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D. H. LAWRENCE
Portrait by Jan Juta painted in Taormina in 1920
One of the important manuscripts in the D. H. Lawrence Collection, which has been presented to the Columbia Libraries by Mrs. Alfred M. Hellman, is the book-length manuscript of the author's Sea and Sardinia. In the article below, Paul R. Palmer, Theatre Arts Librarian at Columbia, writes about the trip to Sardinia made by Lawrence and his wife, Frieda, which became the subject of the travel book mentioned above.

"COMES over one the absolute necessity to move." In that sentence which neatly characterizes the restless spirit of his own adult life, David Herbert Lawrence begins what many readers and critics believe to be his most successful travel book, Sea and Sardinia. In this volume, as well as in his other travel books, the author develops themes which reveal as much about himself as an exile and world explorer, as they do about the countries and people which are the actual subjects. Lawrence and his wife Frieda finally chose Sardinia for their winter holiday in 1921 rather than Spain or Africa, which they had also considered. Early in the book Lawrence explains their choice: Sardinia which is like nowhere. Sardinia which has no history, no date, no race, no offering. Let it be Sardinia. They say neither Romans, nor
Phoenicians, Greeks nor Arabs ever subdued Sardinia. It lies outside, outside the circuit of civilization. . . . Let it be Sardinia.

In January D. H. Lawrence and Frieda made their tour of “primitive Sardinia.” They travelled west from their villa in Taormina, Sicily, to Palermo, where they took a small steamer to Cagliari, the capital and principal seaport of Sardinia which is located on the southern end of the island. From Cagliari they journeyed north by railway and autobus to the inland towns of Mandas, Sorgono, and Nuoro, and finally to the seaport Terranova, where they boarded a steamer for the mainland of Italy. From Naples they completed the circle back to Sicily, travelling first-class aboard the palatial City of Trieste—their one luxury on the entire trip.

Many critics, from Virginia Woolf of Bloomsbury to Louella Parsons of Hollywood, have written skeptically about Lawrence’s ability as novelist or poet, but few have ever denied his power as a writer of travel literature. Mabel Dodge Luhan, the heiress, sometime Bohemian, and literary patroness, was so moved by his
D. H. Lawrence and the “Q.B.” in Sardinia

talents in this genre that, after reading *Sea and Sardinia*, she wrote inviting him to visit her in America at her expense. She felt that only he would be able to capture the spirit of her beloved Taos and of the Pueblo and Hopi Indian tribes of New Mexico.

Lawrence’s first trip to Italy in 1912 had produced his earliest travel book, *Twilight in Italy* (published in 1916), which was more sombre and melancholy in mood. In *Sea and Sardinia*, however, the author emerges as a warm and irresistibly charming individual, who is able to make the most commonplace things seem wonderful. The book is filled with colorful descriptions of the Mediterranean world, as well as happy and keen insights into the married life of Lawrence and Frieda,* his German-born wife. (She had abandoned her husband and children to elope with Lawrence in 1912.) In no other piece of his writing does their relationship appear so full of companionship and mutual affection. With considerable fondness, Lawrence refers to Frieda throughout the book as the “Queen Bee,” or more often as the “q-b.”

Lawrence and the “q-b” started this travel adventure in 1921 in the cold Sicilian dawn. His description captures the feeling anyone will recognize who has ever risen early to take a journey, that sinking feeling of half misery, no matter how pleasurable the prospects may be. In a festive spirit, however, with knapsacks, “kitchenino,” spirit lamp for making tea, and sandwiches of Maltese bacon, the two travellers sailed from Palermo for Cagliari on the southern coast of Sardinia. Lawrence loved the freedom and the lack of tension of shipboard life, even aboard the tiny, cramped boat in which they sailed. He felt released from the restrictions of European civilization as the Sicilian coast slipped from sight. In his fancy he wished that the voyage might last forever, that the sea might have no end. He envisioned a sort of floating Utopia of “blood-brothers,” forever sailing the seas in happy companionship. This was a dream that haunted him throughout his life.

* Frieda von Richthofen was the cousin of the Baron Manfred von Richthofen, the German military aviator.
With masterly skill at capturing "place," Lawrence described in brilliant imagery and colors the vegetable and flower market at Cagliari, "so raw and gorgeous." He and the "q-b" were cheated, forced to sleep in dirty, verminous rooms, compelled to travel on impossible public vehicles, given abominable food to eat, and nearly frozen to death in the bleak Sardinian winter. In spite of hardships, however, the spirits of the travellers remained high; they managed to be remarkably objective about their inconveniences, especially the "q-b," who calmed her irritated husband on one occasion by saying, "Why don't you take it as it comes? It's all life." Much of the book's humor lies in the fact that Lawrence, in retrospect at least, saw many of these predicaments as amusing. They were mistaken for Bolshevist agents in Mandas. They were both frightened by masked revellers at Cagliari. At one time on the journey a group of natives resented them, because they were sure the Lawrences were Germans who had been interned in a Sardinian prison camp during the war and who were now returning to the island because it was so much nicer than Germany. Later they were resented just as much because they were identified as being English. An Italian schoolmistress berates them because of the "cambio," the rate of exchange: "You English, with your money exchange, you come here and buy everything for nothing, you take the best of everything, and with your money you pay nothing for it."

These insults and injuries often annoyed Lawrence, but they never destroyed his pleasure. If he was often misunderstood or treated uncivilly, he was more than compensated by the amusement he was able to find in the Sardinians themselves. He was delighted by the peasant, for instance, who refused to board the bus for Terranova because the driver required that he pay fares for the two pigs he was taking to market. The whole bus load of passengers joined in the fray. "Dio benedetto! It is a chorus. But the bus-mate is inexorable. Every animal, even if it were a mouse, must be paid for and have a ticket as if it were a Christian."
With detached wit, Lawrence describes how he and the “q-b” cautiously picked their way through Sardinia’s suspicious-looking medieval cuisine. They consumed quantities of untempting food: aboard ship, fried “inkpots . . . a little octopus which, alas, frequents the Mediterranean and squirts ink if offended . . . tougher than India-rubber, and gristly through and through”; a cake at Trampani, “sort of a plaster cast of the Infant Jesus under a dove”; at Nuoro, gamey-tasting wild boar, “hunks of hot, dry meat”; and everywhere meat cooked in rancid olive oil, “cut into innumerable slices tasting of dead nothingness and having a thick sauce of brown neutrality.”

