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Columbia Library Columns

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A selection from the contents of Cora Crane's safety deposit box. The pen, shown with Cora's note, was the one used by Stephen Crane and Harold Frederic in the writing of several of their novels.
Columbia Library Columns

Cora's Box

JOSEPH KATZ

"AUTHOR Crane Goods Released by State" was the headline. That article in the Florida Times-Democrat was a UPI report of an unusual ceremony which had taken place in Tallahassee the day before. Earlier, Florida’s executive cabinet had voted unanimously to present a large group of papers and other things once owned by Stephen and Cora Crane to Columbia University for preservation and availability to the scholarly community. On July 2, 1974, Governor Reuben Askew and Comptroller Fred O. Dickinson took time at a cabinet meeting to make the formal presentation to Kenneth A. Lohf, Librarian for Rare Books and Manuscripts, while Lillian B. Gilkes and I served as witnesses. The three of us, each in a different way, expressed gratitude for what surely is an action without precedent: officials of a state had deliberated calmly and at length, and concluded that the course of humanistic knowledge would be served best by depositing important material with a private institution located in another state. There was a luncheon following the cabinet meeting; and when we three were asked to talk again our leitmotif still was that significant point.

Back for a moment to the headline which announced this event the next day. The word "goods" in reference to long-lost resources for the study of a great author and his consort might seem
inappropriate, but actually it has just the right associations for the story behind the occasion. “Goods” is perfectly proper underworld argot, and its use in this connection points (certainly without premeditation on the part of the headline writer) to something every scholar should have known after reading “The Purloined Letter.” In that entertainment C. Auguste Dupin, Edgar Allan Poe’s cerebral detective, promulgates what ought to be the first rule of scholarship: look in the obvious place. Pompous as they now seem, his words are worth looking at again for the special relevance they have to a problem solved in the Florida ceremony:

“But the more I reflected upon the daring, dashing, and discriminating ingenuity of D--------; upon the fact that the document must always have been at hand, if he intended to use it to good purpose; and upon the decisive evidence, obtained by the Prefect, that it was not hidden within the limits of that dignitary’s ordinary search—the more satisfied I became that, to conceal this letter, the Minister had resorted to the comprehensive and sagacious expedient of not attempting to conceal it at all.

You now have the clue to solving a mystery more than sixty years old.

The mystery is what had happened to the records Cora Crane kept of The Court. It was a brothel she began building in Jacksonville on borrowed money early in 1902, opened in 1903, and ran successfully to the day she died in 1910. It was successful because Cora, known then as Cora Taylor, ran it on a businesslike basis. She must have kept good records of her operation in order to do so. But because her clients included many of the prominent and respectable men of Jacksonville, it also was a business that had the potential for exploding in her face. Her records of transactions with girls, clients, backers, tradesmen, politicians, lawyers, and police would have had to have been copious in order to serve not only the usual purposes of accounting but also the unusual ones of protection. Moreover, they would have had to have been kept
both safe and *at hand* if she were to use them for settling disputes with the quick, quiet finality essential in her situation.

Where were those inevitable records? As soon as Crane scholars discovered they were not at Columbia, whose collection comprises most of the Cranes' personal property known to have survived them, we concluded that they had been lost or destroyed, and lamented. Had we recalled Dupin's lesson we would have arrived at the conclusion you must have reached by now. A woman like Cora—with "daring, dashing, and discriminating ingenuity"—would not have packed them away at home of course, for there they could have been purloined by any second-storey man. She would have chosen the obvious place: a safety deposit box in a local bank, where the papers could be secure and *at hand*. And she would have taken the box in the name she used to run her house. So that was just what Cora did.

The ruse (Cora would have smiled deprecatingly at that word) worked. Through the time of her death in 1910, the probate of her will in 1911, and all the more than sixty years thereafter, her records of The Court lay concealed. On August 8, 1968, the box—by now in the possession of the Comptroller's Abandoned Property Section as a result of a recent law—was drilled open and its contents examined for clues to their proper owner. Nothing: apparently nobody connected Cora Taylor with the Cora Crane who had been Mrs. Stephen Crane. More than five years later, however, the connection was made. To publicize the elaborate system of computers and people linked together for the purpose of uniting abandoned property with its rightful owners, the Comptroller's Consumer Information Service looked for materials that could be turned into something newsworthy. That was when they reexamined Cora's box and made the discovery that had eluded scholars for so long.

The next phase of this story began with the AP release published in the Columbia, South Carolina, *State* for December 16,
1973. Mr. Dickinson welcomed a Sunday morning telephone call to his home and invited a scholarly visit. Harry B. Carson of the Comptroller’s Abandoned Property Section guided it two days later. Everyone, eager to see a valuable scholarly resource given its best disposition, agreed that the box and its contents ought to go to the Stephen and Cora Crane Collection at Columbia University, where it would complement the Crane property already there. One factor that weighed heavily in the decision was the hospitality for which Columbia’s Special Collections has won renown among scholars throughout the world. Its quarters are cramped and uncomfortable—archaic for today—but its riches are great and its people interested in serving the progress of knowledge. Seven months after announcing the discovery, Florida sent Cora’s long-lost box to Columbia.

What was in the box? It contained what must be thousands of documents relating to operation of The Court. Cataloging them will take time, and informed study of them once cataloging is completed will take more time. Then the later life of Cora Howarth Murphy Stewart O’Neill, also known as Cora Taylor and Cora Crane, may be drawn more clearly. That is worth doing. Cora was an original, a rebel against American Victorianism who calmly refused to play the limited roles available to respectable women during her day. How she found her own way and what it cost her are the themes of Lillian B. Gilkes’ Cora Crane: A Biography of Mrs. Stephen Crane. Soon Miss Gilkes may be able to explore that theme more fully for the years when the cost of Cora’s life was being totalled.

There are other things in the box too. Some of them are documents pertaining to Cora’s relatives and ancestry; others reveal important sidelights into the murder trial of Hammond P. McNeil, her final husband; while still others are souvenirs of her life with Stephen Crane. Those last things are of most direct interest to the student of Crane’s life and work. A few trinkets—Stephen’s
American embassy document, executed in London on May 19, 1900, which allowed Cora to transport Crane from England. It contains the last known recorded description of Crane.
watches, bits of jewelry, and other artifacts—are of sentimental value only. But several items are of substantive importance. They include copies of Crane’s will and the codicil to it, and the American embassy document which allowed Cora to transport Crane from England to Germany in her mad attempt to cure him. The attempt failed, and Crane died soon after they reached the Schwartzwald, so the visa has the last known recorded description of Stephen Crane.

