CONTRIBUTORS TO THIS ISSUE

Roland Baughman is Head of the Special Collections Department of the Columbia University Libraries.

Faubion Bowers is author of *Japanese Theatre* and other books. He served as military aide and civilian censor under General Douglas MacArthur during the occupation of Japan.

Bern Dibner is Chairman of the Board of the Burndy Corporation of Norwalk, Connecticut.

Kenneth A. Lohf is Assistant Librarian in the Special Collections Department of the Columbia University Libraries.

Henry W. Wells was Curator of the Brander Matthews Dramatic Museum.

* * *

*Articles printed in Columbia Library Columns are selectively indexed in Library Literature.*
Columbia Library Columns

VOLUME XIII  NOVEMBER, 1963  NUMBER 1

CONTENTS

Japan Revisited; A Vignette of World War II  FAUBION BOWERS  3
Moving the Central Park Obelisk  BERN DIBNER  11
Housman Through the Eyes of Others  KENNETH A. LOHF  21
The Brander Matthews Dramatic Museum  HENRY W. WELLS  27
Our Growing Collections  ROLAND BAUGHMAN  33
Activities of the Friends  51

Published by THE FRIENDS OF THE COLUMBIA LIBRARIES,
Butler Library, Columbia University, New York, N. Y. 10027.
Three issues a year, one dollar each.
Major Faubion Bowers (with back to the camera) interprets while Col. Tench, the commanding officer of the American advance party, confers with General Arisué at Atsugi Airdrome on August 28, 1945.
Japan Revisited;
A Vignette of World War II

FAUBION BOWERS

The author of the following, excerpted with his permission from his memoir in the Oral History Collection in the Columbia Libraries and here printed for the first time, witnessed an episode of World War II that was at once highly dramatic, poignant, and (at unexpected moments) comical: the reception of the first Americans to land in Japan after her capitulation.

Faubion Bowers told the story fifteen years later at the behest of the University’s Oral History Research Office. Like Bowers, the person who conducted this interview, Mrs. Beate Gordon, served the country as a Japanese interpreter during the war and the Occupation. The reader should bear in mind, of course, that he is reading a transcript of the spoken word, taken from a tape-recorder—the raw material of history, not the finished product.

LOUIS N. STARR, Director of Oral History Research Office

(Mr. Bowers explains in the opening pages of the memoir that he first visited Japan as a student en route to study music in Indonesia in 1940.)

...I was terribly poor, as you can imagine. I borrowed the money in order to do it. And I went second-class. And they had these arrangements whereby you could land in Yokohama and then you could rejoin the ship thirteen days later at Kobe, and
instead of just staying on the boat and sweating from harbor to harbor, you could get off absolutely free and take a train absolutely free. So that, of course, was a great seduction, because once I had taken that little Shosen line from Yokohama to Tokyo, I knew that I was not going to leave Tokyo for a long, long time. It was the first country where I hadn’t been able to read the signs, everything was very strange, and I wanted to get underneath all of this. Then, of course, when you are living in a foreign land as a young man, you naturally try everything. And I thought theater is something which has always been one of my great loves. I wanted to see what theater there was, and the Kabuki Za in Tokyo naturally is a very large, flamboyant, beautiful building and I was drawn to it. So I wandered into it one day, and once I saw Kabuki I knew that here was something worth a great deal of attention and effort. But at that time I had no idea that it would ever become useful to me or a thing at all.

Q: And so, you decided to stay in Japan?
Bowers: Yes, I decided to stay . . .

Q: How many years did you stay there?
Bowers: . . . I arrived in Japan in March 1940, and I left in March 1941.

Q: During that time, did you confine yourself to studies?
Bowers: Well, I worked very hard with the language, because I was absorbed by it, I was obsessed by this strange language. . . . But the real reason why Japanese was not much of a problem for me to learn was not only poverty and not only living in a Japanese atmosphere without foreigners, but it was that I went to the theater every day.

Q: Every day?
Bowers: Absolutely every day. You see, they have tachimi—standing room—where you can go and see for ten cents, fifteen
cents, just exactly what play you want, what passage of a play you want. So I used to go and see the things I liked over and over and over. And so night after night doing that sort of thing, means that the language sort of gets into your pores.

Q: Did you confine yourself to the Kabuki, or did you also see No?

Bowers: Oh, everything, everything. But it was the Kabuki that most strongly attracted me.

(Bowers left Japan when police interrogators began to make life difficult for his Japanese friends, visited Indonesia for a few months and returned to the U.S. just in time to be drafted, in September, 1941. He served most of the war in Australia and New Guinea in the Allied Translator and Interpreter Service.)

Q: Your function was mostly to translate Japanese documents?

Bowers: That's right. And to interrogate the few prisoners of war that we got at that time. As the war progressed I would go forward. From New Guinea, we went to Dutch New Guinea where there were nine months of doing nothing (except some days) because we weren't getting any documents or anything. And then Manila fell; we went to Manila and did a great deal of work. And then the atom bomb put an end to the war. I was given a rather plum assignment.

The advance party for landing in Japan was created, and they had to have a linguist with them. I was chosen to be the interpreter of the advance party. We were told very dramatically that if anything happened to us, then the war would resume. There were a hundred of us, and a Colonel Tench—there should have been only fifty, but so many people wanted in. We were quite thrilled, because we would be the first American soldiers to land on conquered Japanese soil, and our job was to get things going, to see that the place was disarmed, to see that the country was ready to receive MacArthur and the Occupation en masse.
Later conference on August 31, 1945, with Russian officials at Atsugi. Major Bowers (right) was the interpreter.

Q: Well, that was a very exciting job. You did the interpreting for Colonel Tench?

Bowers: For Colonel Tench, yes.

Q: And you went in the capacity of interpreter, or did you also advise Colonel Tench because of your knowledge of Japan?

Bowers: Well, we were very friendly, we were naturally very friendly, and since I was the only one in the whole bunch who knew anything about Japan, people leaned very heavily on me.

Q: I'm interested in what happened there at the beginning when you first arrived. What sort of reception did you get? Whom did you see, and what was the attitude of the people? Were they scared to death?
Bowers: The Japanese, of course, were terrified. We were also terrified, and we were so nervous—I shall never forget this for as long as I live. We landed at Atsugi Airport [Tokyo], and our poor pilot—we were of course in the head plane, the lead plane—was so nervous that he landed with the wind. That threw the Japanese into absolute consternation. They knew we would land against the wind as every other airplane in the world does, and they had set up canopies with orange juice and hors d’oeuvres and that sort of thing to welcome us, to give us a sense of hospitality and cordiality. And there we were—clear across at the opposite side of the air field. As we stepped out of the plane—Colonel Tench and I were first to get out—there were all of these generals: General Arisué, the member of the Imperial General Staff who had been placed in charge of receiving the advance party of the Occupation, running with all his ADCs across the airport and with his sword clanking. He caught up with us, much flustered and much upset. We walked across to the proper canopy and I had a moment of embarrassment trying to explain why we landed the way we did.

Q: Then, immediately, were you taken some place, or was this the meeting place?

Bowers: Let me give you the scene at the airport, where we were to land. We had sent ahead—in fact, I helped translate the documents prior to our landing—documents to the Japanese saying that on these conditions we will land. One was that all airplanes had to have their motors out and their motors placed beside the aircraft; another was that all anti-aircraft guns must be lowered with muzzles pointing down. It was a strange sight to arrive at this airport and to see airplane after airplane, many of them bomb-damaged, but all of them with their motors lying, torn from them so to speak, and with all of the guns pointed at half mast. It was a very mournful occasion.

But my strongest recollection of that time was the newspaper reporters—there must have been 20 or 25—sort of standing be-
hind, and then the group of Japanese generals, and then us standing around. There was a curious kind of social shyness, because no one knew what to say, no one knew what to do. It so happened—the first thing—General Arisué naturally offered some orange juice to the commanding officer, and he turned to me and said, “It is all right to drink this?” And I said, “Yes, of course.” But Arisué understood instantly that Tench had thought this was poisoned and so he immediately drank the glass that he had offered to Tench to show that it was perfectly all right. There was beer there too, which was very, very welcome, as you can imagine.