Lawrence, however, found the Sardinian peasant to be essentially “quiet, and kind, and sensitive to the natural flow of life, and quite without airs.” He admired the fierce masculinity of the men in their audacious black and white peasant costumes and long stocking caps, which reflected their dignity and independence. He feared that these proud people would be caught in the net of European civilization, and forced to discard their bold costumes for the drab unimaginative contemporary uniform of the soldier, the laborer, and the white-collar worker.

For the most part, Lawrence found the Sardinian landscape hard, bare, and stark, like Cornwall or parts of Ireland. Despite its bleakness, he wrote about the country with a sense of mystery and awe, and about the island’s soil and granite as though they were living beings. On a road outside Mandas his poetic spirit was literally fulfilled by the sight of the winter dawn:

After two southern winters, with roses blooming all the time, this bleakness and this touch of frost in the ringing morning go to my soul like an intoxication. I am so glad, on this lovely naked road, I don’t know what to do with myself.

Lawrence and the “q-b” returned to their villa at Taormina on January 13. The trip to Sardinia had been a short but intense one. Immediately he began writing his reminiscences of the voyage, and in a little less than six weeks the manuscript was finished. That
original manuscript, written in Lawrence’s hand, has not survived. In her memoirs, *Not I But the Wind*, Frieda recounts its ignominious fate. However, two later typescripts of the book have survived, one at the University of Texas, and another in the collection of the late Dr. Alfred M. Hellman, which has recently been presented, along with other important Lawrence manuscripts, letters, and drawings, to the Columbia Libraries by his widow Mrs. Clarisse B. Hellman.

The Columbia typescript, with numerous corrections and revisions in Lawrence’s hand, is undoubtedly the one submitted to Thomas Seltzer of New York, the American publisher of the book. The original title typewritten on the manuscript is *Sun and*
Shade in Sardinia, but it has been altered in Lawrence's hand to read Sea and Sardinia. The typescript at the University of Texas was originally called Diary of a Trip to Sardinia, and we know from Lawrence's letters that he had at one time considered calling the book Sardinian Films. One must agree that the final title of the work was a happy inspiration.

Parts of the volume appeared in The Dial for October and November 1921. It first appeared in book form in December 1921, published by Thomas Seltzer, with eight striking illustrations in color by Jan Juta, a South African artist and travel writer who also made several impressive portraits of Lawrence. The English edition with the same illustrations did not appear until April 1923. Bookmen and collectors often consider the first American edition of Sea and Sardinia to be the most beautiful of D. H. Lawrence's published works. It is gratifying to know that this manuscript of the colorful Sardinian travel story is now at Columbia.
A Friendship: Pro Bono Publico

WILLIAM B. LIEBMANN

THE friendship of Lillian D. Wald and Herbert H. Lehman started at the turn of the century. This association between one of the pioneers in settlement and visiting nurse service and a future statesman developed into a grand alliance for the public good.

Lillian Wald had started her endeavors on Henry Street about 1893. By 1900 she had expanded her work beyond the training of home and visiting nursing aid to include most of the programs that are now usually associated with good social work. When Herbert Lehman, recently graduated from Williams College, volunteered his services, he was asked to form the second boys group of the settlement. The club, which called itself “The Patriots,” was composed of thirteen to fourteen-year-old neighborhood boys. The leader conducted discussion groups, ran sports and games and instituted entertainments of many sorts. This undertaking was the first step in Lehman’s life-long connection with both Miss Wald and with the Henry Street Settlement.

By a happy combination of circumstances the written records of this most interesting friendship have become united at Columbia. In cataloguing the Herbert H. Lehman Papers, which were presented to the School of International Affairs by Mrs. Lehman, a 1936 letter from Miss Wald to Governor Lehman was found to contain an interesting reference. Lillian Wald, while preparing material for an exhibition, wrote that she had found “numerous letters to and from you dating back to earlier years of the century and . . . I cannot send these letters on to the University without commenting on their content.” This correspondence was not located in any known public or private collection of Wald papers.

In 1967, when some basement storage space was being re-ar-
ranged at the Settlement House, a number of old file cabinets were found surrounded by cartons and boxes of outdated kitchen and maintenance equipment. Upon examination it was found that these files contained not only the Lehman correspondence we had been seeking but also a good quantity of Miss Wald’s papers dealing with public issues as well as letters from Jane Addams, Samuel Gompers, Charles Evans Hughes, Frances Perkins, Jacob Riis, Margaret Sanger, Ida M. Tarbell and Norman Thomas among many others. The Visiting Nurse Service and the Henry Street Settlement presented the files to Columbia thereby ending our search and also adding an important archive to the Library.
On reading the letters one learns how these two public-spirited citizens cooperated in 1910 to influence legislation for a Child Labor Bureau; and how Herbert Lehman became a member of the Board of the Henry Street Settlement in 1917 although he was reluctant to accept the position due to his involvement in war work. He remained on the board until his death in 1963. The letters also reveal how all during the twenties they both admired and worked for and with Al Smith.

Lillian Wald found the time not only to do her work on Henry Street but also to be active in the political arena. She well understood how much “lobbying” was needed to insure the passage of every social reform measure. Herbert Lehman was her ally in furthering these interests. At the same time he conducted his business affairs and through the Joint Distribution Committee participated energetically in foreign relief and rehabilitation work in Poland and Russia.

Miss Wald evinced continuing satisfaction and pride in Herbert Lehman’s conduct as Lieutenant Governor and Governor of New York. Again one reads about their mutual interests during Franklin Roosevelt’s administrations, their opinions on the social advances of that period, their friendships with the President and with Eleanor Roosevelt and about the problems of the depression. In 1934 Lillian Wald was instrumental in bringing about agreement between Lehman and Fiorello La Guardia on important New York social reforms.