A few things in the box seem at first to have only sentimental value but turn out to be of scholarly significance. There are two groups that are good examples of these things. One contains a pen that had belonged to Harold Frederic and a genealogy in his handwriting. According to Cora’s note, “This pen was used by Harold Frederic to write ‘March Hares’ ‘Damnation of Theron Ware’ and ‘The Market Place.’ Also by Stephen Crane to write ‘Whilomville Tales’ ‘Pictures of War’ ‘The O’Ruddy’ ‘War is Kind’ ‘The Monster’.” In preparation for Frederic’s 1892 novel The Return of the O’Mahoney, the genealogy traces the ancestry of the family 137 generations back, to Adam. A rollicking Irish romance, it prefigured Crane’s last novel The O’Ruddy. A second group of things relates to Sponge Crane, reported dead on December 8, 1907, of “Grief & Old Age.” Sponge actually died on December 7: Cora was in England and received notification by telegram. The next day she wired back that he was to be buried temporarily on the grounds of The Court, but two papers in her box show that he was shipped by railroad to her house at Pablo Beach, Florida, under the rules governing transportation of a human body. Sponge was not a person, however: he was a black standard poodle, Stephen’s favorite dog and the last living link Cora felt she had with Crane. Notice of the animal’s death shattered her.

These brief glimpses of the contents of Cora’s safety deposit box are only suggestions of their worth in filling out the story of the Crane’s lives. Their real harvest will be reaped in the future. Now,
though, cooperation from the State of Florida has placed them at Columbia where those contributions are possible. However, while applauding the recovery of these lost materials and the manner in which they came to their natural repository, it would be wrong to conclude that the larger saga is complete. There are more papers which should have survived Stephen and Cora Crane, but which still are missing. One such paper is not in the box but likely would have been if it ever existed. That is a marriage license between Stephen and Cora. Cora was still legally married to Captain Donald Stewart when she began living with Crane, but the Dictionary of American Biography gives a date when she is supposed to have become Mrs. Stephen Crane, and it is as Cora Crane that she is buried in Jacksonville. Had some kind of ceremony been performed, it seems likely that she would have preserved the record of it in her safety deposit box. Its absence of course does not mean that it never existed, only that now the presumption against its existence has become overwhelming. Other things are known to have existed, however, so the quest for them must continue.
HAPPLY, Columbia, which in the past has not been the repository of much valuable material connected with the Johnson Circle, has recently acquired a number of interesting unpublished letters. In the large Jack Samuels Collection, for example, there is a hitherto unknown letter of James Boswell. Addressed to the young dramatist, George Colman the Younger, and dated July 28, 1792, it is not of great literary significance; yet from the biographical point of view any document which describes a man’s movements and his personal relationships is useful. Colman’s letter to which this is an answer has apparently not survived.

His epoch-making Life of Johnson having been published the year before, Boswell was now a widower living in London, involved in numerous projects—a revised edition of the Life, planning a possible life of Sir Joshua Reynolds, who had died earlier in the year, and other biographies. With perhaps less than his original zest for meeting important people, he was still eager to make new friends, as this letter clearly shows. The Surrender of Calais, Colman’s seventh play, had first appeared the year before, in July 1791, and had been received with a chorus of praise, though there were some who disagreed, and William Gifford in his satire The Baviad referred to “Colman’s flippant trash.” Still, this musicalized chronicle history, episodic in form, had made Colman a man worth knowing. At least Boswell thought so. Boswell’s trip was to join his son “Sandie” for the formal breaking up of the Eton school term on July 30. He stayed at the Star and Garter Inn in Windsor.* What follows is the text of the letter:

* According to Arthur Dixon of the University of North Carolina at Greensboro.
Dear Sir.

I have been circuiting at such a rate, that I have not had time to answer your note as to Thomson, which I must now do Ignoramus.

Many thanks to you for your kind invitation to dinner. I have a great desire to be acquainted with the Author of 'The Surrender of Calais', &c &c &c But unluckily I am just setting out for Eton & Windsor where I must remain most part if not all of next week The pleasure which you are so good as to propose to me, must therefore be deferred for I trust you will indulge me at another time. I will call on you, as soon as I return to town, I [sic] and hope to find that so good a head no longer aches.

I am truly with much regard, very faithfully yours

James Boswell

Great Portland Street
Saturday 28 July 1792
Long unpublished letters to Dr. Johnson are rare. Never a careful preserver of correspondences, Johnson in his last days destroyed all the letters he could find from his wife and mother, as well as from various friends. A few did survive because they happened not to be in his possession at the time. For one reason or another, usually because they included references to matters connected with some other person who was shown the letter, they had not been returned to Johnson. A full, four-page letter from Anne Welch recently presented to Columbia is one of that kind. Possibly because it referred to Johnson's projected trip to Italy with the Thrales—postponed because of the tragic death of young Harry Thrale the year before—the letter had been shown to Mrs. Thrale, who never gave it back to the Doctor. It remained in her possession and turned up with others of her manuscripts in Wales in 1935. Too long to be published here completely, it is worth sampling in substantial excerpts. What a down-to-earth English spinster thought of Italian society has its amusing side.

But first, some identification of Anne Welch, and an explanation of why she was writing to the Great Cham from Naples. Those familiar with the career of Henry Fielding will remember that in his later years he was ably aided in his attempts to clean up crime in London by a remarkable man named Saunders Welch. A former successful tradesman, Welch was elected High Constable of Holborn in 1747, and in 1755 succeeded Fielding as a magistrate for Westminster and Middlesex. A “Tall, robust, fine-looking man,” Welch was intelligent, brave and resourceful in making arrests. Although rather pompous in his speech, he was greatly admired by Fielding and by Johnson, who later knew him well. He had two daughters, one, Mary, the wife of the sculptor Nollekens, and the other, Anne, who never married but devoted her life to taking care of her father.

In the mid-1770's when Welch's health began to deteriorate and he was advised to go to a warmer climate, Johnson was largely
responsible, through his connection with Anthony Chamier, then Under-Secretary of State, for procuring a leave of absence for Welch to go to Italy in 1776, retaining a pension or salary of £200 a year. What most of us have known about Johnson and the

Welches comes largely from Boswell, who, in the Life, printed a long letter from Johnson to Welch dated February 3, 1778. After apologizing for having “suffered one of my best and dearest friends to pass almost two years in foreign countries without a letter,” Johnson explained that “Miss Nancy’s letters” had made it unnecessary to write for information. Through these and
through Mrs. Nollekens he had closely followed their travels. Now fortunately we have one of “Miss Nancy’s letters.” It is always exciting to discover a new document which a great man held in his hands and perhaps read to his friends nearly two hundred years ago.