But it was an ill-at-ease time, it was like a party that wasn’t going off very well, and I happened to find myself standing next to the newspaper reporters. They had spotted that I knew Japanese and had sort of focused their attention on me, for that reason perhaps. At any rate, feeling terribly embarrassed and feeling sorry that things were not going well, that was when I asked the historic question, which was, “Is Uzaemon still alive?” And that made all of the headlines . . . because here the Japanese were expecting to be treated cruelly, expected to be overrun by barbarians, expected to be crushed under the heel of angry Americans. And to find the first sort of formal phrase addressed to them—Is their greatest Kabuki actor still alive?—caused quite an uproar and made our entire stay—at least for the two days before MacArthur and the other soldiers came—absolutely one of the greatest pleasure and the greatest enjoyment. [Uzaemon was not alive. He had died of natural causes in May 1945, just three months before the end of the war.]
Q: The advance party was after the surrender documents had been signed?

Bowers: No. This was August 28, 1945. MacArthur arrived two days later and the surrender document was signed on September 2, 1945.

Q: Were there any discussions at that time between Colonel Tench and General Arisué about the surrender documents?

Bowers: Well, our powers were very, very limited. As I remember it, although I really didn't pay much attention, our instructions were—one of our chief instructions was to take care of our prisoners of war. The Japanese were remarkably efficient and extraordinarily kind; they presented us, before we could ask anything, a complete list of all the prisoners in the country, a complete list of all the armaments, a complete list of the storage places, ammunition dumps. The entire country was laid before us in a stack of papers, so that every question was covered.
The obelisk, at its Central Park destination, is swung into vertical position over its pedestal.
Moving the Central Park Obelisk

BERN DIBNER

The necessity of moving the temples at Abu Simbel has focused world attention on the engineering problems involved. The brilliant engineering feat of transporting from Alexandria to New York in 1879–80 another famous Egyptian monument is described below. We print an excerpt from a longer article, "Moving the Obelisks," originally published by the Burndy Library, Inc. A presentation copy of this publication has been given to Avery Library by the author.

Editor's Note

IN THE middle of Central Park in New York stands a tall stone on a quiet, wooded knoll. It has stood here for 70 years and in this time has witnessed the neighboring streets swell in activity from suburban quiet into the busiest thoroughfares of all time. It has watched great buildings grow from the ground and it has been dwarfed by their eminence and bulk. It can, in all truth, say: "I have witnessed this great change in only one-fiftieth of my existence, for in my youth in Egypt I have had Moses look upon my face, and Joseph has paused within my shadow. I have seen a great city, as great as yours, burn and disappear and I have stood near the sea for 2000 years to witness another great city blossom and die. Be not proud, for I shall exist when all this brick and steel about me has crumbled into dust!"

This stone and others like it have been quarried, cut, engraved and erected by men for reasons of interest to us. They have been chiseled, raised, lowered and moved again by methods revealing to our engineers. Let him who can pause in his busy day to see what others have done, read further.

It required the passage of some 75 years from the time the British received their gift of the prone obelisk in Alexandria before this stood erect once again on the London Embankment.
Twenty-five years passed between the time that Napoleon I had decided to bring back with him a trophy of his campaign of the Nile until such an obelisk graced Paris. It is therefore understandable why the very retiring engineer who brought the obelisk into New York in about a year should point to this performance with some pride.

Unlike the uninscribed shaft at the Vatican, the one now in New York has all its faces and its pyramidion covered with hieroglyphics and therefore its history is well known. Three kings of Egypt have engraved their names and titles on its four faces, two of these kings among the mightiest of the hundreds that ruled Egypt. Yet, when Lieutenant-Commander Henry H. Gorringe, U.S.N., first saw it in the filth and squalor of the Alexandrian embankment, a prey to destruction by vandals and the sea, there was little association with the nobility it once knew.

This shaft was one of a pair that stood before the great temple of Tum in the sacred city of the sun, Heliopolis. The central column of inscriptions on the four faces of the monolith informs us that it had been cut and placed by Thothmes III, pharaoh in the 18th Dynasty (1461 B.C.), on the occasion of the fourth jubilee of his reign, that is, on having reigned forty years. To this inscription was added, some 150 years later, that of the great builder of Egypt, Rameses II (19th Dynasty, 1388–1322 B.C.), consisting of a column on either side of the original, forming three columns, and finally at the outer edge a very small inscription by Orsoken I (22nd Dynasty, 933 B.C.).

The pyramidion is also engraved on its four faces. The designer and architect of the two obelisks which ultimately found their way to London and New York was Amen-men-ant. When the Caesars became active in Egypt the pair of obelisks was moved by the Roman engineers and set up at the water entrance to the Caesareum, an arena built in the city and dedicated to the Roman Caesars, the conquerors of Egypt. There the monuments stood through the period when the power of Rome fell and the fiber of Egypt decayed. At some time between its transportation to Alex-
andria and its embarkation for London, one obelisk fell to the ground leaving the other of the pair standing but leaning somewhat toward the sea. The fallen shaft was removed in 1877 and the remaining one stood alone when Commander Gorringe arrived. Commander Gorringe had been selected by the sponsors as an officer who combined the talents and experience that assured the safe transportation and erection of this heavy and fragile stone.

Even though Mr. William H. Vanderbilt of New York had underwritten the cost of transportation to the amount of $75,000, he made it clear that payment would be made only when the shaft was successfully placed upon the chosen site. This meant that the full responsibility for the design, negotiation and execution rested on the shoulders of Commander Gorringe.

In Egypt Gorringe found every form of impediment to the operation that the unfriendly European residents in Alexandria could put in his way. The German and French archaeologists fought the removal of the obelisk and incited interference by local authorities. They were perfectly content to let the shaft disintegrate but would not lift a finger to help in its removal. The Khedive of Egypt had presented the obelisk as a gift to America through proper agencies, and the firm and direct action of Commander Gorringe reduced the time required to move it (estimated by the Egyptians as a century) to a little more than a year. On October 27, 1879, one month after the arrival of the turning equipment into Alexandria harbor, Commander Gorringe had the obelisk off its pedestal, thereby serving notice to the obstructionists that the stone was definitely on the move. Gorringe had planned the operation down to the last detail, had had special structural steel footings prefabricated and all the required tackle, hydraulic jacks and steel rails shipped to the site. There existed no precedent in moving dead loads amidship larger than 100 tons and this maximum consisted of guns shipped from England to Italy that required the construction of costly and special coastal hydraulic cranes. Gorringe, therefore, had to design and fabricate
In Alexandria, the encased obelisk is being slid into the steamship *Dessoug* through an opening in the bow.
the moving equipment based on shifting the dead weight of a fragile stone weighing more than twice that maximum.

A pit displacing 1730 yards of earth was first dug about the shaft exposing some twelve feet that had been buried by the accumulated debris. He then dug down to below the footing that the Roman engineers had erected after the transportation operation from Heliopolis. He sheathed the stone with timber to protect the delicate inscriptions and this packing was fastened into place by iron bands which served both for protection and for the fastening of control ropes during the turning operation. Although Gorringe had calculated that the mid-section stresses were adequate to hold up the end-sections when the shaft was in a horizontal position and balanced on its trunnions, still in order to be safe with a stone that had been subjected to 3000 years of exposure, he applied a two-cable suspension truss that lifted about 30 tons from each end section. Timber shears then lifted the obelisk weight and transferred it to the trunnion pillow-blocks. These in turn rested on steel framework footings that were placed on either side of the obelisk and rested on two masonry piers, built on the sides of the obelisk pedestal.

Tackle was provided to control the turning of the obelisk to the horizontal position but when this operation brought the shaft to a slant of about 45° the controlling rope broke and the purposely loaded front end swung down rapidly and partly crushed the staging prepared to receive it. No damage was otherwise done. The obelisk was then lowered into a wooden caisson in order to float it around the breakwater in the shallow bay to the waiting steamship Dessong which had been bought and fitted out especially for this duty. The caisson was pulled through the water for a circular distance of about 10 miles to bring it to a point only about one mile (across the city) from its former position, for Gorringe could not get permission to take his burden through the city. This forced manoeuvre raised the costs by $21,000.

The obelisk was lowered by hydraulic jacks for a distance of 43 feet down two stacks of timber in gradual steps so as to bring
it to the level whereby it could be warped onto the level of its caisson bed. The main pedestal stone and the lower stones forming the footing as assembled by the Romans were then removed, marked and boxed, and transferred to the Dessoug.

