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The Critic and the Actress:
The Troubled Lives of Arthur and Rhoda Symons

KARL BECKSON

In the late summer of 1908, Arthur Symons, whom his friend W. B. Yeats called "the best critic of his generation," suffered a sudden mental breakdown while in Italy with his wife, Rhoda. Describing his aimless wanderings in the countryside, his confinement (at one time in a prison, handcuffed), and his final return to England, Symons wrote in his Confessions: A Study in Pathology (1930) that he was "utterly and absolutely unprepared for so unimaginable a crisis as that which befell me. . . ." His career disrupted, his mind seemingly destroyed, and his future doubtful, Symons spent two years in and out of mental institutions, alternating between periods of lucidity and episodes of paranoia and pathological grandiosity.

The devotion of his wife during this period and in the years that followed until her death in 1936 has been largely ignored in accounts of Symons, but in more than two thousand letters exchanged between Arthur and Rhoda, now in the Rare Book and Manuscript Library (the gift of Kenneth A. Lohf), the story may be told in detail: of extraordinary devotion in the face of great stress and of Rhoda's attempts to establish herself as an actress, as well as a progressive emotional instability in her life, the result of her husband's hopeless condition and the sense of her own failure in life.

Opposite: Arthur Symons in his study at Island Cottage, ca. 1920; his wife Rhoda in a theatrical pose, ca. 1915; and Island Cottage, Wittersham, Kent, the late seventeenth century timbered house where Arthur lived from 1906 until his death in 1945.
In 1908, doctors told her that Arthur’s illness, “General Paralysis of the Insane” (regarded at that time as generally caused by syphilis), would result in death within eighteen months. To the American critic James Gibbons Huneker, in a letter at Dartmouth College Library, she wrote: “... there is no hope of recovery; and they can do absolutely nothing for him—they don’t even attempt treatment—it is General Paralysis (the doctors say there is no trace of the disease which generally accounts for this malady— and Arthur always told me he never had had it—he would not tell a lie—you know)...” To other friends, Rhoda wrote incessantly that Arthur was dying. In a letter to the American lawyer and art patron John Quinn, Huneker wrote in 1910 that “Rhoda, the black panther, writes in a hopeless way, nevertheless I hear that Arthur is much seen and is, apparently, improving.” Indeed, he outlived not only Rhoda but most of his friends when he died in 1945 at the age of seventy-nine, but after 1910, when the severity of his mental illness had subsided, he was not the same critic he had been before his breakdown. His capacity for critical discernment, evident in his earlier work, such as The Symbolist Movement in Literature (1899), which T. S. Eliot called a “revelation,” was effected permanently by pathological incoherence.

Faced with the prospect of his early death—and, when that seemed a misdiagnosis, the likelihood of a permanent mental disorder—Rhoda attempted to salvage her life by becoming an actress. The daughter of a Newcastle shipbuilder, she had first come to London to study music; Arthur had met her through the sister of Ernest Rhys, the writer and editor, who had been Arthur’s friend since the late 1880s. Their marriage in 1901, at the height of Arthur’s fame, brought her friendships with many of the most prominent writers of the time. With Arthur’s partial recovery, she felt isolated and helpless in their cottage in Wittersham, Kent, from which she wrote to Huneker:

[Arthur] keeps wonderfully well, tho’ there is no reasoning power, and he is apt to fly into ungovernable rages a propos of nothing—of course Mr. Huneker, as you can well guess, it is terrible for me—I
am with him all day and every day—and here, in a tiny country village, at this time of year you can imagine how deadly it is—I read enormously—and I try to shut my brain to everything connected with this horror which has fallen on us. ... Arthur reads and translates all day long—his work, with the exception of an occasional quite perfect lyric, is worthless—but what a blessing that he is unconscious of that and that he can occupy himself—we go over and see Joseph Conrad occasionally—Arthur has a passionate admiration for him. ... Conrad, who lived nearby, had become a close friend, appreciative of Symons' critical understanding of his work. After one of his visits to Conrad, when they spoke about insanity in men of genius, Arthur told Rhoda that when he asked Conrad whether he himself was "insane," he responded: "Of course I am; but I know when my insanity comes and goes." Arthur added: "Isn't that as splendid as original?"

To establish a foothold in the theater, Rhoda turned to one of their friends, the playwright Alfred Sutro, who was able to secure a minor role for her in his play The Perplexed Husband (1912), produced in Liverpool, and who gave her some acting lessons. To Arthur, she wrote, using her affectionate name for him: "Oh! Mimos I am so anxious to be a success on the stage—so anxious! & yet I feel I haven't really all that goes to the making of an actress—I want to be able to 'get inside' of what I am doing—I do it from the outside!"

Often in her letters to Arthur, she returns to the past in an attempt, one presumes, to control it, to master it: "Oh! Arthur I think incessantly of our past—but it's too painful—I try not to think of it—it's no good dear one—let us think we will have a greater future for all we have suffered—I have learnt much by suffering—my love for you has strengthened into something so different. ..." But several days later, she writes in French, as though to shield her from her own depression: "Je suis lasse de vivre—tu as beaucoup plus de courage que moi."

Between 1912 and the mid-1920s, she appeared in some dozen plays, including Arthur's The Toy Cart (1916), but she rarely
received more than respectful notices in the primarily minor roles that she performed. After the opening of Louis Parker's *Joseph and His Brothers* (1913), Rhoda received encouragement from a distinguished actress who visited their cottage, as Arthur wrote to Rhoda:

I was here at 7, in my slippers, doing nothing, when I heard a cart and a voice crying my name. I rushed out: Ellen Terry! She had come over to praise—you! She said you looked so Eastern (which I assured her you are) that at first she was not sure who it was. She said she was simply enthralled by your acting, voice & gestures; the proud way you carried your head, your beauty; in one word, she had been absolutely astonished in seeing how dramatically (and she said perfectly) you acted.

Ellen Terry may have praised Rhoda's acting out of sympathy for the Symonses. When Rhoda was rehearsing for Sutro's next play, *The Two Virtues* (1914), she wrote despairingly to Arthur: “Sutro says I'm awkward in my movements—not natural enough in my speech—and—a thousand other faults to find—it's awful...” When the play opened on March 5, Sutro was predictably disappointed in her performance.

Over the years, Rhoda found it difficult to obtain roles; increasingly, she regarded herself as a failure in the theater and, by extension, a failure in life. For help, she turned to such friends as Henry James (who replied: “I can well imagine your desire to provide for yourself in London rather than face those conditions at Wittersham...”); he offered to introduce her to the actor-manager Gerald du Maurier. She also wrote to another friend, the playwright James Barrie, the result of which she told Arthur: “I spent an hour with Barrie this morning—he was best of all—awfully nice—got on very well with him—he says he'll think over what he can do—meanwhile he'll get me cinema work...”. Whether he succeeded is not known.

Her sleeplessness became such a problem that she went to a hypnotist for help, and increasing sensitivity to noise resulted in
numerous changes of London flats over the years. On one occasion, she wrote to Arthur: “I too am feeling intensely the boredom to life—intensely! What must we two do? Two of life’s failures! n’est ce pas?” And when acting assignments did not materialize, she would write to Arthur in a depressed mood: “It’s hopeless & Arthur I look so old—my neck is all scrawny & my face is lined & haggard—C’est fini—Alas—.” (In 1915, when this letter was probably written, she was forty-one.) On occasion, she would remind Arthur of their past love: “You & I were ever the greatest comrades, & ever the rarest of lovers. . . .” But after returning to London after a brief stay in Wittersham, she once wrote: “When we’re together we have fierce quarrels & directly we part, I feel that there’s no one on earth I care for but you—you’re everything to me. . . .”

