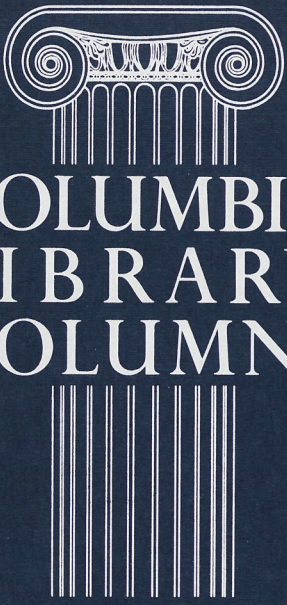

COLUMBIA LIBRARY COLUMNS

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Columbia Library Columns

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CONTENTS

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"The Americans Have Done Great Things for Me"

Arthur Rackham and His American Friends

JAMES HAMILTON

The English artist and book illustrator, Arthur Rackham (1867–1939), whose work is the subject of a forthcoming exhibition in the Rare Book and Manuscript Library, was a natural and compulsive letter writer, with as sharp a gift for self-expression through words as for expression in line and color. The sound of his conversation, of course, is lost, but his turn of phrase and his easy-going chat can be detected in his surviving letters. It is to our advantage that Rackham professed to loathe the telephone (along with other modern inventions such as the motor car and the wrist watch) because the conversations he might have had on the telephone are happily recorded in surviving letters.

Rackham's correspondence divides itself broadly into four groups: One group consists of letters to publishers concerning his current or future books; a second of letters to admirers of his work; a third is with dealers and patrons, some of whom, for example the American art dealer Alwin J. Scheuer, became friends; and a fourth group comprises letters to his family, in particular to his wife, the painter Edyth Starkie. If the letters in the first three groups show Rackham retaining some measure of formality toward his correspondents, in the few surviving letters to Edyth his guard drops and we read not only lively and amusing descriptions of sights seen and events witnessed, but we also glimpse something of the inner feelings of this gentle, reserved Englishman.

Many of the letters in the first three groups are to Americans and have now found their way into public collections in the United

Opposite: Arthur Rackham and his daughter, Barbara, ca. 1925 at Houghton House, the artist's home in Sussex

States. The Rare Book and Manuscript Library has one of the finest such collections, comprising ninety-one letters. The majority of the fourth group of letters, however, were written home to Edyth during Rackham's 1927 visit to America and have remained in his family's collection. The personal quality of Rackham's strong connection with the United States, as expressed through two correspondences linked by a New York theme, is the subject of this essay.

Rackham had an ambivalent relationship with America and the Americans. At its most banal this expressed itself in a loathing of horn-rimmed spectacles because they were "new-fangled, impractical, fancy and, worst of all, American," as his daughter, Barbara, remembered. At its best, however, it drew Rackham in 1930 to tell the English author A. E. Bonser that "... of late years the Americans have done great things for me in buying my pictures—indeed I have mainly lived on them." If the former anecdote reflects a stock attitude of the crusty, middle-aged professional Englishman, the latter remark reveals the businesslike side of Rackham, the professional artist.

The primary purpose of Rackham's first and only visit to America in November 1927 was to meet publishers and gallery owners, and to generate commissions for some new series of book and magazine illustrations. His popularity in Britain had fallen as tastes had changed in the late 1920s, and from the riches of his 1920 earnings of £7177 gross (about $500,000 today), his income had fallen to less than £1500 in 1926. By 1927 he knew he had to take urgent steps himself to remedy the situation, for he employed no agent to do so on his behalf, and so timed his American trip to coincide with the opening of his fourth American solo exhibition at the Scott and Fowles Gallery in New York City.

Rackham wrote home almost daily to Edyth, giving his wife a vivid account of New York City, Boston, and Philadelphia. From the Yale Club on Vanderbilt Avenue he writes of New York:

> This really is a surprising & exciting place. The entrance to the harbour is so full of features, islands, ports, the great statue (which is

light greenish—rusted copper I suppose). And the great group of skyscrapers which we saw in a beautiful pinkish glow, partly obscured by drifting smoke . . . . I carted my luggage out to a taxi—it was quite dark & most confusing—& I felt I was trusting myself to God knows

Edyth Rackham, 1917

what kind of a ruffian who bagged me & took me off to his taxi. (I took him for a tout or porter but he was the driver himself.) A shocking old taxi, groaning & shrieking. I thought it had broken down once. Crowded ugly streets on the New Jersey side. Then we were stopped and I had to pay 49 cents toll for the ferry. Except for a very little swaying, I shouldn't have known we were on a boat: the taxi was in the middle of a crowd of other cars & lorries and walls of iron at the side, so there was no seeing anything whatever.

As an elderly artist coming to New York from London and rural Sussex in the south of England, Rackham was overwhelmed by the street life and by the architecture which, at first, he refused to enjoy:

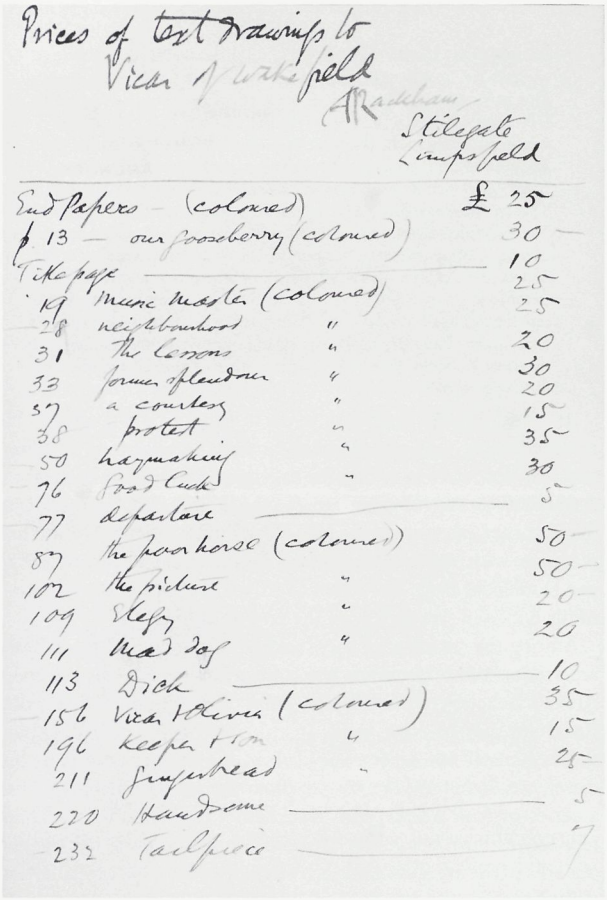
> Everything shouts—shop fronts, display windows, architecture. The violence of the competition makes noisy advertisement necessary, I suppose. But everything is overdone. I am wearied with architectural effects & ornament. Great cavernous doorways—all carved & moulded & fluted & adorned, like any Rouen Cathedral. Much too much—of everything. To live here must vulgarise an artist . . . . One very prevalent type of house is fast disappearing. The "brownstone" house that the wealthy all lived in, on & near 5th Avenue. I was interested to see them, as I had read of them in all books & novels. A dreadful house. A sort of Victorian Mayfair house. About as depressing and bad as it could be. Vulgar doorways & moulded windows. Dreary & drab: & these heavyish window mouldings about as banal & mean as they could be. All sorts of fantastic things are going up in their place—gorgeous mansions (Gothic, classic &c, &c) in some cases. Hotels, business houses & shops spread themselves out in ornate doorways—like great mediaeval cathedrals. In fact, it is all too full of features: and all so very reminiscent: no unity of purpose or style . . . .
>
> . . . . . .
>
> I wandered & had another look at the Great White Way now I am beginning to know it better. It really is astounding. All shops & theatres & cinemas—all glittering and screaming with light, & skysigns & lighted advertisements flaming over the front of the houses. It is all piercingly blazingly light. Crowded with people, and roaring with noise . . . . I hardly dare loiter about, gaping at the sights as I should like to. I should get mobbed or something. Run in, perhaps . . . . I feel some doubt whether I have come to N.Y. at the right time or whether I am too late to see recent (not old) New York & too soon to see the New York of the immediate future. For instance I find that the famous restaurant Delmonicos has gone! Vanished! to make way for God knows what skyscraper.

Although this suggests a disdain for the new vertical architecture of New York, Rackham's typical English reserve is pierced by the romance of skyscraper construction, and we see him sketching the subject as fluently with words as he might have done in pen and ink line:

> In sight of my bedroom one is going up. I can see the men heating rivets to red heat then pitching them over to others who run them into holes prepared for them & crash them into bolts with heads with great whangs of hammers—the holes having been drilled ready with terrific noise. The roads are in a dreadful state of pits and holes. Excavations boarded over—the traffic jumping & leaping over them. Everywhere this is. You never saw such an untidy city, at intervals. These, where rebuilding is going on. A gorgeous marble palace of a Vander something—built as a marvel 15 years ago—is pulled down in a night & up goes a skyscraper. In consequence, patches of residences jostle business giants all over the City—in a most amusing & bewildering way. From the top of the Sells great building (the Butterick building) I looked down over narrow streets—great patches excavated to the solid rock—new neighbouring towering buildings—the river & docks—little old houses with clothes hanging out—a hotch-potch of everything.

As a business trip, Rackham's visit to America was a success. He returned home with one major commission, to illustrate and oversee the production of a manuscript copy of Shakespeare's *A Midsummer Night's Dream* to join the illuminated manuscripts in the Spencer Collection at the New York Public Library. He also had meetings with publishers such as Lippincott, Houghton Mifflin, and Doubleday Page, Doran which led to the continued publication of his books in America until the end of his life.

Among the treasures of the Rackham Collection in the Library are a sequence of thirty-nine letters from Rackham to the art dealer Alwin J. Scheuer, of East 56th St., New York, whom it is likely that Rackham met in New York. In this correspondence Rackham shows himself not only to be firm in his business dealings, but direct, too, in his advice. Scheuer proposed in 1930 that he publish a series of four books with Rackham's illustrations. Rackham replied with firm but gentle advice to Scheuer to avoid this dangerous area of the art book trade, on account of the large capital investment he would require from the start. Rackham's innately sound business sense was a potent warning for Scheuer:


Prices of text drawings to
Vicar of Wakefield
A. Rackham
Stilgate
Limpsfield

End Papers	(coloured)		£ 25
p. 13	— our goosberry	(coloured)	30 —
Title page			10
19	Music master	(coloured)	25
28	neighbourhood	"	25
31	the lessons	"	20
33	former splendour	"	30
37	a courtesy	"	20
38	protest	"	15
50	haymaking	"	35
76	Toad Eater	"	30
77	departure		5
87	the poor horse	(coloured)	50
102	the picture	"	50
109	sleep	"	20
111	Mad Dog	"	20
113	Dick		10
156	Vicar + Olivia	(coloured)	35
196	keeper + Son	"	15
211	Gingerbread	"	25
220	Handsome		5
232	Tailpiece		7

List of text drawings for *The Vicar of Wakefield* with suggested prices sent by Rackham to the New York art dealer, Alwin J. Scheuer, August 21, 1930

You would have to see your way to sell 20,000 copies—over several years. And pay me for about 3/4 of them in advance—at about half a dollar a copy. So it must make a considerable call on capital in advance.... It is more than likely that you would find that one sold more than all the other three—that in fact they would be each other's rivals: & not bring proportionate total return, compared with the publication of one normal sized book. In fact I rather come to the conclusion, in my case, that the bigger the book, up to about Midsummer Night's Dream size, the more there is to be made out of it. People will buy one Rackham book each season....

"The whole neighbourhood came out to meet their minister": pen and ink and watercolor drawing for *The Vicar of Wakefield,* 1929, one of the drawings that passed through the hands of Alwin Scheuer (Alfred and Madeleine Berol gift)

Scheuer took this sensible business advice and shelved the idea. The correspondence continued into 1931 as Scheuer bought original drawings from the artist, and in April it was Rackham's turn to make a business proposition. Rackham was working at the time on the illustrations to *The Compleat Angler, The Night Before Christmas,* and *The Chimes*, and wrote to Scheuer to suggest a new way of selling his original work:

I do not know the ways of collectors of costly books. But I should imagine some wealthy collector might like to buy a complete set to

"Bawling after him, 'Good luck! Good luck!' ": pen and ink and watercolor drawing for *The Vicar of Wakefield* (Alfred and Madeleine Berol gift)

> bind it up with the text (perhaps manuscript—for which Graily Hewitt would be the man) & make something like my Midsummer Night's Dream in the Spencer Collection in the N.Y. Public Library. So far as I know that is the first book quite of that kind. It hardly groups with Illuminated M.S.S. either old or new. And it might well initiate a movement. Of course someone must be found willing to put down a considerable sum for what would be absolutely unique & individual a work as any picture. I should think the Compleat Angler might tempt some millionaire of sporting tastes . . . . I throw out this idea to you as you may know some collector of rare and costly books to whom 10,000 dollars for a unique possession of this kind would be quite within his scope.

Scheuer did not take up this suggestion, as Rackham did not refer to the idea again, and no such volume of *The Compleat Angler* was produced. As their correspondence continued, it is clear that the pair were never going to agree on their proposals. Scheuer's last suggestion to Rackham was that he publish editions of Cowper's poem *John Gilpin,* and of *Hamlet* and *Macbeth,* with Rackham's illustrations. Rackham replied:

> About John Gilpin. The only way I can see of doing this, which is not quite of the ordinary method of publishing, would be for you to make me a definite offer of a fixed sum for this limited edition. I don't think I could consider royalty terms . . . . The conditions would have to be for a strictly limited edition: & no further publication of any other kind at all. It is not a "booksellers" proposition at all—clearly. But a rarity—at a corresponding price. I can only say that I would not agree to a smaller fee than 25% of the published price—paid in full in advance or within a definite period . . . . About Hamlet & Macbeth. In the present state of the book market, I feel it is quite unlikely that I shall ever be able to do any more Shakespeare. The Tempest just did well enough to be worth my while (& I sold all the originals very well indeed) but I doubt whether the publishers did much more than cover their outlay . . . . I have to find books that will tempt the public. No very easy thing.

Rackham's final piece of advice to Scheuer came in October 1931 as the correspondence drew to an end. He gives his friend a lecture on publishing:

> [An] argument not infrequently put forward by those that do not understand the workings is that the publisher bears all the expense &

> takes the risk. Not a bit of it. I (or any author) put, say, six months' work during which I am not paid, into the book. Six months' work stands for 1/2 year's income which is actually my expense, in definite money value, & which I risk just as much as any publisher who, nominally, puts down his £1000—win or lose. Actually he does not put down his £1000. He pays his author or artist the agreed advance on royalty & the due proportion of his own overhead expenses; but his returns begin to come in at the same time as he has to meet his printers' & other bills. And in my case, I am glad to say he has all his de luxes, & a promising number of ordinaries, subscribed for, so his "risks" cause him no anxiety whatever. I think if you begin to publish you will find your real difficulty in selling the ordinary edition. Your de luxes may be subscribed for right off—but the others need assiduous working up & great knowledge of booksellers & market needs & conditions. And so, dear Mr. Scheuer, I think it is unavoidable that I should publish with the regular trade who have all the machinery both for limited & for ordinary editions.

Although there seems to be a contradiction in Rackham's argument (does he say that he is paid in advance or not?), his advice to Scheuer is straightforward and clear—do not get involved in publishing. There is some charm in the picture of these two experienced and elderly professionals making proposals and counterproposals, and each, politely but firmly, turning the other down. Their business relationship, however, concealed a friendship that Scheuer's death in 1934 revealed. Writing to J. C. C. Taylor, Scheuer's assistant in London, Rackham remembers Scheuer as "a most gentle & attractive minded man & it was such a pleasure to meet an American with such genuinely kind feelings for England & English culture." This epitaph for Scheuer encapsulates the quality that Rackham so warmly responded to in America and the American people—"genuinely kind feelings for England and English culture." In a word, what Arthur Rackham responded to was understanding.

Quill and Olive Branch

Walter Besant Corresponds with Brander Matthews

ROBERT A. COLBY

From December 1894 through December 1895 there appeared in the *Author*, organ of the British Society of Authors, edited by Walter Besant who had founded the Society in 1883, a column entitled "New York Letter." These contributions at first were signed Hallett Robinson, shortened subsequently to H. R., a pseudonym adopted by Brander Matthews (by then a professor of literature at Columbia), as revealed in letters from Besant to Matthews in the Rare Book and Manuscript Library.

These twenty-nine letters, spread out in time from 1884, the year of the incorporation of the Society of Authors, to 1900, the year before Besant's death, reflect a remarkable confluence of interests between the two men. Both were versatile writers, as well as actively engaged in the promotion of international copyright. A conviction they shared that American writers were inadequately appreciated by English readers prompted Besant to commission Matthews's pieces for the *Author*.

Matthews was a transatlantic figure, visiting London frequently in connection with his books, in the course of which he met Besant among other British literary figures. The first letter in the Library's collection, dated January 24, 1884, bears the seal of the Savile Club, one of the associations to which the two belonged. This letter is accompanied by a Prospectus of the Society of Authors, which had been brought into being just the previous September. Besant solicited Matthews's opinion, along with a plea: "Perhaps you can see your way to helping on the cause. Could you for instance establish a 'Company of Writers' in New York? The members of your Company could be honorary members of ours and vice versa."

The Company of Writers was the name under which the Society of Authors was first organized. Unknown to Besant, an Authors'

The founder of the British Society of Authors, Walter Besant, in 1901, shortly before his death

Club had been founded in New York City at the home of Richard Watson Gilder, with Matthews a charter member, on October 1, 1882, actually antedating the Society of Authors. An immediate offshoot of the Authors' Club was the formation of the American Copyright League the following year at Matthews's home. Besant obviously had wind of the League by the time of his next letter, dated December 5, 1884, in which he informed Matthews that international copyright was foremost on the agenda of the Society, concluding, "and we cannot but acknowledge with gratitude the

efforts made by American Authors to bring about this result." This letter was sent from the office of the Incorporated Society of Authors, which had been granted this formal status by Act of Parliament earlier that year. It was accompanied by a list of Vice Presidents (which included Matthew Arnold, Thomas Henry Huxley, and Wilkie Collins), Fellows, and Associates. Matthews was invited to become a Foreign and Honorary Fellow, an honor he accepted, to be joined by Mark Twain, James Russell Lowell, Henry James, and Bret Harte, among others.

Matthews spoke out and wrote frequently on copyright, most vehemently in two pamphlets brought out under the auspices of the American Copyright League. In *Cheap Books and Good Books* (1888), he complained that, in the absence of international copyright, the American market was flooded by cheap English fiction, "and this at a time . . . when the English novel is distinctly inferior to the novel of America, of Russia, and of France." In *American Authors and British Pirates* (1889), he pointed out conversely that "The Black Flag still flies alongside the Union Jack—as it does alas! by the side of the Stars and Stripes." Besant referred to Matthews and this second pamphlet in his *Autobiography* (1902): "It was absurd to keep calling the Americans thieves and pirates while our people did exactly the same thing on a smaller scale. It exasperated Americans and weakened the efforts of those who were manfully fighting in the cause of international honesty."