When the obelisk was encased in the caisson it was pushed out by hydraulic jacks into the pounding surf of the Mediterranean that threatened to wreck the caisson or break the obelisk. Finally, on March 31, 1880, the caisson was water-borne and a tug pulled it for the ten-mile course around the jetty to the dry dock where the steamer Dessoug was supported. The obelisk, still sheathed in its wooden protective cover, was slid through a hole opened in the forward starboard end of the vessel, until it rested, point forward, in the ship's hold. It required a combination of a crane on the arsenal quay and a chartered floating derrick to lift the 50-ton pedestal, then the base stones, and to lower them into the hold of the steamer.

Neither crane nor derrick had the capacity for the pedestal stone alone, but together they were able to lift it from the lighter deck and lower it into the aft hatchway of the Dessoug. The obelisk was bedded down in soft pine for the trans-Atlantic trip and shoring to the ship's timbers was installed to prevent slide or motion during the journey. The Dessoug sailed on June 12, 1880, just eight months after Commander Gorringe had first arrived in Alexandria.

On arrival in New York on July 20, 1880, the ship docked at West 51st Street and cranes unloaded the pedestal stone. This was then slung on chains under a four-wheel carriage drawn by 32 horses. Hydraulic jacks had to push the carriage out of occasional ruts made in the road by the heavy rear wheels. A new site on a knoll was picked near the Metropolitan Museum of Art to receive the monument. From this knoll the earth was stripped and the granite rock was leveled. On this the foundation stones were reset in the exact arrangement and position, and in the same orientation, as they had at Alexandria. The iron and steel clamps that the Romans had used to bind the stone together were replaced by
Moving the Central Park Obelisk

modern counterparts. Into the interstices between the foundation stones, formerly left empty by the Romans, Gorringe placed lead boxes containing state documents, records and contemporary data relating to the obelisk, coins and medals of the United States, the Bible, works of Shakespeare, a dictionary, nautical tables and models of various tools then in common use. The remaining voids were filled with cement. The obelisk itself was made ready for disembarking, which proved no easy matter.

Just as the functionaries at Alexandria had made it difficult for this ancient stone to leave, so, upon its arrival, some were as unfriendly in greeting it at the new shores. The dry-dock owners, demanding exorbitant rates, caused the Dessoug to be moved to Staten Island where her bow was lifted and supported. The hole in the starboard bow into which the obelisk had been admitted at Alexandria was now re-opened, the obelisk was raised and turned and then moved out onto a wooden landing stage built on piles. The withdrawal was made upon steel cannon-balls moving in channels. This method was used until it was found that the great pressure caused the splitting of the channel web. The cannon-balls were therefore replaced by rollers moving over flat steel bars, similar to those used on a marine railway.

Wooden pontoons carried the obelisk to a slip on the West 96th Street pier in the Hudson. From here the obelisk was pulled by block and tackle over prepared ways and bridging, crossing the Hudson River Railway, down through streets and avenues and over the undulating Central Park terrain for a total distance of two miles. In this instance the shaft was gradually elevated 147 feet from the landing stage elevation to that of fitting into its new trunnion position; at one part of its route the elevation reached its high point of 230 feet above its starting elevation.

Obelisk, pedestal and donkey-engine were fixed to a bed moving on rollers over timber ways. The engine drum reeled up the rope passing through blocks attached to a distant anchor, thus drawing the bed and load forward. In this way the timbers over which the carriage passed were freed, moved forward and
reset on level crib-work to be used over and over again; the anchor also was moved forward. It required 112 days for the obelisk to be moved from the river to the final site. There, on January 15, 1881, the hydraulic pumps lowered the obelisk with its trunnions into the pillow-blocks and it was then swung into position over the re-located pedestal.

Whereas the ancient Egyptians placed their obelisks directly on their pedestals, the Romans reset the shafts on bronze astragals in a space between pedestal and shaft to provide space for their hoisting and lowering equipment. Gorringe combined both methods by setting the base of the obelisk directly upon its pedestal and yet restoring its four bronze crabs on the model of the two which remained where the Romans had installed them. The replicas of the original crabs, weighing 922 pounds each, were substituted by Commander Gorringe; castings were made at the Brooklyn Navy Yard at his own expense. The original two are now on view within the nearby museum walls. Upon the claws of the crabs were engraved the main points of the history of the obelisk, thereby repeating what the Romans had done in placing Latin and Greek inscriptions upon the claws of their astragals.

The text upon the original claws states that “in the eighteenth year of Augustus Caesar when Barbarus was prefect of Egypt this was placed [here]. Pontius [was] architect.”

With due ceremonies and before an assembly of 10,000 people gathered in the bitter cold of January 22, 1881, the obelisk was lowered and settled into its present position. It represents a triumph of intelligent and devoted engineering by Commander
Moving the Central Park Obelisk

Gorringe and it is the oldest monument of that size in the New World. In its proper setting on the restored 11 1/2-foot pedestal this ancient shaft now towers 81 feet over a new landscape.

The rough and worn condition of the westerly face as compared to the three other faces has been the cause of considerable speculation as to how this uneven surface came about. It seems most probable that in the destructive rage of Cambyses, King of Persia (525 B.C.), the fires of burning Heliopolis caused the surface to chip and disintegrate. Both pharaohs honored by this monument had, in their days, conquered Persia. It therefore seems that in order to efface the record of the conquerors, fires built around these monuments might have caused this damage. Similar results were evident in the burnt-out stone buildings in the recent war.

Shortly after the erection of the obelisk it was noted that flaking of the surface had become serious. It was therefore examined by a commission which made recommendations for its preservation. After two and a half barrels of flakes and chips had been removed by hand, a water-proofing process consisting of warming the granite surface and brushing on a paraffin solution, was carried out in 1885.

Mr. Vanderbilt was so impressed with the success of the removal and erection of the obelisk that he increased his bid of $75,000 to the actual cost of $104,000.
A. E. Housman in his brother Laurence's rose garden.
DO not know why Americans are so fond of writing—and apparently of reading—about personal matters; but it seems to be a national characteristic, and it makes me unwilling to meet them, though they are always so kindly and friendly,” writes A. E. Housman on March 4, 1932, to Cyril Clemens, editor of the *Mark Twain Quarterly*. The reserved and enigmatic author of *A Shropshire Lad* is known to have abhorred any kind of publicity, so these remarks are not surprising from a later Victorian who perforce chose to be known only through his verses and classical Latin scholarship. Little is recorded of his personal life up to the publication in 1896 of the slender book of lyrical poems which was to make him justly famous. Any biography of his intellectual growth must almost necessarily be one more of surmise than of fact, and a reconstruction of his early life, so important to a complete understanding of his writings, depends largely on whatever relatives, friends and associates recall or seem willing to divulge.

By means of the Ward Melville Fund, presented in memory of Frederick Coykendall, the Columbia University Libraries have recently purchased a collection of letters by and about A. E. Housman which promises to give many fresh insights into his personality and career as a poet. While there are only six letters from the poet himself, which are characteristically direct and terse, there is an important group of ninety-four letters from his brother, Laurence Housman, poet, playwright and artist, most of which were written in the late 1930’s to Cyril Clemens who was at that time at work on a proposed biography of A. E. Housman. These contain particularly pertinent comments on his brother’s activities, religious beliefs, reading and unpublished manuscripts.
entrusted to his editorial care after the poet's death in 1936. There are also forty-five letters from relatives and friends, among them his sisters, Clemence Housman and Katharine E. Symons, his publisher, Grant Richards, and his associates at Oxford University, the Reverend James T. Nance and Alfred W. Pollard.

When Housman was "ploughed" in his examinations for honors at Oxford in 1881, it seemed the disastrous end of his scholastic career rather than the prelude, as it was to prove, to one of ultimate distinction. The Reverend Nance, a tutor at St. John's College at the time, writes, "Housman's answers in the philosophical papers had been so short and scanty, that the Examiners thought that he was treating the examination with contempt." The poet's sister, Katharine Symons, blames his failure on an intellectual arrogance luring him into slackness and negligence. However, as the Reverend Nance remarks, the Fellows of the College knew him as "a quiet and reserved man, wholly occupied with the study of the Classics, and taking little interest in the general affairs of the College." Apparently none of his associates at Oxford anticipated the distinguished future as scholar and poet that was in store for the slender, sensitive-looking Housman.