In Wittersham, Arthur continued writing and reading, but his nights were often filled with “horrid” dreams, frequently of Satan, he told Rhoda, “squat like a toad, whispering a jargon in my ears.” Raised in a strict Nonconformist religious family, his father a Wesleyan minister, Arthur had, in his early poetry, revealed a preoccupation with sin and redemption. His Bohemian sexuality in the 1890s, when he had presumably abandoned his faith, may have been a contributing factor in his later mental illness, for during and after his two-year psychotic episode, he was obsessed by sin and damnation.

In the 1920s, Rhoda, increasingly convinced that certain rituals and beliefs could improve Arthur’s mental condition, seems to have become a disciple of the French therapist Émile Coué, who achieved popularity by advocating the autosuggestion, “Day by day, in every way, I am getting better and better,” to be said daily. In what appears to be a combination of Coué and Catholicism, Rhoda urged Arthur: “. . . be sure & hold the wee rosary in your hand & say the French phrase 20 times at least twice a day—you’ll suggest to yourself that you will be cured in that way—and the suggestion will act gradually—and you will become cured—.”

By the 1920s, Arthur was able to travel abroad again. In May,
1925, with Havelock Ellis (his friend since the 1880s), he was in Paris, where he resumed his friendship with James Joyce, whom he had first met in 1902 (introduced to him by W. B. Yeats). He wrote to Rhoda that he took Joyce to a "wonderful performance of Tristan and Isolde at l’Opera. . . . As you know there is genius in this man, and a unique imagination and he has a great charm."

In July, Rhoda, burdened with the responsibility of caring for their cottage, wrote to Arthur: "I wired you—but you never think of me—only of yourself—you never say to yourself ‘Rhoda is being worried to her grave with the Cottage, we will buy a place that will be less worry for her’—no—you only think of yourself—."
Such an outburst indicates that Rhoda (who had little understanding of Arthur’s condition) could not always accept his radically altered state. On one occasion, she wrote, “. . . there’s no one in England with the creative critical power you’ve got—& I want to see you accepted, as the creative artist you are—.” Incredibly, she could write: “Now make up your mind you’re going to be happy & contented & get quite well.”

In 1928, Rhoda went to Divoune, France, to undergo treatment for a head tremor. A doctor there, she wrote to Arthur, “seems to think there is a tendency to suicide (if I am in financial difficulties I shall not hesitate I assure you— these 21 years of strain have been more than enough).” In that year, she wrote, in a rather startling letter to Arthur: “—night terrors have assailed me all my life—especially if there’s the least cause for them. . . . I should have married a man my dear with whom I could always have slept—then I should have felt safe—it’s no one’s fault. . . .”

By the late 1920s, despite the fact that her career as an actress was obviously over, Rhoda continued to ask old friends to help her. She wrote, for example, to the painter Augustus John whether he could help her return to the stage—“any small, old part—do help me.” The stage-designer and director Gordon Craig responded from Genoa to her appeal but offered no help. Arthur, in his turn, wrote to the playwright John Drinkwater earlier: “She has had no luck, and is very unhappy.”

Increasingly depressed, Rhoda wrote to Arthur in 1930: “Arthur, my life has been a terrible failure—& now I am old—& finished—my face looks 70 tonight—all the firmness gone—& masses of wrinkles—Sad—Sad—Sad—.” In June she went abroad, first to attend the Wagner festival at Bayreuth, then on to Vienna for treatment (possibly for the leukemia, which would eventually take her life); on the eve of departure, she instructed Arthur: “Keep your hair—mouth—& body clean & have your beard cut & washed—help me in that way.”

In London, socially isolated and in increasingly poor health, Rhoda had only her letter writing to console her: “I’m so unutter-
ably lonely here—I lay on the sofa all Saturday & Sunday—no one asks me anywhere now—in the autumn I must try to get something to do. . . .” In early 1935, Arthur told her: “I myself seem to be failing in all kinds of ways, including my eyesight. I have prayed to GOD so many times to help you that I am certain He will.” Later that year, at their flat in St. John’s Wood, Rhoda fell on the stairs and suffered a heart attack (Arthur, “brain paralysed” by the sight of Rhoda lying there and groaning, made no attempt to help).

As the end approached, Rhoda arranged with their housekeeper for Arthur’s care and in the final weeks wrote what was probably her final note to him:

Dear Arthur: Don’t worry. You know how glad I am to go. Live as long as you can & enjoy life. You can have everything you want. You have only to ask Bessie.

Always yours
Rhoda
Richard Aldington and His Postscript

MIRIAM J. BENKOVITZ

At the Rare Book and Manuscript Library are the proofs for *Ezra Pound & T. S. Eliot: A Lecture* by Richard Aldington, published at George Sims’ Peacocks Press in 1954. The proofs end with a postscript. That postscript appears only in the proofs. Aldington composed it thirteen years after the lecture and added it for publication; then it was deleted at the request of Sims, the publisher, who objected to it as a gratuitous exhibition of anti-Americanism.

*Ezra Pound & T. S. Eliot* is one of five lectures which Aldington, English poet, novelist, and biographer, delivered at Columbia University in late July and early August 1940. With Netta, his wife, and Catherine, their infant daughter, he had come from Le Canadel, a French village on the Mediterranean, to New York in February 1939. He was only one of a number of musicians, artists and writers who left the imminence of war in Europe for the United States. Aldington spoke of a few in his letters: W. H. Auden, André Spire, Wyndham Lewis, John Rothenstein (en route back to England), and the playwright Frederick Lonsdale. Ezra Pound was also in America briefly in 1939, having come from Italy, but only to promote his brand of political economics and to receive an honorary degree from Hamilton College. Most of the others were trying to stabilize their lives and to support themselves and their families. If they were literary figures, as Aldington was, they were “chasing over” New York, “interviewing editors and coming back to write articles.” Many, including Aldington, were hoping for university appointments but settling for engagements to read their work and talk about it to university students. Although he complained of the time involved, “two or three days to prepare the lecture” and the “best part of 2 days in travel,” and he thought the fees inadequate, “only 20 pounds” less “about three pounds traveling expenses,” Aldington made several such
appearances. In the first week of October 1939, he read some of
his poems “with comments” before “about 300 girls” at Wellesley
College, and on October 19 he repeated his performance at Har-
vard. By the end of November he had appeared at Princeton and
at Queens College and was scheduled to present a talk at Yale.

On two occasions in 1940, Aldington came as close as he ever
would to a university appointment. The Weeks Visiting Profes-
sorship Fund took him for a week to Wesleyan University. There,
commencing March 11, he met with various classes, talked about
poetry and critics of poetry, and offered a plan to remedy the lack
of support for poets. In addition, he gave a lecture entitled “War
and the Poet,” reading several of his own poems and discussing
those of others who wrote about war. That summer, Aldington
delivered five lectures, of which “Ezra Pound & T. S. Eliot” was
one, at Columbia University as part of “English s200—Lectures
on contemporary literature.” Columbia’s Bulletin of Information
described the course as a “series of lectures by distinguished au-
thors on outstanding movements in the literature of the present
day.” Among the authors were Joseph Wood Krutch, Richard
Lockridge, Padraic Colum, Carl Van Doren, Irwin Edman, and
Aldington. He was assigned the week beginning July 29 and end-
ing August 2. It proved to be a very hot week with temperatures
rising to the mid-nineties every day and once to more than 98°, as
he recorded in letters and in his “Author’s Note” to the published
lecture.

