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Butler Library, Columbia University, New York, NY 10027
Three issues a year
Thomas Merton at the time he was ordained in 1949
Revisiting The Seven Storey Mountain

ROBERT GIROUX

"He was one of the greatest persons of our time or of any time. I shall mourn for him as long as I live."

These were Mark Van Doren's words about Thomas Merton, when he heard the news of his death in Bangkok in 1968. In the years since then Van Doren's words have become even more valid. Perhaps we see more clearly what Van Doren saw then, as Merton's meaning and message and writings reach a wider and wider audience every year. Like all great persons, Thomas Merton was ahead of his time.

It was the other Tom Wolfe of Asheville who said "You Can't Go Home Again," but when I revisited the Abbey of Gethsemani in Kentucky in 1989—I had been present at Merton's ordination there in 1949—I recognized that it had been transformed after forty years. The old entrance with its greeting, "Pax Intrantibus," was gone but the new guest house, the splendid sweep of the paved-avenue approach, the lofty simplicity of the reconstructed church, the beautiful Skakel Memorial Chapel, and the new works of art everywhere have made it an even finer home. Abbot Timothy O'Keefe welcomed us and Brother Patrick Hart showed us everything, including the specially bound 100,000th copy of The Seven Storey Mountain which I had presented to Tom on my first visit to the monastery. A high point was visiting Merton's hermitage, from whose porch I gazed at the hills in the distance, realizing that I had first met Tom at college in 1935—fifty-four years earlier.

I began to jot down the various roles or functions Thomas Merton had performed during his lifetime, and in a short time I had listed thirty activities, in alphabetical order from A to Z. This was the list:

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Of course at the base of it all was his vocation as a monk. Everything was rooted in his monkhood, and he was able to develop his innate talents because he was a monk.

The prehistory of *The Seven Storey Mountain* dates from 1935, when we first met, to 1948 when the book was published. In my junior year at Columbia, I had heard about Thomas Merton and seen him on the campus on a few occasions, when I sat in on one of Dan Walsh’s classes and again when Merton came to one of Van Doren’s classes. I had heard that he had been at Clare College, Cambridge, and that he spoke with a slight British accent, which he quickly lost. At the end of my junior year I became coeditor of *The Columbia Review* with Robert Paul Smith, and Merton visited our office on the fourth floor of John Jay Hall. I was alone in the office, as it happened. He was twenty, I was twenty-one and about to become a senior. He belonged to the *Jester* crowd, on the staff of the humor magazine, and I was strictly literary (or so I thought). He handed in a manuscript for *Review* and I liked it—a well-written account of an accidental death on Broadway, not far from the college, entitled “In the Street.” He had a good eye for detail; I remember an opened pack of cigarettes lying in a pool of blood. It was a strong piece, labeling the death “meaningless,” but its impact was somewhat weakened by its length. He reluctantly agreed to a few cuts and we printed it. I became his editor, or one of his editors, at that point. His inscription in my copy of *The Seven Storey Mountain* many years later read, “We didn’t see this coming, when you printed that sketch about an auto accident in the *Columbia Review!*”

What was he like? He was not tall, about five ten, stocky and solid in build, with blond thinning hair, and keen blue eyes that showed a sense of humor. Yet there was a faint aura of sadness about him; he had lost both parents. He was better read than my classmates and a
great devotee of James Joyce. He liked movies—the Marx Brothers, Chaplin, Preston Sturges—so I told him that Van Doren had got me an afternoon job at the Cinéma du Paris, on lower Fifth Avenue at Thirteenth Street, where they showed French films exclusively. I
acted as press agent and placed stills and advance publicity about forthcoming movies in the New York papers. It was an easy job and fun: This was the golden age of French films. Directors like René Clair and Jean Renoir and players like Pierre Fresnay, Louis Jouvet, Jean-Louis Barrault, and Françoise Rosay were becoming known to a growing public. I got Merton in free to see Crime et Châtiment, with Harry Baur’s brilliant performance as Dostoevsky’s detective, which I had seen innumerable times.

After graduation in 1936, I worked at CBS until I got a foothold in book publishing at the end of 1939. My favorite literary agent was Naomi Burton of Curtis Brown who, in 1940, sent me a first novel, The Straits of Dover. For some reason the author’s name, Thomas James Merton, at first did not register, but as I read along I realized it was my former classmate. As my report stated, “The hero in England studies at Cambridge and ends up at Columbia. The story features a stupid millionaire, a showgirl who wants to marry the hero, a left-wing intellectual, and a Hindu mystic, etc. Merton writes well, but this wobbles around and gets nowhere.” Mr. Brace told me to write an encouraging rejection. When his second novel, The Labyrinth, arrived from Naomi, I found it an improved and tightened version of the first novel, but the young man from Columbia was still floundering around at the end, unable to escape from his labyrinth. Tom was living in Greenwich Village, where I wrote him as follows: ‘Dear Tom: As I told you on the phone, the vote was negative. But all the editors agree that we’d like to see anything you may do. I’m sorry this is not the one to launch you with. Let me hear from you again when you return from Cuba.’