After receiving his degree, he became a clerk in the Patent Office, while continuing to pursue his classical studies and writing. A series of important articles, dealing with textual problems in the Greek tragedians and the Latin poets, led to his appointment in 1892 as Professor of Latin at University College, London, and in 1911 as Professor of Latin at Cambridge University. Masterful editions of Manilius, Juvenal, and Lucan assure his high and permanent rank in the field of classical scholarship.

If casual acquaintances found Housman's company difficult, those who knew him more intimately were sure to admire, in addition to a refined taste in food and wine, his sense of humor. When E. O. Hoppé, the portrait photographer, finally succeeded in persuading Housman to sit for him, he was impressed by his
subject's "total unaffectedness, his splashes of whimsical humour, his old-world courtesy." Another artist, the painter Reginald Gleadowe, drew his portrait for Trinity College, Cambridge, and when Housman was sitting for him he was lively and quick-witted. "As I started drawing I said to him, 'What about your time?' He thought I said 'tie,' and replied 'Readymade, half-a-crown, fastens with a clip behind. I'll take it off if you like.'" As the artist sketched his ear, he remarked on its interesting shape. "Ordinary criminal type, surely," was Housman's repartee.

Laurence Housman further describes his brother's ears as "small, and high in his head, and he could wag them!"

We have another view of the poet by Percy Withers, a friend who occasionally accompanied Housman on his five-mile afternoon walks around Cambridge. "He was always prompt down to breakfast by 8.15, but he insisted peremptorily that punctuality could only be achieved if his morning tea arrived a full hour earlier. He was slow, and as in all else meticulous, in dressing, and the process of drying after his cold bath was, by his own spontaneous and amusing telling, an incredibly tedious and laboured performance." Unfortunately, we have no further account in Housman's own words, but his telling must surely have been seasoned with the dry wit and self-effacement of this confirmed bachelor.

It was as a lyrical poet that Housman achieved his widest popularity, although his fame rests on a comparatively small number of poems. His family and friends were startled when Housman, in 1896, four years after his London appointment, published his first volume of lyrics, *A Shropshire Lad*. "I did not even know that he was writing the poems until he sent me a printed copy," his brother Laurence writes.

The manuscript of the sixty-three lyrics was submitted to the publishers, Kegan Paul, through A. W. Pollard, one of Housman's closest friends. Pollard's role was a small but decisive one, and he describes it clearly in his single letter in the collection. "When
Kenneth A. Lohf

Housman entrusted me with the manuscript of A Shropshire Lad it was called, I believe, The Poems of Terence Hearsay, and I pointed out to him that the phrase A Shropshire Lad which he had used in the poem was a much better one. He agreed at once, but the phrase was his own, not mine.” No one can doubt that Pollard’s acute suggestion and Housman’s assent were especially fortuitous. Grant Richards, “actuated almost entirely by a very sincere love of the book,” persuaded Housman to allow him to issue a second English edition in 1898 so that the book might receive a wider public. The Housman collection contains a most interesting and revealing group of seven letters from Richards to Housman dealing with the publication of the second edition, as well as Housman’s editions of Manilius and Juvenal.

Housman’s poems are direct and personal with a simplicity of diction, almost classical in style, and a melody which appears effortless and spontaneous. He himself claimed Heine, Shakespeare’s songs, and British ballads as his chief sources. Percy Withers writes of the poet’s method of composition, “Housman told me quite explicitly that most of the lyrics came to him during his afternoon walks, that little or nothing was required beyond verbal corrections, and that any serious difficulty arose in the case of the final verse, which often gave him prolonged trouble.” While pessimism, even to the point of bitterness, is the mood of the poems, their themes are the passing of youth, the loveliness and the cruelty of nature, and the vicissitudes of friendship. It is hardly insignificant to read in a letter from Clemence Housman that the only pictures her brother ever purchased were Dürer’s “The Knight, Death, and the Devil” and “Melancholia.”

As in all other things, Housman was reticent about his religious beliefs. Laurence Housman emphatically writes that “Saints did not attract him: he preferred sinners.” This is undoubtedly why Housman preferred Hawthorne’s The Marble Faun to The Scarlet Letter, for “he was less interested in the yeastings of a Christian conscience and its ‘miraculous’ product, than in the semi-pagan
character of the Faun's hero." In 1934, two years before Housman's death, his brother asked him if he regarded himself as an agnostic. Housman's reply, as recorded in Laurence's letter of April 22, 1940, was calm and direct. "He merely told me that he became a deist when he was twelve, and an atheist when he reached full years of discretion."

Housman wrote his own epitaph in the hymn, "For My Funeral," published posthumously by his brother in More Poems. The final verse reads:

We now to peace and darkness
And earth and thee restore
Thy creature that thou madest
And wilt cast forth no more.

Laurence again paraphrases his brother's beliefs when he writes in another letter that "he looked forward to being reabsorbed unconsciously in whatever 'Being,' or existence, he and the rest of things animate and inanimate had sprung from."

The Columbia collection of letters by and about Housman offers the student of literature a rich beginning to an understanding of a complex literary personality. Whatever the hidden reasons, Housman was too withdrawn and reserved to have left any but the most meager public record behind, but the insights of those who knew him best, revealed through correspondence, seem the most promising approach to the essential biography of the man and his work.
The Brander Matthews 
Dramatic Museum 
HENRY W. WELLS

On May 8, 1963, on the eve of his retirement, Dr. Henry W. Wells gave an address in which he summarized the development of the collections and the principal types of activities of the Brander Matthews Dramatic Museum, during the fifteen years of his Curatorship. The concluding part of his address is printed below. This is followed by a picture section in which are shown a few examples of the manifold resources of the collections.

Editor's Note

The Theater leaves as a deposit materials for both eye and ear that have great artistic value. The literary documentation of the theater is the world's greatest poetry. The music of the theater is at times unsurpassed even as pure music. Its costume and decor are of infinite value and also available in some measure for a museum as detachable from actual productions. This all adds up to the possibility of a dramatic museum in the fullest sense of the words. Columbia established the first such museum in this country, as it also established the first chair of dramatic literature. Today we have very obsolete museum equipment but the nucleus for a really important collection and, I hope, the initial effort and effectual momentum to bring this about. I cannot readily conceive such a result without an active drama school and
A Japanese actress preparing to go on stage.
an adequate building to contain it. I fear we shall have to postpone our hopes for a generous fulfillment of my ideal. But we have strong incentives. As Michelangelo put it, the majesties of all the arts are one, and that one is surely their meeting in the theater. Our most aggressive policy today at Columbia can be little more than a holding operation. This itself will need extraordinary effort and imagination. I wish the effort well and pray for the imagination, without which cultures must decline into barbarism and nothing truly belonging to the humanities be accomplished, no matter how unctious our declarations may be. We may be shrewd cookies but not civilized people. Drama criticism is in final analysis the critique of our civilizations. The Museum is a project to help in a small way to stave off from our culture a barbarism that is never so far away as not to be a living threat. The theater is, properly speaking, a house of beauty. I have, under some difficulties, attempted to make this also true of a dramatic museum. I hope that you will be kind enough to pardon my delinquencies and find that there is something which I have done on which you may build further and more successfully.

A model of a Sanskrit theater.
Henry W. Wells preparing one of the Museum’s exhibits.
A performance of *The Merry Wives of Windsor* in Antwerp.
Our Growing Collections

ROLAND BAUGHMAN

Gifts

*American City Magazine gift.* Through the kindness of the editor, Mr. William Foster, the magazine *American City* has donated to Avery Library a substantial collection of books and pamphlets on all aspects of urban planning, numbering more than 2,000 titles.

*Amherst College Library gift.* The Library of Amherst College, through the kindness of its director, Mr. Newton F. McKeon, has transferred to Avery Library an extensive collection of photographs and clippings relating to the architectural firm of McKim, Mead and White, a particularly apt and welcome addition in view of the firm's close connection with Columbia's architectural history.

*A.I.G.A. gift.* Continuing a policy originated in 1953, the American Institute of Graphic Arts has added the Fifty Books of the Year, 1961, to the complete depository file of the award winners placed here by the Institute.

*Bacon gift.* Professor Helen H. Bacon has presented to Columbiana several items by and relating to Charles Knapp (A.B., 1887; A.M., 1888; Ph.D., 1890; Litt.D., 1929 Hon.), former Professor of Classical Philology.

