CONTRIBUTORS TO THIS ISSUE

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Articles printed in Columbia Library Columns are selectively indexed in Library Literature.
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THE FRIENDS OF THE COLUMBIA LIBRARIES publish the Columns three times a year at Butler Library, Columbia University, New York 27, N.Y. Individual issues, one dollar each.
The John Jay Papers:

An Open Letter To All Friends of Columbia University

AN OPPORTUNITY has come to Columbia University which must be seized at once, for it will never come again. The papers of John Jay, one of Columbia’s most illustrious alumni, after remaining for a century and a half in the hands of his descendants, have been offered for sale. The collection comprises nearly 2,000 pieces to and from more than 250 individuals, including men such as John Adams, Benjamin Franklin, Alexander Hamilton, Thomas Jefferson, John Paul Jones, Rufus King, the Marquis de Lafayette, Gouverneur Morris, General Schuyler, and George Washington. Columbia University, an institution proud of her long tradition and intent on developing her research resources in the interests of scholarship, is above all others the proper repository for John Jay’s papers. We are therefore asking help to make possible their acquisition.

John Jay was one of America’s foremost statesmen during the era when the foundation stones of our nation were being laid. He was, moreover, a citizen of New York, and his ancestors and descendants have made the New York area the center of their civic and social activities through many generations. John Jay was a
student of the then-new King's College (now Columbia College), taking his B.A. degree in 1764 and his M.A. degree in 1767.

After his training at King's College, Jay was admitted to the New York Bar in 1768, and from then until the outbreak of the Revolution he maintained a private law practice. But with the Declaration of Independence he threw himself into the cause of American sovereignty, and thereafter until the end of the 18th century he served his country in a multitude of ways. As a member of the Continental Congress, as minister plenipotentiary to Spain (where against almost hopeless odds he obtained financial support of the revolution), as joint commissioner with Franklin for negotiating peace with Great Britain, as Secretary of Foreign Affairs, as co-author of the "Federalist Papers," as Chief Justice of the Supreme Court during its formative years, and as negotiator in 1794 of what came to be known as "Jay's Treaty" with Great Britain, Jay proved himself to be one of America's ablest diplomats and staunchest citizens.

At the turn of the 19th century Jay retired from public life and built Bedford House on his estate near Katonah, New York. For more than a hundred and fifty years that mansion has remained in the possession of members of the Jay family. In it were preserved the books and manuscripts which Jay had collected — books which contributed to his statesmanship and manuscripts which were the result of his wide political and personal contacts with other personages whose labors forged the early strength of our country.

To ensure that the papers of one of New York's and Columbia's most famous sons will be preserved in the New York area, and will remain intact for the use of future scholars and historians, Columbia is asking for assistance from her many friends. If you wish to help in this project, please get in touch with Roland Baughman,* Head of Special Collections, or with any of the undersigned members of the Committee as soon as possible. Promptness is urgent.

Listed hereafter are some of the more notable parts of the collection. This must not be interpreted to mean that the collection

* University 5-4000, ext. 371. 535 West 114th Street, New York 27, N.Y.
can be purchased in sections—for this is not the case. The breakdown is made in order to reveal the tremendous importance of the collection, and to enable donors to stipulate that their gifts and (if such is their wish) their names are to be identified with specific parts of the John Jay Papers.

The John Jay Committee of the Friends of the Columbia Libraries

MRS. DONALD HYDE
MRS. HAROLD G. HENDERSON
MR. ALLAN NEVINS
MR. EDMUND A. PRENTIS
MR. ROLAND BAUGHMAN (Chairman)

The John Jay Collection

ADAMS, John. 35 letters totalling 83 pp., 1780–1821; plus 27 drafts of John Jay replies, 44 pp.

CLINTON, George. 11 letters totalling 24 pp., 1774–1784.

FRANKLIN, Benjamin. 17 letters totalling 51 pp., 1779–1784; plus Will, 1789. *Subscribed to by a Friend of Columbia.*


JAY, John, family correspondence. 160 letters to various members of his family totalling 232 pp. (some are drafts); plus 486 letters from his family, chiefly to John Jay, 1335 pp.; 1779–1825.


JEFFERSON, Thomas. 6 letters totalling 17 pp., 1786–1793; plus 35 drafts of John Jay replies, 64 pp.

JOHNSON, Samuel, of King’s College. 11 letters to Peter Jay and John Jay totalling 15 pp., 1738–1763.

JONES, John Paul. 2 letters totalling 4 pp., 1784, 1787.
The John Jay Papers

King, Rufus. 20 letters totalling 49 pp., 1793–1814; plus 10 drafts of John Jay replies, 13 pp.

Lafayette and Family. 25 letters totalling 52 pp., 1782–1788; plus 22 drafts of Jay replies, 33 pp.

Littlepage, Lewis. 27 letters totalling 79 pp., 1780–1784; plus 18 drafts of John Jay replies, 55 pp., and other related documents. Subscribed to by a Friend of Columbia.

Livingston, William. 32 letters totalling 52 pp., 1777–1790. (William Livingston was John Jay’s father-in-law, and a prominent figure in New York, New Jersey, and national legal, political, and military activities.)

Morris, Gouverneur. 29 letters totalling 76 pp., 1775–1813.

Morris, Robert. 30 letters totalling 99 pp., 1775–1794; plus 3 Jay drafts, 3 pp.

Schuyler, Philip. 23 letters totalling 64 pp., 1777–1800.

Washington, George. 33 letters totalling 92 pp., 1776–1797. Five of the letters are unpublished; all but 4 are signed; all but one are in Washington’s hand; and there is one signed envelope without letter.

Foreign Affairs Correspondence. About 200 letters, ca. 300 pp. (mainly Jay’s copies of his own letters to various officials, both American and foreign). 1784–1789.

Documents
Special commissions, signed by Washington (4), 1794.
King’s College diploma, May 19, 1767.
New York license to practice law.
Special commissions, 1781 (3).
Oath of Office, Supreme Court Chief Justice, 1789.
Others (22).