Dated May 27, 1777, and sent from Naples, it was addressed to “Dr. Johnson, No. 7 Johnson’s Court, Fleet Street, London,” and was postmarked June 21st on its arrival in London. Johnson probably received it by the 22nd. After a somewhat wordy expression of gratitude for Johnson’s continued help, Anne moves quickly into the main subject of her long epistle. “After six months residence we have left Rome. It is time that I should say something to you of the Manners of the People.” A large part of the rest of the letter does just that. The inhabitants of Rome she finds a “heterogenous mixture,” strangely motivated by a combination of avarice, ambition and religious principles. As to the latter, she adds that she can provide little new information which he does not already know. Anne’s own conversion to Catholicism shortly after her arrival in Rome is scarcely discernible in her comments on religious matters. The clergy, she points out, “are attentive to root out those remains of heathen superstition which all our philosophy has not entirely eradicated. I mean omens, dreams, fortune telling &c &c.”

In Lent she had heard many sermons, “pathetically delivered,” though “not inculcated with that force of argument so frequent in England.” The young of both sexes are carefully instructed in the fundamental tenets of their religion, and she had often “been surprised at hearing the women distinguish their duties with the precision of a Casuist.” Yet all this instruction has not produced a completely virtuous people.

One too often meets with people who are scrupulously attentive not to break their fast whilst they are unable to resist the slightest tempta-
tions of cheating & overreaching you. The Servitori di Piazza, who are the most dishonest and dissolute set breathing, are the Esprits forts of the City.

Among other customs which struck her as curious, she pointed out that

The Justinian Code, so partial to the female sex, maintains its ground and no servant maid will marry without a legal contract expressing her fortune of five or ten crowns with her matrass and one or two changes of raiment.

The upper classes she found completely activated by ambition, perpetually struggling for preferment for a relative in the church and using "every dissimulation that art or policy can invent." Inward misery is covered by "external appearances of gaiety," and poverty supported by "flattering hopes of one day rising to riches and grandure."

One topic has particular relevance for readers of our day—the place of women in a masculine society.

In a country where women are forbid to approach the Prince where they must not view his person but at an awful distance one should imagine they are utterly excluded all share of power. Yet I will venture to assert your sex is no where so much the slave of ours. To the rich the noble, the beautiful and accomplished, life is one scene of courtship and the monsignori with all their gravity never refuse the most trivial amusement when pointed out by the Lady they have the honour to serve. The women on the contrary take every pains to render themselves pleasing. They perfectly understand their worldly interests and I am well convinced will stick at no artifice necessary to effect their point. And at the same time with the most exact regard support the worship of their name, leaving many of the domestic duties to the Men and are never seen abroad but when called by devotion or amusement.
She is interested to find that “All the inhabitants of Rome attribute to themselves the virtues and importance of the antient Romans,” and still hate the Greeks. The “fabulous history of Virgil” is still believed, with Aeneas accepted as their founder. As an English tradesman’s daughter, she was shocked to find that “Ambition is still the ruling passion of the people and they disdain to exercise any trade they deem beneath them; choosing to starve upon a paltry benefice rather than reap the emoluments of honest industry.”

We were present at the ceremonies of the Easter-week; they are exactly described in the Religious Customs and ceremonies from whence they never deviate One particular only that Pope Lambartini prohibited all instrumental musick in his chapels & at St Peters. The 51st Psalm the lamentations stabat Mater & other religious Hymns have a fine effect when chaunted by the most able musicians of Italy freed from the levities of instrumental accompaniments. The voices are so perfect and so strictly harmonious that they seem a noble instrument receiving impulse from one mind such consenting harmony I never heard before. The Pope is remarkably elegant in the exercise of his functions.

Her father, she adds, is somewhat better, though not completely cured. He wishes to hear that Johnson is coming to Italy and assures him that he will be received “with all the distinction due to your Merit.” She sends affectionate regards to Miss Williams [Johnson’s blind companion], and her father asks that Johnson “thank Mr Chamier in terms suitable to the high obligation he has conferred.” Then she ends:

Perhaps you will not be sorry to hear that I am in perfect health and enjoy every indulgence my father’s purse can afford. On his paternal affection I have founded the basis of my happiness in this life, and I sincerely wish as his life has been spent in the arduous fatigue of dangerous employments he may in his age enjoy the comfort of honorable
repose. We have been five weeks at Naples & I have been fortunate in my female connections. The wholesomeness of the air induces my Father to spend the summer here rather than return to Rome. The sea breezes qualify the heat. I find myself in much better spirits than when at Rome. Nothing is dear at Naples except House rent. Our lodging which is airy & spacious by the sea side costs us a guinea week. Our dinner fruit & wine included stands us in three shillings out of which I set by something for my supper. To my servant I pay about thirteen pence halfpenny out of which he buys cloaths & necessaries.

The long epistle finally ends with an excuse for passing on such ordinary details, and after the usual formal close, adds a postscript indicating that her next letter will be sent to her sister, Mrs. Nollekens.
In his letter to her father, almost nine months later, Johnson urged “Miss Nancy” to keep a “constant and copious journal,” adding:

Let her review her journal often, and set down what she finds herself to have omitted, that she may trust to memory as little as possible, for memory is soon confused by a quick succession of things; and she will grow every day less confident of the truth of her own narratives, unless she can recur to some written memorials.

Alas, no journal seems to have survived, a genuine loss for students of Italian life in the 18th century. At least we do have some of her frank comments on Roman life in 1777.

We might add that Anne lived until 1810, when she died in Bath and was buried in the Abbey. The epitaph describes her as “admired by her friends, beloved by her acquaintance, blessed with distinguished abilities, she was so improved by the knowledge of various languages and science, that elegance of diction, beauty of sentiment, the majesty of wisdom, and the grace of persuasion, ever hung upon her lips.” Of course, as Johnson once pointed out, “in lapidary inscriptions a man is not upon oath.” Yet there can be no doubt that Anne Welch was a remarkable, strong-
minded lady. She alienated her brother-in-law by trying to improve his spelling, and the story is told that after her father’s death she frequently traveled abroad “as a man, with sword and bag, attended by a man-servant only.”