*Bancroft gift.* Professor Margaret Bancroft (A.M., 1913) has presented a collection of thirteen letters and documents relating to
Captain John O. Given and his various shipping enterprises, 1851-1880. Of prime interest is an eight-page document listing disbursements of the ship *Juan Fernandez*, 1855-57. This vessel was lost off the Philippines in 1859 (see *Library Columns*, November, 1962, p. 29).

Bangs bequest. Two very fine items have been added to our collections as the result of the generosity of the late Helen C. Bangs. One is a remission of fine dated 2 December 1863, signed by Abraham Lincoln and William H. Seward; the other is an undated letter from Robert Louis Stevenson to William Aeneas MacKintosh which includes some amusing unpublished verses.

Block gift. Miss Marguerite B. Block (A.M., 1930), formerly curator of the Bush Collection of Religion and Culture in Low Library, has presented three 18th-century documents relating to Thomas Fairfax, sixth Baron Fairfax of Cameron. Two of the documents are deeds to Virginia lands, dated 1741 and 1751 respectively; the third piece is an accounting of quit rents and merchandise rendered to Lord Fairfax by one John Taylor, 30 September 1736.

Boyd gift. Miss Lola Boyd has presented a very useful collection to the Law Library. The gift comprises 33 volumes of French legal works.

Burkhardt gift. Mr. Frederick Burkhardt (A.B., 1933; Ph.D., 1940) has presented two notable works; namely, *Materials on the history of alphabets: Oriental, Greek, Roman, and Slavonic...* Moscow, 1855, and *Specimens for a treatise on the date of origin of Slavonic alphabets*, by O. Bodianskii, Moscow, 1855. (Both titles as given above are translations. The works are in Russian, and were published to commemorate the 100th anniversary of the founding of the Imperial Moscow University.)
Our Growing Collections

Campbell gift. Professor Oscar J. Campbell has presented a fine copy of Thomas Fuller's *History of the Worthies of England*, London, 1662.

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) has added two fine Carl Sandburg items to his earlier gifts. One is a mounted photograph of Sandburg chopping a large log near the seashore, inscribed "For Don [Brace] from Carl". The other item is an autographed copy of Carl Sandburg's *New American Songbag*, [1950], inscribed "For Don [Brace] in fellowship, Carl."

Canfield gift. Mr. Cass Canfield has presented an amusing exchange of letters which passed between Don Marquis (who signed his letter "Inchfin Wilkie") and Eugene F. Saxton, an associate of Harper & Brothers. The letters are dated in May, 1922.

Casamajor gift. The professional library of the late Dr. Louis Casamajor (A.B., 1903; A.M., 1906; M.D., 1906) has come to the Medical Library, the presentation being made by Miss Mary Casamajor on behalf of her sisters and herself. The collection consists of some 200 items, including bound volumes, serials, and pamphlets.

Citizens Union gift. In 1948 the Citizens Union of the City of New York presented its non-current papers to Columbia University. The collection, contained in more than 200 manuscript boxes, represents the period 1897-1938.

Recently the Citizens Union added nearly forty cartons of papers, continuing the file through 1948. Included are four drawers of the papers of the Civic Legislative League, which has been joined with the Citizens Union.

East Asian Library gifts. The East Asian Library reports a number of gifts from various sources. Among them is a complete set
of the records of the National Assembly in Taipei, not obtainable through regular commercial channels. The Institute of Modern History has furnished publications of old Chinese archives, including a complete set of printed documents pertinent to Russo-Chinese relations in the early Republican period. *Fei-chin yueh-k'an* (Bandit Affairs Monthly), a confidential publication reporting conditions in contemporary mainland China, published by the National Government in Taipei, has been and will continue to be received on a regular basis. From the Rev. Robbins Strong of the United Church Board for World Mission Ministries has come what is believed to be one of the few existing complete runs of the important periodical, *Democracy*, May 1-July 8, 1937. From the Asian Peoples' Anti-Communist League in Taipei, Taiwan, have come 74 books and pamphlets on Communist activities in Mainland China, the works being in both Chinese and Western languages.

Friedman gift. Mr. Harry G. Friedman (Ph.D., 1908) has presented the Lyon 1541 edition of the satires of Juvenal and Persius, and a collection of 16 political pamphlets of the period of Queen Anne. The pamphlets, dated from 1710 to 1714, are bound together in a binding of contemporary design.

Goldsmith bequest. The estate of the late Sophie L. Goldsmith, writer, lecturer, radio commentator, reviewer, and children's book critic, has presented her library comprising more than 1,250 items. The books cover all aspects of Mrs. Goldsmith's many interests, and of particular note are the many letters from prominent people that have been "laid in" in the volumes.

Goodman gift. Mr. Sydney L. Goodman (A.B., 1910; LL.B., 1912) has presented to the Law Library a collection of 108 volumes of McKinney's *Consolidated Laws*, 6 volumes of McKinney's *Session Laws*, and 29 volumes of *New York Practice* by Gilbert and Bliss.
Our Growing Collections

Holden gift. A gift of singular interest and potential importance has recently been made by Miss Marian Holden of South Salem, New York. Miss Holden was for many years a professional hand-bookbinder, having studied the craft under various masters in Paris. In these pursuits she acquired the finest equipment available. This she has decided to present to Columbia University in memory of her father, the late Edwin Babcock Holden, A.B., 1883. Mr. Holden, an eminent book collector at the turn of the century, was an early member of the Grolier Club, and was the original guiding spirit of the Club Bindery which he and several other Grolier members sponsored from 1895 until 1908; it produced some of the finest bindings ever created in this country.

Miss Holden’s gift includes a backing-press manufactured by Bertrand Frères, a Hickok plow and vice, agates, roulettes, finishing tools, and a host of other items necessary to a well-appointed hand-bindery. The gift was made in the hope that it can be used either in the teaching of the craft in Columbia-sponsored courses, or in actual repair and refinishing work in the Department of Special Collections.

Koo gift. Dr. V. K. Wellington Koo (A.B., 1908; A.M., 1909; Ph.D., 1912; LL.D., 1917 Hon.) has presented his collected papers to Columbia University. The archive—one of the most important collections of contemporary manuscripts ever to come to Columbia—records the events of a long and varied career in Chinese domestic and foreign affairs. The collection includes diaries, files of correspondence, telegrams, books, speeches, and records of conversations with personalities in all parts of the world. Among the papers are those dealing with the Manchurian incident of 1931, China's peace treaty with Japan in 1945, the United Nations, and China's relations with the many countries and conferences where Dr. Koo has served as delegate. The collection is to be known as "The V. K. Wellington Koo Papers on Politics and International Affairs." It will be housed in special quarters in the
V. K. Wellington Koo (right), Chinese statesman and international jurist, and Dr. Richard H. Logsdon, Director of Libraries, examining part of the collected papers which Dr. Koo has just presented to the University.
Our Growing Collections

East Asian Library, where it will be organized by Dr. Koo, his associates, and members of the library staff, preparatory to making the collection available to scholars.

*Korac gift.* Professor Veljko Korac, Director of the Nikola Tesla Museum in Beograd, learning of Columbia’s fine collection of Tesla letters, visited Special Collections to present two important publications recently sponsored by his institution—*Nikola Tesla: Lectures, Patents, Articles* . . . Beograd, 1956, and *Tribute to Nikola Tesla* . . . Beograd, 1961. Neither volume had previously been in our collections.

*Lada-Mocarski gift.* Mr. Valerien Lada-Mocarski has presented a number of welcome additions to Avery Library, among which *Campi Phlegraei* (1962), a beautiful compilation of reproductions of Sir William Hamilton’s sketches in Sicily, is outstanding.

*Lamont gift.* Three years ago Dr. Corliss Lamont (Ph.D., 1932) gave to Columbia University funds for the purchase of a collection of letters of George Santayana, which would become available at a later time. We are now able to report that the purchase has been concluded, and a notable group of 500 letters and documents has been added to the Santayana Collection which Dr. Lamont established at Columbia. Over a hundred of the letters were written to Santayana by his father; the remainder are from Santayana to Mr. Daniel Cory (*Library Columns*, February, 1956, p. 23-25).