Other Letters and Documents. About 600 pieces, 1722–1842.
On the following pages are two articles about this renowned artist and illustrator, an exhibition of whose work will be held in Butler Library from December 15, 1956 to February 28, 1957. Exhibits will be selected from the Arthur Rackham Collection formed by Miss Sarah Briggs Latimore, which was purchased by Mr. and Mrs. Alfred C. Berol as a gift to the Columbia Libraries.
Arthur Rackham*

MARTIN BIRNBAUM

ARTHUR RACKHAM was a typical normal Englishman fond of tennis, skiing and exercises on the trapeze which hung in his neat studio. He was devoted to Wagnerian opera, to his little daughter and to their cat. He seemed to have no eccentricities or idiosyncrasies, and lived a serene uneventful life with his wife—a gifted portrait painter—in a tiny building appropriately situated off Fitzroy Road, near Primrose Hill in his native London. It was one of a series of studios that had been built with struggling artists in mind. In this peaceful spot, fragrant with the sweet odors of lilac and laburnum, and far from the more bohemian atmosphere of Chelsea, he worked patiently, like one of those quaint keen-eyed wrinkled gnomes which he loved to draw and which he in many ways resembled. The same atmosphere surrounded him in his country home at Houghton near Arundel in Sussex. When you walked there with the genial owner through the rambling enclosures, you soon came upon the great beech and elm trees familiar to lovers of his illustrations and it was easy for a visitor to discover the gentle humor and even gentler pathos in the bright eyes behind Rackham’s large tortoise-shell spectacles. It was difficult however to trace the sources of the wealth of imagination on which this unaffected magician could always draw. Even Punch took Rackham seriously and considered his illustrations “ideally right,” and he delighted young and old for so many years that present-day critics can merely follow with docility the trails of praise which earlier writers blazed. His excellencies have become bywords and there are no amusing myths or romantic legends connected with his career to excite the attention of the curious.

Arthur Rackham

Rackham was educated at the City of London School and like every child in a well ordered English household, he soon became familiar with Punch and the Graphic. He never ceased to hold the best early illustrators on the staffs of those papers in high esteem. Another memorable step in his artistic development was the discovery for himself of the genius of one of their number, that great lover of children, the neglected one-eyed master, Arthur Boyd Houghton, who was also one of John Singer Sargent's enthusiasms. Dalziel's edition of the “Arabian Nights”—for which Houghton made some of his most striking drawings directly on wood-blocks—became the boy's treasure-trove, and among Rackham's valued possessions were original drawings by Houghton, fortunately on paper and therefore not necessarily destroyed when the blocks on which they were drawn were engraved. Young Rackham's secret ambition was to become such an artist, and although his father, Marshal to the English Admiralty, started him on a business career in an insurance office, he never ceased to draw. His sedentary labors as a statistician were not very exciting, and dissatisfied with his achievements as an amateur draftsman, he finally became a student in the night classes of the Lambeth School of Art, where Sir William Llewellyn, R.A., was then chief master. F. A. Townsend, afterwards the editor of Punch, Raven Hill, the founder of “The Butterfly,” Sturge Moore, poet and wood-engraver, and the inseparable Shannon and Ricketts, were among his more famous fellow students. As often happens in art schools, the teachings of the master were not as potent or effective as the association of gifted classmates and Rackham felt particularly indebted to Charles Ricketts, who even in those early days was a dominating influence, distinguished for his rare taste. The young men discussed all the latest artistic movements which originated in France, and their Saturday afternoons and holidays were spent on Wimbledon Common, drawing from nature. It is impossible to tell when Rackham’s power of draftsmanship and the individuality of his method and vision first declared themselves, but he soon became known as an artist with a special bent for fantastic subjects,
and when he fell in with journalists like the editors of the "Pall Mall Budget," he was sent on free-lance errands to execute occasional drawings and sketches at theatres. His great opportunity came in 1900 when he was commissioned to illustrate Grimm's "Fairy Tales." Thereafter his life was a record of popular and artistic successes. After the turn of the twentieth century he sent some water-color drawings to the exhibition of the Royal Society of Painters in Water Color, and on the strength of their merits he was immediately elected an Associate, although his original art was not quite in accord with the academic traditions of the English masters. In 1912 he was made an Associate of the Société Nationale des Beaux-Arts, when a large collection of his works filled a special room of their salon. Thereafter he was frequently honored with official seals of approval in the shape of gold medals and his illustrations were exhibited in and acquired by the art galleries of Paris, Vienna, Barcelona, London and most of the English municipal and colonial public collections.

Rackham's industry, as revealed by Mr. Frederick Coykendall's list*—which did not include occasional drawings—was stupendous, and it is extraordinary that his spontaneity, fancy and sense of beauty never became stale. Every writer whose works furnished the raw material for his engaging art—from Shakespeare and Milton down to the Brothers Grimm, Lewis Carroll, James Barrie and Kenneth Grahame—owes him a debt of gratitude. Not only did he always enter completely into the spirit of an author, but his whimsical imagination was always introducing happy original details and minute accessories into his interpretations and adding marginal improvisations. Fortunately his taste never permitted trivialities to obscure his intentions. The more fantastic the

* Arthur Rackham; a list of books illustrated by him. Compiled by Frederick Coykendall with an Introductory Note by Martin Birnbaum. Privately printed 1922. (175 copies. Printed by William Edwin Rudge, after the design of Bruce Rogers, Mount Vernon, New York.)

author's theme, the more sympathetically he succeeded, and no better examples of happy collaboration by artist and author need be mentioned than Rackham's drawings for Barrie's delicious

It is pleasant to find that even after he was regarded as a master of his particular genre, Rackham remained a modest, conscientious student and quantities of his sketch-books exist, filled with studies from nature for his finished works. Innumerable drawings of exquisite hands, dancing feet, gossamer rainbow-colored wings, blinking mischievous eyes, twisted wrinkled noses, gnarled roots and branches, buds and blossoms, rocks and clouds, often executed with the meticulous care and precision of a German engraver, fill these pages and explain the delicacy and facility of his hand. His fertility is merely another proof that good old-fashioned academic tutelage is the secret of mastery, for nothing else could account for the splendid competency of Rackham’s remarkable output. When the writer visited him during the first World War, he was still employing living models, without, however, deriving any real inspiration from them. Such drawings were merely technical exercises. His advancing years witnessed an improvement in his art and the late drawings for Milton’s “Comus” are among his most attractive and dreamlike. It is rather startling to find that Henry McBride, an admirer of Matisse and Pascin, described Rackham’s picture of hoar-frost, with its Klee-like distribution of black, white and holly red, as “a successful essay into the abstract.” Furthermore, about the year 1922, our artist began to forsake the printed page for oil paint and canvas, and his first achievements in the new medium—“Undine” and “The Coming of Spring”—were surprisingly good. Being primarily a graphic artist, a master of line, and not a watercolorist like Brabazon, for instance, his color had hitherto merely enhanced the beauty of his drawing. But now he was no longer forced to exercise his incomparable fancy in an effort to bring an author’s word-painting before the vision of a reader, and his development as a painter was followed by us with special interest. Unfortunately such absolutely original pictures are too rare.

