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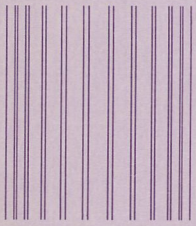

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Columbia Library Columns

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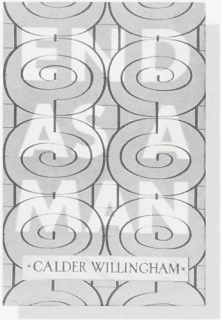
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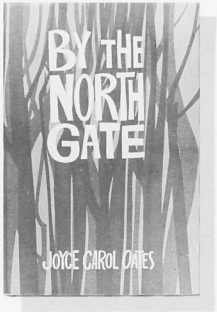
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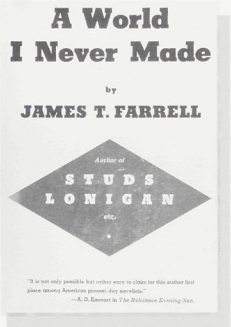
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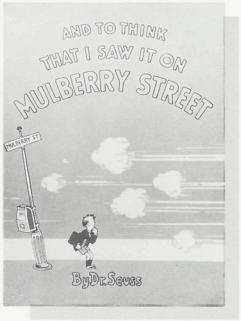
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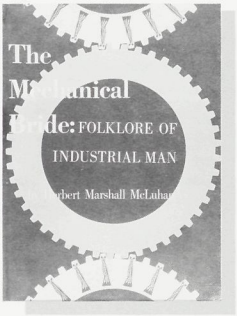
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Vanguard Press: Sixty-two Influential Years

GUY HENLE

In the fall of 1988, Vanguard Press was sold to Random House. Although its imprint may gradually disappear, its story should not. Through a study of its correspondence and papers, recently presented to the Rare Book and Manuscript Library by Random House, the history of Vanguard offers an enlightening glimpse into the world of personal publishing as it was practiced from the early 1930s until recent years.

Begun in 1926 as a gesture of social philanthropy, it graduated to full-fledged trade publishing in 1928. By the mid-thirties the firm's influence far exceeded its size, having built a reputation for quality books of all kinds. In fiction, it looked for new young writers to introduce; in nonfiction, for trenchant works that would challenge established institutions.

From the time of its move into general trade publishing until well into the fifties, Vanguard's tone was set by James Henle, who had been owner, editor, and publisher since 1928. He remained a part-time editor at the firm until his death in 1973. For the last thirty-six years of its existence, the firm was guided by Evelyn Shrifte, who had joined Vanguard as a young college graduate in 1929. Thus, Vanguard had a continuity of purpose and policy throughout its existence, avoiding the abrupt shifts of policy that have characterized the history of many larger publishers.

It may be hard in this so-called "age of greed" to understand a young man's attempt to refuse a million-dollar inheritance. In the 1920s, also an era of excesses, it must have been just as surprising. Charles Garland, the young man in question, was denied his

Opposite: Several of the important works published by Vanguard Press from the late 1930s to the early 1960s

James T. Farrell (left) and James Henle, on the front steps of the Henle home in Hartsdale, New York, ca. 1935

request, so he turned over much of the money to a charitable foundation. Out of the Garland Fund, eventually, came $100,000 with which to establish a publishing firm—Vanguard Press—to reprint classics in the fields of politics, economics, and philosophy at prices working people, with little opportunity for education, could afford.

The Vanguard Series, as it was called, was composed of hard-

bound books of small size, with simple cloth bindings, priced originally at fifty cents. Among the authors published were Darwin, Hegel, Veblen, Marx, Lenin, Bellamy, and the then-contemporary writer Upton Sinclair. Surprisingly, the best seller of the series was a book of satirical dialogues called *Heavenly Discourse,* written by Charles Erskine Scott Wood, a California poet. When its original stake became exhausted, Vanguard began publishing more commercial books along with the Series. It also took over the list of a small firm, Macy-Masius, operated by George Macy, who was later to become a very successful publisher of limited editions of classics.

In 1928, James Henle arrived as editor, purchasing a half interest in the firm and the other half a few years later. Henle had been a writer-editor, starting as a reporter on the *Brooklyn Eagle* and the *New York World,* moving to the magazine field as a managing editor of *McCalls* in the twenties. His political leanings, however, were probably not so far from those of the Garland Fund's benefactor: He had worked for a period for the *New York Call,* the Socialist Party newspaper, and in those years certainly considered himself a socialist.

Newspapering in New York in the early decades of this century was a far less refined game than it is now. For one thing there were dozens of papers, compared to the handful today; after all, newspapers were the main source of information. And even for those with a literary bent, reporting was a legitimate way to learn the writing trade. With his wide acquaintance among New York newspapermen, Henle quite naturally turned to them to build his first lists of books.

Typical of the breed was John K. Winkler, a reporter friend who embarked on a series of iconoclastic biographies of such empire builders as John D. Rockefeller, J.P. Morgan, and Andrew Carnegie. Following the muckraking tradition of earlier years, the books exposed the corruption that lay behind the accumulation of great wealth in this country. Other books in the same vein were *The Public Pays,* an exposé of the utility industry by the then-unknown Ernest Gruening, later to become one of Alaska's first two senators;

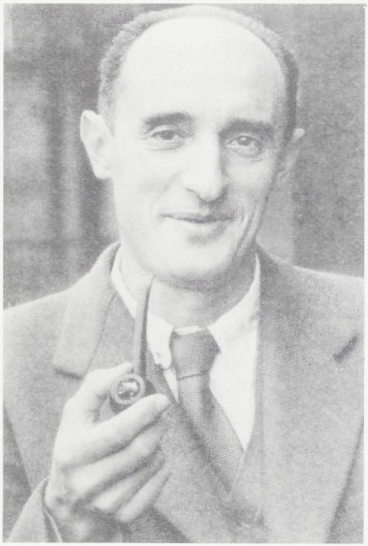
A.T.&T. by N. R. Danielian; and *Graft in Business* by John T. Flynn, another veteran newspaperman. This egalitarian line culminated with the publication in 1937 of *America's Sixty Families* by Ferdinand Lundberg, which made the front pages of many papers and gave editorial writers a new phrase to describe the major holders of America's wealth.

Vanguard gave the world another catchphrase when, in 1951, it published *Brain-Washing in Red China* by Edward Hunter, the first book to examine the system of mind-control then practiced by the Communist Chinese. Today, the phrase is used lightly, with little thought of its deadly origin. Other notable authors Henle brought to Vanguard's lists were Heywood Broun (on anti-semitism), Scott Nearing (on war, blacks, and other subjects), and Charles Beard (on democracy).

The newspaper connection served Henle well throughout his publishing career. In 1947, Robert S. Allen, the Washington columnist, brought together key political reporters around the country to produce *Our Fair City,* an exposé of how politics was played in the seventeen most important cities in the country. Each reporter dealt with the city he covered. Richard L. Neuberger (later senator from Oregon), for example, did the chapter on Portland. Two years later, a similar group under Allen produced *Our Sovereign State,* tackling the same assignment for state governments. That book marked the publishing debut of William V. Shannon, later ambassador to Ireland but at that time only a young graduate student in Boston; he wrote the chapter on Massachusetts. Soon after, Shannon teamed with Allen to write *The Truman Merry-Go-Round,* a behind-the-scenes look at the Truman administration.

As can be seen from the books he chose to publish, Henle had strong feelings about individual liberties and freedom of the press. (In 1935, he published a collection of articles entitled *Freedom of the Press Today;* the editor was Harold L. Ickes, then Secretary of the Interior.) Occasionally, books Henle published brought Vanguard into conflict with actual or self-appointed authorities. As early as 1929, he and Vanguard sponsored a bill in the New York State legis-

lature to make publishers as well as authors liable in obscenity prosecutions. The idea was to force publishers to take a more vigorous position against censorship. The bill did not pass, but Henle always defended his own books as if it had.



Novelist Pierre Boulle whose *The Bridge Over the River Kwai* was one of Vanguard's surprise successes (Photograph by Pierre Boulat)

Some of the books that brought Vanguard problems dealt with birth control and sex in marriage; these were presented as straightforward, informational texts and were among the earliest of their type. And Vanguard occasionally published novels that skirted the then-tight line on descriptions of sexual matters. Through Henle's career, he always defended these books in court, winning several important cases (on books by James T. Farrell and Calder

Willingham) that liberalized the moral standards by which books were then judged.

In 1932, Henle published *I Am a Fugitive from a Georgia Chain Gang* by an escaped convict writing under the name of Robert Burns. The book revealed the brutality of the Georgia prison system and set the publishing firm at odds with the Georgia authorities, who wished to extradite the author. The book caused such a sensation that it eventually brought reforms to the system. Though the book is nearly forgotten, it was turned into a classic movie starring Paul Muni, now a perennial on late-night television. The next year, another case famous to civil libertarians—the Sacco-Vanzetti case—was examined in great detail in *The Untried Case* by Herbert Ehrmann, a long-time friend of Henle's. The trial had taken place during Henle's newspaper days, and though he had not covered it, the trial and its outcome became a touchstone for liberals for many years thereafter.

It was almost inevitable that Vanguard's populist view of the world would attract the young but growing consumer movement. Consumers Research had been started in the late twenties and was a small struggling group when its prime movers, Arthur Kallet and F. J. Schlink, presented Vanguard with a manuscript incorporating many of its devastating findings about everyday foods and drugs. Published as *100,000,000 Guinea Pigs* in 1933, the book was an instant success, remaining on the *New York Times* best-seller list for two years. It resulted in a wholesale revamping of the Food and Drug Administration and served to legitimize the fledgling consumer movement.

Guinea Pigs became the first of a series of books that had their start in the laboratories of Consumers Research (or Consumers Union, an eventual rival): *Skin Deep* (cosmetics), *Counterfeit* ("not your money but what it buys," said the ads), *Paying Through the Teeth* (dental products), *Millions on Wheels* (the auto industry), *40,000,000 Guinea Pig Children* (products for children), and others. Then, in the early fifties but well before the Surgeon General's landmark report, Vanguard published *How to Stop Smoking*, which thousands used as a guide to a smoke-free life.

Early in its life, Vanguard's fiction was generally lightweight, tending toward the more commercial, quick-selling novels. The books of Donald Henderson Clarke, a newspaperman turned publicist, epitomized this period with books such as *Millie* and *Impatient Virgin.* John Held, Jr., the well-known cartoonist of the jazz age, was also among those early novelists. Soon, however, Vanguard found its stride in the field of more serious fiction, taking particular pride in finding new voices. Among those whose first work was published by the firm were Nelson Algren, Saul Bellow, Pierre Boulle, James T. Farrell, Paul Goodman, Madeleine L'Engle, Joyce Carol Oates, Rex Stout, and Calder Willingham. Many went on to distinguished careers, either at Vanguard or at other publishers. There were some, too, who, though highly praised at the time, are not so well remembered now—Daniel Fuchs and Caroline Slade, for example.

Of all the novelists with whom Henle worked, James T. Farrell became the most important. In fact, there were times in the forties when Vanguard was thought of primarily as the publisher of Farrell. This was obviously not true, though the relationship between Henle and Farrell did go far beyond simply author-and-editor. They agreed almost completely on the politics—literary and otherwise—of the day, and they became close friends. From the mid-thirties to the fifties, hardly a day would pass without several heavy envelopes arriving at Vanguard from Farrell—scrawled manuscript pages, comments on recent political events, suggestions for people to send books to, clippings from various journals.

Farrell's first book was *Young Lonigan,* published in 1932. It made such free use of sexual material then considered "obscene" that, to divert potential censors, Vanguard issued it in a simple dust jacket carrying only this message: "This novel is issued in a special edition, the sale of which is limited to physicians, surgeons, psychologists, psychiatrists, sociologists, social workers, teachers, and other persons having a professional interest in the psychology of adolescence." *Young Lonigan* was followed by a stream of books by Farrell, more than one a year. Over the course of twenty years, it published twenty-seven of his novels, short stories, and essays. The best-

known remains *Studs Lonigan,* the trilogy that starts with *Young Lonigan;* it retains its power to move readers, especially young men.

Even though Henle was owner, editor, and publisher for the first two decades of Vanguard's existence, the books on its lists did not always represent his personal selection. Evelyn Shrifte, who was later to assume control of the company, along with other associates, was often responsible for the choices. If Henle had occasional doubts about a title or two, he nonetheless went ahead with publication; he had confidence in their judgments.

The juvenile department, for example, which was established in 1935, was not basic to his interests. Nevertheless, once it was begun, he took an active role in the review and selection of manuscripts. Among the first Vanguard juveniles was a landmark: *And to Think That I Saw It on Mulberry Street* by Dr. Seuss (Ted Geisel). The beloved "doctor's" first book had been turned down by dozens of publishers—the story is well known—before it arrived at Vanguard through Marshall McClintock, then sales manager of the firm, to whose son Marco the book is dedicated. A second Seuss book, *The 500 Hats of Bartholomew Cubbins,* followed the next year. Though Vanguard continued to publish picture books for young children, the juvenile list soon developed a tilt toward informational and instructional books for older children—historical biographies, how-to books, folklore collections, and books explaining the wonders of the natural world. Henle was probably more comfortable with such material.

For a firm with such serious books, it may come as a surprise that one of its earliest commercial successes was a humorous little book called *Bed Manners,* a light-hearted spoof of married life written, under pseudonyms, by a staid advertising man and an even more staid banker. Among other books on the lighter side were several by Willie Snow Ethridge, recounting her misadventures as the wife of Mark Ethridge, the widely traveled publisher-diplomat. Books of cartoons appeared on the lists as well, such as *Through History with J. Wesley Smith* by Burr Shafer and *A Guide to Europe* by Rube Goldberg.

Joyce Carol Oates in London, 1972
(Photograph by Fay Godwin)

Even in the 1930s, no publishing house worth its salt would be caught without a cookbook on its list. Vanguard was no exception; *Thoughts for Food* was the first of several, including books by Stella Standard and the much-loved *Love and Knishes* by Sarah Kasdan. Among the other practical arts was a book of household tips, *Housekeeping Made Easy* by Linda Marvin, the Heloise of her day.

Poetry and what used to be called the "avant-garde" played an important role in Vanguard's publishing in the late forties and beyond. Many of the selections were made by Evelyn Shrifte and Seon Givens, another associate. Edith Sitwell, for example, whose poetry is considered a major contribution to world literature, had most of her work, including her *Collected Poems,* published by Vanguard.

In this category also were four books of experimental fiction by Paul Goodman, who was to become a cult hero to the young in the sixties, and two anthologies, one of work from *transition,* the international literary magazine, the other a collection of critical essays on Joyce's work. And Vanguard published Marshall McLuhan's first book, *The Mechanical Bride,* which launched his career as an analyst and critic of popular culture. Kafka's classic story, *Metamorphosis,* issued in a unique edition with illustrations by Leslie Sherman, has been steadily in print since 1946.

Many of these same publishing themes continued after Evelyn Shrifte became president and publisher in 1952 (when Henle sold the firm), in part because Henle remained as an associate for another twenty years, in part because Evelyn Shrifte shared his views on nearly all matters. Shortly after, in 1953, the firm acquired the American branch of Thames and Hudson, publisher of books on art, archaeology, and related subjects.

Vanguard continued to come up with surprises, *Auntie Mame* by Patrick Dennis (Edward F. Tanner) for one, and *The Bridge Over the River Kwai* by Pierre Boulle for another. Perhaps the most important development of those later years, however, was the publication of a volume of short stories, *By the North Gate,* by a then-unknown writer, Joyce Carol Oates. After gradually increasing audiences

found her work, Oates won the National Book Award for Fiction in 1969 for *them*. In all, through 1980, Vanguard published twenty-one of her books. Other writers of prominence in this period were V. S. Naipaul, Nigel Dennis, Eyvind Johnson (co-winner of the Nobel Prize for Literature in 1974), and the poet William Heyen.

If Vanguard's emphasis on politics and the economy lessened in these years, those subjects were not forgotten: In 1975, it published *Wherever They May Be!* by Beate Klarsfield, her story of tracking down Nazis all over the world. (It was she who finally led to the capture of Klaus Barbie.) And in 1985, it completed the publication of the four-volume *History of Anti-Semitism* by Leon Poliakov, considered by many the definitive work on the subject.

Does this short history of Vanguard Press hold any lessons? For authors, it may suggest that a big-name publisher is not the only route to recognition and success. For publishers, particularly small publishers, it may confirm that the satisfaction of editing and publishing worthwhile books can be realized at quite modest levels.

 This article first appeared in the Summer 1989 issue of *The Authors Guild Bulletin*.

George Arthur Plimpton and His Chinese Connection

SÖREN EDGREN

Publisher and philanthropist George A. Plimpton (1855–1936) is well known as a benefactor of the Columbia libraries, but it is less well known that he was responsible for a small group of specimens of early Chinese printing now in the Rare Book and Manuscript Library. The books were acquired on an expedition to China and the Far East in 1920, on which he was accompanied by his wife and their son Francis, then a junior at Amherst College. Our pursuit of Plimpton's "Chinese connection" introduces us to a number of eminent Chinese and offers a fascinating glimpse into one facet of his biography, the reconstruction of which has depended on several sources, including the George A. Plimpton Papers at the Library and a typescript copy of *Far East Diary 1920* by Francis T. P. Plimpton (1900–1983).

The group of books in question consists of eight items in ten volumes, or fascicles, bound in the traditional Chinese manner: folded leaves gathered at the spine and simply stitched with silk thread. Bundled together and shelved with miscellaneous uncatalogued books in the Chinese format, their provenance was at first puzzling. Each work contained a slip of paper with descriptions in English; seven were stamped with the name Smith, and one was stamped Plimpton. David Eugene Smith (1860–1944), professor and historian of mathematics, also had donated his important library to Columbia. Furthermore, he had made an extended tour of the Far East before the First World War, and it was well known that on many subsequent travels he had procured numerous books for the collection of his close friend George Plimpton. Nevertheless, a meaningful clue to the source of the books was to be found elsewhere. Two of the books' covers bore inscriptions by the noted Chinese bibliophile Fu Zengxiang (1872–1949), and one was of particular interest. It was a presentation inscription to Plimpton unambiguously dated April 19, 1920. How then did George Plimp-

ton come to meet Fu Zengxiang in the Chinese capital, Beijing?

The Plimpton family sailed from Vancouver on January 22, 1920, aboard the *Empress of Russia* bound for Japan, the Philippines, and China. Before reaching China for extensive travels, they would stop at Yokohama, Kobe, and Nagasaki in Japan, Shanghai for a few hours only, Manila and finally Hong Kong. While the journey may have been intended as a holiday for Mrs. Plimpton and an educational excursion for young Francis, it was clearly a business trip for George Plimpton. His firm, the distinguished educational publisher Ginn and Company, had voted the previous month that he visit the Far East at their expense. The itinerary of fully six months included numerous places doing active business with Ginn and Company's Foreign Department, and it began with visits to educational officials in Montreal on January 17, the day after departure from New York. Of interest to us, and of the greatest importance to Ginn and Company, were his negotiations in China where problems had arisen over the piracy of textbooks, a problem not yet satisfactorily resolved today.

After their return to San Francisco aboard the steamer *Venezuela* on June 14, they proceeded to New York and in an internal letter to the firm dated June 23, Plimpton reported on his travels. In it he outlined his various visits to educational institutions and professional colleagues. In particular, he lamented that significant losses in China had resulted from "the absence of adequate copyright protection—as soon as we established a good sale for one of our books it was pirated and republished in China." Singled out for criticism were two Shanghai publishers, the Commercial Press and, to a much lesser extent, the Chung Hwa Book Company. He negotiated agreements with both publishers, based mostly on the offer of consignment and credit privileges, and boasted that the "arrangement with the Commercial Press I consider a very great victory and alone worth the trip."

Before reaching Shanghai aboard the *Empress of Russia* on March 10, the Plimptons spent some time in Canton. In fact, they spent more time than expected because George Plimpton came down

George Arthur Plimpton and his wife Anne in the late 1920s

with a severe pneumonia during their visit to the Canton Christian College (later Lingnan University). According to his report "the doctor told Mrs. Plimpton that on account of my age it was doubtful if I made a recovery. However, he did not know the sort of stuff I was made of or what Mrs. Plimpton and Francis could do as nurses. It happened that just two years previous Mrs. Doubleday, the wife of the publisher, had been taken ill with pneumonia at this same house and she died three days after, so it is not surprising that they were all more or less frightened by my illness." Nevertheless, he was able to fulfill his obligations and even indulge his avocation of book collecting, managing to "get together" fifteen classics in Canton bookshops. After returning, he wrote to Professor James McClure Henry at the Canton Christian College: "I was fortunate in getting a pretty good set of Chinese manuscripts and books illustrating early education for my collection."

Upon arrival in Shanghai they were met by Hugo Miller, Ginn and Company's resident agent in the Far East, and by Mr. Evans of their local distributor Edward Evans & Sons, Limited. The differences between Ginn and Company and the Commercial Press were quickly and successfully negotiated for a number of reasons. To begin with, there apparently existed a firm mutual respect between Plimpton and Zhang Yuanji (1867–1959), the distinguished general manager of the Commercial Press, as a result of having met ten years earlier when Zhang passed through New York. Furthermore, Miller had begun negotiations the previous June to improve mutual relations, and by April 21 Zhang was able to write to Plimpton, still in northern China, that the electroplates, glass plates, and half-tone plates used for reprinting certain Ginn and Company publications had already been destroyed. Their agreement had stipulated that the Commercial Press not only stop reprinting and translating Ginn books but also destroy all the plates; in return Ginn and Company were prepared to grant the Commercial Press consignment privilege on half of their purchases, allow them to act as agents, and to cooperate with them on some publications.

Zhang Yuanji was an outstanding scholar whose career spanned from the reform movements of the late-Qing dynasty to the first decade of the People's Republic of China. As a leader in China's modern education movement, as the moving force behind its greatest publishing house, and as a renowned book collector and bibliophile, Zhang surely struck a sympathetic note with George Plimpton. Young Francis describes his first impression of Zhang on March 15 in an entry in his *Far East Diary*.

> A Mr. Boynton, a missionary, came to lunch, and afterwards Mr. Chang Yuan Chi [Zhang Yuanji], of the Commercial Press, came and took us out for a ride in his car. Father really came over to China to make an agreement with the Commercial Press, by far the largest concern of its kind in China, whereby they would stop pirating Ginn and Company's books. Mr. Chang is managing director, or something of the sort, and a most charming person. He was a hanlin, or Ph.D., under the Imperial regime, and certainly looks the part of the Chinese scholar—high cheek bones, aristocratically hooked nose, almost parchment-like skin, and intelligent eyes gleaming from behind thick lensed glasses. He speaks very good English, and has travelled extensively in Europe and America.

Among other places, Zhang took them to the famous curio shop of Lee Van Ching which made a great impression on the Plimptons. Two days later, on the 17th, they met again.

> Wednesday afternoon Mr. Chang came around in his car and took us all out to see the Commercial Press, which is located in the outskirts of the city, in the industrial district. Shanghai is really a very commercial place, and except for the residential section, is entirely given over to business. Except for the people and the signs on the shops, you would never know that you were in China.
>
> The Commercial Press has a tremendous plant, all most modern and covering acres and acres. They have American, British, and German presses, . . . and must be a veritable gold mine for its stockholders, all of whom are Chinese. It was founded from infinitesimal beginnings some thirty or forty years ago, by some struggling Christians, and its policy at least has never been anti-Christian. They do a great deal of job printing, calendars, advertisements, and so forth, and even have an educational toys department. The Japanese formerly controlled the toy market, but since the boycott there has been a great demand for Chinese-made toys, and the Commercial Press has built up quite a business. The toys are all cute, and many of

them are very cleverly made. The Press also runs a school for the children of the employees, and has a rest room and other progressive features.