*Landsman gift.* The collection on dental medicine formed by the late Dr. Ned Landsman, comprising more than 100 items, has been presented to the Medical Library by Mrs. Landsman.

*Law Library gifts.* The Law Library has received a number of valued gifts from various firms of the area. Mallin and Gross have presented a complete set of *American Jurisprudence*; Browne and
Satterlee have given a collection of tax material, including U. S. Board of Tax Appeals reports, Internal Revenue Bulletins, revenue bills (1918–45), and the like; the Standard Oil Company of New Jersey, through Mr. David G. Gill, has presented sets of *Foreign Relations of the U. S., 1915–41* and *Supreme Court Digest* (complete).

*Loomis gift.* Professor Roger S. Loomis has presented a collection of four useful titles, including Michel Baudier’s *Histoire de l’administration de Suger Abbé de S. Denis*, Paris, 1645, and Heliodorus’ *The adventures of Theagenes and Chariclea*, London, 1789.

*Noyes gift.* Miss Penelope Noyes of Cambridge, Massachusetts, has presented to Columbiana a welcome packet of photographs and other memorabilia relating to her father, the late James Atkins Noyes (Mines 1878).

*Parsons gift.* Professor Coleman O. Parsons (A.B., 1928) has presented two welcome items. One is a beautiful copy, in the original mottled sheep binding, of Edward Young’s *The Complaint: or, Night-Thoughts on Life, Death, & Immortality*, London, 1743. The volume contains Nights One to Four, in issues not previously in our collections. The second item is Christopher Anstey’s *The New Bath Guide; or Memoirs of the B-N-R-D Family*, London, 1830. It is a superb copy, illustrated with engravings by George Cruikshank, in the original red cloth binding with printed spine label.

*Pratt-Cartwright gift.* Dr. Dallas Pratt (M.D., 1941) and his brother, Mr. Aubrey Cartwright, have generously contributed funds for the purchase of an important cylinder seal of the Akkad period in Mesopotamian history, 2370–2230 B.C. It may be recalled that the purchase of such a seal was reported in these pages only a year ago. The new specimen is much finer, contains
characteristics that are uncommon, and represents a more sophisticated environment than that which produced our earlier acquisition.

Such seals were used for the signing of cuneiform tablets; they were cut in intaglio, and from them relief images were reproduced on the soft clay of the tablets. They are of importance in the history of art and to epigraphical studies.

Prentice Estate gift. Our readers may recall that in the February, 1963, issue of Columbia Library Columns we reported the gift by Professor Margaret Bancroft of three modern works translated into Latin for the late E. Parmalee Prentice. These were separate printings of individual pieces from a much larger series. Professor Bancroft has since persuaded the estate of Alta R. Prentice, through the executor, Mr. George C. Williams, to present to Columbia a complete set of the seven-volume series of the "Mount Hope Classics."

These works were translated from English into Latin by Dr. Arcadius Avellanus at the behest of Mr. Prentice, who believed that the study of Latin would be made more palatable to the young if the texts they used were more interesting. Accordingly the "Mount Hope Classics" include not only short stories by such authors as de Maupassant, Stevenson, Bulwer Lytton, and Ruskin, but even full-length books such as Treasure Island ("Insula Thesauraria") and Robinson Crusoe ("Vita Discriminique Robinsonis Crusoei")—the latter requiring two thick volumes. "Lucerna Aladdini," "Ciniscula," and "Pulchristudo atque Bestia" are intriguing inclusions in the series. The various volumes were published by Mr. Prentice in limited printings from 1914 to 1928.

Prentis gift. Mr. Edmund Prentis (E.M., 1906) has placed in Columbiana the miniature copy in bronze of Meunier's "The Hammerman" which was awarded to him by the Thomas Egleston Associates.
Price gift. Mrs. Chester B. Price has presented to Avery Library a collection of 85 original drawings by her late husband, who was famous for his beautiful architectural renderings.

Proportional Representation League gift. Through the good offices of Miss Elsie Parker, the Proportional Representation League has transferred from its offices at 47 East 68th Street all of its back files. The collection, which of course is still unprocessed, is being held in its original order. It occupies more than a hundred manuscript boxes and totals approximately 15,000 items.

The papers comprise the correspondence and records of the League from 1900 to 1951. They deal with proportional representation and allied voting reforms in the U. S. and countries abroad, particularly Great Britain. The League, originally headquartered in Philadelphia, moved to New York in 1933 and merged with the National Municipal League.

Samuels gift. Mr. Jack H. Samuels (A.M., 1940) has presented a notable series of thirteen first and rare editions of important works. Of primary interest are two Kelmscott imprints, Morris’s The Sundering Flood (1897) and Tennyson’s Maud (1893); the third folio edition of Spenser’s Works (1679); beautifully pristine copies, in the original boards, of Thackeray’s Our Street (1848) and Rebecca and Rowena (1850); a splendid three-decker by Trollope, Framley Parsonage (1861); and 26 volumes containing Robert Seymour’s lithographs of New Readings of Old Authors (ca. 1840–50).

Schoenzeit gift. Mr. Samuel Schoenzeit has presented a set of 534 volumes of the New York Supplement to the Law Library.

Schulman gift. The Law Library has been greatly enriched by the gift of John Schulman (L.L.B., 1918) of a collection of books and papers relating to copyright—the revision of the U. S. copy-
right law, the Berne Union, and the Unesco Universal Copyright Convention. This is a collection of the first importance and will be more fully described at a later time.

Smith gift. The East Asian Library reports the gift by Mrs. Ernest K. Smith of Santa Barbara, California, through Professor L. Carrington Goodrich, of a valued set of an ancient Chinese dictionary, *Shuo wen chib tzu* (Discussion of single characters and explanation of compound characters). The dictionary was originally compiled by Hsu Shen (d. A.D. 120) during the Han period, and it has been annotated by later scholars in nearly every Chinese dynasty since then. The gift copy is of a very rare edition.

Solon gift. Complete files of *The Little Review*, a literary magazine of the greatest importance, are essential to the study of 20th-century American literature. The original issues were printed on very unsturdy paper, a fact that further contributes to their rarity. The gift, then, of 29 issues dating from 1916 to 1927, by Mr. Israel Solon, goes a long way toward completing Columbia’s file and replacing copies that had become badly worn. The gift was made through the good offices of Professor John Unterecker and Mr. Eugene Sheehy.

Tanzer gift. Mrs. Lawrence A. Tanzer of Rye, New York, has added to the earlier gifts made by her late husband (LL.B., 1897), which were reported in these pages in November, 1961, and February, 1962. Mrs. Tanzer’s gift comprises some hundreds of pamphlets and volumes relating to local government.

Thorndike gift. Professor Lynn Thorndike (A.M., 1903; Ph.D., 1905) has presented the drafts, proofs, and supporting documentation of the 1963 edition of his monumental work, *A Catalogue of Incipits of Medieval Scientific Writings in Latin*. 
Upjohn gift. Professor Everard M. Upjohn has presented a splendid letter to his mother, Mrs. Hobart B. Upjohn, from the poet, Padraic Colum.

Professor Upjohn has also presented to the Avery Library two volumes of the manuscript minutes of the New York chapter of the American Institute of Architects, 1866–67.

Weinstein gift. Professor Jack B. Weinstein (LL.B., 1948) has presented to the Law Library a collection of 50 volumes of legal textbooks and about 150 other books, pamphlets, and government reports.

Weld Estate gift. By way of the New York Public Library, the heirs of the late Mrs. Rudolph Weld (née Sylvia C. Parsons) have presented a specially engrossed copy of “Transcript of the Exercises at the Unveiling of the Tablet at St. Paul’s Chapel in Memory of General William Barclay Parsons, October 1, 1934.” General Parsons (A.B., 1879; C.E., 1882) was a Trustee of Columbia University from 1897 until his death in 1932, serving as Chairman from 1917 onward. His professional life was devoted to transportation—specifically railroad transportation—and privately he collected an extensive library relating to that subject. “His equally strong love of prints” wrote James Kip Finch and Talbot F. Hamlin, “centered on and reflected his overwhelming interest in the great epic of railroad achievement.” His priceless collection of transportation prints, numbering some 235, was presented to Columbia in his memory in 1934 by his wife, daughter, and son.

