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One of two pencil caricatures of George Bernard Shaw by Max Beerbohm appearing on facing preliminary pages in Beerbohm's copy of Shaw's *The Doctor's Dilemma, Getting Married, & The Shewing-up of Blanco Posnet.*
In the twenty-five years of his life during which he collected rare books, Jack Harris Samuels (A.M., 1940) amassed a library of nearly three thousand first editions, association books, and manuscripts covering the history of English and American literature from the sixteenth through the twentieth centuries. It was a formidable achievement, and one that, happily, was destined to become a cornerstone of the research collections of the University Libraries, for it was bequeathed to Columbia by Mr. Samuels's mother, the late Mollie Harris Samuels, in whose apartment on Park Avenue the Library was housed.

Meeting a collector for the first time, one is always tempted to ask: “How did you begin collecting?” When I met Jack in 1961 I asked the inevitable question, and he answered in his emphatic voice that the Library owed its genesis to the time in 1939 when he was a graduate student in English and Comparative Literature at Columbia. He was enrolled in Professor Joseph Wood Krutch’s course, “English Drama from Dryden to Sheridan,” the first course ever taught by Professor Krutch at Columbia. Jack was required to read the text of a certain Restoration drama. If he told me the name of the play, I have since forgotten it. Finding no copy available in the Columbia Library (we assume it was charged out to a fellow student), Jack visited a mid-town book shop and asked to purchase a reading copy of the particular play. None was in stock, but the book dealer walked to a case at the back of the shop
and produced a seventeenth-century quarto edition priced at $20. This is a modest cost by today’s standards; however, a young graduate student in 1939 would doubtless have thought the price a bit steep. Jack hesitated, probably felt a moment of apprehension, and then made the purchase. Without realizing it at the time, he had become a collector. Book-collecting was a passion that would consume his energies and talents until his untimely death in 1966.

The more than ninety shelves of volumes in shining leather bindings and near-perfect dust jackets span more than four centuries of English literature. The earliest in date is the 1545 edition, the third collected edition, of *The Workes of Geffray Chaucer*, printed in London by Robert Toy. The most recent are the novelists, poets, and playwrights that Jack was reading in the 1960’s—Tennessee Williams, William Carlos Williams, Ivy Compton-Burnett, and Robert Frost, to select only a few out of the hundreds that lined his shelves.

The volumes collected do not necessarily form a representative history of English literature, for Jack’s tastes were individual and mercurial. He revered Anthony Trollope, but merely tolerated Charles Dickens. He admired the poems of T. S. Eliot, but would not allow those of Ezra Pound on his shelves. As a further perusal of the volumes in his Library will show, he had a collector’s bias for original boards, pristine bindings, distinguished provenance, and inscriptions by the authors, preferably from one famous author to another more famous author. “To attract a collector,” A. W. Pollard has written, “a book must appeal to his eye, his mind, or his imagination.” In the case of Jack Samuels, all three qualities had relevance to the continued growth of his Library. His special loves were the drama of the Restoration, the literature of the eighteenth century, the Victorian three-decker novels with particular emphasis on Trollope, Australian fiction, and the first editions of contemporary writers, including E. M. Forster, Robert Frost, John Galsworthy, Baron Corvo, Lytton Strachey, Virginia Woolf, and George Bernard Shaw.
A brief survey of the Library must begin with the sixteenth century, the period of the earliest book, the 1545 Chaucer already mentioned. Other authors of the century include Edmund Spencer, Sebastian Brant, and Raphael Holinshed. The pristine copy of

Spencer’s *Colin Clouts Come Home Again*, 1595, is from the collection of the English poet, Frederick Locker-Lampson. The leather bookplate of Henry Huth, the English banker and bibliophile, is in the two volumes of Holinshed’s *Chronicles of England*,

Title-page of the 1630 edition of Robert Greene’s drama.
Scotlande, and Irelande, 1577, which are handsomely bound in the original calf. The English edition of Brant’s *The Ship of Fooles*, 1570, contains the text translated by the Scotch poet and divine, Alexander Barclay. It may be recalled that Brant’s satire, in the form of an allegory—a ship laden with fools and steered by fools to the fools’ paradise of Narragonia—vehemently criticizes the weaknesses and vices of his time. The book achieved phenomenal popularity and influence throughout Europe, and the effective and poignant woodcuts, present in the English edition in the Samuels Library, greatly assisted its popularity.