Rackham’s early publications, like the drawings for “Gulliver” and the “Ingoldsby Legends,” although hesitating, were already as fresh and original in spirit as the powerful, mature designs for
the “Ring of the Nibelungs” and his entire output is a consistent protest against the exploitation of sterile realism. The now fashionable surrealists may find in his oeuvre a fertile field of inspiration. He peopled his enchanted woodlands and meadows with sprightly dapper elves, fairies who dance with daintiest grace, and blithe spirits who protect with supernatural kindness the adorable golden-haired Rackham children—types which have taken their place beside the sweet English creations of Kate Greenaway, the spirited young people of Caldecott and the long-haired little Orientals of Houghton himself. Indeed, this uncommonly persuasive invention of a new type of child is Frederick Wedmore’s explanation of Rackham’s universal popularity. As we turn the pages of these fascinating books and come upon such unapproachable young people as those who encircle the singing poet Swinburne, the sleeping baby in “Almost Fairy Time” (“A Midsummer Night’s Dream”), the three wistful daughters of Hesperus who adorn the frontispiece to “Comus,” or the popular heroes and heroines of Barrie’s “Peter Pan”—we come to the conclusion that the human heart can yearn for nothing more lovable. Even a Perugino bambino or angel is not freer from every element of guile than these youngsters of Arthur Rackham. Their innocent gestures, rendered with unusual tenderness, their happy festivities amid scenes of pastoral loveliness, the riotous play of Puck and his exuberant impish companions, the gambols of radiant beings without substance riding by moonlight on thistle-down, the strange lives of the good-natured folk who live in the depths of the sea—these form the favorite materials of this wizard’s fancy and Konody has summed up his quality by referring to him as court painter to King Oberon and Queen Titania. Photography will never compete with such art. Rackham’s architectural inventions are perhaps not as surprising as the amazing castles of our own Maxfield Parrish, but his ivy-covered turrets and red brick walls, mellowed by time, have a charm all their own. He is happier, however, when he forsakes ordinary human habitations for the paradise of children and magical realms not meant for mortal feet to
tread. He seemed to possess the mythopoetic sense of the artists of ancient Hellas, personifying natural forces and creating landscapes which stir our sense of hidden mysteries and suggest weird thoughts. Marcelle Tinayre and other French admirers described him as *le Peintresorcier*. Damp mists brood low upon his hills and veil his gardens of enchantment, lit by the scattered light of glowworms. His trees, endowed with human qualities, deserve a special word of praise. They grow on the borderland of dreams in strange hoary forests fit for ghostly rituals, where the owl hoots, the wind whistles and moans, and lost souls or other shadowy visitants flit about. We have often wondered whether the genius Segantini, working on the high solitary plateaus in the Swiss Alps, ever saw these Rackham trees. Surely our Walt Disney has. The gnarled trunks tortured and twisted, have a thousand emergent eyes frowning down upon you. The labyrinths of their forked branches are the habitations of bats and disfigured beasts and they stretch their long-reaching arms amidst the decaying foliage in every direction, like troubling hallucinations. All the phantasmata of the little Dutch masters constitute the sombre side of his subject matter. He takes us into mountain fastnesses where fearless knights seek adventures, into dark defiles where dragons are wont to hide. In his grottoes the Norns weave, and spirits armed with a disquieting beauty can be discovered in the shadows. On his mountain roads you meet wrinkled old crones, many-headed ogres, wizened dwarfs and forbidding spectres with curious shifty eyes. Could any other illustrator have seized the spirit of Rip Van Winkle so felicitously and peopled the Catskills with such a troupe of little people? Had some of these shown a morbid, diabolical or sensual element they would have been acceptable to Baudelaire, but Rackham’s art is always conditioned by a moral quality of mind and a breezy healthfulness of feeling. Even his most fearsome grotesques and terrifying nightmares of an elfin world are invested with a certain delicacy and touched with an ethereal beauty, and no matter in what strange realm we may find ourselves, Rackham is always credible because truth underlies his invention, to give it the
indispensable note of actuality. No other artist could have converted a familiar park like Kensington Gardens into such a vividly real fairyland as Peter Pan’s playground. When he exercised his alchemy upon such winning material, or on the joys of the apple harvest, the pranks of Robin Goodfellow, the festivals of Spring and above all, upon the legends which are told over a glass of nut-brown ale around a blazing Christmas log, Rackham’s art, mingled with his wholesome English humor, again becomes irresistible.

The charge that his palette was very subdued was at one time quite fair, but it should be remembered that a salient characteristic of Rackham’s art is its Gothic spirit. Had he lived five centuries earlier, he would have been animating the borders of parchment missals with demons, mythical unicorns, necromancers and floral forms, or carving gargoyles, intricate traceries and lacelike arabesques in stone and wood, like those to be seen at Albi or St. Bertrand de Comminges. There is a peculiar fitness and charm about his tender tone relations. He swathed his drawings in modulations of grey, blue, green and brown—colors which remind one of moss on crumbling Gothic sculpture. It is a very reticent scheme, but certainly Rackham’s own. Most of his subject matter demanded this narrow gamut, but a retrospective exhibition of his work reveals a gradual tendency to make his colors more intense, and we frequently find him accentuating his warm browns and tones of ivory, with hues. Even his inimitable silhouettes for “Sleeping Beauty” and “Cinderella” are cleverly spotted with green or scarlet. When we arrive at his later drawings like those for Phillpots’ “Dish of Apples,” we find them light and sparkling with passionate rose, glowing greens and primrose yellow. Instead of his early harmony of tone he now secured a harmony of definite color, although his incomparable conception of fairyland never changed. This color note, happily struck in his “Coming of Spring,” was hailed with delight by his admirers and with amazement by a vast group of indifferent imitators. To the very end, his ingenuities and whimsies were as individual and even more glamorous than ever. The appearance of each new Rackham book was
awaited with a definite thrill. Every batch of illustrations enhanced his reputation, widened his popularity and convinced the art world that in his own direction he was a master. If we shall ever emerge from this chaotic world to return to the realm of our childhood inhabited by the little people, Arthur Rackham, the beloved enchanter, will be our guide.
Building the

Arthur Rackham Collection

SARAH BRIGGS LATIMORE

WHEN I received word this spring that Mr. and Mrs. Alfred C. Berol had presented my Arthur Rackham Collection, which they had acquired, to the Columbia University Libraries, I was delighted. I suppose that my first thought was that this collection, which I had spent a lifetime in building, would now have a permanent home in a great institution. But there were also personal reasons for pleasure in the fact that it would be located at Columbia because Mr. Frederick Coykendall, who until his death last year was Chairman of the Trustees of the University, had always been so enthusiastic about Arthur Rackham’s work. We had compared notes when either of us found any of his illustrations which we had not known about before. His long continued enthusiasm and help were an inspiration to me. Included in the Collection is a presentation copy of the limited edition of Mr. Coykendall’s beautiful little book *Arthur Rackham; A List of Books Illustrated by Him*, which was designed by Bruce Rogers in 1922.

