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Columbia Library Columns

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CONTENTS

“Try to Look Like a Witch!” BARBARA EDWARDS 3

The Latest Berlioz Finds JACQUES BARZUN 8

Columbia Libraries and the Upper Mantle SANDRA N. WARD AND H. ELLIS MOUNT 13

Our Growing Collections KENNETH A. LOHFE 25

Activities of the Friends 39

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Arthur Rackham's watercolor of the River Arun at the foot of his garden.
MY FATHER, Arthur Rackham, was quite unlike the popular conception of an artist. There was nothing bohemian about either his appearance or his behavior. He was a neat, tidy, punctual, conscientious, hardworking man; a conformist in a navy-blue serge suit and navy-blue and white spotted bow tie. Indeed, he seldom varied from this attire: when one suit grew shabby, it was relegated to the studio and his tailor made him another identical one. It was only in his middle-age when we moved to the country that my mother finally cajoled him into tweeds, as more befitting a country gentleman.

Neither was his attitude to art the sometimes fashionable one of "art for art's sake" or "art for the sake of self-expression." He was lucky, he felt, to have been granted a talent to do what he enjoyed doing. To do his job well and give pleasure to as many people as possible was his ambition. In spite of the fame that came to him, he remained completely humble about himself and his work.

All this I see when looking back over the years. As a child, naturally, I took him as he was, navy-blue suit and all. In spite of his correctness, he was never prim. He had a great sense of fun and loved playing with children.

I was never turned out of his studio while he was working and,
as he often used to make the weird grimaces of his characters as he drew them, I would love to watch him at his desk, pen in mouth and brush in hand, or vice versa. But I had to earn my permission to be there. "Come along," he would say, "stand over there—turn round—bend down and imagine you’re picking an apple off the ground" or—"try to look like a witch!" I was rewarded, however, when the time came to break off for a rest. For a few moments he would stretch his muscles on the trapeze that hung in the studio, or comb the cat, a magnificently striped Persian called Jimmy (after Sir James Barrie), or draw something to amuse me.

By this time of his life, of course, he was doing the sort of work he really wanted to do, and was able to give rein to the originality and the imagination which made his name. But it had been a long apprenticeship. Since early childhood he wanted to do nothing but draw. At school he was caned for embellishing the margin of the school textbooks. Only many years later, incidently, did he discover that his old headmaster was still cherishing those "illustrated" textbooks!

When he left school in 1883, there was no question of his becoming a full-time art student. There were no government grants in those days, and as the eldest son of a large family of modest means, he had to start earning his living at once. By day he worked as a clerk in an insurance office. In the evenings he attended an art school, and on weekends, bicycled into the countryside with his sketchbook.

Only after seven years was he able to give up the insurance office. By then he was earning enough to make a living as a freelance newspaper artist. This was before the days of press photographers. He would go with his sketchbook to first nights at the theatre, fashionable weddings, and even to interview Mr. Gladstone at No. 10 Downing Street. He began to do illustrations to guide books and magazines: careful factual drawings, already showing the skill and flowing line, but no hint of the imagination of his later work. At home, for fun, he would create gnomes and
ARTHUR RACKHAM

The artist at his drawing board. Photograph made circa 1930.
twisted trees, beginning to build up and people an imaginative world in his own typical style. But at that time he never dreamt that he would ever make such drawings professionally.

My mother was also an artist—a portrait painter. She and my father met when they occupied adjacent studios in Hampstead. It was she who saw one of his fantastic drawings and begged him to send it to the current Royal Water Colour Society exhibition. He exostulated: “They would laugh at me!” But her enthusiasm over-ruled him. His new style was an instant success. And from that day he never looked back.

I think the years when I most appreciated my father were when I was in my teens and we lived in Sussex. In the school holidays he would take me fishing with him in the River Arun at the bottom of our garden. He was a passionate fly fisherman. This was a form of fishing not known on this river, and the sight of my father walking up and down casting his fly created considerable interest and skepticism among the local anglers—not to mention surprise the first time he was actually seen to catch a fish! The only fish to be caught there with fly were small and rather muddy tasting dace. He taught me to clean and prepare them, and together we would cook them in the red hot ashes of a camp fire. Needless to say, to me they tasted superb.

My father was fond of foreign travel and took me with him on my first journeys abroad. When I was eighteen, he first introduced me to Paris. I have heard it said that every father should take his daughter on her first trip to Paris, and it seems fitting. Seen through his eyes, it made a great impression on me, and has remained without exception my favorite foreign city.

The next year he took me and a party of young friends to the Swiss winter sports. It happened that we travelled overnight by train on New Year’s Eve. At midnight, my father suddenly produced, with the aplomb of a magician, a couple of thermos flasks of “Bishop” (a delicious form of hot mulled port made with spices and lemon) which he had kept hidden under the seat, so that we
could drink the New Year in. This sort of thoughtfulness and spontaneous fun was typical of him.