Among manuscripts recently received by Columbia there are three other letters written by ladies of the Johnson Circle. Two are from Hester Lynch Piozzi, the former Mrs. Thrale, and one from Elizabeth Montagu, which was mentioned in the last number of *Columns*. Usually referred to as “The Queen of the Bluestockings,” and thought of as a celebrated hostess and talker, Mrs. Montagu appears in this letter in a different role. This time she is the affectionate wife of a wealthy land-owner and business man. Sent from Bath, Monday the 2nd (September 1765, as internal evidence makes clear), it begins: “My dearest” and ends “I am my dearest with perfect love and gratitude your most affectionate and obedient Wife”—a bit more demonstrative than one might have expected from her later reputation. The first page is chiefly about affairs connected with the Montagus’ northern properties, and two men who had leased one of them—the prudence of the first and the wealth of the other—their ability to “keep the engine going” at the Colliery, her objections to one idle and dilatory man who had been employed, and other routine matters. The remainder of the letter is largely given over to family affairs, her sister’s low spirits, the death of “Lady Bab” her sister’s friend and companion, and her own plans.

Mrs. Piozzi’s letter of April 16, 1799, (in the Samuels Collection), written in her usual breezy manner from her Welsh home Brynbella to the bookseller James Robson refers to his coming visit, lists books she wants him to send her—“the Acct of this Conspiracy to destroy the King under the Royal Oak: likewise a Book or Pamphlet by one of our Scribbling Sisterhood, called a Tale of Other Times. I am told there’s Merit in it & the Author poor” the improvement of her husband, after three weeks’ confinement
(probably *A Tale of the Times* by Jane West). She can report the improvement of her husband, after three weeks' confinement with gout, news of his five-year-old nephew rescued from battle-scarred Italy (later the boy became their heir), and further casual news. The other letter of Mrs. Piozzi (in the Dunlop Collection) is dated October 1, 1812, and is addressed to a Bath friend named Strong, to whom she sent a verse charade, with the hope that it might amuse him and his young companions "for a Moment on a Wet Day." And we hope that this account of recent Columbia accessions may do likewise for readers of the *Columns*. 
As a result of the recent donation of the Frankenhuis Poster Collection, Columbia now possesses one of the most important privately held collections of posters and proclamations of the First World War and its immediate aftermath. Its importance may be estimated from some statistics. Approximately 30,000 posters and proclamations were published by the belligerent powers between 1914 and 1918. No collection is complete, including that of the British Museum, which was entitled by law to a copy of every poster printed in the United Kingdom, but renounced its right, having become frustrated in its efforts to deal with the paper deluge. Many publicly owned collections, on the other hand, are surprisingly small. The Musée des Deux Guerres Mondiales in Paris has a collection of some 5,000 posters from both world conflicts. The Frankenhuis Collection consists of nearly 4,800 items which, combined with existing holdings, brings the Columbia World War I poster collection to nearly 8,000 items. The collection includes works by such artists as Käthe Kollwitz, C. R. W. Nevinson, Muirhead Bone, Joseph Pennell, Louis Raemaekers, Howard Chandler Christy, and James Montgomery Flagg. There is even a poster by Lord Baden-Powell, hero of the siege of Mafeking during the Boer War and founder of the Boy Scout movement.

The Frankenhuis Collection has an interesting history. Maurice Frankenhuis (1893–1969) was a Dutch businessman who since childhood had had a passion for collecting historical memorabilia. In addition to posters, he assembled a remarkable collection of autographs, postage stamps, books, and gold and silver coins and
medals. The latter, valuable in themselves, were sold to pay the family's expenses while in hiding from the Nazis during the Second World War. When Holland was overrun in the Spring of 1940, Mr. Frankenhuis, fearing the worst, had his posters crated and stored under an assumed name in a bonded warehouse in Amsterdam. The Nazis, searching for secreted Jewish property, did not take long to come upon the collection. To this day some of the posters bear the grimy impressions of jackboots, and one can imagine the scene of the Gestapo breaking into the crates and hurriedly going through their contents, strewing the posters face
down on the floor. Other posters, catching someone’s fancy, were sent to Germany as booty. Their number was in the thousands; it will never be known exactly how many thousands have been lost from the collection.

It is easy to understand why one with Mr. Frankenhuis’s keen historical sense should have been attracted by posters. Posters are primary sources of unexcelled immediacy. Eyewitness accounts—diaries, letters, memoirs, newspaper reports—are somehow distant and abstracted from the reader. The printed word cannot easily, if at all, convey the welter of images and emotions simultaneously rushing in upon the writer. Pictorial sources such as photographs and newsreels can be quite poignant, but their richness of detail may overwhelm, lessening their overall impact. Posters (to paraphrase William N. Cumming) are fossils of human passion. Like insects caught in amber, they catch and preserve past causes, ideas, and most importantly, emotions. Herein lies the fascination of war posters.

The propagandists and the artists they employed recognized that, to be most effective, the poster must aim below the level of consciousness. Meant not to be contemplated but to be seen, taken in, and registered upon the mind by people hurrying about their daily affairs, posters were necessarily simple, containing usually a striking image and a minimum of text; there are, indeed, posters with no text at all. And they were ubiquitous. Wherever one went, in the subway, in school, on the street, he was surrounded by posters varying in size from a sheet of foolscap to a billboard occupying perhaps two or three hundred square feet. Some are artistic works of great beauty; others are ghastly and terrifying, a jarring experience even when viewed from the perspective of half-a-century. Were they effective? They probably were, but not by themselves. A picture may be worth a thousand words; it cannot, however, create an attitude or compel action. It draws, instead, upon what is already present. It crystalizes otherwise in-
choate ideas; it articulates feelings, concretizing them by expressing them in the symbols appropriate to the culture. In short, the poster organizes enthusiasm, harnessing it to a common undertaking.

Posters served multiple purposes. Some were intended to convey forcefully a simple request: “Save Food,” “Buy Bonds,” “Fats are Needed.” Posters of this type frequently employ the device of a finger pointing at YOU. From whatever angle it is viewed, the admonishing finger cannot be avoided. Although the Mauzan poster reproduced here is for the Credito Italiano, the motif was first employed in recruiting posters, the most famous being Alfred Leete’s portrait of Lord Kitchener and James Montgomery

One of the many posters published by the Parliamentary Recruiting Committee to persuade young men to enlist to avenge the Lusitania. Compare this with Howard Chandler Christy’s rendition of the “Virgin of the Waters” theme.
Flagg’s of Uncle Sam. In a poster protesting the Vietnam War, Flagg’s Uncle Sam is a skeleton. Another type of poster was intended to involve in the war effort individuals and groups hitherto deemed insufficiently committed. Thus American posters might bear Yiddish texts, or appeals to Polish or Slavak immigrants to help liberate their homeland from the Hun. A third category was intended to strengthen the public’s resolve to persist in the struggle regardless of cost or consequence.