I have been asked how it was that I came to build this collection. It really started when I was a child, at which time I began to acquire books illustrated by the best known illustrators. I found my interest gradually centering on the books for which Rackham had drawn pictures, because his draftsmanship, use and blending of color, and choice of subjects, seemed to me to be so far above that of other illustrators. I was attracted to his art also because he illustrated so many of my favorite books such as *Peter Pan*, *Rip Van Winkle*, *Cossus*, *A Midsummer Night’s Dream*, etc. Little by little I became less interested in the illustrations of other artists and decided to try to gather as complete a collection as possible of the books that he had illustrated.
When I found that he had also done some lovely illustrations for magazine stories that had never been reprinted in book form, I combed magazine files in various libraries and in old book and magazine stores, experiencing a real thrill each time I discovered a story which he had illustrated. In this connection, I can still re-

member how excited I was when I discovered one day (while I was sitting on an old packing case in a dusty second-hand book store which has long departed from Fourth Avenue) that he had drawn pictures for A. A. Milne’s story, “The Green Door.” The excitement of that occasion came from the fact that I had not previously known that he had ever illustrated anything that Milne had written and had often wondered why, inasmuch as they seemed to be such perfect foils for each other.

Because Rackham was an Englishman, it was natural that many of his illustrations would have been printed in English magazines, but it was difficult to get any clues as to where they had appeared. I did however find some in the periodical files of the New York Public Library and placed standing orders with dealers in London
for any periodicals containing his drawings. Gradually I was able to acquire most of the illustrations which had appeared in that medium.

The books were a little easier to find, but there were very few records about the books which he had illustrated early in his career. This fascinated me because his style and drawing at that time were so different. Some of the illustrations of that period were quite good, whereas others showed his immaturity. The unevenness of his work during this period may be seen in the illustrations which he did for Anthony Hope’s Dolly Dialogues in 1894. As someone said, “I defy any woman to get her head in the position the woman on page 42 has managed to assume.”

Then in 1900 Rackham illustrated his first important book, Grimm’s Fairy Tales, which was first published by Freemantle of London. I was years searching for a copy of this book, which is one of the scarcest in the collection. The frontispiece in color and the other illustrations in pen and ink are far superior to those which he did for Dolly Dialogues, even though there was only a year’s difference in time between the drawing of the two sets of pictures.

The rarest book in the collection is the first book which he illustrated, Thomas Rhodes’ To the Other Side, which was published in 1893. The publication, which was intended to encourage travel to the United States and Canada, was bound in paper wrappers,
and was of such an ephemeral nature that very few copies are in existence today. Nevertheless, the pen and ink drawings with which it is illustrated are well done for a young artist and are much better than some of the other work which he did up to 1900.

The pictures which he drew for the "blood and thunder" books for boys, such as _Brains and Bravery_ (1903), C. R. Kenyon’s _Argonauts of the Amazon_ (1903), and for the boy’s magazine _Chums_, are amusing and it is interesting to compare them with his later work.

It was in the year 1905 that, to my way of thinking, his first really lovely book appeared. It was Washington Irving’s _Rip Van Winkle_. The copy of the limited, signed edition which we have in
Building the Arthur Rackham Collection

this collection has an original water-color drawing that makes the volume unique. Even though the paper was old and brittle when he painted it, the drawing holds, I think, a great deal of interest.

The “Peter Pan Portfolio” (1906) contains reproductions of drawings made to illustrate James Barrie’s famous story. These are typical of the size of his originals and show the detail work which is to some extent lost in the reductions made for printing purposes.

How might we typify the books which Rackham illustrated? Almost all of them were books which he really loved both as a child and as an adult. His particular fondness for all fairy tales and books that called for imagination in the illustrations is exemplified in his work for Anderson’s Fairy Tales (1932), one of his loveliest, and for A Midsummer Night’s Dream (1908), which was one of his favorites. His animals are always delightful and even his witches seem to have a sense of humor and are not too frightening to children. Once in a while publishers asked him to illustrate a book with which he felt little sympathy, such as Ruskin’s King of the Golden River (1932). In such instances, his lack of enjoyment shows in his work.

The collection contains a complete set of the limited editions of Rackham-illustrated books, beginning with Rip Van Winkle (1905) and ending with Peer Gynt (1936). All of the books are signed by Rackham excepting Alice in Wonderland (1907)—and no one seems to know why he never signed it. There are also original, autographed Christmas cards, of which he sent out a few each year, and presentation copies of books for which he had done the art-work. For example, The Children and the Pictures (1907), which Pamela Tennant, the author, had presented to the Duchess of Wellington, and Snickety Nick (1919), a presentation copy from the author, Julia Ellsworth Ford. Other works autographed by the authors are: More Tales of the Stumps (1902) by Horace Bleackley, Poor Cecco (1925) by Margery Williams Bianco, A Dish of Apples (1921) by Eden Phillpots, and Our Gardens (1899) by S. Reynolds Hole. (Columbia has added to this group Where the Blue Begins by Christopher Morley.)
And how did I become interested in preparing a Rackham bibliography? * Well, there was so little information available about his work that I started making a list of his illustrations and the sources in which I found them. Like all artists, Rackham kept no records of the products of his pen and brush and only vaguely

Building the Arthur Rackham Collection

remembered some of the publications for which he had drawn illustrations. Even as late as 1925, it was difficult to trace publications in which his pictures had appeared. When I wrote to William Heinemann of London to inquire in what year they had published Christopher Morley’s *Where the Blue Begins*, they replied that they had never published an edition of the book. However, I had a copy of it in my own library with the company’s name on the title page and on the spine of the book, but there was no imprint date, which was what I needed. It turned out that the original edition was published in 1922, but the Rackham illustrations were not added until 1925.

With such difficulties in obtaining information, I decided to start a bibliography of his illustrations. When I moved to California, I met Grace Clark Haskell, who was also a Rackham enthusiast, and we decided to work together on the bibliography.

In one instance, I had a rather amusing experience of inadvertently paying for some information of which I had originally been the source. It came about this way. In an English bookdealer’s catalog I found an item described as “an interesting note from Mr. Rackham giving some scarce information about an unknown illustration.” The price of this item was listed at three pounds and I even cabled for it. When it arrived, I found that the note which Rackham had written said, “I have just received word from America that the drawing for Queen Mary’s doll’s house is reproduced in color in the book entitled *The Book of the Queen’s Doll’s House.*” The irony of the situation was that I had written to him only a few weeks before to tell him that we were so pleased when we found the illustration was in this book. He had not known about it and had written to a dealer in London to tell him. The latter put his note up for sale. The book is included in the collection, but unfortunately the note was lost when I loaned it for an exhibition.

Arthur Rackham was born in London in 1869. His father, who was a British Admiralty Marshal, wanted his son to have a business career. The latter did enter the business world in an insurance
office at an early age, but he spent every spare moment in drawing and painting and went every evening to the Lambeth School of Art. Finally his art work won out and he devoted his entire time to illustrating. Recognition of his high ability finally came to him from many quarters. He was a member of the Royal Society of Painters in Watercolours, an associate member of the Société Nationale des Beaux-Arts in Paris, and became a master of the Art Workers’ Guild.