Lehman well understood Lillian Wald’s philosophy of social work and nursing when he wrote: “You have exerted a most wholesome influence by reminding us that while nurses may be scientists and teachers and sociologists and what not, they may still be nurses. We need nursing as well as lecturing. When pain and anguish wring the brow it is the ministering angel rather than the master of arts who is welcome in the home.”

The friendship was carried on beyond just a great mutual interest in public and welfare matters. When there were lulls in these
Two of the houses on Henry Street, of which "265" is on the left
LILLIAN WALD
In the garden of her “House on the Pond”
in Westport, Connecticut, in 1938
A Friendship: Pro Bono Publico

busy lives, we read about meetings of a more social nature. Visits were exchanged between Lillian Wald’s beloved “House on the Pond” in Westport, Connecticut, and Herbert and Edith Lehman’s “Meadow Farm” in Purchase, New York. When Miss Wald became an invalid during her last years, practically all of her time was spent in Westport. This did not diminish her correspondence or her social life. She wrote about world affairs and about welfare matters with as much perception as ever. There are reports of visits from friends including Judge Irving Lehman, the Governor’s brother. There is an invitation to the Lehmans to “an invalid’s supper at her bedside” like the one she reported having enjoyed with Henry Bruere, the banker and philanthropist, and Charles C. Burlingham, the “Dean of the New York Bar.”

When Lillian Wald died in 1940, Herbert Lehman spoke of their forty year friendship as having been one of the most important influences on his life. He said, in part: “Above all else I cherish the memory of her beauty of soul, of mind and of spirit. Her noble life must ever serve as an inspiration to all of us.”

An interesting object among the memorabilia of the Herbert H. Lehman Papers is a handsome green pottery bowl made by some of the students of the Henry Street Settlement and bearing the glazed inscription: “House on Henry Street to House on the Pond.” It was presented to Herbert Lehman by Miss Wald’s executors who realized that it was a most fitting memento of an ideal friendship.

This review of an unusual relationship gives only a brief summary of the good works accomplished by these two public spirited New Yorkers. Study of their papers should open up a vast panorama of social welfare history.
Visions of a Persian Star-gazer

HUGH MACDONALD

THERE were times—perhaps now altogether lost to civilized man—when people were able to gaze upwards through a perfectly limpid atmosphere and see spread above them a starry sphere of virtually unclouded beauty. Such star-gazers were often nomads or peoples of nomadic origins to whom the configurations of the stars lent both practical and spiritual direction in an era when science and religion, though not unsophisticated, were yet largely inseparable. In the case of the Arab peoples, the needs for such direction and spiritual fulfillment sustained both the science and the mystique of astronomy-astrology through those periods of Islamic history in which there was official and theological condemnation of such studies—just as the pleasurable arts of miniature painting and Persian poetry survived similar theocratic strictures. We must be mindful, though, that the cause of astronomy-astrology was further bolstered by the ancient zeal with which the Arabs pursued mathematical interests even prior to the advent of Islam.

It is with these thoughts that we approach a stunning new acquisition of the Department of Special Collections (see Columns, May 1968)—an illustrated book of the fixed stars by the renowned Persian astronomer, Abd-ar-Rahman, who is referred to in many texts simply as as-Sufi. Columbia’s codex is a translation into Persian from the Arabic original in a copy made in either India or Persia in the 16th century. It is disbound and missing 6 of its original 133 leaves, but there remain 74 wonderful painted miniatures, of which 42 are full-page in size. The Persian translation is known in only a few copies and some of these are merely abridgements. Columbia’s particular copy bears the stamp of the Indian Imperial Library situated in the city of Burhanpur, once the seat of the Dec-
Visions of a Persian Star-gazer

can provinces of the Mogul Empire until the Shah Jehan removed the capital to Aurangabad in 1635. The manuscript must have been there in the palace called the Lal Kila (Red Fort), which still stands today, and it may well have been an acquisition of Akbar (d. 1605); his son, Jahangir (1605-1627); or his grandson, Shah Jehan (1627-1658).

The great astronomer, as-Sufi, was born at Rayy, Persia in December of 903 and died in May of 986. He held the position of tutor to the Buwayhid ruler of Fars, 'Adud ad-Daulah, but is remembered today for his production of four important scientific works in Arabic including the Kitab al-Kawakib ath-Thabitah Musawwar (or, The Book of Fixed Stars, Illustrated) which we are discussing here. Essentially, this work is a revision of the Almagest (Megale Syntaxis) of Ptolomy (Claudius, fl. 139) which for some 900 years prior to the labors of as-Sufi was the standard compendium of astronomical knowledge in the ancient world. That this was as well-known a work among the Arabic peoples as it was among those of the Greco-Roman world is evident in the fact that the name by which it is best known to us today is a corruption of the Arabic name for it, al-Majisti. In the Kitab, as-Sufi re-examined and wholly emended the Ptolemaic catalogue of the stars, for in the passage of nine centuries the longitude of the constellation of Cassiopeia, alone, had changed by $12^\circ 42'$. A further refinement was effected through the use of tables wherein the stars comprising a constellation were denominated individually so that each one might have a distinct name by which it could be unmistakably indicated. With their rubric headings and neat black entries in lined boxes, these tables are a prominent visual feature of Columbia's manuscript. Adjacent to each of the tables, however, are the most impressive pages of the manuscript. These are the remarkable and beautiful painted miniatures representing each constellation.