Very likely these lectures were the last Aldington delivered for
university students since, by mid-August, he no longer needed
the fees from them. For the rest of his life, and indeed after his
death, Brigit Patmore and her sons tried to get all they could from
him, and he was often pressed for money. But, in June 1940, Ald-
ington had signed a contract with Viking for Life for Life’s Sake,
a book of reminiscences published the next year. Atlantic Monthly
had contracted for a somewhat abbreviated version of the book
with the title “Farewell to Europe” to appear in four installments,
starting in the issue of September 1940 (which came out in Au-
Richard Aldington and His Postscript

For each of the four installments, Aldington received $1000. The total payment, he declared, solved his financial problems “for some time to come.” And so Aldington put aside the typescripts of his lectures, and they were covered with other papers and packed into boxes filled with more papers while Aldington moved about the United States—Old Lyme, Washington, Hollywood, Taos, Nokomis in Florida—until at last the boxes were taken to Jamaica and then to Paris when Aldington returned there with Netta and Catherine in August or September 1946. Eventually the lectures got into a “crowded cupboard in a corridor” of Les Rosiers, a pension in Montpellier, where Aldington lived with his daughter. He and Netta had agreed to a separation.

Richard Aldington and his daughter Catherine at Montpellier, 1955.
in 1950, and Aldington and Catherine then went from the southern coast of France to Montepellier and settled into Les Rosiers.

There, in March 1953, George Sims, author, antiquarian book dealer, and publisher, recovered the lectures. He has written an account of it for a recent issue of *Antiquarian Book Monthly Review*. In it he tells how he went to Montepellier at Aldington’s invitation to purchase books, manuscripts, and typescripts from Aldington. Most of these were stored in that “crowded cupboard,” and among them was the envelope containing typescripts of the five lectures delivered thirteen years earlier at Columbia.

After Sims had returned to England, Aldington reread the Pound-Eliot lecture and at once expressed surprise at “how good” he found it to be. “But,” he asked, “will it not get me scalped if published?” Aldington was unusually sensitive to such a possibility since at that very time he was awaiting publication of *Pinorman* and *Lawrence of Arabia*, two books which eventually damaged friendships, his reputation, and his income. Indeed, he was uneasy enough to urge Sims to announce that this lecture would be followed by a second one entitled “D. H. Lawrence and H. D.: A Eulogy.” Aldington told Sims that such an announcement might “cut the ground to some extent from under the feet of those who will say I can’t praise. . . .” Nevertheless, Aldington agreed to publication of the Pound-Eliot lecture. “I think my books on Colonel Lawrence and Norman Douglas,” he declared, “are going to annoy so many people that I might as well go in for Pound and Eliot too. . . .” But poets whose poetry is under attack can not hold their own against elderly gentlemen or national heroes, both deceased, whose honesty and sex habits are under surveillance. Thus *Ezra Pound & T. S. Eliot* contributed almost nothing to Aldington’s scalping in 1954 and 1955 even though the book is filled with what Pound called “Richardly Aldingtonian dirt.”

The lecture concentrates on “parasitism” in the poetry of both Eliot and Pound, that is, the unacknowledged but strongly derivative nature of their verse. In his second lecture at Columbia, one on William Butler Yeats, as Aldington pointed out, he had
commented on poetry as a “traditional art” and affirmed that “every poet since Homer” had worked “in reminiscences of his predecessor.” But he found both Eliot and Pound too brazen and too blatant about it. In the case of Pound, Aldington dismisses Pound’s *Cantos* (seventy-one had appeared between 1925 and 1940) as unworthy of consideration. Instead he examines *Lustra*, a collection published in 1916. Most of it he identifies as unacknowledged translation, but he remarks on a few poems which manage to please with grace of language and rhythm in spite of reliance on earlier writers. One originated from an elegy by Propertius. It begins,

Here let thy clemency, Persephone, hold firm,
Do thou, Pluto, bring here no greater harshness.
So many thousand beauties are gone down to Avernus
Ye might have let one remain above with us.

Aldington, who had earlier defined good translation as “stylistic virtuosity,” was adept at translating and at making new poems from old ones. An excellent example is his version of *Pervigilium Veneris* in which he creates verse of considerable quality. It reads in part,

*Let the loveless love tomorrow, let the lovers love once more.*

Spring, made musical by songsters, earth-wide Spring is born again
With the Spring comes lovers’ rapture; birds are mating; nuptial rain
Pours in sparkling drops to brighten emerald buddings on
the boughs—
Under shadowy trees tomorrow Lady Venus binds the spouse,
Binds the wilding ways with myrtle, and tomorrow from her throne
Gives the law of sensuous beauty binding all that lives her own.

Thus Aldington can speak from experience and with authority when he concedes that even though Pound’s rendition of Propertius is “almost painfully literal,” his “little piece” is nevertheless the work of a poet. Other poems by Pound such as “Ballettetta,” ΔΩΡΙΑ,” and “Envoi,” Aldington criticizes for imprecise lan-
guage but admits their charm and their suggestion of a “real poet hidden under rubbish hills of affectations and pretentiousness.”

No praise, however faint, seasons Aldington’s damming of Eliot. Again Aldington commences with his subject’s reliance on other poets, emphasizing his abuse of the privilege in his repeated juxtaposition of nobility and trivia. To support that opinion, Aldington refers to Eliot’s early verse, despite his acknowledgment that “one must be tender” with “young work.” Soon, however, Aldington turns his discussion to The Waste Land, which, like so many critics, he finds derivative, contrived, mannered, and at least as disorganized as Pound’s Cantos. But above all, Aldington objects to Eliot’s condemnation of emotion, his reference to its “pernicious effect.” Aldington sees Eliot’s attitude as “anti-sexual perversion” and quotes in proof lines from the third part of The Waste Land:

When lovely woman stoops to folly, and
Paces about her room again, alone,
She smooths her hair with automatic hand,
And puts a record on the gramophone . . .

Quoted out of context as they are here, these lines lose any dignity they may have and all of their pertinence. But Aldington sees in them only “destructiveness and disgust.” Without question Eliot’s lines differ totally from this lyric which Aldington published in 1937 as part of The Crystal World:

Now I am lonely and silent as a sea-cave
Emptied of the cool life-giving waters
That filled me with echoes of murmuring gladness.
Tide follows tide; ah! will she come to me
Awaiting in passionate suspense my life-giver?

When Aldington wrote his introductory note for the published lecture more than thirteen years after its composition, he almost apologized for his attack on both Eliot and Pound. And well he might. Pound and Aldington, both determined to be poets, had
met before 1910 in London, Pound from America by way of Italy and Aldington by way of the University of London. Too much can not be made of their friendship and of Pound's influence. Pound was largely responsible for the fact that Hilda Doolittle, who became Aldington's first wife, decided in 1911 to live in London. Aldington explored Paris and Venice with the two Americans. His earliest free verse appeared in Harriet Monroe's *Poetry* because Pound insisted that Miss Monroe publish it. Pound de-
vised the name Imagist for the poetry they wrote, and he did much to promote the first Imagist anthology and to interest Amy Lowell in those which followed. Later, as literary editor of The Egoist, Aldington secured for publication James Joyce’s Portrait of the Artist as a Young Man and several pieces by Rémy de Gourmont largely owing to Pound.