To those who experienced it, the First World War was not known by so antiseptic a name. For them, it was the Great War, or Armageddon, or a holy crusade. The relatively peaceful, humane world of the Victorians had suddenly collapsed. Man, it seemed, was not entirely rational, nor progress inevitable. For the first time in history, armies numbering in the millions and equipped...
with engines of unprecedented destructiveness, the product of laboratory and factory, faced one another in a steady bloodletting that persisted for years. If the military casualties were appalling, the psychological strains, particularly on the home front, were in-

calculable. How to render the struggle, with its sufferings and sacrifices, bearable for masses of men and women? The answer was to support human nature artificially by transforming the war into a crusade for the eternal verities and by presenting the consequences of defeat as infinitely worse than present suffering.

The slogans “War to End War” and “War to Make the World
Safe for Democracy” find their pictorial analogies in the knights defending the sanctity of treaties and sharp-featured young men, sword in hand, defending the home, the family, and the motherland. Just as one side is portrayed as the defender of all righteousness, its opponent became the embodiment of all evil. Allied posters for example, present the German submariner as an indiscriminate butcher. Unarmed merchantmen, hospital ships, passenger liners—all were fair game to him, they said. Gleefully the U-boat commander sent cripples and babies to the bottom; floundering survivors were machinegunned for sport. To the Germans, however, the submarine represented a God-sent salvation for millions of innocents threatened by the Allied “hunger-blockade.” Submarine crews were portrayed in German posters as clean-living, blond, rosy-cheeked heroes. One wonders how Goya might have handled such a theme.

The most repulsive posters were intended to generate and sustain hatred of the enemy. The Allies excelled in the atrocity poster. Repeatedly we see the Hun, a slobbering, imbecilic brute tossing infants into the air and catching them on bayonets. “They Crucify,” says one poster depicting a crucified woman, her husband and child lying at her feet in a pool of blood. “Hun or Home?” asks another on the same theme. German nurses, “Sisters of Mercy,” spill water on the ground before the eyes of thirst-crazed Tommies. There is an irony in all this. In the First World War these and other atrocity stories were fabrications, the product, as Arthur Ponsonby demonstrates in his book Falsehood in War Time, of the propagandist’s imagination. As if by some perverse self-fulfilling prophecy, during the Second World War Germans committed these and other, far worse, enormities on the authority of the highest state officials.

The Irish nationalist Charles Stuart Parnell once remarked “You would never have got men to sacrifice themselves for so unlucky a country as Ireland, only they pictured her as a woman.” Poster
Women were eagerly sought for all kinds of war-related work, from persuading young men to enlist, to working in munitions factories.
Organizing Enthusiasm

artists were likewise intent upon involving women to the utmost in the war. Women came into their own during the war years, particularly in the Allied countries where the suffrage and other emancipation movements had made great strides in the preceding quarter-century. Woman’s image changed during the war. For practical reasons, women could no longer be portrayed as the delicate shrinking violet of the Victorians, or at least of middle-class Victorians. She became a Joan of Arc, a Boadicea, a Brunhilda clad in armor; in America she became a gossamer-clad Columbia challenging her sons to take up the sword of justice. As the men marched away, she filled their places on the production line. Hair bobbed and trouser-clad, she worked in the munitions factories, lugged coal, and did almost every imaginable job previously re-
served for men. Great Britain in 1918 and the United States in 1920 recognized her part in the victory by granting her the long-sought franchise. The “gentle sex” was also called upon in the posters to persuade men to give till it hurt and, better yet, give themselves by enlisting. Seductive maidens beckoned to young men from posters, saying “I Want You... For the United States Navy.” Pleading mothers sent Johnny off to Flanders with their blessings. A Hausfrau, sword in one hand and spiked helmet in the other, mementos of fallen menfolk, entreats others to take their place in the ranks.

Of all the appeals to emotion, none was more deeply rooted in the collective consciousness or exploited more ruthlessly than the fear of sexual outrage. The German soldier, with his spiked helmet and long bayonet, was pictured as a libidinous brute, the incarnation of Eros run wild. Wherever he went, he raped; if he had more time, he raped and tortured. To heighten the effect, artists drew him as a gorilla. Many posters could easily have been done for a circus or as an advertisement for Poe’s The Murders in the Rue Morgue. H. R. Hopps’ “Destroy the Mad Beast—Enlist,” is characteristic of this genre. A gorilla, his face a parody of the Kaiser’s and wearing a helmet labelled “Militarism,” is seen stepping ashore in America. Behind him Europe lies in ruins. He carries a bloody club marked “Kultur,” and in the other hand, also blood-stained, a swooning damsel. His intentions are obvious. The Germans, too, portrayed their enemies as sex fiends. Only, instead of the gorilla image, they used slant-eyed Russians. One large poster bears no text; all we see is a swarthy, hairy-chested figure wearing a French liberty cap and carrying off a bare-chested Teutonic beauty.

War is never pretty, and the means people use to convince themselves of its redemptive value are even less pretty. Beyond their value to the artist and the academic historian, Columbia’s growing poster collection bears stark testimony to, and bids us guard against, our self-deceptions.
Our Growing Collections

KENNETH A. LOHF

Ballou gift. Mr. and Mrs. Hubbard Ballou have donated a copy of the first edition of Robert Frost’s *In the Clearing*, published in 1962.

Barnouw gift. Professor Erik Barnouw, an authority in the fields of radio and television history, has established a collection of his papers with an initial gift of correspondence, theatre scripts and manuscripts, documenting projects undertaken for the United States government, the Indian film industry and various American radio and television networks. Included are the manuscripts and correspondence relating to his monumental three-volume *History of Broadcasting in the United States*. Also present in the collection is a file of material pertaining to the Center for Mass Communications, in which Professor Barnouw figured prominently. In the correspondence files are letters from numerous persons in the arts, among them, W. H. Auden, Ingrid Bergman, Lynn Fontanne and Ogden Nash. Professor Barnouw has also donated a collection of theatrical cartoons by Alfred Frueh, a group of twenty-four American jokebooks dating from the early decades of this century, and more than seventy miscellaneous engravings, etchings, prints and broadsides, mainly from The Netherlands. Nearly three hundred volumes from his library have also been received.