At a dinner given for him in London in 1932, he was introduced by the chairman, Sir Denison Ross, who said, “I feel a big affection for Mr. Rackham because he has illustrated Omar Khayyam.” When Rackham arose, he said, “It is a little incongruous to read my speech and say something against the remarks of the Chairman, but as a matter of fact, I have not had anything to do with Omar Khayyam. I wish I had.”

Because Rackham had illustrated so many of the world’s most popular books of imagination, it is easy to understand how the Chairman could have made the mistake.

Arthur Rackham died in 1939. There are permanent exhibits of his work in Vienna, Barcelona, Melbourne, at the Luxembourg in Paris, and at the Tate Gallery in London. Roland Baughman, Head of Special Collections in the Columbia University Libraries, says that a special exhibit of the Rackham collection is to be held in the Libraries during the coming winter. I am sure that Mr. and Mrs. Berol will be as pleased as I am with Mr. Baughman’s statement that “No more nearly complete showing of his art would be possible than one based on this collection.”
A Physician of Old New York

DALLAS PRATT

ONE fine summer's day in the year 1834, an Englishwoman in her early thirties and an elderly American gentleman sat in a pavilion on the latter's estate at Hyde Park, New York, admiring the extensive view. The lady's eye moved across well-kept lawns, noted "the conservatory remarkable for America," skimmed the broad ribbon of the Hudson, and came to rest on the Catskills, mountains whose picturesque outline exactly met the taste of the period for the romantically sublime. Not that Miss Harriet Martineau was a romanticist, being more inclined to philosophical speculations and an interest in social issues. Probably she discussed the prickly subject of Abolition, in which cause she was a partisan, with her host, Dr. David Hosack, a retired New York physician well-known for his charitable and civic activities.

She writes,* however, only of the bucolic pleasures of that well-reported afternoon. They visited the bustling poultry-yard, "paid our respects to the cows," and inspected the flowers and shrubs. Here Miss Martineau had to rely on the eye alone, since she suffered from a deficiency in the sense of smell. Dr. Hosack told her of his trouble with the villagers who, on days of fete, swarmed over his property uprooting rare plants through ignorance of their preciousness. "Dr. Hosack would frequently see some flower that he had brought with much pains from Europe flourishing in some garden of the village below. As soon as he explained the nature of the case, the plant would be restored with all zeal and care, but the losses were so frequent and provoking as greatly to moderate his horticultural enthusiasm."

In the vegetable garden the doctor surely urged her to sample his strawberries, in which he took peculiar pride, but Miss Martineau, as deficient in taste as she was in smell, could not have been

* In *Retrospect of Western Travel*, London, 1838.
as honestly appreciative as the medical students Dr. Hosack used to regale at his annual strawberry festivals. These festivals came at the end of his botany courses, which the versatile doctor offered as an elective, using the facilities of the Elgin Botanical Gardens in New York City. A friend once remonstrated with him for serving such rare and expensive fruit to a voracious crowd of students, but the teacher was firm: “I must let the class see that we are practical as well as theoretical: the fragaria is a most appropriate aliment; Linnaeus cured his gout and protracted his life by strawberries.”
The Elgin Gardens had been bought from New York City by Dr. Hosack himself, in 1804, for $4,800. (The name “Elgin” was that of the Hosacks’ original home in Scotland.) They consisted of twenty acres of rolling and even rugged land, situated about three and a half miles north of the city proper. The doctor, who had studied botany under “Mr. Dickson of Convent Garden, the celebrated cryptogamist,” erected an elaborate conservatory there. Seven years later he sold the Gardens to the State for $74,000, but secured their use to the College of Physicians and Surgeons. Alas, three and a half miles was a distance few busy students cared to travel, and in spite of the strawberry festivals the Gardens were shunned. The Medical School was happy in 1816 to unload its white elephant onto Columbia College. The State then stipulated that Columbia should eventually transfer itself to the site of the Gardens, and the College actually moved in 1857 to the Deaf and Dumb Asylum a few hundred yards to the east. But the still rugged character of the Elgin grounds deterred Columbia from occupying that property.

To-day, a century and a half after the doctor first plucked strawberries there, flowers bloom again on the site, as anyone knows who has walked from Fifth Avenue to Rockefeller Plaza in the spring or summer. The doctor’s “extensive and ornamental conservatory” has given way to Radio City, and the white elephant has turned into a real estate goose which every year lays many golden eggs in Alma Mater’s lap.

Botany was, of course, not the main activity of Dr. Hosack’s professional life. He was the leading New York physician of his day. He held the Chairs of Materia Medica and Botany at Columbia College while still in his twenties, and in his thirties was successively Professor of Surgery, Midwifery, Physic and Clinical Medicine. As a lecturer he was impressive, judging by a contemporary reference to “the vivid flashes of his keen eye, his animated delivery, rising as it often did to enthusiasm, and his graceful, powerful gesticulation.” In the Columbia Library are several books of
manuscript notes* made by students of Hosack at his lectures in the 1820's. The lectures, "On the Theory and Practice of Physic," were published in 1838, but the students have noted off-the-record anecdotes and comments which add spice to the printed version.

One of the Columbia note-books is evidently written by a student with a rare sense of humor, judging by his asides and parenthetical comments. Some excerpts from the notes of this anonymous student—I shall call him X—give the authentic flavor of medical education in the early years of the College of Physicians and Surgeons.

On the subject of food and drink as the cause of disease the professor was very edifying. X reports him as follows: "Animal food, by its great stimulus, tends to incite the body and inflame the passions, and thus predispose to disease. A return to the vegetable diet of our ancestors would undoubtedly promote piety, longevity and morality... There is nothing so destructive to the free current of thoughts and ideas as a full, gross, hearty dinner. Dr. H. remarks that frequently after a hearty dinner, when he has found his mind heavy and dull, and disinclined to an effort, he has lost a few ounces of blood from the arm [by venesection] and experienced immediately a happy elasticity of mind." X does not quite approve of this. He notes: "I must confess I am not a little astonished at this acknowledgement—it is too much akin to the practice of the Roman Gormandizer for a philosopher to glory in."

Dr. Hosack goes on to discuss reactions to the sight or smell of certain animal substances. "A great Dutch philosopher was always thrown into spasms at the smell of Roast Pig. A Lady with whom Dr. H. was in company suddenly became faintish, insisting there were some Poppies (or Puppies?) in the room when, on examination, they were found in the closet. A certain brave Revolutionary General, whose courage in the field no one ever doubted, was uniformly vanquished at the sight of a cat." At this, X is quite carried away by a thought of his own, and interjects: "I knew an analogous instance, in a young lady of Kentucky, Miss A. T., whose

* Donated by Dr. Dana Atchley.
antipathy was so strong and her nerves so sensitive on this point, that she did not require the evidence of her eyesight to assure her of the presence of a cat in the room, and could even tell if one were in a closet adjoining the room in which she was. This was not affectation,” adds X, with tell-tale fervency, “for it gives me pleasure, even at this length of time since I have seen her, to call to mind the many interesting indications she used to exhibit of an artless, unsophisticated character. She was a perfect child of nature.”