Notable Purchases

Manuscript Collections. Since the May issue of Library Columns went to press, three manuscript collections have been acquired by purchase. Of chief significance is the file of correspondence by and relating to A. E. Housman and his brother Laurence Hous-
Our Growing Collections

man. As Mr. Lohf notes in his article in this issue of Library Columns, nearly all of the letters were written to Cyril Clemens, who was working on a proposed biography of A. E. Housman. Represented in the collection besides the two brothers are their sisters, Clemence Housman and Katharine E. Symons, the publisher, Grant Richards, and James T. Nance and Alfred W. Pollard of Oxford University. (Purchased by means of the fund given by Ward Melville, A.B., 1909, in memory of the late Frederick Coykendall, A.B., 1895; A.M. 1897; C.E., 1897.)

A collection of 133 pieces of correspondence, manuscripts, proofs, and miscellaneous documents relating to the operations of the Westgate Press of San Francisco, 1929-30, was purchased by means of the Friends’ Book Account. Among those represented in the collection are Sherwood Anderson, Havelock Ellis, Zona Gale, Lewis Mumford, Bertrand Russell, Ruth Suckow and Virginia Woolf.

A much smaller collection—but of great interest to Columbia history—comprises seven letters from A. J. Moses (E.M., 1882; Ph.D., 1890), of Columbia's School of Mines, to the noted mineralogist and gem expert, George Frederick Kunz (1898C; A.M., 1898 Hon.), dated from June 17 to November 23, 1885, and relating to professional matters. (Bancroft fund.)

Individual Manuscripts. Four book manuscripts of considerable interest have been recently purchased. One is Agnolo Bardi's Istorie Senesi Parte 1ª Dalla fondazione all' anno 1403, a mid-18th century Italian work on the early history of Siena. (General funds.)

A most remarkable item is William Stukeley's Historia Coelestis, or Designs of the heavenly Constellations, . . . 1746. Stukeley, an antiquary with a decided twist toward mysticism, was one of the early investigators of the ruins at Stonehenge and Avebury, which he ascribed to the Druids. In this work he advances the thesis that the Hebrew patriarchs were the first discoverers of astronomy, and he relates many of the constellations to Adam,
The naive illustration above is reproduced from William Stukeley’s *Historia Coelestis, or Designs of the Heavenly Constellations*, an autograph manuscript dated 1746. He writes that the constellations “are the first, and oldest pictures in the world; as well as the largest.” He holds that the Hebrews were the first astronomers and that they peopled the heavens with their patriarchs. He goes so far as to describe Adam as “the first astronomer, and doubtless, no inconsiderable one.”

Describing the origin of this work, he says in the Preface: “About the year 1746 whilst I lived at Stamford, I made these designs of the celestial constellations; and colored them, with the juice of the berry of *solanum lethale* [Nightshade or Bella dona], which I discovered there, in my rides over the most delightful Awnsby heath; where it grows plentifully in an old stone-pit.” (See page 45)
Cain, Enoch, Noah, and the like instead of Greek mythological figures. The manuscript comprises 48 numbered and two unnumbered water-color paintings by Stukeley, many with explanatory text. (Smith fund.)

The third book manuscript to be acquired by purchase during the period is Joseph Delcourt's translation into French of Shakespeare's Richard III, which was published in Paris by the Société "Les Belles Lettres" in 1929. (General funds.)

Of particular interest is a 24-page holograph manuscript by Theodore Dreiser of his essay, "Some American Women Painters," which is unlisted in the standard Dreiser bibliographies, and may still be unpublished. (Bancroft fund.)

**Individual Manuscript Documents and Letters.** A substantial number of individual pieces have been purchased, but only a few of these need be noticed here. These include the draft of a note from John Jay (unsigned) to John Adams, docketed "March 1783" when both men were in Paris. "On calling this moment," Jay wrote, "for my man Manuel to comb me, I am told he is gone to shew my nephew the fair. I fear they will have so many fine things and raree shows to see and admire, that my Head will remain in statu quo till the afternoon, & consequently our intended visit to Ct. Sarsfield must [crossed through] be postponed. Thus does Tyrant Custom hold us by a Hair . . ." Also, a legal document dated in Albany, Jan. 29, 1800, signed by Alexander and Richard Hamilton, counsels for the appellant, and several letters of Henry Lewis Bullen, Oswald Garrison Villard, Ella Wheeler Wilcox, Manuel Komroff, and Brander Matthews are recent acquisitions. All but the Bullen letters, which were acquired by means of the Friends' Book Account, were Bancroft Fund purchases.

**Printed Book Collections.** A collection of seven of the scarce limited editions of writings by H. E. Bates were acquired. The
lot includes two Christmas booklets, and all but one of the pieces bear the autograph of the author. (General funds.)

*Fifteenth-Century Books.* Four incunabula were purchased during the period. They are: Theophilus Ferrariis *Propositiones ex omnibus Aristotelis libris excerptae*, printed in Venice in 1493 (Lodge fund); an edition of Cicero’s *Epistola selectae*, Rome, Johann Schöenberger, after 13 November 1483, no other copy recorded in America (Lodge fund); a bibliographically very complicated copy of certain writings by Justinianus printed in Basel by Michael Wensler in 1478 and in Lyon by Johann Silber, ca. 1481–3—a mixed copy containing editions otherwise unrecorded in America (Lodge fund); and a fine copy of a medical treatise by Hieronymus de Manfredis, *Liber de homine*, Bologna, Ugo Rugerius and Doninus Bertochus, 1474. (Friends’ Book Account.)

*Other Early Printed Books.* Scores of works of the 16th, 17th, 18th and early 19th centuries have been purchased for the Columbia Libraries over the past few months, and of course only the merest fraction of these can be singled out for notice here. Of special interest is the redaction of Aristotle in the original Greek, published in eleven volumes (this copy is bound up in five volumes) by the heirs of Andreas Wechel of Frankfort, 1584–1596. The set is extremely rare in complete form. The editor, Friedrich Sylburg (1536–1596), still enjoys a high reputation as a philologist of wide learning. (Lodge fund) Several English books of the 17th century have been added: More’s *Utopia*, 1624 (General fund); *Dives and Lazarus: Or rather, Divellish Dives* . . . by R. I., London, 1628 (Friends’ Book Account); John Bulwer’s *A View of the people of the whole world*, London, 1654 (General fund); George Wharton’s *Calendarium Ecclesiasticum* . . . London, 1657 (Smith fund); Virgil’s *Opera*, London, Thomas Roycroft, 1663, edited by John Ogilvy and containing a rich complement of full-
Our Growing Collections

page engravings by Hollar, Faithorne, and others (Lodge fund); a brilliant copy of *The Institution, Laws & Ceremonies of the Most Noble Order of the Garter*, London, 1693, by Elias Ashmole, the founder of the Ashmolean Museum at Oxford (Friends' Book Account); Surirey de Saint-Remy's *Memoires d'Artillerie, où il est traité des mortiers, petards, arquebuses à croc* . . . The Hague, 1741, 2 volumes (General fund); and the first full report of Daguerre's photographic method, as presented by François Arago in volume 9 of *Comptes Rendus Hebdomadaires des Séances de l'Académie des Sciences*, July-December, 1839. (Epstein fund.)

Avery Library notes the purchase of a number of important early works that have not been previously recorded in these pages. The most significant of these are: Giovanni Antonio Dosio, *Urbis Romae aedificiorum . . . reliquae . . .*, Rome, 1569, a crucial link in the history of Roman architecture; N. Langlois, *L'Architecture à la mode*, Paris, 1680–1710, a great and remarkably complete collection of French baroque architectural motifs; Edward Oakley, *The Magazine of architecture*, Westminster, 1730, a rare work, of influence on the architecture of the American colonies; Andrea Palladio, *The First book of architecture*, London, 1668, an unusually early English imprint of one of the great architectural texts; and Lainée, Vouet, and others, *Livre de diverses grotesques . . .*, Paris, 1647, a most unusual compilation of 17th-century decorative engravings. The Langlois and Lainée volumes were purchased on the Friends' Book Account, the others on general funds.