Bauke gift. Professor Joseph Bauke (Ph.D., 1963) has donated a set of twelve tinted photographs of scenes relating to the life and writings of the German dramatist Gerhart Hauptmann. The boxed set of photographs, dating from ca. 1900, was produced by Photochrom in Zurich and published by Max Leipel’s Buch- & Kunst-Verlag in Warmbrunn.
George M. Cohan. A cartoon by Alfred Frueh. (Barnouw gift)
Kenneth A. Lobf

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1903) has enriched the collection of his literary papers by gifts of the following: the poet’s own copies of his books, including his first book of poems, *January Garden*, published in 1926, through his most re-

Two sketches from a sheet of pencil drawings by Charles Jacque. (Cane gift)

cent work, *The First Firefly*, issued early this year; the corrected proof sheets and galleys for *January Garden*; the manuscripts, galleys and correspondence relating to *Eloquent April* and *The First Firefly*; forty magazines and anthologies containing contributions by Mr. Cane; more than eighty first editions, many inscribed to Mr. Cane, including works by Stephen Vincent Benét, Laurence Binyon, Edmund Blunden, Edward Gorey, Langston Hughes, Gorham Munson, Siegfried Sassoon, Louis Simpson, José Garcia Villa and Humbert Wolfe; nearly one hundred letters from literary figures, among them, W. H. Auden, John Hall Wheelock, Lewis Mumford, Mark Van Doren, E. B. White and Jessamyn West; and several pieces of memorabilia of the Class of 1900. One of the most unusual items is the sheet of pencil drawings by the nineteenth century French painter, Charles Jacque, inscribed on the mount to Mr. Cane by his fellow Columbian, George S. Hellman (A.B., 1899).

Clifford gift. Professor James L. Clifford (A.M., 1932; Ph.D., 1941) has presented an unusual and important letter written to
Our Growing Collections

Dr. Samuel Johnson by Anne Welch. She was the daughter of Saunders Welch, who maintained a long and intimate friendship with the lexicographer, and who succeeded Henry Fielding as a justice of the peace for Westminster. Letters written to Dr. Johnson are of considerable rarity, and this one was sent from Naples on May 27, 1777, by Miss Welch, who had accompanied her father to Italy because of his ill health. She writes charmingly of the Roman nobility, the Pope, Italian women, the health of her father and their visit to Naples.

Friess gift. Professor and Mrs. Horace L. Friess have presented the papers of Mrs. Friess’s father, the late Dr. Felix Adler (A.B., 1870; Litt.D., 1929), founder of the New York Society for Ethical Culture, and Professor of Social and Political Ethics at Columbia, 1902–1933. Included in the gift are the manuscripts, typescripts, notes and correspondence for Dr. Adler’s lectures at Columbia and the Society, and for his numerous essays, articles and books on the subjects of ethics, religion, philosophy, politics and art. There are also manuscript notes of an autobiographical nature, including diary entries for the years 1902 to 1924. Of special interest are Dr. Adler’s notes of conversations on religion and ethics with various prominent individuals, including President Woodrow Wilson and the Indian poet Rabindranath Tagore.

Goldwater gift. Mr. Walter Goldwater has donated a group of nine French pamphlets published in Paris in 1649. Known as Mazarinades, they are representative of the wealth of pamphlet literature issued in criticism of Cardinal Mazarin at the time of the Fronde.

Goodrich gift. Dr. L. Carrington Goodrich (A.M., 1927; Ph.D., 1934), the Dean Lung Professor Emeritus of Chinese, has established a collection of his personal and professional papers. The initial gift of nearly one thousand letters and manuscripts, dating from 1925 to 1961, documents a distinguished career in the field
of Chinese history. Among the correspondents represented in the collection are Joseph Alsop, Owen Lattimore, Philip C. Jessup and Nathan Pusey.

Hunt Memorial gift. In memory of the late Mrs. Mary Hunt (B.S. in L.S., 1946), her friends and associates in the Libraries have contributed funds for the acquisition of the Gehenna Press edition of William Shakespeare's *Titus Andronicus*. This splendid folio, printed in 1973, is illustrated with etchings and wood engravings by Leonard Baskin, and is one of 150 copies signed by the artist and bound in marbled paper and quarter leather.

Lamont gift. In the February, 1974, issue of the *Columns*, we recorded the gift by Dr. Corliss Lamont (Ph.D., 1932) of the manuscript and drawings for Rockwell Kent's *The Golden Chain: A Fairy Story*. Dr. Lamont has now added to this earlier gift a copy of the scarce, privately printed edition of this work, issued by Kent on March 2, 1922. Although it is believed that eight copies were printed, only one other copy is recorded. The copy in the Lamont gift comes from Kent's library and, by its charred spine, bears evidence of the fire that destroyed much of the artist's home in Au Sable Forks, New York, in the spring of 1969.

Dr. Lamont has also presented a group of seven first editions of works by John Masefield, John Drinkwater, St. John G. Ervine and Gilbert Murray, all of which bear warm personal inscriptions from the authors to Dr. Lamont's parents, Mr. and Mrs. Thomas W. Lamont, and brother, Thomas S. Lamont, often referring to family occasions and celebrations. The copy of Gilbert Murray's translation of *Prometheus Bound*, published in London in 1931 is inscribed, "Florence Lamont with memories of Athens from G.M., Nov. 26, 1931." The reference is to a trip to Greece in the spring of 1931 which the Lamonts made in company with Gilbert Murray, Mr. and Mrs. Walter Lipmann and Mr. and Mrs. John Masefield.
Our Growing Collections

Lax gift. The poet Robert Lax (A.B., 1938) has added to the collection of his literary papers a group of twenty-five letters sent to him by Mark Van Doren, William Maxwell, Ian Hamilton Finlay and other poets and writers.

League of Women Voters gift. The League of Women Voters of the City of New York has made a substantial addition to the collection of its papers with the recent gift of more than three thousand items, comprising subject files, correspondence and printed materials, dating from 1935 to 1971. The files reflect the work of the League, primarily in the 1960's, in the areas of apportionment, the City charter, education, election laws, health and housing, the 1967 State Constitutional Convention and women suffrage.

