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Activities of the Friends

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A photograph taken early in 1914. The pose is characteristic, for he wrote many of his works longhand in notebooks.
How G. B. Shaw Destroyed His Irish Biographer

DANIEL J. LEARY

On June 28, 1922, George Bernard Shaw wrote to Thomas Demetrius O’Bolger, a professor of English at the University of Pennsylvania and a would-be Shavian biographer, as follows:

Your view of my marriage is that it was an expedient to safeguard my mother’s old age. Even if that were so, you could hardly expect me to sanction a statement to that effect on my authority during my wife’s lifetime, or indeed afterwards. You are amazingly stupid about such delicacies; hence all your difficulties in this very delicate job.*

The “difficulties” to which Shaw refers extend over a dozen years and they cast a revealing and rather unflattering light on the dramatist.

The two men had been in communication at least since 1910. According to Stanley Weintraub “the two never met” though another Shaw scholar, B. C. Rosset in Shaw of Dublin: The Formative Years (University Park, Penn., 1964), does quote O’Bolger as saying that he was personally acquainted with Shaw to “a slight

* Quotations from letters dealing with the O’Bolger-Shaw relationship, unless otherwise indicated, are from the British Museum, MS 50665. For permission to quote from this manuscript, we are grateful to the Public Trustee of the Shaw Estate and The Society of Authors.
degree.” The acquaintance seems to have started with O’Bolger’s request for advice from Shaw about his own attempts at being a playwright. He writes to Shaw on November 8, 1910:

Since my return to the States, I have been doing something to follow your advice, and escape from the University, but I do not find it an easy matter to get work that will give me any more time or a more varied experience than my college work. . . . Meantime I am going over the play,—I dislike to drop it before doing all I can to make it go,—and am trying to make it more emotional and less logical. It is not easy to do, for, of course, I am back in the old mill, where there are 175 themes to be read each week, and not one of them with a gleam of humor, imagination or joyous humanity in it.

G. B. S. apparently was impressed with his fellow-expatriate, for in February 1916 he sent O’Bolger “a few hasty autobiographical sketches . . . for your reconstruction of my father’s house as a psychological background to my youth.” Shaw was up to his old trick of playing biographers off against each other. He continued, “Some of the information I gave to Henderson; but the death of my mother has untied my hands to some extent since and the only part of what I have written which must still be treated with some reserve is that which concerns my sister.” Forty years later Archibald Henderson wrote in George Bernard Shaw: Man of the Century that “in the case of Professor O’Bolger, who was violently denunciatory and libelous, although Shaw had answered his queries patiently and at length, he [Shaw] was compelled to use his influence to prevent the book’s publication.”

Shaw may have had grounds to see O’Bolger’s writings as libelous, but I suspect that was not the issue. The usually magnanimous Shaw was peculiarly uneasy about matters autobiographical. He had gone to considerable trouble to construct his public image and was anxious to sustain it. He writes in the preface to Immaturity: “Whether it be that I was born mad or a little too sane, my kingdom was not of this world. . . . Therefore I had to become an actor,
G. B. Shaw Destroys His Biographer

and create for myself a fantastic personality fit and apt for dealing with men, and adaptable to the various parts I had to play.” He was so determined that this “persona” should remain intact that he rewrote or deleted passages, withheld information, and in other ways exercised control over his two official biographers, Archibald Henderson and Hesketh Pearson. Stanley Weintraub reports in Shaw: An Autobiography—1856–1899 (New York, 1969) that Shaw wrote to Henderson: “If you really want an introduction, better let me write it.” O’Bolger, however, proved to be uncontrollable. He was intrigued with the real Shaw and with the psychological needs that forced the latter to construct that public man, “G.B.S.” O’Bolger was likewise interested in the effect of the image on the plays.

Shaw did not like this thoroughness. He writes in Sixteen Self Sketches that “Professor O’Bolger was the son of an Irish Police Inspector. . . . He inherited his father’s police attitude and tech-
nique, always testing the statements and the evidence of accused or suspected persons with a view to their prosecution for breaches of the law, and collecting evidence as to their personal characters."

In the November 8, 1910, letter to Shaw referred to above, O'Bolger made his intentions clear:

I am hot foot after the heckling habit that has grown rather than waned (that is, outside the plays)) during the years. I don’t like it, and I am saying I don’t like it; and I am as determined as I can be—with nothing but psychological analysis as my divining rod—to lay bare the roots of it.

Again on March 15, 1916, he writes to Shaw; “I am very glad that you tell me about the ménage à trois. You will, I hope, acquit me of any stupid prurience in the matter, but as I have been anxious to set out the circumstances of your life as much as possible pragmatically I wished to show to what extent your experiences in your teens predisposed you to think the whole institution of the home fraudulent (or prevailing so).”

Though O'Bolger did not realize it at the time, his interest in the ménage à trois—prurient or not—was a crucial and for him tragic turning point in his relationship with Shaw. G. B. S. did not wish to have that situation explored. It seems that Shaw’s mother, some twenty years younger than her husband, was gifted with a fine soprano voice. “Not long after her marriage,” according to Henderson, “she became the right hand of an energetic genius. . . . George John Vandreaur Lee.” Lee produced operas in the Dublin theaters and Shaw’s mother took part in some of them. As the operas were rehearsed in the Shaws’ house, matters were simplified by Lee’s coming to live under the same roof. Though G. B. S. denied there was anything scandalous about the arrangement, it was true that Mrs. Shaw very early in her marriage had become disgusted with her alcoholic husband. Alick West in George Bernard Shaw: A Good Man Fallen Among Fabians (New York, 1950) concludes that “some gossip there must have been,
Of the sextette above, the principal persons were G. B. Shaw's mother (left), father (right), and George John Vandaleur Lee (center). Lee, a Dublin orchestral conductor, taught Mrs. Shaw singing.
and the conduct of the wife would not have inclined Dublin society of the 1860's to close its eyes to the failing of the husband.” B. C. Rosset even suggests the possibility—with due academic caution—that Lee might actually be the father of the musically gifted G. B. Shaw.