There are usually two representations of each figure and one is the mirror-image of the other. Needless to say, this strikes the
PERSEUS, "THE BEARER OF THE DEMON'S HEAD"

This portrayal of a constellation and those on the ensuing three pages are from the Persian astronomical work *Kitab Surwar*.
THE CENTAUR AND THE WILD BEAST

This primitive Euphratean constellation became identified with the art of Western Asia
The iconography of Western Asia generally represents Andromeda (al-mar'ah al-musalsalah) as a woman beset by sea-monsters.
THE ANGEL (GHADARA)

The figure of an angel of Zoroastrian aspect is an example of the essentially Persian character of the Columbia manuscript.
viewer as peculiar until he learns that the constellations are depicted in the traditional classical Greek style in which it was deemed proper to show the star patterns both as they are seen from below and as they might appear if seen from outside the geocentric starry sphere. To produce the complementary figures an ancient technique of copying was used that enjoyed widespread if only intermittent popularity even until the end of the 18th century. The method, called pouncing, involves the manipulation of a needle to prick-through an outline of a figure onto an underlying surface and thence to "connect-the-dots" as it were. It was generally employed in making a copy of one illustration for another manuscript or work. Here, however, the pricking produced a mirror-image on the reverse of the page, enabling a better tracing to be made for the Ptolemaic version of the original figure, although it is not impossible that our manuscript was simultaneously used as a model book for another manuscript.

Observation tells us other things about our manuscript. It is clear, for instance, that the figures of the constellations were drawn and painted before the stars which suggested their forms were painted in. Many of the miniatures do not have the stars indicated upon them at all—and in others, the red dots which mark the stars have been supplied by a hand so clumsy that it could not have been that of the miniaturist. So we must assume that a later hand, perhaps that of one of the early owners of the manuscript, has attempted to complete the marking of the paintings.

And what can we say of the figures themselves that our illustrations cannot say better? We will draw your attention to the completely Persian quality of their costume and aspect—quite unusual in that other nearly contemporary manuscripts of this work seem to be heavily influenced by Chinese styles rather than the Persian or Indic. In these others, for example, the constellation of Cetus (the whale) is almost invariably depicted as the fire-breathing Chinese dragon while the dress and headresses of the man-like forms are often distinctly Mongoloid. From an iconographic stand-
point, however, the representations of the constellations reflect to a truly astonishing degree the classical Greek and Roman prototypes with which we are all familiar: Cassiopeia is seated in her chair—Perseus flourishes his sword over the Gorgon’s head and Sagittarius is the centaur-archer. To be sure, there are departures from the familiar: in our manuscript, Orion simply holds a long sleeve, instead of the Golden Fleece, in his left hand—and the Gemini are female twins. But, with very few exceptions, each iconograph is recognizable at first sight by anyone who knows his Zodiacal signs and major constellations.

This is the surprise which the manuscript brings: that an ancient people whom we assume, perhaps too lightly, to be remote from our own cultural origins saw in the heavens the same beasts and heroes, running the gamut from realistic to fantastic, which we see today when we have the time and inclination to star-gaze.
Our Growing Collections
KENNETH A. LOHF

Gifts

American Institute of Graphic Arts gift. Continuing a policy originated in 1933, the A.I.G.A. has added the Fifty Books of the Year, 1966, to the Libraries' complete depository file of the award winners.

Atkinson gift. Mr. Brooks Atkinson has presented a file of The Puritan, a literary periodical which he published occasionally from 1910 to 1916 in Melrose, Massachusetts. A fine early example of "little magazine" publishing, The Puritan contains poems, stories, and critical essays, many of the latter written by Mr. Atkinson.

Baughman gift. In memory of her late husband, Mrs. Roland Baughman has presented a collection of his manuscripts, correspondence, and books. In addition to a large group of modern press books and ephemera, the gift includes a file of twenty imprints of the Grey Bow Press, which Mr. Baughman operated with Gregg Anderson at the Huntington Library, and four boxes of notes and printed material dealing with his researches on the Wise forgeries, a subject which the late Head of Special Collections studied and wrote about during his long and distinguished career as a rare book librarian.

Barzun gift. To our extensive Arthur Rackham Collection, Professor Jacques Barzun (A.B., 1927; Ph.D., 1932) has added a copy of the scarce catalogue of the Paris, 1912, Rackham Exhibition.

Bucher gift. On behalf of the estate of Dr. Walter H. Bucher, his
son Mr. Robert W. Bucher (A.B., 1952) has presented the handwritten diary of Ernst Gebhardt, Methodist clergyman, editor, and translator of poems and hymns, who was Mr. Bucher’s great grandfather. The diary contains the account of Mr. Gebhardt’s journey to Chile in 1852 and his life there until 1856 when he returned to his home in Ludwigsburg, Germany, and it is illustrated by numerous line and watercolor drawings of the landscape and the plant and animal life of the South American country.

Cambria gift. Miss Sophie T. Cambria has presented a copy of Vittorio Alfieri’s Tragedie, the second edition in six volumes, printed in Paris by G. C. Molini in 1788–1789.

Citizens Union gift. The Citizens Union of New York City has made further additions to the collection of its papers. Included in the recent gift are miscellaneous biographical files, a set of the New York City Council Record Supplements, a file of the Citizens Union radio addresses for the 1930’s, and the Voters Directory files for the years 1943–1950.
Class of 1923 gift. At its forty-fifth anniversary dinner on April 26, the Columbia College Class of 1923 presented to the Libraries one of the most important books in the history of ideas, the first edition of Francis Bacon's *The Twoo Bookes... Of the proficience and advancement of Learning, Divine and Humane*, printed in London for Henrie Tomes in 1605. With the gift of this exceedingly rare work, the Class of 1923 has completed the Libraries' holdings of all five of the seventeenth century English editions of Bacon's famous treatise on philosophy.

Cohen gift. Mr. Herman Cohen has presented to our collection a splendid Columbia association item, the copy of De Witt Clinton's *An Introductory Discourse, Delivered Before the Literary and Philosophical Society of New-York, on the Fourth of May, 1814*, New York, Van Winkle and Wiley, 1815, inscribed by Clinton to Nicholas Fish and containing a number of corrections in ink throughout the text in Clinton's hand. The presentation inscription joins two names of considerable importance in the annals of Columbia.