Matthews gift. Mr. Herbert L. Matthews (A.B., 1922) has donated a group of thirty-three volumes from his personal library, including the following noteworthy editions: Fidel Castro's History Will Absolve Me!, Havana, 1960, inscribed to Mr. Matthews by the Cuban leader; four first Italian editions of the writings of Benedetto Croce, of which Per la Nuova Vita dell'Italia, Naples, 1944, is inscribed by the Italian philosopher; and a complete file of Volunteer for Liberty, 1937-1938, the official organ of the English-speaking battalions of the International Brigades, which fought for the Republic during the Spanish Civil War. The gift also contains several Italian and Spanish editions of the writings of Mr. Matthews, as well as a letter written to him by Croce from Sorrento, dated November 2, 1943.

Melman gift. To the collection of his papers Professor Seymour Melman has recently added the research materials, drafts and manuscripts for his books, Pentagon Capitalism, 1970, Our Depleted Society, 1965, and Peace Race, 1962.

Palmer gift. Mr. Paul R. Palmer (M.S., 1950, A.M., 1955) has donated twenty-three first and fine editions of fiction and literary

**Pimsleur gift.** Mrs. Meira Pimsleur has presented to the Music Library the manuscripts of her late husband, Solomon Pimsleur, American composer and concert pianist. The gift comprises 13,538 pages of autograph manuscripts for more than one hundred sonatas, suites, études and songs for piano, orchestra and voice, as well as forty-six tapes of performances of some of these works. Included are some eight hundred pages of manuscript drafts for Pimsleur’s unfinished major opus, an opera based on *The Diary of Anne Frank*. Mrs. Pimsleur also provided funds for assistance in the cataloging of the collection, and for future Music Library acquisitions.


**Randall gift.** Professor John H. Randall, Jr. (A.B., 1918; A.M., 1919; Ph.D., 1922) and his wife, Mrs. Mercedes Moritz Randall (A.B., 1916; A.M., 1930) have established a collection of their correspondence and papers. Their initial gift includes ten letters written to them by John Dewey, twenty from William Ernest Hocking and nearly fifty from Wendell T. Bush, all of which relate to academic affairs, personal matters and their philosophical writings and research. One of the most important items is an
eleven-page, corrected typewritten manuscript of John Dewey's essay, "The Future of Liberalism," which was published in the April 25, 1935, issue of the Journal of Philosophy. Also of interest are a group of photographs of Wendell Bush and lists of Professor Randall's lectures and addresses.

things in a way that he knew he was seeing them. And it was in this way that he commenced to write these thoughts with drawings and with painting he himself understood a little and that it came from very far away. Oriental people, the people of America and the people of Spain have never really forgotten that it is not necessary to use letters in order to be able to write. Really one can write in another way and Picasso has understood, completely understood this way. To recapitulate. From 1914 to 1917, cubism changed to rather flat surfaces, not sculpture, but writing, and Picasso really expressed himself with this way because it was not possible, really not, to really write with sculpture, no, not.

So it was natural that at this period, 1916 to 1917, during which time he was almost always alone, that he should recommence writing all he knew and he knew many things. As I have said, during it was then he completed mastered the technique of painting. And this ended with Parade.

A page from the typescript of Gertrude Stein's Picasso containing the author's corrections in ink. (Random House gift)

Random House gift. Random House, Inc., through the courtesy of its Chairman, Mr. Donald S. Klopfer, has added three important groups of manuscripts to the collection of the publishing house's papers: the research notes, manuscripts and proofs for the Random House Dictionary; the editorial files for the period 1958-1971, including those of editors Christopher Cerf, Natalie Lehmann-Haupt, Lee Wright, Nan Talese and John Simon; and nearly seven thousand letters and manuscripts of Random House's most important authors, including Conrad Aiken, Sherwood Anderson, Truman Capote, Isak Dinesen, John Dos Passos, Norman Douglas, Theodore Dreiser, T. S. Eliot, James T. Farrell, F. Scott Fitzgerald, Robert Graves, Robinson Jeffers, Marianne Moore, Eugene
O’Neill, Kenneth Patchen, Irwin Shaw, Upton Sinclair, Stephen Spender, Gertrude Stein and William Carlos Williams. In addition to the 119 Gertrude Stein letters, there are four of her manuscripts, of which the most significant is the corrected typescript of *Picasso*. The Eugene O’Neill file includes a twenty-seven page typescript, heavily corrected by the playwright, of the forewords to the various plays in the collected edition, published in 1934-1935.

**Rendell gift.** Mr. and Mrs. Kenneth W. Rendell have made a significant gift to the John Jay Collection. They have presented seventy-five letters, documents and manuscripts relating to the Livingston, Clarkson, Sedgwick and Jay families, including important letters and documents by and relating to Peter Augustus, Frederick, William and Sarah Livingston Jay. Dating from the eighteenth and nineteenth centuries, the material comprises legal documents, land deeds, genealogical records, diary entries, manuscripts of poems and letters. Among the documents is a land grant from King George III, with seal, to fifteen British soldiers for land in Albany County, New York, signed by Cadwallader Colden and dated September 27, 1769.

**Rossner gift.** Mrs. Judith Rossner has donated the papers of the journalist and author, Charles Yale Harrison (1898-1954). The approximately one thousand items comprise correspondence, manuscripts, memorabilia and scrapbooks, which relate both to his novels and stories and to his articles and essays on public housing, political issues and labor relations. Harrison’s biography of Clarence Darrow was published in 1931, and the collection contains his manuscripts and correspondence with the celebrated criminal lawyer. In addition, the correspondence files include letters from Whittaker Chambers, John Dos Passos, Max Eastman, Joseph Freeman, Michael Gold, Upton Sinclair and Robert F. Wagner.

**Selsam gift.** Mrs. Millicent E. Selsam has established a collection of the papers of her husband, the late Howard Selsam (A.M., 1928;
Our Growing Collections

Ph.D., 1931), a prominent philosopher and director of the Jefferson School of Social Science in New York. The gift contains the manuscripts and proofs for several of his books, among them Reader in Marxist Philosophy, and numerous periodical essays and articles on philosophers and schools of philosophy. The correspondence file includes letters to Dr. Selsam from Justice Hugo Black, W. E. B. DuBois, Loren Eiseley, Waldo Frank, Dashiell Hammett, Rockwell Kent, Corliss Lamont and George Sarton.

Szladits gift. Mrs. Charles Szladits has added to the collections eighteen literary and historical works dating mainly from the nineteenth century, among which is a fine copy of the Boston, 1892, edition of Francis Parkman’s The Oregon Trail, the first to be illustrated by Frederic Remington, the painter of the American West. This handsome edition is embellished with ten full-page plates and 67 illustrations in the text, and the binding is decorated with an Indian motif in gilt, red and blue. An inscribed copy of the first edition of Max Eastman’s Poems of Five Decades, 1954, is also included in Mrs. Szladit’s gift.