Aldington’s relationship with Eliot was another matter. It began well enough even though Aldington, acknowledging that he was a romantic, disagreed aesthetically with Eliot. When Aldington came from Berkshire to London for short visits, he sometimes stopped with Eliot. Aldington introduced Eliot to the editor of Times Literary Supplement, Bruce Richmond, who hired Eliot at once to write for that periodical. In 1922, Aldington cooperated with Pound in what was called the “Bel Esprit” plan. It was a scheme to guarantee to Eliot lifetime donations of £10 a year from thirty donors and thus allow him to give his entire time to writing; but before the plan could be put into effect, Eliot asked that it be abandoned. The next year, Aldington joined the staff of Criterion at the invitation of Eliot, its editor, to “take charge” of its foreign section. During one of Eliot’s absences, Aldington served as the Criterion’s temporary editor as Eliot had undertaken Aldington’s position with The Egoist during some of the war years. Then, in 1925, Aldington felt betrayed when Eliot, as director of Faber and Gwyer, proposed to publish a series of critical biographies, an idea which he had rejected some eighteen months earlier when Aldington asked him to collaborate on an almost identical project for George Routledge and Sons. Aldington called it his “biggest setback” since the war. Furthermore, Eliot had never encouraged Aldington to contribute anything except reviews to the Criterion, and Aldington resented the fact. “I’m hanged,” he said, “if I’ll be a mere camp-follower or give him pretty skilled professional work at about half-price.”

Omitting only the “Bel Esprit” plan and the differences with Eliot, Aldington recorded those salient points of his connections with both men in Life for Life’s Sake, his memoirs. Of course
there are exceptions to the generous portraits of the memoirs. Aldington sometimes characterizes Pound as dogmatic and dictatorial and often as absurdly egotistical. More than one anecdote presents Eliot as ludicrous in his pretensions. On the whole, however, Aldington displays consideration and respect for the two. Even his discussion of Eliot’s *Waste Land* is sympathetic. He tells how, when the poem was read to him from the manuscript, he was “profoundly affected.”

Naturally Aldington’s relationship with both Pound and Eliot in the early part of the 1900s had changed considerably by 1940. Eliot had stayed in England, where he was a major part of her literary life. By 1940, he was well along the road to the Nobel Prize, awarded him in 1948. Pound had long before decided that the British mind was a “sodden mass of half-stewed oatmeal” and had gone first to Paris and then to Rapallo to live. There, before 1940, he had commenced his activities with fascism, anathema to Aldington. He, too, had moved, both from England and from his boyish enthusiasms. The war of 1914–18—Aldington was the only one of the three who had served in it—had altered him irrevocably, and *Death of a Hero*, his novel about it, had placed him at the peak of his career.

None of that accounts for the difference in attitude between the two pieces *Life for Life’s Sake* and *Ezra Pound & T. S. Eliot: A Lecture*, especially in view of the fact that they were composed at almost the same time. That they were is obvious. The first installment of “Farewell to Europe,” the shortened version of Aldington’s memoir, appeared in *Atlantic Monthly* only weeks after the lecture was delivered. Even if that fact were not known, the occurrence of the same phrases in the two works must indicate a link between them. In both Aldington speaks of the need for tenderness towards the “young work” of a poet. In both he points out the urban quality of the two men’s poetry; in both he tells of Pound’s ineptitude as a public speaker, and there are other similarities as well. Perhaps by the time he composed the lectures, Aldington was weary of the discretion he exercised in his memoir. Or
perhaps he had concluded that he could best hold students' attention with such denigration as appears in the Pound-Eliot lecture. His "Author's Note" written for the published lecture partly affirms that conjecture. There Aldington speaks of the ignorance of university audiences in respect to poetry and so, "to make the time pass," he had decided to be a "little lighthearted" even though it was "at the expense of two Great Poets of the Age."

Some critics have dismissed the lecture as simple anti-Americanism and let it go at that, but the most devastating of the five lectures presented at Columbia is on the Sitwells, who were certainly not Americans. The others, lectures on Housman, Yeats, and the one on D. H. Lawrence and H. D., the latter an American, are filled with praise of their subjects.

In any case, by 1940, when he prepared the talks for Columbia, Aldington had not yet developed anti-Americanism. At the time of his difficulties with Eliot in 1925, Aldington had condemned all Americans for dishonesty, but his accounts of the United States in 1940 and for some time thereafter were filled with admiration. He wrote with detachment in 1941 about his drive from Washington to Jamay Beach, Nokomis, Florida, telling of the "vast tracts of abandoned" land, swamps "full of dead-looking trees covered with trailers of Spanish moss" and "wretchedly squalid shacks" in what he termed "Gone with the Wind country." But he was downright enthusiastic about Florida when he got there, as he had been earlier about New England and its people, whom he described as "in some ways the finest people in the world." Despite the "America in chaos" which he saw around him, he wrote to his first wife, H. D., about Boston's "goodness and naif energy." After a stay in Old Lyme, Connecticut, he left reluctantly; but when he moved on to Washington, he praised its "big boulevards with trees and the very opulent public buildings."

Although Hollywood proved interesting and Aldington was well paid, his work there was frustrating and his success meager. Nothing he wrote was screened and there was a problem about payment for *The Romance of Casanova*, a novel written under
Richard Aldington and His Postscript

subsidy for Columbia Pictures. By the time Aldington, with Netta and Catherine, went to Jamaica in the spring of 1946, he found it a "great relief to be out of the U.S." and away from its inhabitants. He declared that he and Netta had been "about at the end" of

their "power of endurance of the raucous bastards." At the end of August that same year when Aldington at last returned to Paris, he was delighted. It might be "in a mess," as he said, but it was "still wonderful, and a million times better than America with all its money and morality and monkeys and morons."
If Aldington’s distaste for America had changed in any way by that March 1953, when Sims first visited him and recovered the Columbia lectures, it had intensified. In a letter dated shortly after Sims’ departure, Aldington wrote with contempt of Sims’ “reverence and belligerence for Pound,” who was then in St. Elizabeth’s, the mental hospital to which he had been consigned as unfit to stand trial for his wartime, pro-fascist activities. In the same letter Aldington went on to call Eliot “the biggest fraud and cleverest literary strategist and self-advertiser of this century,” and ended by speculating on the reasons English intellectuals submitted to a series of American dictators from James Russell Lowell to T. S. Eliot. Subsequently Aldington remarked on American indifference to world affairs, he imitated American speech as it sounded to him (“chegging” for checking is an example), and he condemned all Americans but especially the women for “ill-bred offensiveness.”

Out of that attitude came the postscript Aldington wrote for the publication of his lecture on Pound and Eliot, as well as its deletion. The postscript reads, “I take a more lenient view now. I realize what Samuel Butler meant when he said that though America, like other countries, would produce men of genius, he thought that America would not be a pleasant place for genius to live in.” From that postscript and its fate could be deduced much about Richard Aldington: arrogance, inconsistency, reluctance to admit mistakes, and ultimate kindness. Perhaps that gives too much importance to so slight a statement as the postscript, but obviously Aldington regretted the severe appraisal, made in 1940, of the two men who had once been friends. And so, in 1954, he put the blame on America.