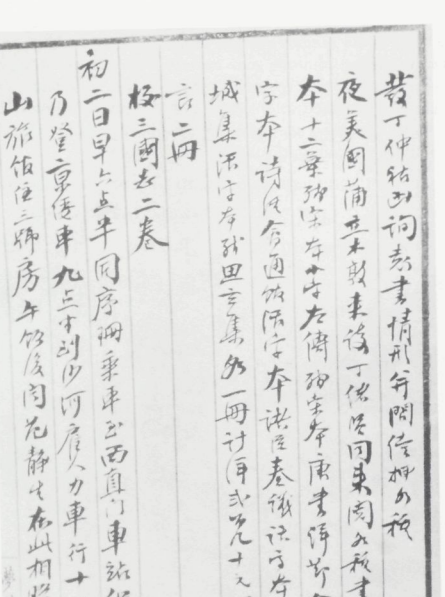
Seventieth birthday portrait of the noted bibliographer and book collector Fu Zengxiang, painted by Jiang Zhaohe in 1941 (Collotype print courtesy of Fu Xinian)

Throughout their stay Zhang was most hospitable, arranging for Commercial Press representatives to receive them at various stops, and even dispatching a trusted employee, Mr. Wu Dongchu, to accompany them on scenic visits to Hangzhou, Suzhou, and

Nanjing. On April 2 the Plimpton party bid farewell to Mr. Wu and journeyed north by train. For three weeks they divided their time between Tianjin and Beijing before continuing on to Korea. From May 1 until May 28 Plimpton visited schools and colleges in Kyoto and Tokyo, and at last they sailed for home.

Incidentally, Zhang Yuanji's recently published diaries confirm the encounters described by Francis Plimpton. Plimpton's *Far East Diary* contains many anecdotes on meetings with the likes of Florence Ayscough in Shanghai, John Ferguson in Beijing, and Zhang Boling in Tianjin. He shows an awareness of the Chinese inventions of printing with movable type and use of the compass, and there is mention of Chinese printing before Gutenberg. There are also references to books and acquisitions, such as that his father "succeeded in buying one of the original imperial examinations, stamped with the Emperor's great seal." The purchase is recorded on April 19, the same day that the group of Chinese printed books was acquired but without any mention of the latter; indeed, there is no reference at all to a meeting with Fu Zengxiang.

Fu Zengxiang was one of the foremost bibliographers and book collectors of the twentieth century, and it was disappointing not to find a description of his meeting with George Plimpton recorded by son Francis. Shortly thereafter it was my good fortune to meet Fu Xinian, Fu Zengxiang's grandson, in Beijing. Fu Xinian is also a noted scholar and something of a family historian, and he was aware of his grandfather's meeting with Plimpton. According to him, and contrary to expectations, the introduction was not made through Zhang Yuanji, who was a close associate of Fu Zengxiang, but by Hu Shi (1891–1962), the young Chinese scholar who had studied at Columbia and was then a professor at Beijing University. Until 1916 Fu Zengxiang had been a resident of Tianjin, but in 1917 he accepted appointment as Minister of Education in the national government and moved to Beijing to take up the post. Having been active in educational affairs for more than two decades, it was understandable that Plimpton would have been introduced to him. Fu for his part probably learned that Plimpton was an avid book collector and made prior arrangements for him to be able to buy



Fu Zengxiang's diary entry for April 19, 1920 recording Plimpton's visit (Courtesy of Fu Xinian)

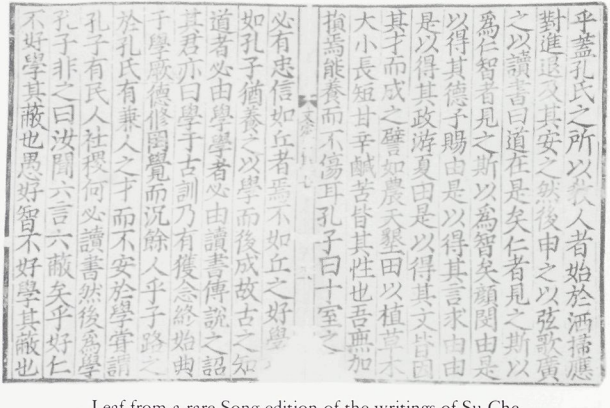
several specimens of Chinese printing. It is likely that not all of the volumes belonged to Fu.

As the custodian of his grandfather's personal diaries, Fu Xinian was able to show me the relevant page from Fu Zengxiang's entry for April 19, 1920. The passage may be translated as follows:

> In the evening the American Plimpton came to visit and together with Mr. Ding Xuxian [?] inspected all of the following books: a volume of twelve specimen leaves from Song books; Song specimen

volume of small character edition of the *Zuozhuan;* Song specimen volume of the *Tangshu xiangjie;* Huitong guan movable type edition of the *Shijing;* Huitong guan movable type edition of the *Zhuchen zouyi;* movable type specimen volume of the *Su Luancheng ji,* movable type specimen volume of the *Sixuan ji,* each of the above one volume, for a total price of 290 *yuan.* In addition I presented a copy of the *Fangyan* in two volumes.

It appears that the *yuan* had recently gained in value and was then approximately on par with the United States dollar.



Leaf from a rare Song edition of the writings of Su Che (1039–1112), printed at Meishan, ca. 1200, from the volume of 12 specimen leaves that Plimpton acquired from Fu Zengxiang in 1920

The entry is not excessively informative, but it is quite accurate. I compared the description with the actual books in the Columbia collection for additional information. There are actually eleven and one-half leaves (one leaf equals two pages) in the volume of specimen leaves, representing eleven editions (one is repeated); eight leaves are Song, three are Yuan, and one is from a Ming facsimile of a Song edition (100 *yuan*); the *Zuozhuan*, a Ming edition of the first half of the sixteenth century, is based on a Song edition (40 *yuan*); the *Tangshu xiangjie* is also based on a Song edition (30 *yuan*). The

Shijing is indeed the very rare Huitong guan edition of 1497, complete in two volumes. The copy was recorded by Fu Zengxiang as early as 1912; his inscription on the cover, dated 1920, correctly describes it as the bronze movable type edition printed by Hua Sui at Wuxi (100 *yuan*). The *Zhuchen zouyi* is a specimen volume only of the original edition of 1490 (10 *yuan*); the *Su Luancheng ji* is a sixteenth-century edition (6 *yuan*); the *Sixuan ji* is the edition of 1574 (6 *yuan*). The total price was actually 292 *yuan*, based on a list of titles and prices in Fu's own hand found on a separate sheet in one of the volumes.

The *Fangyan* in two volumes was reprinted in collotype facsimile by Fu Zengxiang from the rare Song edition in his own collection. In his presentation inscription to Plimpton (his name is variously transliterated as Pu-li-dun, Pu-li-mu-dun, Po-lin-mu-deng etc. in Chinese sources), dated April 19, 1920, he gives his address as No. 7 Shilaoniang Hutong, Beijing. This is where Fu had recently established his beloved *Cangyuan*, a studio where he would produce his monumental bibliographical studies. It is said that in his lifetime he collated as many as 16,000 *juan* (chapterlike sections of Chinese books) of Chinese classics.

Now that the origins of this valuable small collection have been clarified it only remains to determine whether the books belong to the collection of George A. Plimpton or that of David Eugene Smith. We have seen that they were directly acquired by Plimpton which conflicts with notes on the slips of paper in the books, e.g., (*Su Luancheng ji*) "Dr. D.E.S. paid $6.00 for it—a real bargain!" or (*Zuozhuan*) "D.E.S. paid $40 (presumably on his Oriental tour)." A Song leaf from the volume of specimen leaves was reproduced by Carter in *The Invention of Printing in China*, published by the Columbia University Press in 1925, and was ascribed to the collection of George A. Plimpton, which shows that the books were not all purchased by Plimpton on behalf of Smith. The Plimpton library was donated to Columbia in 1936; the Smith Library had come five years earlier, and it is altogether possible that Plimpton had transferred the Chinese books to Smith before 1931. Whatever the case, the books remain as a legacy of two wide-ranging collectors who cooperated to benefit Columbia.

The Isolation of Delmore Schwartz

STEPHEN HAHN

The last years of Delmore Schwartz's life are witness to his isolation. He died of a heart attack in 1966, at fifty-three, in an ambulance en route to Roosevelt Hospital from the Columbia Hotel in Times Square, after lying for over an hour in the hallway, unshaven and with the elbows of his shirt torn. Memoirs of Schwartz in his last years tell of his deteriorating physical and mental condition and of his descent from literary eminence to itinerancy and destitution. He had been poetry editor and film critic for *The New Republic,* 1955–57, and the recipient of the Bollingen Prize in Poetry for 1959 and the Shelley Memorial Award in the same year, but before his death, he went trundling about with untied shoe laces and sought companionship in bars. His decline, evident in photographs taken of him in Washington Square Park in the early sixties, seems a sad confirmation of the words in Frost's poem "Home Burial": "From the time when one is sick to death, / One is alone, and he dies more alone." While each edition of his work to appear since his death has been greeted with predictions of a revival of his reputation, it is unlikely any general revaluation will take place soon.

The reasons for this unlikeliness have little to do with the quality of his work in literary criticism, fiction, and poetry. His criticism is rigorous yet fluent, clear, and free of cant in ways that highlight inadequacies of tone and conception among even some of the most honored of his contemporaries. While philosophically informed, however, it is written in an occasional mode that is deceptively modest and out of keeping with the current emphasis on "theory." Some half-dozen of his short stories are minor masterpieces, examining the manners and morals of the middle and lower middle classes from the Depression through the Cold War, and much of his poetry is intellectually stimulating and highly original in the figural resources it deploys. Yet the passing of the "modern" moment in literature has meant a shift of critical attention to issues other than those most obviously raised by Schwartz's work. It is perhaps just

for this reason that one wants to go back to Schwartz's writing in order to gauge not only its value but its historical significance.

Delmore Schwartz in Cambridge, Massachusetts, in the 1940s

The theme of much of Schwartz's work is isolation in a somewhat different sense than that suggested by the story of his demise. It is, instead, the more historically situated sense of isolation examined in his essay "The Isolation of Modern Poetry," delivered as an address to the Modern Language Association and subsequently published in the *Kenyon Review* in the spring of 1941. To identify Schwartz, as he identified himself, with something called modern-

ism is to identify him with a period that has become historically remote from us, beginning roughly with the turn of the century (with earlier precursors in Baudelaire and Whitman) and ending with social and cultural changes of the 1960s in America and with the decolonization of European empires. Arbitrary as period designations may appear, it is worth noting that all of Schwartz's major work was written between the late 1930s and 1960, after the first generation of modernists—Eliot, Pound, Yeats, and others—had achieved recognition and acclaim as poets and critics. Schwartz's career began, then, at a moment when it was possible for him, seeing their example, to grasp what being "modern" had meant and could mean and to benefit from insights into the experience of the preceding generation.

"The Isolation of Modern Poetry" presents Schwartz's analysis of that experience of isolation succinctly in the following passage:

> The fundamental isolation of the modern poet began not with the poet and his way of life; but rather with the whole way of life of modern society. It was not so much the poet as it was poetry, culture, sensibility, imagination, that were isolated. On the one hand, there was no room in the increasing industrialization of modern society for such a monster as the cultivated man; a man's taste for literature had at best nothing to do with most of the activities which constituted daily life in an industrial society. On the other hand, culture, since it could not find a place in modern life, has fed upon itself increasingly and has created its own autonomous satisfactions, removing itself further all the time from any essential part in the organic life of society.

Schwartz concludes his 1941 essay by noting that there is "a new school of poets [that] has attempted to free itself from the isolation of poetry by taking society itself as the dominant subject." Not surprisingly, that "new school," called the "Fugitives" or "Agrarians," was closely identified with the *Kenyon Review,* the journal that published Schwartz's essay. Schwartz's hesitation to predict their success reveals his affinity with a group of writers of a different political orientation, associated with *Partisan Review,* and his canniness in understanding that the "reactionary" philosophy exemplified by Tate and Ransom in the United States, and, in England, by Eliot, could hardly provide a route of escape from alienation.

Whatever benefit Schwartz's philosophical studies at New York University (1933–35) and Harvard (1935–37) had for his writing, his experience as a first-generation American of the lower middle class, growing up in Washington Heights, seems to have provided the concrete experience, the material for reflection, necessary for the creation of significant poetry and fiction. In particular, his understanding and emulation of the desire for material comforts and his sensitivity to the disappointments in seeking the promise of America, treated perceptively in the short story "America! America!" (1940), give a special inflection and perspective to his treatment of the theme of isolation. Such frequently presumed sociological deficits as membership in an ethnic minority (he was Jewish and of Romanian descent) and lack of economic stability have their artistic benefits in a society where being an outsider is becoming the common lot and where the sense of there being an "inside" or an "established" social class is on the wane.

If the role of the poet is that of the outsider, the poet's experience is in this respect not very different from any other citizen. If poetry as a medium is removed from the general circulation of value and significance in human relations, from "any essential part in the organic life of society," it shares that fate with most other aspects of social being. Indeed, it is the idea of an "organic" order of society itself—inherited and unconscious and thus "natural"—that appears as a conscious nostalgia with the onset of industrialism and modernity. The difference between poetry as a medium of expression and, say, sports (Schwartz was an inveterate Giants' fan) is that poetry, being composed of words, carries as part of its meaning the traces of other modes of social relation than those of the present. Even in the forms of modern poetry Schwartz commented on in his *Kenyon Review* essay, history is carried as a burden through the conscious use of allusion and archaic diction. Too narrow a focus upon method, an aristocratic nostalgia, a variety of barely disguised ethnic prejudices, and arcane mysticism mar many poems by these authors, but the juxtaposition of the present and the historical past, literary and demotic speech, in such works as *The Waste Land*, indicates the source and nature of its isolation.

As a poet, Schwartz faced this problem of the isolation of the literary medium anew; as a writer of short fiction and criticism, he frequently meditated upon it directly and indirectly. A principal difference between his approach to the problem and that adopted by

Gotham Book Mart party, 1948, for Osbert and Edith Sitwell (center) which Delmore Schwartz (right foreground) attended. Among the other guests were William Rose Benet (front left), Stephen Spender (behind him), Tennessee Williams, Richard Eberhart, Gore Vidal, José Garcia Villa (left to right, behind the Sitwells), W. H. Auden (right, on the steps), Marianne Moore (seated in front of him), Elizabeth Bishop (to her right), and Randall Jarrell (behind Schwartz).

the so-called "High Modernists," however, is his lack of presumption about the benefits to be conferred upon society by reversion to any previous models of society, behavior, or literary performance. In one sense, his stance is simply more realistic as a consequence of his awareness of the failure of the previous generation to understand their relation to "most of the activities which constituted daily life in an industrial society." Schwartz faced this isolation with a sense that it was *necessary* rather than accidental, and he was therefore able to summon resources of humor, compassion, and self-criticism often lacking in the writings of members of the earlier modern generation. His mythic and historical allusions invoke such figures as Narcissus and Shakespeare's Coriolanus, who represent an isolation from which they cannot escape but about which they can at least be articulate.

One fictional treatment of the predicament of the modern writer occurs in the short story "America! America!" Here the principal character, Shenandoah Fish, returns from Paris to his mother's New York home in 1936. Suffering from writer's block, he listens to his mother's epic stories of their former neighbors, the Baumann family. At the end of the story he recognizes the paradox of his own social relations:

> And now he felt for the first time how closely he was bound to these people. His separation was actual enough, but there existed also an unbreakable unity. As the air was full of the radio's unseen voices, so the life he breathed was full of these lives and the age in which they had acted and suffered.
>
> . . . . . .
>
> "I do not see myself. I do not know myself. I cannot look at myself truly."
>
> He turned from the looking-glass and said to himself, thinking of his mother's representation of the Baumanns, "No one truly exists in the real world because no one knows all that he is to other human beings, all that they say behind his back, and all the foolishness which the future will bring him."

Shenandoah learns to be true of himself what a writer knows to be

true of fictional characters, that he cannot know himself fully because of the limitations of his own perspective. The "real world" is the world composed of a variety of perspectives, all of which have a bearing on one's identity, even when one cannot share those perspectives. Like Oedipus, Shenandoah cannot truly know himself because there are parts of himself that he can only gather from the reports of others; yet all those reports are partial, because they cannot include his own perspective.

In stories such as this, Schwartz renders concretely and dramatically the theme of isolation that is at the heart of Eliot's poetry, as in these lines in *The Waste Land:*

> I have heard the key
> Turn in the door once and turn once only
> We think of the key, each in his prison
> Thinking of the key, each confirms his prison
> Only at nightfall, aethereal rumours
> Revive for a moment a broken Coriolanus.

Indeed, Shenandoah and his creator may be said to offer a near paraphrase, with an important difference, of the passage from F. H. Bradley's *Appearance and Reality* which Eliot had incorporated as a footnote in his poem: "my experience falls within my own circle, a circle closed on the outside . . . [and] every sphere is opaque to the others which surround it . . . [so that] the whole world for each is peculiar and private to that soul." While recognizing that even to imagine escaping from isolation is to admit it as a condition of his being ("Thinking of the key, each confirms his prison"), Shenandoah avoids the radically subjective idealism of Bradley and, implicitly, of Eliot. In contrast, Shenandoah discovers that his private world is incomplete because there is a real world that is neither peculiar nor private to him. Isolated by his incomplete view of the world, he shares that isolation with others; paradoxically, it is a collective experience. This isolation is, like the isolation of the modern poet, both metaphysical and social. Understanding the self as incomplete, Schwartz avoids the obscurantism of solipsistic idealism or mysticism.

One last example of Schwartz's exploitation of this theme is the

One of the last photographs of Schwartz, taken in Greenwich Village, 1961 (Photograph by Rollie McKenna)

poem "America, America!" which was not published in Schwartz's lifetime, or even edited to fine copy, but which provides an apposite comparison to the story of the same name:

> I am a poet of the Hudson river and the heights above it,
> the lights, the stars, and the bridges
> I am also by self-appointment the laureate of the Atlantic
> —of the peoples' hearts, crossing it
> to new America.
>
> I am burdened with the truck and chimera, hope,
> acquired in the sweating sick-excited passage
> in steerage, strange and estranged
> Hence I must descry and describe the kingdom of emotion.
>
> For I am a poet of the kindergarten (in the city)
> and the cemetery (in the city)
> And rapture and ragtime and also the secret city in the
> heart and mind
> This is the song of the natural city self in 20th century.
>
> It is true but only partly true that a city is a "tyranny
> of numbers"
> (This is the chant of the urban metropolitan and
> metaphysical self
> After the first two World Wars of the 20th century)
>
> —This is the city self, looking from window to lighted
> window
> When the squares and checks of faintly yellow light
> Shine at night, upon huge dim board and slab-like tombs,
> Hiding many lives. It is the city consciousness
> Which sees and says: more: more and more: always more.

Like many of Schwartz's poems collected by Robert Phillips in *Last and Lost Poems*, this one reflects Schwartz's habit of leaving poems in draft for long periods (it was composed ca. 1954); but the eccentricities of punctuation are less interesting than the development of the theme. There is in the poem an obvious echo of Walt Whitman, but the poem provides less an imitation of Whitman than the kind of emulation and transformation of style at which Schwartz was expert: This is Whitman with the modifications made necessary by the century since *Leaves of Grass*, a modern Whitman who is also the son of Romanian Jewish immigrants. The modern, urban poetry that began with Baudelaire and Whitman is celebrated by

the poem, despite the incompletion both of the poem and of the "city self." The "prosiness" of the lines of the poem distinguishes it from the liturgical intonations of high modernist poems and locates the speaker in a milieu more like that of the common person who says "more: more and more: always more."

Schwartz's exploration of the theme of isolation alone establishes his central place in literary developments "after the first two World Wars of the 20th century." That centrality may be illustrated further by comparison to the work of the Franco-Algerian writer, Albert Camus, whom Schwartz resembled in his concern with the theme of isolation and his use of mythological and historical figures such as Narcissus and Coriolanus in his work, and a portion of whose meditation, *The Myth of Sisyphus,* Schwartz translated for *Partisan Review* in 1946.

A letter from Schwartz to the editor of *The New Republic,* William Cole, in 1955, recently presented by Professor and Mrs. Stanley Wertheim, asks Cole to act as an intermediary in communicating with Camus, thus casting doubts on the idea of any personal relationship between the two authors. Nevertheless, the theme of one of Camus's stories, "The Artist at Work," symbolizes the isolation of Schwartz's personal and artistic life. In the story, a once-successful and celebrated artist withdraws into isolation to work until he is exhausted. As he lies on what may be his deathbed, a friend views the painting on which the artist has been working: "Rateau was looking at the canvas, completely blank, in the center of which Jonas had merely written in very small letters that could be made out, but without any certainty as to whether it should read *solitary* or *solidary.*" Jonas's ambiguous script can be taken as an emblem for the paradox implicit in Schwartz's poetry—the paradox that the modern self participates most in the collective life of the time through its isolation.

Our Growing Collections

KENNETH A. LOHF

Abzug gift. Ms. Bella Abzug (LL.B., 1947) has added to the collection of her congressional papers the files pertaining to her public activities during the period 1968–1986. The approximately 81,500 items include correspondence, manuscripts, documents, photographs, memorabilia, printed materials, and audio and video cassettes and tapes that relate to organizations in which Ms. Abzug played leading roles, such as Democratic Party National conventions, National Women's Political Caucus, National Advisory Committee on Women, Women Strike for Peace, International Women's Year. There are also materials for her congressional, senatorial, and New York City mayoral campaigns. There is correspondence with many of the leading political figures of the period, including Carl Albert, Frank Church, Edward M. Kennedy, Edward I. Koch, George S. McGovern, Walter F. Mondale, Daniel Patrick Moynihan, and Andrew Young.

Barzun gift. Professor Jacques Barzun (A.B., '27; A.M. '28; Ph.D., '32) has added to the collection of his papers approximately 1,800 letters that he has received from writers and colleagues, as well as manuscripts of his articles, essays, and lectures for the period 1982–1988.

Blau family bequest. As a gift from Mrs. Rachel Blau DuPlessis and Mrs. Judith B. Katz, daughters of the late Professor and Mrs. Joseph Blau, we have received 1,850 volumes from the library of Professor Blau (A.B., '31; A.M., '33; Ph.D., '45), who taught the philosophy of religion and the history of philosophy at the University from 1946 to 1977. Religion, philosophy, and literature are the strengths of the library, and among the eighteenth-century volumes in the gift are: Joseph Bellamy, *Theron, Paulinus, and Aspasio,* Washington, D.C., 1798; Johan Daniel Gros, *Natural Principles of Rectitude,* New

York, 1795; David Hartley, *Observations on Man, His Frame, His Duty, and His Expectations,* London, 1749; and James Hervey, *Aspasio Vindicated,* Glasgow, 1792. Volumes published in the early nineteenth century include: Thomas Browne, *Poems on Several Occasions,* New York, 1801; Charles Jared Ingersoll, *Inchiquin, the Jesuit's Letters, During a Late Residence in the United States of America,* New York, 1810; and Isaac Watts, *The World to Come,* Mill-Hill, 1811. The twentieth century is represented by publications of Conrad Aiken, John Dos Passos, Rudyard Kipling, C. S. Lewis, James Oppenheim, Bertrand Russell, Virginia Woolf, and Herman Wouk.

Bronk gift. The distinguished poet, Mr. William Bronk, known and admired for his distinctive and individualistic writings published in some twenty-five volumes, has established a collection of his papers with the gift of thirty-three notebooks and binders containing drafts of poems and prose writings, dating from the past three decades. There are twelve notebooks of holograph drafts of poems and essays, and thirteen typewritten manuscripts of published collections of poems and essays, among them, *The Empty Hands,* 1969, *To Praise the Music,* 1972, *Silence and Metaphor,* 1975, *My Father Photographed with Friends,* 1976, *The Force of Desire,* 1979, and *Life Supports,* 1981. Mr. Bronk has also donated page proofs for *Finding Losses,* 1976, and *Manifest and Furthermore,* 1987.