Interestingly in Shaw's own *Sixteen Self Sketches*—material that seems to be taken from the autobiographical material he sent to O’Bolger years before—he does do a bit of psychological analysis. In fact Erik Erikson used these sketches in his penetrating
article, “Biographic: GBS (70) on George Bernard Shaw (20),” and came to conclusions about Shaw’s identity crisis that O’Bolger in 1916 seemed on the verge of making. We do know that Shaw effectively blocked the publication of O’Bolger’s manuscript by insisting on impossible terms from Harper and Brothers before he would give his approval—among others, a royalty of 20% on the price to the public. These terms went beyond Shaw’s business astuteness and indicate how determined Shaw was that O’Bolger’s manuscript should not be published. His action prompted Mr. William H. Briggs, an editor at Harper and Brothers, to protest to Shaw on humanitarian grounds:

His [O’Bolger’s] letters to us breathe the devotion which he has had for you for years, and I am a good deal disturbed to think what will happen to him when he finds that he must start all over again . . . to secure a hearing for this work of his which, of course, can never be translated into terms of money for anyone. His last letters indicate that its publication this year is tangled up in some way with his doctorate at the University of Pennsylvania, and I fancy that besides being broken hearted he will also be out of pocket.

Briggs probably is referring to the academic requirement at that time that the dissertation be published before the doctorate could be awarded. Though O’Bolger submitted his doctoral thesis “The Real Shaw” in 1913 to the University of Pennsylvania, it was never published. O’Bolger was so distraught by the matter that in the final phase of this conflict he attempted to out-Shaw Shaw and to force the dramatist to buy back the autobiographical material he had given to him. The whole relationship ended tragically. Rosset reports that in 1923, O’Bolger, “assisted by pernicious anemia, died a disappointed biographer—the air surrounding his deathbed ringing with curses for the man who had ruined him.”

O’Bolger’s dissertation, “The Real Shaw,” as well as the untitled biography, are housed in the Houghton Library at Harvard University. Harvard also has his essay, “Influence of Mr. Shaw’s Youth on His View and Personality.” The Library of the Univer-
sity of Pennsylvania has two of his essays, "Social Satires of Bernard Shaw" and "George Bernard Shaw's Social Philosophy." None of this material has been published although B. C. Rosset, in his work cited above, has made considerable use of it.

In the manuscript collections of the Columbia University Libraries, there are four undated, handwritten pages by O'Bolger that give some idea of the approach he was taking in his study of Shaw and his drama. They appear to be a first draft of an introductory chapter on Shaw's artistry. The many deletions and tangled sentence structures give evidence that the unnumbered pages were written quickly. There is an abrupt break between the first two pages and the last two which probably means that pages are missing. However the existing ones do reflect O'Bolger's concern with the public GBS and the real Shaw. He writes that Shaw "boasts (quietly, in a letter to me) that today the announcement of a lecture by him in London will sell every ticket in the hall months ahead." But O'Bolger counters this with "His plays do not as infallibly fill the theatres." His conclusion is that the public Shaw has developed a style that has taken over his characters: "They talk him with the force of a freshet—its best, rejuvenating force, for it is, as a rule gay & illuminating talk & always gallant in some way but a little too 'thick' for subtlety. And the less subtlety the less art." This is not the usual critical bromide about Shaw's characters being puppets in the hands of a master ventriloquist. O'Bolger felt that Shaw, unlike Ibsen or Shakespeare, allows philosophical concerns to overwhelm the verisimilitude of the speaker. His appreciation goes further: "The people may talk him, but they are yet themselves. . . . He works by exceptitiousness [sic], what you & I do not think about people, yet when he turns their esoteric side up or foremost we laugh, the most spontaneous recognition of truth that there is."

O'Bolger did more than theorize about Shaw's philosophical excesses and psychological drives. He read the plays carefully. In one passage in the Columbia manuscript, he recalls pointing out
to Shaw the wrong assignment of a few speeches in his plays. Shaw was amazed that the mistake of giving Octavius one of Ann’s speeches in *Man and Superman* had gone unnoticed after so many rehearsals, over so many years. O’Bolger concludes that “it matters little in a Shaw play who talks so long as they talk, for the talk’s the thing.”

He did appreciate Shaw and to a considerable extent he understood him. According to Rosset, O’Bolger’s “Life of George Bernard Shaw” is “trenchant, shrewd, sensitive yet petulant, bitter and even savage at times. . . . [However, it] deserves to join the assemblage of major biographies.” I think that it would be valuable reading for any future biographer of Shaw. It is time for a full-scale Shaw biography, free of that manipulating and distorting public figure, GBS.

**PICTURE CREDITS**

The sources of some of the illustrations in this issue are as follows: (1) *Article by Daniel Leary*: The portrait of George Bernard Shaw is from the *Illustrated London News* of April 25, 1914. The *ménage à trois* photo is from Bernard Shaw’s *Sixteen Self Sketches* (N.Y., Dodd, Mead & Co., 1949). The picture of the Shaws at home is from the issue of *Life* dated October 6, 1952. To our good fortune the Rare Book Collection of the University of Pennsylvania Libraries found for us the portrait of T. D. O’Bolger. (2) *Article by George Martin*: The drawing of Maria Piccolomini and the caricatures of Verdi and of Torelli all came from Franco Abbiati’s *Giuseppe Verdi*, vol. II (Milan, Ricordi, 1959). The picture of the interior of the Teatro San Carlo is from Carlo Gatti’s *Verdi nelle Immagini* (Milan, Garzantio Grafitalia, 1941).
Verdi, *King Lear* and Maria Piccolomini

GEORGE MARTIN

VERDI, unlike Puccini, never had an opera premiered in this country, never came to this country and hardly ever even directed a letter to it. This “absence” from our shores doubtless is one reason why the Verdi letters and documents in this country’s libraries—until the recent gift of the Mary Flagler Cary Trust made an exception of the Morgan Library—do not offer more than isolated examples of his style and work.

There are other reasons, of course: Verdi left heirs, and they still live in his house at Sant’ Agata, near Parma, and preserve the sketches and letters he left them. His publisher, G. Ricordi & Co., is still in business in Milan, and its fabulous archives, with letters and scores of many composers beside Verdi, are still intact—and likely to remain so, for at the first sign of their dispersal the Italian government would proclaim them a national treasure.

In the circumstances, then, the Columbia Libraries are fortunate to have as their one Verdi document—a gift in 1953 of Miss Alberta M. Welch—an unpublished, autograph letter which is not only characteristic in its swift, straightforward style but touches on an interesting problem: the great, uncompleted project of Verdi’s career, his opera on Shakespeare’s *King Lear*.

Verdi admired Shakespeare more than any other poet, and from the plays he successfully fashioned three operas: as a relatively young man, *Macbeth* (1847), and then, in his seventy-fourth and eightieth years, *Otello* (1887) and *Falstaff* (1893). His interest in *Lear*, however, exceeded even this span, for it was the first Shakespearian subject he proposed to an opera house, in 1843, and was among the last he considered, however fleetingly, in the excitement following the premiere of *Falstaff*. In the fifty years between he returned to it again and again, analysing the play, hiring librettists to versify his outlines and even sketching music for it.
GIUSEPPE VERDI

The composer as caricatured by Delfico.
But always something interfered; he fell ill, or the right theatre or, more often, the right singer was not available. Finally in 1896 he gave his synopsis and libretto of the proposed opera to a young composer, Pietro Mascagni, whose *Cavalleria Rusticana* (1890) seemed to promise a great career.