Crawford gift. Early in 1967 the Libraries acquired a copy of the subscribers' edition of T. E. Lawrence's *The Seven Pillars of Wisdom*, published in a small privately-printed edition in London in 1926. Lawrence's volume on the Arab rebellion against the Turks during World War I has had a complicated publishing history. Proofs of the London subscribers' edition were sent to New York and, to ensure copyright in the United States, reprinted here by the George H. Doran Company with a new title-page and colophon, but without the introductory matter and plates that appeared in the London edition. Twenty-two copies, signed and numbered by the publisher, were printed, and ten copies were offered for sale. The volume has, indeed, become a collector's item. Mr. John M. Crawford, Jr., has presented one of these rare American copyright copies to the Libraries, thereby assisting us immeasurably in completing our file of the editions of Lawrence's
important literary and historical work. Our copy is unnumbered and is bound in blue paper-covered boards and quarter linen with a red leather label on the spine.

*de Mille gift.* Miss Agnes de Mille has added to our Brander Matthews Collection four letters written by Professor Matthews to her mother Mrs. William C. de Mille. Dating from 1925 and 1926 when Matthews was in his seventies, the letters are personal in tone and discuss the movies, a visit to Rudyard Kipling, a trip to the Continent, and his friendship with the de Milles.

*Ely gift.* Miss Gladys Ely has presented, for inclusion in our collection of the papers of Rosemary Thomas, her correspondence with the poet, as well as her letters relating to Miss Thomas which she received from Genevieve Thomas, Mark Van Doren, Louise Slipper, and Randolph Carlson.

*Epstein gift.* To the collection of her late husband’s papers Mrs. Abraham Epstein has now added the corrected typescript of his important study *Insecurity: A Challenge to America,* first published in 1933.

*Fabian gift.* Mr. Alexander S. Fabian has presented the papers of his late brother Bela Fabian. The collection contains correspondence, manuscripts of articles and speeches, and printed materials relating to Mr. Fabian’s activities against the Communist government of Hungary from 1946 to 1963.

*Gallagher gift.* Mr. Thomas M. Gallagher (A.B., 1941) has presented the manuscript and proofs of *The Doctors’ Story,* his history of the College of Physicians and Surgeons, published in 1967 in commemoration of the two hundredth anniversary of the College.

*Goldfarb gift.* Mr. Stanley S. Goldfarb (A.B., 1924) has added to our Book Arts Collection a copy of the recently-published Ge-
henna Press edition, *Conrad’s Manifesto: Preface to a Career*, the first publication of Joseph Conrad’s manuscript of his artistic credo, the original of which is in the collection of the Rosenbach Foundation in Philadelphia. The volume contains a woodcut portrait of Conrad by Leonard Baskin, and our copy is one of one hundred numbered copies containing an additional impression of the portrait printed on Japanese paper and signed by the artist.

**Hellman gift.** One of the most significant author collections to come to the Libraries in recent years is the D. H. Lawrence Collection formed by the late Dr. Alfred M. Hellman (A.B., 1902; M.D., 1905) and presented by his widow Clarisse B. Hellman. Of greatest interest are the two book-length manuscripts: the typescript of *Sea and Sardinia*, with manuscript corrections in Lawrence’s hand; and the typescript of *The Boy in the Bush*, also with manuscript corrections in Lawrence’s hand, probably the manuscript from which the book was printed. Other Lawrence manuscripts in the gift include the autograph manuscript of the essay “The Future of the Novel,” and a typewritten carbon copy of Chapter 13 of *Aaron’s Rod*. There is also Arnold Bennett’s holograph manuscript of his review of Lawrence’s *The Woman Who Rode Away*, dated June 2, 1928.

All but two of the fourteen Lawrence letters in the gift are unpublished. Among the more important letters are the following: an autograph letter to Thomas Seltzer, June 3, 1921, about the publication of *Psychoanalysis and the Unconscious, Women in Love*, and *Aaron’s Rod*; four autograph letters to A. D. Hawk, a neighbor in Questa, New Mexico, 1924-1925; an autograph letter to Jonathan Cape, May 9, 1927, about Lawrence’s introduction to a work by Giovanni Verga; four autograph letters to Mrs. Nancy Henry, 1918-1919, discussing *Movements in Modern History*; and an autograph postcard to Lady Ottoline Morrell, January 30, 1929, also signed by Frieda Lawrence and Aldous and Marie Huxley.
Our Growing Collections

The collection also contains three watercolor drawings made by Lawrence for the jacket of the English edition of *The Plumed Serpent*. Bearing Lawrence’s notations, the drawings were probably made in Oaxaca, Mexico, in 1925. There is a letter from Martin Secker, April 12, 1937, concerning the drawings and stating the reasons they were not used for the edition.

**Hill gift.** Among our most treasured collections is the Abraham Lincoln Collection formed by the late John Wesley Hill and presented by his son John Warren Hill (A.B., 1911; LL.B., 1914). Mr. Hill has now added a most unusual item to the Collection, a locket containing a lock of Lincoln’s hair. Accompanying it there is a dossier of letters and documents tracing its provenance and history. Also presented was a file of typescripts of John Wesley Hill’s speeches, many of which relate to Lincoln, as well as clippings and photographs concerned with the Civil War President.

**Hoover bequest.** The late Merle M. Hoover (A.M., 1911), Associate in English, bequeathed to Columbia his library, numbering more than one thousand volumes of eighteenth and nineteenth century American literature.

**Katz gift.** Dr. Joseph Katz has presented Susan B. Anthony’s copy of Ralph Waldo Emerson’s *English Traits*, Boston, 1856, bearing her autograph on the inside front cover and numerous underlinings throughout the text.


**Keene gift.** Professor Donald L. Keene (A.B., 1942; Ph.D., 1950) has added to the collection of his manuscripts the working notebooks for some of his recently published translations from the Japanese, including *After the Banquet* by Yukio Mishima, *Essays in Idleness: The Tsurezuregusa of Kenkō*, and two short stories
by Shichiro Fukasawa and Chiyo Uno which were published in his *The Old Woman, the Wife, and the Archer*.