The collection of English drama of the seventeenth century is among the treasures of the Library. Nearly two hundred quarto editions, from the Elizabethan and Restoration periods, were acquired, the rarest being the exceptionally fine copy of the first edition of Christopher Marlowe’s *The Famous Tragedy of the Rich Jew of Malta*, published in 1633, forty years after the playwright’s death. Nearly as scarce is the 1631 edition of the anonymous *A Pleasant Comedie of Faire Em, The Millers Daughter of Manchester*. Only a single copy of the 1592 first edition, that in the Bodleian Library, is known to exist. Among the works by Shakespeare are the 1619 edition (but dated 1608 on the title-page), published by Thomas Pavier, of *The Chronicle History of Henry the Fift*; and a copy of the second folio edition, *Mr. William Shakespeares Comedies, Histories and Tragedies*, published in 1632, with the rare Allot imprint, which reads “Printed by Tho Cotes, for Robert Allot, and are to be sold at his Shop at the Signs of the blacke Beare in Pauls Church yard.” The poetry of the period is also well-represented by handsome editions, many in the original bindings, of the writings of Richard Brathwait, Thomas Carew, John Donne, Richard Lovelace, Andrew Marvell, and John Milton.

Virtually all of the major literary works of the eighteenth century are present, and the prized editions of the novels of Henry Fielding, Tobias Smollett, and Laurence Sterne are in contem-
porary calf bindings. *The Plan of a Dictionary of the English Language, 1747* (a rare uncut copy), addressed by Dr. Samuel Johnson to the Earl of Chesterfield, stands alongside the two folio volumes of *A Dictionary of the English Language, 1755*, in the

![Engraved title-page of Richard Brathwait's The English Gentlewoman, 1631.](image)

original boards uncut. The lexicographer's famous poems, *London, 1738*, and *The Vanity of Human Wishes, 1749*, are also on the Johnson shelf, the former being the copy from the library of the noted Boswell scholar and collector, Ralph H. Isham. In addition
to the uncut copy of James Boswell's *The Life of Samuel Johnson*, 1791, there is a two-page autograph letter written by Boswell to George Colman, the younger, on July 28, 1792, discussing Colman's musical drama, *The Surrender of Calais*.

Manuscript of a limerick by Edward Lear.

One of the classics of the stage, and among the wittiest of English comedies, is Richard Brinsley Sheridan's *The School for Scandal*. In addition to the Dublin, 1780, edition of the play, the Library possesses three long letters, totaling fifteen pages, written in 1772 and 1773 by the playwright to Thomas Grenville, at that time a young student at Oxford, but who was later to become a distinguished diplomat and book collector. These early letters are remarkable in their detail of the life of the twenty-one year old Sheridan, who at the time was courting Miss Elizabeth Ann Linley. There is, in addition, a letter written to Sheridan by his wife, Elizabeth, in 1790, concerning her lonely life in the south of England separated from Sheridan, who was living in London while serving as a Member of Parliament.

Foremost among the volumes of poetry of the Romantic period are William Wordsworth's *Lyrical Ballads*, 1798–1800, John
Keats's *Poems*, 1817, and Lord Byron's *Don Juan*, 1819–1824. The poetry of the first four decades of the Victorian era includes inscribed copies of Robert Browning's *Sordello*, 1840, Lord Tennyson's *Enoch Arden, Etc.*, 1864, and George Meredith's *Modern Love and Poems of the English Roadside*, 1862. A letter from Tennyson written to Prime Minister Disraeli, April 28, 1868, discusses his publisher's sales reports and the foreign piracies of his poems. Among the manuscripts is a charming autograph by Edward Lear, the painter and writer of nonsense verse, of a limberick which begins "There was an old man of Boulak." The poem, dated Cairo, March 9, 1867, is illustrated with a pen drawing of a man astride a crocodile.

The collector was, perhaps, proudest of his more than one hundred and fifty three-deckers of the nineteenth century, the standard form for the publication of fiction during most of the period. The three octavo volumes of each title were usually bound in paper-covered boards with a paper label on the spine, and later in the century, in cloth boards decorated in blind stamping, often in elaborate designs. An exhibition of highlights from Jack's collection was held at the Grolier Club in the spring of 1963. Many of the copies in the collection once belonged to Michael Sadleir, the noted authority in the bibliography of Victorian fiction. Included are the literary masterpieces of the century—*Jane Eyre*, *Wuthering Heights*, *The Woman in White*, *The Moonstone*, *The Mill on the Floss*, *Sense and Sensibility*, *The Return of the Native*, *The Egoist*, *Robert Elsmere*, and *Under Two Flags*. The copy of George Eliot's *The Spanish Gypsy*, 1868, is inscribed to a fellow novelist, Anthony Trollope; and *New Grub Street* by George Gissing is inscribed to Edward Bertz, who is said to have been the model for Julian Castri in Gissing's *Workers In the Dawn*. The future literary historian will have considerable raw material in these volumes for a study of literary influences and associations.