Columbia’s letter is part of Verdi’s negotiations to compose an opera on *Lear* for the company of the Teatro San Carlo in Naples. It is addressed to Vincenzo Torelli, the theatre’s Associate Secretary and is dated, Paris, 22 August 1856. Unfortunately, Verdi’s scratchy handwriting misled a German cataloguer and then the Columbia cataloguer to report the date as 22 *April* 1856, but the later date is easily proved. The letter concerns a soprano, Maria Piccolomini, whom Verdi wanted for the role of Cordelia, which in his concept of the play was second only to Lear.
Piccolomini, aged thirty-two at the time, was a soprano of slight stature and small voice, but she was an exceptional actress, and Verdi was always willing to sacrifice beauty of tone for ability to act. Opera, for him, was drama, not a recital by famous singers in odd costumes. It was not so for everyone. Here is Henry Chorley, critic for the London Athenaeum, assessing Piccolomini as Violetta in La Traviata, her most famous role: "Her voice was weak and limited. . . . she was not sure in her intonation; she had no execution. That which was wanting she supplied by a behavior which enchanted several of the persons who sit in the stalls. . . . (in the first act) her effrontery of behavior passed for being dramatically true to the character, and not, as it afterwards proved, her habitual manner of accosting her public. In the repulsive death act, too, she had one or two good moments of serious emotion, though this was driven at times to the verge of caricature, as when every clause of her last song was interrupted by the cough which belongs to the character." Yet this was the soprano Verdi preferred above all others for the Violetta and wanted for Cordelia. The fact suggests what a revolution he was working in opera production.

What Torelli may have thought of Piccolomini, he kept to himself. He was prepared to hire anyone Verdi recommended so long as the San Carlo could have the premiere of the next Verdi opera. For by 1856 Verdi had behind him Rigoletto (1851), Il Trovatore (1853) and La Traviata (1853) and, despite Chorley, was the leading composer of Europe. At this point in the negotiations, therefore, there were no difficulties between Verdi and the San Carlo management. The difficulty lay with the lady: would she come to Naples? Columbia's letter is Verdi's report to Torelli of her conditions:

Dear Mr. Torelli

A few words in great haste—

La Piccolomini is signed for three years in London at a hundred thousand francs a season; she has negotiations with Petersburg—and I
MARIA PICCOLOMINI
1834–1899

She made her operatic debut in Florence in 1852, becoming one of the leading sopranos of Europe and America. When Verdi could not obtain her for the role of Cordelia in his prospective opera, *Lear*, he stopped work on the opera.
Verdi and Maria Piccolomini

know it for a fact—where they want her regardless of cost; and finally she has the Théâtre Italien in Paris at her disposal etc. . . . etc. . . . As a result of all this she informs me that the Neapolitan contract would not suit her at the moment, and I find—_entre nous_—her reasons are very good. Yet in spite of all that she would be able to come to Naples, and I relay her terms to you:

“To reconcile all aspects, and remembering that Mme. Tedesco\(^1\) has signed for ten thousand francs a month, the following proposal seems reasonable to me:

1. From 15 October 1857 to 15 March 1858—five months.
2. Two thousand four hundred ducats a month without any deduction, either under pretext of religious holiday, novena etc. . . . or under any other pretext whatever.
3. To make a debut in _Traviata_ at the Teatro del Fondo.\(^2\)
4. The debut company shall be approved by you.
5. In case of sickness lasting no more than eight days pay will continue as contracted.
6. Not to be obligated for any favors imposed by the management without your approval.
7. Not to give more than three performances a week.

As for the mode of payment and other secondary conditions, I will consider these later etc. . . . etc. . . .”

With regard to article 6 it seems to me both quicker and neater to fix in advance the number of operas. And with regard to the three performances, given the fact that it might suit the management to schedule something more than my new opera, I hope—or rather I am almost certain—it will not deny me this favor.\(^3\)

---

\(^1\) A mezzo-soprano, so universally referred to by her last name that her first has been lost. As far as is known, she was not being considered for a role in _King Lear._

\(^2\) Another, smaller opera house in Naples only a few blocks from the San Carlo. The two were frequently under the same management. Today the Fondo is named the Teatro Mercadante.

\(^3\) Despite the efforts of several translators the meaning of this sentence remains obscure, partly because a word in it remains undecipherable. Verdi seems to hope that the management will not schedule another opera while _Lear_ is on the boards and so not require Piccolomini to rehearse or perform more than three times a week.
CARICATURES BY DELFICO

Vincenzo Torelli (right), Associate Secretary of the Teatro San Carlo in Naples, was recipient of the letter from Verdi quoted in the accompanying article.
I add nothing more. Think on it! And decide what seems best to do. Write me at once about it—It is almost certain that I will come to Naples. Also think seriously about the contralto: I am always for Giuseppina Brambilla.

In great haste goodbye from your

G. Verdi

P.S. Note well that La Piccolomini cannot be in Naples before 15 October because of the engagements in London, and that her contract cannot run longer than five months.

Write to me at once at Paris

In the end the negotiations failed. Torelli could not persuade Piccolomini to come, though no letter yet published explains exactly why she could not, and Verdi would not accept the soprano whom Torelli offered as a substitute. So the project was cancelled.

Some critics have felt, however, that Verdi’s insistence on Piccolomini, despite the obvious difficulty of contracting with her, may have reflected a subconscious desire not to compose an opera on Lear. The argument is based on a number of biographical and musical facts. First, as a young man, Verdi lost in fairly quick succession his daughter, son and wife, and was left in a state of shock. For a time he refused to see anyone, could do no work and wandered about Milan, a bit as though it were a heath and he were mad. He recovered, but his temperament thereafter might be described as that of a “healthy neurotic”: though his view of life was extremely pessimistic and though given occasionally to psychosomatic illnesses, he persevered. Eventually he married an extraordinary woman, and though each had children by others, they remained childless—a great grief to them.

Then, musically, much of his most powerful music grows out of a father-daughter relationship, such as the arias and duets of Rigoletto and Gilda, Boccanegra and Amelia, Aida and Amonasro.