Naomi sent me The Man in the Sycamore Tree in April 1941. It still wasn’t right and I sent it back. The last submission, The Journal of My Escape from the Nazis, was the most hopeless; Hitler’s war was raging and it was not funny. (Many years later this macaronic novel came out as My Argument with the Gestapo, revised by Tom and edited by Naomi, and its real import as a disguised autobiography had become clear.)
My next encounter with Tom occurred in Scribner’s bookstore on Fifth Avenue in May or June 1941. While I was browsing, someone touched my arm and there was Tom Merton who said he’d just come from The New Yorker. “Are you writing something for them?”

I asked. “No, they don’t like my poems and they want me to write about Gethsemani.” I asked what Gethsemani was, and he said he had made a retreat at this Trappist monastery in Kentucky. I was stunned. At no point had we ever discussed religion and I had no idea from him or his novels that he was interested in the subject. I said it would be fascinating to read about a Trappist monastery in The New Yorker and I hoped he intended to write it up. “Oh no,” he said, “I have no intention of writing about it.” It was now clear to me that he had undergone a conversion. This was a different Mer-
ton from the one I had known, but I still had only a dim idea of the truth. I wished him well, and we shook hands and parted.

I next heard about him, right after Pearl Harbor, from Mark Van Doren, who phoned to tell me, "Tom Merton has become a Trappist monk. He's leaving the world, and I don't believe we'll ever hear from him again."

In 1941 I really knew very little about monastic life. I thought it must be a hard life, ascetic and severe, cut off from the world. Tom was a writer, a communicator, a person gifted with words. Van Doren and I both thought of him primarily as an artist, which of course he was. Fortunately, it turned out that the abbot of the Abbey of Gethsemani was a very wise man and it was he, more than anyone else, who was responsible for *The Seven Storey Mountain.*

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The author's article, "Editing *The Seven Storey Mountain,*" published in the October 22, 1988, issue of *America,* completes the story.
Joseph Pennell and the Art of War

ROBERT REED COLE

Born in Philadelphia in 1860, Joseph Pennell was descended from two long and distinguished lines of Quakers. Although one of the prime tenets of that austere Protestant sect is pacifism, war played a major role in Pennell's personal life and professional career.

The earliest childhood memory he recalls and recounts in his autobiography, *The Adventures of an Illustrator*, is of the Civil War. After the battle of Gettysburg, he saw Confederate prisoners, "filthy and horrible who frightened me." In 1865 his family took him to a house in Philadelphia with a balcony from which they watched Lincoln's funeral procession as it passed through the city:

... away up and down Broad Street was a waving line of shining steel in the sunlight, and afterwards a great black hearse stopped in front of the house and everyone cried.

The child of five viewed the events of the Civil War he had witnessed from a unique perspective: "What I saw and heard then, I remember. I was an artist from the beginning, for I looked at and remembered things as an illustrator." Pennell proudly, even defiantly, usually described himself as an "illustrator" rather than an "artist."

Before it was possible to reproduce halftone screened photographs in newspapers, magazines, and books, the only economical way to print an illustration was as a line drawing that had been engraved onto a wood block or metal plate. Of course lithographs had been used to illustrate books since the early nineteenth century, but artists who could provide drawings suitable for engraving found ready markets for their work in the new illustrated magazines that appeared after the Civil War, such as *The Century* and *Scribner's*. In *Pen Drawing and Pen Draughtsman*, the first in his series of manuals on the graphic arts, Pennell called the Century Company "my friends and patrons," and went on to state that "publishers to-day are the greatest art patrons who ever lived."
Handbook of
English Cathedrals

BY MRS. SCHUYLER
VAN RENSSELAER

With pictures by
JOSEPH PENNELL

PRICE:
Cloth binding, . . $2.50
Full leather, flexible, $3.00

Published by THE CENTURY CO.

Advertising poster for the New York, 1893, edition of
Handbook of English Cathedrals
Pennell collaborated in 1881 on a series of articles about his native city with a young writer, also from Philadelphia, named Elizabeth Robins. When Pennell returned from an assignment in Italy to illustrate articles by William Dean Howells, he was determined to show Miss Robins what he had seen abroad. The couple married, and thanks to a commission to draw English cathedrals from Pennell’s “friends and patrons” at The Century Company, they were able to leave for Europe. They landed in England in the summer of 1884, toured Italy and, as Pennell wrote, “we came back to London for a month, and stayed thirty years, and had it not been for the wreck of the world, would be there still.”
The next thirty years were busy and productive ones for both Pennells as they pursued their careers, working together and separately. Pennell continued to provide illustrations for books, magazines, and newspapers, and to create works in his favorite medium, etching. He traveled extensively throughout Europe, completing assignments, hanging exhibitions, and sightseeing.

Pennell knew and often worked with some of the greatest literary and artistic figures of his day, including George Bernard Shaw, Robert Louis Stevenson, James Barrie, Henry James, and H.G. Wells. He was an early champion of the works of Aubrey Beardsley, but his closest relationship was with another expatriate American artist, who also happened to prefer etching, James McNeill Whistler. The Pennells amassed a major collection of Whistler material that they subsequently donated to the Library of Congress, and they were chosen by Whistler and publisher William Heinemann to write the authorized biography of the artist.