These entertaining excerpts do not, perhaps, do justice to Dr. Hosack’s excellent presentation of his subject, and to his many sensible ideas which were sometimes far ahead of the medical thinking of his day. For instance, he put great emphasis on the psychosomatic aspects of disease, and is quoted in reference to a famous patient as follows: “Alexander Hamilton frequently applied to Dr. H. for advice when laboring under nervous affection, as palpitation, small weak pulse, indigestion and sometimes fever, imagining that he had an aneurism of the aorta; these symptoms proceeded from intense application to study, and anxiety from the pressure of public business.” The professor often referred to his friendship with Hamilton, “with a view,” as his son ingenuously remarks, “to elevate the profession.” He was present at the fatal duel, but failed to save his friend from the effects of Aaron Burr’s bullet.

The doctor’s brilliant career at P. & S. was clouded, in the eighteen-twenties, by a controversy with the Trustees of the Medical School. Jealousy over whether control should be in the hands of the Trustees, or in that of the professors, led to his resignation with four colleagues. The dissidents founded another medical school in New York City, under the aegis of Rutgers College. Their fine new building had the latest improvements in the dissecting rooms, and heating arrangements remarkable for 1826. “The whole building is provided with gas-lights, and warmed by a single fire, burned in the basement, from which heated air is conveyed by flues to all parts of the house. This arrangement is so effectual, that but a few minutes are necessary to the production of a summer
temperature, even in the coldest weather. The heated air flows from below the seats into the different lecture rooms, so that they are equally warmed throughout."

It is sad to relate that in spite of these splendid amenities, the new school was forced to close in 1830, owing to illegalities in its charter. David Hosack retired, to devote himself to the care of his gardens and farm at Hyde Park. That he was not forgotten in his retirement is proved by the distinguished travellers who, like Harriet Martineau, continued to pay him the compliment of visits until his death in 1835. Apoplexy carried him off rather suddenly, before he had dispatched to Miss Martineau a promised copy of his biography of De Witt Clinton (celebrating another of his friendships with the great). But she notes with satisfaction, "his promise was kindly borne in mind by his lady, from whose hands I received the valued legacy."
Our Growing Collections

ROLAND BAUGHMAN

Benjamin gift. Mrs. Harold G. Henderson (Miss Mary A. Benjamin, A.B. 1925B) has presented two letters written by her grandfather, Park Benjamin. The letters are to become part of the Park Benjamin Collection which was established some years ago by his descendants. One of the letters is an extremely early one, dated at his law office in Tudor’s Building in Boston, February 8, 1834 (?), and addressed to S. G. Goodrich. The other, to an unknown recipient, was written near the end of his life and relates to his lecturing program; it is dated September 19, [1857?].

Blanck gift. Mr. Jacob Blanck presented a notable group of letters of Curtis Hidden Page who, in the midst of a varied scholarly career, served as professor in the field of romance languages at Columbia University during the year 1908–1909.

Brewster gift. Professor Dorothy Brewster presented a finely extra-illustrated copy of Reverend Joseph Spence’s Anecdotes, 1820.

Carter gift. Mrs. Dagny Carter has presented in the memory of her husband, the late Professor Thomas Francis Carter (Ph.D. 1925), a volume which had been in his library, H. Scheibler’s Bogtrykkerkunstens og Avisernes Historie, Kristiania, 1910.

Dick bequest. Through his niece, Miss Martha Dick, the library of the late Professor Henry K. Dick was presented to Columbia University. From the larger group a selection of thirty-one rare books and two manuscripts was made for inclusion in Special Collections.

Dickens’ Christmas Carol, 1843. A beautiful, pristine copy of this rare classic was presented by a member of the Class of 1916,
Columbia College. It is an example of the exceedingly scarce first state, with all the points.

*East Asiatic.* Mr. Howard Linton, Librarian of the East Asiatic Library, reports that Professor Harold Gould Henderson (A.B. 1910, A.M. 1915) has presented about 250 volumes from his personal library. Professor Henderson’s collection consists of works on Far Eastern fine arts and materials on the Japanese language.

The Bank of Japan and Nippon Yusen Kaisha have sent to the East Asiatic Library the first five of a projected 45-volume *Shibusawa Eiichi denki shiryou*. This work, containing the source materials for the biography of Viscount Shibusawa (1840–1931), is valuable not only for the study of the man himself but also for the study of Japanese history during the Meiji and Taisho periods (1868–1926). Shibusawa was an extremely important figure in Japanese business, education, and social and public works, and has been referred to as the one who “formed the backbone of the development of Japan as a modern state and the modernization of Japanese industries.” The Bank of Japan also continues to send newly-published volumes of *Unko sekkuetsu*, reporting on the results of Japanese archaeological studies of the Yun-kang caves in China.

The Minister of Education in Seoul is sending, as published, the facsimile reproduction of *Yijo silok*—the annals of the Yi Dynasty (1392–1910). Earlier editions of this title have been small (there was once an edition of three copies only); few institutions have, therefore, possessed these records of 25 Korean kings. The original text, it is said, contained 133,968 pages, and each page contained 360–450 characters. The facsimile is published with two pages on one, and will be complete in 48 volumes.

*Feinberg gift.* Mr. Charles E. Feinberg presented a collection of scarce ephemeral materials relating to Walt Whitman.

*Fielding’s Tom Jones, 1748.* A magnificent copy of the first edition of this cornerstone work in the history of the English novel,
Our Growing Collections

bound in contemporary sprinkled calf, was presented by a member of the Class of 1916.

Friedman gifts. Mr. Harry G. Friedman (Ph.D. 1908) has continued his benefactions to the Libraries. Most recently received was a beautiful copy of Missale Parisiense (Paris, 1738), in contemporary red morocco, sumptuously decorated in the baroque style of the time.

Mr. and Mrs. Friedman also presented, to Avery Library, a fine copy of the Masieri edition of Francesco Milizia's Principi di architettura civile (Milan, 1847).

Harison memorial. Mr. William Imhof (A.B. 1929, L.L.B. 1931) of the law firm of Harison & Hewitt, forwarded a collection of twenty-three early law books which had formed part of the library of the late William Harison (A.B. 1891, L.L.B. 1893), and which had been inherited from his illustrious ancestor, Richard Harison (A.B. 1764). The gift was made in the name of the Class of 1929 and in memory of Mr. William Harison.

Kees gift. Mr. John A. Kees, of Lincoln, Nebraska, has presented the manuscript of The Last Man, a volume of poems by his son, the late Weldon Kees.

