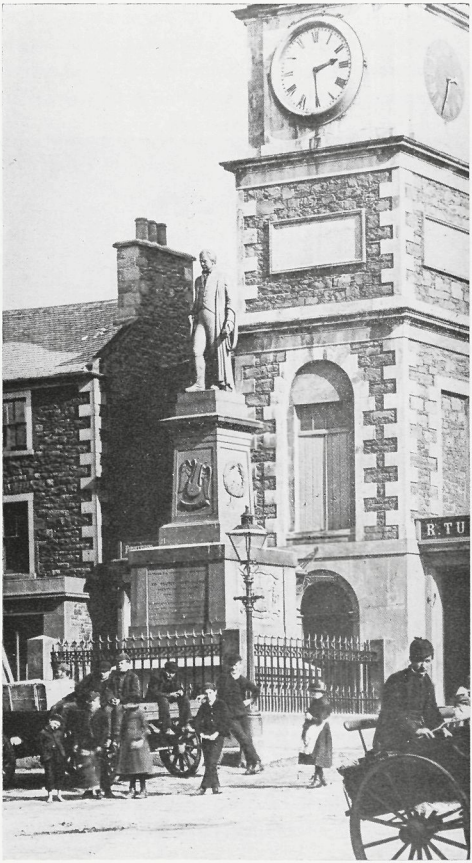
notice given. But the beams held better than the dedicated collector, who died in September 1981 in a hospital bed.

Recognizing a fellow magpie, Pat gave me a duplicate copy of a typescript on Scott by "an itinerant magic-lantern lecturer who

Ashestiel House on the Tweed, Scott's residence before he moved to Abbotsford in 1812.

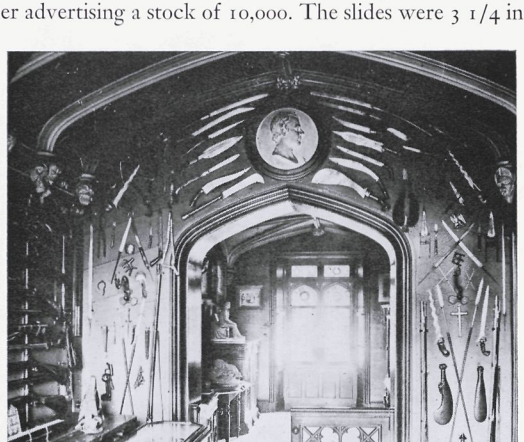
worked the Border country and the west, about the beginning of the century. I bought his lantern and stock of slides recently . . . The lantern [was] surprisingly small. . . . Although we have a huge collection of such slides, texts are extraordinarly difficult to acquire: indeed, I doubt if we have more than a dozen" (letter of April 14, 1965). Both the slides and that magical lantern have long since dissolved, though diligently sought among the Murray effects. What survives is the lecture alone.

Let us start out with the magic lanterns, which ranged from shilling toys to elegant triunials or triple-deckers selling for a



Scott Monument in Selkirk.

hundred guineas. So prosperous did the business become that manufacturers competed by the scores and merchants by the hundreds. Manuals abounded. Slides were beyond counting, one dealer advertising a stock of 10,000. The slides were 3 1/4 inches



The Armoury in Abbotsford, Scott's Gothic-style baronial mansion.

square and sold anywhere from sixpence to a shilling sixpence plain, twice as much colored. Slide painting was costly, dwindling into a lost art as photography captured the market. For many sets, printed lectures were readied at sixpence each.

The northern choice was large. Sets of bought or rented "Scotland from Abbotsford to Wick" could be put together from 177 slides. Also available were "Landscape Illustrations of 'Lady of the Lake' and 'Lord of the Isles'" (50 slides), "Through the Trossachs with Sir Walter Scott" (24), illustrations of *Kenil-*

worth (9), and "Sir Walter Scott" (29). There were other sets and independent work as well.

According to Andrew Pringle in 1891, an audience should be held from forty to ninety minutes with a five minute intermission. If he were conscientious, a showman would arrange his platform the afternoon of the event, "desk, chair, light, signal, water-bottle, and glass." The skilled lecturer spoke in a clear, raised voice and had an adaptable, friendly manner. He might resort to humor, even introduce "a little music." Lecturers from the Royal Polytechnical Institution, T. C. Hepworth informs us, "travelled the country round" giving "entertainments" from schoolhouses to the Crystal Palace. Whenever the speaker did not stand beside the magic lantern himself, he would have an operator on the job perhaps fifty feet away. That task was not without peril as limelight came from the decomposition of potassic chlorate, manganese, and salt, acrid to the lungs, even explosive.