Taylor gift. To the collection of Sophie Kerr Papers, Mrs. Davidson Taylor has now added a group of fifteen autograph and typed letters and two printed cards sent to Miss Kerr by various writers and editors, among them Pearl Buck, George H. Lorimer, James Branch Cabell and Ellen Glasgow.

Tower gift. Several months before his death last spring, Lawrence Phelps Tower presented the collection of Tower Family papers, comprising primarily the correspondence and letter-books of his grandfather, Charlemagne Tower (1809-1889), lawyer and businessman, who was born in Oneida County, New York. The legal and business letters and documents in the gift relate to coal and iron lands in Pennsylvania, real estate transactions and the development of the iron resources in northern Minnesota. Numbering approximately eight thousand letters and fifty thousand manu-
scripts and documents, this collection will furnish generations of scholars with research materials bearing directly on the economic history of the nation during one of its most dramatic periods of growth. Much of the Tower correspondence also relates to family and personal matters, and the genealogy of the Tower family.

Women’s National Book Association gift. The officers of the Women’s National Book Association have designated the Columbia Libraries as the repository for their organization’s papers. Included in the initial series of gifts made by the past and present officers are the correspondence, memoranda, publications and financial records of the Association from 1947 to 1973. The group was organized in 1917 as a women’s book trade association, and later expanded to promote reading programs and to recognize women in literature. Many of the papers relate to the national organization’s two main programs, the Amy Loveman Award and the Constance L. Skinner Award Dinner. Represented in the correspondence files are the authors Catherine Drinker Bowen, Marchette Chute, Mary Ellen Chase, Irita Van Doren and Beatrice Warde.
It is with considerable pleasure that I recall my visits over the past decade with Alfred Berol in the library of his New York apartment. There, in a quiet room high above Central Park, and with shelves of immaculately-kept rare books and manuscripts as background, Alfred was in his most comfortable surroundings. As a knowledgeable bookman and an astute collector, he truly relished the treasures of his collection which he had formed over nearly half a century. It was with a firm pride that he showed and described to me the manuscripts, first editions and association copies.
of the authors whose works he loved and collected most assiduously—Dickens, Tennyson, Arnold, and above all Lewis Carroll.

The impression that I always took back with me to the Columbia campus was that of a man who collected books with the same sense of purpose, understanding and inquiring mind that he devoted to his affairs in the business world. No volume was ever acquired casually, and once owned and on his shelves no volume was ever sheltered with more pride. However, the pride of ownership did not deny the strong sense of obligation that Alfred felt to donate his important editions and manuscripts to institutions which he knew to be the proper beneficiaries of unique rarities destined to benefit scholarship.

One of Alfred’s most significant and dramatic gifts to Columbia was the Arthur Rackham Collection. In 1956, he, along with his wife Madeleine, presented an extensive library of the artist’s published work—nearly four hundred items, including virtually all of Rackham’s books. Through a series of spectacular annual gifts, the Rackham Collection was enhanced with more than five hundred paintings, watercolor drawings, pen and pencil sketches, and sketchbooks. At the time of Columbia’s Rackham centenary exhibition in 1967, the artist’s daughter, Mrs. Barbara Edwards, confirmed what we in the Libraries had always known, that the Collection had grown to become the most extensive and comprehensive of her father’s original art work in private or public hands. Knowledge of the Collection’s pre-eminence was a source of great satisfaction to the donor.

Rarely did an issue of the Columns appear without mention of Alfred’s significant and imaginative gifts, ranging from letters of Washington and Jay to the sheet music of Stephen Foster. In 1972, he joined with three other donors in providing funds for the acquisition of Rockwell Kent’s collection of his working drawings and sketches. As a member of the Council of the Friends from 1956 to 1970, Alfred displayed active interest in the organization’s
work on behalf of the Libraries. When the Columbia Libraries' Citation for Distinguished Service was established in 1970, Alfred was selected as one of the first two recipients of this award for individual contributions to the research collections of the University Libraries. On June 14, 1974, at the age of 81, Alfred Berol died. We in the Libraries, having lost a sympathetic friend, will remember in gratitude a generous and thoughtful man.—K.L.
Activities of the Friends

Fall Meeting. At the Fall dinner meeting held at the Faculty House on Thursday evening, November 7, Dr. Walter Gellhorn, University Professor Emeritus, spoke to the Friends on “How to Become Learned Without Really Trying.” The Libraries’ Citation for Distinguished Service was awarded to Dr. Corliss Lamont by Mr. Warren J. Haas, University Librarian. In presenting the award, Mr. Haas noted Dr. Lamont’s benefactions over the past three decades which have concentrated on the development of certain research areas, most notably the Santayana, Spinoza, Masefield and Rockwell Kent collections.

Finances. In the November issue each year, we report the total gifts from our members (both cash and “in kind”) for the twelve-month period which ended on June 30. In 1973-74, the general purpose contributions were $20,680, and the special purpose gifts $6,952, making a total of $27,632, the largest amount recorded in any single year.

The Friends also donated or bequeathed books and manuscripts, for addition to our research collections, having an appraised value of $407,193. This total is nearly three times higher than that recorded in any previous year. The total value of such gifts since the establishment of the association in 1951 now stands at $1,937,966.

Aside from gifts, the association received income from the sales of paid subscriptions to the Columns and the Arthur Rackham catalogues, and payments for dinner reservations for the fall meeting. In the year of this report, such receipts totaled $3,577.

Membership. As of October 1, 1974, the membership of the Friends totaled 421. Since memberships include husband and wife, the number of individuals who belong to the association is 659.
Future Meeting. Meetings of the Friends during the first half of 1975 have been scheduled for the following dates: Winter Meeting, Thursday, February 6; and Bancroft Awards Dinner, Thursday, April 3.

EXHIBITIONS IN BUTLER LIBRARY

September 19—December 14

December 18—February 28
Celebrities from the Longwell and Rosenberg Collections.
THE FRIENDS OF THE COLUMBIA LIBRARIES

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The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

CLASSES OF MEMBERSHIP

Regular: $35 per year. Patron: $100 per year.
Sustaining: $75 per year. Benefactor: $250 or more per year.

A special membership is available to active or retired Columbia staff members at twenty-five dollars per year.

Contributions are income tax deductible.

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