The run of Anthony Trollope first editions is most impressive in its condition and completeness. The two greatest treasures in
the Trollope canon are present, both of them three-deckers: _The Macdermots of Ballycloran_, 1847; and _The Kellys and the O’Kellys; or, Landlords and Tenants_, 1848. These are the writer’s first two novels, and the Samuels copies are once again from the collection of Michael Sadleir. Five of the novels are in the original parts: _He Knew He Was Right_, 1868–1869; _The Last Chronicle of Barset_, 1866–1867; _Orley Farm_, 1861–1862, the copy owned by...
Mrs. Catherine Gore, another prolific novelist of the Victorian era; *Ralph the Heir*, 1870–1871; and *The Vicar of Bullhampton*, 1869–1870. Eight of the Trollopes are inscribed, including *North America*, 1862, sent by Trollope to the Boston publisher, James T. Fields. Trollope’s letter to Fields, written on May 19, 1862, presenting the set, is tipped in the first of two volumes. The novelist had sent Fields five copies to be distributed, “one to Longfellow, one to Mrs. Homans, one to Dr. Lothrop, one to my friend Synge, and for the other I would wish to obtain house room in Charles Street, if so much favor can be extended to it.” Completing this remarkable collection are autograph letters from Trollope, periodicals in which his writings appeared, and studies on the novelist’s works.

Important titles in American literature of the nineteenth century are also part of Mrs. Samuels’s bequest, and among their number are works by Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Henry Wadsworth Longfellow, and Stephen Crane. One of the most stunning three-deckers is the first edition of Melville’s *The Whale*, published in London in 1851, and preceding the American edition, issued under the title *Moby Dick*. The binding is a striking one, illustrating, in gilt on each of the spines, the whale diving into the sea. Poe’s most quoted poem, “The Raven,” appeared in print at least three times before it was published in a book by the author, *The Raven and Other Poems*, 1845, of which the Samuels copy survives in the original tan printed paper wrappers. *Maggie, A Girl of the Streets*, Stephen Crane’s first book, was published pseudonymously in 1893 under the name “Johnston Smith.” The book in yellow wrappers has become one of the most sought-after first editions in American book-collecting. The Samuels copy, signed in ink by Crane on the front wrapper, is also inscribed to L. S. Linson on the title-page.

Continuing into the late nineteenth and early twentieth centuries, one is struck by the number of association volumes in the Library. Present are Henry James’s copies of Thomas Hardy’s
The Mayor of Casterbridge, 1886, Rudyard Kipling’s From Sea to Sea, 1889, and H. G. Wells’s In the Days of the Comet, 1906. Oscar Wilde’s Salome, 1893, is inscribed to his fellow aesthete, the artist William Graham Robertson. Norman Douglas’s The Herpetology of the Grand Duchy of Baden, 1894, was presented to H. M. Tomlinson, another novelist who wrote about exotic landscapes. Tomlinson’s Waiting for Daylight, 1922, is inscribed to Katherine Mansfield, “in morose ingratitude for a Garden Party.” John Galsworthy’s second novel, Jocelyn, 1898, is presented to his wife, and The Man of Property, 1906, is inscribed to Ford Madox Ford, novelist and editor of the Transatlantic Review, to which Galsworthy contributed. Other Galsworthy volumes bear inscriptions to Max Beerbohm and John Drinkwater. T. E. Lawrence’s copy of Joseph Conrad’s The Mirror of the Sea, 1913, is inscribed by Conrad “with the greatest regard.”

George Bernard Shaw, the lively and irreverent satirist, was another of Jack’s favorite writers. Nearly twenty first editions of the plays, most of them inscribed, as well as proofs, letters, and manuscripts, round out the holdings of the Irish dramatist. The copy of The Doctor’s Dilemma, Getting Married, & The Shewing-Up of Blanco Posnet, 1911, originally belonged to Max Beerbohm, a satirist in another medium, and it contains Beerbohm’s two pencil portraits of Shaw, dated 1920, on facing preliminary pages. Also among the Shaw collection is the first proof of Getting Married, dated December 17, 1908, corrected by Shaw throughout the text. When he completed the writing of Caesar and Cleopatra, Shaw wrote on December 30, 1898, to Ellen Terry, one of the leading actresses of the day, saying that he would send her a copy of the play for reading and criticism. He began his letter, the original of which is in the collection, “Call me a gentleman again, Ellen, and all is over between us.”