Sims would not have it that way. Samuel Butler’s “silly slur” still seems gratuitous to Sims. He was and is an admirer of America, and so he asked Aldington to remove the postscript. Aldington “kindly acceded to the request,” and the postscript was deleted.
The best time to visit the C. V. Starr East Asian Library is at dawn, when sun lights the great stained-glass window at the east end of Kent Hall. The view down the recently renovated main reading room, with its high vaulted ceiling and dark polished-wood columns, conjures the age-old humanism of oriental scholarship. Meanwhile, from the west wing, behind the tall bookcases, where the librarians work, comes the hum of computer terminals, being “brought up” by a stream of electrons from the main-frame at Stanford. This fall, Columbia will be among the first to create bibliographic records in Chinese, Japanese, and Korean (CJK) scripts, as well as our own Roman alphabet, on newly invented CJK terminals. These records will join a nation-wide data base that is transforming the way libraries do business. *Time* calls this the “Year of the Computer,” when circuit boards and silicon are everywhere challenging people as the dominant force in shaping our world. And nowhere is this conflict sharper than in an East Asian library that shelters a grand humanist tradition and has been built by a rainbow of colorful characters.

Consider, for example, General Horace Walpole Carpentier, son of a cobbler on Canal Street (now the site of New York’s Chinatown), who graduated from Columbia College in 1848, and promptly joined the rush west, sailing around the Horn and arriving in California the following year. Like most “forty-niners,” Carpentier found no gold, but he managed to open a general store to buy cheap and sell dear the goods demanded by those who did. After making his fortune and serving for a time as Mayor of Oakland, he returned to New York to enjoy his riches and spend them wisely.
The C. V. Starr Library, facing east, showing the McKim, Mead and White reading room after its restoration.
Carpentier might never have found his way into this story, if he had not met Dean Lung, one of the thousands of Chinese who made the passage to “Old Gold Mountain,” as they called San Francisco, in search of the same prize that drew Americans west. While many of his countrymen joined teams that laid the Transcontinental Railway, Dean found work as servant to a wealthy merchant, and the two formed an improbable but intimate bond. After a half-century together, Carpentier remembered his attendant with great affection and respect:

Pagan he may be—as Socrates, Lucretius and Epictetus were pagans—but a man of rare integrity, temperate, vigilant, brave, and kindly; doing well today the work of today, by birthright and education a follower of Confucius, in conduct a Puritan, in faith a Buddhist, and in character a Christian.

In 1902, Carpentier gave Columbia $200,000 to establish the Dean Lung Professorship of Chinese in honor of his friend and recognition of the worth of the civilization he represented. Dean Lung himself contributed $12,000 from his personal savings, and with these gifts, Chinese studies at Columbia began.

Scholarship cannot proceed without books, however, and at this date, Columbia had few volumes in any oriental language. But fortune had provided the University with a farsighted president, Seth Low, who saw the opportunity to create a unique program in Chinese, and prepared the two most powerful figures in China with an incentive to help. When Low’s appeal for aid reached Peking in 1902, the Empress Dowager, a remarkable woman who had dominated Chinese politics for half a century, was looking for ways to win friends in faraway places. Not that the Empress was a great admirer of the West, for she had helped engineer the Boxer Rebellion precisely to drive the foreigners out of China. But in the wake of this fiasco, she reversed direction, and a gift to a major foreign university was just the thing to erase memories of the conflict. The request was taken up by the Viceroy, Li Hungchang, who had just settled the Boxer dispute and was enjoying
great prestige on both sides. While most sinologists focus on other aspects of Li’s career, such as his role in creating China’s first modern armies and industries or in conducting relations with the great powers, West Siders pay proper respect to his real contributions:

The introduction of chop suey to this country, the planting of a tree next to Grant’s Tomb, and the gift to Columbia of the great Ch’ing encyclopedia, the Ku-chin t’u-shu chi-ch’eng. The T’u-shu chi-ch’eng, an eighteenth century compendium of the written record of China, contains three to four times as much matter as the Encyclopaedia Britannica, and in the splendid edition given to
Columbia (the only copy at an American university) it will last much longer. The foundation stone of our Chinese collection, this encyclopedia adorns the rare book room of the C. V. Starr Library and remains one of its most valued possessions.

Or, consider the most prominent of Columbia’s East Asian librarians, Ryusaku Tsunoda, founder of the Japanese collection and among the first people to introduce the study of Japan into an American university. Tsunoda was born in 1877, less than a decade after the Meiji Emperor was restored to the throne and Japan opened its doors to the outside world, and he came to embody the best of culture on both sides of the Pacific. The youngest son of a farmer from the Tone River country, he was sent to Tokyo for advanced schooling at a new Western-style college, later Waseda University, and was shocked to discover that his introduction to Buddhism should come from a foreign professor. Determined to master his own tradition, Tsunoda returned to the ancient capital of Kyoto, where he spent several years studying and teaching in Buddhist seminaries. Later, when he came to America, he brought with him a deep appreciation and understanding of his own civilization.

Tsunoda had already entered middle-age when he arrived at Columbia in 1917, to hear the lectures of John Dewey and shape a still undefined career. As the Great War ended, Japan and the United States discovered that the expanded boundaries of their power and pretensions overlapped in the Pacific, and relations between the two countries, already strained, worsened. In America, the total ignorance of Japan provided no brake on suspicion, gossip, and prejudice. Tsunoda decided to make it his business to provide those who would listen with a picture of his homeland. Drawing together the generosity of Japanese businessmen, the hospitality of Columbia, and his own knowledge of both countries, he founded the Japanese Cultural Center of America and began his travels back and forth across the Pacific, raising money and gathering books for the Center’s library. In 1931, this library became the core of Columbia’s Japanese collection.
From a tiny office on the fourth floor of Low Library, Tsunoda launched the first program of Japanese studies at any American university. Besides building the collection of books, he taught history, language, and literature to those few students who attended his classes, and he taught love for the New York Giants and the Hudson River to those who followed him on walks near his home in Fort Tryon Park. But most of all, he taught himself: not just to himself, but of himself, for he was a teacher in the Confucian tradition, who understood that the best lesson is a model of virtue and sincerity. To his students, who now populate the establishment of Japanese studies in this country, Tsunoda was “Sensei”—“Teacher” or “Master.” He taught at Columbia until the age of 86, and he died in Hawaii in 1964, characteristically en route from New York to Tokyo.

For a half century and more, Columbia’s Chinese and Japanese collections occupied a niche in the great stone cavern of Low Library. Interest in these books, with their curious calligraphy and silk thread bindings, was limited to a handful of oriental students
and the offspring of American missionaries, returned home for college. These few men and even fewer women comprised the tiny cadre of antiquarians who held stock in the classics of the East. Wars with Japan and Korea brought more scholars into the field, but their entry had only a marginal impact on East Asian studies in this country. It is characteristic of this age that the Library began to add Korean materials only under the "colonial" rule of its Japanese curator. For more than a decade after the end of World War II, the great events that were moving East Asia nearer the center of our world gained little notice on Morningside Heights.