Chabris gift. Mr. Daniel D. Chabris has donated a copy of George Lansing Taylor's *The Progress of Learning: A Poem,* New York, 1887. The poem was delivered at the celebration of the centennial of Columbia College on April 13, 1887.

Diaz-Alejandro bequest. By bequest we have received the papers of Carlos Federico Diaz-Alejandro, professor of economics from 1983 until his death in 1985. There are substantial files of correspondence, manuscripts of publications, lecture notes, research papers and reports, and printed materials, as well as files on the National Bipartisan Commission on Central America (also known as the

Kissinger Commission) to which he was appointed by President Ronald Reagan in 1983. There are letters in the papers written by President Belisario Betancur of Colombia, Presidents Jimmy Carter and Ronald Reagan, Henry Kissinger, Jack Kemp, and Jim Wright.

Duncan and Chapman gift. Messrs. Ben Duncan and Richard Chapman, of Barrington, Cambridge, England, have established a collection of their papers, including more than two hundred letters between the two writers dating from 1956 to 1957, at the time when Mr. Duncan, an American, was working in advertising in London and Mr. Chapman, an Englishman, was working in advertising in New York, the two sides of the correspondence giving different perspectives of their profession. There are also holograph drafts of Mr. Duncan's novels, *Little Friends,* 1965, and his unpublished "Angels' Faces"; copies of published articles and books, including his autobiography, *The Same Language,* 1962, and *Little Friends,* as well as reviews of them; and correspondence with various agents and publishers concerning his writing projects.

Halladay gift. Mr. Terry Halladay has donated a copy of *A Garland for Harry Duncan,* published by W. Thomas Taylor in Austin in 1989 on the occasion of the fiftieth anniversary of the Cummington Press and as a tribute to its founder and proprietor. One of thirty special copies bound in quarter morocco and printed on T. H. Saunders mouldmade paper, the volume contains poems by numerous contemporary writers, including Hayden Carruth, Richard Eberhart, Thom Gunn, William Heyen, John Hollander, James Merrill, William Jay Smith, and Richard Wilbur.

Harper & Row gift. Harper & Row, Publishers, Inc., have donated, for addition to the Harper & Bros. Collection, 56 volumes published in the nineteenth century bearing the Harper imprint; a near immaculate set in the 54 original parts of *Harper's Illuminated and New Pictorial Bible,* published in 1843; and an autograph letter and postcard written by Samuel L. Clemens to Harper & Bros. in 1903 and 1905 relating to copyright protection of his works.

THE

OLD TESTAMENT.

THE FIRST BOOK OF MOSES, CALLED

GENESIS.

CHAPTER I.

1 The creation of heaven and earth, 3 of the light, 6 of the firmament, 9 of the earth separated from the waters, 11 and made fruitful, 14 of the sun, moon, and stars, 20 of fish and fowl, 24 of beasts and cattle, 26 of man in the image of God. 29 Also the appointment of food.

IN the [a]beginning [b]God created the heaven and the earth.

2 And the earth was without form, and void; and darkness *was* upon the face of the deep: [c]and the Spirit of God moved upon the face of the waters.

3 [d]And God said, [e]Let there be light: and there was light.

4 And God saw the light, that *it was* good: and God divided [f]the light from the darkness.

5 And God called the light [g]Day, and the darkness he called Night: [h]and the evening and the morning were the first day.

6 ¶ And God said, [i]Let there be a [j]firmament in the midst of the waters: and let it divide the waters from the waters.

7 And God made the firmament, [k]and divided the waters which *were* under the firmament from the waters which *were* [l]above the firmament: and it was so.

8 And God called the firmament Heaven: and the evening and the morning were the second day.

9 ¶ And God said, [m]Let the waters under the heaven be gathered together unto one place, and let the dry *land* appear: and it was so.

10 And God called the [n]dry *land* Earth; and the gathering together of the waters called he Seas: and God saw that *it was* good.

11 And God said, Let the earth [o]bring forth [p]grass, the herb yielding seed, *and* the fruit-tree yielding [q]fruit after his kind, whose seed *is* in itself, upon the earth: and it was so.

12 And the earth brought forth grass, *and* herb yielding seed after his kind, and the tree yielding fruit, whose seed *was* in itself, after his kind: and God saw that *it was* good.

13 And the evening and the morning were the third day.

Before CHRIST 4004.

a John 1. 1, 2. Heb. 1. 10.
b Ps. 8. 3, & 33. 6, & 89. 11, 12, & 102. 25, & 136. 5, & 148. 5. Isai. 42. 5. Jer. 10. 12. Acts 14. 15, & 17. 24. Heb. 11. 3. Rev. 4. 11, & 10. 6.
c Ps. 33. 6. Isai. 40. 13, 14.
d Ps. 33. 9.
e 2 Cor. 4. 6.
f Heb. between the light and between the darkness.
g Ps. 74. 16, & 104. 20.
h Heb. And the evening was, and the morning was.
i Job 37. 18. Ps. 104. 2. Isai. 40. 22, & 51. 13.
j Heb. expansion.

B.C. 4004.

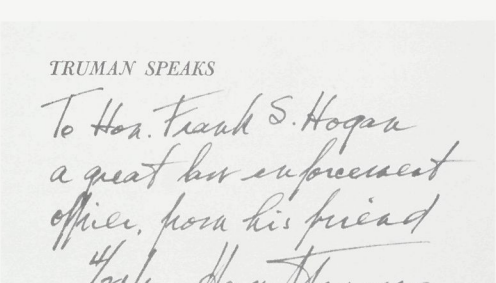
k Prov. 8. 28.
l Ps. 148. 4.
a Job 26. 10, & 38. 8. Ps. 33. 7, & 95. 5, & 104. 9, & 136. 6. Prov. 8. 29. Jer. 5. 22. 2 Pet. 3. 5.
m Heb. tender grass
n Luke 6. 44.

1

Haverstick gift. To the collection of first editions of Edith Wharton which she established in 1988, Mrs. Iola Haverstick (A.B., 1946, B.; A.M., 1965) has recently added a splendid association copy of the author's *Italian Backgrounds*, New York, 1905; the copy presented had belonged to novelist and short-story writer, Sarah Orne Jewett, and bears her initials on the front fly-leaf, as well as several of her markings throughout the volume. Although of different backgrounds, Miss Jewett and Mrs. Wharton liked and respected one another, and the fact that Miss Jewett, injured by a carriage accident, sought out and read *Italian Backgrounds* suggests how keenly Mrs. Wharton's ideas and writings engaged her interest.

Hogan bequest. By bequest from Mrs. Mary Egan Hogan we have received additional papers and printed books from the collection of her husband, Frank S. Hogan (A.B., '24; LL.B., '28; LL.D., '52), who served as trustee of the University, 1959–1974, and as district attorney of New York County from 1942 until shortly before his death in 1974. Included in the bequest are his diaries and calendars for the period, 1932–1973, as well as memorabilia, placques, awards, commemorative plates, and photographs. In addition to collected editions of the writing of Charles Dickens, Sir Walter Scott, William M. Thackeray, and Anthony Trollope, the books received contain the following first editions inscribed by the authors: Dwight D. Eisenhower, *Crusade in Europe*, 1948; John F. Kennedy, *The Strategy of Peace*, 1960; Robert F. Kennedy, *The Enemy Within*, 1960, and *To Seek a Newer World*, 1967; and Harry S. Truman, *Truman Speaks*, 1960. William S. White's biography *The Professional: Lyndon B. Johnson*, 1964, is inscribed by President Johnson to the district attorney.

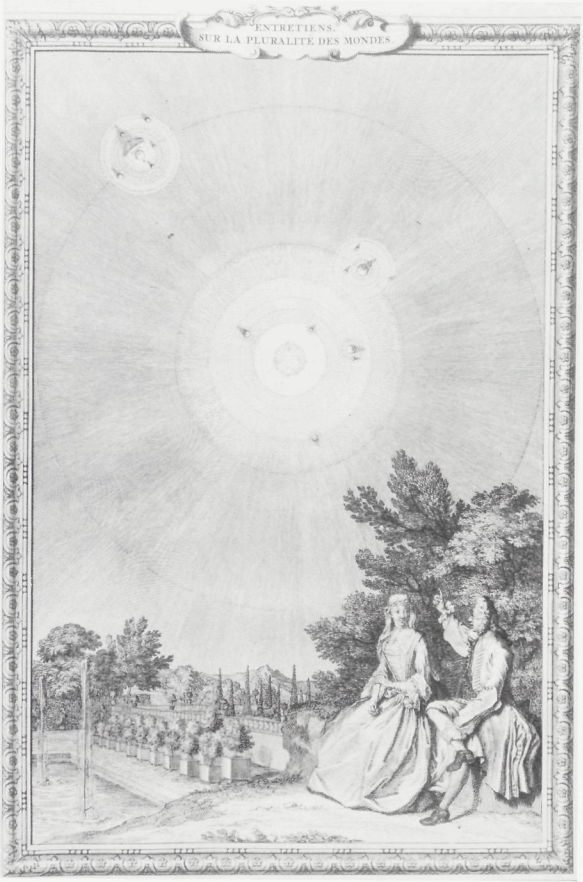
Kennedy gift. Professor Sighle Kennedy (A.M., '64; Ph. D., '69), who has provided funds for the acquisition of several important Samuel Beckett editions, has donated a portrait etching of Beckett, in profile, by Avigdor Arikha, an Israeli artist who has illustrated a number of Beckett texts; issued in 1970, the etching is one of 75 copies signed by the artist. Professor Kennedy has also presented



President Truman's inscription to Frank S. Hogan in the district attorney's copy of *Truman Speaks* (Hogan bequest)

funds in memory of Professor William York Tindall for the acquisition of fourteen first editions of Beckett's writings, all of which are inscribed by Beckett to the American critic and editor Calvin Israel. Included among the volumes acquired are: *Proust,* London, 1931; *More Pricks than Kicks,* New York, 1972; *Murphy: A Novel,* New York, 1957; *Watt,* Paris, 1968; *Eh Joe and Other Writings,* London, 1967; *The Lost Ones,* New York, 1972; *Mercier and Camier,* London, 1974, *Têtes-Mortes d'un Ouvrage Abandonné...,* Paris, 1972; *Fizzles,* New York, 1976; *Footfalls,* London, 1976; *Pas Suivi de Quatre Esquisses,* Paris, 1978; *Damals, Tritte,* Berlin, 1976; *Six Residua,* London, 1978; and *Rockaby and Other Short Pieces,* New York, 1981.

Medina library gift. From the library of the late Honorable Harold R. Medina (LL.B., '12; LL.D., '50) a collection of approximately 1,600 volumes was received as a gift, including books on the Greek and Roman classics, French history and literature from the seventeenth to the twentieth century, and Spanish literature, many of which are handsomely illustrated and bound. Among the authors represented in the gift are Pierre Bayle, Alphonse Daudet, Alexandre Dumas, François Fénelon, Anatole France, Robert Garnier,



Engraving by Bernard Picart to illustrate "Entretiens sur la Pluralité Des Mondes" which appears in Bernard de Fontenelle's *Oeuvres Diverses,* 1727 (Medina library gift)

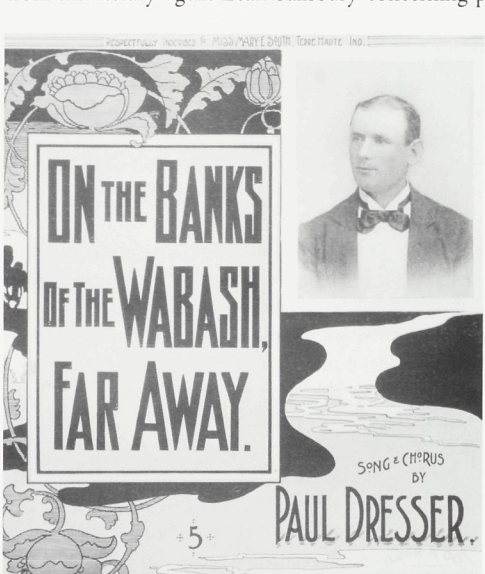
Victor Hugo, Choderlos de Laclos, Pierre Loti, Pierre Louÿs, and Eugene Sue.

Newlin gift. Mrs. A. Chauncey Newlin has presented a copy of President Herbert Hoover's edition of Agricola's *De Re Metallica,* published in London in 1912 by the *Mining Magazine.* The work, bound in full vellum, was translated from the first Latin edition of 1556 by President Hoover and his wife, Lou Henry Hoover, and the copy presented by Mrs. Newlin is inscribed by the President to her late husband, Basil N. Bass (LL.B., 1924).

Random House gift. Random House, Inc., has presented the editorial, author, and publicity files of Vanguard Press acquired by Random House in 1988. The more than 100,000 letters, manuscripts, proofs, and publishing documents cover the years from the founding of the publishing house in 1926 through the 1980s. Formed with funds supplied by the American Fund for Public Service for the purposes of publishing socially useful books for workers at low prices, the firm was taken over by James Henle in 1928 who headed it until 1952 when Evelyn Shrifte became president. Novels by James T. Farrell, Patrick Dennis, Vardis Fisher, and Joyce Carol Oates published by Vanguard attracted wide attention. In addition to these writers, the archives include papers and correspondence of Nelson Algren, Saul Bellow, Cyril Connolly, Sara Bard Field, Charles Henri Ford, Theodore Geisel, Paul Goodman, Dwight MacDonald, Katherine Anne Porter, Upton Sinclair, Edith Sitwell, Rex Stout, Harry Truman, and Calder Willingham.

Raphaelson gift. Mr. Joel Raphaelson has presented a second installment of the papers of his father, the late Samson Raphaelson, including approximately 2,500 letters, manuscripts, notes, contracts, and printed materials pertaining to his films, plays, short stories, and other writings over a career that spanned more than sixty years, ca. 1920–1982. Among the correspondence with agents, producers, directors, writers, editors, actors, and actresses are letters from George Abbott, Barbara Bel Geddes, Harold Clurman, Bing Crosby, Henry Fonda, Ruth Gordon, Alfred Hitchcock, Lena

Horne, Gene Kelly, Anita Loos, Ernst Lubitsch, and Otto Preminger, among numerous others; there is also an extensive file of letters from his literary agent Leah Salisbury concerning publica-



Pictorial sheet music cover of the song written by Theodore Dreiser's brother, one of the great hits of the Spanish American War period (Resek gift)

tion and production of his plays and films, *The Jazz Singer, Hilda Crane, Accent on Youth, Jason,* and *Skylark.*

Resek gift. Professor Carl Resek has donated sixteen first editions of notable literary and historical works, among which are titles by Jane

Addams, Randolph Bourne, and W. E. B. Du Bois. In addition, Professor Resek's gift included ten pieces of nineteenth- and early twentieth-century sheet music, including George M. Cohan's "Over There," Paul Dresser's "On the Banks of the Wabash Far Away," and Stephen C. Foster's "Old Folks at Home."

Samuels gift. Professor Warren J. Samuels has presented the file of handwritten notes taken by Professor Robert Lee Hale (Ph.D., 1918), then a graduate student, at the lectures on moral and political philosophy given at Columbia in 1915–1916 by John Dewey.

Simon gift. Mrs. Estelle Buel Simon has donated, for addition to the Otto Rank Collection, eleven first and early editions of the writings of the noted psychoanalyst, including two important volumes containing notes in Rank's hand on the preliminary pages and with clippings and letters laid in: *Seelenglaube und Psychologie,* Leipzig, 1930; and *Wahrheit und Wirklichkeit,* Leipzig, 1929. Also included in Mrs. Simon's gift is a copy of the privately printed *Karikaturen vom Achten Internationalen Psychoanalytischen Kongress, Salzburg, 1924,* by Olga Székely-Kovács and Robert Berény, containing portrait drawings of Rank, S. Ferenczi, Karen Horney, Ernest Jones, Theodor Reik, and James Strachey, among numerous others.

Sypher gift. In memory of the late Peggy Kirby, Mr. Frank J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968) has presented a collection of six manuscripts of poems written by Olga Marx (A.B., 1915, B.; A.M., 1917) along with four letters sent by her to Peggy Kirby in the early 1980s.

Weil gift. Mr. James L. Weil has donated the keepsake edition of Shelley's *Adonais: XLII* which he published in an edition of fifty copies; the handsome edition, printed on Duchene & Fabriano paper at the Kelly/Winterton Press, was issued on July 12 to coincide with the day in 1821 when Shelley's Pisa printer delivered the first copies of *Adonais* to the poet. Also presented by Mr. Weil was the keepsake edition of Cid Corman's *For Jim,* designed by Martino Mardersteig and printed at the Stamperia Valdonega.

Activities of the Friends

Finances. General purpose contributions for the twelve-month period ended June 30, 1990, totaled $33,269. Special purpose gifts, designated for book and manuscript purchases, for the establishment of new endowments, and for the increase of the principals of established endowments, amounted to $476,976; this figure includes $400,000 received in a residuary distribution from the estate of Louise T. Woods. The appraised value of gifts in kind received from individual Friends for the same period was $710,116. The total of all gifts and contributions since the establishment of the Friends in 1951 now stands at $8,790,435.

Fall reception. On Wednesday afternoon, December 5, from 5:00 to 7:00, the Vanguard Press exhibition will open with a members preview reception in the Rare Book and Manuscript Library. On view will be first editions, autograph letters, original manuscripts, proofs, and photographs of notable Vanguard Press authors, such as Saul Bellow, Patrick Dennis, James T. Farrell, Marshall McLuhan, Joyce Carol Oates, Dr. Seuss, Upton Sinclair, Edith Sitwell, and Calder Willingham.

New Council members. Mrs. Janet Saint Germain and Mr. G. Thomas Tanselle have been elected to serve on the Council of the Friends as members of the Class of '93.

Future meetings. A members reception on Wednesday afternoon, March 6, 1991, will open the exhibition of first editions and manuscripts of contemporary poets—Allen Ginsburg, Frank O'Hara, Daniel Berrigan, among many others—selected from the extensive collection recently presented by Mrs. Lita Hornick. The annual Bancroft Awards Dinner will be held in the Rotunda of Low Memorial Library on Wednesday evening, April 3, 1991.

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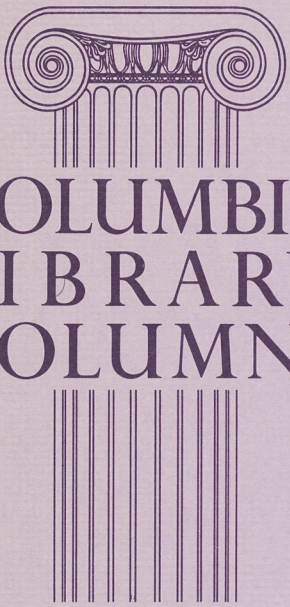

COLUMBIA LIBRARY COLUMNS

FEBRUARY 1991
VOL. 40 • NO. 2

CONTRIBUTORS TO THIS ISSUE

ROBERT REED COLE is collaborating on a book about Joseph Urban to be published in the fall of this year by Abbeville Press.

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* * *

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Two Americans in Paris

CAROL Z. ROTHKOPF

When Joseph Conrad died in August 1924, Ford Madox Ford, the editor of the Paris-based *transatlantic review,* began at once to gather tributes for a special memorial section to be added to the September issue. One of the contributors Ford selected was Ernest Hemingway, already one of the leading young Americans in Paris. Hemingway was undeniably qualified to write about Conrad since he was known to admire his work deeply. However, Hemingway might have been wiser to consider disqualifying himself since he was not only nursing a grudge against Ford but also because he regarded such memorial proclamations as empty gestures.

As a result, Hemingway's so-called tribute to Conrad emerged sounding very much more like a tirade against the literary "establishment" in general and two of his fellow expatriates, T. S. Eliot and George Antheil, in particular. Hemingway made it quite clear that he believed that the critics would quickly forget Conrad and elevate someone—most likely Eliot—to fill his place as the most noted writer of the day. The prospect so distressed Hemingway that he wrote that if it were possible, he would grind Eliot "into fine dry powder" to sprinkle over Conrad's grave to bring the greater writer back to life. Eliot's discreet silence about this macabre suggestion seems to have been total since his widow, Valerie Eliot, who is now editing his letters, has been unable to locate so much as a sentence on the topic.

The other chief object of Hemingway's hostility in the Conrad memorial was less discreet, as befitted an American composer who styled himself the "Bad Boy of Music." Antheil, then also a resident of Paris, had succeeded by his charm, energy, and above all his

Opposite: Ernest Hemingway among the books in Shakespeare and Company, Paris, 1922

remarkable talents as a composer in endearing himself to nearly everyone who mattered. His musical gift was expressed in such compositions as the "Ballet Mécanique," a typically avant-garde work scored for an orchestra of eighty-five musicians, eight grand (or sixteen mechanical) pianos, sirens, horns, and airplane propeller. Antheil exactly described his music of this period when he wrote that "I did not hear my inner music in the Ravel-Debussy-Gershwin idiom."

Living with his wife, Boski, in the apartment above Sylvia Beach's Shakespeare and Company bookshop on the Left Bank, Antheil was, simply by virtue of his lodgings, at the center of the expatriate art world of the twenties. In his autobiography Antheil recalled, for example, that

> The great writers of the day, French and English, took to dropping in, and I can truthfully state that for one afternoon at least we simultaneously entertained James Joyce, T. S. Eliot, Ford Madox Ford, Ernest Hemingway, Wyndham Lewis . . . and Ezra Pound. They were not all friendly with one another, some would not even have come if they had known the others would be present.

Of these guests, none was more zealous on Antheil's behalf than Ezra Pound whose promotional efforts included the writing of a rather strange pamphlet called *Antheil and the Treatise on Harmony* (1924), which in all but its title was more of Pound than Antheil. But Pound's support truly extended further and was demonstrated in the staging of concerts with yet another Pound protégée, the violinist Olga Rudge, and the organization of a noisy claque for one of Antheil's most memorable concerts at the 2,500-seat Théâtre des Champs-Élysées on June 19, 1925. During the second half of this concert, Vladimir Golschmann gamely conducted Antheil's "Symphony in F" and "Ballet Mécanique" over the increasingly riotous boos and hoots of the audience. To this day it is unclear just how much of this reaction can be attributed to the audience with its largely classical tastes and how much to the publicity choreographed by Pound, who must have cut a quite remarkable figure as

he scurried from the highest gallery downward shouting the incendiary words, *"Silence, imbeciles!"*

As if all the creativity, skillfully blended with publicity, was not enough, Antheil was also considering writing an opera based on

Sylvia Beach, Hemingway, and two friends outside
Shakespeare and Company, 1928

James Joyce's *Ulysses*. Before long, even the energetic and gifted young musician seems to have been daunted by the immensity of this task and narrowed his focus to the "Cyclops" episode, which Joyce himself regarded as suitable material for opera because of its barroom brawling and noisy street scenes (see *Library Columns*, November 1987). Even this slightly more manageable concept was ultimately abandoned, but not before word of Antheil's idea had reached Hemingway, who seems to have had rather mixed feelings about his near contemporary and fellow expatriate. It seems likely that Hemingway half-admired and half-envied Antheil's genius for obtaining support for his work and for getting the kind of publicity that guaranteed him at least passing fame in the tight little art world

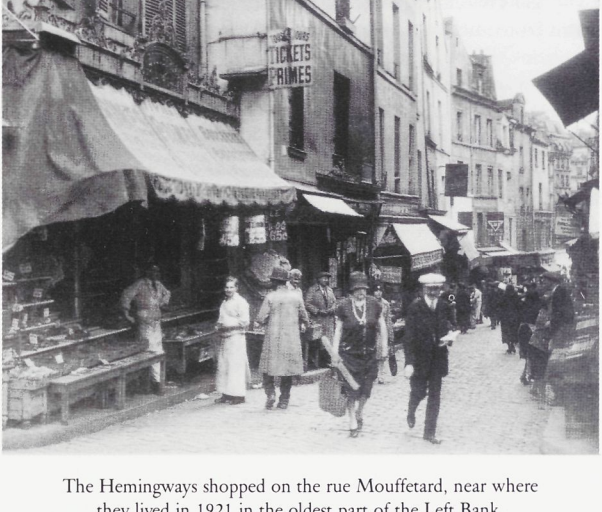
of Paris in the 1920s, when true talent had to be twinned with a gift for self-promotion. This then is part of the background that explains why and how Antheil almost usurped Conrad's place in the tribute Hemingway submitted to Ford for publication.