As I grew older, and he grew older, I saw a more serious side of my father. My mother, by then, had become a chronic invalid, which caused him constant anxiety and eventually dictated his whole life. He gave up his foreign holidays, and even his evenings at his club, to be beside her. The world, too, had become more serious. The international situation in the Thirties was charged with gloom and tension, in a way to which we have perhaps become more accustomed now. To my father it seemed that the happy carefree playground of Europe had gone forever. And indeed, as he knew it, it had. To someone who resented even having to have a passport (“in the old days you could wake up one morning and say ‘I think I’ll take a ticket to Italy today’”), the stresses and restrictions that had grown up between nations, nations that had once seemed so close, weighed heavily. Already ill in 1939 when war was declared, he said wearily, “I think I am too old to bear this.” A few days later he died.

By this time I was a married woman and a mother. My father’s greatest influence on me was as a child and teenager, so I always evoke him as he was then. I see the spry, alert figure with the inevitable bowtie and the twinkle behind the goldrimmed spectacles, pulling his sketchbook out of his pocket to catch a face in a crowd or the shape of a tree, and hear him saying, “Come along—stand over there—try to look like a witch!”
The Latest Berlioz Finds

JACQUES BARZUN

In 1953 Professor Barzun established a Hector Berlioz Collection in the Libraries. Roland Baughman worked closely with him during the ensuing years in developing the research value of this important collection of autograph letters, manuscripts, rare editions, recordings, and memorabilia. After the death of Mr. Baughman last October, friends and colleagues contributed to a memorial fund. Subsequently a significant collection of Berlioz letters and manuscripts became available and was acquired as an especially appropriate memorial to Mr. Baughman. Professor Barzun now writes about some of the most notable items in this newest addition to the collection.

R. RICHARD MACNUTT is one of that band of young British enthusiasts who are preparing the first complete scholarly edition of Berlioz’s musical works, as well as the commemoration, in 1969, of the centenary of the composer’s death. In pursuit of documents, scores, sketches, and memorabilia for those two purposes, Mr. Macnutt approached that well-known but hitherto impregnable repository, the descendents of Berlioz’s married sister Nanci. With consummate and patient strategy, Richard Macnutt conquered the Bastille and made extraordinary finds, which—with great generosity and feeling for the existing Berlioz collection at Columbia—he has permitted the Library to acquire.

In these new treasures every kind of valuable is represented—unknown music, new and characteristic letters, parts of compositions known about but “lost,” intimate notes about life and art, annotated scores and librettos, and what is perhaps the only extant example of a musical idea as Berlioz developed it, on the page itself, into a complete work. The forty-two documents, large and small, are all so full of fresh information, so rich in suggestion about the man and artist, that it is difficult to pick out the gems.
BERLIOZ PLAYING GUITAR
A pencil sketch drawn from life by an unknown artist.
For my part, four items stand out, though I should not dream of disputing with any one who insisted that some other four were superior in interest and rarity. What delights me most—since I must in a short space write like a reporter and "feature" my preferences—is the recovery of the Second Prologue for the dramatic symphony *Romeo and Juliet*. This, one of the seminal works of the century, was the composition that Paganini's famous gift to Berlioz enabled the young composer to write just as he liked, with no thought of operatic or other contingencies. But Berlioz always sought conciseness. He compressed for the sake of dramatic intensity, and in this process he sacrificed a musically excellent prologue which, coming between the Queen Mab Scherzo and Juliet's Funeral March, marked the transition between the festive and love-laden movements of the work and the tragic ones leading to the reconciliation. Part of the excised prologue was transferred to the end of the earlier Prologue, which now suffices to foretell the entire action. One can surmise Berlioz's thought, which probably was that the Funeral March is sufficiently eloquent of tragedy and that the transition from the orchestral Scherzo to the vocal andante of comparable weight is musically better without an interposed recitative.

The next precious recovery is the 28-page booklet containing *La Captive*, first sketched in Rome for the benefit of the daughter of Horace Vernet, head of the French Academy in that city to which young prizewinners in the arts were sent to perfect their taste. The song was immediately popular in the household, and when orchestrated later it remained Berlioz's favorite among his songs. It is a miniature symphonic poem, and, in the 21 pages of the vellum-bound booklet, we see it grow from the first melodic line, through its various stanzas, with the rhythms and harmonies quickly jotted down at the side before their employment in the finished work.

Equally moving in a different way is the letter Berlioz wrote to Marie Dorval, a leading actress, on the last day of his honeymoon
with his first wife, the Irish actress Harriet Smithson, seeking to arrange a performance for the latter in one of her well-known but less exacting roles. Having married Miss Smithson out of devotion to the artistic ideal she had exemplified in bringing Shakespeare to the French public, Berlioz kept up his efforts to sustain a career which had reached a premature close and which ended in despair and wretchedness for them both. But his loyalty survived to the end, years after this first attempt at recovering prestige and prosperity for her. At her marriage she was deeply in arrears for past theatrical ventures and eventually it was Berlioz who paid her debts.