Earliest among performers were Roger Bacon and Athanasius Kircher, dreaded as necromancers. The projector was long a Gothic device in phantasmagoria shows to induce pleasurable fright. It succeeded all too well with the girl Harriet Martineau, who shrieked aloud and had to be soothed. The year of Scott's death, Sir David Brewster described M. Philipstad's act with animated ghosts and skeletons looming up and expanding amid thunder and lightning in a cave as if to engulf the spectators.

These stunts were well-known. Not so the attempted shift from entertainment to biblical instruction by the Scottish missionary explorer David Livingstone, who used the lantern in South Africa. The patriarch Abraham was made to appear "as large as life" with "uplifted knife . . . in the act of striking the lad." At this, the dark ladies of the court screamed and fled.

So triumphantly did instruction at last supplant amusement that Marie Mason exclaimed in 1894, "Why should not each book be supplied with pictures by the lantern?" And in 1896-97 *The Optical Magic Lantern Journal* promised "Animated Photographs on

the Screen (Patent Applied For.)" This would have enlisted four to six lanterns, each with its attendant. But the spectacular Siege of Delhi, thus mounted, had to yield to cinematography, to the vogue of motion pictures.

The modest Border talk given me by Pat Murray, however, required only one itinerant lantern. The typescript itself fills twenty-three foolscap sheets measuring 8 1/4 by 13 1/2 inches. Some twenty-six slides can be identified by specific allusions in the text. If the performer followed the advice of conventional manuals, not more than two minutes per slide, the ideal evening limit of an hour and a half was observed with plenty of time to spare. Thus he enters into a camaraderie with his audience, commenting on Scott's early home of Ashestiel, "I may tell you that the picture now on the screen was taken inside the drawing room with the lens looking out of the window." He prompts himself in the typescript: "(Read lines on screen.)" of a school exercise in facsimile.

Only once does he lose track of time, as when he dwells on "a good story" of William Edmonstoune Aytoun's shy wooing of Christopher North's daughter. Certainly more worthy of attention were the Border map serving as an introduction and the meeting of sixteen year old Walter and Robert Burns, to which thirty-three lines were devoted. Because the lecturer reveled in the eloquence of poetry, he spent twice as much time on Scott's verse as on his prose.

He was probably anticipated by George Glen Napier, who published *The Homes and Haunts of Sir Walter Scott* in 1897, gave a lecture to the Sir Walter Scott Club on December 5, and issued a handsome leaflet on "Sir Walter's Land Illustrated by Lime Light." Learning of my interest, Dr. James C. Corson, Honorary Librarian of Abbotsford, sent me a photocopy, which gives the topics covered from 1771 to 1832 and enlivens them with five songs, "Magregor's Gathering" and others. No influence on the lantern lectures discussed here is evident.

I might linger over this early lantern talk if that great and gener-

ous repository, the National Library of Scotland, had not turned up three lectures on "The Homes & Haunts of Sir Walter Scott." All three measure 8 by 10 inches in typescript, and the first is heavily corrected in its sixty-two pages, accompanying ninety-three slides. But even many omissions would hardly keep the show within the compass of a single evening. The emphasis is on places having a biographical interest, with Abbotsford featured, Yarrow Water and lochs, and ruins—over fifteen slides of Melrose Abbey, and Dryburgh Abbey, for Sir Walter's entombment.

The continuation, or Part II, in some eighty slides, changes the opening from Scott and Abbotsford (sixteen slides) to Edinburgh (thirty-eight views) before moving on to Jedburgh and Mary Queen of Scots, castles galore, glimpses of towns, lochs and the river Tweed, the interest shifting from biography to background.

The third or Combined Lecture opts for a less scenic, less drawn out presentation. The earlier treatments are culled rather than revised, and the seventy-five slides are drawn variously from the two talks: Scott's boyhood, Selkirk, Abbotsford, Melrose Abbey and surroundings from the first, Edinburgh extensively from the second. Included are country excursions, visits to castles and dwellings, St. Giles Cathedral and John Knox's House, Jedburgh, Flodden Field, tourist spots, and illustrations of the Waverly novels.