Besant's *Autobiography* was published posthumously, but these words had actually been delivered at the annual meeting of the Society of Authors early in 1892, shortly after the passage of the landmark U.S. Copyright Act of 1891, which, after more than a half century of struggle on both sides of the ocean, extended legal protection to British authors. This legislation marked a major victory for the American Copyright League, which had campaigned vigorously for it with the cooperation of the Society of Authors. In fact, prior to its passage Matthews was sent by the League to London to confer with Besant on the technicalities of copyright. "Well—it seems we have got it at last," Besant wrote to congratulate

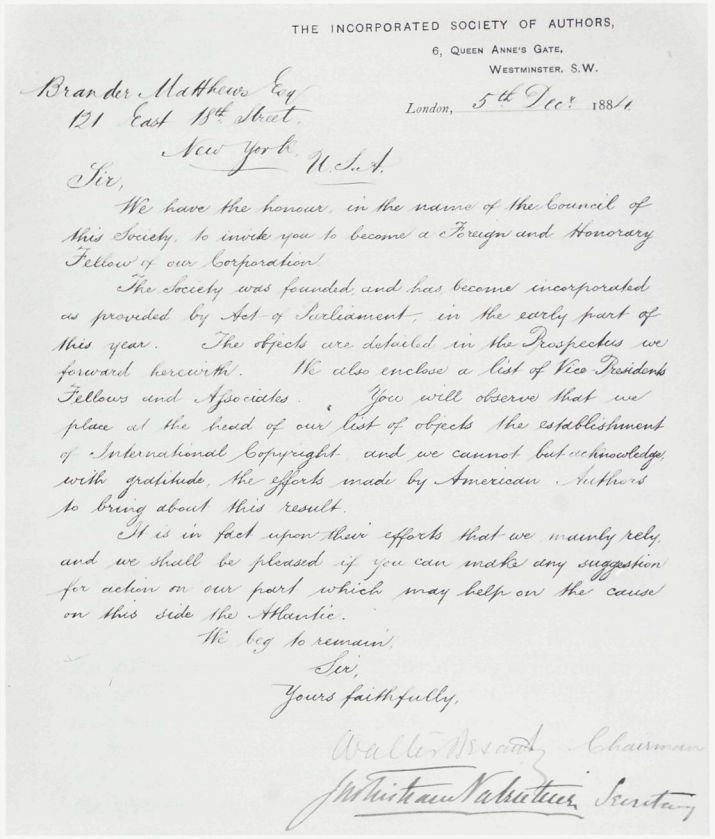
Matthews on July 1, 1891, the day the bill took effect, from the office of the Society. Matthews was apparently in London again at the time, for this letter opens with an invitation to him and Mrs. Matthews to attend the annual dinner of the Society in Holborn. Besant goes on to extend the invitation to several noteworthy martyrs to the cause:

> I shall write Charles Dickens—Charles Reade—Wilkie Collins and Lord Lytton—not Thackeray because he never seemed to care. I shall pay for their tickets out of the fortune they ought to have made—You may write your Ghosts if you please—We shall be glad to meet Fenimore Cooper & Nathaniel Hawthorne—especially—You have funds—ghostly funds—their fortunes made here—on your side to meet the expense of bringing them over.

Even after the passage of the Copyright Act of 1891, Besant warned his friend not to relax his vigilance. On October 15, 1892, after acknowledging the gift of Matthews's book for young people *Tom Paulding,* which he turned over to his son, Besant asked: "Have you secured copyright here? Pirates still abound you know."

This letter concludes by soliciting Matthews's advice about a forthcoming Congress of Authors in Chicago in which Besant had been invited to participate. The next letter, dated February 14, 1893, indicates that with Matthews's encouragement he was seriously contemplating the voyage, "but I don't know if it will come off. I am so horribly afraid of Asthma." Besant did lead the delegation from the Society of Authors to the Congress held in July 1893 in connection with the Columbian Exposition; in fact, from his side he helped plan the conference with its chairman Francis Browne, editor of the *Dial,* then Chicago's leading literary journal.

On what proved his only visit to the United States, Besant, before taking the railway journey to Chicago, traveled through the East and spent some time in New York prior to returning to England. This experience led to his engaging Matthews the following year as a contributor. "Returning to our talk about the New York Letter to the Author," he wrote on July 22, 1894, from his home in Hampstead to his colleague then on his annual summer visit to England. "I have been thinking of it again and I believe it would be an excel-



THE INCORPORATED SOCIETY OF AUTHORS,
6, QUEEN ANNE'S GATE,
WESTMINSTER, S.W.

Brander Matthews Esq
121 East 18th Street
New York
U.S.A.

London, 5th Dec. 1884

Sir,

We have the honour, in the name of the Council of this Society, to invite you to become a Foreign and Honorary Fellow of our Corporation.

The Society was founded, and has become incorporated as provided by Act of Parliament, in the early part of this year. The objects are detailed in the Prospectus we forward herewith. We also enclose a list of Vice Presidents Fellows and Associates. You will observe that we place at the head of our list of objects the establishment of International Copyright: and we cannot but acknowledge, with gratitude, the efforts made by American Authors to bring about this result.

It is in fact upon their efforts that we mainly rely, and we shall be pleased if you can make any suggestion for action on our part which may help on the cause on this side the Atlantic.

We beg to remain,
Sir,
Yours faithfully,

Walter Besant, Chairman
J. Tristram Valentine, Secretary

Letter sent by Besant and Tristram Valentine to Brander Matthews, December 5, 1884, inviting him to become a member of The Incorporated Society of Authors, a society that placed "at the head of our list of objects the establishment of International Copyright. . . ."

lent thing for us. Can we try for a year?" While allowing Matthews a free hand, he exerted some editorial direction:

> We do not want personal details—a few may help the understanding of a book, e.g. that Cable is a Louisiana man (It is also interesting but not for publication to have seen him & to know what an ugly creature he is). Then we want to know what is going on in the literary world—its clubs—papers etc.—I assure you there is great scope. The writer might be the means of introducing to us some most valuable writers.

"Remember that our ignorance of American literature is really colossal," Besant remarked earlier in the letter, recalling that he found his countrymen well represented in bookshops in Boston and New Haven, "but in our shops—where are your books?" On this trip Besant also swooped up "all the living American poets that Messrs Little & Co. could rake together for me" to bring back with him. He thought American poets in general rather shabbily treated in English reviews, with reference specifically to one of Matthews's colleagues on the Columbia faculty, who had participated in the Chicago Authors' Congress: "George Woodberry for instance. I brought him over & gave him to a man to read and not to deride. The result at all events was a short notice of appreciation in the S[aturday] R[eview]."

His own animadversions fueled by Besant's charge, it is not surprising that a note of chauvinism pervades Hallett Robinson's letters to the *Author*. He begins by boasting that with the quadrupling of the population of the United States since the days of the Knickerbockers, literary production has fanned out through the land, and by now "there are many more accomplished writers than there were formerly and the average of merit is undoubtedly higher." A later piece announces the establishment of New York branches by the venerable firms of Longman's and Macmillan's, pointedly adding that they are flourishing on their American authors. In other columns he refutes with facts and figures assertions of superiority in the British press, such as that English novelists still outsell American in the United States, and that no American magazine approaches the *Strand* in circulation.

Concurrently H.R. observed with special pride that the teaching of English literature was more widespread in American schools and universities than in British, Columbia being in the forefront, second only to Harvard. He hails the launching of the Columbia University Press, "which has been founded to do for Columbia what the Clarendon Press does for Oxford." This banner year (1895) gave him opportunity also to announce the establishment of "a public library worthy of the chief city of a great nation," to which Columbia had offered a site eventually rejected.

In one of his letters, Besant requested that Matthews discuss American literary magazines. The last of H.R.'s contributions (December 1, 1895) gave his editor perhaps more than he asked for. He contended, for example, that the columns of the *Nation* and the *Critic* were "absolutely free from the sickening self-puffery of their own contributors which disgrace certain of the London reviews." (His barbs were aimed specifically at the *Spectator* and the *Academy*.) To his praise of New York's *Bookman*, "a brisk and lively review abundant in trenchant and lively criticism" under the editorship of Columbia's classics professor Harry Thurston Peck, he adds that this magazine has "too much sense of proportion and too wide a knowledge of books to give up to the infusoria of contemporary literature the space they are allowed to fill in the *Bookman*'s London namesake."

Obviously in putting America's best foot forward, Matthews did not hesitate to step on English toes, but Besant, far from objecting, was reluctant to lose him: "I am indeed grieved to learn that 'H.R.' will cease after December," he wrote on September 2, 1895, in response to a letter of resignation, "You must find some one, some how, who will console our readers for the loss." Two months later on November 14 he reiterated:

> Your papers were just what we wanted. If your successor will only bear in mind that people here are very ignorant about almost everything in American literature! I don't think you can walk around us yet in letters as you can in yachts. But I like a good honest American belief in thine own article.

Brander Matthews in 1892 at the time he was appointed professor of dramatic literature at Columbia

Shortly afterward Norman Hapgood took over the "New York Letter" in the *Author*, apparently on Matthews's recommendation.

Occasionally Besant found Matthews a useful sounding board on his own writing. In his first letter where he informed him of the Society of Authors he also consulted him on the publishability of a contemplated story on the War of Independence from the Loyalist standpoint. Matthews cited Besant's early collaboration with James

Rice as an example of a literary "marriage" in the introduction to his collection *With My Friends: Tales Told in Partnership* (1891), and Besant in turn requested permission to draw on this book for his article "Authors Individual and Corporate. " He also took interest in Matthews's pioneering courses, which separated the teaching of literature from language and rhetoric: "A thousand thanks for your Exam Paper... I have said in the 'Author' that you were the first Professor of Literature who has done this on the novel. Your paper is a stiff one—I should like to know what sort of marks were obtained on it but I suppose I must not ask" (February 23, 1893). From time to time he fed his correspondent club gossip. His letter of April 27, 1895, accompanying a check, carried news of a persecuted fellow author:

> We have all been afflicted with the real horror of the Oscar Wilde business. As I write he is standing his trial in the Old Bailey. I wish he could be acquitted. It seems like a national disgrace—tho' he is not a big enough man of letters to make it so. However it is sufficiently horrible.

"He is not a member of the Savile," Besant added, "tho' he tried to get in two years ago."

With the tapering off of Matthews's visits to England after 1895, Besant's letters to him record mainly exchanges of books and ideas . A proposal to make the Authors' Club of New York and the Society of Authors "of mutual help" (August 15, 1896) apparently did not materialize. A letter dated January 2, 1898, carries the heading "The Survey of London," the major undertaking of Besant's last years ("I am the successor of Stow and Strype—if you know these great men," he had previously announced). A paper by Matthews entitled "The Future of the English Language" (*Munsey's Magazine*, October, 1898), in which he predicted that English and Russian would become the dominant languages of the world, overtaking French, German, Italian, and Spanish, elicited this reaction from Besant:

> I think that you overrate the future importance of Germany and France. Neither country could support a much larger population

> than they have at present unless Science assists. As for the future supremacy of Russian or Anglo-Saxon, I think there should be very little doubt as to the result. The Russian is curiously lacking in the qualities of enterprise and self-reliance that are so conspicuously present in ourselves. It remains to be seen, however, whether we can arrive at a federation of six great countries speaking our language and governed by our institutions. (January 11, 1899)

This letter was accompanied by a present of Besant's *The Rise of The Empire*, "a little book which I wrote some time ago for schools."

"Are you coming over to see the Exhibition and the Savile Club?" inquired Besant in the last letter, dated April 16, 1900. "It is now the third year since you were here. Some of us are not growing any younger." This letter begins with praise for Matthews's latest novel *The Action and the Word*, which "I read in bed when I was a prisoner with certain ailments," and ends with an expression of curiosity about the infant National Institute of Arts and Letters, to which Matthews had recently been elected, among the first to be so honored. Besant died in June of the following year.

"The generation now coming forward knows nought of [William] Black and it cares as little for Walter Besant, whose cheerful stories used to join fellowship with Black's, month after month, week after week," Matthews wrote toward the conclusion of his memoir *These Many Years* (1917). The author of some thirty topical novels and numerous popular histories who thought of himself as no more than a writer for his own day, who indeed rarely retained a copyright, not expecting any of his books to go into a second edition, Besant would probably not have been bothered by these words. However, at the time they were written, a memorial plaque to him had been installed in the crypt of St. Paul's, and the *Author* still bore on its masthead "Founded by Walter Besant." Moreover, the Society of Authors flourishes to this day. A man of letters and a man of causes, Besant's talent went into his writing, his genius into his enterprise.

The Eponymous Dr. Kunz

ROBERT REED COLE

In 1912 George Frederick Kunz prepared a bulky sealed envelope to be opened only afer his death. Born in 1856, Kunz was then fifty-six and would live another twenty very productive years. The envelope was entrusted to attorney Edward Hagaman Hall who duly opened it in 1932. Hall found a summary of Kunz's career and a six and a half page, closely spaced list of the books and articles he had written. At the time of his death, Kunz had more than four hundred publications to his credit that ranged from articles in the popular press to treatises in the most learned scientific journals. Reflecting on Kunz's career, Hall concluded, "What a prolific genius he was."

This "prolific genius" is today remembered chiefly as a gemnologist, especially by people familiar with a certain pink gem stone, or by collectors of his increasingly valuable books on gems and jewelry. The best introduction to the full extent of this remarkable man's interests and activities is this 1912 biographical note:

> In his study of precious stones he found it necessary not only to devote himself to the study of mineralogy and chemistry, but to geology, archaeology, history, geography, and art features of gem materials; and in the study of geology and geography and in mining engineering became interested in the subject of scenic preservation. He was a member of the first Conservation Congress, appointed by the President [Theodore Roosevelt], and made up of governors, members of Congress and others, in 1908.

Kunz was also passionately involved in the affairs of New York City. A member of both the Century Association and the Union League, his name appeared on the letterheads of many charitable and commemorative organizations. One of the prime beneficiaries of his efforts in the city was Central Park which, in his capacity as president of the American Scenic and Historic Preservation Society, he spared from encroaching monuments and buildings.

It was Kunz's good fortune to turn a boyhood hobby into a successful and profitable professional career. He was ten when he saw

the gem collection on display at Barnum's museum that resulted in his lifelong interest in gems and minerals. Thereafter, the great engineering projects, such as tunnels and railway cuts, going on in his native New York City and Hoboken, New Jersey, provided the young collector vast tracts of newly exposed earth to comb for specimens. In 1927 when he was seventy-one, Kunz was able to state

George Frederick Kunz (back row, third from the left) served numerous New York City organizations in various capacities, including president of the Joan of Arc Statue Committee; he is shown here at the ground-breaking ceremonies for the Joan of Arc monument on Riverside Drive at 93rd Street, October 21, 1915.

that, "Given a fresh excavation today, I am just as apt to go down on my knees and begin grubbing about as I was at the age of ten."

While attending evening school at Cooper Union and working days, Kunz assembled his first important collection of minerals. It contained four thousand items and weighed four tons. Although he had been corresponding and exchanging specimens with fellow collectors around the world since he was fourteen, he would later note that the sale of this early collection to the University of Minnesota

for four hundred dollars "officially placed me among recognized mineralogists." The voluminous correspondence Kunz carried on throughout his life is preserved in the Library of Congress and three libraries in New York City, including the Rare Book and Manuscript Library at Columbia.

When Kunz entered the profession, the activities of a mineralogist were confined principally to collecting and identifying specimens. Museums around the country, most particularly New York's Museum of Natural History where Kunz served as Honorary Curator of Gems, benefited greatly when patrons such as the elder J. P. Morgan, Colonel Roebling, builder of the Brooklyn Bridge, and the Tiffany family donated the collections of gems and/or minerals Kunz had assembled for them.

A related aspect of Kunz's career was that of a gemnologist and jeweler. Once Kunz began to sell colored stones to Tiffany and Co., it wasn't long before he was hired as their first gem expert. At the age of twenty-three in 1879, Kunz became a vice president of the company, and this mutually profitable association would last until Kunz's death.

Jewelers and the public alike were almost exclusively attracted to only the four precious stones when Kunz joined Tiffany's: diamonds, emeralds, rubies, and sapphires, and what he described as "not a stone but none the less precious," the pearl. Five characteristics, according to Kunz, made a stone precious: the most important was hardness, then brilliancy, beauty, durability, and rarity. By these standards the diamond "outranks all other jewels" because it has, as Kunz wrote, the "greatest hardness, an unsurpassed brilliancy, an unrivaled beauty due to its play of color and its fire, an unexcelled durability and extreme rarity. But, above all, it is its supremacy in hardness that places it beyond all other stones." Kunz went on to note, however, that "The pearl stands alone. The diamond is king, the pearl, queen—with just that touch of feminine frailty that is part of a woman's charm."

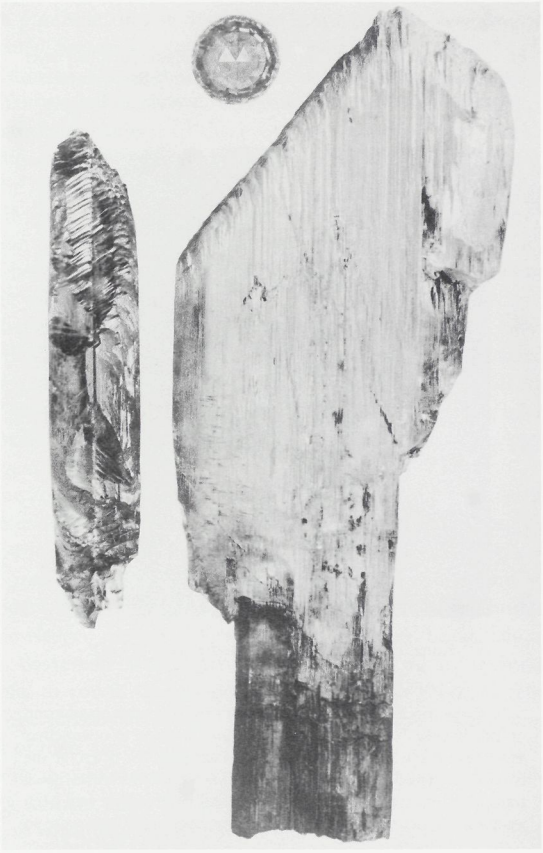
In his essay "Heaven and Hell," Aldous Huxley wrote that "precious stones are precious because they bear a faint resemblance to

the glowing marvels seen with the inner eye of the visionary." This is not very different from Kunz's explanation of the appeal of gems: "While it is possible to make a fair imitation of a painting, or a resemblance of some rare color in silk, there is a quality in the natural colors of polished gems and precious stones that no human eye can reproduce."

One of Kunz's first goals at Tiffany's was "discovering and introducing... as the public gradually became interested, these lovely, unknown semiprecious stones in which no jeweler of the time was even slightly interested." With the prestige of the Tiffany name behind him, Kunz was able to introduce new materials and colors into jewelry. Besides transparent semiprecious stones, these included opaque substances such as coral, agate, cat's eye, quartz, and beryl.

By the turn of the century, mineralogy had progressed from what was basically a collecting activity to an analytical and experimental science, with Kunz among the pioneers who began to investigate the physical and chemical properties of specimens. Many previously unknown minerals were being unearthed at the time, resulting in an ample supply of new materials for mineralogists to examine. Among them was what appeared to be a new crystalline substance found in California in 1902. Specimens were sent to Kunz in New York, and what he did with them best illustrates his overlapping roles as mineralogist, gemnologist, and Tiffany vice president. The quotations that follow are taken from Kunz's publications on the subject.

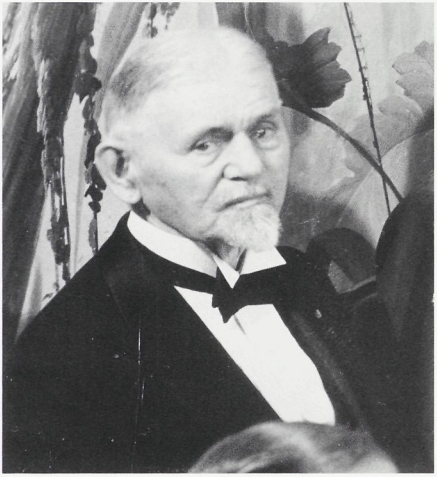
He described the crystals, which could be cut in facets like a gem stone, as being "gloriously transparent, of a lilac or orchid color, hard, and practically as brilliant as any stone that exists." It was first thought to be a new color of tourmaline because it was located fifty feet away from a major vein of that usually blue or green gem. Kunz, however, began to think the crystals might be a form of spodumenes, a prime source of lithium, since they were found in an area "unequalled in the world for its abundance of lithia material." The word "spodumene" comes from the Greek, meaning "to turn to



The gemlike properties of the mineral spodumene were discovered by Kunz in 1902 from specimens sent to him from California at the time he was a vice president and gem expert at Tiffany & Co.; the lilac or orchid-colored stone was named "kunzite" in recognition of his discovery and research.

ashes"; when a specimen of the mineral is exposed to a flame, it does, in fact, turn gray.

> Spodumene had long been known to mineralogists, but it had never before taken rank as a gem because it is peculiarly liable to alteration, the first effect of which is to destroy its transparency. Indeed, practi-



Kunz, ca. 1930 (Photo courtesy Tiffany & Co.)