There was still another reason, and it is alluded to in that tribute. Earlier in 1924, Hemingway had let it be known that he preferred Stravinsky's music to Antheil's, implying that the younger composer was derivative and imitative of the master. Antheil almost certainly shrugged off this remark, but apparently some of his admirers took umbrage on his behalf. The evidence for this conjecture is that Hemingway wrote in the Conrad memorial that he understood what would befall Conrad because of what had happened to him after he had spoken his mind about Antheil:

> Living in a world of literary politics, where one wrong opinion often proves fatal, one writes carefully. I remember how I was made to feel how easily one might be dropped from the party, and the short period of Coventry that followed my remarking when speaking of George Antheil that I preferred my Stravinsky straight. I have been more careful since.

This rather extraordinary leap from the just-deceased great writer to the fledgling Hemingway by way of the also quite newly hatched composer from Trenton, New Jersey, may seem to be the work of a robust ego, but this is a misjudgment. On the contrary, a Hemingway letter that has come to the Rare Book and Manuscript Library as part of the Antheil Collection (see page 12) confirms other evidence that Hemingway truly was concerned about possibly offending Antheil again, and in public print. Indeed, no sooner had Hemingway received the galleys of his Conrad article (which Ford chose, on principle, not to edit at all) than he sent a copy to Antheil with a gallant offer to cut the passage if it offended its subject. Antheil must have been more annoyed than he admitted to being since he did not answer Hemingway until after the article had been published, despite his assurances to Sylvia Beach that he had written the other young man of whom she thought so highly. Antheil was sufficiently enraged to write Beach that he considered

Hemingway to be a "fake artist" who used him as an example to score a point in an "imbecile article." Just as Hemingway had done, Antheil almost immediately retracted this rash outburst in yet another note to his all-important "best friend," as he described Miss



The Hemingways shopped on the rue Mouffetard, near where they lived in 1921 in the oldest part of the Left Bank. (Photo by Roger-Viollet, Paris)

Beach. In this apology, he referred to himself and Hemingway as "boneheaded."

The matter might well have rested on that apt word, but Antheil had still to write Hemingway. When he finally did so, he said that he was less concerned about what Hemingway had written about him than about how many of his old adversaries (including Arthur Moss, co-editor of the short-lived review called *Gargoyle*) would seize upon Hemingway's lead and reopen hostilities. Hemingway's response, as can be seen, was magnanimous. Reading between the

lines, it seems to suggest that the two Americans would be better advised to work as a team than as opponents. Accordingly, Hemingway would do what he could to get Antheil published in *This Quarter,* of which Ernest Walsh was a co-editor (although it is not clear what Antheil wished to have published at the time). In exchange, Hemingway seemed to have hoped that Antheil would do his bit to ensure publication of something more than the youthful poems that up to that time were all of Hemingway's to have appeared in the German-based international review called *Der Querschnitt* (*The Cross-Section*).

Although some Hemingway biographers give Pound credit for introducing Hemingway to *Der Querschnitt*'s editor, Count Hans von Wedderkop, Antheil's version of the events was different. In his autobiography, Antheil wrote that a German connection of his named von Stuckenschmidt had boasted to von Wedderkop that he knew a young American who had been an editor on Margaret Anderson's *Little Review.* Although Antheil knew Anderson well, he had never been one of her editors. This seems not to have deterred von Wedderkop, who also was not likely to have been disabused of any ideas he might have had when he appointed Antheil his Paris agent. Seemingly Antheil promptly forgot about this task, and it was only a reminder from von Wedderkop that galvanized him into action, which Antheil triumphantly recounted:

> I went to Sylvia Beach, Ezra Pound, and Ford Madox Ford and asked them to help me fill my quota. . . . They all helped me with a will; and the first manuscript I sent to Wedderkop was no less than Joyce's "Chamber Music," which he immediately printed. Upon which, of course, his editorial rating in Germany went up some three hundred per cent. . . . My own rating with him went up accordingly, and he clamored for more stuff.

"More stuff" was, as Antheil remembered it, "The manuscript of the yet almost completely unknown author . . . [of] *In Our Time*." It seems likely that this was something of an exaggeration since only one story from that collection, "The Undefeated," appeared in *Der Querschnitt*. Nevertheless it was another coup for the review and the author, whoever his agent actually was.

By the early 1930s both Antheil and Hemingway had moved on from their places at what Margaret Anderson called "the cultural feast" in Paris. The letters and telegrams that have come to Columbia give some idea of Hemingway's travels during the decade but suggest that the two men never saw each other again. For his part, Antheil was engaged in a number of projects, musical and otherwise, since his experimental music was less well received in the United States than it had been in Paris. Antheil finally settled in southern California where he supported his family, which now included his son, Peter, by writing the score for some sixteen films ranging from *Once in a Blue Moon* (1935) to *The Pride and the Passion* (1957).

But this was scarcely enough to occupy someone as energetic and versatile as Antheil. He published a detective story, *Death in the Dark* (Faber & Faber, 1930) under the pseudonym Stacey Bishop; wrote about endocrinology and crime for *Esquire*; created and for some years wrote an advice to the lovelorn column; and, in a much more serious vein, published anonymously a startlingly accurate forecast of the events of World War II entitled *The Shape of Things to Come* (Longmans, Green, 1940).

The high point of Antheil's wartime service to the United States unquestionably began when he was summoned by Hedy Lamarr to discuss her glands. Antheil, worldly wise though he was, appears to have been almost dumbstruck by this request and wrote later that "Most movie queens don't look so good when you see them in the flesh, but this one looked better." Once Lamarr's endocrinological problems had been settled, it turned out that her greatest wish was to devise a new war weapon to help her adopted country, and she hoped that Antheil would be able to help her. This ambition was slightly less far-fetched than it might appear since she had apparently learned a fair amount about armaments while married to an Austrian munitions maker years before. Lamarr and Antheil collaborated on the development of a radio-guided torpedo so successfully that they were issued a patent for their design on June 10, 1941.

George Antheil, the "Bad Boy of Music"

This high point was followed by others, including the publication of Antheil's eminently readable, but not always accurate, autobiography, *Bad Boy of Music* (Doubleday), which became a best seller in 1945, fully fourteen years before his death. As a consequence, it does not record his serious musical work of the 1950s, which included *Songs of Experience, Eight Fragments from Shelley,* and the

opera *Volpone*—all further evidence of his lifelong fascination with transforming literature into music. In 1953, Antheil composed the music for the ballet based on Hemingway's short story, "The Capital of the World." As Antheil wrote this music he must have derived some extra measure of delight from the fact that he was, at least in part, giving lie to the observation Hemingway had made years earlier in Paris, saying that Antheil asked *all* his writer friends to collaborate on a jazz opera: "It is his way of paying a delicate compliment." Perhaps this was true, but surely the grace note was Antheil's.

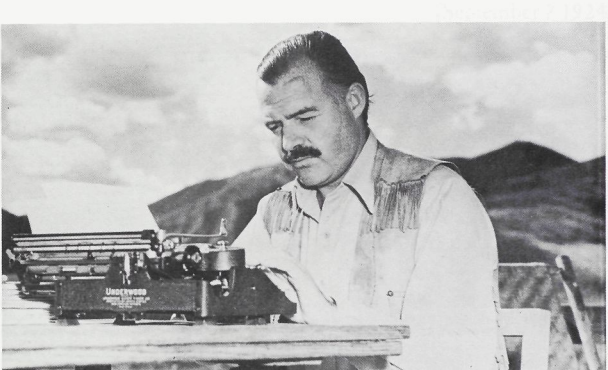
Hemingway's Letters to Antheil

Edited by CAROL Z. ROTHKOPF

Perhaps the most striking feature of Hemingway's side of the correspondence, which follows, is its warmth and friendliness. Although the letters are written in the now often parodied macho telegraphese that Hemingway seems almost to have invented, his sustained concern for Antheil's esteem and, more altruistically, for his welfare is touchingly evident throughout. The Hemingway letters and telegram, which have come to the Rare Book and Manuscript Library as part of the Antheil Collection, make it clear that the friendship between the two men lasted at least until Hemingway went off to the Spanish Civil War in 1937. It seems that the two men never met again after they returned to the United States from Paris and, in the way of such relationships, all contact finally faded away. The fact that Antheil saved these documents and referred warmly to Hemingway in his autobiography does make it clear, however, how much he valued the friend of his youth even when they were no longer in touch with one another.

The letters have been transcribed as faithfully as possible and dates suggested where none were given by Hemingway. One can be dated on the basis of the events outlined in some detail in the preceding article. (Indeed, the letter as a whole is made clearer by the references in that article.) The telegram of March 30 and the letter of April 16 have been dated to 1936 since that was the year the Antheils began their journey to the West with a long stopover in Santa Fe, which they finally left because Antheil thought there was no "... duller place in the world than a desert in the rain." In his autobiography, Antheil mentions missing Hemingway when he and Boski (whose name Hemingway clearly never learned to spell) traveled across Florida. Antheil, however, cheerfully dismissed his friend's concern as misguided since he was at last happily in funds as a writer for Esquire.

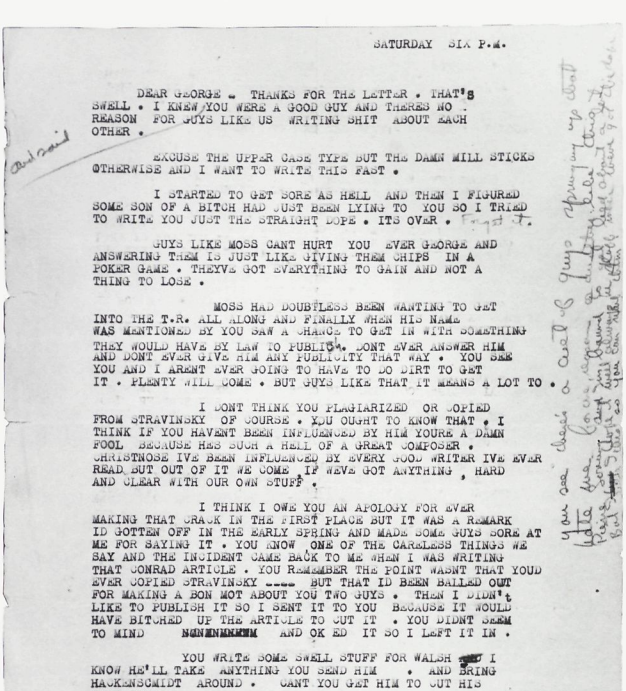
Arnold Gingrich, the founder of Esquire *(who had first met Hemingway at the House of Books, Ltd. in New York City in 1933* [*see* Library Columns, *November 1985*]*) eventually became even more renowned as a publisher of Hemingway's work. Other members of the rather large cast of characters mentioned in these letters are likely to be familiar to readers. Nevertheless, these reminders may be useful:*



Hemingway in Sun Valley, Idaho, 1939
(Photo by Lloyd R. Arnold)

- *In 1936, Pound probably would have been crowing about Mussolini's conquest of Ethiopia.*
- *Of Hemingway's four wives, the first two, Hadley and Pauline, would have been known to Antheil.*
- *Hadley was the mother of John (1923), Pauline of Patrick (1928) and Gregory (1931).*
- *Antheil apparently knew that Hemingway's birthday was July 21st since the letter of the 23rd acknowledges the "g" [greeting?] card sent by Antheil, his wife, and the modernist musician, Edgard Varèse.*

Since it is impossible in this space to annotate these letters completely, the curious reader will be able to hunt down almost every reference in either George Antheil's Bad Boy of Music *(1945), Carlos Baker's* Ernest Hemingway: A Life Story *(1968), Hugh Ford's* Four Lives in Paris *(1987), or Michael Reynolds,* Hemingway: The Paris Years *(1989). The Hemingway letters are reproduced with the permission of the Hemingway Foundation.*



SATURDAY SIX P.M.

DEAR GEORGE . THANKS FOR THE LETTER . THAT'S SWELL . I KNEW YOU WERE A GOOD GUY AND THERES NO REASON FOR GUYS LIKE US WRITING SHIT ABOUT EACH OTHER .

EXCUSE THE UPPER CASE TYPE BUT THE DAMN MILL STICKS OTHERWISE AND I WANT TO WRITE THIS FAST .

I STARTED TO GET SORE AS HELL AND THEN I FIGURED SOME SON OF A BITCH HAD JUST BEEN LYING TO YOU SO I TRIED TO WRITE YOU JUST THE STRAIGHT DOPE . ITS OVER .

GUYS LIKE MOSS CANT HURT YOU EVER GEORGE AND ANSWERING THEM IS JUST LIKE GIVING THEM CHIPS IN A POKER GAME . THEYVE GOT EVERYTHING TO GAIN AND NOT A THING TO LOSE .

MOSS HAD DOUBTLESS BEEN WANTING TO GET INTO THE T.R. ALL ALONG AND FINALLY WHEN HIS NAME WAS MENTIONED BY YOU SAW A CHANCE TO GET IN WITH SOMETHING THEY WOULD HAVE BY LAW TO PUBLISH. DONT EVER ANSWER HIM AND DONT EVER GIVE HIM ANY PUBLICITY THAT WAY . YOU SEE YOU AND I ARENT EVER GOING TO HAVE TO DO DIRT TO GET IT . PLENTY WILL COME . BUT GUYS LIKE THAT IT MEANS A LOT TO .

I DONT THINK YOU PLAGIARIZED OR LOPED FROM STRAVINSKY OF COURSE . YOU OUGHT TO KNOW THAT . I THINK IF YOU HAVENT BEEN INFLUENCED BY HIM YOURE A DAMN FOOL BECAUSE HES SUCH A HELL OF A GREAT COMPOSER . CHRISTNOSE IVE BEEN INFLUENCED BY EVERY GOOD WRITER IVE EVER READ BUT OUT OF IT WE COME . IF WEVE GOT ANYTHING , HARD AND CLEAR WITH OUR OWN STUFF .

I THINK I OWE YOU AN APOLOGY FOR EVER MAKING THAT CRACK IN THE FIRST PLACE BUT IT WAS A REMARK ID GOTTEN OFF IN THE EARLY SPRING AND MADE SOME GUYS SORE AT ME FOR SAYING IT . YOU KNOW ONE OF THE CARELESS THINGS WE SAY AND THE INCIDENT CAME BACK TO ME WHEN I WAS WRITING THAT CONRAD ARTICLE . YOU REMEMBER THE POINT WASNT THAT YOUD EVER COPIED STRAVINSKY ---- BUT THAT ID BEEN BALLED OUT FOR MAKING A BON MOT ABOUT YOU TWO GUYS . THEN I DIDN'T LIKE TO PUBLISH IT SO I SENT IT TO YOU BECAUSE IT WOULD HAVE BITCHED UP THE ARTICLE TO CUT IT . YOU DIDNT SEEM TO MIND NONENONSENSE AND OK ED IT SO I LEFT IT IN .

YOU WRITE SOME SWELL STUFF FOR WALSH AND I KNOW HE'LL TAKE ANYTHING YOU SEND HIM . AND BRING HACKENSCHMIDT AROUND . CANT YOU GET HIM TO CUT HIS NAME DOWN ?

ANYWAY SO LONG AND HERE'S TO YOU . I KNOW IT WOULD MAKE US BOTH FEEL BAD IF THAT STUFF CAME OUT IN THE GREAT SCHNITT BUT I LEAVE UP TO YOU THE STEPS FOR STOPPING IT . WEDDERKOP NEVER PUBLISHES IN A HURRY SO I THINK THERE WOULD BE TIME TO CHANGE THE MS. GRUSS GOTT AND SEE YOU TUESDAY .

HEW

Hemingway's "now often parodied macho telegraphese" is evident in this letter written to George Antheil probably in September 1924.

[September ? 1924?]
SATURDAY SIX P.M.

DEAR GEORGE—THANKS FOR THE LETTER. THAT'S SWELL. I KNEW AND SAID YOU WERE A GOOD GUY AND THERES NO REASON FOR GUYS LIKE US WRITING SHIT ABOUT EACH OTHER.

EXCUSE THE UPPER CASE TYPE BUT THE DAMN MILL STICKS OTHERWISE AND I WANT TO WRITE THIS FAST.

I STARTED TO GET SORE AS HELL AND THEN I FIGURED SOME SON OF A BITCH HAD JUST BEEN LYING TO YOU SO I TRIED TO WRITE YOU JUST THE STRAIGHT DOPE. ITS OVER. FORGET IT.

GUYS LIKE MOSS CANT HURT YOU EVER GEORGE AND ANSWERING THEM IS JUST LIKE GIVING THEM CHIPS IN A POKER GAME. THEYVE GOT EVERYTHING TO GAIN AND NOT A THING TO LOSE.

MOSS HAD DOUBTLESS BEEN WANTING TO GET INTO THE T.R. ALL ALONG AND FINALLY WHEN HIS NAME WAS MENTIONED BY YOU SAW A CHANCE TO GET IN WITH SOMETHING THEY WOULD BY LAW HAVE TO PUBLISH. DONT EVER ANSWER HIM AND DONT EVER GIVE HIM ANY PUBLICITY THAT WAY. YOU SEE YOU AND I ARENT EVER GOING TO HAVE TO DO DIRT TO GET IT. PLENTY WILL COME. BUT GUYS LIKE THAT IT MEANS A LOT TO.

I DONT THINK YOU PLAGIARIZED OR COPIED FROM STRAVINSKY OF COURSE. YOU OUGHT TO KNOW THAT. I THINK IF YOU HAVENT BEEN INFLUENCED BY HIM YOURE A DAMN FOOL BECAUSE HES SUCH A HELL OF A GREAT COMPOSER. CHRISTNOSE IVE BEEN INFLUENCED BY EVERY GOOD WRITER IVE EVER READ BUT OUT OF IT WE COME, IF WEVE GOT ANYTHING, HARD AND CLEAR WITH OUR OWN STUFF.

I THINK I OWE YOU AN APOLOGY FOR EVER MAKING THAT CRACK IN THE FIRST PLACE BUT IT WAS A REMARK ID GOTTEN OFF IN THE EARLY SPRING AND MADE SOME GUYS SORE AT ME FOR SAYING IT. YOU KNOW, ONE OF THE CARELESS THINGS WE SAY AND THE INCIDENT CAME BACK TO ME WHEN I WAS WRITING THAT CONRAD ARTICLE. YOU REMEMBER THE POINT WASNT THAT YOUD EVER COPIED STRAVINSKY---BUT THAT ID BEEN BALLED OUT FOR MAKING A BON MOT ABOUT YOU TWO GUYS. THEN I DIDN't LIKE TO PUBLISH IT SO I SENT IT TO YOU BECAUSE IT WOULD HAVE BITCHED UP THE ARTICLE TO CUT IT. YOU DIDNT SEEM TO MIND AND OK ED IT SO I LEFT IT IN.

YOU WRITE SOME SWELL STUFF FOR WALSH I KNOW HE'LL TAKE ANYTHING YOU SEND HIM. AND BRING HACKENSCMIDT AROUND. CANT YOU GET HIM TO CUT HIS NAME DOWN?

ANYWAY SO LONG AND HERE'S TO YOU. I KNOW IT WOULD MAKE US BOTH FEEL BAD IF THAT STUFF CAME OUT IN THE GREAT SCHNITT BUT I LEAVE UP TO YOU THE STEPS FOR STOPPING IT. WEDDERKOP NEVER PUBLISHES IN A HURRY SO I THINK THERE WOULD BE TIME TO CHANGE THE MS.

GRUSS GOTT AND SEE YOU TUESDAY.

[Signed in pencil] Hem
[Marginalia in pencil alongside first six paragraphs in right margin of letter]: you see there's a cult of guys springing up that hate me for one reason or another like this Pierre [name undecipherable] and I'm bound to get lied about a lot. But I hope it will always be stuff where weve got the dope like this so you can nail them.

Sent from Key West, Florida, on March 30, 1936 (?) to
GEORGE ANTHEIL =
HOTEL EVERGLADES =
DELIGHTED TO SEE YOU GEORGE ANYTIME YOU COME DOWN JUST SO LONG AS YOU NOT WRITING ANY BOOK OR ARTICLES AS REMEMBER THE DEAR OLD PAL OF MINE NAMED GERTRUDE STEIN AND HE[R] MARVELOUS AUTOBIOGRAPHY STOP FISHING GOOD NOW REGARDS =
HEMINGWAY

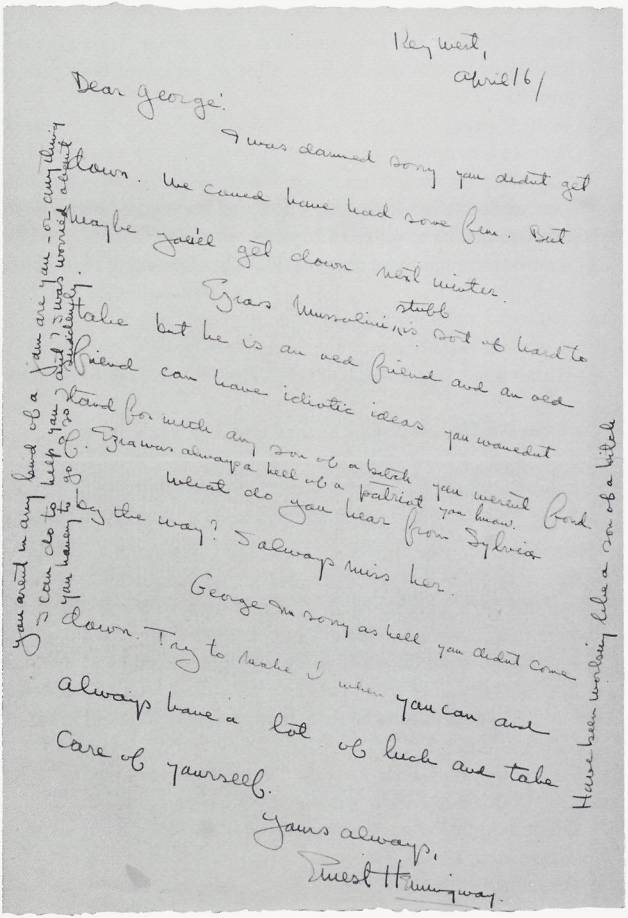
Key West,
April 16/ [1936?]

Dear George:

I was damned sorry you didnt get down. We could have had some fun. But maybe you'll get down next winter.

Ezras Mussolini stuff is sort of hard to take but he is an old friend and an old friend can have idiotic ideas you wouldnt stand for with any son of a bitch you werent fond of. Ezra was always a hell of a patriot you know.

What do you hear from Sylvia by the way? I always miss her.



Hemingway to Antheil, probably written in 1936

George Im sorry as hell you didnt come down. Try to make it when you can and always have a lot of luck and take care of yourself.

Yours always,

Ernest Hemingway

[Marginal query on left-hand side of letter]: You arent in any kind of jam are you--or anything I can do to help you out? I was worried about you having to go so suddenly.