All that changed in 1957, when the Russian launching of Sputnik prompted a crisis in American education and a national movement to upgrade language and area studies. As Columbia expanded its Chinese, Japanese and Korean programs, the East Asian Library assumed greater prominence. In 1962, the library was moved to its present home in Kent Hall, and during the next two decades its holdings more than tripled to the present level of one half million volumes. In terms of both quantity and quality, however, the collection advanced more rapidly than its housing. By the late 1970s, the shelves were filled, books were piled on the floors, rainwater flooded the stacks, and New York’s sulfur laden breezes whistled through the windows.

Enter another splendid figure, Cornelius Vander Starr, businessman and philanthropist whose life and work spanned the Pacific. Beginning in Shanghai in 1919, Starr founded the American International Group, which grew to become the world’s largest international insurance organization. And during the next fifty years, he spent much of his wealth on educational activities designed to introduce Americans to the civilizations of East Asia. The C. V. Starr Foundation, established after Mr. Starr’s death in 1968, has continued this tradition with a gift of $1 million to renovate and rename the C. V. Starr East Asian Library, which was formally dedicated on April 27 in a ceremony led by President Michael Sovern.
Thanks to the renovation and expansion designed by architect, Lo-yi Chan, the library now provides an attractive and fitting home for one of America’s largest and finest oriental collections. New temperature control, air conditioning, fire alarms, and an electronic security system have been installed. The addition of over 8,000 feet of shelf space has increased storage capacity by twenty-five percent. New microform storage and reading areas, and viewing and printing equipment have been provided. The Samuel H. Kress Foundation donated space for art and architecture folios, a rare book room, and the Kress Seminar Room with facilities for film presentations and exhibition cases for displaying materials on East Asian art and archaeology. The Korean Traders Scholarship Foundation contributed a splendid skylit room and home for the Korean collection and study center. The entire library has been repainted, new lighting and carpeting installed,
furniture acquired to accommodate 136 readers, and a new elevator now connects the four stack levels with the main reading room. In addition to the foundations already mentioned, major funding was provided by the National Endowment for the Humanities, Vivian Wu Yen and the Columbia Alumni in Taiwan, Keiji Komoda, and the Friends of Miwa Kai.

With the collection safely housed in comfortable and attractive quarters, there remains the problem of getting the right book into the right hands, a problem vexing all libraries as the number of printed words skyrockets. Today, the acquisition, cataloging, storage, and circulation of books, hitherto managed by squinting clerks, barely a step beyond the high stools and quilled pens of their trade, are going “on-line.” Columbia, one of the founding members of the Research Libraries Group (RLG) that operates the nation’s largest computerized bibliographic system, is a leader in applying this technology to East Asian scripts. And thus the question is, whether or not this Library, for so long a rallying point of the strange and wonderful creatures described above, might not succumb to machines. But before you bet too much on the electrons, please come to visit our new home and meet some of the people who make it go.
Letter sent by President Abraham Lincoln to President Charles King acknowledging the Doctor of Laws degree conferred on him by the University.
A final examination exercises held at the Academy of Music on June 27, 1861, President Charles King announced that the University was conferring an honorary degree on President Abraham Lincoln. Preoccupied by the momentous events of the Civil War, Lincoln could not travel to New York to receive the Doctor of Laws degree in person, but President King’s announcement from the dais brought forth shouts of enthusiasm from the audience and exhuberant strains of the national anthem from the band, according to contemporary newspaper accounts.

On the morning of the day before commencement, Professor of Political Philosophy Francis Lieber, acting as the University’s academic representative, delivered the diploma to President Lincoln in Washington. Dr. Lieber, in formal attire, was momentarily surprised to see the President in his shirt-sleeves; Lincoln, however, asked that his appearance be excused because of the pressure of the morning’s schedule. The conferring of the degree came six months after the secession of South Carolina and scarcely two months after the firing on Fort Sumter.

The day after the private ceremony, Lincoln wrote to President King to thank him for the honor that Columbia had bestowed on him, one of three such honors that Lincoln was to receive during his lifetime. This letter to President King, the original of which had never been located, was known only from the draft at the Brown University Library in the hand of John Hay, who had served as an assistant private secretary to Lincoln. Happily and quite unexpectedly, the original letter recently came to light in Scotland among the family papers of Mrs. Janet M. Haldane, widow of the distinguished lawyer and Scottish social historian,
Dr. A. R. B. Haldane. Knowing of the importance of the original letter to Columbia, Mrs. Haldane and her family, in a most generous and thoughtful gesture, presented the document to the University in memory of Dr. Haldane. Professor Stephen Koss, a friend of the Haldane family who was spending several months this past summer engaged in research at All Souls College, Oxford, and who brought Mrs. Haldane into contact with the Librarian for Rare Books and Manuscripts, offered to receive the original Lincoln letter on the University’s behalf and to convey it to Morningside Heights. Through this series of felicitious events, the Lincoln letter is now in the collection of the University’s historical papers housed in the Butler Library.

Signed by Lincoln, the text of the letter is in the hand of John Hay. The divisiveness of the Civil War is doubtless foremost in Lincoln’s thoughts when he writes of preserving the country’s institutions and of the honor’s manifestation of “confidence and good will,” which he must have particularly valued during the early months of the national crisis. His remarks on the advancement made in literature and science were most likely inspired by President King’s reputation for broadening and diversifying Columbia’s curriculum and for emphasizing the growth of professional schools. Thus, this poignant and gracefully written letter from President to President had, after all, survived in safe hands for nearly a century and a quarter, and after the gift from the Haldane family now returns to Columbia an historical document important both as a record of an event in the history of the University and as an expression of the national spirit at the time of the Civil War.
Our Growing Collections

KENNETH A. LOHF

Bernard gift. Professor Kenneth Bernard (A.M., 1956; Ph.D., 1962) has donated a group of nineteen volumes of literary works including several first editions of his plays and stories. Among the latter is a handsomely printed edition of his Two Stories, issued on Japanese hand-made paper by The Perishable Press in 1973 with illustrations by Ellen Lanyon; the copy is one of only several with a special illustration of the second story, “The Queen of Moths.”

Butcher gift. An additional group of books relating to George Washington Cable and Adelene Moffat has been received as a gift from Professor Philip Butcher (Ph.D., 1956). Included among the sixty-three items are first editions by Cable, Mayne Reid and William S. Braithwaite, as well as memorabilia of Adelene Moffat. Of special interest are: two copies of the 1885 edition of Cable’s The Silent South, one of which belonged to George Woodberry and the other of which is the author’s own copy with his holograph revisions throughout; a set of Braithwaite’s Anthology of Magazine Verse for the years 1913–1929; and a first edition of Braithwaite’s Lyrics of Love and Life, Boston, 1904, the author’s first book and among the most important volumes of poetry published by an American black.

Copeland gift. Professor Morris A. Copeland, economist and teacher, and the author of such works as A Study of Moneyflows in the United States and Trends in Government Financing, has established a collection of his papers with the gift of approximately two thousand letters, manuscripts and printed materials. The collection, which documents Professor Copeland’s research on the coordination of government statistics and the concept of “flow of funds,” contains numerous subject files and manuscripts of his writings and publications. There are files relating to the Brook-
ings Institution, the Central Statistical Board in Washington and the American Economic Association, as well as correspondence with other economists, including John Maurice Clark, Irving Fisher, Milton Friedman, John Maynard Keynes, Edwin R.A. Seligman and Frank William Taussig.