**Knickerbocker gift.** To the collection of his papers, Professor William S. Knickerbocker (A.B., 1917; A.M., 1918; Ph.D., 1925) has added three letters written to him by the English critic Bonamy Dobrée, dated from 1940 to 1952.

**Lamont gift.** Dr. Corliss Lamont (Ph.D., 1932) has made significant additions to the John Masefield Collection he has established in the Libraries. He has presented three of the poet’s manuscript notebooks, dated 1930-1931, containing drafts of Masefield’s essay “Poetry and Poets,” eighteen pages of a narrative poem beginning “The season of sailing,” a long narrative poem on Dick Whittington, and a dramatization in poetic form of the Whittington story. The gift also contains the handwritten and decorated testimonial presented to Masefield in 1925 by the Hill Players for his personal instruction and encouragement to the amateur theatrical group. The testimonial is signed by thirty-four of the actors making up the group, as well as by the artist Mabel L. Piper. Dr. Lamont has also presented a fine copy of the first German edition of George Santayana’s *The Last Puritan*, inscribed by Santayana to Andrew Joseph Onderdonk in Rome, March 22, 1937; and four letters and one postcard from Santayana to Onderdonk written from Rome in 1931, 1949, and 1950, in which the philosopher discusses John Dewey, *Dominations and Powers*, his health, and other personal matters.

**Leary gift.** Professor Lewis Leary (A.M., 1932; Ph.D., 1941) has presented two notebooks kept by John Treat Irving, American author of frontier sketches and nephew of Washington Irving. The earlier of the two, dating from 1828 when John Irving was a senior at Columbia College, records class notes, problems, and exercises. The second notebook contains poems, sketches, and essays, most of which are dated 1831-1833, the period preceding his travels to the West and the writing of *Indian Sketches*. 
Our Growing Collections

Longwell gift. Mr. Daniel Longwell (A.B., 1922) continues to make noteworthy additions to the Winston Churchill Collection. He recently presented a two-page typewritten letter, signed, from Churchill to Viscount Milner, dated London, November 25, 1918, concerning the possible appointment of General Travers Clarke to superintend the Department for the Disposal of Surplus Stores formed after the first World War. Also presented was the second issue of the first edition of Churchill's *The People's Rights*, London, 1910, as well as three war-time pamphlets containing cartoons and songs of Churchill interest, *Paroles Dorées de Mr. Churchill Adressées à la Nation Française, Retraites Glorieuses de Winston Churchill*, and *Chansons de la BBC*.

Loomis bequest. During his distinguished academic career at Columbia University, the late Professor Roger Sherman Loomis (Litt.D., 1957) devoted most of his energies to researches in the field of Arthurian legend and literature, studies which resulted in his most significant work, *Arthurian Tradition and Chrétien de Troyes*, published in 1949. Under the terms of his will, we have received an important manuscript of *La Mort Artu*, the text of which is attributed to Walter Map (or Mapes), the twelfth century British author and ecclesiastic to whose authority the main body of prose Arthurian literature has, at one time or another, been assigned. Our manuscript, written in northern France in the fourteenth century, is the fifth and final part of the Walter Map Arthurian cycle. The first 64 leaves are on vellum and the following 30 on paper, of which the final six are blank, and there are pen-work initials in red and blue through the first thirty-two folios. The volume, bound by Berti of Florence in purple morocco and with inlays of green morocco, also contains the book label of Howard Lehman Goodhart.

Monaghan gift. Dr. Frank Monaghan has presented a group of forty letters and documents for inclusion in our collections of the papers of John Jay and the Jay Family. Included is a letter from
Nathaniel Hawthorne to John Jay (1817–1894), written from Salem on August 22, 1849, a time when the novelist was at work on The Scarlet Letter.

Norman gift. Mrs. Dorothy Stecker Norman has presented a group of typescripts, periodicals, pamphlets, and books covering a wide range of sociological, historical, and literary topics.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) continues to add scarce editions of literary works to our collections. He has recently presented the following: Thomas Pennant, A Tour in Scotland MDCCCLXIX, the third edition, Warrington, 1774, in the original boards; Robert Bloomfield, The Farmer's Boy; A Rural Poem, London, 1800; Richard Holcroft's translation of Tales of Humour and Romance, Selected from Popular German Writers, London, 1829; and a collection of ten London and Dublin editions of the plays of George Coleman, the Elder, dating from 1762 to 1796, and including Achilles in Petticoats, Bonduca, Comus, The English Merchant, Man and Wife, The Musical Lady, New Brooms!, The Oxonian in Town, and Philaster.

Rogers gift. Professor Lindsay Rogers has presented a group of nineteenth and twentieth century first editions, including an unusual copy of William E. Gladstone’s Gleaning of Past Years, 1843–78, London, John Murray, 1879, in eight volumes, inscribed in the first volume by Gladstone and his daughters Mary and Helen.

Slipper gift. Miss Louise Slipper (M.A., 1944) has presented her file of correspondence by and relating to the poet Rosemary Thomas, including letters from Mark Van Doren, Gladys Ely, and Randolph Carlson.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928) has presented, for inclusion in the collection of his papers,
the typescripts and proofs for his edition of Gustave Flaubert’s *Intimate Notebook*.


The gift includes a fine copy of William Morris, *Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society*, printed by the Kelmscott Press in 1893, and with the bookplate of Edward Burne-Jones. Also presented are two handsome exemplars of the Cranach Press in Weimar: Rainer Marie Rilke, *Duineser Elegien: Elegies from the Castle of Duino*, 1931, signed by the translators V. Sackville-West and Edward Sackville-West, and by Eric Gill, who designed the woodcut initials throughout the volume; and *CanticumCanticorum Salomonis*, 1931, with eleven woodcut illustrations and eighteen woodcut initials by Eric Gill. Both of the Cranach Press publications are printed on handsome paper devised by the research of the artist Aristide Maillol and Count Harry von Kessler, the founder of the Press.