[Comment in right-hand margin]: Have been working like a son of a bitch

---

July 23, 1936/

D[e]ar George:

I was damned sorry to miss you in Florida. Was over at Havana for a month then and down the Cuban coast and didnt get your letter until too late. Just back from the Bahamas. Going out to Montana now. Wish we could come through New Mex. Maybe on way back. Am working on a book and want to get settled somewhere cool. How is it in New Mex? Thanks for the nice g[reeting?] card from you and Edgar[d] Varese a[nd] Bjesha [Boski]. We'll get together next winter eh? Ill [sic] be back at Key West by December or so. Saw Gingrich and he gave us a lot of news of you. He's a hell of a good fellow.

Write me care L-T Ranch

Cooke City, Montana/

Hope you have a swell summer---

Good luck, always, George

Your friend

Hem/

L Bar T Ranch
Cooke City, Montana
August 11, 1936

Dear George:

This place, arrived last night, has been ruined by a new road. Hunting and fishing all shot. Tin can tourists on the trout stream. Would you write me if you know any good ranches in New Mex where it is high, cool, you can ride, be fairly comfortable, where I could write on this damn book and get, close, good trout fishing and later some shooting?

You see I, unfortunately, have to get exercise when I'm working and the shooting and fishing gives me that and takes my mind off worrying between days work. Would like to stay out west until middle of Nov. or so.

Am writing you about New Mex and going to see if find anything in Idaho. Can pay up to 50 bucks a week if the place is good. But am looking for trout fishing close i.e. can walk to it--Like to be able to go down to the stream when finish work and take my lunch. Maybe there's nothing like that there. But would you mind asking.

There will be my wife, myself, and one 7 year old kid. Shipping other kid back to school when leave here about Sept 1—Youngest kid with nurse in Syracuse.

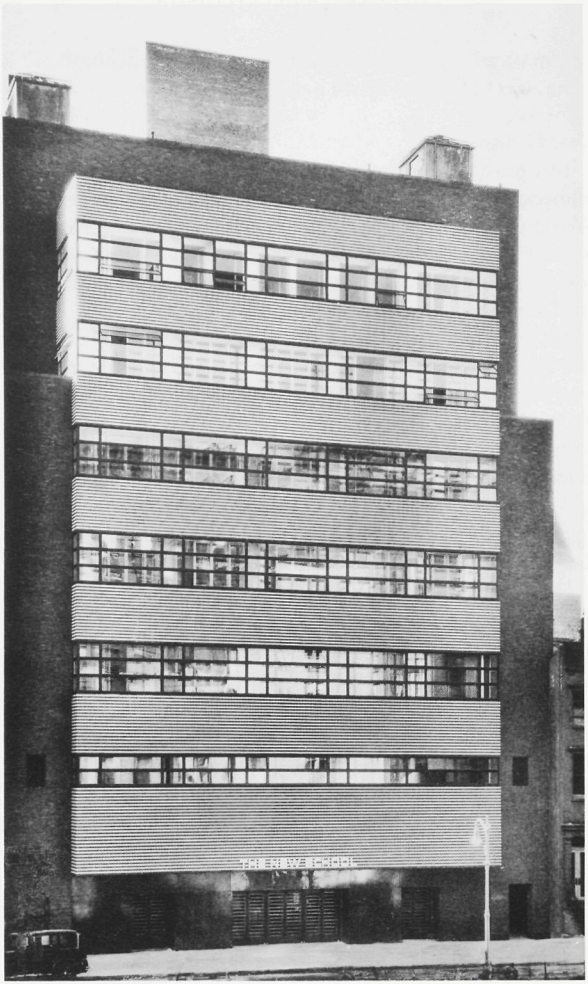
Fort Worth fair very good. New Orleans fun too.

Hope you and Bjeska [Boski] fine. Write me at this address will you? Had goofy letter from Ezra wanting me to review some book out a couple 3 years. Well his boys won. Now he'll be right on everything.

Send me any ranch folders will you? If too much bother forget it.

Yours always,

Hem/



The facade of Joseph Urban's architectural masterpiece, the New School in New York

Urban's Masterpiece on Twelfth Street

ROBERT REED COLE

Joseph Urban, born in Vienna in 1872, was a creative participant in the art revival that flourished in the glittering capital of the Habsburg Empire at the turn of the century. By the time he settled in the United States in 1911, he had already achieved more than most artists do in a lifetime. Architecture was his training and first love, but he was also adept at stage and interior design and book illustration.

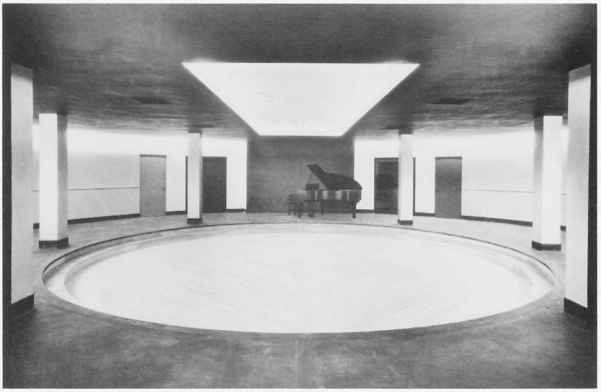
Urban's career in America lasted until his death in 1933 and was as diverse as it had been in Europe. Prolific as he was in many fields, he is best remembered today for his settings for the Metropolitan Opera and for Florenz Ziegfeld's *Follies*. To accumulate enough capital to open his own architectural studio in New York, he worked for five years beginning in 1920 for William Randolph Hearst's Cosmopolitan Films, creating lavish backgrounds for Hearst's mistress and protégée, Marion Davies.

Two of the three buildings that Urban designed in New York City are still standing. For Hearst he created the International News Service Building on Fifty-seventh Street and Eighth Avenue. The publisher loved to talk about his newspaper and magazine "empire," so Urban, in a spirit of gentle fun, provided him with a suitably mock imperial headquarters. It is doubtful that the dour and humorless "emperor" ever got the joke.

The other surviving structure is, fortunately, Urban's masterpiece: the New School on West Twelfth Street, which opened on New Year's Day in 1930. Having been forced out of the space it had rented since the school was founded in 1918 by such distinguished scholars as Thorstein Veblen and John Dewey, it was decided in 1928 that the school should have its own building.

The school's president and co-founder, Alvin Johnson, had two architects in mind for the project: Frank Lloyd Wright and Joseph Urban. Wright's career was in a temporary eclipse at the time, and he was financially desperate. Urban loaned the man who is now

recognized as America's greatest architect $5,000, a loan that eventually became a gift. Fearing that a building designed by Wright would not suit the needs and character of the school, Johnson turned to Urban.



Urban's design of the dance studio was influenced by his wife Mary Porter Beegle who had been a dancer with Isadora Duncan's company.

A luncheon meeting was arranged, and Johnson later wrote in his autobiography that he "dwelt on the imperative need of a building that should express the ideals of the New School, give visible form to its personality." Urban had a well-earned reputation for high fees, but he remained enthusiastic about the project even after learning that the school had limited financial resources. The two men became close friends, and Johnson reported that Urban confided why he had agreed to accept the commission: "He had come to feel that the sand in his life glass was running low and he wanted to present the future with an example of the art which he loved most, from which he had been drawn away to the ephemeral splendor of the stage." Urban was able to keep the costs down to $500,000, but

he still managed to achieve quite remarkable effects with a minimum of means.

The New School Building embodied and clearly expressed the three key elements in all of Urban's work: simplicity, light, and color. The architect gave his usual meticulous attention to every detail in the building, down to designing special exit signs and elegant bronze handrails for the staircases. While much of the interior has been remodeled as the needs and purposes of the school changed over six decades, the facade and the auditorium remain virtually intact. The facade is a carefully composed study in black and white with alternating bands of windows and white masonry. The fenestration was designed to allow the maximum amount of light to flood the interior.

The chief decorative element throughout the building was color. In Urban's skilled hands, color was an extraordinary and inexpensive medium. Every room had its own color scheme. Urban left the following account of his use of color in the school:

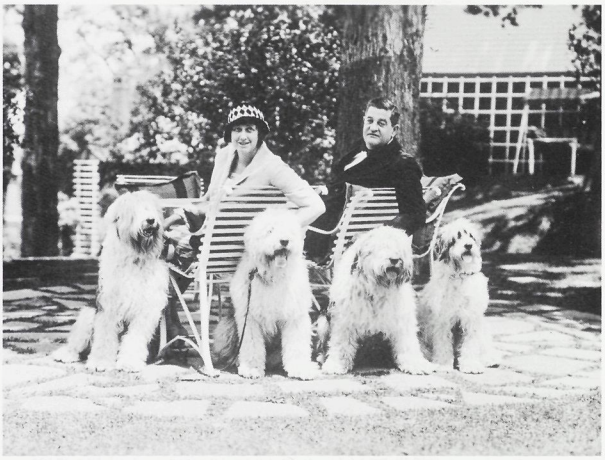
> Warm colors . . . are located where they receive the most light, cold where there is most shadow, a change of plane is generally emphasized by a change of color, thus the walls have one set of colors, the ceiling another. By thus modelling the wall surfaces of a room the boxlike property of four walls is given an expression of contrasting filled spaces and void space; the monotony of the enclosing areas is transformed to an imaginative statement of the space enclosed and given a character by the emotional statement of color.

As might well be expected, Urban's intricate application of color has long since disappeared under layers of uniform institutional drab. One can only imagine some poor, harried building superintendent (lacking Urban's exquisite color sense) later trying to match some of the more than ninety different colors Urban used—let alone trying to store adequate supplies of the paint!

The building was completed before the development of color film, so there are only black and white photographs of the rooms as they first appeared. Fortunately, however, Urban's radiant original color drawings have been preserved in the Rare Book and Manuscript Library. In addition, there are marvelous written descriptions

by contemporary critics. Shepard Vogelgesang gives an idea of what someone looking in from the street could see: "Blocks of red, blue, green, yellow, orange, white, purple, brown, dark blue."

The single room where the architect employed the widest range of color was the dance studio in the building's basement. Urban's



Urban with his second wife, Mary, at their home in Yonkers in the mid-1920s

second wife, Mary Porter Beegle, had been a dancer in Isadora Duncan's company, and subsequently taught dance at Barnard College. Her influence on the studio's design is most apparent. Rather than elevating the dancers on a stage or platform, Urban created a circular area of highly polished maple that was sunken slightly below the flat level of the rest of the floor. This arrangement allowed the spectators, in Alvin Johnson's words, to "get a sense of the grace and beauty of movement of the dancers' whole bodies."

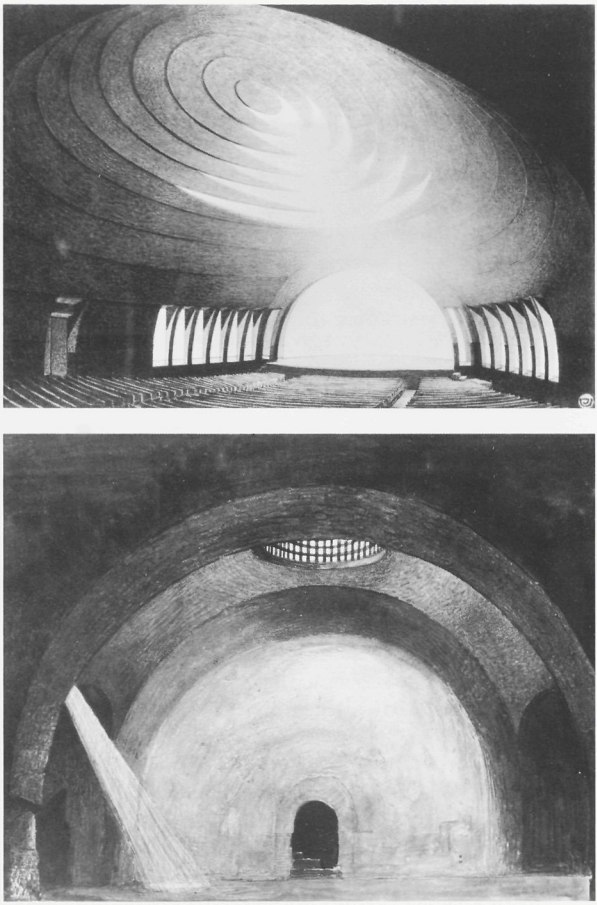
Eugene R. Clute left a vivid description of the colors Urban employed in the studio:

> The ceiling is painted black, excepting the reflecting areas in the center and around the walls which are white. To the level of the tops of the doors, the walls are painted in colors, one section being orange and the next yellow with blue next to that and so on. The floor is dark blue. The entrance doors are light green and one of the two doors opposite the entrance is vermilion and the other is light emerald green.

The only surviving room from the original plan, the egg-shaped theatre, is still fully capable of astonishing those experiencing it for the first time. Alvin Johnson wanted an oval room since he felt it would foster intimacy between the lecturers or performers and the audience. In addition, a six-hundred-seat oval theatre would not look empty when only a few people were sitting in it, nor would it look crowded when filled to capacity. The stage opening was made as wide as possible so that the theatre could be used for plays, chamber music, and films. By closing off the stage, the thrust apron was suitable for lectures. One notable figure who lectured from this platform was Frank Lloyd Wright.

Gray and red is the color scheme of the auditorium, the chief architectural motif of which is a series of repeated arches. These arches are reminiscent of Urban's great arch in the prison scene of the Metropolitan Opera's 1920 production of *Don Carlos,* and they quite obviously influenced the design of Radio City Music Hall's auditorium.

Urban had done no architectural work between 1908 and 1925. In this country he was known and highly praised for his stage work. Few were aware that he had left an impressive legacy of architecture in Vienna, including the magnificent restaurant that still can be enjoyed today in Vienna's city hall. Once he resumed his architectural career, he wanted to be taken seriously. There is no question that his stage designs were architectural and that his architecture was often theatrical. Critics who disliked or could not appreciate his buildings facilely dismissed them as the work of a designer of scenery. Here is Edmund Wilson's stinging critique of the New School from his essay titled "Aladdin's Lecture Palace":



The design of the auditorium (top) of the New School recalls the arches of the prison scene of *Don Carlos* (bottom), created by Urban for the Metropolitan Opera in 1920.

> Joseph Urban, the architect of the New School, is a brilliant theatrical designer—at least as far as the Ziegfeld "Follies" go. But when he tries to produce a functional lecture building, he merely turns out a set of fancy Ziegfeld settings which charmingly mimic offices and factories where we keep expecting to see pretty girls in blue, yellow and cinnamon dressed to match the gaiety of the ceilings and walls.

Wilson quite conveniently failed to mention any of Urban's designs for the Metropolitan Opera, which were almost universally considered great artistic achievements, as were his sets for the *Follies* and other Broadway productions.

A far more perceptive appraisal of Urban's New School came from Philip Johnson, the current dean of American architects. Philip Johnson was one of the leading exponents and practitioners of the new International Style which had been developed by such European masters as Mies van der Rohe and Le Corbusier. While Johnson's detailed criticism was often severe, he duly and quite fairly recognized Urban's achievement, especially in the last paragraph of his critique:

> In the New School we have the anomaly of a building supposed to be in a style of architecture based on the development of the plan from function and facade from plan but which is as formally and pretentiously conceived as a Renaissance palace. Urban's admiration of the New Style is more complete than his understanding. But the very fact that the School can be subjected to analysis from the point of view of the new elements of building shows how far the architect has been influenced by the New Style. His work is an outstanding piece of pioneering in New York . . .

Only four months before Urban's early death, his peers in the Architectural League of New York awarded him a medal for his entry in the League's 1933 exhibition, an exhibition that he installed and revitalized. Urban at last received meaningful and tangible recognition of his success as a practitioner of the art he so dearly loved. The gold medal was all too briefly his most cherished possession. The New School still stands, serving continued generations of students, and is a lasting testament to Joseph Urban's artistry and humanity.

Our Growing Collections

KENNETH A. LOHF

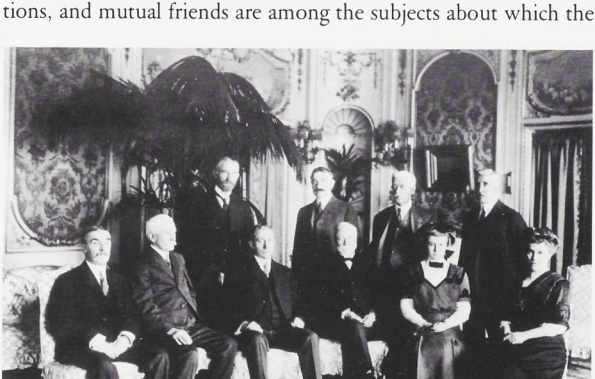
Banner gift. Mr. James M. Banner, Jr. (Ph.D., 1968), has donated the notes he kept as a graduate student in 1960–1961 of the lectures of Professors Shepard B. Clough (The French Revolution), Peter Gay (The Age of the French Revolution), Garrett Mattingly (The Age of Expansion), and Richard B. Morris (Colonial America).

Borchardt gift. Mr. and Mrs. Georges Borchardt have donated for addition to the collection of papers of their literary agency approximately eighteen thousand letters, manuscripts, and contracts relating to English, American, and French authors, publishers, and other agents, dating from the period 1971 to 1986. Among the author files are papers relating to the publications of Michel Butor, John Gardner, Penelope Gilliat, Norman Podhoretz, and Elizabeth Sprigge.

Braden gift. Mr. William Braden has presented a group of approximately seventy-five letters written by his father and grandfather, Spruille Braden and Colonel William Braden, respectively, during the period 1933–1935 when his father and grandfather were serving on various diplomatic assignments in South America.

Bronk gift. Nearly twelve hundred pieces of correspondence and manuscripts have been donated by the poet William Bronk for addition to the collection of his papers. There are approximately one thousand letters to Mr. Bronk from his publisher, James Weil, and groups of letters from Robert Creeley, Cid Corman, Samuel French Morse, W. H. Auden, and Eugène Canadé, dating from the late 1930s to the 1980s. There are two notebooks containing handwritten drafts of his essay, "Silence and Henry Thoreau," which was published by Mr. Bronk in *The Brother in Elysium,* and twelve autograph and typewritten drafts of poems dating from the 1940s.

Brown gift. Mr. James Oliver Brown has donated, for addition to the collection of his papers, three letters written to him by Herbert Gold during 1989 and 1990. His current writings, recent publications, and mutual friends are among the subjects about which the



Andrew Carnegie (seated, third from right), with members of the Carnegie Corporation, 1911 (Carnegie Corporation gift)

novelist writes to his former literary agent. Also presented was a first edition of Louis Auchincloss's most recent novel, *The Lady of Situations,* inscribed by the author to Mr. Brown.

Carnegie Corporation gift. The board of trustees of the Carnegie Corporation, a philanthropic foundation established by Andrew Carnegie in 1911 to "promote the advancement and diffusion of knowledge and understanding," has presented the Corporation's archives along with an endowment of $365,000 to provide for an archivist for the cataloguing and maintenance of the collection.

Numbering some three-quarters of a million items, the archives include grant files, board and executive committee minutes, annual reports, and correspondence of board members, officers, and staff; these files document the activities of one of the largest and most prestigious foundations from its inception through 1977. The organizations founded by means of grants from the Corporation, all of which are documented in the archives, include the National Research Council, the National Bureau of Economic Research, the American Law Institute in Philadelphia, and the research institutes that merged in 1927 to form the Brookings Institution. Other areas of interest to the Corporation include race relations, the education of children, the influence of television, libraries, and the incorporation of scientific and technological knowledge into federal and state policy, among numerous other endeavors.

Cravath, Swaine & Moore gift. The law firm of Cravath, Swaine & Moore, through the courtesy of the firm's director of records administration, Ms. Gloria Zimmerman, has presented for inclusion in the papers of Professor Edwin Armstrong (E.E., 1913; Sc.D., 1929), the inventor of Frequency Modulation (FM), files, dating from the late 1920s to the 1950s, pertaining to: Professor Armstrong's litigation with Lee de Forest over the regeneration patents; his suit against RCA and other infringers of his FM patents; the original letters patent, among which are those for Professor Armstrong's FM system; and financial matters relating to the Armstrong laboratories and FM station in Alpine, New Jersey.

Curtis Brown, Ltd., gift. An extensive gift, numbering some 70,500 pieces of correspondence, manuscripts, contracts, and photographs, has been received for addition to the papers of the literary agency, Curtis Brown, Ltd. Covering the period 1955 to 1989, the gift contains files pertaining to the publications of numerous contemporary novelists, poets, and non-fiction writers, among which are those of such notable authors as Louis Auchincloss,

W. H. Auden, Erskine Caldwell, John Le Carré, Lawrence Durrell, Nicholas Freeling, Herbert Gold, Fannie Hurst, Thomas Merton, A. A. Milne, Samuel Eliot Morison, Ogden Nash, Sean O'Faolain, Ayn Rand, Julian Symons, Deems Taylor, John Wain, Patrick White, and Angus Wilson.

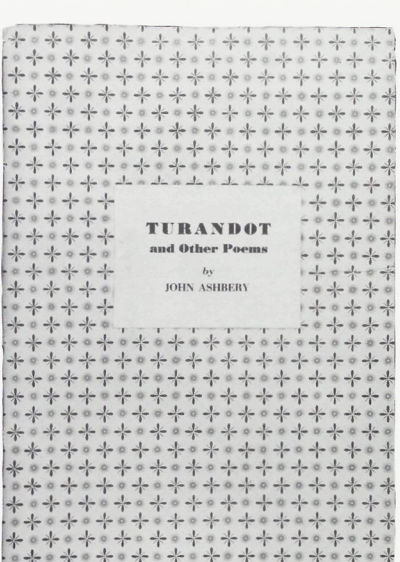
Faatz gift. Dr. Anita Faatz has donated approximately seven thousand items of correspondence, lecture notes, and manuscripts of reviews and other publications of Professor Virginia P. Robinson (1883–1977), who taught at the School of Social Work at the University of Pennsylvania and was president of the Otto Rank Association and editor of its *Journal.* Also included in Dr. Faatz's gift were papers of the Otto Rank Association and correspondence of Dr. Jesse Taft.

Frankel gift. To the collection of his papers, Professor Aaron Frankel has added a further group of letters that he received from Alfred Lunt and Lynn Fontanne. Dated 1975–1983, the group of letters and notes include one from Alfred Lunt and six from Lynn Fontanne, all sent from their home at Genesee Depot, Wisconsin, in which they comment on mutual friends and theatrical activities and interests.

Halsband bequest. Professor Robert Halsband (A.M., 1936) has left by bequest the final portion of his papers, comprising correspondence, manuscripts, notes, and photographs pertaining to the book on which he was working at the time of his death, "Literary Illustration in 18th Century England." The approximately 2,000 items, dating from 1963 to 1989, also includes papers relating to other publications, articles, and book reviews, as well as lectures, teaching, travel, and collecting activities.

Haverstick gift. Mrs. Iola Haverstick (A.B., 1946, B.; A.M., 1965) has presented, for addition to the Edith Wharton collection that she established in 1988, first editions of the author's 1917 novel

Summer, published by D. Appleton and Company, and her 1925 collection of essays, *The Writing of Fiction,* published by Charles Scribner's Sons. Both of these works, which are in the original dust



John Ashbery's first book, autographed by the author and Jane Freilicher, the illustrator (Hornick gift)

jackets, are among the writer's scarcest books and as such are most welcome additions to the Wharton collection.