A more cheerful document is the nocturne for two sopranos with guitar accompaniment. Its interest is that it is the only remaining piece scored for that instrument, on which Berlioz was a virtuoso and for which in his youth he wrote exercises and beginners' pieces. We know who published those pot-boilers, but none have been traced. Berlioz used the guitar once or twice for brief
passages in his later scores but never as chief accompanist. We need not think he had had enough of the instrument that influenced his harmonic style so deeply; rather, the new domination of the piano sent the guitar into eclipse virtually until our own times, and songs with guitar would have remained unsung and unplayed by the drawing-room belles and beaux of Louis-Philippe’s day.

These are, to my mind, the four items most to be cherished among the new finds. But scholars and connoisseurs will not stop there, and their curiosity will be rewarded by further revelations of the musician’s life, art, and character—for instance, by Berlioz’s casual notation of the effect of distance upon tempo in the emission of sound; by his use of English phrases in the intimate letters and his elegant insertion of the Italian text in the score of Benvenuto Cellini; by the record of income and expenditure in his later years; by the first sketch of verses for the libretto of Les Troyens; by—but I must stop here if I am to stop at all. I have said enough to suggest the importance of the acquisition, and nothing short of a catalogue raisonné would exhaust its interest and worth.
Columbia Libraries and the Upper Mantle
SANDRA N. WARD AND ELLIS MOUNT

WHAT'S in a name? The word "mantle," for example, means something entirely different to the fireplace designer, the tailor, the chemist or the geologist. To the geologist, it refers to a layer of the earth's interior, some 1,800 miles thick. As noted in a recent book,* if we compare the earth to a soft boiled egg, the yolk corresponds to the core, the white, to the mantle, and the shell, to the earth's crust. The radius of the earth is about 4,000 miles. The core, or yolk, extends from the center to about 2,200 miles, and the mantle, or white, accounts for most of the remaining 1,800 miles of the radius. The crust, or shell, which is the only part of the earth that we know from direct observation, is relatively thin (3 to 40 miles).

For all of man's curiosity about his environment, he has yet to explore beneath this thin outer crust. The deepest drill holes have not yet reached the bottom of the crust! What knowledge we have of the structure and composition of the earth below the crust comes primarily from seismology, the study of earthquake waves that have traveled through the interior layers.

A concerted effort is now being made to learn more about the mantle, especially the uppermost 600 miles known as the "upper mantle." Geologists and geophysicists believe that this part of the solid earth has had very great influence on the development and characteristics of the earth's surface as we know it today. Earthquakes and volcanoes remind us that this influence continues.

The International Upper Mantle Project, a world-wide cooper-

Sandra N. Ward and Ellis Mount

AATIVE PROGRAM TO INVESTIGATE THE UPPER MANTLE AND ITS EFFECT ON THE CRUST, BEGAN IN THE EARLY 1960'S AND WILL CONTINUE THROUGH THE YEAR 1970. LIKE THE INTERNATIONAL GEOPHYSICAL YEAR (IGY) OF 1957-8, THIS PROJECT AIDS TO STIMULATE AND COORDINATE RESEARCH BY SCIENTISTS OF VARIOUS NATIONS. BUT WHEREAS THE IGY CONCENTRATED ON THE OUTER FLUID LAYERS OF OUR PLANET (ITS OCEANS AND ATMOSPHERIC LAYERS), THE UPPER MANTLE PROJECT IS CONCERNED WITH THE SOLID EARTH BENEATH OUR FEET.

THE EARTH'S STRUCTURE

This diagram indicates the inner core and outer core, the mantle, and, comparatively, the very thin crust.
How do mountains form? What causes deep earthquakes? What indeed is an earthquake? How did the continents form, and do they move about in relation to one another? Why are the largest

A GROVE ON THE SAN ANDREAS FAULT

The release of built up pressure in the earth may come in a violent lurch along a fault. The rows of orange trees near El Centro, California, were dislocated in this way.

earthquakes and the greatest ocean depths associated with the island arcs (e.g., Japan, Fiji, Tonga, the Antilles)? What determines the nature and distribution of minerals in the Earth’s crust? Where do volcanic eruptions begin? What is the significance of the world rift system, which includes the Mid-Atlantic ridge and
the East African rift valley. Such questions confront today’s geologists. Research during the International Upper Mantle Project is bringing us closer to the answers.

It may surprise our readers to learn that the Columbia University Libraries have an important role in this international effort. In 1965 Columbia’s Lamont Geological Observatory in Palisades, New York, was chosen as the site for one of a pair of World Data Centers to collect, store, and make available the results of research relating to the upper mantle. A parallel center was established in Moscow. Scientists and institutions in approximately 40 countries which are participating in the Project send copies of their progress reports, scientific articles, maps and books to the two data centers; in return they receive catalogues of the literature already available in these depositories.

The Lamont center is located within and operated by the Geoscience Library, one of the eight libraries making up the science and engineering division of the University Libraries. Mrs. Sandra N. Ward, Geoscience Librarian, is Assistant Director of the data center and responsible for its daily operations. The center’s Director is Dr. Charles L. Drake, present Chairman of the Columbia Department of Geology. He has participated in the international organization of the data centers and of the Project; in addition, he serves as the Lamont center’s scientific advisor. Administrative assistance is given by Mr. Ellis Mount, Science and Engineering Libraries, who directs the science division of the Columbia Libraries.