The presence of the speaker is felt throughout. Of Scott's riding to the Circuit Court of Jedburgh he sensibly warns himself in the typescript margin, "Omit unless I give Jedburgh." He regrets that "our Picture was taken on a wet day" and notes elsewhere, "Omit Slide broken cannot be replaced." His sense of being a part of the adventure comes out artlessly: "The road I travelled is seen in the picture." In the second lecture he says of Neidpath Castle at Peebles, "I went all over it." His Border focus being on Melrose, he prepared himself thoroughly: "It was in this place I stayed three weeks whilst I explored the Scott Country."

Feeling at home with his audience, he says at one point, "Let us take a short walk round the district," and of Yarrow, "Let us journey along its banks."

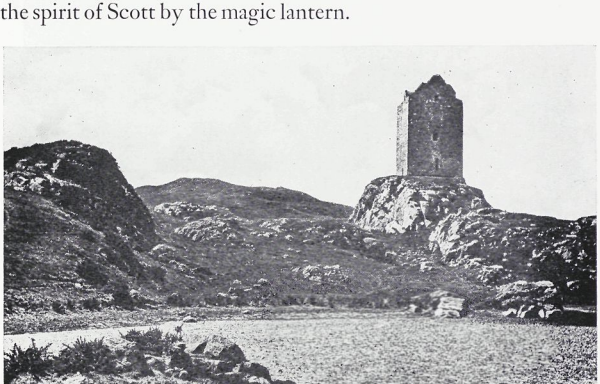
At other times the performer decides not to intrude himself, as when he deletes the last three works of "Sir Walter Scott's walking stick, *which I handled*." Speaking of Bowden Kirk, where the coffins of the great were crumbling and all scattered about, he discards this passage, "They were restoring it, when I was there."

He takes the auditors into his confidence when the need to compress two lectures into one distresses him, ". . . my time is limited and I must confine myself to only a few more spots," he says a quarter of the way through: "I must leave Edinburgh for some other of Sir Walter's Haunts." At the end he bids farewell. "My time has gone and with lingering regret I must leave the haunts of 'this truly great man.' " His parting advice is that John Gibson Lockhart's *Life* of his father-in law, in one volume, may be bought in Everymans' Library for a shilling (1906 and after).

The composer of these magic lantern talks, identified only as Wilson, has recreated Scott as a genius who encased himself in history. A small turret room at Abbotsford was panelled with oak from Queen Mary's bed at Jedburgh. There were her purse as well, mementos of Prince Charlie, Montrose and Claverhouse, Rob Roy and Robert Burns. Scott's imagination reached across the Border to Wellington and Nelson, Napoleon's writing case, "& many others." The description of Abbotsford features the poet and novelist as a creator in the plantation of a forested estate surrounding a baronial pile.

When Sir Walter died, a bronze cast of his head with "a very tired expression" was put on a table in the turret room. The noble bust by Francis Chantrey, Raeburn's portrait, and a miniature of Wattie age six, however, restored him to life, as did the thousands of books in his beloved library, the armoury evocative of Scotland's past, and the overwhelming fantasy of Abbotsford. Al-

though time urges the lecturer on from Abbotsford, "the Mecca of the borderland," to Melrose, "the capital of the Scott country," his excitement and depth of feeling hold him back while he raises the spirit of Scott by the magic lantern.



Smailholme Tower near the farm where Scott spent his childhood holidays.

The lecturer reveals the earliest possible date of his talk by referring to "Smailholme, which I was in 1908," emended in ink to "when I saw it." All this calls for a scrapping of the bookseller, R. & J. Balding's identification of the speaker as George Washington Wilson, photographer to Queen Victoria in Scotland until his death in 1893 at the age of seventy. The combined lecture reports that Scott died "on the 17th September 1832—just a hundred years ago." My conjecture is that the two presentations were laid aside some time after 1908, only to be revived and combined years later in response to the multi-level tributes of the centenary. This lantern talk could well have been the last delivered on the "Northern Magician" Sir Walter Scott.