A copy of *40 Years: A Chronology of Announcements & Keepsakes, The Roxburghe Club of San Francisco, 1928–1967*, compiled by Duncan Olmsted and David Magee, has also come to us through Mr. Strouse’s generosity. Printed by Robert Grabhorn and Andrew Hoyem last spring, the volume is one of an edition of 150 copies. It is handsomely illustrated throughout with reproduc-
tions in color of announcements, broadsides, and title-pages of books issued by the Club.

*Tindall gift.* Professor William York Tindall (A.B., 1925; A.M., 1926) has presented the notes, correspondence, manuscripts, and typescripts for his book *The Literary Symbol* and numerous literary essays written and published during the past three decades.


*Wilbur gift.* Mr. Robert Wilbur has presented a copy of the mimeographed “An Evening to Honor the Memory of Hubert Creekmore . . . New York City, February 10, 1967,” which contains contributions by John Schaffner, Barbara Howes, William Jay Smith, Mr. Wilbur, and others.

**Recent Notable Purchases**

*Manuscripts.* The writings of Arthur William Edgar O'Shaughnessy, English lyrical poet of the 1870's, have been described by Richard Garnett as possessing the “characteristics of Chopin's music—dreamy and sometimes weird, with an original, delicious, and inexhaustible melody.” By means of general funds, we have acquired the autograph manuscripts of twenty-three of the thirty-four poems published in 1874 in *Music and Moonlight, Poems and Songs*, possibly his most characteristic work. This collection is rich in interest to the student of poetic composition because it includes a large number of successive drafts of the same poem, most of which contain corrections, deletions, and interlineations. Also present in the collection are sixteen autograph letters from Eleanor Kyme Marston, the poet's wife and collaborator on a children's book entitled *Toyland*, written to Arthur O'Shaughnessy before
and after their marriage, and to other correspondents. Several of the manuscripts were sent to her by the poet and are discussed in her letters.

For our Alexander Hamilton Collection we have acquired the autograph draft of a letter from Hamilton, signed with initials, to Colonel John Laurens of South Carolina, who had served with him during the first years of the Revolution when they were both aides-de-camp to Washington, and who was sent to France by Congress early in 1781 to obtain military and financial aid. Although the letter is undated by Hamilton, it is docketed February 4, 1781, in an unidentified handwriting; it is quite possible that this date may be correct since Hamilton wrote a letter on February 4 to Laurens to which this manuscript may well be a postscript. In the letter Hamilton refers to a letter from Washington to Laurens (also drafted by Hamilton), which gave a resumé of the desperate condition of the American army which necessitated an immediate financial grant from France to the United States. In the letter just acquired Hamilton gives detailed advice as to the manner in which Washington’s letter should be presented to the French court, and as to Laurens’s general attitude and deportment at the court. Laurens’s mission was successful, and King Louis XVI granted the aid as requested.

*Individual printed items.* Until very recently the earliest English edition of *Don Quixote* in the Libraries was the one published in London in 1725. Upon the suggestion of the Friends’ Council and by means of the Friends’ Book Fund, we have now acquired a splendid copy of the London, 1620, edition published in two parts, of which the first part is the second edition and the second part the first edition. Only three copies of the first edition of the first part have survived, but our copy of the second edition contains the charming engraved title depicting the Don and Sancho Panza on horseback. Printed by Edward Blount, these translations of *The History of Don-Quichote* were made by the early seventeenth
century poet and translator Thomas Shelton. He based his translation on the edition published in Brussels in 1607, and, although Shelton’s version bears many traces of haste, it has become a classic among English translations because of its racy, robust rendering of the original.

We were recently able to add to our Washington Irving Collection two first English editions inscribed by Irving. The first, *A Chronicle of the Conquest of Granada*, two volumes, London, John Murray, 1829, is inscribed in each volume to James Bandinel, the inscription on the title-page of the second volume being dated London, February 13, 1830. Bandinel was a British civil servant whom Irving met when he was a member of the American embassy staff in London. The second, *Bracebridge Hall; or, the Humorists*, two volumes, London, John Murray, 1822, is inscribed to the English painter Gilbert Stuart Newton, who painted Irving’s portrait at about the time this novel was published.

Because of the exceptional condition and rarity of the books and manuscripts which comprise the Solton and Julia Engel Collection, it has been a challenge to the librarian to seek out unusual and important items to add to the collection by means of the Engel Fund. We have been most fortunate in recently acquiring the following two manuscripts and three printed books: the signed holograph manuscript of Bret Harte’s short story “A Buckeye Hollow Inheritance,” 27 pages, published in his collection *Openings in the Old Trail*, Boston, 1902; an autograph letter from Alfred Lord Tennyson to the American lyric poet Paul Hamilton Hayne, dated June 20, 1885, in which he criticizes a sonnet that Hayne had sent him; an uncut copy of Joseph Conrad’s *The Black Mate: A Story*, privately printed for the author in February 1922, among the rarest publications in the Conrad canon; a copy in mint condition of the limited signed edition of Conrad’s *Laughing Anne: A Play*, London, The Bookman’s Journal Office, 1923, bound in full vellum; and a copy of Shakespeare’s *Julius Caesar: A Tragedy, As it is Now Acted at the Theatre Royal*, London, Printed for Henry
DON-QUICHOTE

Engraved title page of the early 17th century translation by Thomas Shelton
Herringman and Richard Bentley, 1691, the earliest quarto edition of the play now in the Libraries.

Added to the Smith Collection was a copy of Claudius Ptolemaeus, *Phaenomena, Stellarum MXXII Fixarum ad Hanc Aetatem Reducta*, Cologne, 1527. The book is an epitomized version of the *Almagest*, based on the first direct translation from the Greek into Latin by George of Trebizond, which had been published in Venice in 1528. The present edition was supervised by Johannes Noviomagus, and from his dedication in the volume we learn that he had intended to add to the book Albrecht Dürer's celebrated celestial hemispheres. Although Dürer's name is on the title-page, none of the known copies contain these hemispheres. Bound with the volume is a finely written contemporary manuscript of the Ptolemaic tables in the translation of Nicolaus Leonicenus, which had first appeared in print in Venice in 1516.