In the last two years the Lamont data center has received some 1,000 reports from 50 different countries. Once or twice each year a catalogue of the center’s acquisitions is prepared and distributed to scientists, institutions, libraries, and national Upper Mantle committees around the world. After having experimented with several modern methods of data processing, the center now uses a combination of punched paper tape and the IBM 360 computer in the University’s central computer facility. This system allows the staff to type the entry for each document only once, while having
the entry available for printing again and again in catalogues or special bibliographies, as required. As the data center grows in size, the advantages of this “once only” typing will increase.

The photographs on pages 20–23 show some of the intriguing geologic features that are of interest to scientists who are participating in the International Upper Mantle Project. There are no pictures of the upper mantle itself, of course, for no one has seen or even sampled it. But study of such surface phenomena as volcanoes, folded rocks in mountain ranges, faults and rift valleys help geologists and geophysicists to understand what may lie below the crust on which we live.
Sandra N. Ward, Geoscience Librarian, and H. Ellis Mount, Science and Engineering Librarian, examine a punched paper tape which will be used to produce the Geoscience Library's documents catalog.
Dr. Jack Oliver of the Lamont Geological Observatory staff studies an earthquake wave which had been recorded on a chart. Needles on the three cylinders in front of him are recording current earth vibrations.
Scene after the earthquake but before fire destroyed the block. Scientists state that of the total damage only 30 percent was caused by the earthquake. Fire caused the rest of the loss.
This photograph was taken a few weeks after the new volcano Surtsey appeared in the ocean south of Iceland in November 1963. It indicates continued action in the mid-ocean ridge below.
In 1945 this volcano began to erupt on farmland. It has continued to grow. The ashes now inundate a farmhouse which had to be abandoned.
Although the strata (rock layers) shown in this photograph of Borah Peak were formed in horizontal beds, forces within the earth buckled the crust, causing the straight layers to fold.
Our Growing Collections

KENNETH A. LOHF

Gifts

*Berol gift.* Since 1960 we have noted significant gifts from Mr. and Mrs. Alfred C. Berol of letters and documents relating to the American Revolution and to personages who figured in it. They have now added these important letters:

1. An autograph letter, signed, from George Washington to Joseph Jones and James Madison, Mount Vernon, November 28, 1784, discussing inland navigation and the formation of a corporation to finance the Chesapeake-Potomac Canal;

2. An autograph letter, signed, from Henry Laurens to Lord Stirling, Philadelphia, December 7, 1778, written by Laurens as President of the Continental Congress;

3. An autograph letter, signed, from Thomas Jefferson to Thomas Leiper, Philadelphia, January 21, 1809, written as President, inveighing against the Federalist position on domestic manufactures and foreign commerce;

4. An autograph letter, signed, from Thomas Jefferson to an unknown correspondent, undoubtedly Thomas Leiper, Monticello, May 21, 1823, mentioning the bank failures and his own debt.

5. An autograph letter, signed, from Alexander Hamilton to James McHenry, New York, January 19, 1799, urging the promotion of a Mr. Brinley.

*Brand gift.* Mr. Millen Brand (A.B., 1929), who earlier presented his papers, has now added his correspondence and personal journal for the years 1966 and 1967.

*Carmalt Estate gift.* Through the good offices of Mr. Carroll Alton Means, the estate of Geraldine Carmalt has presented a collection
of memorabilia from the family of Samuel and William Samuel Johnson, first and third presidents of Columbia, including diplomas, certificates, commissions, letters, books, and personal possessions. Special mention should be made of Samuel Johnson's black wooden lap desk with five silver-topped glass bottles (for holding ink, ink powder, and sand), and his Bible printed in Antwerp by the Plantin Press, ca. 1572, containing genealogical notes in his hand on the flyleaves. There is also a letter from George Washington to William Samuel Johnson, dated Philadelphia, March 1, 1791; Johnson was at that time Senator for Connecticut, and the letter summoned Johnson to a meeting of the Senate in Philadelphia.

Connell gift. Mrs. Fly Connell has established a collection of the papers of her late father James Lawrence Fly, a lawyer who was active in government service from 1929 to 1944, having served in various capacities with the United States Attorney-General's Office, the Electric Home and Farm Authority, the Tennessee Valley Authority, the Federal Communication Commission, and the Board of War Communications. In 1944 Mr. Fly returned to private law practice in New York City. In her initial gift Mrs. Connell has presented her father's personal files of correspondence and
documents, and his files of speeches, articles, hearings, and correspondence relating to the Federal Communication Commission from 1939 to 1944.

*Edwards gift.* When Mrs. Barbara Edwards, Arthur Rackham’s daughter, arrived from England for the opening of the Centenary Exhibition last November, she brought her father’s paintbox and presented it for addition to Columbia’s collection of Rackham drawings and watercolors. After returning to her home in Basingstoke she sent, as a memento of her visit to Columbia, the watercolor drawing by Arthur Rackham for the frontispiece in Kenneth Graham’s *The Wind in the Willows*, published by the Limited Editions Club in 1940. This volume, issued the year after the artist’s death, was the last in a long list of classics that he illustrated.