*Modern Fine Books.* In the November, 1962, issue of *Library Columns* (p. 35) we noted the gift by Dean Jacques Barzun (A.B., 1927; Ph.D., 1932) of funds to be used for the purchase of a copy of the ultra-rare 1950 edition of Blaise Pascal's *Pensées sur l'homme et Dieu*, illustrated by the cubist, Albert Gleizes. We can now report that a copy has been acquired from Gleizes.
widow. It is a superb specimen of the kind of production known to the collecting world as “artists’ books.” Originally published in an edition of 235 copies, of which 35 were hors commerce, the work contains 57 etchings by Gleizes in his more developed style. Thus we have at Columbia examples of that artist’s early style (Mercereau’s La Conque Miraculeuse, 1922, with cubistic woodcuts in the broad genre) as well as of his late work.

Another volume of great beauty is the Allen Press (1963) edition of Henry James, The Beast in the jungle with Blair Hughes-Stanton’s colored wood engravings. This is one of the finest books produced in this country in recent years; it was printed on a handpress by Lewis and Dorothy Allen of Kentfield, California, in an edition of 130 copies. (Ulmann fund.)

Two very fine books recently produced at the Janus Press in Philadelphia have been acquired by means of the Ulmann fund. Both are translations of German writings by Franz Kafka (A Country Doctor, 1962, 250 signed copies, and Parables and Paradoxes, 1963, 50 signed copies). Both, too, are splendidly illustrated by Claire Van Vliet, A Country Doctor with 12 relief etchings, and Parables with 10 large lithographs.

A work published for the Roxburghe Club of London certainly belongs in this category: Alexander Pope, An Essay on Man, reproductions of the manuscripts in the Pierpont Morgan Library and the Houghton Library . . . 1962. It was purchased by means of the Halsband fund. The work, which is edited by Maynard Mack, was printed at the University Press, Oxford, for Henry S. Morgan, Esq.
Activities of the Friends

FINANCES

In the November issue we publish the annual statement of the amount which has been contributed by the Friends during the twelve-month period ending on March 31. During the year, $15,798 in unrestricted funds and $5,763 for specified purposes were received, making a total of $21,561. Such gifts from the Friends over the past twelve years now amount to $205,088.

In addition to the monetary gifts, the Friends have during the year augmented the Libraries’ resources for research by presenting rare books, manuscripts, and other items having an estimated value of $113,827—a record-breaker for a single year. This brings the twelve-year total of such gifts to $560,027. (The principal items have been described in “Our Growing Collections.”)

The comparative figures for contributions during the past years are indicated in the following table.

<table>
<thead>
<tr>
<th>Year</th>
<th>Cash Gifts, Unrestricted</th>
<th>For special purposes</th>
<th>Total</th>
<th>Book and manuscript gifts</th>
<th>Total value of gifts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1950-52**</td>
<td>$4,348.00</td>
<td>$41.00</td>
<td>$4,389.00</td>
<td>$2,515.00</td>
<td>$6,904.00</td>
</tr>
<tr>
<td>1952-53</td>
<td>4,423.00</td>
<td>4,133.00</td>
<td>8,556.00</td>
<td>43,653.00</td>
<td>52,209.00</td>
</tr>
<tr>
<td>1953-54</td>
<td>3,166.00</td>
<td>13,224.00</td>
<td>16,390.00</td>
<td>53,643.00</td>
<td>70,033.00</td>
</tr>
<tr>
<td>1954-55</td>
<td>2,413.00</td>
<td>29,930.00</td>
<td>32,343.00</td>
<td>15,251.00</td>
<td>47,594.00</td>
</tr>
<tr>
<td>1955-56</td>
<td>4,471.00</td>
<td>13,077.00</td>
<td>18,448.00</td>
<td>22,381.00</td>
<td>40,829.00</td>
</tr>
<tr>
<td>1956-57</td>
<td>3,755.00</td>
<td>28,975.00</td>
<td>32,730.00</td>
<td>17,037.00</td>
<td>50,667.00</td>
</tr>
<tr>
<td>1957-58</td>
<td>5,464.00</td>
<td>15,477.00</td>
<td>20,941.00</td>
<td>67,791.00</td>
<td>88,732.00</td>
</tr>
<tr>
<td>1958-59</td>
<td>5,516.00</td>
<td>8,811.00</td>
<td>14,327.00</td>
<td>13,299.00</td>
<td>27,626.00</td>
</tr>
<tr>
<td>1959-60</td>
<td>7,408.00</td>
<td>5,280.00</td>
<td>12,688.00</td>
<td>36,980.00</td>
<td>49,668.00</td>
</tr>
<tr>
<td>1960-61</td>
<td>7,642.00</td>
<td>1,121.00</td>
<td>8,763.00</td>
<td>71,833.00</td>
<td>80,596.00</td>
</tr>
<tr>
<td>1961-62</td>
<td>9,821.00</td>
<td>4,131.00</td>
<td>13,952.00</td>
<td>100,917.00</td>
<td>114,869.00</td>
</tr>
<tr>
<td>1962-63</td>
<td>15,798.00</td>
<td>5,763.00</td>
<td>21,561.00</td>
<td>113,827.00</td>
<td>135,388.00</td>
</tr>
<tr>
<td>**</td>
<td>74,225.00</td>
<td>130,863.00</td>
<td>205,088.00</td>
<td>560,027.00</td>
<td>765,115.00</td>
</tr>
</tbody>
</table>

** December 1950-March 1950. Later years begin April 1 and end March 31.
Corrigenda

In Mr. Draper Hunt’s article on the Hannibal Hamlin Papers (Library Columns, May, 1963, p. 27) he states that the papers—now at the University of Maine—had originally been deposited with the Maine Historical Society by Miss Louise Hamlin. Miss Hamlin has asked us to correct this statement. It was her great-uncle, Hannibal E. Hamlin, then the only surviving son of the Vice President, who had, sometime prior to 1938, placed the papers at the disposal of Miss Elizabeth Ring, Vice President of the Maine Historical Society.

PICTURE CREDITS

Credit for some of the illustrations in this issue is acknowledged as follows: (1) Article by Faubion Bowers: The pictures at the Atsugi Airport in Japan are U.S. Army photographs; the portrait of Uzaeman is from Francis Haar’s Japanese Theatre in Highlight (Tokyo, Tuttle, 1952). (2) Article by Bern Dibner: The drawing of the obelisk in Central Park is from the New York Public Library; the photograph of the steamship Dessoug is from Henry H. Gorringe’s Egyptian Obelisks (N.Y., Privately printed, 1882); the portrait of Lt. Cmdr. Gorringe is from Harper’s Weekly, vol. 29, 1885. (3) Article by Kenneth Lohf: The photograph of Housman is from the files of Special Collections at Columbia; the drawing of Housman was supplied by Trinity College, Cambridge. (4) Article about the Brander Matthews Dramatic Museum: All of the illustrations are from the Museum; the performance photograph of The Merry Wives of Windsor was made by Studio Reusens in Antwerp; the photographs of the performance of the play of Elche and of the model of the Sanskrit theater were made by Fred Fehl. (5) The photograph of Messrs. Koo and Logsdon was made by V. Sladon.
THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

Invitations to exhibitions, lectures and other special events.
Use of books in the reading rooms of the libraries.
Opportunity to consult librarians, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members’ names on file.)
Opportunity to purchase most Columbia University Press books at 20 per cent discount (through the Secretary-Treasurer of the Friends).
Free subscriptions to Columbia Library columns.

* * *

CLASSES OF MEMBERSHIP

Annual. Any person contributing not less than $10.00 per year.
Contribution. Any person contributing not less than $25.00 a year.
Sustaining. Any person contributing not less than $50.00 a year.
Benefactor. Any person contributing not less than $100.00 a year.
Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

OFFICERS

Hugh J. Kelly, Chairman  Francis T. P. Plimpton, Vice-Chairman
Charles W. Mixer, Secretary-Treasurer
Room 315, Butler Library, Columbia University, New York 27, N.Y.

THE COUNCIL

Mrs. Albert M. Baer       Hugh J. Kelly
C. Waller Barrett         John A. Krout
Henry Rogers Benjamin     Valerien Lada-Mocarski
Alfred C. Berol           Lewis Leary
Frank D. Fackenthal       Mrs. Francis H. Lenygon
August Heckscher          Francis T. P. Plimpton
Mrs. Arthur C. Holden     Dallas Pratt
Mrs. Donald Hyde          Mrs. Franz T. Stone
Richard H. Logsdon, Director of Libraries, ex officio

PUBLICATIONS COMMITTEE

Dallas Pratt, Editor
August Heckscher          Charles W. Mixer
Roland Baughman