Shaw always demanded the last word on anything written about him so it is not startling to come across in the Samuels Library two manuscripts by other writers with extensive revisions
Kenneth A. Lohf

in his hand: “Bernard Shaw as I Remember Him” by Lady Keeble, formerly Lillah McCarthy, and Allan Dowling’s “Bernard Shaw and St. Joan,” both of which were done as interviews and issued as news releases by the London General Press in 1927. To cite one instance of Shaw’s final word, I single out Lady Keeble’s transcription of Shaw’s reply to her as to why he left Ireland to live in England. She had quoted Shaw as saying, “I found myself one day
on the Irish hills and suddenly became conscious of the fact that I was dreaming my life away.” Shaw canceled these lines emphatically and wrote above, “Lord bless you, I’m old enough to be A.E.’s father; and George Moore had not discovered Ireland then: he was in Paris studying painting. He hadn’t even discovered himself. The Ireland that you know did not exist. I could not stay there on the Irish hills. England had conquered Ireland; so there was nothing for it but to come over and conquer England, which, you will notice, I have done pretty thoroughly.” It was the kind of impudent wit that Jack relished.

Arnold Bennett’s *Mr. Prohack*, a story about London in the years immediately after World War I, was not among his greatest novels. However, the amusing and satiric story of the dilemma of a civil servant on the brink of poverty who inherits ten thousand pounds a year, was one of the author’s popular late novels. The Samuels Library boasts the original handwritten manuscript of the work, in Bennett’s careful, studied hand, as well as William McFee’s copy of the first edition, published in 1922.

Another full-length manuscript in the Library, Alan Patrick Herbert’s autograph manuscript of his celebrated novel, *The Water Gipsies*, contains numerous revisions and deletions throughout, as well as inserted rough working notes on the plot and the characters. There is also the corrected typescript of the novel. The work was published in 1930 and served to footnote Herbert’s fight for freedom of the Thames River to non-commercial craft.

In the contemporary period since World War I Jack’s collecting interests focused on the authors of the Bloomsbury Group. There is a copy of Virginia and Leonard Woolf’s *Two Stories*, 1917, the first production of the Hogarth Press. This fragile pamphlet, in the original blue limp linen wrappers, was the first of many distinguished publications issued by the Woolfs during the following twenty years. Virginia Woolf’s story in the pamphlet, “The Mark on the Wall,” is her first publication in book form. Among the other nineteen first editions of her writings is Max
Beerbohm's copy of The Common Reader, 1925, with Max's watercolor drawing of a most proper lady reading pasted on the title-page over the Hogarth Press design. The copy of Lytton Strachey's Elizabeth and Essex, 1928, is inscribed to Max "with admiration and gratitude" by the Bloomsbury biographer.

Perusing the two shelves of the novels and other writings by E. M. Forster, another member of the Bloomsbury Group, I am awed by the thoroughness of the collector. The bibliography is virtually complete, and nearly all of the novels are signed or inscribed, beginning with the first issue of the author's first book, Where Angels Fear to Tread, 1905, which is inscribed to a friend, Percy Whichelo, and contains the bookplate of Frederic Prokosch. Among the dozen letters and manuscripts is the group of ten pages of holograph notes for Forster's lecture on the English socialist writer, Edward Carpenter, the final form of which was published in 1931 in a collection of essays and memoirs on Carpenter edited by Gilbert Beith.

James Joyce and D. H. Lawrence occupy special places in the history of twentieth century literature, and the copies of their first editions in the Samuels Library are no less unique. Ulysses, on handmade paper and in the original blue wrappers, is inscribed to the literary critic, John Middleton Murry, on publication day, April 27, 1922. David Garnett's copy of Dubliners, 1924, has an autograph presentation card from Joyce pasted on the fly-leaf. D. H. Lawrence's autobiographical and controversial novel, Sons and Lovers, 1913, is inscribed to his friends, Katherine Mansfield and her husband, John Middleton Murry, who was to write and publish a study of Lawrence eighteen years later. The association value of these copies is of crucial importance in literary history.