Photograph of T. S. and Valerie Eliot inscribed to Marguerite Cohn.
(Carol Rothkopf gift)

The House of Books Collection

A Bequest and a Gift

KENNETH A. LOHF

"LOUIS HENRY COHN and I had thought that the autumn of 1930 would find us living in France. Instead, the events of October 1929 dictated that in September 1930 we would be starting House of Books, Ltd. in New York City." With these brief, spare remarks, Marguerite A. Cohn began her preface to the firm's fiftieth anniversary catalogue, a characteristically modest statement of the founding of a business that would become during a half century a highly personal and seemingly indispensible force in the New York book trade.

When she died in August 1984, as the result of an accident on a London street (she was in England on her annual book-buying trip), Margie, as she was called by her many friends among colleagues and collectors on both sides of the Atlantic, left by bequest to the Rare Book and Manuscript Library the book stock and files that remained in the shop's premises on East 56th Street. The four thousand books and pamphlets and the two thousand pieces of ephemera and manuscript material that comprise this far-reaching bequest reflect the American and British fiction and poetry of the twentieth century, favored by collectors of contemporary literature, that were the specialties of House of Books, which Margie managed on her own with distinction and individuality after her husband's death in 1953.

Nearly all of the significant writers of the period, and especially those of the post World War II generation, were represented on her shelves. These consisted not only of such major writers as T. S. Eliot, Robert Frost, and William Faulkner, but also those whose books are eagerly awaited by readers as they are

published, Walker Percy, Joyce Carol Oates, and James Merrill, to single out a few from among the scores of names. Because of her interest in the theater, we were not surprised to find several shelves of first editions of plays by Samuel Beckett, Harold Pinter, Tom Stoppard, and Tennessee Williams, as well.

In the autumn following Margie's death, her neice, Mrs. Carol Z. Rothkopf (A.M., 1952), made substantial additions to the bequest. She presented the collection of inscribed photographs that had lined the walls of House of Books—those awesome and impressive portraits of Tom and Valerie Eliot, Frost, John Galsworthy, and W. Somerset Maugham, among many others, friends about whom Margie often reminisced to visitors in the shop. Also donated were the lengthy files of Margie's correspondence with Eliot, Frost, and Marianne Moore, which document her long and warm associations with these poets.

Of special importance is Mrs. Rothkopf's gift of the files relating to the Crown Octavo Series of books published by the Cohns in limited editions under the House of Books imprint between 1932 and 1969. These small, thin, handsomely printed volumes of texts by Ernest Hemingway, Thomas Wolfe, Eudora Welty, Eliot, Frost, Tennessee Williams, and others, illustrate that the Cohns not only sold good books but produced them as well. In addition to copy number one, signed, of each publication, many of which are inscribed as well, the files include manuscripts and corrected typescripts, galley and page proofs, and letters and cards relating to editorial matters.

Margie concludes her prefatory remarks in the fiftieth anniversary catalogue by expressing her gratiutde that "so many customers have become friends and that this . . . catalogue seems a natural consequence of those friendships." In her generous bequest Margie has extended that friendship to the Library and to those whose studies of the writers and poets of the twentieth century will benefit from the books that formed the House of Books.

Our Growing Collections

KENNETH A. LOHF

Alexander gift. A group of approximately five hundred letters and manuscripts of the late Professor Ivan Morris has been presented for addition to the Morris Papers by Mrs. Annalita Alexander. There are lengthy series of letters from his parents and other relatives and friends, holograph manuscripts of theater and film reviews, and diaries and journals kept during the 1940s.

Benkovitz gift. Professor Miriam Benkovitz has presented a second installment of the papers of the English poet Charles Wrey Gardiner. Included are: manuscripts for three unpublished autobiographical books, "Coffee for Laura," "The Octopus of Love," and "Printer's Pie"; manuscript drafts and typescripts of thirty-five poems; a file of twenty-five letters written to fellow writer Derek Stanford; a notebook enumerating titles in his library; photographs of family and friends; miscellaneous prose manuscripts; and seven first editions of Wrey Gardiner's books, several of which are inscribed.