Over the course of eighteen summers, Elizabeth and Joseph Pennell worked in the ancient French cathedral towns preparing their masterpiece, French Cathedrals, which appeared as a book in 1909. The days in the French countryside were especially happy ones for the couple as they came to love the people and the places they visited. Pennell wrote that there was "nothing more beautiful in beautiful France than these beautiful cathedral towns." Mrs. Pennell described what their working days in France were like:

The splendor of the churches we visited seemed to us no less because, in a comfortable little inn close by, the cloth was laid for us at noon and again at night with as excellent a meal as we could wish, because beds there were soft and linen fresh, because somewhere not far from the old gray walls was a garden with clipped alleys and shady groves for us to rest in, because we were surrounded by people with the sympathy to understand our work and the manners to respect it....

When Archduke Franz Ferdinand of Austria and his wife were assassinated in Sarajevo on July 28, 1914, Pennell was in Germany. Incredible as it may seem, he had been allowed to sketch some of Germany’s military equipment and preparations for war, including
zeppelins in their hangars and ships under construction. He returned to London only days before England went to war against Germany.

"Doorway St. Tromphime at Arles"; pen drawing by Joseph Pennell, 1890, for *French Cathedrals*

A request from Pennell to the minister of munitions, David Lloyd George, for permission to draw some of British industry's preparations for war went unanswered. Undaunted, Pennell set out on his own to make lithographs of the equipment of war and the machines, factories, and men that produced it. What Pennell illustrated during World War I in Germany, England, and the United
States was not battle scenes or soldiers but what is now known as the "military-industrial complex."

The Quaker artist intended to show the waste of material and human energy that war caused, and he saw these illustrations as another in his series "The Wonder of Work." Both the British and American governments, however, saw the propaganda value of Pennell's work, arranged traveling exhibitions of it, and reproduced the prints in small, low-priced editions.

The French government invited the American illustrator to depict its country's war effort. Unlike in England, the ground war was actually being fought on French soil with attendant loss of life and destruction of a glorious architectural heritage. In Paris, Pennell saw mutilated soldiers in the street, just as he had seen them in Philadelphia after the battle of Gettysburg.

When asked to visit the remains of the bombed Soissons cathedral, Pennell refused: "Why should I go to the ruins of the lovely place I had lived in and face agony and horror when I had known peace and beauty." (He returned only one time to Europe after the war, in 1922, and painted a series of watercolors of Soissons that is now in the Brooklyn Museum.) Devastated and suffering from one of the nervous attacks that plagued him throughout his life, he left France empty-handed and returned to England.

He had planned to go to America in 1917, but on the night before he was scheduled to sail, he was somehow persuaded to return to France. This time he experienced the full fury and horror of war at the front in Verdun. The drawings he made were left in France, and he never saw them again. Finally on his way across the Atlantic, he reflected on what he had just witnessed: "I sat half-dazed—I had my sight of War and felt and knew the wreck and ruin of War, the wreck of my life and my home—and that has never left me since. . . ."

In his autobiography he admitted his failure as a war artist at the front, but after reading accounts of the war and seeing the work of others, he realized that war could never be portrayed as it really was—as he had seen it:
No one could—no one will. It would stop war. And had any one really drawn it, the censor would have suppressed the articles and seized his work. No author described the War, he could not have been allowed to while it was on, and he could not have done so anyway. No one did, no one will. But I can never forget what I saw and suffered, and I suffer still when I see the old world jazzing through its ruins.

Once back in the United States, he prepared a set of large lithographs illustrating his own country’s response to the war, which by now it also had entered. Among the best pieces in the series were scenes of shipyards with the workers dwarfed by the monsters they were building. The prints, made relatively late in the artist’s career, were so beautifully drawn and printed that they look like original drawings. The lithographer’s crayon and the larger format Pennell used in some of his later pictures seem to have allowed his work to become freer and bolder than it was in his etchings.

By the time the war began, advances in printing technology had made it far easier and cheaper to reproduce photographs, leaving many illustrators with a greatly reduced market for their lithographs. However, the war did provide lithography with one final moment of glory. Posters were needed to rally citizens to the war effort and to help sell Liberty Bonds. Illustrators donated their time and talents to the government, and for the first time in the history of art, as Pennell duly noted, they saw their work reproduced by the thousands, if not by the millions.

Pennell was given the impressive title of associate chairman of the Division of Pictorial Publicity, Committee on Public Information. Knowing how much more developed the art of the poster was in Europe, he tried to make what the United States government printed and displayed as artistic, and thereby as effective, as possible.

More than a million copies of one of the two posters Pennell himself made for the Liberty Loan campaigns were printed. Although best known for his work in black and white, Pennell in this poster revealed that he was also a skillful colorist. He set a headless, torchless Statue of Liberty against a brilliant orange background of
THAT LIBERTY SHALL NOT PERISH FROM THE EARTH
BUY LIBERTY BONDS
FOURTH LIBERTY LOAN

Printed in orange, this poster is one of two Pennell created for the Liberty Loan campaign during World War I.
flames rising from a blazing, bombed Manhattan Island. In the upper right of the plate, a squadron of enemy airplanes can be detected. In his original concept, the poster was titled, “Buy Liberty Bonds or You Will See This.”