Verdi planned the role of the Fool for a contralto. Lear was to be a baritone.
George Martin

An opera on Lear, at least as far as Verdi’s draft for a libretto suggests how he was conceiving it, would have focused on this relationship: Lear casting out his loving child, madness on the heath and the child’s return, and finally Lear in prison with a poisoned Cordelia dying before his eyes. Might not all this have proved too powerful a stimulant for Verdi, too reckless a probing of his deepest feelings? “My surmise,” concludes Charles Osborne in his recent book, *The Complete Operas of Verdi*, “is that throughout his life Verdi’s subconscious protected him from Lear.”

It is an intriguing speculation. When Verdi gave the opera’s libretto to Mascagni and was asked why he had never set it to music, he allegedly replied: “The scene in which King Lear finds himself on the heath terrified me.”

Columbia’s letter, perhaps, neither weakens nor strengthens the reasonableness of the speculation. It does, however, add a fact to the discussion, for it makes clear that Piccolomini was willing to go to Naples if her terms could be met and that Verdi did not consider the terms unreasonable. As late as August 22, 1856, he was writing and behaving like a man who hopes and expects his project will move ahead.
"Tell Me a Story"

GEORGE KIRKSEY

The author knew Paul Gallico from the years when they were both sports writers for newspapers in New York. This article is related to an earlier one by Gallico which was printed in the November 1970 issue of Columns. We regret to report that Mr. Kirksey was killed in an auto accident in France this summer.

Paul Gallico's life story has not yet been written, but on the eighth floor of the Butler Library at Columbia University there is a treasure trove of manuscripts, memoranda, plot outlines, letters, notes and other memorabilia which, taken in the whole, weave a fascinating pattern of this one writer's experiences, tribulations and output over a period of nearly 35 years.

Gallico, who graduated from Columbia in 1921, gave all his papers and written material to the Libraries in 1969 where, when they are finally sorted and cataloged, they will constitute one of the most valuable collections of a contemporary author. Everything is there for those who are contemplating becoming a writer, for those who are seeking information while in the throes of choosing a career, for those who have a desire to look behind the scenes at a writer's professional life, and for those who have been charmed and captivated over the years by Paul Gallico's sometimes whimsical, sometimes poignant but always highly entertaining stories.

Gallico has had a remarkable literary career, one unique in many respects. Columbia played its role in producing the man who was eventually to become one of the most accomplished craftsmen of the contemporary literary world.

Gallico's writing technique did not blossom overnight. He tried writing a short story when he was only ten years old in a hotel room in Brussels during the 1907 World's Fair, and he kept after
it, sometimes with despair and with hope almost gone. He sold his first story to a pulp magazine for $90 when he was just 21. At Columbia he attended the short story classes and studied under John Erskine, Walter Pitkin, Donald Clark, Dr. Blanche Colton Williams, and others. He never sold any of the stories he wrote in these courses, but he did write other stories which he sold to Sunday magazine sections of newspapers in Boston, Philadelphia, Detroit and Chicago, but never New York. Sometimes he got as much as much as $20 for these.

In his first job on the New York Daily News he flopped. He was hired as a movie critic, but he soon incurred the wrath of so many exhibitors that Joseph Medill Patterson told the managing
editor to "lose Gallico." He had lasted four months and twenty-nine days as a movie critic.

Phil Payne, the managing editor, remembered that Gallico had rowed on the varsity at Columbia, so he put him in the sports department. It turned out to be a stroke of genius. Gallico soon found himself and started up the ladder in the newspaper world and approached the very pinnacle.

For 13 years Gallico wrote a sports column of about 1,000 words in length, seven days a week. He calculates that over that time, exclusive of coverage of sports events and other sports stories, he turned out some 510,000 words.

"I had to write every day, rain or shine, whether I felt like it or not, sick or well, happy or unhappy. It gave me the discipline without which no writer can hope to succeed. It formed working habits and thinking habits since a new idea had to be presented each day, or an old theme treated in a novel manner so that it seemed like a new idea. But above all it made me write, write, write.

"If one wants to be a writer, one must write. Talking about it or just thinking beautiful thoughts isn't enough. Writing like everything else is a muscle and the more you use it the more flexible and useful it becomes."

The idea that writers have to have a very special place to write and that conditions must be exactly right for inspiration to flow forth is exploded by Gallico as a myth of gigantic proportions.

"This is sheer nonsense."

Necessity has caused him to develop an orderly routine for his present-day writing but he feels that if you have something to say it can be done any place and under any conditions.

"One of the few stories that ever gave me any satisfaction was written in snatches on railroad trains and hotel rooms while I was batting around the country as a reporter," he recalls. "I have written in furnished rooms, on boats, in the city, in the country, and in aeroplanes. What one actually needs to write is an idea, a type-
Gallico congratulating prize fighter Max Schmeling for “sinking a putt or something” (as the newspaper caption of the 1930's stated).
writer, a roof over one's head and three square meals a day because
writing is physical as well as mental work and therefore hungry-
making."

It was from the Post's famous editor, George Horace Lorimer,
that Gallico learned one of his most valuable lessons. In conversa-
tion with Lorimer, Gallico remarked:

"I am afraid I want to play Hamlet."

“What form does your Hamlet take?” Lorimer asked.

“I don’t want to be restricted to sports stories.”

“Young man,” replied Lorimer, “I don’t care what your back-
ground is or that of your characters or where it is set if you will
only tell me a story.”

Gallico says that phrase—“Tell me a story”—has been ringing
in his ears ever since and to this day it is his guiding star.

Throughout his career Gallico has always set high standards for
himself. He had been writing and selling material for a long while
before he considered himself a professional. Stuart Rose, a Post
editor, bought one of Gallico’s early stories and sent him this note:

“It’s in the groove.” Gallico says that he didn’t realize until later
that that was Rose’s way of “calling me a pro.”

When he left the New York Daily News, Gallico said he was
“39 and running scared.” What he was scared of was failing and
having to go back to being a sports writer. In a succinct comment
he said:

“Previously I had become aware that I was in danger of letting
the wrong kind of success go to my head and becoming the prize
bore, the veteran sports writer, of having the years creep up on me
with my boyhood and lifelong ambition unfulfilled, of being a
success in the eyes of the world and a failure to myself.”

Sprinkled in his correspondence and papers are frequent refer-
ences to self-imposed criticism and doubts about his writing
achievements. In 1954 he wrote to Publisher Alfred Knopf:

“I write the best I can for the time being . . . each time I think
perhaps I have done something good, and each time afterwards
George Kirksey

comes the disillusionment and the horror when I look back on it after a few months. I still think that Jennie is the only good thing I ever wrote. What a pity it got lost in the United States under that dreadful title, 'The Abandoned.' It has done 56,000 in Great Britain and is still going strong.”