*Gellborn gift.* Professor Walter Gellhorn (LL.B., 1931) has added to the collection of his papers the notes, manuscripts, and correspondence relating to his book, *When Americans Complain*.

*Halsband gift.* Dr. Robert Halsband (A.M., 1936) has presented
the corrected typescript and proofs of volume III of his edition of *The Complete Letters of Lady Mary Wortley Montagu*.

*Hill & Wang gift.* Through the good offices of Arthur W. Wang, President of the publishing house of Hill & Wang, we have received as a gift from the publishers the edited manuscript, galley and page proofs, and Jacques Barzun’s reading page proofs, for Wilson Follett’s *Modern American Usage*, published by Hill & Wang in 1966.

*Kent gift.* Miss Louisa M. Kent has presented the third and final installment of a collection of manuscripts and papers of Chancellor Kent and William Kent.

*Lamont gift.* Dr. Corliss Lamont (Ph.D., 1932) has established a collection of manuscripts and printed materials relating to the English poet, John Masefield, a friend of the Lamont family over many years. The nucleus of the collection is a group of 99 autograph letters written by Masefield, many of which contain critical commentary on his fellow poets, among them A. E. Housman, Robert Frost, Thomas Hardy, and Stephen Vincent Benét. Also included are 2 autograph manuscripts of poems by Masefield, 3 letters from Judith Masefield, and several printed items pertaining to the poet’s death. Dr. Lamont has also presented a copy of a privately issued recording by Masefield of his poem, “The Western Shore,” a portion of which refers to the estate of Thomas W. and Florence C. Lamont in Palisades, New York.

*Longwell gift.* During World War II the Political Warfare Executive in Great Britain published numerous propaganda leaflets which were dropped over Germany and the countries of occupied Europe. Many of these leaflets contain statements by Sir Winston Churchill, and, consequently, they illustrate an important aspect of the part played by Sir Winston in wartime propaganda. Because of their ephemeral nature they are now of great rarity. Mr. Daniel Longwell (A.B., 1922) has presented, in memory of Roland
Le Gouvernement de la Grande Bretagne vient de signer un accord avec le Général de Gaulle, ainsi qu'en témoignent les documents suivants :

1. Lettre de M. Winston Churchill
2. Texte de l'accord
3. Lettre du Général de Gaulle
Baughman, a collection of fourteen of these propaganda leaflets to be added to the Churchill Collection which he has established in the Libraries.

*Macy gift.* On the occasion of the Rackham Centenary, Mrs. George Macy, with the permission of Mrs. Barbara Edwards, presented five exquisite watercolor drawings done by Arthur Rackham for the 1939 Limited Editions Club edition of *A Midsummer Night’s Dream.*

*Maltz gift.* To the collection of his papers Mr. Albert Maltz has recently added the notes, drafts, manuscripts, and printed edition of his novel *A Tale of One January.*

*Matthews gift.* To the Libraries’ collection of his papers Mr. Herbert L. Matthews (A.B., 1922) has added a group of letters, manuscripts, photographs, and memorabilia relating to his service as a correspondent for the *New York Times*; the present gift contains material pertaining to the Italian invasion of Ethiopia in 1935 and World War II in Italy. Of special interest is the typewritten manuscript of a ten-page essay by Benedetto Croce, “Il Fascismo come pericolo mondiale,” bearing the author’s numerous holograph corrections and emendations. Accompanying the manuscript is Croce’s correspondence with Matthews concerning the essay.

*Meloney gift.* Mr. William Brown Meloney (A.B., 1927) has presented three items pertaining to Madame Curie: the silver watch used by Pierre and Marie Curie in their researches, engraved on the back of the case and bequeathed by Madame Curie to Marie Mattingly Meloney; a medal in silver, with portraits of Pierre and Marie Curie, struck in their honor, November 1898, by the Unio Internationalis Contra Cancrum; and a copy of Madame Curie’s *La Radiologie et la Guerre*, Paris, 1921, inscribed to Mrs. Meloney by Madame Curie, May 9, 1921. Also presented by Mr. Meloney is a collection of presidential letters written to Marie Meloney, comprising letters from Theodore Roosevelt, William Howard
Taft, Woodrow Wilson, Warren G. Harding, Calvin Coolidge, Herbert Hoover, and Franklin D. Roosevelt. While all of the letters have fine content, perhaps the one of greatest interest is that which President Harding wrote to Herbert Hoover, then the Sec-

![Watch Used by Pierre and Madame Curie](image)

The inscription on the back reads: “Watch which belonged to Pierre Curie and afterwards to Marie Curie. Used by both of them in the first researches on radium. Willed by Madame Curie to Mrs. William Brown Meloney.” (Meloney gift)

retary of Commerce, on February 5, 1923. He commends the Better Homes Movement, which was under the direction of Mrs. Meloney, in its efforts to encourage better housing, for, as the President writes, “the soundness of our social system and stability of our country are greatly enhanced by the development of love for a home and the creation of a home that can be loved.”