Burne Jones gift. Mr. Dan Burne Jones has presented an extensive collection of the printed work, dating from 1927 to 1978, of the American illustrator Lynd Ward (B.S., 1926, T.C.), comprising first and significant early editions, reprints, and variant bindings and issues. There are 105 books written or illustrated by Ward, of which six are inscribed and eight signed by him, and fifteen books with dust jackets illustrated by Ward. In the collection are copies of *An American Pilgrimage*, 1927, by Grace Scribner, the first book illustrated by Ward, and the very rare children's book illustrated by him, *Stop Tim!*, 1930. Mr. Burne Jones has also donated a fine color photograph of Rockwell Kent taken on his seventy-eighth birthday, and copies of *The Rockwell Kent*

Centennial, 1983, and two volumes of *The Rockwell Kent Miscellany*, 1984, all of which were issued in limited editions.

Dames gift. Mr. Ralph J. Dames has presented an early seventeenth century edition of Thomas à Kempis's *Opera omnia*, published

Woodcut by Lynd Ward, his first illustration in book form, which appeared in Grace Scribner's *An American Pilgrimage*.
(Burne Jones gift)

in Antwerp in 1607. The volume has a full page engraved portrait, and is bound in contemporary stamped calf with a large center ornament, dated 1608.

Fall gift. Mr. James E. Fall has donated a group of twelve letters written by the actress Lotte Lenya to Mrs. Ann Fall from 1965

to 1970. Among the subjects discussed by the actress are her theater engagements, the musical "Cabaret," her husband Kurt Weill, and numerous personal matters. There is also an inscribed photograph of Lenya, ca. 1965.

Golann gift. Ms. Cecil P. Golann (A.B., 1941, B.; A.M., 1942; Ph.D., 1952) has donated the following: Lodovico Ariosto, *Orlando Furioso*, Milan, 1899, illustrated by Gustave Doré; John Bunyan, *The Pilgrim's Progress*, London, 1898, a limited edition illustrated by the brothers Rhead, George, Frederick, and Louis; and an edition of the works of Horace, published in Venice in 1561 by Aldus Manutius.

Gotham Book Mart gift. The Gotham Book Mart, through its director Mr. Andreas Brown, has donated an oil portrait of Allen Ginsberg painted by Gregory Corso at Salem, Massachusetts, in 1973. The portrait, signed and dated in the lower left and inscribed in ink on the verso, depicts the poet with up-raised hands and eyes.

Haeberle gift. Mrs. Florence Haeberle has donated, for addition to the Frances Henne Collection, a toy box, ca. 1840, presented as a reward of merit. Attached to the cover is the reward of merit, and to the inside of the box, numerous contemporary steel engravings.

Jaffin gift. Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has presented seventy-three volumes from his library, including books containing illustrations by Arthur Rackham, illustrated books of the twentieth century, and exemplars of fine printing. Outstanding among the titles in the gift is Marc Chagall's *Poèmes*, Geneva, 1968, illustrated with the artist's impressive wood engravings; the copy in sheets, one of two hundred on Grand Vélin de Rives, is in the orginal wrappers and is laid in the publisher's cloth box.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented eleven books from his library written by Rockwell Kent, George Santayana, and John Masefield. The poet laureate is represented

by six autographed or inscribed volumes, including *The Ledbury Scene As I Have Used It In My Verse*, 1951, inscribed to Dr. Lamont's mother Forence, and *Old Raiger and Other Verse*, 1964, inscribed to Dr. Lamont and his wife Helen. There is also the copy

Chagall's illustration for his poem, "Combien d'années" in his *Poèmes*, 1968. (Jaffin gift)

of *A Little Tour in Ireland*, by an Oxonian (i.e., S. R. Hole), 1859, with illustrations by John Leech, inscribed by Masefield to Dr. Lamont on the occasion of the latter's first trip to Ireland in 1961.

Margolies gift. A collection of papers of the late Joseph A. Margolis, manager of Brentano's in New York City from 1912 to 1951, has been presented by his widow. Among the more than three

hundred items in the collection are letters from the literary and political figures Heywood Broun, James Branch Cabell, Arthur Conan Doyle, Theodore Dreiser, Waldo Frank, Robert Henri, Archibald MacLeish, Theodore Roosevelt, William Howard Taft, Prince Pierre Troubetskoy, and Mark Van Doren.

Meyer gift. Mr. Gerard Previn Meyer (A.B., 1930; A.M., 1931) has donated the corrected typescripts of his books, *Pioneers of the Press*, 1962, and *Renewals*, 1982.