> cally all the spodumene found up to that time had been opaque and of little beauty. It was recognized that this alteration to opaqueness must have taken place throughout the centuries, for often, at the heart of the opaque stone, was found a tiny fragment of the original transparent crystal, indicating that originally the whole had been wonderfully clear and beautiful. But even these remnants were so fissured and marred that they indicated a lost elegance that had once led me to call spodumene a defunct gem.

After he had subjected the crystals to various tests, Kunz believed he might have identified "a new and very beautiful gem" that was

"the hitherto undiscovered spodumene." These initial findings were published in the September 1903 issue of *The American Journal of Science*. The four and a half page article contained a plate that showed some of the crystals, and described the stones, the area of their origin, and Kunz's reaction to them: "These crystals are extraordinary objects to the eye of the mineralogist; to see . . . spodumene of characteristic form, as large as a man's hand, but with bright luster and perfect transparency, and of this delicate pink-amethystine tint, is a novel and unlooked for experience." The conclusion of the article reads: "If sufficient differences are found to exist between this spodumene and the other known varieties a new name will be given to it."

Charles Baskerville, professor of chemistry at the University of North Carolina and later at the City College of New York, confirmed his friend and colleague's assumption and gave the beautiful new variety of spodumene its name: "kunzite." The now eponymous Kunz had a new bookplate designed for himself that depicted the gem bearing his name.

The correspondence between Kunz and Baskerville while they were conducting the experiments that led to the article they published jointly in the July 1904 issue of *The American Journal of Science* is rather amusing today. When Kunz, the Tiffany vice president, sent Mrs. Baskerville a set piece of the stone, her husband acknowledged the gift: "The kunzite is mounted beautifully and Mrs. Baskerville is extremely proud of it and we are personally grateful to you for having done it so nicely." To Kunz the fellow scientist, Baskerville wrote in the same letter that he was enclosing a draft of their analysis of the gem.

Kunz shortly thereafter wrote that he was sending Baskerville a "large kunzite, and a cut gem, Mrs. Kunz's own, which is in a setting, to which you can tie a string and hold it between the poles of the [Helmholtz] machine. It is the prettiest experiment I have ever seen." The effect produced was described in the 1904 article: "A well-defined, brilliant line of light appeared through the center,

apparently in the path of the current. On discontinuing the current, the crystal gave the appearance of a glowing coal."

In their experiments, the two men examined the effects of heat, electricity, ultraviolet rays, x-rays, radium, and actinium upon kunzite crystals. Conducted nearly ninety years ago, these experiments appear crude and primitive today, and the results led to few, if any, immediate applications. By passing electricity through crystals and exposing them to radiation, however, Kunz and Baskerville were conducting pioneering research with "excited crystals." Virtually all of today's revolutionary electronic devices depend upon the properties of crystals, whether silicon chips in computers, quartz in time pieces, or rubies in lasers, which Kunz was among the first to explore.

Meanwhile, back at the store, Kunz presented Tiffany's with a beautiful new gem stone that has enjoyed lasting popularity. At the time of this writing, the famous Fifth Avenue emporium is displaying a large and brilliant piece of kunzite weighing 712 carats in a necklace setting designed by Paloma Picasso.

Our Growing Collections

KENNETH A. LOHF

Adams estate gift. From the estate of the late James Truslow Adams (Litt.D., 1924) more than 2,300 pieces of correspondence, manuscripts, and memorabilia have been received, including: a portion of the typewritten manuscript of *An American Family*, extensively corrected; five scrapbooks of clippings by and about Adams; a file of condolence letters received by Mrs. Adams on her husband's death in 1949; and files of correspondence with public figures, academics, writers, and personal friends. The latter files contain letters from Norman Cousins, Bing Crosby, Thomas E. Dewey, J. Edgar Hoover, Cordell Hull, E. F. Hutton, Lillian Hellman, Charles Morgan, Allen Nevins, Rex Stout, Mark Van Doren, and William A. White. Also presented by the estate is an oil portrait of Adams painted in 1933 by P. W. Muncy.

Blake gift. Mrs. Edith Blake has donated, for addition to the papers of her late husband, Henry Beetle Hough (B.Litt., 1918), the printer's typescript and master galleys, both with corrections and emendations, of his autobiography, *Soundings at Sea Level*, published in 1980 by Houghton Mifflin.

Brown gift. Mr. James Oliver Brown has presented first editions of Charles Scribner's *In the Company of Writers*, and Herbert Gold's *Best Nightmare on Earth: A Life in Haiti* and *Travels in San Francisco*, each of which is inscribed to him by the authors.

Canadé gift. Knowing of the extensive collection of papers of the poet William Bronk held in the Rare Book and Manuscript Library, the artist Eugene G. Canadé has donated 130 autograph letters and eleven autograph and typewritten manuscripts that he has received from Mr. Bronk. Forming an important biographical record covering the past fifty years, the letters deal with the poet's writings and publications, mutual friends, work by other writers, personal matters, and current literary activities and plans; with many of the letters Mr. Bronk has enclosed drafts and typescripts of recent poems,

as well as cards and leaflets containing limited editions of single poems that he has sent as holiday greetings.

Colt estate gift. As a gift from the estate of the late Jay Leo Colt we have received first editions of twelve of Tennessee Williams's plays and prose works and writings about him. Mr. Colt, who served as Williams's assistant in the production of a number of his plays in

Still life of white pitcher with fruit, a painting by Stephen Crane's mother, Mary Helen Peck Crane (Crane gift)

the 1960s, has made extensive notes in nearly all of the volumes, including *Letters to Donald Windham, Memoirs, Sweet Bird of Youth, 27 Wagons Full of Cotton,* and *Vieux Carré.*

Cossiga and Andreotti gift. To commemorate the establishment of the Italian Academy for Advanced Studies in America and in honor of the Cicero Congress held at the University on May 6, Italian President Francesco Cossiga and Prime Minister Giulio Andreotti pre-

sented to President Michael Sovern for addition to the Rare Book and Manuscript Library's collection two early sixteenth-century Aldine first editions published in Venice, both pertaining to Cicero's *Orationes*: Marcus Tullius Cicero, *Orationum volumen primum*, 1519, the first of three volumes collecting the *Orationes;* and Quintus Asconium Pedianus, *Expositio in IIII Orationes*, a collection of commentaries on the *Orationes* concerned with the constitution of the senate, the people's assemblies, and the courts of justice.

Crane gift. Ms. Barbara Crane Navarro and Ms. Christina Elizabeth Crane, daughter and grand-daughter, respectively, of Dr. Robert K. Crane, descendants of the family of Stephen Crane, have presented two paintings by Mary Helen Peck Crane, the mother of Stephen Crane, and one painting by Mary Helen Crane Murray-Hamilton, the novelist's eldest sister, for addition to the Stephen Crane Collection. The two by Crane's mother, both measuring approximately twelve by fourteen inches, depict a landscape of hills, lake, and a man in a boat, and a still life with white pitcher and fruit. Measuring twelve by sixteen inches, the painting by Crane's sister is a still life of pineapples. The heirs of Stephen Crane's brother, Wilbur F. Crane, through the thoughtfulness of Dr. Robert K. Crane, have presented seven books from Wilbur Crane's library, among which are *Biblia Hebraica,* Berlin, 1712, and Thomas Jackson's *A Treatise of the Holy Catholike Faith*, London, 1627.

Garraty gift. Professor John A. Garraty (A.M., 1942; Ph.D., 1948) has established a collection of his papers with the recent gift of approximately 15,000 letters, manuscripts of books and articles, research notes, course notes, galley proofs, photographs, and printed materials spanning nearly three decades from the early 1960s, shortly after being appointed professor of history, to his retirement in 1990. The more than 4,500 letters include correspondence with colleagues, former students, editors, and publishers. Among the manuscripts are those for Professor Garraty's *The American Nation* and *Interpreting American History: Interviews with Historians,* and for his numerous articles and other writings.

Hays gift. Mrs. Elinor Rice Hays has presented the typesetter's copy of her biography, *Those Extraordinary Blackwells,* bearing the author's and editor's corrections, and files of notes on Lucy Stone, relating to Mrs. Hay's *Morning Star: A Biography of Lucy Stone.*

Horton gift. Ms. Elizabeth I. Horton has donated seventeen letters written to her by the late Professor Marjorie Hope Nicolson (Litt.D., 1963) from 1966 to 1971, as well as a photograph of Professor Nicolson with Perry Miller at the Bread Loaf School of English at Middlebury College in Vermont, ca. 1938.

Lerman gift. Mr. Leo Lerman has donated a collection of thirty bound proof copies of current fiction and nonfiction books, including works by Richard Adams, George MacDonald Fraser, John Hersey, Doris Lessing, Kathleen Raine, and John Updike.

Magoun gift. Mr. Theodore R. Magoun, grandson of the late Professor Samuel McCune Lindsay, has presented, for addition to Professor Lindsay's papers, approximately 3,000 letters, manuscripts, photographs, and related materials pertaining to Professor Lindsay's tenure as Commissioner of Education of Puerto Rico, 1902–1904, as well as to his academic career as professor of social legislation at Columbia, 1907–1939. The extensive correspondence files include letters from Presidents Calvin Coolidge, Warren G. Harding, Herbert Hoover, Franklin D. Roosevelt, Theodore Roosevelt, William Howard Taft, and Woodrow Wilson; there are also letters from Jane Addams, James Bryce, Andrew Carnegie, Charles Evans Hughes, Reinhold Niebuhr, Frances Perkins, Elihu Root, Henry L. Stimson, and Booker T. Washington. Included in Mr. Magoun's gift are some family correspondence and papers of his wife, Anna Lindsay, for the period 1898–1944, consisting of manuscripts relating to her books and articles, diaries and autobiographical material, and files pertaining to speeches and other activities.

Moore gift. Ms. Sarah Moore, daughter of the composer Douglas Moore (L.H.D., 1963), professor of music at Columbia, has pre-

Photographic portrait of President William Howard Taft inscribed to Samuel McCune Lindsay, December 16, 1910 (Magoun gift)

sented an extensive collection of her father's correspondence including nearly 800 letters written by Professor Moore to his mother, Myra D. Moore, from 1906 to 1933. The letters provide a comprehensive record of the composer's life as student at the Hotchkiss School and Yale University; his service in the Navy during the First World War; his tenure as musical director of the Cleveland Museum of Art; travels and studies in Europe; and his teaching position in the music department at Columbia. There are also miscellaneous letters written to Myra Moore, letters written by Professor Moore to other family members, and related photographs.

Norman Foundation gift. An extensive addition to the Dorothy Norman Papers has been received from the Norman Foundation, Inc. The more than 3,500 items comprise correspondence files, manuscripts and research notes, and printed materials dealing almost entirely with the late Mrs. Norman's research and writings on India, politics and culture of the Indian Subcontinent, and Jawaharlal Nehru. There are letters to Mrs. Norman from Dean Acheson, Charles E. Bohlen, Allen W. Dulles, Hubert Humphrey, Lord Mountbatten, and Adlai Stevenson.

Russell gift. Mr. Joseph B. Russell (A.B., 1949; J.D., 1952) has presented a letter written by Hewlett Johnson, The Dean of Canterbury, known as the "Red Dean," to his late father, S. A. Russell, president of the Liberty Book Club, Inc. In the letter, dated September 12, 1949, the Dean comments enthusiastically on his recent trip to Russia.

Sabine gift. Mr. William H. W. Sabine has donated three nineteenth-century illustrated English books: Henry and Horace Mayhew, *The Greatest Plague of Life, or, The Adventures of a Lady in Search of a Good Servant,* London, 1847, illustrated by George Cruikshank; Horace Mayhew, *Letters Left at the Pastrycook's: Being the Clandestine Correspondence Between Kitty Clover at School and Her "Dear, Dear Friend" in Town,* London, 1853, illustrated by Phiz; and *Old Abbeys of England,* London, 1862, illustrated with tinted steel-engravings of the country's great abbey churches.

Sapir family gift. The papers of the late Dr. Boris Sapir (1902–1989), historian and active member of Menshivik groups both in the Soviet Union and abroad, have been presented to the Bakhmeteff Archive by his widow, Mrs. Berti Sapir, and his daughter, Dr. Anna Sapir Abulafia. Numbering some 20,000 letters, documents, notebooks, diaries, photographs, and manuscripts, the papers include drafts of his writings on forced labor and the persecution of the Mensheviks, correspondence with Willy Brandt and Boris Nicolaevsky, files pertaining to the International Institute for Social History in Amsterdam with which he was associated since the 1930s, and research materials relating to his editions of the letters of his former fellow-Menshiviks Theodore and Lydia Dan.

Satterthwaite gift. Ms. Ann Satterthwaite has presented the papers of her grandfather, William McMurtrie Speer (1865–1923), who was primarily a journalist, but who also at various times in his life was a lawyer, a businessman, an inventor, and a public official. The papers, approximately 11,000 items covering the period 1880–1936, include files pertaining to his work as the Albany correspondent of the *New York Sun*, 1884–1893; editor and part owner of the *Argus* in Albany, 1893–1896; founder in 1896 of The Law Press, a commercial printer for lawyers; correspondent of the *Buffalo Press*, 1896–1903; editorial and legislative writer for the *New York Evening World*, 1904–1909, during which he conducted investigations of the insurance industry and the Panama Canal libel suit; and editorial writer for the *Evening Mail*, 1922–1923. In addition to his journalism career and his work as an attorney in private practice, he served as a public official and political appointee in such capacities as secretary to The Committee for The International Exposition of 1892; secretary to New York City Mayor Hugh J. Grant; delegate to the New York State Constitutional Convention in 1894; special counsel to New York City for the Ashokan Reservoir Compensation Claims, 1910–1919, and for the Aldermanic Police Investigation during the anticorruption drive of Mayor William J. Gaynor, 1912–1913; and a special assistant to the Attorney General of the United States to investigate profiteering in the coal industry

in 1920. All of these activities are documented in the files of correspondence, memoranda, legal documents, manuscripts, clippings of articles and editorials, and printed materials donated by Ms. Satterthwaite. In the correspondence files there are letters from Maxwell Anderson, Anthony Comstock, S. S. McClure, Walter Hines Page, Elihu Root, and other journalists and public figures.

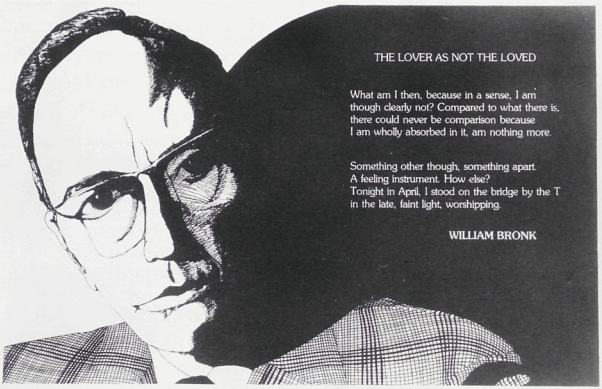
"Of course, honesty is one of the better policies": original drawing by Charles Saxon for cartoon published in *The New Yorker,* May 25, 1981 (© 1981 The New Yorker Magazine, Inc.)

Saxon gift. Mrs. Nancy Saxon has presented sixteen exceptionally fine watercolor drawings and sketches by her late husband, Charles Saxon (A.B., 1940), for addition to the collection of the artist's works which was established in 1989 by bequest as well as by the gift of Mrs. Saxon. The current gift includes covers and cartoons, among the artist's most important and impressive work, done primarily for *The New Yorker* from the 1960s through the early 1980s.

Spewack estate gift. In a generous gift from the estate of the late Bella C. Spewack, the Rare Book and Manuscript Library has received the papers of Sam and Bella Spewack, American playwrights and film scenarists widely known for their plays *Boy Meets Girl* (1935) and *Under the Sycamore Tree* (1953), and for such musical comedies as *Leave It to Me* (1938) and *Kiss Me Kate* (1948), both with music by Cole Porter. Included in the gift of more than 75,000 pieces are a bronze bust of Sam Spewack by Jo Davidson (1934) and a bronze bust of Bella Spewack by Zehavah Elath (1950); incoming correspondence addressed to the Spewacks from authors, theatre and movie people, artists, and celebrities, such as George and Ira Gershwin, Van Wyck Brooks, Alec Guiness, Katherine Hepburn, Walter Winchell, Wendell Wilkie, Harry S. Truman, and Jo Davidson; books written by the Spewacks or with contributions by them, and books relating to the theatre, film, and television; and extensive files of memorabilia, including photographs, awards and certificates, recordings, playbills, posters and advertisements pertaining to their plays and musicals, scrapbooks of clippings, diaries and calendars, original cartoons and drawings by Jo Davidson, Joseph Hirsch, and others. Among the memorabilia in the collection are two commemorative items relating to *Kiss Me Kate:* a ceramic plate to commemorate the opening of the musical at the New Century Theatre in New York City on December 30, 1948, with a colorful and lively design by Al Hirschfeld featuring the stars of the production, Patricia Morison and Alfred Drake; and the embossed silver medal for the Antoinette Perry Award, presented to the Spewacks for the 1948–1949 season, the first such award for a musical comedy.

Weil gift. Recent gifts made by Mr. James L. Weil have added the following important items to the William Bronk Papers: eleven letters written in 1990–1991 by the poet to Mr. Weil, almost all concerned with his writings and poetry readings; and three framed broadsides of poems by Bronk, all signed and inscribed to Mr. Weil, including "The Fragile Endurance of the World," (printed by Keith

Waldrop, 1974), "The Lover as Not the Loved" (illustrated by Linda Lutes, 1974), and "Rule Book" (published by the State University of New York at Buffalo, 1974). Mr. Weil has also donated a first edition of Leigh Hunt's topographical and historical account of London, *The Town: Its Memorable Characters and Events,* London, 1848, in two volumes; and the keepsake published in 1990 by Mr. Weil, Richard Woodhouse's *Something Given: Notes on Keats's*



Poetry broadside designed by Linda Lutes, 1974 (Weil gift)

"Mode of Writing Poetry," edited by Professor Jack Stillinger, one of fifty copies printed at the Stamperia Valdonega in Verona.

Woodring gift. The George Woodberry Professor Emeritus of Literature, Carl R. Woodring, has donated the corrected page proofs and typescript index for the edition of Samuel T. Coleridge's *Table Talk* which Professor Woodring edited and which was issued as volume 14 of Coleridge's *Collected Works*, sponsored by the Bollingen Foundation and published in Great Britain by Routledge & Kegan Paul Ltd.

CONTRIBUTORS TO THIS ISSUE

ROBERT A. COLBY is professor emeritus of library science at Queens College, City University of New York, and is currently researching the background of authorship as a profession.

ROBERT REED COLE is co-author of a book about Joseph Urban to be published next spring by Abbeville Press.

JAMES HAMILTON lives in Warwick, England, and is the author of *Arthur Rackham: A Biography*, published in 1990.

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

* * *

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Activities of the Friends

Finances. For the twelve-month period ended June 30, 1991, the general purpose contributions totaled $40,132, a twenty percent increase over the previous year. 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 $73,111. The appraised value of gifts in kind received from individual Friends for the same period was $158,331. The total of all gifts and contributions since the establishment of the Friends in 1951 now stands at $9,062,009.

Fall reception. The Arthur Rackham exhibition will open with a members preview reception on Wednesday afternoon, December 4, from 5 to 7 o'clock, in the Kempner Room in the Rare Book and Manuscript Library. On view will be more than one hundred paintings, watercolors, drawings, sketchbooks, and prints acquired over the past twenty-five years since the Rackham centenary exhibition was held in Low Library in 1967; in addition, highlights from the centenary exhibition will also be shown, including the Rackham oil self-portrait, early landscape drawings, a sketchbook for *Midsummer Night's Dream,* and original illustrations for the artist's most important book publications.

Future meetings. A reception on Wednesday afternoon, March 4, 1992, will open the spring exhibition, and the annual Bancroft Awards Dinner will be held in the Rotunda of Low Memorial Library on Wednesday evening, April 1, 1992.