Hornick gift. A collection of 241 first editions of contemporary poetry and eighty-three issues of poetry periodicals has been presented by Mrs. Lita Rothbard Hornick (A.B., 1948, B.; A.M.,

1949; Ph.D., 1958). Included among the first editions, many of which are inscribed to Mrs. Hornick, are works by John Ashbery, William Burroughs, James Dickey, Edward Dorn, Robert Duncan, Clayton Eshleman, Allen Ginsberg, Richard Howard, Judith Malina, Rochelle Owens, Ron Padgett, Jerome Rothenberg, and James Schuyler, among others. There is an important copy of Ashbery's first book of poems, *Turandot and Other Poems,* which was the personal copy of the illustrator Jane Freilicher and is autographed by her as well as by the poet; the volume was published in New York in 1953 by the Tibor de Nagy Gallery in an edition of 300 copies and contains four drawings by Freilicher.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented a first edition of *Tribute to Ballet,* London, 1938, with poems by John Masefield and pictures by Edward Seago; Masefield's deep love for the ballet is expressed in the poems written to accompany the paintings of Seago reproduced in the volume. For addition to the Masefield Collection, Dr. Lamont also presented a photograph of the Masefield memorial stone in Westminster Abbey.

Lax gift. Mr. Robert Lax (A.B., 1938) has added to the collection of his papers seven letters written to him by Professor Mark Van Doren from 1955 to 1963 concerning Mr. Lax's poems, Professor Van Doren's travels, and mutual Columbia friends; also donated was a typescript of Professor Van Doren's poem, "Woe, Woe (To Robert Lax)," with a handwritten note by the author at the end of the text of the poem.

Lord-Wood gift. Ms. June Lord-Wood (A.B., 1970; A.M., 1975) has presented a first edition of Daniel Berrigan and Margaret Parker's *Stations: The Way of the Cross,* 1989, autographed by both the poet and the artist, as well as a group of papers relating to the Shuttleworth family of Iowa and New York, including letters and manuscripts of Frank K. and Beatrice G. Shuttleworth.

Charles Saxon's cartoon for his *Main Streets Are People Streets,* 1978 (Russell gift)

Russell gift. For addition to the Charles Saxon Collection, Mr. Eduardo Russell has presented four drawings by Saxon that the artist drew in 1978, entitled "Main Streets Are People Streets," published by Champion International Corporation in 1978 in the company's magazine, *Imagination XXII.* The drawings depict two policemen on an empty city street, men on the steps of Town Hall

admiring a passerby, a mother with a child talking with another woman outside a hardware store, and three men on a sidewalk bench chatting.

Sabine gift. Mr. William H. W. Sabine has presented a collection of approximately six thousand engraved portraits, primarily English and American in origin, of literary, scientific, and historical figures dating from the sixteenth through the nineteenth centuries. Included among the portraits are those of poets, novelists, musicians, composers, painters, statesmen, divines, jurists, and members of royalty. Of special interest are six engravings of portraits of various Dutch painters and prominent persons after paintings by Anthony Van Dyck. The collection presented also includes several folders of engravings of historical scenes, scenery and landscape, and maps.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has donated, in addition to more than three hundred art exhibition catalogues, the following limited folio editions: Dante Alighieri, *The Inferno,* translated by the Reverend Henry Francis Cary and illustrated with the seven engravings of William Blake, printed in New York by Richard W. Ellis for Cheshire House, 1931; A. P. Oppé, *Thomas Rowlandson: His Drawings and Water-colours,* edited by Geoffrey Holme, published in London by The Studio, 1923; *Thomas Rowlandson, Medical Caricatures,* with a foreword by Dr. Saffron, a series of twelve matted prints issued in 1971 in a portfolio by Editions Medicina in New York; and *An English Version of the Eclogues of Virgil* by Samuel Palmer, with illustrations by the author, published in London by Seeley and Company, 1883, one of 135 copies on large paper.

Stein and Day gift. The papers of Stein and Day Publishers, founded by Mr. Sol Stein (A.M., 1949) and his wife, Ms. Patricia Day (A.B., 1948, B.), have been presented by the publishers. Founded in 1962

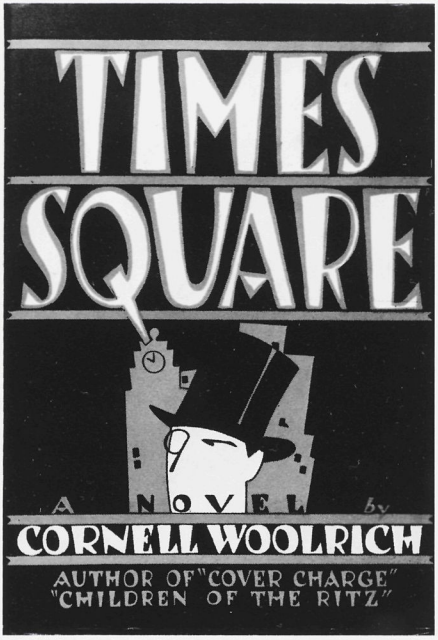
Henricus Steenwyck (1580?–1649?), painter; engraved after a drawing by Anthony Van Dyck (Sabine gift)

and remaining in business until 1988, Stein and Day was primarily a mass-market publisher of adventures, biographies, cookbooks, gardening, and "How-to" books, as well as a publisher of social history, literary criticism, and serious fiction. The 34,500 items in the collection comprise correspondence, manuscripts, documents, photographs, and printed material, and they include the editorial, publicity, and production files for some 450 titles issued by the firm. There are letters from Woody Allen, Pearl S. Buck, William F.

Buckley, Jr., James T. Farrell, Leslie A. Fiedler, Jack Higgins, William Inge, Elia Kazan, Henry Miller, and J. B. Priestley, among numerous other writers.

Sypher gift. Mr. Frank J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968) has presented a group of nineteenth-century poetry first editions and manuscripts, the most significant of which is Jerome Kern's copy of John Forster's biography of Walter Savage Landor, published in London by Chapman and Hall in 1869. Laid in the two-volume set are three important manuscript items: a letter from Landor to Theodosia Garrow (who later married Thomas Adolphus Trollope, the brother of Anthony), dated Bath, March 17, 1845, which contains a draft of a 49-line poem, "Iphigenia," a variant version of that published in the poet's *Hellenics,* 1846; the manuscript of Landor's unpublished translation from the Greek of "Hymn to Ceres" by Eusebios; and a letter written by John Forster to the painter Daniel Maclise, London, August 11, 1864, relating to the Royal Commission for the decoration of the House of Lords Gallery. Among the first editions presented by Mr. Sypher are books by Elizabeth Barrett Browning, Emily Dickinson, G. P. R. James, and Charles Kingsley.

Weil gift. To the collection of the papers of the poet William Bronk, Mr. James L. Weil has added in a recent gift some 240 letters which he received from the poet from 1968 to 1989, as well as ten audio cassettes of readings by the poet. In these long and important letters, many of which include drafts of poems, Mr. Bronk discusses his writings and publications, comments on other poets, and remarks on his reading, travels, and other activities. Mr. Weil has also presented copies of Mr. Bronk's *Adversaries,* and the keepsake issued on the anniversary of the 195th birthday of John Keats, containing the poet's *To Charles Cowden Clarke,* both printed in editions of fifty copies by Martino Mardersteig at the Stamperia Valdonega in Verona.



Original dust jacket of Woolrich's 1929 novel about life on Broadway in New York in the 1920s (Wertheim gift)

Wertheim gift. Professor and Mrs. Stanley Wertheim have donated a fine copy in the original dust jacket of *Times Square,* Cornell Woolrich's 1929 novel about the tawdry life on Broadway in New York in the 1920s. Also donated by the Wertheims is a copy of the keepsake edition, printed at The Oliphant Press and issued as their New Year's greeting in January 1990, of the facsimile of the letter from their collection written by Arthur Conan Doyle, dated December 10, 1913, in which the author mentions his first book *A Study in Scarlet.*

Wien bequest. As a bequest from Lawrence A. Wien (A.B., 1925; LL.B., 1927; LL.D., 1974) the Rare Book and Manuscript Library has received the papers of the noted philanthropist, entrepreneur, lawyer, and University Trustee. The nearly 58,000 pieces of correspondence, documents, and memorabilia relate to the L. A. Wien Foundation, Committee to Increase Corporate Philanthropic Giving, Foundation for the Improvement of Housing Arrangements for Official Foreign Personnel, Wien International Scholarship Program at Brandeis University, Wien Scholarship Program at Columbia Law School, Educational Broadcasting Corporation, and Institute of International Education, as well as to numerous Columbia University programs and New York theatrical productions.

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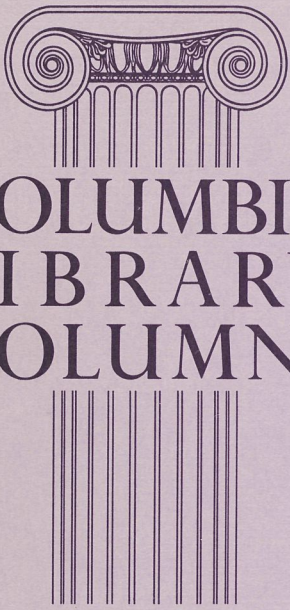

COLUMBIA LIBRARY COLUMNS

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* * *

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Gouverneur Morris in Paris in 1789, drawn by Edmé Quénedey and engraved by Gilles-Louis Chrétien, inventor of the Physionotrace, a machine invented to take portraits in profile from life

Gouverneur Morris's French Connections

ENE SIRVET

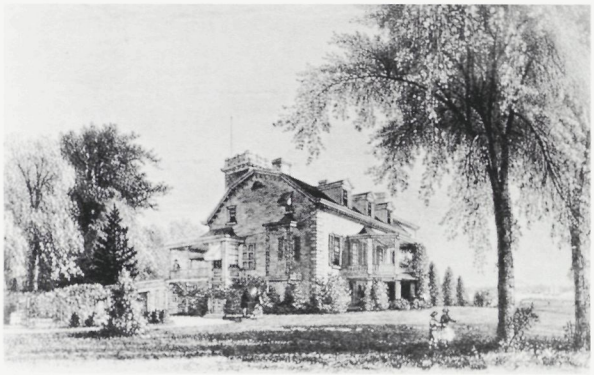
The Rare Book and Manuscript Library has recently acquired a series of eight letters, written in 1805–1806, all from New York City's leading commercial house, LeRoy Bayard & McEvers, to Gouverneur Morris at his estate in the Bronx. They deal with land transactions that Morris helped arrange when he was in Europe between 1788 and 1798. The letters focus on American lands owned by the celebrated writer and intellectual Madame de Staël, her late father, the Swiss-born French finance minister and reformer Jacques Necker, as well as the French aristocrat LeRay de Chaumont.

Morris (1752–1816), a member of one of New York's great patroon families and a 1768 graduate of King's College, was one of the small group of men who created the American republic between 1774 and 1809. His distinctive first name was his mother's maiden name, chosen to honor her Huguenot ancestry. The precocious Gouverneur entered King's College at the age of thirteen. At his graduation he gave an oration on wit and beauty, and, along with his B.A. degree, was awarded a silver medal by the College's literary society. After the usual three-year apprenticeship, Morris was admitted to the bar in 1771. Like most colleges in the colonial and Revolutionary periods, King's College conferred M.A. degrees on alumni who became lawyers; in 1771, Morris accepted his degree with an oration on love. (The manuscripts of these commencement speeches are among the Gouverneur Morris Papers held by the Rare Book and Manuscript Library.)

Morris served in the New York and the American governments in the 1770s. Although the youngest delegate to the New York Convention, he served—along with his friends and fellow King's College alumni John Jay and Robert R. Livingston—on the committee that drafted the pioneering New York State Constitution of 1777. As a New York member of the Continental Congress, he signed the Articles of Confederation in 1777. Thereafter, he was

the innovative assistant to the Confederation's Superintendent of Finance, Robert Morris.

Gouverneur Morris is best remembered, however, as one of the principal delegates at the Federal Convention of 1787. Representing Pennsylvania in the Convention, he spoke most often of any of the delegates and was respected for his learning, eloquence, and irreverent wit. As a member of the Convention's Committee of Style and



After representing Pennsylvania at the Federal Convention of 1787, Morris returned to his ancestral estate, Morrisania, along the Harlem River in the Bronx.

Arrangement, he drew up the final version of the proposed Constitution. His colleagues on the committee deferred to Morris in this task and were impressed by the final result, written with restraint and power. Morris's finest work of constitutional draftsmanship was the stirring Preamble, eloquently setting forth the purposes of the Constitution and establishing that it was the handiwork of "We the People of the United States."

Following the Federal Convention, Morris concerned himself with renovating Morrisania, his ancestral estate, and in business

activities, in which he manifested a keen sense. In late 1788, he sailed to France to manage the tobacco contract with the Farmers-General for his partner Robert Morris, to look into purchasing the American war debt to France, to sell lands he owned in America, and to seek other profitable investments.

At this time Morris was still a bachelor, and he had such a reputation as a womanizer that many contemporaries questioned his morals. Back in 1780, when his left leg had been mutilated in a carriage accident and was amputated, it was cause for off-color remarks even by his sympathetic best friends; the sedate John Jay wrote from Paris to Robert Morris: "Gouverneur's leg has been a Tax on my Heart. I am almost tempted to wish he had lost *something* else."

Gouverneur Morris acknowledged he had "a natural taste for pleasure," so it follows that he also had amorous French connections. For more than three years he carried on a love affair with a married woman, Adélaïde-Émilie Filleul, comtesse de Flahaut de la Billarderie (1761–1836), wife of Alexandre-Sébastien, comte de Flahaut, born in 1715 and guillotined in 1793. At the same time that the comtesse was dallying with Morris, she was also the mistress of the Bishop of Autun, the famed, elegant, and licentious Charles-Maurice de Talleyrand-Périgord (1754–1838), just elected a deputy of the clergy to the Estates General. Talleyrand had a lame left leg, caused by a fall in infancy, an accident that changed the course of his life. Morris's left peg leg, however, caused no problems for its wearer.

Morris's life in Paris was crowded with other activities besides amorous intrigues. Tall, handsome, charming, witty, "peculiarly gifted with fancy and judgment" (as Jefferson noted), and knowledgeable in French, Morris mingled in the salons with the elite and in the social, political, and business circles of Paris. There he visited the Bois de Boulogne, the Tuileries, the Hôtel des Invalides, the crown collection at the Louvre, the Bastille, and the Palais Royal; he saw Molière's *School for Husbands* at the Comédie Française and had an audience with the king and queen at Versailles obtained by Madame de Flahaut. Most important of all for later scholars, Morris

was an eyewitness to the opening stages of the French Revolution. He was a keen observer, in his life and his great diary and letters, skillfully interweaving social life with politics and intrigue.

Adélaïde-Émilie, comtesse de Flahaut, mistress to Gouverneur Morris and to Talleyrand, with her son fathered by Talleyrand; painting by Adélaïde-Labille-Guiard, 1785

Morris began his days in Paris by tackling business, diplomacy, and politics at his quarters in the rue de Richelieu, as these typical diary entries attest:

> Spent this Morning in Examination of Accounts but with sundry Interruptions.
>
> Agree . . . that the Profits of the present Tontine and all subsequent Negotiations in the funded Debt of the United States shall be

> . . . three fifths for D[aniel] P[arker] and G[ouverneur] M[orris] and those whom they represent.
>
> This Morning immediately after Breakfast I go to see one of Ramsay's Machines lately invented for the Application of Water to Mills by creating first a perpendicular Motion and generating afterwards from thence a rotary Motion.
>
> After he [comte de Luxembourg] leaves me I go to Madame de Stael's. The Bishop d'Autun is here, and I fix with him to dine at Madame de Flahaut's with the Marquis de Montesquiou next Friday, for the purpose of discussing M. Necker's plan of finance, which is then to be proposed.

In the period before the Terror, Morris drew up a *mémoire* to Marie-Antoinette "on the attitude to adopt" and addressed other proposals to foreign minister Montmorin, suggesting changes in the government and in the proper provisioning of Paris with supplies. He wrote a speech for the king with observations on the Constitution and drew up a plan for his escape from Paris. Louis XVI entrusted his money to Morris, who delivered the final balance to the king's heirs in 1796 in Vienna.

Morris's political philosophy was conservative. He favored a strong executive serving for life, urged property qualifications for voting, and distrusted the masses. He considered a constitutional monarchy the best government for France. However, his views on individual human rights were ahead of his time, and his advocacy of the abolition of slavery was well known.

In October 1789, at President Washington's request, Morris served as an unofficial agent to Great Britain. In 1792 the President, although aware of congressional opposition to Morris, appointed him minister to France; the Senate confirmed him by a vote of 16 to 11. By that date, France was at war with Austria; and the French Revolution had succumbed to the Terror, which Morris had earlier predicted: "France is on the high road to despotism. They have made the common mistake that to enjoy liberty it is necessary only to abolish authority." Diplomatic missions in Paris were shut down, but Morris remained at his post, providing refuge for all who asked. He helped many aristocrats to flee, including Adélaïde de Flahaut. Morris continued to correspond with officials and friends in

America and with United States consuls and agents abroad, and defended American neutrality rights on the high seas. A *persona non grata* to the revolutionary French government, Morris's activities hastened his recall in 1794.

On October 12 he left Paris. He traveled to Switzerland and met with Madame de Staël and her father, Jacques Necker, at the latter's

Germaine Necker, baronne de Staël, met Morris at her parents' Paris salon within a month of his arrival in 1789.

baronial estate, Coppet, on Lake Geneva. Morris had first met Anne-Louise-Germaine Necker, baronne de Staël (1766–1817) at her parents' Paris salon within a month of his arrival. At twenty-three, the Swiss-born wife of the Swedish ambassador to France was already renowned as a thinker and writer. Morris described her in his diary: "She seems to be a woman of sense and somewhat masculine in her character, but has very much the appearance of a chambermaid." To President Washington he wrote that she was "a

woman of wonderful wit, and above vulgar prejudices of every kind. Her house is a kind of Temple of Apollo where the Men of Wit and Fashion are collected twice a Week at Supper and once at Dinner, and sometimes more frequently." At first, Morris found the "conversation too brilliant" for him.

On New Year's Day 1790 Morris recommended to Madame de Staël that the United States was an excellent place to invest her "surplus." According to his diary, when he arrived at Coppet in 1794 Morris learned that one of his business associates, LeRay de Chaumont, had been dealing with Necker. The letters just acquired by Columbia cast new light on the complex web of dealings between the firm, Necker, Madame de Staël, LeRay, and Morris, and illustrate the importance of land transactions and investment and speculation in the history of the early republic. They also exemplify the transatlantic business dealings that were an important, though unofficial, complement to the formal relations between nations in this period. Written a decade after the transactions, a year after the death of Necker, and during the exile of Madame de Staël from France ordered by Napoleon Bonaparte in 1803, half the letters deal with de Staël, half with LeRay.

James LeRay de Chaumont (1760–1840) was a French aristocrat, son of an early supporter of the American cause. LeRay came to America in 1785 to try to collect the war debt owed his father, married a New Jerseyite, and became an American citizen. He speculated in northern New York State lands and pioneered in developing settlements there, hoping to attract French emigrés as settlers and purchasers. LeRay's schemes were part of the general fever of land speculation created by the postwar land policies of the states to encourage settlement. In New York State in 1787, for example, public sales were held of St. Lawrence River lands in the northern section of the state, in which Morris and LeRay had invested.

The LeRay letters show that Morris served as LeRay's banker in America for monies advanced to him and shipments purchased abroad. For example, the firm of LeRoy Bayard & McEvers asked Morris for reimbursement of $314.10 for purchases LeRay had

made and shipped from France and for $4,444.48 that the firm had advanced to LeRay. As was customary in his dealings with the firm, Morris complied promptly.

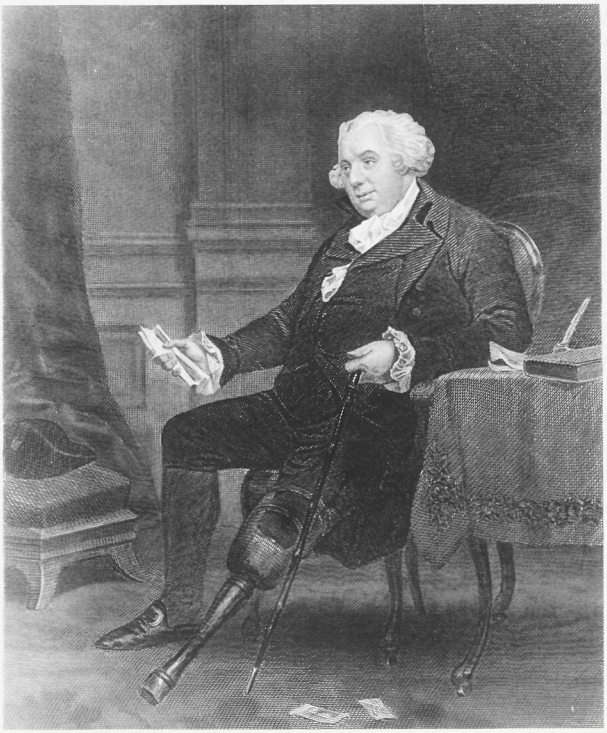
The de Staël letters reveal that Morris and LeRay were agents in the 1794 Necker transaction for land in northern New York State. "Will not this acquisition of Louisiana diminish the number of purchasers of your northern lands?" asked Necker of Morris in 1803. The latter replied, "rather useful than injurious," but Necker's apprehensions were correct. Inaccessible land in northern New York was not the goal of pioneers, and Necker's 23,000 acres in St. Lawrence County yielded no return. In these 1805–1806 letters via LeRoy Bayard & McEvers, Madame de Staël asked to be released from her late father's land contract, intended for subdivision, because the contract was incomplete, as some of the land had already been sold to Judge William Cooper, a partner of Morris's and one of the largest landholders in New York State.

LeRoy Bayard & McEvers wrote on February 8, 1806, to Morris:

> [I]t now seems to us that it will be right that Judge Cooper should give an indemnification to Madam Staal that she shall not be incommoded by any Contracts he may have entered into with regard to Sales.
>
> You are much better acquainted with this Subject than we are and in all respects better qualified to direct what is proper to be done for the Security of Madam Staal. We therefore take the liberty to request of you to furnish us with such minutes as you may Judge proper, and we will immediately have the necessary papers drawn up in conformity with your Minutes.

As usual, Morris complied. In the last of the letters, dated March 27, 1806, the firm stated that if Morris "approves" the enclosed instrument, it "shall be executed." Madame de Staël herself in 1794, and thereafter, purchased land in Pennsylvania and in northern New York, and it appears that after her death these investments were sold by her heirs. Madame de Staël and Morris continued to correspond, and she entertained visiting America, where, she confessed to LeRay, "our friend Morris will remind us of Paris."

While laying the groundwork for his business dealings with LeRay, Necker, and Madame de Staël chronicled in these letters,



A carriage accident in 1780 resulted in Morris's left leg being amputated, the subject of off-color remarks.

Morris traveled for four years in Germany, England, Scotland, and Austria, where he succeeded in getting Lafayette out of Olmütz prison. He sailed to America from Hamburg, arriving in December

1798. He served part of a term (1800–1801) in the U.S. Senate and then retired from politics. An inveterate Federalist, he viewed with apprehension the democratic upsurge under the Jeffersonians. He busied himself with friends and further business ventures, including helping to sponsor the Erie Canal. In 1809, to the surprise of his friends, he married Ann Cary Randolph (1775–1837) of Virginia, and they lived happily in Morrisania until his death in 1816. A son was born to them in 1813, named Gouverneur.