In the slender volume *Joseph Pennell's Liberty Loan Poster*, published in 1918 but written before the war was over, Pennell took the reader step by step through the making of this poster. Writing historically but also considering his own work and that of his colleagues in the medium, Pennell noted that a poster “usually disappears, though future ages will hunt up some of our posters.” Almost seventy-five years after they were made, one may “hunt up” some examples of Pennell’s wartime prints that have been preserved in the Rare Book and Manuscript Library.

Pennell spent his last years with his wife in New York City. He lectured, wrote, taught graphic arts at the New York Art Students’ League, and left an enduring legacy of images that captured his beloved city as it was during the building boom of the 1920s. From his apartment in Brooklyn Heights, he observed and tried to paint fleeting moments of the ever-changing spectacle of the busy New York harbor and Manhattan Island.

Four months after his autobiography was published, on April 23, 1926, Pennell died. The last sentences of *The Adventures of an Illustrator* are a bittersweet final commentary on the view from Pennell’s window and his career:

The view from our window is the last of our world, for all else has gone—we have seen it go—and we are going and it is gone. But it is good to have lived, to have adventured, to have known, and to remember.
Landor’s “Iphigeneia”  
F. J. SYPER

Walter Savage Landor’s series of Imaginary Conversations holds a secure rank among works of English literature, and his elegiac lyric, “Rose Aylmer,” deservedly appears in virtually every anthology of English verse. But even though Landor has always had admirers, his “fit audience” has been “few”—he has never been a popular writer. There is, in Landor’s voluminous work, a conspicuous absence of action, incident, outward drama, sensationalism, caricature, verbal acrobatics, cleverness of conceit, emotional enthusiasm, novelty, mystification, and other attention-getting characteristics. On the contrary, his qualities are richness and ease of classical and historical allusion, combined with Attic poise, precision, calm, clarity, balance, extreme compression, and a lofty austerity of phrase and diction—“by very much more handsome than fine,” as Hamlet says of the Vergilian play that “pleased not the million.” If one were to seek artistic parallels, one might suggest the sculpture of Canova or Westmacott.

Landor neither adhered to nor founded a literary school; though he seems in some ways to stand alone, he is also an important representative of the widespread classical influences that vigorously persisted through the political and cultural revolutions of the eighteenth and nineteenth centuries.

The classical qualities of Landor’s poetry are exemplified in a holograph manuscript recently acquired by the Rare Book and Manuscript Library: a draft of his poem “Iphigeneia,” contained in a letter from Landor to his friend, the poet Theodosia Garrow (1825–65), who in 1848 married Thomas Adolphus Trollope, brother of Anthony. The slender, casually addressed missive, inscribed “Via France/Miss Garrow/Florence/Italy,” went from England to Boulogne, to Genoa, and to Florence in a mere ten days, inclusive of being dutifully handstamped at post offices along the way. Both the cover and the enclosure, along with other manu-
scripts by Landor and by John Forster, were eventually laid in a first edition of Forster’s biography of Landor (1869), containing the bookplate of Jerome Kern.

The poet Theodosia Garrow was the recipient of the letter from Landor that included a copy of his “Iphigeneia.”

Landor’s letter was posted on March 17, 1845, from Bath, where the poet, then aged 70, had lived since October 1837. During this period he prepared the massive collection—referred to in the letter—of his Works (1846), edited by Forster. “Iphigeneia” is included among the Hellenics—republished as a separate volume,
with additions, in 1847. He begins his letter with an acknowledgement of his correspondent’s inquiry about publication of an English translation of hers:

Dear Miss Garrow, on receiving your letter I wrote instantly, first to Bezzi and then to Forster. It will be calamitous if neither of them can obtain a publisher, but I would rather it were for your original poetry than for any translation. Remember me to Nicolini, and express my regret to Mrs Trollope that I was not in Italy to receive her when she honored my villa with a visit. I am busied in collecting my verses etc for a new and complete edition. Many I had given away without keeping a copy and among these is the one which I shall now transcribe.

Aubrey Bezzi, whose name appears often in Landor’s correspondence, was an Italian scholar of literature and the arts, and a friend of the poet John Kenyon. Forster (1812–76) is known not only as Landor’s editor and biographer but also as the author of an important biography of Dickens. The distinguished Italian poet Giovanni Battista Niccolini (1782–1861 [his name is usually spelled thus]) was a friend of Manzoni’s, and, like Landor, a champion of liberty and Italian unification. His tragedy Arnaldo da Brescia (1838) was his most widely admired work. Theodosia Garrow’s translation of it, referred to here, appeared in London in 1846. She herself was a brilliant, revolution-minded woman of complex family antecedents. Landor characterized her as “more intense than Sappho.” She contributed poems to The Keepsake and Heath’s Book of Beauty—annual gift books in which work by Landor was also published. Her publications, her life among the Trollopes, and her literary connections with Lady Blessington, E. B. Barrett, and Mary Russell Mitford are noted in detail in The Trollopes, by L. P. and R. P. Stebbins, which can also be consulted on Frances Trollope (1780–1863), who was living at Florence during this period and whom Landor refers to in the above letter.