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Columbia Library Columns

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Lewis Galantiere, in the late 1950s, posing with his characteristic Turkish cigarette

Lewis Galantiere

The Last Amateur

DAVID ALETHEA

He was a small man, standing no higher than about 5′6″, and he had a somewhat myopic look behind his thick glasses. But the impression he made was of someone much larger as he spoke in flowing yet measured accents, with precision and eloquence, almost as one might write. As his hand elegantly swept the air he held his trademark Turkish cigarette, the kind he had smoked even as a penniless young man recently arrived in Chicago from Los Angeles during the height of the Chicago Renaissance. His name was Lewis Galantiere, and it was perhaps the fact that he carried such a fine old French name, despite the fact that his father was a Jewish immigrant from Riga, that determined the shape of his life, the persona he was destined to make for himself.

Fifty or so years later, within the subdued elegance of the Century Association, the Coffee House Club, or some other equally exclusive locale almost invisible to the general public, the accomplished raconteur might be talking of the early days in Chicago with Sherwood Anderson, Ben Hecht, Carl Sandburg, and his closest friend, the literary journalist Burton Rascoe, sitting around Schlogl's tavern or frequenting the South Side salons where a new literary vision was being shaped for our century. Or he might be speaking of the Paris years, of the time of friendship with Hemingway, of the literary and artistic life of France, or of the many literary personnages he chaperoned around *his* Paris whose contours he knew so well and whose language he spoke so perfectly that he could, and often did, pass himself off as a native. Or he might be talking of his friendship with the ill-fated author-pilot Antoine de Saint-Exupéry and of the trials of translating his works.

The man knew everybody, but nobody, it seems, knew him. He carried within himself a compendium of the culture, the personalities, the politics and foreign affairs of our century. He was a writer's writer and a critic's critic, as well as one of the finest French transla-

tors of our time, yet he left us no work by which we might know the man. Perhaps he is best described in his own words from the supplement to his translation of the *Goncourt Journals*: "In every civilized society," he wrote, "there are men who leave nothing of significance to posterity, but whose talents as commentators or conversationalists, or *animateurs* were a precious leaven in the society of their time."

By the time Sherwood Anderson and his wife Tennessee arrived in Paris in the spring of 1921, Galantiere was already installed there. In Paris, he reported, Anderson was in great form:

> Sherwood was happy in France, and the reason was somewhat that the French liked him so much . . . . He carried with him, wherever he went, the authentic American culture, and he made America appear to be what at its best it is—a band of shrewd, friendly, unenvious, good-looking people; not particularly concerned to understand other men, but ready to appreciate them and very far from assuming that there wasn't room in the world for their kind and his too.

Galantiere must have carried this image with him for a long time, for, several decades later, when he found himself, in a very different world, working and writing in the field of foreign affairs, it was just this America that he sought to represent to Europeans.

After Anderson's visit Galantiere became a kind of one-man receiving committee for American writers, and he seems to have thoroughly enjoyed it. "I have Paris, her eating places, her geographie bistoidale, in the palm of my hand," he wrote to Rascoe. Indeed, whether his guests wished to see and be seen at La Coupole like Sinclair Lewis, to drink all night at Aux Peres Tranquilles like Rascoe and Cummings, to visit a quaint old French village like Sherwood Anderson, or to frequent those places favored only by the inner circles of the French literati, Galantiere was at home in them all. Furthermore, Galantiere spoke impeccable French. Rascoe wrote:

> Galantiere is the native American who is best informed on current and classical French literature . . . .[He] knows, moreover, the argot of Montparnasse and Montmartre as few Frenchmen know it. Frenchmen consult him on colloquial innovations in the language, he can argue with a cabman in the cabman's own patois. . . .

Galantiere was there to receive Harold Stearns when he arrived in Paris after his famous July 4 departure from New York, a departure that is supposed to have initiated the 1920s expatriate movement. And he even had a few good words to say about him. Gilbert Seldes,

Galantiere with Sherwood Anderson (right) at Anderson's home "Ripshin" near Troutdale, Virginia

another who often had difficulty finding defenders, was housed by Galantiere in his Ile St. Louis garret while he wrote the *Seven Lively Arts*.

Without question, however, Galantiere's most famous caller was Ernest Hemingway. Hemingway and Galantiere were fond of one another and saw a good deal of each other for a couple of years. Galantiere read much of what Hemingway was writing. He thought some of it very good and sent the little book *Three Stories and Ten Poems* to Rascoe in New York for review. After a time, however, their friendship cooled, apparently as a result of Hemingway's intense dislike of Galantiere's fiancée.

Galantiere, however, continued to have a high estimation of Hemingway's work. In a *Chicago Tribune* review of *In Our Time,* Galantiere wrote with considerable insight and discrimination of Hemingway's early work. Writing of Hemingway's first published book, *Three Stories and Ten Poems,* Galantiere pointed to exactly the quality that was to become the hallmark of Hemingway's distinctive style:

> In these verses, as in the three stories contained in the same small book, the accent of revolt is reduced to the minimum compatible with an intelligent apprehension of reality. . . . The maturity of Hemingway's work consists in the suppression of the instinct to revolt, in the possession of a sense of proportion which leads to a careful, frequently a poetic, *constatation* without commentary.

Galantiere's final estimate of Hemingway and his work was contained in his 1964 *New York Times* review of *A Moveable Feast*:

> More than anything else the book is a chant of love addressed to his first wife. He knew that in the invincible armor of her candor she possessed a strength greater than his own and forever denied him. Two natures struggled in the breast of this Faust—and they died in each other's grasp, so to say, the lower nature resisting with its last breath. Because there was this struggle, we must speak of tragedy, not of pathos.

But Galantiere saw the lower nature slowly take hold. "Were war and blood sports," he asks, "a psychic need to which his prodigious talent responded by making of him the supreme poet of the age of violence in which he lived?"

When Rascoe became literary editor of the *New York Herald Tribune*, his first act was to hire Galantiere to write a literary letter from Paris. His columns over the next two years contain, besides analysis of the French literary scene, past and present, brief insights into the work and play of the literary circle in which he was a kind of invisible presence. He writes of visiting Proust in the company of Proust's friend Walter Berry, one of the few allowed into that inner sanctum; of collecting money to support James Joyce and listening to him sing of Molly Bloom and, perhaps most frequently, he writes of Jean Cocteau whom he considered to be by far the finest of the younger French writers and whose novels *Thomas the Imposter* and *The Grand Ecart* he translated.

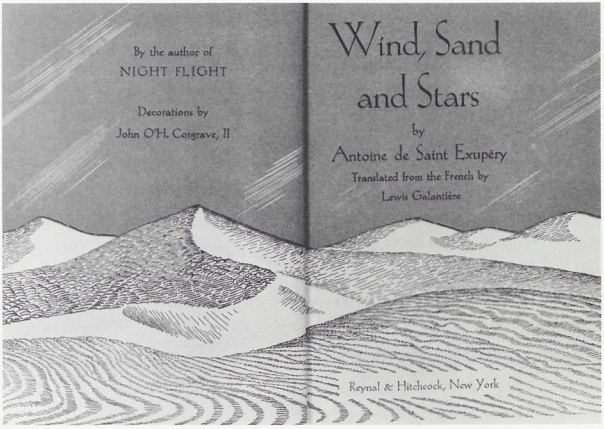
Though invited by Joyce to undertake a lecture tour on *Ulysses* with his collaboration and urged by Sylvia Beach to write a guide to reading *Ulysses,* Galantiere undertook neither of these projects. By the time he returned to New York in the late 1920s, he had produced only a peculiar little satire entitled *France Is Full of Frenchmen*, a book which he never later mentions and which he perhaps preferred to forget. Through the unlikely theme of a contingent of midwestern congressmen and chamber of commerce leaders come to teach the postwar French how to get their society together, Galantiere displays his lively understanding of the differences between the French and American characters.

In 1928 Galantiere returned to New York where he took up a position in the foreign department of the Federal Reserve Bank of which he would eventually become the head. It was in the financial district that he met and befriended the young John Houseman, an as yet unsuccessful writer and actor just weaning himself from his position as American representative of his father's grain trading business. The two collaborated on several very mildly successful Broadway plays in the French "boulevard" tradition. But the crucial moment for Houseman came when Galantiere, whose charm and brilliance always won him entrée to the circles of high culture, took Houseman with him to the Sunday salon at the Askews'. There he introduced him to Virgil Thomson, just returned from Paris and looking for the right person to direct his opera of Gertrude Stein's *Four Saints in Three Acts.* The two hit it off famously, and Houseman's imaginatively unique production was successful beyond anyone's wildest expectations. "He was responsible for my whole career," Houseman once said of Galantiere.

In 1937 Galantiere published probably the only work of which he was unequivocally proud, the English edition of the *Goncourt Journals.* The Goncourt brothers fascinated him. They were the chroniclers of the artistic, cultural, and social life of Paris in the latter half of the nineteenth century. Authors of about fifty books, their diaries remained their masterpiece. The Goncourt brothers were the progenitors of the naturalist school of literature in France

and the first to see in the small items of everyday life contributions to social history.

Galantiere, the banker and amateur, may hardly strike one as an adventurous figure. But he did have a taste for writer-adventurers. In the late 1930s he became involved literarily and personally with



Several of Galantiere's translations from the French became best sellers such as this autobiographical account by the French novelist and aviator of a dangerous wartime mission.

two writer-adventurers who bore a certain similarity to one another: Gontran de Poncins and Antoine de Saint-Exupéry. Both children of the highest aristocracy, they had forsaken their heritage to pursue lives of adventure and literature, yet both retained to the end a certain aristocratic hautiness and sense of grandeur that was both charming and offensive. And, oddly enough, both found success in America before they did in their native country.

De Poncins, after sailing the South Seas, embarked upon a lone voyage to the frozen north in search of the most neolithic existing

community on earth. This he found on King William Island not far from the Arctic Circle. Here he spent eighteen months living with the natives, starting as a rather snobbish product of Western culture and ending humbled by the power of the environment and by the elemental wisdom of the natives. In his diaries he produced a series of extraordinary pictures of their life. From these voluminous notes Galantiere, as collaborator, wrote the book *Kabloona* in 1939. The book was an instant success and spent many weeks on the best-seller list. It was not until 1945 that the book finally appeared in France. At the same time Galantiere was working on the translation of St.-Exupéry's novel of flight *Terre des Hommes (Wind, Sand and Stars).*

With the fall of France in 1941 St.-Exupéry joined the band of French exiles in New York, but he joined none of the squabbling political factions. Already a hero in America, St.-Exupéry was being called upon to act as a spokesman for the French to the American people, to explain the dismal performance of the French in the face of the German onslaught and to defend the French character. Through Galantiere, he was pressed for a quick submission of the text of *Flight to Arras,* which Galantiere was translating as it was written. Once again it was a question of translating, literally of giving form to, an unfinished and constantly changing text. St.-Exupéry's constant revisions and additions made this extremely difficult, and his middle of the night calls to Galantiere to read him his latest text led at times to a certain degree of conflict between the two men. *Flight to Arras* was finally published early in 1942, and, although neither St.-Exupéry nor Galantiere regarded it as an entirely successful work, the book spent six months at the top of the best-seller list. Again the French version would not appear until after the war.

Later in 1942 Galantiere was assigned to a post in the Office of War Information where he eventually became director of the French Section. Working first out of New York with such émigrés as Claude Lévi-Strauss, André Breton, and Denis de Rougemont, then in London with the journalists Pierre Lazareff and Raymond

Aaron, he eventually accompanied the allied troops to Paris where he set up the first allied information bureau.

The war over, Galantiere returned to civilian life, but his direction thenceforth was more toward foreign affairs than literature.

Galantiere and Colonel Louis Dio at a recording session for a propaganda broadcast to France on the BBC, August 2, 1944 (Photo by Weston Haynes)

His last literary work was his adaptation of Jean Anouilh's *Antigone.* The play opened on Broadway on February 19, 1946, starring Katherine Cornell and Cedric Hardwicke. Though the production was not entirely to Galantiere's liking, and his adaptation and program note roused some controversy over his departures from Anouilh's real intention in the play (which had been first produced in occupied France in 1943), the play was nevertheless a great success on Broadway.

Until his death in 1977 Galantiere carried on an intense, if rarely public, literary life. Though he refused to take on any major trans-

lations himself, he campaigned tirelessly for improved quality of translations and for the rights of translators. Through his positions in the ACLU and PEN, he fought for the release of Ezra Pound and for freedom for Soviet-bloc writers. Highly respected by the French, he was awarded the Légion des Arts et Lettres. Perhaps the culmination of his literary career was his organization and chairing of the historic PEN conference of 1966, the first ever held in America. The conference brought into communication writers of every stylistic and political stripe, focusing, as had always been Galantiere's bent, on the art of writing as such, regardless of the opinions expressed therein.

For all that Galantiere frequented the centers of literary activity for well over half a century and knew so many of the major writers of his time, he remained a man whom few if any really knew. Yet, perhaps the last of that breed invented by the Enlightenment, the amateur of letters, he was certainly a precious leaven to the society of his time.

Sadler and Sadleir

Scholar-Collectors

CAROL Z. ROTHKOPF

It is a paradox that Sir Michael Ernest Sadler (1861–1943) and his son, Michael Thomas Harvey Sadleir (1888–1957), who were so similar in so many ways, came confusingly to have different surnames. Both were men of far-ranging interests in their respective professions, education and publishing. In addition, both were passionate collectors—the father of art and the son of books. Indeed, anyone interested in looking for new insights into the nature vs. nurture debate in heredity would likely find the lives of this father and son a rewarding place to start. The description Sadleir wrote of his father's art collecting in a memoir could be easily reworded to describe Sadleir as a book collector:

> . . . he had become the kind of collector he was destined to be—a discoverer of neglected artists of the past, and an appreciator, ahead of the market, of progressive painters of the present. His historical and prophetic sense enabled him to recognise influences hitherto overlooked, and to foresee possibilities of permanent achievement in the eccentricities of experimental work.

Something of this generosity of spirit and breadth of understanding is evident in the letters of both of these remarkable men in the Rare Book and Manuscript Library. The Sadler/Sadleir letters are vivid reminders of how the tireless exchange of ideas went on between persons of similar interests in the era before direct dialing made the art of correspondence all but obsolete.

Among Sir Michael Sadler's letters are some to such luminaries of an earlier time at the University as Nobel Peace Prize–winner and long-time president (1902–1943) Nicholas Murray Butler; George Plimpton, a founder of the Friends of the Columbia Libraries; Allan Nevins, the noted historian; and Brander Matthews, the first professor of dramatic literature at Columbia, or at any American university. Sadler's letters to these people are models of graciousness mingled with judicious criticism, as when he asked Matthews if he

Art patron and collector Michael Ernest Sadler, 1936

had not been "a bit hard on Ruskin" in his book *American Character* but generously concluded, "I agree most cordially with your view as to the general situation."

The Michael Sadleir letters at the Rare Book and Manuscript Library are mainly concerned with his work as a director of the old and distinguished publishing house of Constable in London and with his work as a bibliographer. There is correspondence with Melville biographer Professor Raymond Weaver; the literary agent Paul Reynolds; the publishers W. W. Norton, Bennett Cerf and Donald Klopfer of Random House, as well as two successive directors of the Columbia University Press, Frederick Coykendall and Charles Proffitt. It was Proffitt's unhappy task to reject Sadleir's

memoir of his father's life for publication by the Press as being of only "limited" interest in the United States. This was scarcely a response likely to be welcomed by Sadleir, the devoted son, who had once described his father as "my best and wisest friend." Accordingly, his letter to Proffitt is chilly and dignified, the words of a man who has himself had to write countless rejection letters but nonetheless seems a trifle wounded at finding himself the recipient of such a document:

June 9th 1949

Dear Mr Proffitt,

I ought to have acknowledged earlier your letter of May 18 about the memoir of my father. While I am naturally sorry that the Press of Columbia (with which University he was frequently connected through his friendship with Murray Butler) should not see its way to place the memoir on its publishing list, I admit freely that the slant from which the book had to be written is not the most interesting one from the point of view of American educational circles. Possibly you may feel more interested in the Educational Biography of my father which has been planned and which I hope will some day be completed by a writer versed in the technicalities of educational progress.

Yours sincerely,
[signed: Michael Sadleir]

It is a measure of the son's devotion to the father that Sadleir should not only have written the memoir but fought for its publication in the United States. Sadleir by this time (1949) was himself not only a respected publisher but a man of enormous distinction as a biographer, bibliographer, and bibliophile. An honored figure in the British book world, Sadleir had served as president of the Bibliographical Society from 1944 to 1946 and was already the acknowledged mentor of such distinguished younger bookmen as Graham Pollard and John Carter, among many others.

Indeed, the only part of the book world in which Sadleir might be described as merely a qualified success was as a novelist. The American bookseller and librarian David Randall recalled in *Dukedom Large Enough* (1969) that Sadleir's "true friends tactfully never mentioned his novels if perchance they had read them."

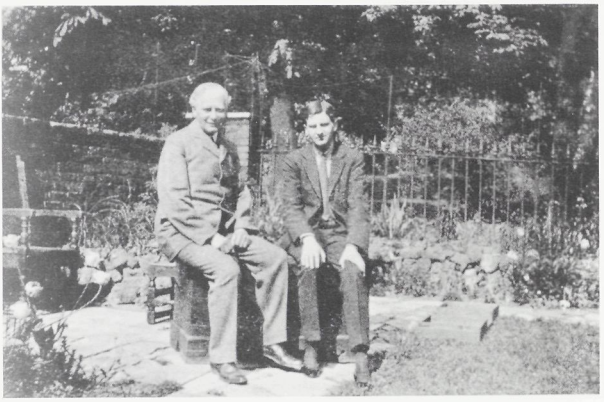
Sadler, still using that spelling of the name, published his first novel, *Hyssop*, in 1915, following graduation from Balliol College, Oxford, and while serving with the war trade intelligence department. When his second novel, *The Anchor: A Love Story*, was pub-

Michael Sadleir, novelist and noted bibliographer
(Photo courtesy Constable Publishers)

lished in 1918, it was perceived as lurid material by an enterprising journalist, who splashed the news of what he took to be the tale of a distinguished educator's romance in his paper under the titillating heading, "A VICE CHANCELLOR'S LOVE STORY." As the real author later wrote, his father who was then Vice-Chancellor of the University of Leeds, "... was very cross. He declared that it made him—and through him, Leeds and its University—look ridiculous,"

concluding that the younger Michael "... must find some name to put on your stories which cannot be mistaken for mine." And that, of course, is how it is now possible to tell Michael Sadler from Michael Sadleir.

It was precisely such small but often highly significant details that Sadler/Sadleir patiently hunted on his way to becoming, arguably,



Sadler and Sadleir, father and son, circa 1915

the most notable bibliophile and bibliographer of his time. Remarkably, such time-consuming and painstaking labor did not stop him from publishing more novels, of which the most important are *Fanny by Gaslight* (1940, made into a film in 1944) and *Forlorn Sunset* (1946), both of which are set in the London underworld of the late nineteenth century. To an important degree, the appeal of these novels comes from the total authenticity of the background and setting that Sadleir provided.

Readers who are at all familiar with Sadleir the bibliographer and Sadleir the bibliophile will know that the source of this authenticity was the writer's own collection of what he called "raffish fictions

dealing with the fast life of Victorian London," plus a wealth of related ephemera he described simply as "Londonia."

Naturally, there was rather more to his collecting and writing than these glimpses of the London underworld suggest. In his introduction to the catalogue of his great collection of *XIX Century Fiction* (1951), appropriately called "Passages from the Autobiography of a Bibliomaniac," Sadleir recalls growing up "... in a household devoted to Jane Austen and Dickens, and with a limited but genuine fondness for Anthony Trollope." As an undergraduate, Sadleir briefly collected the French symbolist and decadent poets, but in his own words, "the voluptuous pallor of tuberoses" quite rapidly lost its appeal to be replaced by what was to become a lifelong preoccupation with the literature of Victorian England in all its manifestations.

Sadleir was methodical in everything he did; thus, a number of principles guided all his collecting activities. As early as 1922, he wrote about the importance of collecting only first editions in the best possible condition because of the singular value of having a book in the state in which it had first been made available to the book-buying public, unembellished by, say, a later calf binding or the deletion of labels and advertisements that might tell much of a book's history and how it fit into the period in which it first appeared.