Kipling manuscripts. Four original manuscripts of poems by Rudyard Kipling were presented by a member of the Class of 1916. The manuscripts had been prepared as printers' copy and bear evidence of having been so used when the poems were published in the Pall Mall Magazine in December, 1893 (“Bobs”), February, 1894 (“For to admire”), June, 1894 (“Follow me 'ome”), and August, 1894 (“Back to the army again”).

Komroff collection. Mr. and Mrs. Manuel Komroff have made a remarkable addition to the Komroff Collection (see Columbia Library Columns, November, 1953). The newly-added material
Roland Baughman

comprises a set of the galley proofs of O’Neill’s *Strange Interlude*, with the author’s corrections, and a group of thirty-six letters from various literary figures, including two from George Moore and five from George Santayana.

*Lada-Mocarski gifts.* Mr. and Mrs. Valerien Lada-Mocarski have presented *The Voyage of Captain Bellingshausen to the Antarctic Seas, 1819–1821*, translated from the Russian by Frank Debenham and published in two volumes in 1945 by the Hakluyt Society. In addition, Mr. and Mrs. Lada-Mocarski presented to Avery Library the long-needed Boston, 1794, edition of William Pain’s *The Builder’s Pocket Treasure*, one of the fourteen architectural texts produced in this country prior to 1800.

*La Guardia gift.* In memory of her late illustrious husband, Mrs. Fiorello H. La Guardia presented to the Paterno Library one of the books from his library, volume 8 of *La Nuova Pinatoteca Vatican* (Bergamo, 1930).

*Leary gift.* Professor Lewis Leary (A.M. 1933, Ph.D. 1941), to make our Stephen Crane exhibition more nearly complete, presented the issues for June and August, 1896, of *McClure’s Magazine*, which contain stories by Crane.

*Melville rarities.* Two excessively rare first editions of works by Herman Melville were presented by a member of the Class of 1916. *John Marr and other sailors* (New York, 1888) is one of the scarcest of Melville’s books; this copy has the added distinction of having been inscribed by the author for James Billson, an English literary figure with whom Melville corresponded for a number of years. The other volume, *Moby Dick* (New York, 1851), is the first edition, first state of this best-known of the author’s works.

*Pratt gift.* In memory of his cousin, the late Dorothy Benjamin Caruso, Dr. Dallas Pratt presented (for inclusion in the Park Ben-
Steese gift. Mr. Edward Steese, one of the last owners of the great architectural firm of Carrère and Hastings, has continued his series of generous gifts to Avery Library through the addition of a notable group of 42 original architectural drawings executed by that firm. These drawings include the great fountain designed for Mr. A. I. Dupont of Wilmington, a sketch of the details of the Senate Chamber in Washington, the Central Presbyterian Church at Montclair, the residence for Julian A. White of Mill Neck, L. I., the A. I. Dupont chapel at Wilmington, Delaware, and the Winston Guest stables at Roslyn, L. I. In addition to the above, the Steese gift includes a valuable manuscript list of works executed by Carrère and Hastings from 1910–20, and other historically important documentation of the firm’s professional activity.

Stevenson rarities. An unpublished manuscript by Robert Louis Stevenson and a superb copy of the first edition, first state of *Treasure Island* (London, 1883) were presented by a member of the Class of 1916. The manuscript, a satirical account of a court cross-examination, was written about 1881, and reflects the legal training which Stevenson had but never used. Included with the gift is *Christianity Confirmed* (Edinburgh, 1879) by Thomas Stevenson, the author’s father. Tipped in this volume is a one-page letter from R. L. S. to Alexander H. Japp, dated September 1, 1881, which relates to his father and the book, and also to *Treasure Island*, which is referred to by its earlier (pre-publication) title, *The Sea-Cook*.

Sykora gift. Mr. Joseph Sykora of Pleasantville, New York, presented an interesting edition of the Bible in Czech, printed in two large folio volumes at Prague in 1771. The work is in the old orthography, and the binding is contemporary with the date of publication.
Syracuse University Library gift. Because they were sorely needed to complete our exhibition of the writings of Stephen Crane, the Syracuse University Library presented two volumes of the University Herald, in which some of Crane's earliest extant publications appeared, and which were written while he was a student at Syracuse University. The volumes contain the issues for May 11, 1891 ("The King's Favor"), and December 23, 1892 ("The Cry of the Huckleberry Pudding"). The gifts were made through the good offices of Mr. Lester G. Wells, Curator of the Crane Collection at Syracuse University.


Urban gift. From an anonymous source, Avery Library has been made the recipient of three original architectural drawings by the late Joseph Urban and a series of eight photographs of Urban's work inscribed in his own hand.
Dr. Elizabeth Blackwell on
Florence Nightingale

THOMAS P. FLEMING

THE Columbia University Libraries are in possession of
an important collection of 149 autographed letters written
by Dr. Elizabeth Blackwell, 1821–1910, to Madame
Barbara Bodichon, 1827–1891. The collection is enhanced by three
autographed letters to Dr. Blackwell from her sister, Dr. Emily
Blackwell, and one autographed letter from Miss Bessie Parkes to
Madame Bodichon relating to Elizabeth. The letters range in date
from 1850 to 1884.

Dr. Elizabeth Blackwell was born in Bristol, England, emigrated
to New York in 1832, and studied medicine in Geneva, New York,
from 1847 to 1849, where she received the first doctorate in medi-
cine awarded to a woman. After continuing her studies in England
and on the continent, she came back to New York City where she
established a dispensary in 1851. She went to London and the
continent in 1858, but in the following year returned to New York
where she established a woman’s hospital and medical school,
staffed entirely by women. She completed her professional career
in England where she started her medical practice in 1869.

Madame Bodichon, nee Barbara Leigh Smith, an English edu-
cationalist and feminist, was a close friend of both Elizabeth and
Emily Blackwell and was one of those who helped finance Dr.
Blackwell’s work in America. The letters deal with Elizabeth’s
career, her personal and financial struggles, her thoughts on medi-
cal education and nursing, and comments on books and on per-
sonalities of the day, particularly Florence Nightingale. Since she
was present in New York during the period of the War between
the States, her comments on the progress of the war, the abolition-
ists and the hatred for England on the part of most Americans, give an interesting sidelight on the times.

The letters are so extensive and cover so many facets that full justice cannot be done to them in a brief account. Because the School of Nursing at the Columbia-Presbyterian Medical Center contains an extensive collection of letters by Florence Nightingale, it seemed appropriate to draw attention to Dr. Blackwell's comments on Florence Nightingale as revealed by the letters in the collection. All references to Florence Nightingale in Dr. Blackwell's letters to Barbara Bodichon are given in the following extracts.

While most biographies of Elizabeth Blackwell and Florence Nightingale indicate a close friendship between them and a spirit of wholehearted cooperation in each other's work, Dr. Blackwell's comments in her letters over the period from 1859 to 1865 would seem to indicate many differences of opinion and at times a not altogether wholehearted approval of Florence Nightingale's capabilities and endeavors.