**Economou gift.** Professor George Economou (A.M., 1957; Ph.D., 1967) has donated the 1983 Perishable Press edition of his translation of the twenty-nine extant poems by the Epicurean philosopher and writer Philodemus, whose verse is known for its elegant and playful style. The handsome edition, comprising 143 copies, is printed on five different hand-made papers. The gift also includes Professor Economou’s notebook of working drafts of the poems.

**Fertig gift.** Mr. Howard Fertig has presented Norman Mailer’s *A Transit to Narcissus*, 1978, a facsimile edition of the original typescript of the hitherto unpublished novel written by the author at the age of twenty while awaiting induction into the Army and some three years before he began writing *The Naked and the Dead*. The handsome folio volume, published by Mr. Fertig, is autographed by the author on the front fly-leaf.

**Goldwater gift.** A group of thirty pamphlets, known as *Mazarinades*, published in Paris in 1649, has been donated by Mr. Walter Goldwater. These strengthen the collection that he presented in 1974.

**Gotham Book Mart gift.** The Gotham Book Mart, through the courtesy of Mr. Andreas Brown, has presented the holograph manuscript of a poem by Padraic Colum in honor of the ninety-fifth birthday of Miss Frances Steloff, founder of the New York book shop that has been a gathering place for writers since 1920. The poem, apparently unpublished, written on both sides of a sheet that bears the Columbia University letterhead, begins, “These upright flowers: until the chestnuts bloom/Such spire we shall not see: the Hyacinths!”
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Henne gift. Professor Emeritus Frances Henne (B.S., 1935), who over the years has taken a keen interest in the development of the Historical Collection of Children's Literature, has recently presented her extensive collection of nineteenth century rewards of merit, which are decorated cards presented by a teacher to a pupil. The gift of approximately 3,350 rewards, dating from the late eighteenth to the early twentieth centuries, is largely comprised of printed cards with floral and other designs, but the collection also includes manuscript rewards and medals presented as school awards. Some of the rewards contain designs attributed to Kate
Greenaway, and others have vividly colored woodcuts, engravings and chromolithographs of children in various occupations, of pastoral scenes, and of illustrations of Bible stories. There is also one religious medal which was presented in 1912 to Professor Henne as a reward of merit. In addition, the gift contains representative examples of trade cards and cigarette cards on silk.

_Hoptner gift._ A group of six literary and historical works dating from the seventeenth to the nineteenth centuries has been donated by Mrs. Harriet Hoptner (M.S., 1961). Included among them is a first edition of Washington Irving's *Voyages and Discoveries of the Companions of Columbus*, Philadelphia, 1831.

_Huebsch gift._ A collection of more than two thousand volumes from the library of the late Ben W. and Alfheld Lamm Huebsch has been presented by their son, Mr. Ian Huebsch. Among the nearly two hundred volumes selected for the rare book collection are first editions by Saul Bellow, Ludwig Bemelmans, Roger Martin Du Gard, M. P. Shiel, Sylvia Townsend Warner, H. G. Wells, Franz Werfel and Stefan Zweig; many of the volumes, including the fifteen by Zweig, are warmly inscribed to the Huebsches. Of special interest are the numerous volumes of Scandinavian literature collected by Mrs. Huebsch, among which are first editions of fiction and drama by Knut Hamsun, Henrik Ibsen, Pär Lagerkvist, Selma Lagerlöf, August Strindberg and Sigrid Undset.

_Jaffin gift._ An impressive study in pencil for an aviation mural by Rockwell Kent, ca. 1945, has been presented by Mr. George M. Jaffin (A. B., 1924; LL.B., 1926). The sketch, on tracing paper, measures fourteen by twelve inches and bears Kent's monogram at the bottom right.

_Lamont gift._ By means of a generous gift from Dr. Corliss Lamont (Ph. D., 1932), the Libraries have acquired the holograph manuscript, comprising approximately four hundred pages, of George Santayana's *The Middle Span*, 1945, the second volume of the philosopher's autobiography *Persons and Places*. Nearly thirty
years ago Dr. Lamont presented the manuscripts for the first and third volumes, *The Background of My Life*, 1944 and *My Host the World*, 1953, so his recent gift now completes the series of manuscripts of the memoirs of one of this country’s most important writers and philosophers.

The charm of Kate Greenaway’s art is evident in these two letters from her miniature *Alphabet*. (Masten gift)

*Masten gift.* Miss Helen Adams Masten has presented, for inclusion in the Historical Collection of Children’s Literature, a group of thirteen handsome and rare nineteenth century editions including five by Kate Greenaway and others printed by McLoughlin Brothers in New York, Oliver and Boyd in Edinburgh, and Eric Gill at St. Dominic’s Press in Ditchling, England.

*Myers gift.* Winifred A. Myers Autographs, Ltd., London, through its directors, Miss Winifred A. Myers and Mrs. Ruth Shepherd, has donated the signed five-page manuscript of the sixty-line poem, “Searching for the Pole,” written by the American journalist and novelist George Alfred Townsend, ca. 1870, on the subject of the silken flag that the explorer Sir John Franklin had unfurled when he reached the Arctic Sea during the expedi-
tion of 1819–1822. The flag had been given to him for this purpose by his wife, who died the day after he left England on the voyage; the poem commemorates these events.

Roudiez gift. Professor Leon S. Roudiez (A.M., 1940; Ph.D., 1950) has donated the correspondence, manuscripts and proofs of his recently published translations of works by Julia Kristeva, *Desire in Language*, 1980, and *Powers of Horror*, 1982, both of which were issued by the Columbia University Press.

Schaefer gift. Several varied and unusual items have been received in the recent gift made by Dr. Sam Schaefer: a series of thirty-three letters written by Cathleen Nesbitt to Anita Loos during the 1960s and early 1970s; five illustrated books on the ballet from the library of Hilda Butsova, including one of fifty signed and numbered copies of Anatole Chujoy’s *Ballet*, 1936, which is also inscribed to Butsova; and a file of *L’Autographe* for 1863–1864 and 1871–1872, bound in three volumes. The latter, in addition to reproducing facsimile signatures, inscriptions and holograph letters, of famous persons, also published drawings by some of the leading French artists of the period, such as Eugène Delacroix, Honoré Daumier, Gustave Doré, Gustave Courbet, Jean Baptiste Camille Corot, Gavarni, François Millet and Henri Regnault.