He confessed in one of his forewords that after a manuscript is accepted “the euphoria connected with the acceptance lasts for a week or ten days, after which the reaction sets in. Can I keep it up? Will I be able to do it again? What will the next one I write be like?”

Gallico’s mental ups-and-downs about his literary efforts may have been merely one of the occupational hazards of the free lance writer, but they, nevertheless, were constantly goading him to try to improve his product. He was and is untiring in his efforts to write better.

He sums it up best himself in this pointed comment on the writing craft in general and himself in particular.

“One is always seeking the touchstone that will dissolve one’s deficiencies as a person and a craftsman. And one is always bumping up against the fact that there is none except hard work,”

Gallico’s career is notable for many things, not the least significant of which is that he quit the New York Daily News as America’s top-paid sports writer and columnist to become a free-lance writer. It took more than a mere whim to remove himself from a lucrative and secure post on New York’s most widely read newspaper and to go out on his own. If there is any other sports writer who ever did it this way, it is not in the archives.

When Gallico left the U.S. for England in 1936 to pursue his highly risky choice, Damon Runyon, himself one of America’s best sports writers and a star of the Hearst chain, paid him a glowing tribute.

‘From the first time time he bobbed up as a sports writer on the New York Daily News, not long out of Columbia, a big, swarthy, serious-looking fellow with an amazing facility for putting words
together, I watched his progress with great interest. I predicted he would go far and he has. I feel somehow a personal pride in his success . . .

"From the first he displayed an insatiable desire to learn every possible detail of every sport. The surface wasn’t enough for him. He insisted on digging down inside, and finding out what made things tick. He had an astounding curiosity—another name for this being reportorial instinct. I believe that when he closed out his sports-writing career, Paul was easily the greatest reporter of sports. His column of comment on sport was well nigh a daily classic . . . He was utterly fearless in his newspaper comment. He lambasted the foibles and hypocrisies of sport with whizzing sentences loaded with the fire of conviction. Sport lost a great asset when Paul Gallico ‘hung ’em up’ so to speak. It lost a great asset, not only because it lost a vigilant sentinel, but because it lost a fine writer.”

This is a well-deserved epitaph for Gallico’s 14 years of sports writing, but it only marked a milestone in his distinguished career. He was to go on to much bigger and better things. But he had to hack it out all the way. Nothing rolled into his lap, and all the time he had a haunting fear of failure and lack of security.

The Saturday Evening Post of fond memory was a proving ground for Gallico. In his master plan to lift himself above sports writing, he set as his goal to crack the Post, which in its heyday was the ambition of every aspiring writer. He sold his first story to that magazine in 1933, and by his calculations this took 25 years—from the time he tried to write his first short story at 10 until he finally made the grade at 36. It was not long before he became a regular contributor.

Over a span of nearly 35 years Gallico has written and published upwards of 175 books, novels, novelettes, short stories, and articles, not to mention motion picture scripts, magazine features, and other written documents. He did indeed follow the injunction to tell a story!
Two of Gallico's brain children have a timeless poignancy about them which will be long remembered by this generation and perhaps others to follow. Both are short and can be read in 20 or 30 minutes but, if you ever read them, you are not likely to forget these sweet-sad stories. They are:

2. *The Love of Seven Dolls*, first published in 1954, and from which the superlative motion picture *Lili* was made.

*The Snow Goose* wrings your heart out, and makes strong men weep and weak men ready to conquer the unconquerable. The retreat of the British army from Dunkirk gave Gallico the idea for *The Snow Goose*. He wrote it in a rented flat atop Nob Hill in San Francisco, far removed from the story's locale.

On first submission *The Snow Goose* was rejected by the *Saturday Evening Post*. The editors did not like the idea of the young girl in the story going to live with the deformed painter, a hunchback. The *Post* was then a family magazine. It developed that what the editors objected to was not the pair living together, but the fact that the man was a hunchback.

The rejection upset and angered Gallico, who was then a regular contributor of the *Post*. He expressed his feeling this way:

“I didn't want anyone tampering with my story. I thought that a love which could look beyond the outer shell to the spirit within was the better love than the usual formula infatuation of the girl for the handsome boy.”

In recalling his emotions at the time, Gallico wrote: “Except for this one point, they were satisfied with the story and had not complained about the unhappy ending. I thought it over for a week, cooled down and re-wrote it so Rhayader departed from Fritha before their love had been consummated.”

This is the part of the original story that the *Post* wanted deleted and altered: “For all she had learned from him during those strange years of companionship, she still had all of the simplicity
"Tell Me a Story"

and directness of the women of her ancient race and blood. She placed her hands in his and said: 'I will stay because I love you, Phillip. I have grown to love you who are so good and kind, until I can no longer be where you are not. Like the Snow Princess. Let me stay, Phillip. I will never leave you.'"

After *The Snow Goose* appeared in the *Post*, the magazine was deluged with favorable mail about the story. This helped persuade Knopf to publish it as a book. It was barely advertised but made its own way by word of mouth, and is still selling today.

*The Snow Goose* had another close call when it was sent to Gallico's English publishers, Michael Joseph, Ltd. When it arrived with a packet of other stories, Michael Joseph was in military camp as a soldier. *The Snow Goose* came along to him with this note: "We don't want to publish this, do we? Too short."

After reading it through at one sitting, Michael sent word back that *The Snow Goose* was to be published, and it has had a remarkable sale in Great Britain ever since.

*The Love of Seven Dolls* is a short fairy tale, only 91 pages long. Its first sentence grabs hold of you and thereafter it is very hard to hear the telephone ring, hear your name called, or do anything else until you have finished it. Gallico's first sentence reads: "In Paris, in the spring of our times, a young girl was about to throw herself into the Seine."

From this story came the unforgettable movie *Lili*, with Leslie Caron, which, like *The Snow Goose*, alternately caused many hearts to beat with happiness and many eyes shed sad tears. Almost without exception wherever *Lili* was shown it was held over.

Gallico's papers clearly indicate the thoroughness with which he undertakes a new story or novel. For example, writing the life of Ireland's St. Patrick took more than two years—a year of research, and another year of arranging notes and transcribing them, writing the novel, then editing and rewriting.

In planning and writing *Trial by Terror*, which was based on the Voegler case, Gallico spent months researching the project
and compiled 92 pages of notes. Before he set down a word he had 20 characters clearly defined and worked out. He made numerous visits to the New York Herald-Tribune office at 21 Rue de Berri, Paris, to get the background and flavor of an English language European daily.