Her letter of April 25, 1860, is especially amusing from the present day standpoint when she categorically states that Florence Nightingale's "Notes on Nursing" will not remain as a classic.

_Letters to Mrs. Barbara Bodichon_

Paris Jan. 29, 1859?

My visit to Miss Nightingale before I went to Mentone—had this point of interest, that she believes I am the only woman capable of carrying out her plans, should she be unable to execute them, and that a part of them, I could do better than she—but what those plans are, I am bound by a promise which she specially exacted, not to say—therefore do not say anything of any relations between us. I could not carry out her plans, as they stand at present in her own mind, because it would entirely sacrifice my medical life. She recognizes the value of my position as physician and considers that that very education would be invaluable to the carrying out her
object—at the same time she is not prepared to endorse fully the medical idea, she is not unfriendly to it, but she has not realized the importance of opening medicine to women generally—. This proceeds partly from her utter faithlessness in medicine—she believes that hygiene and nursing are the only valuable things for sickness, that the physician’s action is only injurious, counteracting the useful efforts of nature. I do not know therefore, whether any help will come from her, but my visit was certainly encouraging in the full renewal of our old friendly relations, and in the perception it gave her, that I could help her so thoroughly.

I shall see her in London, if she is well enough—and shall of course acquaint you fully with all that results,—but as she is morbidly sensitive to being talked about, I have to lay the same injunction of secrecy on my friends.

73 Gloucester Terrace Hyde Park March 16, 1859.

I have not the slightest idea what the result of this effort will be, but I will try—[Raise money for a woman’s hospital] I think it is necessary also, in order to enlarge the F. N. scheme—she wishes I see, to absorb me in the nursing plan, which would simply kill me if it did not accomplish my medical plan, and I am desirous of committing myself to the “education of the physician,” before taking any part in her schemes—this I see she is very desirous I shall not do, but I consider it rather the turning points of my being able to help her. I shall work with great prudence, though frankly—My lectures, in which I show the absolute need of the fully educated physician [,] have converted hostile women, and if the delivering of them should close all the great hospitals to my reception with the Nightingale fund, it will clearly show that I never could accomplish my plan, through hers, and I shall give up all idea of it, for as a life in itself, it would be shocking to all my tastes.

N.Y. 79 E. 15th St. March 2, 1860?

I have read Miss Nightingale’s little nursing book, which makes me regret more than ever her poor health which prevents her
Thomas P. Fleming

carrying out her nursing schemes—and I see also how impossible it would have been for me to do her work. The character of our minds is so different, that minute attention to an interest in details would be impossible to me, for the end proposed—nursing—I cultivate observation with much interest for medicine—but I have no vocation for nursing and she evidently has. It is a capital little book in its way, and I shall find it very useful—you noticed her little sneer at the hospital! how difficult it is for people to understand other’s work.

N.Y. 79 E. 15th St. 

April 25, 1860.

Florence Nightingale’s book is good (you see I am answering the items of your letter). Nanny [Barbara’s sister] is too sensitive about it, naturally—it has great faults—it is ill-tempered, dogmatic, exaggerated—it will not at all increase her reputation—and nevertheless the book is good—it is very suggestive, contains a great deal of excellent practical sense and is a very readable book—piquant quite, and a readable book on nursing is a valuable thing. Florence can not write a book in the usual meaning of the word—she can only throw together a mass of hints and experiences which are useful and interesting, but she is not able to digest them into a book which will remain as a classic. I suspected this years ago, when she gave me her Kaiserswerth pamphlet—I was sure of it when I read her Government reports, so her little nursing book is very welcome to me because I expected nothing higher and am very glad to have this.

126 Second Ave. 

Dec. 2, 1860?

What is this about Bessie. [Parkes later Mrs. Belloc] Anna writes she is turning Catholic—you, that her brain is seriously weakened—this sad news came, just as a friend had informed me that F. N. had been taken abroad by her friend, her mind being seriously unhinged—Emily and I began to question whether we had any symptoms of softening of the brain! but seriously it is a shocking fact, if those two highly wrought nervous systems have been broken
by undue pressure. How the All Mighty punishes self sacrifice! What a pity they have not children!

126 Second Ave. 

Dec. 30, 1861.

I was very glad to get the items of news in your letter, though I have not time, this mail—it is sad about Florence N who might be so valuable—I had the distinct perception that she would work me to death if I had accepted her offer—I was quite right to reject them.

126 Second Ave. 

May 25, 1865.

I heard a letter read lately from Florence Nightingale relating to a new New York Hospital on Wards Island, which speaks of herself as an incurable invalid—but she seems still capable of much work.
A n exhibition of the writings of Stephen Crane was opened at Butler Library on September 17th. Consisting of letters, autograph manuscripts (including that of *The Red Badge of Courage*), and first editions of all of Crane’s books as well as clippings of newspaper articles and first magazine appearances of many short stories, the exhibition was selected from the joint wealth of the Columbia Crane Collection and that of C. Waller Barrett, which he generously lent for the occasion. Shown above is a portrait of Crane painted by Corwin Knapp Linson, from the Barrett Collection.
Activities of the Friends

Stephen Crane evening. The first meeting of the new academic year will be held in the Rotunda of Low Memorial Library at 8:30 p.m. on Tuesday, November 13, with a program centered around Stephen Crane, the novelist, short story writer, and journalist who is best known today as the author of The Red Badge of Courage. Professor R. W. Stallman of the University of Connecticut, who edited Stephen Crane: an Omnibus, will be the principal speaker.

For the occasion some of the most important items in the Stephen Crane exhibit (which is referred to elsewhere in this issue) will be brought to the Rotunda for viewing by our members.

Annual meeting in January. At the “Annual Meeting,” which will be held in the Rotunda of Low Memorial Library at 8:30 p.m. on Wednesday, January 16, Mrs. John Erskine will present to the Libraries her late husband’s collection. The program will be preceded by a short business meeting. Further details will be announced later.

Bancroft Award dinner. For the benefit of members who wish at this time to make note of the date, the annual Bancroft Award dinner is scheduled to be held on Tuesday, April 23. Invitations will be mailed in late March.
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Use of books in the reading rooms of the libraries.

Opportunity to consult librarians, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members’ names on file.)

Free subscription to Columbia Library Columns.

* * *

The By-Laws provide the following classes of membership:

Annual. Any person contributing not less than $10.00 per year, except that officers of administration, officers of instruction, and officers of the Libraries of Columbia University may be elected Annual Members without any stipulated dues.

Contributing. Any person contributing not less than $25.00 a year.

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Benefactor. Any person contributing not less than $100.00 and up per year.

Honorary. This membership to be by special action of the Council for outstanding services given to the Libraries of Columbia.

Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

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