Palmer gift. Mr. Paul R. Palmer (M.S., 1950; A.M., 1955) has donated a group of more than three hundred volumes, primarily in the fields of contemporary literature, history, popular culture, film, theater, and New York City history, including first editions of books by George Arliss, Eudora Welty, Joan Didion, Norman Mailer, Gertrude Lawrence and Victoria Sackville-West.

Parsons gift. A group of 172 volumes in the fields of literature and history has been added by Professor Coleman O. Parsons (A.B., 1928) to the Scottish Collection which he has established. Among the noteworthy items in the gift are: the first Dublin edition of Allan Ramsay's *Poems*, 1733; George Crawfurd's *A General Description of the Shire of Renfrew*, Paisley, 1818; John Stuart's *Lays of the Deer Forest*, Edinburgh, 1848; and the 1822 broadside recounting the death of James Boswell's son, *Unfortunate Duel: a true and particular account of a most unfortunate duel which took place . . . the 26th March 1822, at Auchtertoul, in Fife . . . when Sir Alex. Boswell of Auchinleck was desperately wounded, and is dead.*

Plimpton gift. Mrs. Francis T. P. Plimpton has presented a further group of approximately one hundred letters and documents written to and collected by her father-in-law George Arthur Plimpton (Litt. D., 1929). Among those written to him are letters from John William Burgess, Nicholas Murray Butler, Andrew Carnegie,

Theodore Low De Vinne, Daniel Chester French, Edward Everett Hale, Gilbert Murray, John D. Rockefeller, Jr., Theodore Roosevelt, Booker T. Washington, and Woodrow Wilson. Items in the gift collected by Mr. Plimpton include important letters written by Horace Mann, Jedediah Morse, and Noah Webster pertaining to the publication of various textbooks, as well as an 1815 promissory note to Sir Walter Scott from John Ballantyne & Company, endorsed by Scott.

Rand gift. A collection of twenty-nine etchings and engravings has been presented by Mr. Steven R. Rand (LL.B. 1966). Included among the group, dating from the sixteenth to the eighteenth centuries, are fine examples of the work of the engravers Agostino Carracci, Cornelis Cort, Gerard Edelinck, and Charles Howard Hodges. There are also twelve etchings, primarily of views of Rome, by Giovanni Battista Piranesi from various publications of the 1760s. Completing the gift are fine examples of the work of Paulus Pontius, Jonas Suyderhoef, and George Vertue.

Rank Association gift. The Otto Rank Association, through the good offices of Dr. Anita J. Faatz, has presented its official files of correspondence, manuscripts, minutes and financial records, covering the period from its founding in 1965 to its dissolution in 1983. The Association was founded by J. Jessie Taft and Virginia P. Robinson to foster and develop interest in the writings and work of Otto Rank and to promote further exploration of his concepts and their meaning for art, literature, psychology, psychotherapy, and the history of culture. The writer Anais Nin was a frequent lecturer at meetings of the Association, and the collection contains 117 letters from her in which she discusses her lecture tours and the publication of her diaries. Among the other correspondents are Anna Freud, Ernst L. Freud, Ernest Jones, Karl Menninger, and Henry Miller.

Ray gift. Mr. Gordon N. Ray (LL.D., 1969) has donated, in a recent gift, twenty-four first editions of English and French litera-

ture, primarily of the nineteenth century, including: Matthew Arnold, *The Strayed Reveller and Other Poems*, 1849, in the original cloth; Charles Lamb, *Works*, 1818, two volumes, bound in hard-grained morocco by Leighton; Alfred, Lord Tennyson, *Poems*, 1842, original boards, uncut and Stendahl, *The Life of Haydn* [and] *The Life of Mozart*, London, 1817, first edition in English of Stendahl's first book.