Another guiding principle was to collect only authors that he loved. There were only two important and related modifications of this guideline. One was to stay within sensible financial limits (as his father occasionally had not, to the considerable distress of Sadleir's mother). The other was to collect authors that were not necessarily the prey of most collectors. Obviously this often gave Sadleir a field to himself and added immeasurably to the charm of the chase. Thus he amassed an extraordinary collection of such then neglected nineteenth-century authors as those of the so-called Silver Fork school, Gothic novelists, and entire categories such as the favored reading of mid-century railway travelers, the "yellow-backs," which Sadleir did much to transform into a collectible genre, thus saving

them from the pulping mill. True to his principles, however, Sadleir stopped collecting Gothic novelists when other collectors started to crowd the field. In his view, "the high spots in [the collector's] subject, though costly, do not test his assiduity or his skill as a collector, the real snags are hidden among the crowd of titles hitherto despised and rejected."

Yellow-backs from Michael Sadleir's collection

At the heart of all Sadleir's collecting, however, was a kind of bibliophilic utilitarianism, which he summed up as an aversion to undertaking "the intensive collection of any author or movement without the intention of ultimately writing the material collected into biography, bibliography, or fiction." Thus his first comprehensive collection of Anthony Trollope (and of the many authors in the Trollope family) was presented to readers as *Excursions in Victorian Bibliography* (1922) and, more narrowly, the biographical *Trollope: A Commentary* (1927), *Trollope: A Bibliography* (1928), as well as the introduction to various new editions of Trollope as they were issued.

Even the abbreviated foray into the collecting of Gothic novels was put to use in such essays as "All Horrid? Jane Austen and

Gothic Romance" in *Things Past* (1944). The vast collections of Victorian fiction resulted in an array of books among which one of the most important bibliographically is *The Evolution of Publishers' Binding Styles: 1770–1900* (1930), the first of the remarkable Bibliographia series (subtitled "Studies in Book History and Book Structure") edited by Sadleir and published by Constable. The Victorian fiction collection may also be revisited in essays (collected in *Things Past)* on such now nearly forgotten writers as Archdeacon Francis Wrangham, Mary Elizabeth Braddon, and Rhoda Broughton, along with some more familiar figures including George Eliot and Benjamin Disraeli. Finally, of course, there is his two-volume *XIX Century Fiction: A Bibliographical Record Based on His Own Collections*, a catalogue that is the closest thing we have to a monument to Sadleir's diligent brilliance as a bookman.

There may be no stone-chiseled monuments to him, but even in his own lifetime Sadleir was recognized for his contributions to bibliophily. John Carter wrote in 1951 that Sadleir had changed "the whole climate of book collecting" and was, in fact, "the most accomplished book-collector of our time." Criticisms of this or that aspect of Sadleir's work have, of course, been made, following once again on Sadleir himself who recognized that he was clearing new paths rather than paving them for eternity. What is beyond dispute is Sadleir's passion for books, a passion that he helped make wellnigh irresistible, even as he offered what is surely one of the most delightful defenses of bibliomania ever written (in *Excursions in Victorian Bibliography)*:

> Men there are to whom all collecting is folly; others to whom every passion is vile. To the logical asceticism of their private Utopias they are welcome, provided the lover be left to enjoy his mistress, the lepidopterist his butterflies, the bibliophile his books. Even the more subtle critic, who admits the lure of collecting but maintains that the craze of the first edition is senseless hysteria, shall not tempt me to dispute. . . . If we be hystericals, we have at least our weakness in common. Let us therefore shut the door and compare symptoms for we are all fools together.

Lives of the Prophets

An Illustrated Islamic Manuscript

BARBARA SCHMITZ

A survey of the Islamic manuscripts in the Rare Book and Manuscript Library by this writer and a colleague from Hebrew University, Jerusalem, Dr. Rachel Milstein, revealed a copy of *Qisas al-Anbiya (Lives of the Prophets)* dated A.H.982/A.D. 1574 with thirty large miniatures. Part of a 1904 gift by James Dyneley Prince, James Speyer, and Jacob H. Schiff of twenty-two illustrated and illuminated Persian and Arabic manuscripts from the Reinhard collection, the manuscript is today only in fair condition, but its program of illustrations, the majority showing stories of prophets of the Old Testament, makes the codex of more than routine interest.

The manuscript consists of 228 folios of thick polished paper measuring $12\frac{1}{2} \times 7\frac{3}{4}$ inches with a ruled text block, $9\frac{1}{4} \times 5\frac{3}{16}$ inches. Each page has twenty-one lines of prose text written in *nasta'liq* script by the calligrapher Malik Muhammad ibn Darvish Muhammad al-Katib, a scribe whose name is otherwise unrecorded. Folios 1 and 2 are nineteenth-century replacements. The miniatures cover two-thirds to six-sevenths of the text block and extra space is sometimes gained by extending the miniature and its frame into the outer margin of the page. Special features of the miniatures, such as towers, may disappear behind the writing and reappear in the upper margin.

A future detailed publication of the twenty-five known illustrated copies of the *Qisas al-Anbiya*—including discussion of their various authors and texts, illustration cycles, iconographic and stylistic sources, and relationship to other illustrated Islamic texts of the lives of the prophets—is planned by myself and Dr. Milstein. For an English translation of one of the Arab versions of *Qisas al-Anbiya* see Wheeler Thackston's *The Tales of the Prophets of Kisa'i* (Boston,

1978). The following selection introduces the subject matter of the miniatures pictured on the following pages and provides comments on their iconography and stylistic sources.

Folio 7 verso: Four angels bow down to Adam who is enthroned in Paradise. Paradise is conceptualized as a fragrant garden filled with blossoming trees. Adam, dressed as a Persian king with his head surrounded by flames that denote his prophethood, sits crosslegged on a three-panel throne placed on top of an elaborate garden *takht* (platform for sitting) which stands on the most spindly of curved legs. Two angels in the lower corner kneel in adoration before Adam; two standing angels on the left await the prophet's commands.

Folio 19: Nuh (Noah) and his family on the ark afloat in the sea. The old prophet, his head surrounded by flames, sits at the head of the boat facing his numerous family. Four female members of his household sit somewhat apart in the stern. All the figures wear contemporary Persian clothing as found in miniatures produced in Qazvin, then the Persian capital. The silver waters of the sea have tarnished black and the golden sky is filled with chains of knotted blue clouds. Two versions of the ark are shown in miniatures of this period. The more simple is depicted here, a large flat-bottomed boat in which the passengers sit unprotected from the elements. A second type of ark with rows of windows below deck that reveal animals and passengers appears in a *Qisas al-Anbiya* in The New York Public Library Spencer Collection (Pers ms. 46, folio 19).

Folio 36: Ibrahim (Abraham) about to sacrifice his son Isma'il. The blindfolded victim kneels, his two hands tied together and resting on his lap. Ibrahim holding a knife looks over his shoulder at an angel flying toward him holding a ram that God has sent to replace the sacrificial son. The landscape is dominated by a large tree, the hillside covered by large rocks, two of which break through the side ruling. In the Bible Isaac was the favorite child of Abraham; in Islamic lore Ismail, the son of a slave woman, became the link between the great prophet and the Islamic world, and he, rather than his brother, is mentioned in the text.

Folio 50 verso: Zulaykha seeks to detain Yusuf (Joseph). The young woman has fallen to her knees and grasps the hem of the coat of her fleeing beloved. In the background is the palace that she has built for Yusuf, its walls here covered with faience mosaic tiles. In the Islamic world Potopher's wife has a name, Zulaykha, and the story of her love for her slave Yusuf is much more developed than in its biblical counterpart. The iconography for the Columbia University manuscript is very unusual, for it is a rare instance in which a (presumably) Persian artist follows a Bukharan model; the style and the pose are closely related to work by the painter 'Abd-Allah who was active in Bukhara in the mid-sixteenth century. In Islamic lore Yusuf is always portrayed as a dazzlingly beautiful youth; the expression "He's a real Yusuf" (he is very handsome) is one that is commonly heard. Five miniatures illustrate different episodes from Yusuf 's life in this manuscript; the iconography for the scenes is borrowed from illustrations of Nizami's popular poetic telling of the story.

Folio 104 verso: Yunus (Jonah) emerges from the mouth of a giant fish. The prophet, half out of the jaws of the fish, is near land with a large gourd plant growing near the water's edge.

Folio 112 verso: King David enthroned, surrounded by an adviser, courtiers, and servants. The walls of the palace show a tile dado, with a painting of animals above it and a central open doorway surmounted by a grilled window, all mirroring actual Persian decoration of the period.

Folio 139 verso: The infant 'Isa (Jesus) in the arms of his mother, Mariam (Mary), questioned by several men. The interrogation takes place within an arched *eyvan* richly adorned with tile mosiac and carpets.

Folio 198: The Prophet Muhammad during his miraculous ride to the heavens *(miraj)* visits al-Aqsa Mosque and prays before the *mihrab* (niche indicating the direction toward Mecca). He is accompanied by four angels and earlier prophets of Islam, symbolized by two rows of flaming pointed halos at the top of the miniature. A large prayer lamp, similar to ones actually used in Turkish mosques

in the sixteenth century, is suspended from the apex of the niche and a small prayer mat with a niche shape within its field lies beneath the lamp.

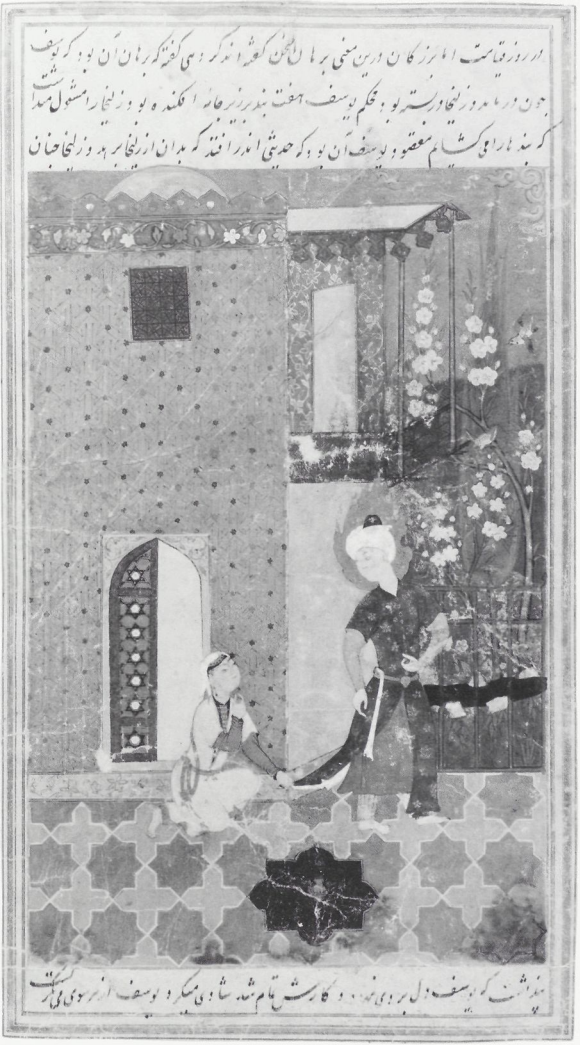
Other illustrations from the Old Testament in the manuscript include: Adam and Hava (Eve) leaving Paradise; Ibrahim (Abraham) in the midst of flames where he has been thrown by Nimrud; Pharaoh testing the child Musa (Moses) with hot coals; Musa and the burning bush; Musa turning his staff into a dragon that devours Pharaoh's magicians; Musa crossing the Red Sea; King David as he sees Bath Sheva bathing; Sulayman (Soloman) and Bilqis, the Queen of Sheba; the Seven Sleepers of Ephesus; and the prophet Hosei'i (Hosea). Zakariyya (Zacharias), the father of John the Baptist, suffering martyrdom in a tree is a New Testament story represented by an illustration in the manuscript.

The Book of the Prophets also includes illustrations of episodes from prophets who preceded Muhammad as well as scenes from the life of Muhammad, including: the Semetic prophet Hud causing the unbelievers of the city of 'Ad to be thrown into the air; Iskandar (Alexander the Great), usually numbered among the prophets of the Islamic world, watching as his craftsmen build the wall of Gog and Magog; the birth of the Prophet Muhammad; and the flight from Medina to Mecca *(hejira)* during which Muhammad and Abu Talib take refuge from their pursuers in a cave.

Folio 7 verso

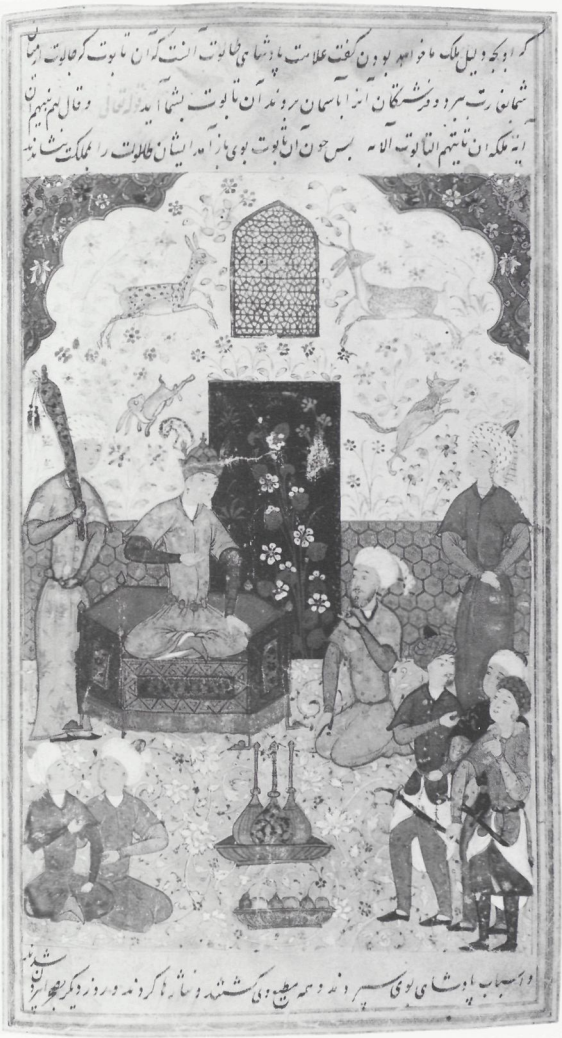
Folio 19

Folio 36

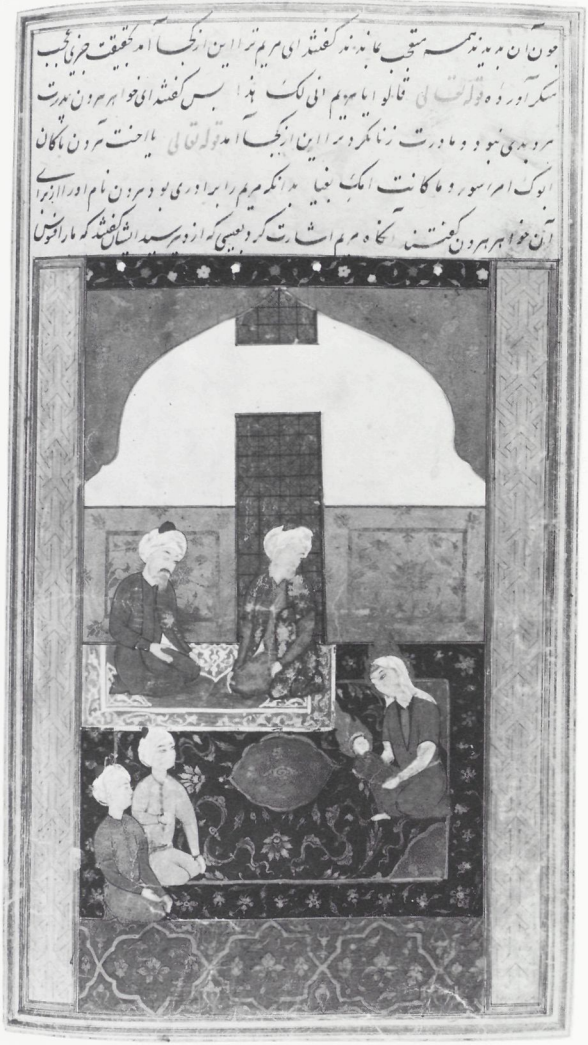


Folio 50 verso

Folio 104 verso



Folio 112 verso



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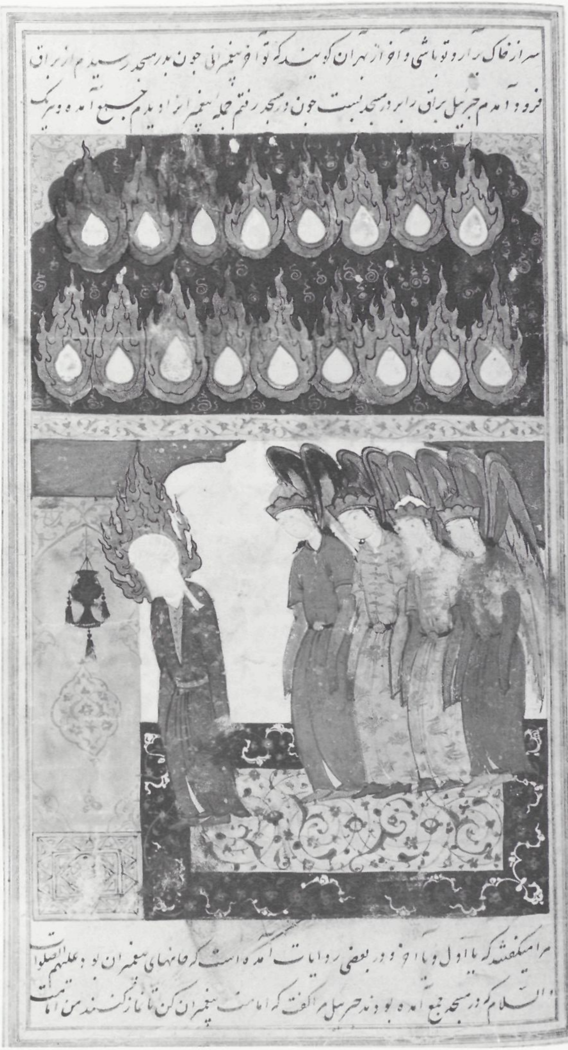

سر از خاک برآر و تو باشی و آن از پیغمبران گویند که تو آن پیغمبرانی چون بدر مسجد رسیدم از براق
فرود آمدم جبرئیل براق را بر در مسجد ببست چون در مسجد رفتم جمله پیغمبران را دیدم جمع آمده و برک
مرا میگفتند که یا اول و یا آخر و در بعضی روایات آمده است که جانهای پیغمبران بود علیهم الصلوات
والسلام که در مسجد جمع آمده بودند جبرئیل مرا گفت که امامت پیغمبران کن تا نماز کنند من امامت

Folio 198

Our Growing Collections

KENNETH A. LOHF

Anonymous gift. An important collection of approximately seventy items relating to Joseph Urban has been received from an anonymous donor, including Urban's typewritten scenario, embellished with six detailed watercolor sketches, for the Metropolitan Opera's 1924 production of *Tales of Hoffman;* Hans Christian Andersen's *Fairy Tales* with an extra suite of prints, published in 1910 by M. Munk in Vienna, and illustrated by Heinrich Lefler and Urban; a scrapbook of clippings and leaflets pertaining to the opening of the Wiener Werkstaette showroom in New York in January 1922; and photographs of Urban and his wife, Mary, and of buildings in Florida designed by Urban.

Association of American University Presses gift. The association has donated, for inclusion in the depository set in the Rare Book and Manuscript Library, the sixty-eight volumes that were selected for the 1990–1991 Book Show as being the highest quality books published during that year.

Barrett gift. Mrs. Marie H. M. Barrett has presented letters and documents pertaining to the Hamilton family of which she is a descendant: an autograph letter written by the grandson of Alexander Hamilton, John Cornelius Adrian Hamilton, to his mother, Maria Eliza Van den Heuvel Hamilton, dated Detroit, July 30, 1845; two letters written by Alexander Hamilton (1815–1907) to his father John Church Hamilton, dated New York, June 28 and August 3, 1866, concerning the construction of the Hamilton Building at 229 Broadway in New York City; and a group of documents, both printed and in photocopy, dated 1916, relating to the estate of Adelaide Hamilton, the last child of John Church Hamilton and Maria Eliza Van den Heuvel.