The story of Iphigeneia, daughter of Agamemnon and Clytemnestra, is well known. For lack of favorable winds, the Greek forces could not sail from Aulis to fight the Trojan War, and the
king’s daughter was destined to be sacrificed to Artemis. Military leaders compelled Agamemnon, against his will, to give consent to her sacrifice, and she was told to come to Aulis on the false pretext that she was to be married to Achilles. In the continuation of the story, the goddess, at the last moment, snatches her from the knife of the priest, Calchas, and, leaving a deer in her place, installs her in the temple of Artemis in the Tauric Chersonese, where she has further adventures involving her brother, Orestes.

Aeschylus and Sophocles composed plays, now lost, on Iphigeneia. Two by Euripides survive: *Iphigeneia at Aulis*, and *Iphigeneia among the Taurians*. The tragic story offers generous scope for elaboration on social and political themes like war, marriage, parents and children, duty to one’s country, and the position of women. Consequently, *Iphigeneia at Aulis* was singled out as one...
of the few Greek dramas to be extensively translated during the Renaissance: into English by Jane, Lady Lumley (circa 1555—a notably early instance of English translation from Greek); into Italian by Lodovico Dolce; into French by Thomas Sébillet; and

into German by Michael Bapst. There are also treatments of Iphigeneia’s story by Racine, Gluck, Goethe, and others.

Landor’s choice for transcription of “Iphigeneia” implies his high estimate of the poem (Swinburne later concurred). Apparently he had sent his only copy to his editor, and the draft given here was
set down, without a title, from the poet's admirably retentive memory. A comparison of this text with the published version shows a number of relatively minor verbal variants (such as ‘hitting’ for ‘striking’ in the tenth line). But the major difference is the absence from this version of two passages, one of three lines, one of six; these include two lines of direct address by Iphigeneia, and the other lines describe Agamemnon as he stands beside his daughter.

The rest of Iphigeneia’s speech is, however, given in substantially the same terms in both versions. For this reader the present version gains in dramatic intensity by making the king’s powerful silent presence felt through Iphigeneia’s speech rather than seen in narrative description. It is characteristic of Landor that the tragedy, with all its implications, is perceived through an atmosphere of terrible quiet. His technique of dramatic compression—suggestion rather than presentation—compels the reader to take an active role in imaginatively recreating the poem. In general, “Iphigeneia” excellently illustrates Landor’s art, with its severe simplicity of meter and diction, its classic rhetorical structure, and its sculptural stillness and permanence.
The text of Landor’s “Iphigeneia” is printed below as it appears in the manuscript, except for the addition of the quotation marks at the end of the last line (the asterisk and footnote are Landor’s and appear in the original letter, as also, with slightly different wording, in the published text).

Iphigeneia, when she heard her doom
At Aulis, and when all beside the king
Had gone away, took his right hand, and said
"O father! I am young and very happy.
I do not think the pious Calchas heard
Distinctly what the Goddess spake. Old-age
Obscures the senses. If my nurse who knew
My voice so well, sometimes misunderstood me,
While I was resting on her knee both hands
And striking it to make her mind my words,
And looking in her face, and she in mine,
Might not he also hear amiss one word,
Spoken from so far off, even from Olympos’"

The father placed his cheek upon her head,
And tears dropt down it: but the king of men
Replied not. Then the maiden spake once more.
"O father! sayst thou nothing? hearst thou not
Me, whom thou ever hast (until this hour)
Listened to fondly, and awakened oft
To hear my voice amid the voice of birds,
When it was inarticulate as theirs,
And the down deadened it within the nest.
I thought to have laid down my hair before
Benignant Artemis, and not have dimm’d
Her polisht altar with my virgin blood:
I thought to have selected the white flowers
To please the Nymphs, and to have askt of each
By name, and with no sorrowful regret,
Whether, since both my parents will’d the change,
I might at Hymen’s feet bend my clipt head;
And, after these, who mind us girls the most,
Adore our own Athena,* that she would
Survey me mildly with her azure eyes.’’
She now first shuddered; for in him, so nigh,
So long a silence seem’d the approach of death,
And deathlike. Once again she rais’d her voice.
“O father! if the ships are now detain’d,
And all your vows move not the Gods above,
If the knife slays me, there will be one prayer
The less to them: and purer can there be
Any, or more fervent, than the child’s who sues
For her dear father’s safety and success?”
A groan, that shook him, from its depths burst forth.
An aged man now entered, and, without
One word, stept slowly on, and took the wrist
Of the pale maiden. She lookt up and saw
The fillet of the priest and calm cold eyes.
Hers turn’d she where her parent stood, and cried
“O father! grieve no more: the ships can sail.”