Metzdorf gift. Knowing of Roland Baughman’s deep interest in Thomas J. Wise during nearly all of his career as a rare book librarian, Mr. Robert F. Metzdorf has presented, in Mr. Baughman’s
memory, a collection of letters from Wise and relating to him, all concerned with the Swinburne copyrights and Wise's bibliography of Swinburne's writings. There are two autograph letters from Wise and three typewritten letters from Frank Taylor, written to Mackenzie Bell during the period 1915 to 1920, as well as typescript copies of other Wise letters.

Norman gift. Mrs. Dorothy Stecker Norman has added to the collection of her papers more than twelve hundred books, pamphlets, and periodicals dealing with civil rights, peace movements, public housing, foreign affairs, and all fields of literature.

Norton gift. W. W. Norton and Company, book publishers, have presented their files of correspondence and papers covering the early years of the company, 1923-1945. Founded by Warder Norton in 1923, the firm in the following two decades developed into a leading publisher of books in the fields of psychology, music, philosophy, and literature. Its roster of authors has included Bertrand Russell, Margaret Sanger, Edith Hamilton, Henry Handel Richardson, John Dewey, José Ortega y Gasset, Aaron Copland, Douglas Moore, Carlos Chavez, Irwin Edman, Paul Henry Lang, Maria Rainer Rilke, and Sigmund Freud, and the collection contains significant files of correspondence by, or relating to, each of them. The more than forty thousand letters and documents in the collection will be of considerable research value to future scholars interested in the individual authors, as well as in contemporary life and culture and the growth of American publishing.

Pratt gift. Dr. Dallas Pratt (M.D., 1941) has presented a fine letter written by Alexander Pope to William Fortescue, dated Twickenham, May 16 [1726]. An eminent barrister, Fortescue was an old and intimate friend of Pope's, who remained attached to him throughout his life. Jonathan Swift was in England on a visit in 1726 and was staying with Pope at his villa in Twickenham. Pope writes, “There is nobody with me but the Dean of St. Patrick’s who would hardly be here if he were not the best-natured & indulgent man I know.”

Raditsa gift. Mrs. Nina Ferrero Raditsa has added another installment of the papers and correspondence of her distinguished father Guglielmo Ferrero. The present gift, numbering more than 6,000 pieces, comprises the incoming correspondence from the early part of this century to the 1930's, and contains important letters from Romain Rolland, Paul Valéry, King Albert of the Belgians, Albert Einstein, and Count Sforza. Much of the material pertains to the political and social movements of the period, as well as to Ferrero’s writings, publications, and lectures.

Ramin gift. Mr. Sid Ramin, composer and orchestrator for stage and film musicals, has presented the scores and song copies for three Broadway musicals for which he did the orchestrations: Gypsy, A Funny Thing Happened on the Way to the Forum, and I Can Get It for You Wholesale. Nearly all of the items bear corrections and notes by Mr. Ramin. There are also several pieces of music in the autographs of composers Jule Styne and Stephen Sondheim, as well as the original orchestral scores used by Leo Shuken and Sid Cutner in the scoring of the music for the motion picture Around the World in Eighty Days.

Reed gift. Mr. Joseph Verner Reed, Jr., has presented his files of correspondence, memoranda, and printed material relating to the New York State Constitutional Convention of 1967. Mr. Reed
Our Growing Collections

was a delegate to the Convention and served as Vice-Chairman of the Committee on Economic Development.

Rowan gift. Mr. Louis R. Rowan has presented a letter written to him by Norman Mailer, dated November 5, 1963.

Saffron gift. In memory of Roland Baughman, Dr. Morris H. Saffron (A.B., 1925; A.M., 1949) has presented a copy of Sir Francis Bacon’s anonymously published *A Declaration of the Practises & Treasons Attempted and Committed by Robert Late Earle of Essex and his Complices, Against her Maiestie and her Kingdoms*, printed in London in 1601 by Robert Barker. The volume was once in the library of John Locke, and it contains his autograph on the title-page.

Schaefer gift. The East Asian Library has reported the gift by Mrs. Clara S. Schaefer of a copy of the handsome ten-volume work *Japan: Described and Illustrated by the Japanese, Written by Eminent Japanese Authorities and Scholars*. Edited by Captain F. Brinkley of Tokyo and published in 1897–98 in Boston by J. B. Millet, the work covers the entire range of Japanese art and culture of the nineteenth century. The volumes, bound in silk, are profusely illustrated throughout with hand-colored photographs, woodblock prints, and original paintings. The present copy is number eleven of an “Edition de grand luxe” limited to fifty copies.

Schaffner gift. Mr. John Schaffner, the New York literary agent, has presented his correspondence files and financial records covering the period 1948 through 1959. Numbering more than 38,000 items, the files contain correspondence from the essayists, novelists, and short story writers who were clients of Mr. Schaffner’s agency during the period covered. Especially to be noted are the files of Sheilah Graham, Santha Rama Rau, and Alice B. Toklas.