Bronk gift. Mr. William Bronk has presented a collection of thirty-two letters that he wrote to his sister, Elizabeth, during the Second World War while serving in the U. S. Army as a noncommissioned

officer and as a first lieutenant. Written while the poet was stationed at the Bermuda Base Command, Officers Candidate School in Fort Monroe, and Camp Pendleton, the letters include discussions of his training, fellow soldiers, writings, and reading, especially Robert Frost, Eudora Welty, and Katherine Anne Porter; several of the letters include drafts of his poems.

Brown gift. Mr. James Oliver Brown has donated a letter written to him by Herbert Gold, dated August 3, 1991, as well as items relating to Angus Wilson.

Byrd Hoffman Foundation gift. A further group of papers, numbering nearly 10,000 items, of the internationally acclaimed theatrical designer and director Robert Wilson has been received from the Byrd Hoffman Foundation, including: press materials for 1988; research files documenting Wilson's productions of *King Lear, The Forest,* and *Parsifal;* files of letters, contracts, scores, and financial papers pertaining to the productions of *Alcestis, The Golden Windows, Patio, Edison, Black Rider, CIVIL warS,* and *Knee Plays.*

Citizens Union gift. The directors of Citizens Union have donated a further group of the organization's papers, covering the period ca. 1910–1989, and numbering approximately 95,000 letters, memoranda, manuscripts, minutes, New York City Council and New York State legislative records, news releases, and publications. The majority of the items in the gift are biographical sketches of persons who have campaigned in New York City and New York State elections, and these files include correspondence with candidates and statements of their political positions.

Cole gift. Mr. Robert Reed Cole has donated, for inclusion in the Joseph Urban Papers, the 1933 *Year Book of the Architectural League of New York,* which contains a photograph of Urban's set design for the Metropolitan Opera's production of Richard Strauss's *Elektra.*

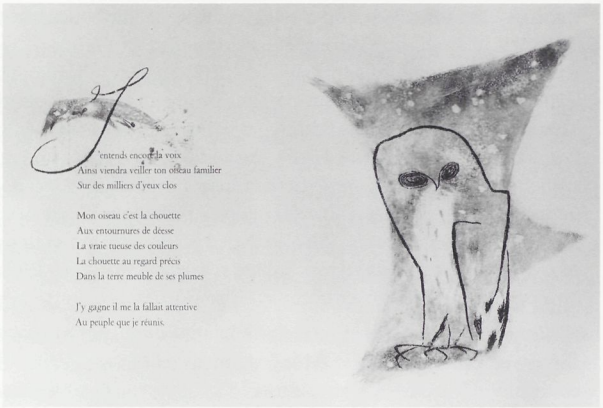
HarperCollins Publishers gift. The publishing house of HarperCollins has added to the various Harper collections more than 150,000 pieces of correspondence, manuscripts, contracts, photographs, and publishing records for the period 1870s to the 1970s,

thus enlarging impressively the research resources pertaining to the history of publishing in New York. Among the author files in the gift are those pertaining to notable American, English, and European novelists, poets, and nonfiction writers, including, among the approximately 2,000 authors, Hilaire Belloc, Ludwig Bemelmans, John Cheever, Joyce Cary, John Dickson Carr, C. Day Lewis, Theodore Dreiser, Patricia Highsmith, Richard Hughes, Fannie Hurst, John F. Kennedy, Martin Luther King, Jr., David Lilienthal, Jacques Maritain, André Maurois, Edna St. Vincent Millay, Vladimir Nabokov, Sylvia Plath, J. B. Priestley, Eleanor Roosevelt, Damon Runyon, Dorothy Sayers, Ignazio Silone, Muriel Spark, Booth Tarkington, H. M. Tomlinson, Mark Twain, John Updike, Cornell Woolrich, and Richard Wright. The gift also includes administrative files concerning both Harper & Brothers and Harper and Row; among them are ledgers of accounts, minutes of the board of directors, departmental memoranda, editorial advisory board reports, financial statistics and reports, marketing files, and research papers pertaining to Eugene Exman's *The Brothers Harper* and *The House of Harper.*

Imerti gift. Professor Arthur D. Imerti has presented a rare and relatively unknown Italian philosophical study, written in a series of six dialogues, on the history of women in society: Lucretio Bursati, *La Vittoria delle donne,* published in Venice in 1621. The copy donated is bound in the original vellum covers.

Kraus gift. Mr. and Mrs. T. Peter Kraus have presented an important and impressive *livre de peintre,* Paul Eluard's *Le Bestiaire,* published in Paris by Maeght in 1948 in an edition of 196 copies, with etchings by the French artist and designer Roger Chastel. The eighty-six etchings in the volume, of which forty-two are illustrated initial letters, were printed in color by Chastel and Jean Signovert on the artist's own press. Writing of the artist's achievement in this volume, Philip Hofer concludes in *The Artist & The Book, 1860–1960,* "Unhampered by other notable bestiaries of the 20th century, Chastel has created a menagerie of freshness and wit."

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented an impressive portrait head of himself done in 1972 by the sculptor Dr. Ralph Brodsky. Measuring 11 1/2 inches high and mounted on a marble base, the head is installed at the east end of the Lamont Rare Book Reading Room.



The poem "J'entends encore" in Paul Eluard's *Le Bestiaire*, 1948, with an etching of an owl by Roger Chastel (Kraus gift)

Lieberson estate gift. The papers of the late Jonathan S. Lieberson (A.B., 1971; Ph.D., 1978), author, editor, and visiting professor of philosophy at Barnard College, have been received as a gift from his estate. Comprising nearly 5,000 letters, manuscripts, lecture notes, photographs, and memorabilia, the papers document Mr. Lieberson's writing and teaching careers, as well as his work as a contributing editor of the *New York Review of Books* for which he wrote numerous reviews and articles on philosophy, literature, and the arts. The correspondence files include letters from Joseph Alsop, Richard Avedon, Sidney Hook, and Diane Vreeland, among numerous other writers.

Lord-Wood gift. Ms. June Lord-Wood (A.B., 1970; A.M., 1975) has donated a collection of 155 letters, inscribed photographs, biographical material, and clippings relating to the American opera singer Grace Moore.

Marcu gift. Mr. Josif Marcu, resident officer of the military government for Weissenburg and Eichstätt, Bavaria, from November 1948 through October 1949, and a representative of the United States Treasury in Frankfurt during the occupation of Germany, has donated a collection of approximately 2,000 letters, photographs, leaflets, pamphlets, and reports dealing with the Nazi regime, the occupation of Germany, and refugee relief efforts in the Middle East. The correspondence largely details Marcu's efforts to persuade the American Military Government not to issue a weapons permit to a former Nazi who was seeking a position with the newly reconstituted police force. Also included in the gift are materials relating to propaganda and psychological warfare, including leaflets dropped by the Allies over occupied Europe.

Miller gift. Professor Barbara Stoler Miller has donated an impressive wood etching by Barry Moser that was commissioned for the cover of Professor Miller's translation *The Bhagavad Gita: Krishna's Counsel in Time of War,* published in 1986 by Columbia University Press. The etching, measuring 16 by 9 inches, is inscribed to Professor Miller by Barry Moser, and signed and dated 1986.

Mott gift. Mr. Donald N. Mott, on behalf of Howard S. Mott, Inc., has donated a letter written from New York on February 12, 1883, by Hamilton Fish (A.B., 1827; A.M., 1830; LL.D., 1850) to Daniel Ruggles of Fredericksburg, Virginia, in which he discusses "the admission of women to the benefit of co-education in Columbia College by attending lectures and examinations," and of the memorial presented to the Trustees in this regard. Hamilton Fish, secretary of state in the administration of Ulysses S. Grant, continues in this revealing letter to express his doubt that the Board of Trustees will entertain the idea of co-education and of "admitting the two sexes to the same classrooms."

Murphree gift. Dr. Idus L. Murphree (Ph.D., 1953) has donated a letter written by John Dewey to Professor George Holmes Howison, professor of philosophy at the University of California at Berkeley. Dated March 28, 1898, when Dewey was head of the department of pedagogy at the University of Chicago, the philosopher is writing to Professor Howison about his plans for a European vacation.

Nathan gift. Mr. Frederic S. Nathan has presented a group of manuscripts by Benjamin Nathan Cardozo (A.B., 1889; A.M. 1890; LL.D., 1915) who served as Chief Justice of the New York Court of Appeals, 1927–1932, and was appointed by President Hoover Associate Justice of the United States Supreme Court in 1932, a post he held until his death in 1938. The manuscripts presented date from the period preceding his appointment to the Court and include: the autograph manuscript of his Columbia College senior thesis, "Communism," 1889; the autograph draft of an essay, "The Earl of Beaconsfield: a Jew as Prime Minister," written in a notebook, ca. 1910; and the typewritten manuscript of an essay, "The Judicial Power in De Tocqueville," ca. 1922. Mr. Nathan's gift also contains a group of printed announcements from the various law firms with which Justice Cardozo was associated.

Reese gift. A collection of photographs of Mark Van Doren (Ph.D., 1920; Litt.D., 1960) and several pieces of memorabilia pertaining to the honorary degree citation awarded to Professor Van Doren by the University of Illinois, January 26, 1958, have been presented by Mr. William Reese. Included among the twenty-five photographs are a series taken of Professor Van Doren from 1896, when he was two years old, through the early 1970s, shortly before his death; several of his brother, the critic and writer Carl Van Doren; and a number of group portraits of members of the Van Doren family.

Sabine gift. Mr. William H. W. Sabine has donated a series of items relating to Lord Nelson and Lady Hamilton, including William Beatty's *Authentic Narrative of the Death of Lord Nelson*, published in London in 1807; an envelope addressed to Sir Horatio Nelson by

Samuel Viscount Hood (1724–1816), an admiral in the British navy who fought in many engagements in the American Revolution; and two illustrated volumes pertaining to Lady Hamilton, J. T. Herbert Baily, *The Life of Lady Hamilton*, London, 1905, and *Memoirs of Emma Lady Hamilton*, London, 1891, edited by W. H. Long. Among other items donated by Mr. Sabine are letters he received from Governor Thomas E. Dewey and Harold Nicolson; a file of correspondence with The New York Public Library pertaining to William Smith's *Historical Memoirs;* two typescript versions of Mr. Sabine's drama, "Mary Gibbons: The Only Play about George Washington & the Beautiful Girl from New Jersey"; and an autograph letter written by James Caulfield to the English watercolor painter Frederick Nash, dated May 27, 1825, concerning the publication of the latter's drawing of Pancras, Old Church.

Wagner gift. Ms. Susan F. Wagner has donated a typewritten copy of the memoirs, titled "What a Life," written by her late father, Charles A. Wagner (A.B., 1923; A.M., 1925), who had served as secretary of The Poetry Society of America.

Weil gift. Mr. James L. Weil has presented copies of two collections of poems by William Bronk that he published, *Formal Declaration* and *Formalities.* Both of the pamphlets were designed by Martino Mardersteig and printed in 1990 in limited editions of fifty copies by the Stamperia Valdonega in Verona.

Wilbur estate gift. As a gift from the estate of the late Robert L. Wilbur, and through the generosity of his widow, Mrs. Lorraine Wilbur, we have received a collection of correspondence by and relating to the American poet and painter, Weldon Kees, who disappeared in 1955 and is believed to have fallen to his death from the San Francisco Bay bridge. The correspondence with Robert and Lorraine Wilbur, numbering twenty-seven letters and eighteen postcards, covers the period from 1949 until shortly before Kees's death and discusses the artist's reading, the writing of poetry, his current painting, and the work of other poets and artists, among

numerous other subjects; the letters form an extraordinary record of Kees's thoughts and activities during his most productive artistic period. The gift also includes letters from the artist's wife, Ann Kees, his father, John A. Kees, and the typographic designer Adrian Wilson, as well as a group of printed ephemera relating to exhibitions of Kees's artwork.

CONTRIBUTORS TO THIS ISSUE

DAVID ALETHEA, associate professor of philosophy at the University of Hawaii-West Oahu and author of works on Denis Diderot and on the French structuralist movement, had the advantage of numerous conversations with Lewis Galantiere in the mid-sixties.

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

CAROL Z. ROTHKOPF, a free-lance editor and writer who took her master's degree at Columbia in British literature studying with William York Tindall, is editing *The Selected Letters of Edmund Blunden.*

BARBARA SCHMITZ, whose catalogue *Islamic Manuscripts in the New York Public Library* will appear later this year, is currently preparing a catalogue of the Islamic manuscripts and albums at the Morgan Library and is the recipient of a 1991–92 Fulbright Award for a nine-month visit to India to do research for a book on eighteenth- and nineteenth-century manuscripts and paintings made for the Muslim courts.

* * *

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Photography by Martin Messik

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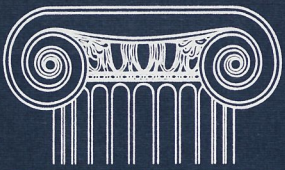

COLUMBIA LIBRARY COLUMNS

MAY 1992

Columbia Library Columns

VOLUME XLI MAY 1992 NUMBER 3

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Three issues a year

Thomas Merton at the time he was ordained in 1949

Revisiting *The Seven Storey Mountain*

ROBERT GIROUX

"He was one of the greatest persons of our time or of any time. I shall mourn for him as long as I live." These were Mark Van Doren's words about Thomas Merton, when he heard the news of his death in Bangkok in 1968. In the years since then Van Doren's words have become even more valid. Perhaps we see more clearly what Van Doren saw then, as Merton's meaning and message and writings reach a wider and wider audience every year. Like all great persons, Thomas Merton was ahead of his time.

It was the other Tom Wolfe of Asheville who said "You Can't Go Home Again," but when I revisited the Abbey of Gethsemani in Kentucky in 1989—I had been present at Merton's ordination there in 1949—I recognized that it had been transformed after forty years. The old entrance with its greeting, "Pax Intrantibus," was gone but the new guest house, the splendid sweep of the paved-avenue approach, the lofty simplicity of the reconstructed church, the beautiful Skakel Memorial Chapel, and the new works of art everywhere have made it an even finer home. Abbot Timothy O'Keefe welcomed us and Brother Patrick Hart showed us everything, including the specially bound 100,000th copy of *The Seven Storey Mountain* which I had presented to Tom on my first visit to the monastery. A high point was visiting Merton's hermitage, from whose porch I gazed at the hills in the distance, realizing that I had first met Tom at college in 1935—fifty-four years earlier.

I began to jot down the various roles or functions Thomas Merton had performed during his lifetime, and in a short time I had listed thirty activities, in alphabetical order from A to Z. This was the list:

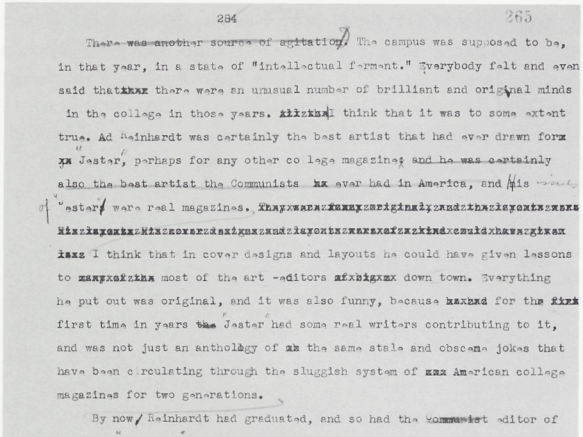
activist
artist
cenobite
contemplative
farmer
film-buff
forester
hermit
humorist
interpreter
jazz-hound
journal-keeper
Latinist
letter-writer
listener
monk
mystic
non-violence advocate

novelist	priest	theologian
novice-master	prophet	visionary
pacifist	scholar	watchman
poet	teacher	Zen Buddhist

Of course at the base of it all was his vocation as a monk. Everything was rooted in his monkhood, and he was able to develop his innate talents because he was a monk.

The prehistory of *The Seven Storey Mountain* dates from 1935, when we first met, to 1948 when the book was published. In my junior year at Columbia, I had heard about Thomas Merton and seen him on the campus on a few occasions, when I sat in on one of Dan Walsh's classes and again when Merton came to one of Van Doren's classes. I had heard that he had been at Clare College, Cambridge, and that he spoke with a slight British accent, which he quickly lost. At the end of my junior year I became coeditor of *The Columbia Review* with Robert Paul Smith, and Merton visited our office on the fourth floor of John Jay Hall. I was alone in the office, as it happened. He was twenty, I was twenty-one and about to become a senior. He belonged to the *Jester* crowd, on the staff of the humor magazine, and I was strictly literary (or so I thought). He handed in a manuscript for *Review* and I liked it—a well-written account of an accidental death on Broadway, not far from the college, entitled "In the Street." He had a good eye for detail; I remember an opened pack of cigarettes lying in a pool of blood. It was a strong piece, labeling the death "meaningless," but its impact was somewhat weakened by its length. He reluctantly agreed to a few cuts and we printed it. I became his editor, or one of his editors, at that point. His inscription in my copy of *The Seven Storey Mountain* many years later read, "We didn't see this coming, when you printed that sketch about an auto accident in the *Columbia Review!*"

What was he like? He was not tall, about five ten, stocky and solid in build, with blond thinning hair, and keen blue eyes that showed a sense of humor. Yet there was a faint aura of sadness about him; he had lost both parents. He was better read than my classmates and a



Page from the setting copy of *The Seven Storey Mountain*, with Merton's corrections in pen and Giroux's in pencil

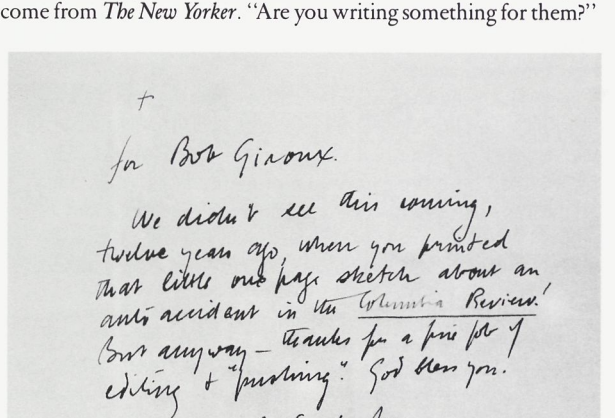
great devotee of James Joyce. He liked movies—the Marx Brothers, Chaplin, Preston Sturges—so I told him that Van Doren had got me an afternoon job at the Cinéma du Paris, on lower Fifth Avenue at Thirteenth Street, where they showed French films exclusively. I

acted as press agent and placed stills and advance publicity about forthcoming movies in the New York papers. It was an easy job and fun: This was the golden age of French films. Directors like René Clair and Jean Renoir and players like Pierre Fresnay, Louis Jouvet, Jean-Louis Barrault, and Francoise Rosay were becoming known to a growing public. I got Merton in free to see *Crime et Chatiment,* with Harry Baur's brilliant performance as Dostoevsky's detective, which I had seen innumerable times.

After graduation in 1936, I worked at CBS until I got a foothold in book publishing at the end of 1939. My favorite literary agent was Naomi Burton of Curtis Brown who, in 1940, sent me a first novel, *The Straits of Dover*. For some reason the author's name, Thomas James Merton, at first did not register, but as I read along I realized it was my former classmate. As my report stated, "The hero in England studies at Cambridge and ends up at Columbia. The story features a stupid millionaire, a showgirl who wants to marry the hero, a left-wing intellectual, and a Hindu mystic, etc. Merton writes well, but this wobbles around and gets nowhere." Mr. Brace told me to write an encouraging rejection. When his second novel, *The Labyrinth,* arrived from Naomi, I found it an improved and tightened version of the first novel, but the young man from Columbia was still floundering around at the end, unable to escape from his labyrinth. Tom was living in Greenwich Village, where I wrote him as follows: "Dear Tom: As I told you on the phone, the vote was negative. But all the editors agree that we'd like to see anything you may do. I'm sorry this is not the one to launch you with. Let me hear from you again when you return from Cuba."