Of the sixteen rare editions added to the Lodge Collection recently, the following four may be singled out for special mention: Francesco Dal Tuppo, *La Vita di Esopo Historiata*, Venice, Manfredus de Bonellis de Monteferrato, 1530, containing twenty-three charming half-page woodcuts, the most noteworthy being the woodcut on the title depicting Aesop seated at his desk instructing five pupils; Livy, *Decades cum Figuris Noviter Impressae*, Venice, Philippus Pincius Mantuanus, 1511, illustrated with 171 woodcuts in the text and a most appealing woodcut of St. Anthony below the register on the final page; Quintus Aurelius Symmachus, *Epistolae ad Diversos Libri Decem*, Paris, Nicolaum Chesneau, 1580, from the library of the French bibliophile Jacques Auguste De Thou, bound in contemporary olive morocco with the first armorial stamp (as a bachelor) of De Thou on both covers and with his monogram in panels along the spine, this copy also having been in the library of the English book collector, William Beckford, and having a note in his hand on the endpaper; and Homer, *The Crowne of all Homers Workes: Batrachomyomachia, Or the Battaile of Frogs and Mise*, London, John Bill [1624?], the first
This woodcut on the title page of the 1530 life of Aesop (La Vita di Esopo Historiata) shows the famous fabulist teaching five students.
edition of this work translated by the Elizabethan poet George Chapman.

For the Ulmann Collection we have acquired a copy of The Holy Gospel According to Matthew, Mark, Luke and John, printed on the hand-press of the Officina Bodoni in Verona, July, 1962. The 114 woodcuts illustrating the Gospels were designed by Giovanni di Bartolomeo in 1495 for one of the outstanding books produced during the Quattrocento, the Epistole et Evangelii et Lectioni Vulgari in Lingua Toschana, and they are perhaps the most beautiful illustrations for the Gospels ever made. These woodcuts were specially recut on boxwood for the Officina Bodoni edition by Bruno Bramanti. To add further distinction to the volume, we must note that the edition has been set in Giovanni Mardersteig’s distinguished Zeno type, and that it has been bound in full red morocco.
In Memoriam: Frank Diehl Fackenthal

Dr. Frank D. Fackenthal (C.C., ’06), a member of the Friends since 1952, died on September 5. He contributed generously of his time and energies to the activities of our association, serving on the Council from 1960 to 1965 and as interim Chairman from March, 1962, to January, 1963. He was especially effective when persuading others to join in furthering the interests of the Libraries.

His dedicated and distinguished service to Columbia began in 1906, following his graduation from Columbia College. During the long administrative tenure of President Nicholas Murray Butler, he served first as Secretary of the University and later as Provost. Upon the retirement of President Butler in 1945, Dr. Fackenthal was appointed Acting President, a post which he held until he retired in June, 1948.

He was a quiet, genial, and successful administrator, who was widely beloved.

Hugh J. Kelly

The Society of Older Graduates of Columbia College, of which Dr. Fackenthal was a former president, is raising a fund in his memory. It will be used as an endowment fund for the Columbia University Press, which he served as Chairman of the Trustees from 1955 until his death. Contributions should be sent to the secretary and treasurer of the Society: Mr. Hugh J. Kelly, 330 West 42nd Street, New York, New York 10036.
Dr. Frank D. Fackenthal, Acting President of Columbia, with General of the Army Henry Harley Arnold, u.s.a., on February 21, 1947. The latter had just received the Degree of Doctor of Laws at a Convocation at which eleven of the top American officers in World War II were similarly honored.
Activities of the Friends

Meetings

Fall Meeting on October 30. As we go to press, plans are being completed for the Fall Meeting of the Friends, which will be held on October 30 in the Men’s Faculty Club. Professor Harry T. Moore of Southern Illinois University will talk on “The Significance of D. H. Lawrence: the Why’s and Wherefores.”

On October 10 the Council of the Friends held a reception in the Social Room of Butler Library to honor Mrs. Alfred M. Hellman whose recent gift of D. H. Lawrence manuscripts has made Columbia one of the important repositories of this author’s works.

Finances

We are now able to resume the practice of publishing in the November issue the annual statement of the amount which has been contributed by the Friends during the twelve-month period ending on March 31. During the year, $8,913 in unrestricted funds and $3,691 for specified purposes were received, making a total of $12,604. Such gifts from the Friends over the past years now amounts to $278,799.

In addition to the monetary gifts, the Friends have during the year augmented the Libraries’ resources for research by presenting rare books, manuscripts, and other items having an estimated value of $62,171. The principal items have been described in “Our Growing Collections.”

The comparative figures for gifts are indicated in the following table (the Friends were formally organized on May 1, 1951).
### Activities of the Friends

#### CASH GIFTS

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* December 1950–March 1952. Later years begin April 1 and end March 31.

As of September 30, 1968, the membership of the Friends totaled 534. Each membership covers husband and wife, so the number of individuals is estimated at 800.

### PICTURE CREDITS

Sources for some of the illustrations for this issue are as follows:

1. **Article by Paul R. Palmer**: The D. H. Lawrence portrait and the picture of the Villa Fontana Vecchia are both from Harry T. Moore and Warren Roberts’s *D. H. Lawrence and his World* (London, Thames and Hudson, 1966.) The map, drawn by Lawrence, came from his *Sea & Sardinia* (N.Y., Thomas Seltzer, 1921), and the photograph of him and Frieda in Santa Fe are from Witter Bynner’s *Journey with Genius* (N.Y., John Day, 1951). (2) **Article by William B. Liebmann**: The portrait of Mr. Lehman as a young man is from Allan Nevins’s *Herbert H. Lehman and His Era* (N.Y., Scribner’s, 1963). The pictures of the houses on Henry Street and of Lillian Wald are both from R. L. Duffus’s *Lillian Wald, Neighbor and Crusader* (N.Y., Macmillan, 1938).
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* * *

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