Lafcadio Hearn in Japan

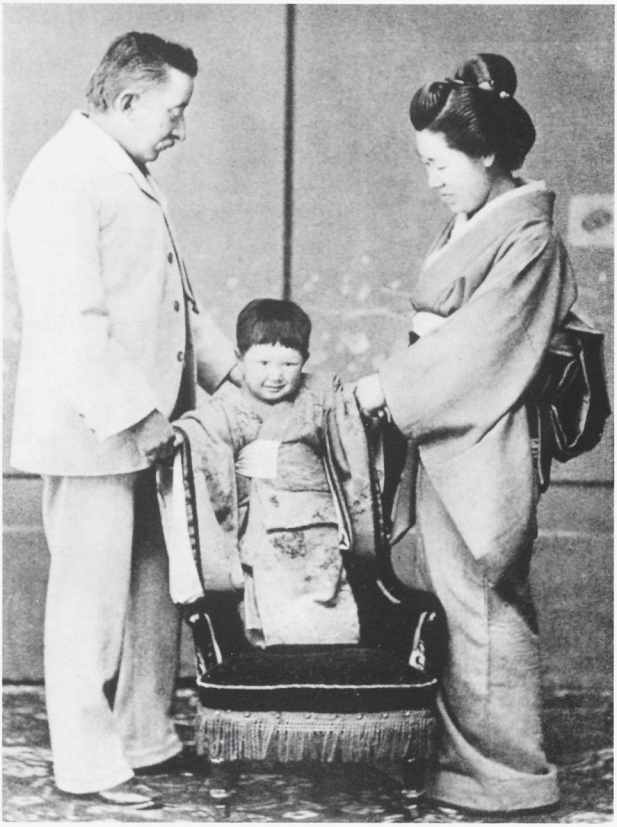
AMY VLADECK HEINRICH

In the early 1960s, the Japanese Nobel laureate in literature, Kawabata Yasunari, traveled to England where he visited the great scholar of Japanese and Chinese literature Arthur Waley. Kawabata had intended to present Waley with two small notebooks written by Lafcadio Hearn (1850–1904). Hearn had made a name for himself in the latter part of the nineteenth century as a journalist in the United States, particularly in Cincinnati and in New Orleans. He lived for a time in the French West Indies, about which he wrote as well. His published works include novels as well as journalism, essays, and even a cookbook.

Hearn traveled to Japan in 1890 and spent the rest of his life there; he married a Japanese woman, became a Japanese citizen, and wrote a great deal about Japan that was eagerly read and widely admired. In Japan, where he is known as Koizumi Yakumo, he is still widely admired. Hearn was no scholar, however, and the eminently scholarly Arthur Waley had little regard for his work. In his meeting with Kawabata, Waley indeed made some disparaging remark about Hearn, fortunately before Kawabata presented the notebooks. Kawabata returned the little volumes to his pocket, and, shortly afterward, offered them to Professor Donald Keene for the Columbia University Libraries, where they were gratefully accepted.

In August 1990, a large conference celebrating the hundredth anniversary of Hearn's arrival in Japan, in conjunction with the annual conference of the Japan Comparative Literature Association, was held in the old city of Matsue on Japan's northwest coast, where Hearn taught English in a middle school and met the woman of the Koizumi family he was to marry. Hearn scholars and librarians representing collections of Hearn materials conferred for four festive days; this article is based on my talk to the conference about Columbia's holdings.

The Columbia Libraries have hundreds of volumes of Hearn's work, from editions acquired when they first appeared to recent



Lafcadio Hearn with his wife, Setsu Koizumi, and son Kazuo, 1895

reprints, and from collected works in Japanese to anthologies in English. In addition, the Rare Book and Manuscript Library has a variety of Hearn documents: contracts for his works, *Chita: a Memory of Last Island, Youma,* and *West-Indian Sketches*; the receipt for payment for his translation of *The Crime of Sylvestre Bonnard* by Anatole France; letters to his publisher; letters to friends such as Basil Hall Chamberlain, Harriet Gould, George Gould, and others. These papers, too, have valuable information for the literary biographer or historian.

But the two small notebooks, with their marbleized covers and cheap paper, are the richest source of information about Hearn, in a form I think he himself would have appreciated—for what they suggest rather than what they state. They present, with their multiple drafts of an essay, their jotted notes and little sketches, a rich field for the study of his use of language and of his response to Japan, and so ultimately of Hearn as both a man and a writer. I have only begun to explore their suggestiveness, so I will focus on some avenues of exploration rather than specific destinations.

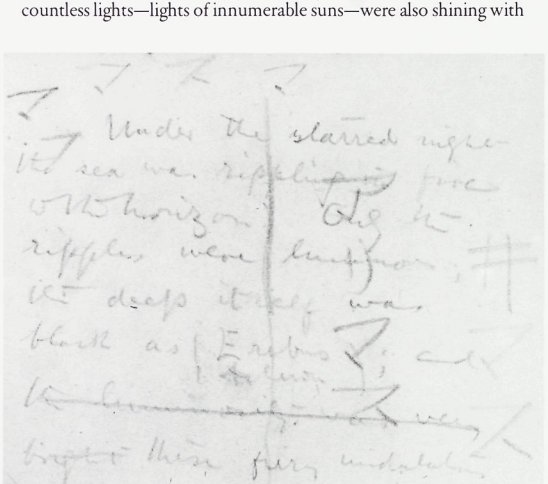
The notebooks are, respectively, 12 x 8 cm and 13 x 9 1/2 cm. The paper is coarse newsprint-quality, such as art students use for charcoal sketches; Hearn wrote mostly in pencil, and most of that is smudged. His handwriting is small and somewhat difficult to decipher, and the difficulty is compounded by the smudges, the overwriting and corrections, and the lines through material he no longer needed.

The larger of the two notebooks, for example, has several draft versions of a sketch about the sea:

> Under the star sprinkled night the sea rippled in fire to the horizon. The light seemed to me strange, though I had seen many a phosphorescent sea; but there were two [permutations?] about this spectacle of a somewhat rare kind. Only the ripples were luminous—the intervals remaining black as Acheron; and the light of the ripples was very bright, and of different colors. I know not how to describe the appearance better than as an infinite swarming of snakes of fire over the surface of an absolute black flood; there was an infernal beauty in the vision,—not merely the beauty of serpentine motion; but the beauty of shifting color. Most of the ripples were visible as

undulations of yellow light; but there were ripples also of blue, of rich green, of crimson, and of purple.

All this was life—palpitating into sudden luminous birth—and as quickly extinguishing into the coldness of a black sea—life immeasurable, incalculable,—shining out and dying over the whole infinities of waters far extending to the skyline,—above which other countless lights—lights of innumerable suns—were also shining with



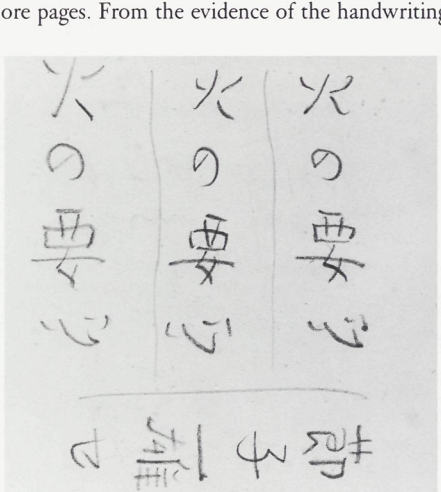
Portion of a page from Hearn's notebook overwritten in *katakana*

the same colors of yellow and [violet?] and red, of violet and of emerald.

Life making color, making light, everywhere throughout the universe—above in the uttermost bright suns glowing with the fusion of the life that was with the vapour of the life that is to be;—below in the black flood, also life,—tiny, tiny suns of ephemeral being, burning with the desire born out of nothingness.

(Out of nothingness? Is anything born out of nothingness? All that is has been and will be for infinite time.)
They color the sea. . . .

This comprises the first four pages of the draft, which continues for eleven more pages. From the evidence of the handwriting, Hearn



On a leaf in his notebook, Hearn wrote three times in Japanese "Beware of fire," and at the bottom he wrote his wife's and son's name.

apparently stopped in the middle and took it up again at a later time. It is followed by a little drawing of a grave, and inscriptions of *kaimyo* (posthumous Buddhist names), and it is faced by practice writing *hiragana,* one of the two Japanese phonetic scripts.

The other draft begins at the other end of the notebook, and is in

places overwritten by practice writing *katakana,* the second of the two phonetic scripts:

> Under the starred night the sea was rippling fire to the horizon. Only the ripples were luminous; the deep itself was black as Erebus/ Acheron; and these fiery undulations were very bright, and of different colors,—yellow, crimson, blue, green, orange. There was an infernal beauty to this vision,—not merely a beauty of serpentine

Hearn's Matsue residence (Photo courtesy of the Rudolph Matas Collection, Manuscripts Section, Howard-Tilton Library, Tulane University)

> motion, but also the beauty of changing colors. Most of the ripplings were of warm yellow light—like the light of a candle. . . .

This draft continues, as do the other versions, into questions of birth, life, death, and mystery, for fourteen little scrawled pages. It includes the sentence, "Then I looked at the light that was mine; and I saw that my own thoughts changed the color of that light." It is followed by yet another draft:

> Under the black starred night the black sea was rippling in fire to the horizon. I know not to what this spectacle could be compared. It

> was like an infinite swarming [?] and wiggling of snakes of fire over a flood of ink. For only the ripples were luminous; between them the sea was black as Erebus (Acheron?). There was an infernal beauty in the spectacle—not only the beauty of serpentine motion, but the beauty of color. . . .

All these drafts are scored through, and a final version, entitled "Noctilucae," in the section entitled "Fantasies" in *Shadowings*, was published in 1900. In its entirety, the published version is shorter than any of the three drafts. It begins:

> The moon had not yet risen; but the vast of the night was all seething with stars, and bridged by a Milky Way of extraordinary brightness. There was no wind; but the sea, far as sight could reach, was running in ripples of fire—a vision of infernal beauty. Only the ripplings were radiant (between them was blackness absolute);—and the luminosity was amazing. Most of the undulations were yellow like candle-flame; but there were crimson lampings also—and azure, and orange, and emerald. And the sinuous flickering of all seemed, not a pulsing of many waters, but a laboring of many wills—a fleeting conscious and monstrous—a writhing and a swarming incalculable, as of dragon-life in some depth of Erebus. . . .
>
> Watching, I wondered and I dreamed. I thought of the Ultimate Ghost revealed in that scintillation tremendous of Night and Sea;—quickening above me, in systems aglow with awful fusion of the past dissolved, with vapor of the life again to be;—quickening also beneath me, in meteor-gushings and constellations and nebulosities of colder fire—till I found myself doubting whether the million ages of the sun-star could really signify, in the flux of perpetual dissolution, anything more than the momentary sparkle of one expiring noctiluca.

By the evidence of Hearn's published works, his literary voice became more refined and simplified over the years. The thick atmosphere of American slaughterhouses, the rich riots of West Indian colors and aromas, are replaced by the subtler landscape of Japan, the content of his work in part dictating a change in the form. No longer working as a journalist, he had, and took, the time to revise, and so to tighten his prose.

Furthermore, the juxtaposition of these drafts of richly descriptive prose with the simple declarative sentences of his Japanese language practice is suggestive to me. This writing is mostly *katakana*

(shown in small capitals) with some simple *kanji* (Chinese characters, shown in bold letters):

KONO **KAWA** NO FUCHI NI ISHI GA ARIMASU. **KAWA** NO **NAKA** NI MO **ISHI** GA ARIMASU. MUKAFU NO **YAMA** WA MASSHIRO NI NARIMASHITA. KESA NO SAMUSA WA YOHODO TSUYOU GOZARIMASU.

[On the bank of this river there are rocks. There are also rocks in the middle of the river. The mountains in the distance have become completely white. It is extremely cold this morning.]

Or:

YUFUBE WA YUKI GA FURIMASHITA. MUKAFU NO YAMA WA MASSHIRO NI NARIMASHITA. NIWA NO ISHIYAMA MO MASSHIRO NI NARIMASHITA. KESA

Hearn in 1889, the year before he left the United States for Japan

NO SAMUSA WA YOHODO TSUYOU GOZAIMASU. IKE NO MIZU [**MIZU**] GA KOORIMASHITA. . . .

[It snowed yesterday evening. The mountains in the distance turned completely white. The mounds of rocks in the garden also turned completely white. It is extremely cold this morning. The water of the pond has frozen.]

There is also some Japanese in romanized form, such as: "Botchan—ashi ga itai kara, Karashishi-San ogamu to jiki naorimasu." ["The Boy: When I pray to Karashishi because my feet hurt, they immediately get better."] I wonder if the necessary simplicity of his use of Japanese, which he only began to learn at the age of forty, might have given him, at some level, conscious or not, a sense of the power of that simplicity to communicate. These are suggestions, inclinations, raised by the nature of the notebooks, and there are others. For example, it would be interesting to speculate on why and when he chose to use French in his notebooks.

Lafcadio Hearn was the son of an illiterate Greek woman and a British foreign service officer of Irish descent, who were divorced after very few years of marriage; both remarried and essentially abandoned the young Lafcadio, whose education was overseen by his father's aunt. Hearn spent a year or so at a French Catholic boarding school when he was twelve or thirteen, and later in life he spent several years in New Orleans and the French West Indies. He became a respected translator of such major French authors as Flaubert, Zola, and de Maupassant.

The differences between the French of his childhood and the French dialects of North America fascinated him; his book *"Gombo Zhebes": A Little Dictionary of Creole Proverbs, Selected from Six Creole Dialects*, bears witness to this fascination. However, the reasons that prompted him to choose French rather than English to record impressions in his notebook, as in the following, remain unclear:

> La maison, petite petite—à deux ètages—*55* par mois. En bas peu de chose dans les deux miniscules chambres—quelques meubles indispensable—*tansu* [chest of drawers]—*cha-dai* [tea tray]—et la *butsudan* [Buddhist altar], avec *ihai* [Buddhist mortuary tablet] des ancêtres, et le *miya* [shrine] des dieux anciens....
>
> [The house, tiny tiny—two stories—*55* a month. Below, so few things in the two minuscule rooms—some indispensable furniture—a chest of drawers—a tea tray—and a Buddhist altar with mortuary tablets of the ancestors, and a shrine to ancient gods....]

Certainly Hearn's interest in different languages, and indeed in different cultures, reflects his feelings of always being an outsider: in Ireland where his father's family did not particularly want him; in

France and in England at schools where he tended to be rebellious; in America, where he was sent in his late teens to make his own way in the world.

Finally, it would be fascinating to date these notebooks by internal evidence. There are, for example, samples of practice writing his Japanese name in characters in the notebooks. It was fairly common, and still occasionally occurs, for a family without a male heir to adopt a son-in-law into the family. This was the case with Lafcadio Hearn, who became Koizumi Yakumo, and whose descendants still bear the Koizumi name. (His great-grandson, Koizumi Bon, is curator of the Lafcadio Hearn Memorial Museum in Matsue.) The characters of his Japanese name sprinkled throughout the notebooks are reminiscent of the familiar image of a young woman about to be married trying out on paper how her married name will look. These *kanji* suggest that the notebooks may date either from the early days in Matsue when Hearn was first married, or from later, in 1896, when he was teaching in Tokyo and about to become a Japanese citizen, which required assuming officially a Japanese name.

In any event, the notebooks provide a glimpse of a man concerned with flux and transformations, which are representative in many ways of his life. He was a man without a sense of country, of belonging, of home, always fascinated by the exotic with which he identified, from his early days as a dark-skinned Mediterranean child with gold earrings relocated to a proper Irish Catholic home until his last years as a Westerner in Japan. The processes by which he invented his world and himself are apparent in the notebooks.

A Medieval Palmistry

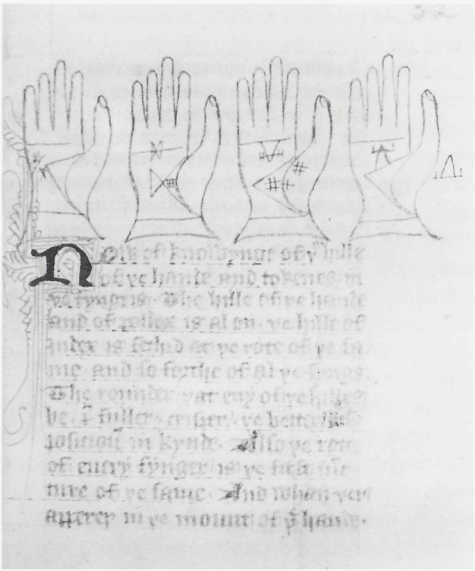
ERIKO AMINO

Through the ages there have been persistent attempts to penetrate the mystery of the future. These attempts have taken any number of different forms, in particular, the study of subjects that hold the promise of keys to prognostication. Astrology, perhaps the most complex of these subjects, has been pursued and debated from antiquity to the present day, both on a highly sophisticated level, as in the writings of Saint Augustine, Saint Thomas Aquinas, and Albertus Magnus, and also on a much more mundane level, as part of a popular tradition of fortune-tellers and gypsies that continues into the present day. Physiognomy, another of these subjects also dating back to classical authors such as Aristotle and Pliny, is the science of learning to read the features of the human face and understanding the implications of various traits. The descendants of such studies are apparent in the "how to" books and manuals that flood the popular marketplace of contemporary society, for example, in interpretations of the stars and studies of body language.

As we look at the development of the line of inquiry concerning the art of reading the signs of man's personality or nature and how these signs may influence his fate, we can see that palmistry or chiromancy, the art of reading hands, falls directly within the parameters of this search. Unlike astronomy and physiognomy, however, palmistry, which claims to go back to antiquity, cannot be traced directly to any substantive writings of the ancients. We find a few brief sentences in Aristotle's *Historia Animalium* where he speaks of long-lived persons having one or two lines running across the hand and short-lived persons having two lines that do not extend across the palm; Pliny in his *Natural History* also has a short reference to broken lines in the hand indicating a short life. But aside from these, there is little to aid us in discovering the roots of this discipline.

How then did the expanded art of reading hands for divinatory purposes come about? The first actual texts we have are in Latin,

dating from the Middle Ages, no earlier than the late twelfth or early thirteenth century. These treatises all discuss the art of palmistry as if it had already been long extant and well established, and they cite a long list of authorities, including Hippocrates, Galen,



Plimpton Manuscript 260, an anonymous fifteenth-century English palmistry manuscript; this leaf concludes a discussion on various prognostications and character traits with illustrations of demonstrative palms.

Aristotle, Pliny, and Arabic commentators among others. Since many of the authors cited are the same ones mentioned in the genealogies of the medieval physiognomies, one wonders if the authors of the palmistries borrowed some of the "references" of this related discipline in order to help their own credibility, but it is impossible

to know with any certainty. Perhaps there was already a popular tradition of palm reading that later on in its development adopted a genealogy by which to make itself more legitimate; or the popular forms of palmistry may in fact truly have evolved from a more scholarly Latin tradition of treatises which then moved through the vehicle of translation into the vernacular, thereby reaching an educated lay audience, proceeding from there through the masses to the itinerant fortune-tellers and gypsies.

While it is difficult to sort out the threads of this history, it is clear that during the Middle Ages, especially in the fourteenth and fifteenth centuries, there was a significant increase both in the number of treatises on palmistry produced in Latin and, starting slightly later, in the number of translations into Middle English made from these treatises. In addition, there are works in Middle English without identifiable Latin sources, although they fall within the type of certain extant Latin models. Thus it can be said, on the basis of the number of documents alone, that it was during this time that the study of hands passed from the strictly scholarly and religious to the educated lay person. This proliferation of Middle English texts and translations also occurs for other disciplines of fortune-telling, such as physiognomy, as well as for the arts used to read different signs in the elements, such as geomancy (for signs in the earth), hydromancy (in water), aeromancy (in air), and pyromancy (in fire). So a greater amount of material explaining the nature of man and the universe was becoming available to an increasingly large audience of readers, albeit the literate population in the medieval world was still minute.

Although one cannot really know the future, we nevertheless continue to try to discern it with whatever tools can be mustered, be they the arts of palmistry, physiognomy, astrology, or others. However, in the medieval period, the powerful influence of the Church demanded that Christians not prognosticate or practice divination at all. Rather, any such arts were condemned as magic or black magic, and the work of the devil. While astrology met with continual opposition and dispute, and divination through geomancy,

hydromancy, aeromancy, and pyromancy were directly condemned, palmistry seemed with a few exceptions (notably John of Salisbury, in his *Polycraticus*, twelfth century) to have escaped the explicit condemnation of the Church fathers or later authorities.

Woodcut depicting a sixteenth-century palmistry consultation

There is even evidence that palmistry claimed scriptural sanction from certain Biblical passages (e.g. Job 37:7, "He sealeth up the hand of all men, that everyone may know his works," and Proverbs

3:16, "Length of days is in her right hand, and in her left hand riches and glory.") Still, the close affiliation between these sciences and the awareness that the authors of treatises on palmistry certainly had of the Church's tendency to condemn such divinatory arts led to a tendency for justification on the part of these authors. Often, along with the history of palmistry, the writer included a defense, explaining to the reader why palmistry is a legitimate Christian discipline and worthy of study.

Let us examine a specific example of a Middle English palmistry. Housed in the George Arthur Plimpton Collection at the Rare Book and Manuscript Library is a mid-fifteenth-century Middle English manuscript (Plimpton Manuscript 260), a small volume measuring approximately 13 x 9 cm, and containing several scientific texts, among them a palmistry, a physiognomy, and a work on astrology. The palmistry by an unknown author, comprising folios 33r–57v, begins with a standard opening, "Here begins the Book of Palmistry, brought into English . . . ," and then proceeds to define and defend the art as follows (I translate loosely from the Middle English and Latin):

> In the first chapter you will understand how this craft is lawfully done. It is divination, for chiromancy is to say *cyros*, that is Hebrew, *manus*, that is Latin, a hand in English; *Mancia*, Hebrew, *divinacio* in Latin, to divine in English. Chiromancy then is divination of the hand. But every divination is forbidden by the law, for thus it is written: "Thou shalt not permit sorcerers and diviners in your house." Wherefore it may seem that this is no more lawful than pyromancy, which is divination in fire, or geomancy, which is divination by pricks and points in the earth, or hydromancy, which is divination in water. To these and all such objections I answer: divination is to tell of various adventures by signs and tokens found in diverse creatures. And thus it is lawful by astrology to judge by tokens in the firmament, and geomancy in earth and pyromancy in fire and chiromancy in hands, and physiognomy in face and so forth for all others that are by nature or through accident. But when you make any tokens or circles of crosses in the earth or board or parchment, or any other characters in water or fire, all these are superstitions and forbidden. But the tokens in man's hand are tokens of nature or accident, and not of man's making, wherefore it is lawful to judge by them. Then you shall judge in this way, that this man is inclined and

> disposed to these vices or virtues, traits or manners—not that it must happen in this way. For so should a man's free will be taken away from him. All the things that lie in a man's free will and in his own power he may withstand, therefore you shall not judge with certainty, but disposition and natural inclination. But there are some things that are not within man's power, like the shortening or the lengthening of life, you may judge more surely, and also of sickness and many other things.

Interestingly, our author distinguishes between the kind of divination that involves reading signs made by man, such as those made in the earth, fire, or water, and divination that reads the signs that are not of man's making, such as the tokens in man's hand. It is this distinction between the signs made by man and those already existing in him (i.e., made by God) that makes palmistry, since it deals with the latter type, a lawful kind of divination. Even so, we are cautioned that we are not to make definitive judgments from this data, only to understand a "natural inclination" toward certain proclivities.