A movie was made from Trial by Terror, on which Gallico commented, “it was made into a ghastly movie with George Sanders and Zsa Zsa Gabor.”

Characters in Gallico’s works seldom have a phoney ring to them. This is because he spends days writing character sketches and gets to know each character almost personally before the latter comes to life on paper.

“Like the iceberg, seven-eights of my character material doesn’t show, but before I write I am able to think and speak and act as they might,” he has commented.

The treasures in Butler Library are indeed enriched by the valuable papers of Columbia’s distinguished son, Paul Gallico, and many future writers and researchers will profit immeasurably from their preservation and protection.
Our Growing Collections
KENNETH A. LOHF

Gifts

Bazun gift. Since 1953, when Professor Jacques Barzun (A.B., 1927; Ph.D., 1932) established the Hector Berlioz Collection with a major gift, he has enriched our holdings with frequent gifts of the composer's letters, manuscripts, and first editions. He has now presented two unpublished Berlioz letters: the first, an early important document, was written to the publisher Ricour on April 12, 1834, and concerns the Eight Scenes from Goethe's Faust, the composer's first major work, a subject which he was later to take up in The Damnation of Faust (1846); and the second, written to Henri Panofka on February 7, 1849, relates to Berlioz's business affairs with the conductor and impresario Louis Antoine Jullien.

Bauke gift. For addition to our Book Arts Collection Professor Joseph Bauke (Ph.D., 1963) has presented a copy of the handsomely-printed German edition of Pablo Neruda's Alturas de Macchu Picchu, a long poem about the Inca empire. This edition, entitled Die Höhen von Macchu Picchu, was published in Hamburg in 1965 by Hoffman and Campe, and printed in Verona at the Stamperia Valdonega. It is illustrated with ten impressive wood engravings by Hap Grieshaber.

Berol gift. Since 1956, when they presented a collection of nearly four hundred of Arthur Rackham's published works, Mr. and Mrs. Alfred C. Berol have enriched the collection with additional gifts of the English artist's original drawings, paintings, and sketchbooks. To this collection, which is now unrivaled in its scope and importance, Mr. and Mrs. Berol have recently presented four splendid watercolor drawings, all of which are signed by the artist: an illustration for Rip Van Winkle, entitled "The Oldest In-
habitant,” done in 1905; an autumn landscape, “Sussex Cottages,” showing two thatched cottages and the surrounding gardens, dated 1926; a landscape, “The River Arun,” also dated 1926 (reproduced as the frontispiece in the May, 1968, issue of the Columns); and an ocean scene done from the deck of the S. S. Olympic in December 1927 when the artist was sailing from New York back to England after his only visit to America. The two Sussex landscapes depict scenes known and loved by Rackham, for it was there that he lived from 1920 to 1929 in a Georgian flint farmhouse, Houghton House, near Arundel. From his garden he could look over the Downs and the Arun Valley, with their Elizabethan cottages, wooded hills, winding river, rambling farmhouses, and beech and elm trees, all of which he illustrates in his drawings of the nineteen-twenties.

Brown gift. The distinguished literary agent, Mr. James Oliver Brown, has established a collection of his papers and correspondence. Covering a period of more than forty years, the files include the papers of the agent George T. Bye, whose business was acquired by Mr. Brown in 1958; and they contain voluminous correspondence files with authors, agents, editors, and publishers. Among the more than sixty-five thousand items are letters and manuscripts from George Ade, Louis Auchincloss, Cecil Beaton, Gelett Burgess, Erskine Caldwell, Clarence Darrow, Max Eastman, John Erskine, Ford Madox Ford, Herbert Gold, Fannie Hurst, Richard Lockridge, Don Marquis, Groucho Marx, Alberto Moravia, Christopher Morley, Katherine Anne Porter, John Cowper Powys, Eleanor Roosevelt, John Selby, Jean Stafford, Harvey Swados, Albert Payson Terhune, Rebecca West, and Alexander Woollcott. The Erskine Caldwell file alone contains more than seven thousand pieces, of which 741 are letters from Caldwell to Mr. Brown. The 663 letters from Herbert Gold in his file date from 1952; they give a full picture of this author’s career, and of his emergence as an important writer. Because of the eminent posi-
Arthur Rackham’s “The Oldest Inhabitant” drawn by the artist in 1905 for Rip Van Winkle. (Berol gift)
tion of Mr. Brown’s agency, and the distinction of the authors, these files will furnish important research material for the study of the literary and publishing history of the past several decades.

Cassedy gift. Mrs. J. Townsend Cassedy has presented a group of letters and memorabilia of her late uncle, Professor George C. D. Odell, who was the author of the monumental *Annals of the New York Stage*. Many of the letters pertain to the publication of his theatrical writings and his activities at Columbia.

Cranmer gift. Mrs. W. H. H. Cranmer has made a substantial addition to the John Erskine Collection of 131 volumes from the library of her late husband, Professor Erskine, three manuscripts on lyric poetry, and five letters written to him by H. L. Mencken. The volumes from his library include books written by his students, source materials for his various writings on Whitman and American humor, and volumes inscribed to him by Melville Cane, George S. Hellman, Fannie Hurst, James T. Shotwell, and other members of his literary circle.

Ettenberg gift. To the W. A. Dwiggins Collection Mr. Eugene M. Ettenberg (A.M., 1962, Teachers College) has added a group of six pen and ink drawings. The work of Dwiggins, they represent a device which the distinguished typographer designed in 1943 for Mr. Ettenberg and his Gallery Press. The sketches are based on a lithograph by Honoré Daumier. Also included in the gift is a letter from Dwiggins to the donor related to the drawings.

Harper gift. Lathrop C. Harper, Inc., through the courtesy of Messrs. Otto H. Ranschburg and Douglas G. Parsonage, has presented two portfolios containing specimen leaves from two calendars. One was printed in 1595 in Württemberg, and the other ca. 1550 in Jung-Bunzlau, Czechoslovakia.

Hart gift. For addition to the American Type Founders Company Collection, Mr. Horace Hart has presented three letters written to
Printer's mark for the Gallery Press.
Designed by W. A. Dwiggins.

Rejected version of printer's mark, above, showing interesting variations; underneath Dwiggins pencilled: "I have opened this one up with white."
(Ettenberg gift)
him in 1932 by Henry Lewis Bullen, the Librarian of the Typographic Library and Museum of the American Type Founders Company, pertaining to a bibliography of printing which Mr. Hart was then compiling. The bibliography was published the following year under the title *Bibliotheca Typographica*.