Naomi sent me *The Man in the Sycamore Tree* in April 1941. It still wasn't right and I sent it back. The last submission, *The Journal of My Escape from the Nazis,* was the most hopeless; Hitler's war was raging and it was not funny. (Many years later this macaronic novel came out as *My Argument with the Gestapo*, revised by Tom and edited by Naomi, and its real import as a disguised autobiography had become clear.)

My next encounter with Tom occurred in Scribner's bookstore on Fifth Avenue in May or June 1941. While I was browsing, someone touched my arm and there was Tom Merton who said he'd just come from *The New Yorker*. "Are you writing something for them?"


+

for Bob Giroux.

We didn't see this coming,
twelve years ago, when you printed
that little one page sketch about an
auto accident in the Columbia Review!
But anyway — thanks for a fine job of
editing & printing. God bless you.

In Corde Jesu

J.M. Louis Merton O.C.K.

Inscription from Merton to his editor in the first edition of *The Seven Storey Mountain*

I asked. "No, they don't like my poems and they want me to write about Gethsemani." I asked what Gethsemani was, and he said he had made a retreat at this Trappist monastery in Kentucky. I was stunned. At no point had we ever discussed religion and I had no idea from him or his novels that he was interested in the subject. I said it would be fascinating to read about a Trappist monastery in *The New Yorker* and I hoped he intended to write it up. "Oh no," he said, "I have no intention of writing about it." It was now clear to me that he had undergone a conversion. This was a different Mer-

ton from the one I had known, but I still had only a dim idea of the truth. I wished him well, and we shook hands and parted.

I next heard about him, right after Pearl Harbor, from Mark Van Doren, who phoned to tell me, "Tom Merton has become a Trappist monk. He's leaving the world, and I don't believe we'll ever hear from him again."

In 1941 I really knew very little about monastic life. I thought it must be a hard life, ascetic and severe, cut off from the world. Tom was a writer, a communicator, a person gifted with words. Van Doren and I both thought of him primarily as an artist, which of course he was. Fortunately, it turned out that the abbot of the Abbey of Gethsemani was a very wise man and it was he, more than anyone else, who was responsible for *The Seven Storey Mountain.*

The author's article, "Editing *The Seven Storey Mountain,*" published in the October 22, 1988, issue of *America,* completes the story.

Joseph Pennell and the Art of War

ROBERT REED COLE

Born in Philadelphia in 1860, Joseph Pennell was descended from two long and distinguished lines of Quakers. Although one of the prime tenets of that austere Protestant sect is pacifism, war played a major role in Pennell's personal life and professional career.

The earliest childhood memory he recalls and recounts in his autobiography, *The Adventures of an Illustrator*, is of the Civil War. After the battle of Gettysburg, he saw Confederate prisoners, "filthy and horrible who frightened me." In 1865 his family took him to a house in Philadelphia with a balcony from which they watched Lincoln's funeral procession as it passed through the city:

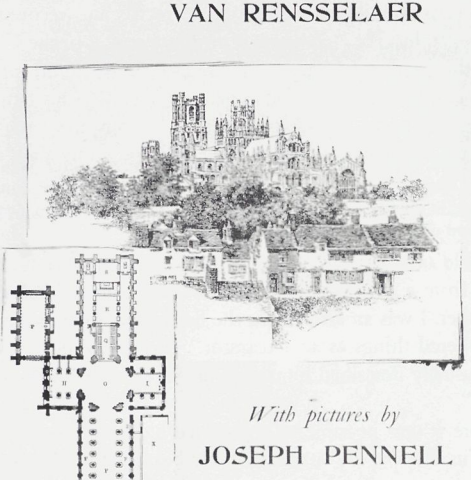
> ... away up and down Broad Street was a waving line of shining steel in the sunlight, and afterwards a great black hearse stopped in front of the house and everyone cried.

The child of five viewed the events of the Civil War he had witnessed from a unique perspective: "What I saw and heard then, I remember. I was an artist from the beginning, for I looked at and remembered things as an illustrator." Pennell proudly, even defiantly, usually described himself as an "illustrator" rather than an "artist."

Before it was possible to reproduce halftone screened photographs in newspapers, magazines, and books, the only economical way to print an illustration was as a line drawing that had been engraved onto a wood block or metal plate. Of course lithographs had been used to illustrate books since the early nineteenth century, but artists who could provide drawings suitable for engraving found ready markets for their work in the new illustrated magazines that appeared after the Civil War, such as *The Century* and *Scribner's*. In *Pen Drawing and Pen Draughtsman*, the first in his series of manuals on the graphic arts, Pennell called the Century Company "my friends and patrons," and went on to state that "publishers to-day are the greatest art patrons who ever lived."

Handbook of English Cathedrals

BY MRS. SCHUYLER VAN RENSSELAER



With pictures by

JOSEPH PENNELL

PRICE:

Cloth binding, . . $2.50

Full leather, flexible, $3.00

Published by THE CENTURY CO.

Advertising poster for the New York, 1893, edition of *Handbook of English Cathedrals*

Pennell collaborated in 1881 on a series of articles about his native city with a young writer, also from Philadelphia, named Elizabeth Robins. When Pennell returned from an assignment in Italy to illustrate articles by William Dean Howells, he was determined to show

Joseph Pennell, ca. 1900 (Photograph by Heath J. Haviland)

Miss Robins what he had seen abroad. The couple married, and thanks to a commission to draw English cathedrals from Pennell's "friends and patrons" at The Century Company, they were able to leave for Europe. They landed in England in the summer of 1884, toured Italy and, as Pennell wrote, "we came back to London for a month, and stayed thirty years, and had it not been for the wreck of the world, would be there still."

The next thirty years were busy and productive ones for both Pennells as they pursued their careers, working together and separately. Pennell continued to provide illustrations for books, magazines, and newspapers, and to create works in his favorite medium, etching. He traveled extensively throughout Europe, completing assignments, hanging exhibitions, and sightseeing.

Pennell knew and often worked with some of the greatest literary and artistic figures of his day, including George Bernard Shaw, Robert Louis Stevenson, James Barrie, Henry James, and H.G. Wells. He was an early champion of the works of Aubrey Beardsley, but his closest relationship was with another expatriate American artist, who also happened to prefer etching, James McNeill Whistler. The Pennells amassed a major collection of Whistler material that they subsequently donated to the Library of Congress, and they were chosen by Whistler and publisher William Heinemann to write the authorized biography of the artist.

Over the course of eighteen summers, Elizabeth and Joseph Pennell worked in the ancient French cathedral towns preparing their masterpiece, *French Cathedrals*, which appeared as a book in 1909. The days in the French countryside were especially happy ones for the couple as they came to love the people and the places they visited. Pennell wrote that there was "nothing more beautiful in beautiful France than these beautiful cathedral towns." Mrs. Pennell described what their working days in France were like:

> The splendor of the churches we visited seemed to us no less because, in a comfortable little inn close by, the cloth was laid for us at noon and again at night with as excellent a meal as we could wish, because beds there were soft and linen fresh, because somewhere not far from the old gray walls was a garden with clipped alleys and shady groves for us to rest in, because we were surrounded by people with the sympathy to understand our work and the manners to respect it. . . .

When Archduke Franz Ferdinand of Austria and his wife were assassinated in Sarajevo on July 28, 1914, Pennell was in Germany. Incredible as it may seem, he had been allowed to sketch some of Germany's military equipment and preparations for war, including

zeppelins in their hangars and ships under construction. He returned to London only days before England went to war against Germany.

"Doorway St. Tromphime at Arles"; pen drawing by Joseph Pennell, 1890, for *French Cathedrals*

A request from Pennell to the minister of munitions, David Lloyd George, for permission to draw some of British industry's preparations for war went unanswered. Undaunted, Pennell set out on his own to make lithographs of the equipment of war and the machines, factories, and men that produced it. What Pennell illustrated during World War I in Germany, England, and the United

States was not battle scenes or soldiers but what is now known as the "military-industrial complex."

The Quaker artist intended to show the waste of material and human energy that war caused, and he saw these illustrations as another in his series "The Wonder of Work." Both the British and American governments, however, saw the propaganda value of Pennell's work, arranged traveling exhibitions of it, and reproduced the prints in small, low-priced editions.

The French government invited the American illustrator to depict its country's war effort. Unlike in England, the ground war was actually being fought on French soil with attendant loss of life and destruction of a glorious architectural heritage. In Paris, Pennell saw mutilated soldiers in the street, just as he had seen them in Philadelphia after the battle of Gettysburg.

When asked to visit the remains of the bombed Soissons cathedral, Pennell refused: "Why should I go to the ruins of the lovely place I had lived in and face agony and horror when I had known peace and beauty." (He returned only one time to Europe after the war, in 1922, and painted a series of watercolors of Soissons that is now in the Brooklyn Museum.) Devastated and suffering from one of the nervous attacks that plagued him throughout his life, he left France empty-handed and returned to England.

He had planned to go to America in 1917, but on the night before he was scheduled to sail, he was somehow persuaded to return to France. This time he experienced the full fury and horror of war at the front in Verdun. The drawings he made were left in France, and he never saw them again. Finally on his way across the Atlantic, he reflected on what he had just witnessed: "I sat half-dazed—I had my sight of War and felt and knew the wreck and ruin of War, the wreck of my life and my home—and that has never left me since. . . ."

In his autobiography he admitted his failure as a war artist at the front, but after reading accounts of the war and seeing the work of others, he realized that war could never be portrayed as it really was—as he had seen it:

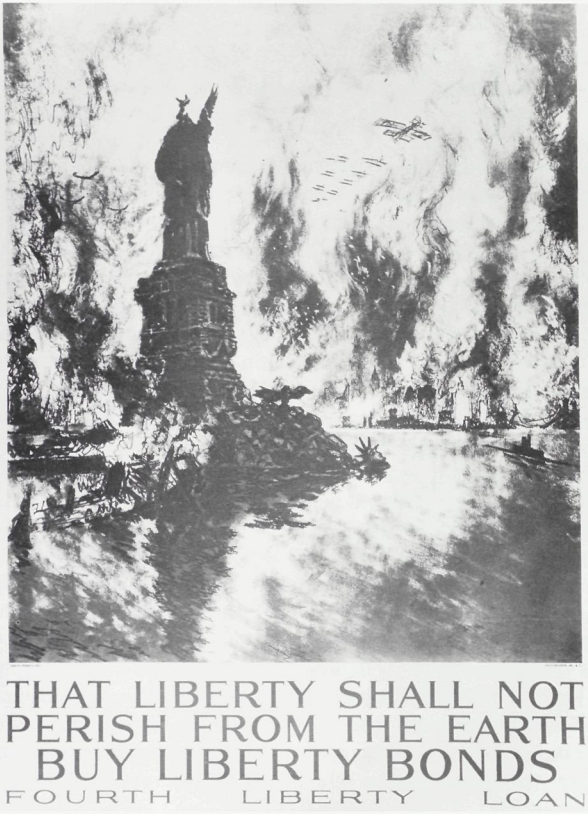
> No one could—no one will. It would stop war. And had any one really drawn it, the censor would have suppressed the articles and seized his work. No author described the War, he could not have been allowed to while it was on, and he could not have done so anyway. No one did, no one will. But I can never forget what I saw and suffered, and I suffer still when I see the old world jazzing through its ruins.

Once back in the United States, he prepared a set of large lithographs illustrating his own country's response to the war, which by now it also had entered. Among the best pieces in the series were scenes of shipyards with the workers dwarfed by the monsters they were building. The prints, made relatively late in the artist's career, were so beautifully drawn and printed that they look like original drawings. The lithographer's crayon and the larger format Pennell used in some of his later pictures seem to have allowed his work to become freer and bolder than it was in his etchings.

By the time the war began, advances in printing technology had made it far easier and cheaper to reproduce photographs, leaving many illustrators with a greatly reduced market for their lithographs. However, the war did provide lithography with one final moment of glory. Posters were needed to rally citizens to the war effort and to help sell Liberty Bonds. Illustrators donated their time and talents to the government, and for the first time in the history of art, as Pennell duly noted, they saw their work reproduced by the thousands, if not by the millions.

Pennell was given the impressive title of associate chairman of the Division of Pictorial Publicity, Committee on Public Information. Knowing how much more developed the art of the poster was in Europe, he tried to make what the United States government printed and displayed as artistic, and thereby as effective, as possible.

More than a million copies of one of the two posters Pennell himself made for the Liberty Loan campaigns were printed. Although best known for his work in black and white, Pennell in this poster revealed that he was also a skillful colorist. He set a headless, torchless Statue of Liberty against a brilliant orange background of



Printed in orange, this poster is one of two Pennell created for the Liberty Loan campaign during World War I.

flames rising from a blazing, bombed Manhattan Island. In the upper right of the plate, a squadron of enemy airplanes can be detected. In his original concept, the poster was titled, "Buy Liberty Bonds or You Will See This."

In the slender volume *Joseph Pennell's Liberty Loan Poster*, published in 1918 but written before the war was over, Pennell took the reader step by step through the making of this poster. Writing historically but also considering his own work and that of his colleagues in the medium, Pennell noted that a poster "usually disappears, though future ages will hunt up some of our posters." Almost seventy-five years after they were made, one may "hunt up" some examples of Pennell's wartime prints that have been preserved in the Rare Book and Manuscript Library.

Pennell spent his last years with his wife in New York City. He lectured, wrote, taught graphic arts at the New York Art Students' League, and left an enduring legacy of images that captured his beloved city as it was during the building boom of the 1920s. From his apartment in Brooklyn Heights, he observed and tried to paint fleeting moments of the ever-changing spectacle of the busy New York harbor and Manhattan Island.

Four months after his autobiography was published, on April 23, 1926, Pennell died. The last sentences of *The Adventures of an Illustrator* are a bittersweet final commentary on the view from Pennell's window and his career:

> The view from our window is the last of our world, for all else has gone—we have seen it go—and we are going and it is gone. But it is good to have lived, to have adventured, to have known, and to remember.

Landor's "Iphigeneia"

F. J. SYPHER

Walter Savage Landor's series of *Imaginary Conversations* holds a secure rank among works of English literature, and his elegiac lyric, "Rose Aylmer," deservedly appears in virtually every anthology of English verse. But even though Landor has always had admirers, his "fit audience" has been "few"—he has never been a popular writer. There is, in Landor's voluminous work, a conspicuous absence of action, incident, outward drama, sensationalism, caricature, verbal acrobatics, cleverness of conceit, emotional enthusiasm, novelty, mystification, and other attention-getting characteristics. On the contrary, his qualities are richness and ease of classical and historical allusion, combined with Attic poise, precision, calm, clarity, balance, extreme compression, and a lofty austerity of phrase and diction—"by very much more handsome than fine," as Hamlet says of the Vergilian play that "pleased not the million." If one were to seek artistic parallels, one might suggest the sculpture of Canova or Westmacott.

Landor neither adhered to nor founded a literary school; though he seems in some ways to stand alone, he is also an important representative of the widespread classical influences that vigorously persisted through the political and cultural revolutions of the eighteenth and nineteenth centuries.

The classical qualities of Landor's poetry are exemplified in a holograph manuscript recently acquired by the Rare Book and Manuscript Library: a draft of his poem "Iphigeneia," contained in a letter from Landor to his friend, the poet Theodosia Garrow (1825–65), who in 1848 married Thomas Adolphus Trollope, brother of Anthony. The slender, casually addressed missive, inscribed "Via France/Miss Garrow/Florence/Italy," went from England to Boulogne, to Genoa, and to Florence in a mere ten days, inclusive of being dutifully handstamped at post offices along the way. Both the cover and the enclosure, along with other manu-

scripts by Landor and by John Forster, were eventually laid in a first edition of Forster's biography of Landor (1869), containing the bookplate of Jerome Kern.

The poet Theodosia Garrow was the recipient of the letter from Landor that included a copy of his "Iphigeneia."

Landor's letter was posted on March 17, 1845, from Bath, where the poet, then aged 70, had lived since October 1837. During this period he prepared the massive collection—referred to in the letter—of his *Works* (1846), edited by Forster. "Iphigeneia" is included among the *Hellenics*—republished as a separate volume,

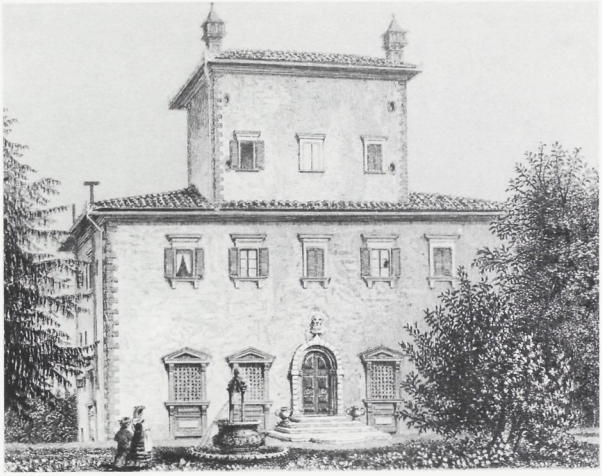
with additions, in 1847. He begins his letter with an acknowledgement of his correspondent's inquiry about publication of an English translation of hers:

> Dear Miss Garrow, on receiving your letter I wrote instantly, first to Bezzi and then to Forster. It will be calamitous if neither of them can obtain a publisher, but I would rather it were for your original poetry than for any translation. Remember me to Nicolini, and express my regret to Mrs Trollope that I was not in Italy to receive her when she honored my villa with a visit. I am busied in collecting my verses etc for a new and complete edition. Many I had given away without keeping a copy and among these is the one which I shall now transcribe.

Aubrey Bezzi, whose name appears often in Landor's correspondence, was an Italian scholar of literature and the arts, and a friend of the poet John Kenyon. Forster (1812–76) is known not only as Landor's editor and biographer but also as the author of an important biography of Dickens. The distinguished Italian poet Giovanni Battista Niccolini (1782–1861 [his name is usually spelled thus]) was a friend of Manzoni's, and, like Landor, a champion of liberty and Italian unification. His tragedy *Arnaldo da Brescia* (1838) was his most widely admired work. Theodosia Garrow's translation of it, referred to here, appeared in London in 1846. She herself was a brilliant, revolution-minded woman of complex family antecedents. Landor characterized her as "more intense than Sappho." She contributed poems to *The Keepsake* and *Heath's Book of Beauty*—annual gift books in which work by Landor was also published. Her publications, her life among the Trollopes, and her literary connections with Lady Blessington, E. B. Barrett, and Mary Russell Mitford are noted in detail in *The Trollopes*, by L. P. and R. P. Stebbins, which can also be consulted on Frances Trollope (1780–1863), who was living at Florence during this period and whom Landor refers to in the above letter.

The story of Iphigeneia, daughter of Agamemnon and Clytemnestra, is well known. For lack of favorable winds, the Greek forces could not sail from Aulis to fight the Trojan War, and the

king's daughter was destined to be sacrificed to Artemis. Military leaders compelled Agamemnon, against his will, to give consent to her sacrifice, and she was told to come to Aulis on the false pretext that she was to be married to Achilles. In the continuation of the



Landor's villa at Fiesole, mentioned in his letter to Garrow

story, the goddess, at the last moment, snatches her from the knife of the priest, Calchas, and, leaving a deer in her place, installs her in the temple of Artemis in the Tauric Chersonese, where she has further adventures involving her brother, Orestes.

Aeschylus and Sophocles composed plays, now lost, on Iphigeneia. Two by Euripides survive: *Iphigeneia at Aulis*, and *Iphigeneia among the Taurians*. The tragic story offers generous scope for elaboration on social and political themes like war, marriage, parents and children, duty to one's country, and the position of women. Consequently, *Iphigeneia at Aulis* was singled out as one

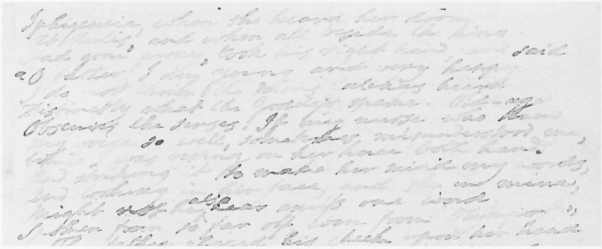
of the few Greek dramas to be extensively translated during the Renaissance: into English by Jane, Lady Lumley (circa 1555—a notably early instance of English translation from Greek); into Italian by Lodovico Dolce; into French by Thomas Sébillet; and

Walter Savage Landor, 1852; engraving from a painting by William Boxall

into German by Michael Bapst. There are also treatments of Iphigeneia's story by Racine, Gluck, Goethe, and others.