Singer gift. The distinguished Jewish writer Isaac Bashevis Singer has established a collection of his papers in the Libraries. Mr. Sing-
er’s initial gift includes the drafts, holograph manuscripts, typescripts and galley proofs of *Short Friday* and *Other Stories*, the English language and Yiddish language editions of *The Slave*, and the recently-published novel *The Manor*.

**Steegmuller gift.** Mr. Francis Steegmuller (A.B., 1927; A.M., 1928), novelist and literary critic, has presented a collection of his correspondence, manuscripts, scrapbooks of reviews and clippings, and published works. The file of correspondence contains letters from numerous writers and artists, among them John Cheever, E. E. Cummings, Ralph Ellison, Graham Greene, Max Jacob, Jacques Lipschitz, Mary McCarthy, W. Somerset Maugham, André Maurois, William Meredith, Clifford Odets, Georges Simenon, Edith Sitwell, Alec Waugh, and Edmund Wilson. Also present are the notes, drafts, and typescripts of Mr. Steegmuller’s essays, short stories, novels, and critical writings, including *Apollinaire: A Capsule Biography*, *Maupassant: A Lion in the Path*, *The Christening Party*, *The Grande Mademoiselle*, and *Flaubert and Madame Bovary*.

**Strouse gift.** Mr. Norman H. Strouse has added three volumes to our collection of Thomas B. Mosher imprints: James Thomson, *The City of Dreadful Night*, 1892; Algernon C. Swinburne, *Laus Veneris*, 1899; and *Ecclesiastes or the Preacher*, 1907.

**Tanis gift.** Mr. James Tanis has presented an untrimmed copy of *The Estray: A Collection of Poems*, Boston, 1847, which was edited anonymously by Henry Wadsworth Longfellow.

**Taylor gift.** Mrs. Davidson Taylor has established a collection of the manuscripts of the novelist and short story writer Sophie Kerr, who was one of the most successful and prolific authors of entertainment writing in the period that preceded the television era. Miss Kerr’s career spanned more than six decades, during which time she published twenty-three volumes and several hundred short stories and essays. More than one hundred of her stories and essays
appeared in the Saturday Evening Post and twice that number in the Woman's Home Companion, and her work was published widely in other popular magazines of the period, such as the Country Gentleman, Delineator, McClure's Magazine, Vogue, and Woman's Day. She also wrote several plays, the best known of which was Big-Hearted Herbert, written in collaboration with A. S. Richardson and successfully produced in 1934. In the present initial gift Mrs. Taylor has presented 240 drafts, manuscripts, and typescripts representing every genre in which Miss Kerr worked. Among them are twelve book-length manuscripts, the earliest being that of Love at Large, a novel which was published in 1916.

Trautman gift. Professor Ray L. Trautman (B.S., 1940) has presented a group of distinguished books in memory of Roland Baughman, including two splendid volumes bound for Baron de Longepierre: the Aldine edition of Euripides, Opera, Venice, 1503, two volumes; and the Estienne editions of Callimachus, Hymni, Geneva, 1577, and Polumon et al, Declamationes, Geneva, 1568, bound together in a single volume. Both of these volumes are bound in red morocco with the Longepierre stamp of the Golden Fleece in the center and at the corners of each cover and repeated on the spines several times. The Euripides volume also has olive morocco doublures with gilt border and the stamp of the Golden Fleece in the center.
Also included in Professor Trautman’s gift are the second edition of John Milton, *Paradise Lost*, London, 1674; the first issue of Samuel Johnson, *The Rambler*, London, J. Payne, 1752, six volumes; Merlino Coccajo, *Opus... poetae Mantuani macaronicorum*, Venice, 1581; and a German manuscript prayer book, eighteenth century, with pen-decorations in red and full-page drawings of the Mass, the Virgin Mary in glory, and St. Roche.

**Visiting Nurse Service gift.** The papers of Lillian D. Wald, relating to the founding and administration of the Henry Street Settlement, have recently been presented by the Visiting Nurse Service of New York through the good offices of its executive director, Mrs. Eva M. Reese. The papers cover Miss Wald’s participation not only in the Settlement, but also in numerous philanthropic and liberal causes, including those in the fields of child welfare, unemployment, immigration, civil liberties, and the Socialist Party. The correspondence files contain letters from public figures and writers, among them Jane Addams, Roger N. Baldwin, Van Wyck Brooks, Henry Ford, Zona Gale, John Galsworthy, Samuel Gompers, William D. Howells, Charles Evans Hughes, Frances Perkins, Dorothy Thompson, Norman Thomas, Ida Tarbell, Margaret Sanger, and Jacob Riis.

**Wilbur gift.** In memory of Roland Baughman, Mr. and Mrs. Robert Wilbur have presented a collection of five printed editions of the writings of the poet Lindley Williams Hubbell.