*Athena was the patroness of the Argives as of the Athenians.
Our Growing Collections
KENNETH A. LOHF

Brown gift. To the collection of his papers and books Mr. James Oliver Brown has added first editions of two novels by Ann Willets, *Never Give the Heart*, 1951, and *Sting of Glory*, 1954. Published by Random House, the two works are among the earliest books that Mr. Brown handled as a New York literary agent. Mr. Brown has also donated two recent letters written to him by the novelist Herbert Gold, and an inscribed first edition of Louis Auchincloss’s recently published collection of short stories, *False Gods*.

Carr gift. Professor Emeritus Arthur Carr has donated Gabriel Rummonds’s *Seven Aspects of Solitude*, a keepsake printed in 1988 at the Plain Wrapper Press in Cottondale, Alabama; laid in are a letter from the printer to the donor presenting the keepsake and an amusing printer’s card announcing the press’s removal to Southern California.


Dalton gift. Dean Jack Dalton has presented a splendid copy of William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads, with Other Poems*, London, 1800, in two volumes bound by Riviere & Son. The set is comprised of the second edition of volume 1 and
Our Growing Collections

the first edition of volume 2, the former containing the first appearance of Wordsworth's "Preface" in which the poet expounds his principles of poetry.

Dzierbicki gift. In memory of Marguerite Cohn, Mr. Ronald L. Dzierbicki has presented a fine watercolor drawing by Vanessa Bell, sister of Virginia Woolf and an artist whose woodcut illustrations and dust wrapper designs appeared on many of the Hogarth Press books. The watercolor drawing given by Mr. Dzierbicki measures 11 by 17 inches and is a view of Perugia, signed with initials and dated 1952.

Egerer gift. Mr. Joel W. Egerer has added to the Rare Book and Manuscript Library's collection of Officina Bodoni imprints a title hitherto lacking from the holdings: Robert Burns, *Lieder*, Verona, 1949. One of one hundred copies on Fabriano paper, the work, which prints the poems in both German and English on facing pages, contains a preface by August Corrodi and an epilogue by George Reinhart.
Freese gift. Mr. William G. Freese has presented two exceptional letters written by Franklin D. Roosevelt to Benjamin N. Cardozo: The first, written on July 30, 1931, while Roosevelt was governor of New York, concerns the possible granting of a pardon to a defendant in a case before the Court of Appeals; and in the second, written from the White House on January 4, 1938, and addressed to “Dear Chief,” the president inquires about the Supreme Court justice’s recent illness and ends by stating that “the whole country counts on you and applauds you.”

Giroux gift. A manuscript of importance both to the University and to literary scholarship has been presented by Mr. Robert Giroux (A.B., 1936), the corrected typescript of The Seven Storey Mountain by Thomas Merton (A.B., 1938; A.M., 1939), which was used as the printer’s setting copy for the first edition published in 1948 by Harcourt, Brace and Company. In addition to the author’s holograph emendations in ink and the copy editor’s markings in pencil, the manuscript contains cuts and corrections in pencil by Mr. Giroux, the editor for the first edition. Mr. Giroux has also presented the copy of the first edition warmly inscribed to him by Thomas Merton.

Haverstick gift. Mrs. Iola Haverstick (A.B., 1946, B.; A.M., 1965) has presented two Edith Wharton first editions, both published by Charles Scribner’s Sons: A Motor-Flight through France, 1909, copiously illustrated with photographs; and W. C. Brownell: Tributes and Appreciations, 1929. The initial essay in the latter volume is a tribute written by Mrs. Wharton to Brownell, the literary adviser at Scribner’s for some forty years and the author of several volumes of literary criticism.

Lerman gift. A collection of thirty-five first editions and proof copies of contemporary books has been donated by Mr. Leo Lerman, including novels and nonfiction publications by Saul Bellow, Anita Brookner, Michael Crichton, William Faulkner, William Maxwell, James Michener, Brian O’Doherty, and Gay Talese, among others.
Arthur Rackham’s “Goldfish,” ca. 1922–25, is one of a series of pen and ink and watercolor drawings for the Camay Soap advertising campaign. (Loeb gift)

Loeb gift. Mr. Michael A. Loeb (A.B., 1950) and his wife, Ann, have presented two Arthur Rackham watercolor paintings which were done by the artist ca. 1922–1925 as part of the series of thirty illustrations advertising Colgate’s Cashmere Bouquet soap published in
several national magazines. The series represents Rackham's largest single commission for the United States up to that time, and the theme for the advertisements, the late eighteenth-century English aristocracy, was most appropriate for the soap that Colgate billed as "The Aristocrat of Toilet Soaps." The two drawings presented, "The Scent of the Rose" and "Goldfish," measuring 13 by 10 1/2 inches and captioned by Rackham on the versos, bear the evidence of the book projects he was engaged in at the time, notably his illustrations for *The Vicar of Wakefield*.