**Hull gift.** Mr. Frederick C. Hull has presented a group of approximately five hundred manuscripts and letters of his aunt, the late Miss Helen R. Hull, and of the late Miss Mabel L. Robinson, both of whom taught courses in writing at Columbia.

**Kent gift.** To our Kent Collection Miss Louisa M. Kent has added a copy of George Buchanan, *Poemata*, Amsterdam, 1687, with Moss Kent’s signature on the fly leaf.

**Keyser gift.** Mrs. Cassius J. Keyser has presented a collection of papers of her husband, the late professor Cassius Jackson Keyser (A.M., 1896; Ph.D., 1901; D.Sc., 1929), who taught mathematics at Columbia from 1897 and who was Adrain Professor of Mathematics from 1904 until his retirement in 1927. Included are a collection of books from his library, the notes and manuscripts for his lectures and writings on mathematics, and his correspondence with colleagues and mathematicians throughout the world. There are letters from Benjamin N. Cardozo, Alfred Korzybski, Anna Hempstead Branch, James Truslow Adams, and Clarence Day, Jr.

**Lamont gift.** Dr. Corliss Lamont (Ph.D., 1932) has presented a signed copy of his *Remembering John Masefield*, published this year by the Fairleigh Dickinson University Press.

**Loos gift.** From the library of her late husband, Mrs. Melvin Loos has added to our Timothy Cole Collection a copy of *Timothy Cole Memorial Exhibition, November 9 to 28, 1931*, published by the Print Club of Philadelphia, and containing an introductory essay by John C. Van Dyke and a foreword by Robert Underwood Johnson.
Our Growing Collections


Milne gift. In memory of the late Professor Edward L. McAdam, Jr., Mr. George Milne has presented a fine collection of thirty-two first editions of writings by John Masefield, many of which bear the bookplate of the American collector William Marchbank. Included in the memorial gift are signed copies of the limited editions of *King Cole* and *A King's Daughter*, and the four scarce American copyright editions: *Good Friday: A Play in Verse*; *John M. Synge: A Few Personal Recollections with Biographical Notes*; *The Locked Chest, The Sweeps of Ninety-Eight: Two Plays in Prose*; and *Sonnets and Poems*, all printed in 1916.

Morris-Irwin gift. Professors Richard B. Morris (A.M., 1925; Ph.D., 1930) and Graham W. Irwin have donated the setting typescript copy and the galley proofs, all of which bear extensive holograph revisions and corrections, of their *The Harper Encyclopedia of the Modern World*, published earlier this year.

Nevins bequest. By bequest from the late Professor Allan Nevins (Hon.Litt.D., 1960) we have received his extensive and important research library and the manuscripts and correspondence files relating to the last years of his life. Numbering approximately 11,250 volumes, the Library is particularly strong in the fields of American literature and history, including: first editions of works by Edith Wharton, William Dean Howells, Frank Norris, John Masefield, Anthony Trollope, Robert Frost, Sherwood Anderson, Conrad Aiken, Sara Teasdale, Robert Nathan, and Ezra Pound; travel books, mostly of 19th century America, among them N. P. Willis's *Canadian Scenery*, published in two volumes in London in 1842, and containing handsome engravings by W. H. Bartlett; the literature of the American Civil War, among which are more than fifty volumes of regimental histories; an extensive file of pub-
A FIRST SETTLEMENT

An illustration by W. H. Bartlett in N. P. Willis's Canadian Scenery. 1842. (Nevins bequest)
Our Growing Collections

lications by Professor Nevins; and the writings of the standard English and American historians and literary critics of the nineteenth and twentieth centuries. Since 1953 Professor Nevins has presented important segments of his professional papers; and his bequest has now added the remaining groups, including his personal diaries (which are closed to all use until 1976), the notes and typescripts of volumes 7 and 8 of his Ordeal of the Union, his correspondence files for 1969 and 1970, and a scrapbook of memorabilia formed by Mrs. Nevins which covers the last decade of his distinguished careers as a teacher and as a historian.

Parsons gift. On the occasion of the bicentenary of the birth of Sir Walter Scott, which occurred on August 15, Dr. Coleman O. Parsons (A.B., 1928) has presented a collection of fifteen works by and about Scott, hitherto lacking from our holdings. Included are first and later editions of Scott’s poetry, novels, histories, and antiquarian works, among them fine large-paper copies of the handsomely-printed The Border Antiquities of England and Scotland, London, 1814–1817, and Provincial Antiquities and Picturesque Scenery of Scotland, London, 1826. The latter work contains over fifty proofs on India paper after works by J. M. W. Turner and other British artists of the period. Dr. Parsons has also included a copy of his own edition of Scott’s The Two Drovers, published earlier this year by the Kindle Press of Westwood, New Jersey, and printed on handmade paper with Scott’s 1827 signature as the watermark.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has given a group of first editions by Lord Byron, Anna Sewell, John Steinbeck, Thomas Mann, and Henry Miller; and an inscribed copy of the engraving made by Timothy Cole in 1892 of the portrait of himself by Wyatt Eaton. Dr. Saffron has also added to our collection a copy of Howard M. Nixon, Sixteenth-Century Gold-Tooled Bookbindings in the Pierpont Morgan Library, 1971, inscribed by the author.
Our Growing Collections

Scherman gift. To the collection of her husband’s papers Mrs. Harry Scherman has added additional typewritten and autograph manuscripts of his Promises Men Live By, as well as several letters and proofs relating to his newspaper articles.

Schneider gift. To the collection of his papers Mr. Isidor Schneider has added several typescripts of literary essays and related correspondence, as well as nearly one hundred and fifty book reviews and reports done for various book clubs and publishers.

Seven Gables Bookshop gift. Through the courtesy of Messrs. John S. Van E. Kohn and Michael Papantonio, the Seven Gables Bookshop, Inc., has established a collection of its correspondence and papers, and that of the firm’s predecessors, Collector’s Bookshop and Papantonio Bookshop. The collection dates from 1936 to 1965, and includes correspondence with major universities and colleges throughout the country, and with private collectors, among them, Clifton Waller Barrett, Thomas W. Streeter, and Josiah K. Lilley. These files, representing as they do the development of collecting in American and English literature since the second World War, enrich our holdings in this area and will provide future researchers with important bibliographical data.