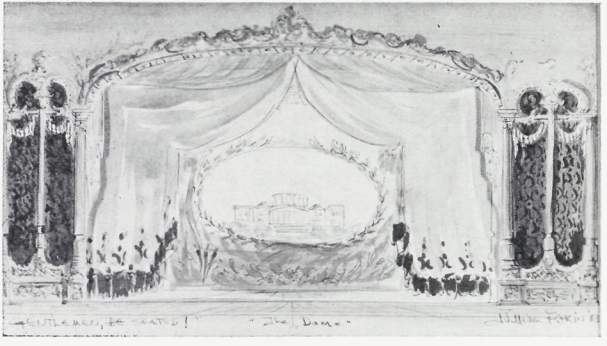
Schang gift. A group of sixteen visiting cards, all signed or with notes, has been presented by Mr. Frederick C. Schang (B.Litt., 1915) for addition to the collection that he has established. Among the cards of well-known singers, actors and public figures, there are notable examples, many with long notes, of the cards of Mrs. Ulysses S. Grant, Mrs. Charles Dickens, La Comtesse Mathieu de Noailles, Heinrich Schliemann, Ferdinand de Lesseps, Norman Mailer, and Charles Kemble.

Stokes gift. Mrs. Rose Pastor Stokes has donated an additional group of papers of her late husband, James G. Phelps Stokes (M. D., 1896), comprising approximately six thousand pieces of correspondence, manuscripts, photographs, and printed materials. There are files containing papers relating to Dr. Stokes's political, social and religious interests and activities, including those pertaining to the Department of State, Socialist Democratic League, American Alliance for Labor and Democracy, Russian Information War Office in the U.S.A., and Eastern religions. Among the correspondents are Theodore Dreiser, Zona Gale, Helen Keller, Edwin Markham, Frances Perkins, Jacob Riis, Eleanor Roosevelt, and Laurette Taylor.

Strange gift. In memory of the late Marguerite A. Cohn, Mr. Arthur Strange (A.M., 1959) has presented a review copy of the first edition of May Swenson's *New & Selected Things Taking Place*, Boston, 1978, autographed by the poet on the title page. Mr. Strange has also donated a proof copy of Nathalie Sarraute's

"*fool's say*", 1977, translated by Maria Jolas, in memory of Professor Justin O'Brien.

Tarjan gift. Mrs. Susanna Moross Tarjan has presented the papers of her late farther, Jerome Moross, composer of film scores, con-



William Pitkin's watercolor stage design, depicting Washington in 1861, for Jerome Moross's *Gentlemen, Be Seated!* (Tarjan gift)

cert works, and music for the ballet and theater. There are musical scores, scripts, stage designs, publicity material, photographs, and programs for nearly one hundred of the composer's works, dating from the early 1930s to the early 1980s, including: the musical play, *The Golden Apple*, 1954, and the musical entertainment, *Gentlemen, Be Seated!*, 1963; the ballets, *Frankie and Johnny*, 1938, and *Ballet Ballads*, 1945; the film scores for *The Big Country*, 1958, and *The Cardinal*, 1963; and orchestral works such as his Symphony No. 1, 1943. The correspondence files contain letters from Aaron Copland, Agnes De Mille, Henry Mancini, Mary Martin, Henry Miller, Ned Rorem, Virgil Thomson, Gore Vidal, and Thornton Wilder.

Activities of the Friends

Winter Reception. Nearly two hundred Friends of the Library and their guests attended the reception in the Rare Book and Manuscript Library to open the exhibition, "A Publisher Collects: The Library of Bennett Cerf." On view were inscribed first editions, press books, and autograph letters and manuscripts collected by Bennett Cerf since the 1920s and donated in 1983 by his widow, Mrs. Phyllis Cerf Wagner.

Bancroft Awards Dinner. Prizes for distinguished works in American history and diplomacy were awarded at the annual Bancroft dinner, held in the Rotunda of Low Memorial Library on Thursday evening, April 4, with Gordon N. Ray presiding. President Michael I. Sovern announced the winners of the 1985 awards for books published in 1984: Suzanne Lebsock, *The Free Women of Petersburg: Status and Culture in a Southern Town, 1784-1860,* W.W. Norton & Company; and Kenneth Silverman, *The Life and Times of Cotton Mather,* Harper & Row Publishers, Inc. The President presented to the author of each book a $4,000 award from funds provided by the Edgar A. and Frederic Bancroft Foundation; Dr. Ray presented citations to the publishers.

Future Meetings. The Fall meeting, to open the exhibition "The House of Books that Marguerite and Louis Cohn Built," will be held on December 5. The reception opening the winter exhibition will be held on March 6, 1986, and the Bancroft Awards dinner is scheduled for April 3, 1986.

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