What actual information might the educated medieval lay person hope to learn when he sat down with his manual to read about palmistry and perhaps examine his own hands? Matters of health, finances, and the heart, then, as now, reign supreme, and come up repeatedly in different places. The treatises are generally organized systematically, and the Plimpton manuscript follows a common model. First, the author gives instruction as to the washing of the hand and details the best possible conditions for palm reading. These differ in accordance with the sex of the subject and the season of the year: it is always best to read a man's right hand and most favorable to do so during the summer, whereas it is best to read a woman's left hand, and the appropriate season for this is the winter (f.34v). There follows the definition, location, and significance of the four principal lines in the palm. The first of these lines is the line of life, or *linea vite,* which forms the right side of what is called the "triangle" of the hand, and the line of life corresponds to the heart. The second principal line is called *linea mensalis* or *linea moralis,* and is the line of man's behavior or morals. It runs across the palm above

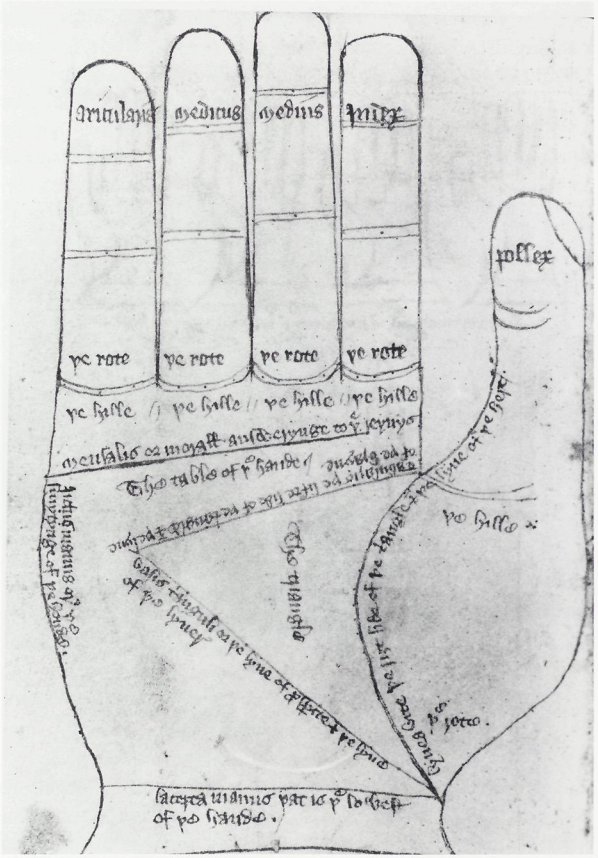


Diagram of the palm in Plimpton Manuscript 260 illustrating the four principal lines of the hand, their properties, and their relationship to parts of the body

the triangle and corresponds to the kidneys and the genitals. The third line, *linea tabularis,* or *linea mediana,* forms the left side of the triangle and corresponds to the brain, and the fourth line, *linea prosperitatis,* forms the base of the triangle and corresponds to the liver. These lines are subject to standard variations which are outlined for the reader in the subsequent commentary. These variations indicate different character traits and various prognostications, for example, the following passage pertaining to the length of life and *linea vite:*

> Now the signification of the line of life is this. When the line of life is well colored and without interception—that is to say, without severing or breaking . . . this is a token of long life and one without great sickness; and if it be short, it is the reverse. Also, if it is redder above than below, it betokens sickness of the head . . . but if it is redder beneath, it signifies sickness of the womb or the nether parts. Or if it is broader above, it betokens a bastard. Also if an *o* appears in *linea vite,* he shall lose an eye, and if there are two *o*'s, he shall lose two eyes. Also, if there appear many lines cutting the line of life, it betokens that there are many diverse countries to be seen, or else, . . . it betokens many sundry sicknesses.

There follows in most cases an illustration of several hands to show the exact nature and placement of the lines and signs under discussion. Here is another example pertaining to prosperity, other character traits, and the line of life:

> Also, when the token V appears in the end of *linea vite,* if the opening be towards the thumb, it is a token of increase of wealth and of dignity, especially if there are many. And if the opening be towards the other side of the hand it is a token of misfortune, damage and disease. And if in the root of *linea vite* appear many lines crossed together with a round *o,* it is a token of a good end and shrift before death. But when there is a cross at the beginning of *linea vite,* it betokens great worship. Also when pricks or dots as red as blood appear in *linea vite,* it is an open sign of lechery. Also when there are branches in *linea vite* branching up . . . it is a sign of riches, worship and prosperity. And if they draw downwards, it is a sign of poverty . . .

While he offers us considerable information and detail, the author does not synthesize this information nor does he offer us any analysis: he simply continues to add to his data, in a list form, using the words "and" and "also." Therefore, the reader, assuming he might transfer the knowledge from reading to practical experience (which

in the Middle Ages is always in question), could learn something of his future in terms of the length of his life, possible illnesses in various parts of the body, various vices, as well as issues of marriage, number and sex of possible offspring, religious calling, and perhaps even the method of his own demise.

Both the composition and the transmission of this palmistry must be taken in the context of the medieval Christian world, in which

The attempt to know the future by studying astrology and palmistry continued past the middle ages; "The Fortune-Teller," possibly painted by the sixteenth-century painter Caravaggio.

the life on earth was still secondary to the life in the hereafter; even so, texts such as these palmistries do make the unreadable mysteries of one's relationship to the world seem more familiar and more accessible. A double process of learning and expansion was taking place: the expansion of the audience to include the reader of the vernacular, so that medieval scientific texts were available to a larger audience, and at the same time, the nature of the world was being

somewhat demystified. These texts provided an avenue into the hitherto unseen and unknown—they are, and their various descendants continue to be, our keys to untold fortunes.

Our Growing Collections

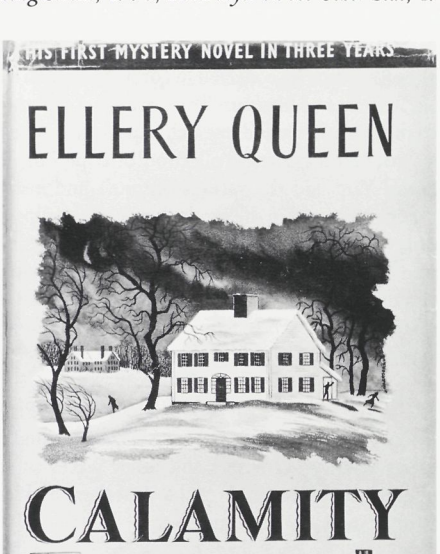
KENNETH A. LOHF

Abrahamsen gift. Dr. David Abrahamsen has presented the archive of research papers pertaining to the famous Jack the Ripper murder case of 1888–89 which he collected in connection with the writing of his book, *Murder and Madness: The Secret Life of Jack the Ripper.* In addition to the manuscript and research papers relating to the book, the gift includes an important collection of copies of documents from Scotland Yard and the various hospitals and institutions in England that participated in the original case, the group comprising more than 1,600 pages of contemporary police reports, testimony, and forensic evidence. Dr. Abrahamsen's gift also includes books dealing with the famous series of gruesome murders, as well as a set of Moses Mendelsohn's *Philosophischen schriften,* Vienna, 1783, in two volumes.

Butcher gift. In a recent gift Professor Philip Butcher (Ph.D., 1956) has added to the collection of his papers eleven printed items and approximately seventy-five letters and other pieces of correspondence pertaining to his research on black writers and his associations with professional organizations.

Caldwell gift. Professor Patricia Lee Caldwell has presented, for addition to the Ellery Queen Collection, thirty-five volumes of the Queen novels by her late father, Manfred B. Lee, which he co-authored with Frederic Dannay. Twenty-six of the volumes presented are inscribed by Manfred Lee to members of his family, and they include the following rare and scarce first editions: *The Roman Hat Mystery,* 1929; *The Dutch Shoe Mystery,* 1931; *The Tragedy of X: A Drury Lane Mystery,* 1932; *The Chinese Orange Mystery,* 1934; *The Spanish Cape Mystery,* 1935; *The Four of Hearts,* 1938; *Calamity Town,* 1942; *There Was an Old Woman,* 1943; *The Murderer Is a Fox,* 1945; *Ten Days' Wonder,* 1948; and *Cat of Many Tales,* 1949. Later novels in the gift are: *Double, Double: A New Novel of Wrightsville,*

1950; *The King is Dead,* 1952; *The Scarlet Letters,* 1953; *The Glass Village,* 1954; *Inspector Queen's Own Case: November Song,* 1956; *The Finishing Stroke,* 1958; *The Player on the Other Side,* 1963; *And*



Rare dust jacket of the 1942 mystery novel co-authored by Manfred Lee and Frederic Dannay under the pseudonym Ellery Queen (Caldwell gift)

on the Eighth Day, 1964; and six additional novels published in the 1960s and in 1970. The gift also includes a Manfred Lee typescript, entitled "Wheels," which is not an Ellery Queen work but is most likely a film treatment of a story written in the 1930s or 1940s.

Carnegie Foundation gift. In conjunction with the Carnegie Corporation's gift of its records, another Andrew Carnegie trust, the Carnegie Foundation for the Advancement of Teaching (CFAT), has also donated its papers along with an endowment of $105,000 to provide for the arrangement and description of the collection. Among the 250,000 items in the papers that document the Foundation's history from its inception in 1905 through 1979 are files of correspondence, annual reports, ledgers, minute books, and photographs, as well as published bulletins, pamphlets, and books. Included in the archives is information about CFAT's establishment of a pension system for college teachers, the precursor of TIAA/CREF, which was the first of its kind and an enormous influence on later welfare systems such as Social Security. Of special importance in the collection are the numerous reports sponsored by CFAT on such subjects as academic tenure, student activism, college athletics, educational discrimination, and the federal role in education; these reports were written by educational leaders, and their recommendations often had a profound effect on the American educational system. Perhaps the most famous of the reports in the collection is Abraham Flexner's 1910 report on medical education which led to sweeping reforms in the curricula and to the shutting down of nearly half of the medical schools in the United States.

Carr gift. A group of five books and pamphlets published by the Plain Wrapper Press in Verona, Italy, has been donated by Professor Emeritus Arthur Carr, among which is Andrea Zanzotto's *Circhi & Cene/Circuses and Suppers,* 1979, with two etchings by Joe Tilson, one of 150 copies signed by the author and artist. Professor Carr's gift also includes a collection of thirty-four letters and cards written to him by Robert Indiana from 1952 to 1988 concerning his travels, current exhibitions of his art work, work in progress, and mutual friends.

Dzierbicki gift. Mr. Ronald L. Dzierbicki has presented, in memory of Marguerite Cohn, a collection of rare editions. Of special impor-

tance in the gift are: a mock-up salesman's dummy for the historic 1934 Random House edition of James Joyce's *Ulysses,* with type on only eleven pages of preliminaries and through six pages of text; the rare first French edition of James Joyce's *Dubliners,* titled *Gens de Dublin,* issued in wrappers in Paris in 1926 with an introduction by Valery Larbaud, an "exemplaire de l'édition originale" on alfa paper; and the revised edition of St.-John Perse's *Anabase,* Paris, 1948, one of twenty numbered copies in wrappers, this copy autographed by the author in New York in 1950. Mr. Dzierbicki's gift also includes first editions, most of which are inscribed, of works by Anthony Burgess, Truman Capote, Lawrence Durrell, William Golding, Graham Greene, Compton Mackenzie, and J. B. Priestley.

Hays gift. To the papers of the late Professor Paul R. Hays (A.B., 1925; A.M., 1927; LL.B., 1933), Judge of the New York Circuit Court of Appeals, Mrs. Hays has added in a recent gift approximately one hundred items, including: fifty photographs of Professor Hays and his family and friends; ten photographs of Leon Trotsky, Diego Rivera, and John Dewey, taken in Mexico, ca. 1935; eight letters written by Irwin Edman to Mrs. Hays, 1927–29; a letter written to Professor Hays by Mayor Robert F. Wagner, dated November 27, 1957; and several miscellaneous family letters and manuscripts.

Hornick gift. The papers of Mrs. Lita Hornick (A.B., 1948, B.; A.M., 1949; Ph.D., 1958) have been enriched by her recent gift of 140 letters sent to her by poets and novelists pertaining to her numerous writings and publications, from her critical studies of Dorothy Richardson and Dylan Thomas to her recent autobiography. The gift includes a long letter from Dorothy Richardson concerning the donor's master's essay on the novelist, and letters relating to the Dylan Thomas book from Roy Campbell, William Empson, Richard Eberhart, and Vernon Watkins. There is also correspondence with Merce Cunningham, Gerard Malanga, Diane

De Prima, Robert Duncan, Michael McClure, Ron Padget, Rochelle Owens, George Economu, Charles Henri Ford, and John Ashbery, among others.

Lieberman gift. Dr. E. James Lieberman has presented a number of important Otto Rank documents which he received from the estate of the late Estelle Buel Rank Simon: Otto Rank's last manuscript, the typescript, with his corrections in ink, of the preface to *Beyond*

Photographs of Leon Trotsky and his wife Natalia, and of John Dewey, taken in Mexico, ca. 1935 (Hays gift)

Psychology, as well as a carbon copy of the final typescript and several additional pages in the hand of Rank's biographer, Jessie Taft; the military identification card with Rank's photograph and official stamps, dated Cracow, January 30, 1918; the well-known photograph of Rank in his Paris office by Studio Harcourt, ca. 1926, showing Freud's portrait and Rank's bookplate artwork in the background; a carbon copy of the account and itemization of

Rank's estate, New York County Surrogate Court, March 27, 1941, including a listing of Rank's entire library at the time of his death; and a file of approximately twenty-five letters written by Jessie Taft, Virginia Robinson, and others to Ethel Wannemacher Seidenman, a prominent social worker trained at the Pennsylvania School of Social Work who was a student and analysand of Rank's.

Lyman gift. Mr. Henry Lyman has donated, for inclusion in the William Bronk Collection, two letters written by the poet to him and his wife, Noële Sandoz. Dated January 26, 1983, and August 5, 1985, the letters relate to tapes of radio talks and readings that Bronk made at the time for broadcast by stations in Massachusetts.

Palmer gift. Mr. Paul R. Palmer (M.S., 1950; A.M., 1955) has presented: a first edition of Virginia Woolf's *A Room of One's Own,* 1929, published jointly by the Fountain Press in New York and the Hogarth Press in London, one of 492 copies signed by the author; a group of eight literary first editions by Edward Carpenter, Noel Coward, Christopher Isherwood, Mary McCarthy, John O'Hara, and others; 135 volumes of contemporary fiction, biography, and the performing arts; a collection of 212 still photographs and portraits of Hollywood actors and actresses and nineteen portrait photographs of Hollywood stars by famous Hollywood photographers; and a group of twenty-five lobby cards for films featuring Richard Cromwell and actresses Marie Dressler, Bette Davis, Helen Mack, and Helen Vinson.

Rothkopf gift. An especially fine copy of Ezra Pound's important pamphlet, *Antheil and the Treatise on Harmony,* published in Paris by the Three Mountains Press in 1924, has been presented by Mrs. Carol Z. Rothkopf (A.M., 1952). In addition, she has also donated four first editions and three advance proof copies of books by Anita Brookner, including an autographed copy of the 1990 novel, *Brief Lives,* as well as first editions by Simon Brett, Reginald Hill, Ruth Rendell, and Dorothy B. Sayers.

Schaefler gift. Drs. Sam and Katalin Schaefler have continued their annual benefactions with the recent gift of inscribed and rare editions, early American and European documents, posters, and prints. Most important among their recent gift are: inscribed and autographed copies of Rabindranath Tagore's *The Hungry Stones,* 1916, Christopher Morley's *Thunder on the Left,* 1925, and George

Lobby card for the 1932 MGM film *Emma* starring Richard Cromwell, Marie Dressler, and Myrna Loy (Palmer gift)

Russell's *Voices of the Stones,* 1925; the autograph manuscript of an abolitionist poem by Ann Stephenson, "The Negro Hymn," dated November 26, 1792; a three-page folio manuscript of an illustrated rebus, dated 1734, beginning "Dear Nose . . ."; a bond of the City of New York, dated 1789, signed by Mayor James Duane, among the earliest bonds issued by the City of New York; four vellum documents relating to the sale at public auction in 1800 of land and buildings belonging to John Lamb in settlement of a debt to the United States government of $127,953; watercolors by Frank

Tinsley, ca. 1950, illustrating Korean War subjects drawn for the magazine *Mechanix Illustrated;* a 1913 art nouveau poster, lithographed by Lanhout in Delft, Holland, advertising a Persian Carnival; and a photograph by the noted photographer Berenice Abbott of the fire house at Park Avenue and 135th Street in New York.

Schapiro gift. A collection of materials relating to the Moscow "purge" trials of the late 1930s has been donated by University Pro-

Carl Jung with Gerald Sykes, Ascona, Switzerland, March 1955
(Sykes gift)

fessor Emeritus Meyer Schapiro (A.B., 1924; A.M., 1926; Ph.D., 1929). Numbering some 125 items, the collection is comprised of printed periodicals and pamphlets, typewritten and mimeographed letters and statements, posters, and clippings.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928) has donated a collection of sixty-seven volumes relating to his

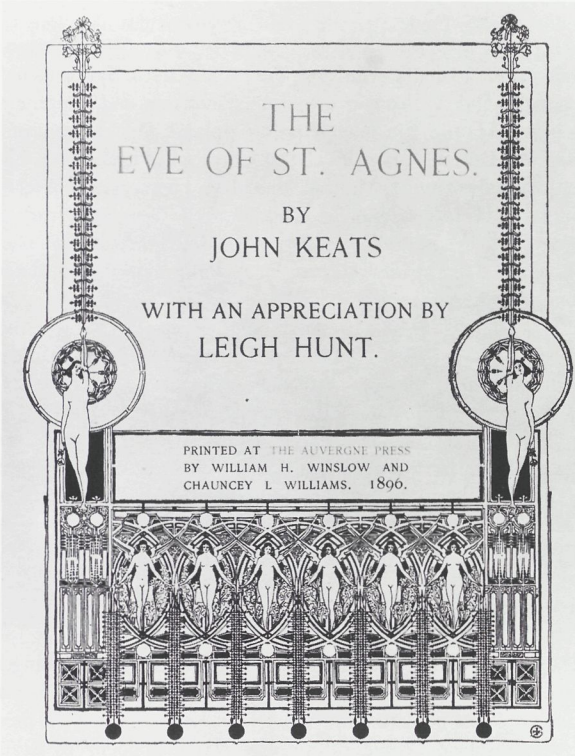
research and publications on Mme. Louise-Florence d'Epinay and abbé Ferdinand Galiani, with whom she corresponded from 1769 until her death in 1783.

Sykes gift. Mrs. Claire Sykes has presented a group of 101 letters and cards written to her late husband, the author Gerald Sykes, including correspondence from artists, writers, directors, and composers, including Harold Clurman, Aaron Copland, David Diamond, Lawrence Durrell, Granville Hicks, Christopher Isherwood, Elia Kazan, Stanley Kunitz, Marshall McLuhan, Henry Miller, Cselaw Milosz, and Georgia O'Keeffe. In addition, the files contain carbon copies of Sykes's side of the correspondence, and there is also a photograph of Sykes with Karl Jung in Ascona, Switzerland, dated March 1955.

Trilling gift. Mrs. Diana Trilling has donated, for inclusion in the papers of her late husband, Professor Lionel Trilling (A.B., 1925; A.M., 1926; Ph.D., 1938), three signed portrait photographs of Professor Trilling taken by Cecil Beaton and three unsigned photographs of him by Walker Evans. Mrs. Trilling's gift also includes ninety-seven offprints inscribed to the late Professor Trilling by numerous colleagues, among them Paul Fussell, Jr., Helen Gardner, Northrop Frye, Richard Ellman, Harry Levin, René Wellek, and Robert Merton; and a collection of newspaper and magazine clippings on various subjects kept by Professor Trilling.

Weil gift. Mr. James L. Weil, in honor of Professor Jack Stillinger, has presented a collection of twenty-five fine press books and association copies of books by and about John Keats. Among the press books are splendid copies of printings of various poems by Keats: the Kelmscott Press *Poems,* Hammersmith, 1894, bound in full limp vellum; *Three Essays,* London, 1889, printed for private distribution at the Chiswick Press, one of fifty copies in the rare dust jacket; *The Eve of Saint Agnes,* London, 1900, printed on vellum at The Essex House Press, with hand-illuminated initials and capitals throughout; *La Belle Dame Sans Merci,* Hammersmith, 1906,

designed and printed at The Eragny Press by E. and L. Pissarro; *The Eve of Saint Agnes,* River Forest, Illinois, 1896, printed at



Printed in red and black, the title page for this edition, published in River Forest, Illinois, was designed by Frank Lloyd Wright. (Weil gift)

The Auvergne Press with a title page in red and black designed by Frank Lloyd Wright; and an edition of the poems printed in 1914

by T. J. Cobden Sanderson at the Doves Press in Hammersmith, and bound in full dark blue morocco in Grolier style by the Doves Bindery. There are, in addition, several editions published by the Golden Cockerel Press, Ward Ritchie Press, Bibliophile Society, Halcyon Press, and Grabhorn Press, as well as the "Hampstead Edition" of *The Poetical Works,* New York, 1938–39, in eight volumes, edited and signed by John Masefield and Maurice Buxton Forman. Among the association books are: Edmund Blunden's *Keat's Publisher, A Memoir of John Taylor,* London, 1936, inscribed by the author to Siegfried and Hester Sassoon "as a tribute of the esteem and respect I hold for you both"; Sidney Colvin's *Keats,* London, 1887, with an autograph letter from Colvin laid in; and Walter Pater's copy of *Letters of John Keats to Fanny Brawne,* London, 1878, with his signature on the front end paper.

Mr. James L. Weil has also presented a collection of thirteen matted and framed copperplate etchings executed by the artist Eugene Canadé to illustrate the limited editions of volumes of poetry published by Mr. Weil. Printed in small editions of between thirty and forty copies, each etching is two by three inches and bears the artist's inscription in pencil, "Shell Composition," signed by the artist and followed by the number of the strike and the edition; each etching is further inscribed to Mr. Weil and his wife, Gloria, on the mat.

Yerushalmi gift. Professor Yosef Hayim Yerushalmi (A.M., 1961; Ph.D., 1966) has donated a rare edition of Moses ben Maimonides, *Mishneh torah,* the most important compendia of Jewish law of all ages. The set of five folio volumes, bound in full leather, was published in Vilnius, Lithuania, in 1928.

Activities of the Friends

Winter Reception. Nearly two hundred Friends and their guests, members of the Hornick family, and poets and artists attended the reception on March 6 to open the exhibition "Kulchur Queen and Kulchur Books: Lita Hornick and the Poets She Published." The first editions, manuscripts, and photographs in the exhibition were selected from the extensive collection presented by Mrs. Hornick; also on view are drawings and photographs, some lent by Mrs. Hornick, including work by artists Joe Brainard, Alex Katz, Les Levine, Gerard Malanga, Paula North, and Andy Warhol. In addition to Mrs. Hornick's own books, there are in the exhibition first editions of books of poetry by Helen Adam, Ted Berrigan, Tom Clark, Charles Henri Ford, John Giorno, Kenneth Koch, Richard Kostelanetz, Rochelle Owens, Aram Saroyan, and Anne Waldman, among others. The exhibition will remain on display through June 28.

Bancroft Awards Dinner. Mr. Frank S. Streeter, Chairman of the Friends, presided at the annual Bancroft Awards Dinner in the Rotunda of Low Memorial Library, Wednesday evening, April 3. University Provost Jonathan R. Cole announced the winners of the 1991 awards for distinguished books in American history and diplomacy: Lizabeth Cohen, *Making a New Deal: Industrial Workers in Chicago, 1919–1939*, Cambridge University Press; and Laurel Thatcher Ulrich, *A Midwife's Tale: The Life of Martha Ballard, Based on Her Diary, 1785–1812*, Alfred A. Knopf. Provost Cole presented to the author of each book a $4,000 award from funds provided by the Edgar A. and Frederic Bancroft Foundation; Mr. Streeter presented citations to the publishers.

Future Meetings. The fall exhibition reception will be held on Wednesday afternoon, December 4; the winter exhibition reception will be held on March 4, 1992; and the Bancroft Awards Dinner is scheduled for April 1, 1992.

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