**Long gift.** Mrs. John C. Long has presented the correspondence files of her late father, the author and lawyer Geoffrey Parsons (A.B., 1899; LL.B., 1903), for addition to the collection of his papers which she has established at the Rare Book and Manuscript Library. Much of the correspondence, numbering some fifteen hundred letters, pertains to his career as chief editorial writer of the *New York Herald-Tribune* from 1924 through the early 1950s, and includes files of letters from Bernard Baruch, Lucius Beebe, Nicholas Murray Butler, Calvin Coolidge, Thomas E. Dewey, John Foster Dulles, Felix Frankfurter, Henry Cabot Lodge, Fiorello La Guardia, Don Marquis, Robert Moses, William L. Shirer, James T. Shotwell, Barbara Ward, Sumner Welles, William Allen White, and Wendell Wilkie, among numerous other writers and public figures.

**Morris (Donald and Jeffrey) gift.** Mr. Donald R. Morris (A.B., 1967) and Mr. Jeffrey B. Morris (LL.B., 1965; Ph.D., 1972) have donated approximately 37,500 items for addition to the papers of their late father, Richard B. Morris, Gouverneur Morris Professor Emeritus, widely known for his studies in American history, primarily of the revolutionary era, and for his presidency of both the American Historical Association and the Society of American Historians. Dating from the 1920s through the late 1980s, the correspondence relates to Professor Morris's research pertaining to the books he wrote and edited, among them the *Encyclopedia of American History*, and to the
historical projects with which he was associated, such as “Project '87” which commemorated the two hundredth anniversary of the Constitution.

**Morris (Henry) gift.** Mr. Henry Morris has donated a copy of William Blades’s *Numismata Typographica*, a facsimile edition of the first 1883 edition, published recently by his Bird & Bull Press with a foreword by Mr. Morris.

**Novey gift.** Dr. Riva Novey has donated, for inclusion in the Otto Rank Collection, three printed editions pertaining to Rank: Sigmund Freud, *Die Traumdeutung*, seventh edition, 1922, the penultimate edition with important contributions by Rank; S. Ferenczi and Rank, *The Development of Psychoanalysis*, 1925, the copy that belonged to Rank’s former analysand, George Wilbur; and the corrected proofs for Rank’s *Technik der Psychoanalyse. III. Die Analyse des Analytikers und seiner Rolle in der Gesamtsituation*, 1931, with corrections in ink in the author’s hand and with the original mailing envelope addressed to George Wilbur.

**Olinger gift.** Mr. Chauncey G. Olinger, Jr., (A.M., 1971) has donated a folio volume of drawings by the magazine illustrator Arthur Beck Wenzell, published by P. F. Collier & Son under the title *The Passing Show*, New York, 1903.

**Palmer gift.** Mr. Paul R. Palmer (M.S., 1950; A. M., 1955) has presented 185 volumes of literary first editions and contemporary fiction, biography, and performing arts; and a group of seventeen signed photographs of Hollywood film stars. Among the latter are inscribed photographs of Sunset Carson, Mae Clarke, Bette Davis, Alain Delon, Alice Faye, Ray Milland, Robert Stack, and Richard Cromwell. The literary first editions in Mr. Palmer’s gift include works by J. R. Ackerley, Richard Aldington, John Cheever, Jean Cocteau, E. M. Forster, Frank Harris, Maurice Magnus, Compton Mackenzie, Naguib Mahfouz, Robin Maugham, David Storey, Andy Warhol, and Evelyn Waugh; of special interest is a copy of
Photograph of Bette Davis by Elmer Fryer (Palmer gift)

The Constant Sinner, a novel by film star Mae West published in London in 1934.

Rothkopf gift. Mrs. Carol Z. Rothkopf (A.M., 1952) has donated a collection of twenty-nine literary first editions, including works by John Le Carré, Colin Dexter, Martha Grimes, Kenneth Hopkins,
Richard Llewellyn, Robert B. Parker, Paul Scott, and Mary Wesley. Also donated were a first edition of Siegfried Sassoon's *The Old Hunstman, and Other Poems*, London, 1917, and a series of thirty poetry broadsides published by Bernard Stone and Raymond Danowski at The Turret Bookshop in London, June–October 1991, among which are poems by James Joyce, Edward Lucie-Smith, Dannie Abse, W. B. Yeats, Lawrence Ferlinghetti, Christopher Logue, Alan Sillitoe, Laurie Lee, and others.


**Saffron gift.** Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has presented a first edition of Elizabeth Barrett Browning's *The Seraphim, and Other Poems*, London, 1838; the volume belonged to Thomas Westwood, minor poet and friend of Charles Lamb, and bears his bookplate. Laid in the volume is a six-page autograph letter written on November 3, 1842, by Browning to Westwood, obviously in response to an adulatory letter from him, in which she states that to her "The end of writing though not always the motive, is to move and obtain sympathy—and therefore such sympathy as you send me back generously and with open hands, is an important gift to me and one very touchingly welcome"; she continues to write in the letter of her poems' faults, current publication plans, her health, and her contributions to the *Athenaeum*.