Schimmel gift. An extensive collection of printed items and manuscripts of Frederick Rolfe, Baron Corvo, has been presented by Mr. Stuart B. Schimmel. Among the 157 items are: first English and American editions, many titles of which are also represented by variant issues and later editions; books, pamphlets and periodicals containing contributions; translations; printed material about Corvo; printed ephemera; and autograph letters and manuscripts. Of exceptional interest is the group of six autograph letters written by Corvo to Wilfred Meynell in 1893 which were laid in Shane Leslie’s copy of *In His Own Image*; these were written at a particularly critical time in Corvo’s life when he was expelled from Scots College, gave up plans for the priesthood, and devoted
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his life to painting, photography and poetry, using the pseudonym of Baron Corvo. In Mr. Schimmel's gift there are particularly fine copies of Stories Toto Told Me, Chronicles of the House of Borgia, Hadrian the Seventh and Don Tarquinio. There are several interesting association books as well: The Desire and Pursuit of the

"Les Amateurs de Bouquins" by Henri Regnault in L'Autographe, Dec. 23, 1871. (Schaefer gift)

Whole, 1934, inscribed by A. J. A. Symons; Agricultural and Pastoral Prospects of South Africa, 1904, ghost written by Corvo, inscribed by the author Owen Thomas; and Letters to C. H. C. Pirie-Gordon, a proof copy dated 1958, corrected throughout by the editor, Cecil Woolf. Also represented in the gift are the limited and private printings of letters and essays issued by Cecil Woolf, Corvin Press, Tragara Press and Enitharmon Press, such as Three Tales of Venice, The Architecture of Aberdeen and The Venice Letters. Rounding out his important collection are two original Corvo manuscripts: two pages of an early draft of Hubert's Arthur bound in a copy of the book; and a single folio sheet on which is written a first person narrative in Italian relating to the history of the Sforza family.
Sherwin gift. Mrs. Judith Johnson Sherwin (A.B., 1958, B.) has established a collection of the papers of her father, Professor Edgar Johnson (A.B., 1922), teacher, editor and critic who is best known for his writings on Charles Dickens, Sir Walter Scott and other nineteenth century authors. Included in the gift are the notes, manuscripts and proofs for his biographies, Charles Dickens, His Tragedy and Triumph, 1952, and Sir Walter Scott: The Great Unknown, 1970.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928) has donated 156 volumes by and relating to Gustave Flaubert and other French writers, including Guy de Maupassant, Émile Zola, Charles Baudelaire and Arthur Rimbaud. The majority of the books in the gift are from Mr. Steegmuller’s extensive Flaubert library and are either inscribed or heavily annotated. Among the first editions in the gift are books by Maxime Du Camp, Louis-Hyacinthe Bouilhet, Enid Starkie and Paul Léautaud.

Sypher gift. Among the fourteen volumes recently donated by Mr. Frank J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968) are first and early editions of works by Lord Byron, Aleksis Rannit, A. C. Swinburne and Lord Tennyson. The latter is represented by first issues of In Memoriam, 1850, and Maud, and Other Poems, 1855. The two limited, signed editions of works by Rannit are inscribed to Mr. Sypher: Cantus Firmus, printed in 1977 in Verona by the Stamperia Valdonega, with illustrations by Eduard Wiiralt; and Line, printed in Zurich by Adolf Hurlimann in 1970, with four designs by Gottfried Honegger.

Tilton gift. Professor Eleanor M. Tilton (Ph.D., 1947) has presented a group of English and American literary first editions that adds several exceedingly important works to the rare book collection. Of first importance is Anthony Trollope’s Sir Harry Hotspur of Humblethwaite, 1871, inscribed by the author to George Eliot, “To the first living English novelist from her most affection-
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ate friend The author”; the volume also has the sales label of the 1923 Lewes sale and the bookplate of Carroll A. Wilson. Other association books in Professor Tilton’s gift include George Meredith’s copy of Aeschylus, Leipzig, 1823, and the copy of Henry James, Sr.’s Lectures and Miscellanies, New York, 1852, presented by James to George Henry Lewes. The following notable editions are also part of the gift: the first American edition of the
Poems of Charlotte, Emily and Anne Brontë, Philadelphia, 1848, in the original boards; the first issue of Lewis Carroll’s *Through the Looking-glass, and What Alice Found There*, London, 1872, with the bookplate of Carroll A. Wilson; the French translation of Oliver Goldsmith’s *Le Ministre de Wakefield*, Boston, 1831, edited by Henry W. Longfellow; and the Carroll A. Wilson copy of the *Seaside Library*, September 20, 1879, in which was published Anthony Trollope’s story “Cousin Henry.” Finally, Professor Tilton has donated early family correspondence and photographs, including letters from the theatrical personalities Annie Louise Ames, Richard J. Dillon and Hans L. Meery written to the donor’s grandfather, Bernard Paul Verne, as well as daguerreotypes, tin-types and photographs of the Verne family and friends.

*Trilling gift.* Mrs. Diana Trilling has presented a group of thirty-seven letters written to Professor Lionel Trilling (A.B., 1925; A.M., 1926; Ph.D., 1938), including two from F. R. Leavis, 1959, and seven from E. M. Forster, 1943–1957. These have been added to the Lionel Trilling Archive in the Libraries.


*Wheeler gift.* Through the courtesy of Mr. Harold A. Wheeler and Dean Ralph J. Schwarz of the School of Engineering, the Libraries have received the diary of Harold Miller Lewis (1893–1978) which he kept while working under Edwin H. Armstrong (E. E., 1913; Sc.D., 1929) in the Paris Laboratory of the U.S. Army Signal Corps from July 1918 until January 1919. Under Armstrong’s direction Lewis made a working model of the first superheterodyne receiver, which is the basis of modern radio and radar. This important scientific document is being added to the extensive collection of Armstrong’s papers.
Kenneth A. Lohf

Woods gift. Mrs. Louise T. Woods has presented ninety-four first and rare editions from the library of her late husband, George D. Woods (LL.D., 1966). Included are several choice and unusual works by Max Beerbohm: *Cartoons: “The Second Childhood of John Bull,”* London [1911]; *Fifty Caricatures,* London, 1913, with the John Quinn bookplate; *Observations,* London, 1926, one of 280 numbered and signed copies with an additional print signed by the artist; *A Peep Into the Past,* [New York] 1923, an unauthorized first American edition; and *The Works of Max Beerbohm,* London, 1896, the author’s first book. The gift also contains several other important literary works: Samuel Johnson, *A Journey to the Western Islands of Scotland,* London, 1775; Vincent Starrett, *The Unique Hamlet, a Hitherto Unchronicled Adventure of Mr. Sherlock Holmes,* Chicago, 1920; and Laurence Sterne, *The Life and Opinions of Tristam Shandy,* London, 1760–1767, nine volumes, of which three are autographed by the author.
Activities of the Friends

Fall Meeting. The fall dinner meeting, held in Low Memorial Library on Thursday evening, November 3, featured a talk by Professor Frank Kermode, “On the Selection of Books.” Mr. Gordon N. Ray presided.

Winter Meeting. On Thursday afternoon, February 2, 1984, the Friends will host a reception in the Rotunda of Low Memorial Library to open the exhibition, “Russians and the West.” Drawn largely from the holdings of the Bakhmeteff Archive of Russian and East European History and Culture, and marking the completion of the project funded by the National Endowment for the Humanities, the exhibition will feature manuscripts, autograph letters, historical documents, photographs, posters and artworks which relate primarily to the émigré movements during the first half of the twentieth century.

Bancroft Dinner. The Bancroft dinner will be held on Thursday evening, March 29, 1984.

Finances. General purpose contributions totaled $30,561 for the twelve month period which ended on June 30, 1983, an increase of nearly five percent over the previous year. Special purpose gifts, including contributions designated for the Rare Book and Manuscript Library building fund, totaled $103,888. Books and manuscripts donated or bequeathed by members had an appraised value of $187,719, a figure also significantly higher than the one for the previous year. The total of all gifts and contributions since the establishment of the association in 1951 now stands at $4,458,019. The Council also approved a transfer of $10,000 to the Rare Book and Manuscript Library building fund, the third installment of the pledge made by the Friends to this project.
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