Landor's choice for transcription of "Iphigeneia" implies his high estimate of the poem (Swinburne later concurred). Apparently he had sent his only copy to his editor, and the draft given here was

set down, without a title, from the poet's admirably retentive memory. A comparison of this text with the published version shows a number of relatively minor verbal variants (such as "hitting" for "striking" in the tenth line). But the major difference is the absence from this version of two passages, one of three lines, one of six; these include two lines of direct address by Iphigeneia, and the other lines describe Agamemnon as he stands beside his daughter.



The opening lines of "Iphigeneia," which Landor transcribed from memory in his letter to Theodosia Garrow, March 17, 1845

The rest of Iphigeneia's speech is, however, given in substantially the same terms in both versions. For this reader the present version gains in dramatic intensity by making the king's powerful silent presence felt through Iphigeneia's speech rather than seen in narrative description. It is characteristic of Landor that the tragedy, with all its implications, is perceived through an atmosphere of terrible quiet. His technique of dramatic compression—suggestion rather than presentation—compels the reader to take an active role in imaginatively recreating the poem. In general, "Iphigeneia" excellently illustrates Landor's art, with its severe simplicity of meter and diction, its classic rhetorical structure, and its sculptural stillness and permanence.

The text of Landor's "Iphigeneia" is printed below as it appears in the manuscript, except for the addition of the quotation marks at the end of the last line (the asterisk and footnote are Landor's and appear in the original letter, as also, with slightly different wording, in the published text).

Iphigeneia, when she heard her doom
At Aulis, and when all beside the king
Had gone away, took his right hand, and said
"O father! I am young and very happy.
I do not think the pious Calchas heard
Distinctly what the Goddess spake. Old-age
Obscures the senses. If my nurse who knew
My voice so well, sometimes misunderstood me,
While I was resting on her knee both hands
And striking it to make her mind my words,
And looking in her face, and she in mine,
Might not he also hear amiss one word,
Spoken from so far off, even from Olympos?"
The father placed his cheek upon her head,
And tears dropt down it: but the king of men
Replied not. Then the maiden spake once more.
"O father! sayst thou nothing? hearst thou not
Me, whom thou ever hast (until this hour)
Listened to fondly, and awakened oft
To hear my voice amid the voice of birds,
When it was inarticulate as theirs,
And the down deadened it within the nest.
I thought to have laid down my hair before
Benignant Artemis, and not have dimm'd
Her polisht altar with my virgin blood:
I thought to have selected the white flowers
To please the Nymphs, and to have askt of each
By name, and with no sorrowful regret,
Whether, since both my parents will'd the change,
I might at Hymen's feet bend my clipt head;
And, after these, who mind us girls the most,
Adore our own Athena,* that she would
Survey me mildly with her azure eyes."
She now first shuddered; for in him, so nigh,

So long a silence seem'd the approach of death,
And deathlike. Once again she rais'd her voice.
"O father! if the ships are now detain'd,
And all your vows move not the Gods above,
If the knife slays me, there will be one prayer
The less to them: and purer can there be
Any, or more fervent, than the child's who sues
For her dear father's safety and success?"
A groan, that shook him, from its depths burst forth.
An aged man now entered, and, without
One word, stept slowly on, and took the wrist
Of the pale maiden. She lookt up and saw
The fillet of the priest and calm cold eyes.
Hers turn'd she where her parent stood, and cried
"O father! grieve no more: the ships can sail."

*Athena was the patroness of the Argives as of the Athenians.

Our Growing Collections

KENNETH A. LOHF

Brown gift. To the collection of his papers and books Mr. James Oliver Brown has added first editions of two novels by Ann Willets, *Never Give the Heart,* 1951, and *Sting of Glory,* 1954. Published by Random House, the two works are among the earliest books that Mr. Brown handled as a New York literary agent. Mr. Brown has also donated two recent letters written to him by the novelist Herbert Gold, and an inscribed first edition of Louis Auchincloss's recently published collection of short stories, *False Gods.*

Carr gift. Professor Emeritus Arthur Carr has donated Gabriel Rummonds's *Seven Aspects of Solitude,* a keepsake printed in 1988 at the Plain Wrapper Press in Cottondale, Alabama; laid in are a letter from the printer to the donor presenting the keepsake and an amusing printer's card announcing the press's removal to Southern California.

Coover gift. Mr. Christopher Coover (M.S. in L.S., 1983) has donated five rare editions, the earliest in date among them being a volume containing two works by Petrus de Palude printed by Anton Koberger in Nuremberg in 1496 and bound in contemporary stamped pigskin, *Sermones thesauri novi de sanctis* and *Sermones quadrigesimales thesauri novi.* In addition, Mr. Coover's gift includes a first edition of Lord Byron's *Hebrew Melodies,* London, 1815, and two books from the library of Robert Southey: Baldassare Bonifacio, *Historia Ludicra,* Brussels, 1656, inscribed "Robert Southey. Brussels 1815." at the base of the engraved title page; and Pierre Mambrun, *Constantinus sive Idolatria debellata,* Paris, 1668, inscribed on the title, "Southey 1799."

Dalton gift. Dean Jack Dalton has presented a splendid copy of William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads, with Other Poems,* London, 1800, in two volumes bound by Riviere & Son. The set is comprised of the second edition of volume 1 and

the first edition of volume 2, the former containing the first appearance of Wordsworth's "Preface" in which the poet expounds his principles of poetry.

Dzierbicki gift. In memory of Marguerite Cohn, Mr. Ronald L. Dzierbicki has presented a fine watercolor drawing by Vanessa Bell,

Vanessa Bell, "Perugia"; watercolor, 1952 (Dzierbicki gift)

sister of Virginia Woolf and an artist whose woodcut illustrations and dust wrapper designs appeared on many of the Hogarth Press books. The watercolor drawing given by Mr. Dzierbicki measures 11 by 17 inches and is a view of Perugia, signed with initials and dated 1952.

Egerer gift. Mr. Joel W. Egerer has added to the Rare Book and Manuscript Library's collection of Officina Bodoni imprints a title hitherto lacking from the holdings: Robert Burns, *Lieder*, Verona, 1949. One of one hundred copies on Fabriano paper, the work, which prints the poems in both German and English on facing pages, contains a preface by August Corrodi and an epilogue by George Reinhart.

Freese gift. Mr. William G. Freese has presented two exceptional letters written by Franklin D. Roosevelt to Benjamin N. Cardozo: The first, written on July 30, 1931, while Roosevelt was governor of New York, concerns the possible granting of a pardon to a defendant in a case before the Court of Appeals; and in the second, written from the White House on January 4, 1938, and addressed to "Dear Chief," the president inquires about the Supreme Court justice's recent illness and ends by stating that "the whole country counts on you and applauds you."

Giroux gift. A manuscript of importance both to the University and to literary scholarship has been presented by Mr. Robert Giroux (A.B., 1936), the corrected typescript of *The Seven Storey Mountain* by Thomas Merton (A.B., 1938; A.M., 1939), which was used as the printer's setting copy for the first edition published in 1948 by Harcourt, Brace and Company. In addition to the author's holograph emendations in ink and the copy editor's markings in pencil, the manuscript contains cuts and corrections in pencil by Mr. Giroux, the editor for the first edition. Mr. Giroux has also presented the copy of the first edition warmly inscribed to him by Thomas Merton.

Haverstick gift. Mrs. Iola Haverstick (A.B., 1946, B.; A.M., 1965) has presented two Edith Wharton first editions, both published by Charles Scribner's Sons: *A Motor-Flight through France*, 1909, copiously illustrated with photographs; and *W. C. Brownell: Tributes and Appreciations*, 1929. The initial essay in the latter volume is a tribute written by Mrs. Wharton to Brownell, the literary adviser at Scribner's for some forty years and the author of several volumes of literary criticism.

Lerman gift. A collection of thirty-five first editions and proof copies of contemporary books has been donated by Mr. Leo Lerman, including novels and nonfiction publications by Saul Bellow, Anita Brookner, Michael Crichton, William Faulkner, William Maxwell, James Michener, Brian O'Doherty, and Gay Talese, among others.

Arthur Rackham's "Goldfish," ca. 1922–25, is one of a series of pen and ink and watercolor drawings for the Camay Soap advertising campaign. (Loeb gift)

Loeb gift. Mr. Michael A. Loeb (A.B., 1950) and his wife, Ann, have presented two Arthur Rackham watercolor paintings which were done by the artist ca. 1922–1925 as part of the series of thirty illustrations advertising Colgate's Cashmere Bouquet soap published in

several national magazines. The series represents Rackham's largest single commission for the United States up to that time, and the theme for the advertisements, the late eighteenth-century English aristocracy, was most appropriate for the soap that Colgate billed as "The Aristocrat of Toilet Soaps." The two drawings presented, "The Scent of the Rose" and "Goldfish," measuring 13 by 10½ inches and captioned by Rackham on the versos, bear the evidence of the book projects he was engaged in at the time, notably his illustrations for *The Vicar of Wakefield.*

Long gift. Mrs. John C. Long has presented the correspondence files of her late father, the author and lawyer Geoffrey Parsons (A.B., 1899; LL.B., 1903), for addition to the collection of his papers which she has established at the Rare Book and Manuscript Library. Much of the correspondence, numbering some fifteen hundred letters, pertains to his career as chief editorial writer of the *New York Herald-Tribune* from 1924 through the early 1950s, and includes files of letters from Bernard Baruch, Lucius Beebe, Nicholas Murray Butler, Calvin Coolidge, Thomas E. Dewey, John Foster Dulles, Felix Frankfurter, Henry Cabot Lodge, Fiorello La Guardia, Don Marquis, Robert Moses, William L. Shirer, James T. Shotwell, Barbara Ward, Sumner Welles, William Allen White, and Wendell Wilkie, among numerous other writers and public figures.

Morris (Donald and Jeffrey) gift. Mr. Donald R. Morris (A.B., 1967) and Mr. Jeffrey B. Morris (LL.B., 1965; Ph.D., 1972) have donated approximately 37,500 items for addition to the papers of their late father, Richard B. Morris, Gouverneur Morris Professor Emeritus, widely known for his studies in American history, primarily of the revolutionary era, and for his presidency of both the American Historical Association and the Society of American Historians. Dating from the 1920s through the late 1980s, the correspondence relates to Professor Morris's research pertaining to the books he wrote and edited, among them the *Encyclopedia of American History,* and to the

historical projects with which he was associated, such as "Project '87" which commemorated the two hundredth anniversary of the Constitution.

Morris (Henry) gift. Mr. Henry Morris has donated a copy of William Blades's *Numismata Typographica*, a facsimile edition of the first 1883 edition, published recently by his Bird & Bull Press with a foreword by Mr. Morris.

Novey gift. Dr. Riva Novey has donated, for inclusion in the Otto Rank Collection, three printed editions pertaining to Rank: Sigmund Freud, *Die Traumdeutung,* seventh edition, 1922, the penultimate edition with important contributions by Rank; S. Ferenczi and Rank, *The Development of Psychoanalysis*, 1925, the copy that belonged to Rank's former analysand, George Wilbur; and the corrected proofs for Rank's *Technik der Psychoanalyse. III. Die Analyse des Analytikers und seiner Rolle in der Gesamtsituation*, 1931, with corrections in ink in the author's hand and with the original mailing envelope addressed to George Wilbur.

Olinger gift. Mr. Chauncey G. Olinger, Jr., (A.M., 1971) has donated a folio volume of drawings by the magazine illustrator Arthur Beck Wenzell, published by P. F. Collier & Son under the title *The Passing Show*, New York, 1903.

Palmer gift. Mr. Paul R. Palmer (M.S., 1950; A. M., 1955) has presented 185 volumes of literary first editions and contemporary fiction, biography, and performing arts; and a group of seventeen signed photographs of Hollywood film stars. Among the latter are inscribed photographs of Sunset Carson, Mae Clarke, Bette Davis, Alain Delon, Alice Faye, Ray Milland, Robert Stack, and Richard Cromwell. The literary first editions in Mr. Palmer's gift include works by J. R. Ackerley, Richard Aldington, John Cheever, Jean Cocteau, E. M. Forster, Frank Harris, Maurice Magnus, Compton Mackenzie, Naguib Mahfouz, Robin Maugham, David Storey, Andy Warhol, and Evelyn Waugh; of special interest is a copy of

Photograph of Bette Davis by Elmer Fryer (Palmer gift)

The Constant Sinner, a novel by film star Mae West published in London in 1934.

Rothkopf gift. Mrs. Carol Z. Rothkopf (A.M., 1952) has donated a collection of twenty-nine literary first editions, including works by John Le Carré, Colin Dexter, Martha Grimes, Kenneth Hopkins,

Richard Llewellyn, Robert B. Parker, Paul Scott, and Mary Wesley. Also donated were a first edition of Siegfried Sassoon's *The Old Hunstman, and Other Poems*, London, 1917, and a series of thirty poetry broadsides published by Bernard Stone and Raymond Danowski at The Turret Bookshop in London, June–October 1991, among which are poems by James Joyce, Edward Lucie-Smith, Dannie Abse, W. B. Yeats, Lawrence Ferlinghetti, Christopher Logue, Alan Sillitoe, Laurie Lee, and others.

Sabine gift. Mr. William H. W. Sabine has donated a group of six titles for addition to the Libraries' various collections, among which are: Hilaire Belloc, *Mr. Belloc Still Objects to Mr. Wells's "Outline of History,"* London, 1926; Iwan Bloch, *Marquis de Sade, His Life and Works,* New York, 1948; Elizabeth Barrett Browning, *Sonnets from the Portuguese*, Mount Vernon, 1951, published by the Peter Pauper Press and printed at the Walpole Printing Office; and Henry Nelson Coleridge, *Six Months in the West Indies*, London, 1832, bound in the original printed boards and with a folding map.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has presented a first edition of Elizabeth Barrett Browning's *The Seraphim, and Other Poems*, London, 1838; the volume belonged to Thomas Westwood, minor poet and friend of Charles Lamb, and bears his bookplate. Laid in the volume is a six-page autograph letter written on November 3, 1842, by Browning to Westwood, obviously in response to an adulatory letter from him, in which she states that to her "The end of writing though not always the motive, is to move and obtain sympathy—and therefore such sympathy as you send me back generously and with open hands, is an important gift to me and one very touchingly welcome"; she continues to write in the letter of her poems' faults, current publication plans, her health, and her contributions to the *Athenaeum*.

Schaefler gift. Continuing their annual benefactions, Mr. and Mrs. Sam Schaefler have presented this year several important printed editions, drawings, and broadsides. Among the printed works are a

1545 French edition of Plutarch, *Les Vies des Hommes Illustres, Grec & Romains*, translated by Jacques Amyot; a first edition of Igor Stravinsky's music for the ballet *L'Oiseau de Feu*, Leipzig, 1910; and a rare broadside printing of Thomas Jefferson's proclamation, dated

John Leech's colored pencil and watercolor drawing for the cartoon which was published in *Punch*, July 31, 1852 (Schaefler gift)

Democrat Office, July 2, 1807, in which the president reaffirms American neutrality in the war between Britain and Napoleon, citing transgressions of the British navy, such as unauthorized entry of British ships into American harbors and the taking of American ships. Among the art works presented are a pencil and watercolor drawing by John Leech, signed and titled by the artist, "Scene—Room in Country House—Breakfast Time," a cartoon which was published in *Punch*, July 31, 1852; and a series of three states of an untitled print by Arthur B. Davies.

Steegmuller gift. A collection of nearly two hundred volumes, relating primarily to French literature and the arts, has been donated by Mr. Francis J. Steegmuller (A.B., 1927; A.M., 1928). Of primary

importance in the gift are the groups of books by and about Jean Cocteau, Abbé Ferdinand Galiani, and Charles-Augustin Sainte-Beuve; in addition, there are first editions by Natalie Barney, Jean Genet, André Gide, Julien Green, Max Jacob, Paul Radiguet, and Pierre Reverdy. Of special importance are the first editions of Raymond Radiguet, *Régle du Jeu*, 1957, and Pierre Reverdy, *Le Gant de Crin,* 1926, both of which are in wrappers and from the numbered, limited issues.

Sykes gift. Mrs. Claire Sykes has donated the final installment of the papers of her late husband, Gerald Sykes, who was adjunct professor at Columbia and taught sociology at the New School for Social Research during the 1960s and 1970s. Included in the gift are ten letters from Georgia O'Keeffe, dated 1976–1980, as well as correspondence with Virgil Thomson and Thornton Wilder, a file of manuscripts and printed material of Peter Viereck, and fourteen manuscript boxes containing subject files of correspondence, research notes and manuscripts, clippings, and printed materials relating to Gerald Sykes's teaching and writings.

Van Delden gift. Dr. Egbert H. van Delden (A.B., 1928) has donated the following two handsomely illustrated editions of literary classics: Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*, London, 1910, with illustrations by Willy Pogány; and Walt Whitman, *Leaves of Grass*, New York, 1940, with illustrations by Lewis C. Daniel and an introduction by Christopher Morley.

Varela gift. Ms. Marta B. Varela has donated the 1919 diary kept by Grace Baldwin, wife of Arthur J. Baldwin, prominent corporation lawyer and the friend and counsel for many years of Charles F. Murphy who at the time was head of Tammany Hall. Mrs. Baldwin records in the diary her and her husband's day-to-day activities, current events, and household management, as well as the novels, movies, and operas she was enjoying.

Yerushalmi gift. Professor Yosef Hayim Yerushalmi (A.M., 1961; Ph.D., 1966) has presented two rare manuscripts written in Judeo-Persian (Persian written in Hebrew characters): a nineteenth-

century manuscript on paper of the story of Joseph and Zuleika, a poetic version of the biblical story of Joseph and the wife of Potiphar, written at Shiraz by the fourteenth-century Persian-Jewish poet Shahin; and an eighteenth-century poetry anthology containing a few Hebrew liturgical poems, two Judeo-Persian poems showing strong Sufi influences, and a group of Judeo-Persian poems in a popular vernacular style on the virtues of various fruits and vegetables.

Activities of the Friends

Winter Reception. A reception held on the afternoon of March 4, attended by Friends and their guests, opened the exhibition, "Jewish Literature through the Ages." The more than one hundred manuscripts and early printed books on view featured a cuneiform tablet dating from the age of Abraham, a ninth-century fragment of the Book of Genesis, several illustrated Ketubot (marriage contracts) dating from the eighteenth century, and early manuscripts relating to biblical and talmudic commentary, legal codes and responsa, Midrash, history, liturgy, philosophy, theology, mysticism, poetry, grammar, science, and communal records; all of the rarities on view were drawn from the Rare Book and Manuscript Library's holdings of twenty-eight incunabula, three hundred sixteenth-century books, and more than one thousand manuscripts in Hebrew and a variety of European languages, many of which were the gift of Temple Emanu-El in 1892. The exhibition will remain on view through July 17.

Bancroft Awards Dinner. The annual Bancroft Awards Dinner, held on Wednesday evening, April 1, in the Rotunda of Low Memorial Library, at which the Chairman of the Friends Frank S. Streeter presided, honored the winners of the 1992 awards for distinguished books in American history and diplomacy published in 1991: William Cronon, *Nature's Metropolis: Chicago and the Great West*, W. W. Norton & Co.; and Charles Royster, The *Destructive War: William Tecumseh Sherman, Stonewall Jackson, and the Americans*, Alfred A. Knopf. President Michael I. Sovern 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 2; the winter reception will be held on March 3, 1993; and the Bancroft Awards Dinner is scheduled for April 7, 1993.

CONTRIBUTORS TO THIS ISSUE

ROBERT REED COLE adapted his article from a longer study about Joseph Pennell that he is writing and is coauthor of a book about Joseph Urban to be published by Abbeville Press.

ROBERT GIROUX is chairman of the editorial board of Farrar, Straus & Giroux, Inc., and is the 1987 recipient of the Alexander Hamilton award at Columbia University.

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

F. J. SYPHER has edited two volumes of the poetry of Letitia Elizabeth Landon and is currently working on an edition of her novel *Ethel Churchill.*

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