**Zierold gift.** Mr. Norman Zierold has established a collection of his papers in the Libraries. Included in his initial gift are the notes, drafts, typescripts, and galley proofs for *Little Charley Ross*, Mr. Zierold’s story of the Philadelphia kidnapping published last year. Clippings of reviews and a file of correspondence concerning the writing and publication of the book are also included.
Our Growing Collections

Recent Notable Purchases

Manuscript. The text of the Persian translation of *Kitab Suwar al Kawakib* ("The Book of Fixed Stars") by Abd ar-Rahman as-Sufi is known through only eight recorded manuscripts. One of these manuscripts, the copy from the Indian Imperial Library at Burhanpur, has been purchased by means of the Kevorkian Fund. The *Kitab Suwar* is called by George Sarton "one of the three masterpieces of Muslim observational astronomy," and its author, "one of the greatest Muslim astronomers." The present manuscript, written in the sixteenth century, contains seventy-four miniatures of the constellation figures painted in color. This manuscript has been used as a model book for the transfer of illustrations to other manuscripts; this is evidenced throughout by the pouncing technique, which is the prickings of an outline of a figure with a needle. By means of this outline the design is then transferred to another surface.

Also acquired for the Lodge Collection is a copy of the first edition of Aristotle’s *De Anima* with the commentaries of Agostino Nifo, printed in Venice in 1522. Nifo, who lectured at Padua, Naples, Rome, and Pisa, worked on these commentaries a long time before having them published. Although widely distributed and read at the time, the volume is now of considerable rarity. Another volume acquired is the first edition of the earliest preserved commentaries on the seven tragedies of Sophocles, *Comentarii in Septem Tragedias Sophoclis*, edited by the Renaissance scholar Janus Lascaris, and published in Rome in 1518. This extremely rare edition was printed by Angelus Collotius who was working for and with the types of Zacharius Kallierges of Retimo in Crete, often considered among the most eminent of Greek printers in the fifteenth century.

Added to the Ulmann Collection were two exemplars of the Janus Press of Philadelphia: Oscar Wilde, *The Selfish Giant*, 1967, with woodblock illustrations by Helen Siegl; and Federico García Lorca, *Romance de la Guardia Civil Espanola*, 1963, a bi-lingual edition with the English translation by A. L. Lloyd, illustrated with woodcuts by Jerome Kaplan. Both volumes, printed by Claire Van Vliet, are numbered and signed by the artists.
Activities of the Friends

Meetings

Bancroft Awards Dinner

On Thursday, April 18, approximately 300 members of our association and guests assembled in the Rotunda of Low Memorial Library for a dinner at which the Bancroft Prizes for 1968 were announced. Dr. Morris H. Saffron, Chairman of the Friends, presided.

The winners of this year's awards, for works published in 1967, are *The Ideological Origins of the American Revolution*, by Dr. Bernard Bailyn; *A History of Negro Education in the South from 1619 to the Present*, by Dr. Henry Allen Bullock; and *From Puritan to Yankee: Character and the Social Order in Connecticut, 1690-1765*, by Dr. Richard L. Bushman. President Grayson Kirk presented to each of the winners a $4,000 award from funds provided by the Bancroft Foundation.

It is customary each year for the publisher of each of the prize-winning books to receive a certificate, which is presented by the Chairman of the Friends. This year all three of the books were published by the Harvard University Press. Mr. Mark Carroll, the Director of the Press, was present to receive the citations for the books.

The evening seemed to be enjoyed fully by all of the participants, and the audience applauded with warm appreciation after each of the award-winning authors' short but effective responses. Mrs. Francis Henry Lenygon and Mrs. Arthur C. Holden comprised the Bancroft Dinner Committee.

In his closing remarks, Dr. Saffron spoke about the great benefits which come to a private institution through such a far-sighted bequest as that of Frederic Bancroft, a gift which has made the Columbia Libraries pre-eminent in American history and related fields. He also announced the following recent acquisitions for the
Activities of the Friends

Libraries: a collection of previously unpublished (and, in part, previously unknown) Berlioz material; a rare copy of T. E. Lawrence’s Seven Pillars of Wisdom, presented by Mr. John M. Crawford, Jr., of the Council; and, newest of all, a major collection of manuscripts and books by and about D. H. Lawrence which has come from Mrs. Alfred Heilman.

PICTURE CREDITS

Credit for some of the illustrations in this issue is acknowledged as follows: (1) Article by Barbara Edwards: Arthur Rackham’s watercolor painting of the River Arun is reproduced by courtesy of Mr. and Mrs. Alfred C. Berol. (2) Article by Sandra N. Ward and H. Ellis Mount: The photographs of the Mexican volcano and of the orange grove are from Kirtley Mather’s The Earth Beneath Us (N.Y., Random House, 1964). The diagram of the earth’s structure is from William J. Cromie’s Why the Mohole, (Boston, Little, Brown & Co., 1964) as adapted from Scientific American. The dramatic photograph of the Icelandic volcano is from The Surtsey Eruption in Words and Pictures (Reykjavik, Heimskringla, 1965). For the San Francisco 1906 earthquake scene, we are indebted to R. Jacobi’s Earthquake Country (Menlo Park, California, Lane Magazine and Book Company, 1964) and to the Bancroft Library at the University of California which owns the original. The Borah Peak photograph is reprinted from Geology Illustrated by John S. Shelton (San Francisco, W. H. Freeman and Company, 1966).
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