**Schaefler gift.** Continuing their annual benefactions, Mr. and Mrs. Sam Schaefler have presented this year several important printed editions, drawings, and broadsides. Among the printed works are a
1545 French edition of Plutarch, *Les Vies des Hommes Illustres, Grec & Romains*, translated by Jacques Amyot; a first edition of Igor Stravinsky’s music for the ballet *L'Oiseau de Feu*, Leipzig, 1910; and a rare broadside printing of Thomas Jefferson’s proclamation, dated Democrat Office, July 2, 1807, in which the president reaffirms American neutrality in the war between Britain and Napoleon, citing transgressions of the British navy, such as unauthorized entry of British ships into American harbors and the taking of American ships. Among the art works presented are a pencil and watercolor drawing by John Leech, signed and titled by the artist, “Scene—Room in Country House—Breakfast Time,” a cartoon which was published in *Punch*, July 31, 1852; and a series of three states of an untitled print by Arthur B. Davies.

Steegmuller gift. A collection of nearly two hundred volumes, relating primarily to French literature and the arts, has been donated by Mr. Francis J. Steegmuller (A.B., 1927; A.M., 1928). Of primary
importance in the gift are the groups of books by and about Jean Cocteau, Abbé Ferdinand Galliani, and Charles-Augustin Sainte-Beuve; in addition, there are first editions by Natalie Barney, Jean Genet, André Gide, Julien Green, Max Jacob, Paul Radiguet, and Pierre Reverdy. Of special importance are the first editions of Raymond Radiguet, Règle du Jeu, 1957, and Pierre Reverdy, Le Gant de Crin, 1926, both of which are in wrappers and from the numbered, limited issues.

Sykes gift. Mrs. Claire Sykes has donated the final installment of the papers of her late husband, Gerald Sykes, who was adjunct professor at Columbia and taught sociology at the New School for Social Research during the 1960s and 1970s. Included in the gift are ten letters from Georgia O’Keeffe, dated 1976–1980, as well as correspondence with Virgil Thomson and Thornton Wilder, a file of manuscripts and printed material of Peter Viereck, and fourteen manuscript boxes containing subject files of correspondence, research notes and manuscripts, clippings, and printed materials relating to Gerald Sykes’s teaching and writings.

Van Delden gift. Dr. Egbert H. van Delden (A.B., 1928) has donated the following two handsomely illustrated editions of literary classics: Samuel Taylor Coleridge, The Rime of the Ancient Mariner, London, 1910, with illustrations by Willy Pogány; and Walt Whitman, Leaves of Grass, New York, 1940, with illustrations by Lewis C. Daniel and an introduction by Christopher Morley.

Varela gift. Ms. Marta B. Varela has donated the 1919 diary kept by Grace Baldwin, wife of Arthur J. Baldwin, prominent corporation lawyer and the friend and counsel for many years of Charles F. Murphy who at the time was head of Tammany Hall. Mrs. Baldwin records in the diary her and her husband’s day-to-day activities, current events, and household management, as well as the novels, movies, and operas she was enjoying.

Yerushalmi gift. Professor Yosef Hayim Yerushalmi (A.M., 1961; Ph.D., 1966) has presented two rare manuscripts written in Judeo-Persian (Persian written in Hebrew characters): a nineteenth-
century manuscript on paper of the story of Joseph and Zuleika, a poetic version of the biblical story of Joseph and the wife of Potiphar, written at Shiraz by the fourteenth-century Persian-Jewish poet Shahin; and an eighteenth-century poetry anthology containing a few Hebrew liturgical poems, two Judeo-Persian poems showing strong Sufi influences, and a group of Judeo-Persian poems in a popular vernacular style on the virtues of various fruits and vegetables.
Activities of the Friends

Winter Reception. A reception held on the afternoon of March 4, attended by Friends and their guests, opened the exhibition, “Jewish Literature through the Ages.” The more than one hundred manuscripts and early printed books on view featured a cuneiform tablet dating from the age of Abraham, a ninth-century fragment of the Book of Genesis, several illustrated Ketubot (marriage contracts) dating from the eighteenth century, and early manuscripts relating to biblical and talmudic commentary, legal codes and responsa, Midrash, history, liturgy, philosophy, theology, mysticism, poetry, grammar, science, and communal records; all of the rarities on view were drawn from the Rare Book and Manuscript Library’s holdings of twenty-eight incunabula, three hundred sixteenth-century books, and more than one thousand manuscripts in Hebrew and a variety of European languages, many of which were the gift of Temple Emanu-El in 1892. The exhibition will remain on view through July 17.


Future Meetings. The fall exhibition reception will be held on Wednesday afternoon, December 2; the winter reception will be held on March 3, 1993; and the Bancroft Awards Dinner is scheduled for April 7, 1993.
CONTRIBUTORS TO THIS ISSUE

Robert Reed Cole adapted his article from a longer study about Joseph Pennell that he is writing and is coauthor of a book about Joseph Urban to be published by Abbeville Press.

Robert Giroux is chairman of the editorial board of Farrar, Straus & Giroux, Inc., and is the 1987 recipient of the Alexander Hamilton award at Columbia University.

Kenneth A. Lohf is Columbia's Librarian for Rare Books and Manuscripts.

F. J. Sypher has edited two volumes of the poetry of Letitia Elizabeth Landon and is currently working on an edition of her novel Ethel Churchill.

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Photography by Martin Messik
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