Sheehy gift. Mr. Eugene P. Sheehy has presented a group of twenty-four first editions of works by English and American writers, including James Baldwin, Arnold Bennett, T. S. Eliot, Lawrence Durrell, E. M. Forster, Graham Greene, Ernest Hemingway, Christopher Isherwood, Marianne Moore, Evelyn Waugh, and Richard Wright.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928) has presented a collection of seventy-three titles by and about Jean Cocteau, which were acquired by Mr. Steegmuller at the time he was writing his recent biography of the French poet. For addition to our Book Arts Collection Mr. Steegmuller has also presented a copy of Gustave Flaubert’s La Tentation de Saint

Antoine, Paris 1942, with an introduction by Paul Valéry and illustrations by Jean-Gabriel Daragnès.

Strobridge gift. To our Frederic W. Goudy Collection, Mrs. James Strobridge has added a number of important items: a photograph of Goudy with his cocker spaniel taken ca. 1959; a typescript of a speech made by Goudy on March 19, 1937, at the annual banquet of the Ulster-Irish Society of New York; and a framed drawing of pen and ink designs of The Advertiser types made by Goudy in 1937 and designed by him.

Strouse gift. For inclusion in our Book Arts Collection Mr. Norman Strouse has presented a copy of a pamphlet, Letter from Stella, which he has edited and produced in collaboration with Leonard F. Bahr at the Adagio Press. The handsomely printed work includes a letter from Stella, the daughter of C. J. Cobden-Sanderson, written to Mr. Strouse, in which she comments on the relationship between her father and the eminent English engraver and printer Emery Walker, who together founded the Dove Press.

Young gift. To the collection of her papers Mrs. Agatha Young has added the typewritten manuscript of her recent novel The Hospital, published by Simon and Schuster.

Wilbur gift. Mr. Robert L. Wilbur has added to our Dramatic Library Collection the copy of The Complete Works of Shakespeare, New York, 1934, inscribed to him by Dame Peggy Ashcroft.
Our Growing Collections

Williams gift. One of New York's most important drama and motion picture literary agents, Miss Annie Laurie Williams, has presented the archive of her agency from its founding in 1929 to the present. Her career as an agent began at about the time the

Movie agent Annie Laurie Williams (left) and Kathleen Winsor of Forever Amber fame emerging from the cellar of Miss Williams's Connecticut house during World War II. (Williams gift)
“talkies” were established as a major entertainment art, and the archive documents some of the most celebrated motion pictures of the past four decades: Margaret Mitchell’s *Gone With the Wind*, Alice Tisdale Hobart’s *Oil For the Lamps of China*, Lloyd C. Douglas’s *The Robe* and *The Magnificent Obsession*, John Hersey’s *A Bell for Adano*, Alan Paton’s *Cry the Beloved Country*, Lillian Smith’s *Strange Fruit*, Patrick Dennis’s *Auntie Mame*, Kathleen Winsor’s *Forever Amber*, and John Steinbeck’s *The Grapes of Wrath* and *Of Mice and Men*. In addition to those authors, the gift includes the correspondence by, and relating to, Truman Capote, John Dos Passos, Paul Horgan, William Humphrey, Frances Parkinson Keyes, Kenneth Roberts, George R. Stewart, and Ben Ames Williams, all of whom were Miss William’s clients. The author whose writings are documented most completely is John Steinbeck. There are more than 200 letters, dating from 1933, the year of publication of his *To a God Unknown*, through the publication of his last major work, *Travels With Charley*, in 1962, and until his death in 1968. In addition to the Steinbeck titles already mentioned, the collection contains records pertaining to *Tortilla Flat*, *In Dubious Battle*, *The Red Pony*, *The Forgotten Village*, *Cannery Row*, *The Wayward Bus*, *The Pearl*, *East of Eden*, and *Sweet Thursday*. Miss Williams has also presented a collection of books from her library (many of which are inscribed to her by her authors) and the papers of her late husband, Maurice Crain, who likewise was a literary agent in New York, from 1946 until his death in 1970.
Activities of the Friends

Meetings

Fall meeting on November 3. At this meeting Mr. Warren J. Haas, the Director of Libraries, will present to Dr. Jerome P. Webster the Columbia Libraries Citation for Distinguished Service for the year 1971. The Library of Plastic Surgery has been created and maintained by the distinguished plastic surgeon after whom it was named.

Mr. Louis S. Auchincloss, lawyer and widely-known attorney, will speak on "Writers and Literary Agents in New York." There will be a display of items from the papers of James Oliver Brown, the literary agent, which recently were presented to the Libraries.

Finances

In the November issue each year we report the total gifts from our members (both cash and "in kind") for the twelve month period which ended on March 31. In 1970-71, the general purpose contributions were $9,080 and the special purpose gifts $8,747, making a total of $17,827. To this was added $2,500 income from the Friends’ endowment—to be used for book purchases. This raised the total of funds available during the year to $20,327.

The Friends also gave books and manuscripts, for addition to our research collections, having an appraised value of $17,827. The principal items given have been reported in “Our Growing Collections” in each issue of Columns. The total value of such gifts since the establishment of the association on May 1, 1951, is now $1,216,210.

Aside from gifts, the association has received income from sales of the Rackham exhibit catalog, paid subscriptions to Columbia Library Columns, and payments for dinner reservations for the fall and winter meetings. In the year of this report, such receipts
Activities of the Friends
totaled $1,964. Most of these payments were reimbursement to the Friends' treasury for printing and other expenditures.

Comparative figures of gifts received from the Friends

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

Membership

As of September 30, 1971, the membership of the Friends totaled 395. Since each membership includes husband and wife, the number of individuals who belong to the association is estimated to be nearly 600.
A facsimile of Columbia's very rare 1848 printing of this Christmas classic has just been published by Simon and Schuster, with royalties benefitting the University. $2.95 at the Columbia University Bookstore and other book stores.

20-Year Cumulative Index to COLUMBIA LIBRARY COLUMNS now available at $5.00

This author and subject index covers illustrations and all articles from vols. I to XX (Fall, 1951, to May, 1971).

Order from Secretary-Treasurer, Friends of the Columbia Libraries, 535 West 114th Street, New York, New York 10027
THE FRIENDS OF THE COLUMBIA LIBRARIES

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Invitations to exhibitions, lectures and other special events.
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.)
Opportunity to purchase most Columbia University Press books at 20 per cent discount (if ordered via Secretary-Treasurer of the Friends).
Free subscription to Columbia Library Columns.

* * *

CLASSES OF MEMBERSHIP

Contributing. Any person contributing not less than $25.00 a year.
(Columbia officers of instruction and administration, including trustee and presidential appointees on the staff of the Libraries, may have membership by contributing not less than fifteen dollars a year.)
Sustaining. Any person contributing not less than $50.00 a year.
Benefactor. Any person contributing not less than $100.00 a year.
Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

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