The twentieth century poets in the collection are once again a measure of personal taste. Among these represented are Robert Frost, T. S. Eliot, W. H. Auden, Robinson Jeffers, Robert Graves, William Carlos Williams, Cecil Day-Lewis, Edith Sitwell, and Marianne Moore. Several splendid association copies spring to
mind. In addition to the first issues of Frost's *A Boy's Will* and *North of Boston*, the Library includes a rather ordinary-looking copy of the March 26, 1961, issue of *The New York Times Maga-

![First edition of *The Waste Land* inscribed by T. S. Eliot for Jack Samuels.](image)

*zine*. Leafing through it, one comes to pages 12 and 13, Stewart L. Udall's article, "Frost's 'Unique Gift Outright'," including the text of the poem Frost delivered at President John F. Kennedy's inauguration, entitled "Dedication." One suddenly realizes the
unique quality of these two pages, for the autographs of Secretary Udall, President Kennedy, and Frost appear above the printings of their names.

The first American edition of *The Waste Land*, 1922, was inscribed for the collector by Eliot in 1958. The copy of *The Confidential Clerk*, 1954, presented by the poet to John Middleton Murry, stands on the shelf that includes twenty other first editions of Eliot’s plays, essays, and poems.

The California poet, Robinson Jeffers, is represented by more than a score of limited signed and inscribed editions, the most important being his first book publication, *Flagons and Apples*, 1912, inscribed for Cortlandt Schoonover. Marianne Moore’s first book, *Poems*, 1921, is inscribed to the poet, Robert Gathorne-Hardy, and the copy bears some forty manuscript corrections by Miss Moore throughout the text. One of the greatest contemporary treasures in the Library is W. H. Auden’s first book, *Poems*, privately printed by hand by Stephen Spender in 1928 during a summer vacation, and dedicated to the poet’s friend, Christopher Isherwood. Although a statement in the little pamphlet claims that “about 45 copies” were printed, it is believed that very few have survived. This copy, in the original orange wrappers, once belonged to the English novelist, William Plomer, and he has written his name on the front end paper.

In this summary of the Library only a few of the manuscripts were singled out for separate mention. It is important to note that autograph manuscripts for complete poems, essays, and stories are present for C. Day-Lewis, Edith Sitwell, Logan Pearsall Smith, A. E. Coppard, Ronald Firbank, and Elizabeth Bowen. Few of the manuscripts of Ivy Compton-Burnett, the highly subtle and sophisticated chronicler of upper-class English society, have found their way to this side of the Atlantic. However, Jack managed to acquire a choice one for his Library—the corrected typescript, on 409 pages, of *Elders and Betters*, dated 1943, considered by many critics to be among her best novels. Her handwritten warning on the verso of the title leaf, “N.B. Please do not alter my spelling or
punctuation," squared three times in wide red pencil strokes, underscores the novelist's protection of her eccentric style.

From 1961 up to the time of his death in 1966, Jack presented to the Columbia Libraries a series of distinguished and important gifts, and these may also be considered an integral part of his Library. These gifts included a magnificent album of twenty George Cruikshank pen and watercolor drawings; a fine copy of Charles Dickens's *Our Mutual Friend*, 1864–1865, in the original parts; a collection of first editions and manuscripts of Frederic Prokosch; and more than a hundred rare literary editions and examples of fine printing from the seventeenth to the twentieth centuries. His most impressive benefaction came in 1961 when he donated his remarkable collection of Theodore Dreiser books and manuscripts, comprising nearly a hundred editions of the novelist's works (most of them inscribed), ten letters by Dreiser, and the original holograph manuscript of the story, "Fulfillment," on 88 pages.

The preceding odyssey through the landmark volumes in the Samuels Library leaves one somewhat breathless in admiration and respect. He was a dedicated collector, who pursued his vocation with taste and imagination. John Carter's characterization of a book-collector seems particularly apt in our thoughts concerning Jack Samuels. The book-collector is one who has, in Carter's words, "a reverence for, and a desire to possess, the original or some other specifically admirable, curious or interesting edition of a book he loves or respects or one which has a special place among his intellectual interests." The wealth of inscribed and association books, the author collections and runs of first editions, the manuscripts and autograph letters, the writings about authors and literary history, the books about books, the productions of fine presses—all of the components that form the Jack Harris Samuels Library also illustrate how the dedicated bookman collects, not only for his own gratification, but for the student and scholar who will benefit from his efforts.

*Note:* The George Bernard Shaw quotations are used by permission of The Society of Authors, London, on behalf of the Bernard Shaw Estate.
Cora's "Uncle Edward" and friends. Ernest C. Budd is the man at left front. Those with him are (front, right) Mr. Frazier, manager of the Florida Ostrich Farm; (rear, right) Arthur B. Gilkes, father of Lillian; (rear, left) Joe Mitchell, golf pro of the Jacksonville-Fairfield Country Club.

From a custom-made postcard belonging to Lillian B. Gilkes.
Not at Columbia: 
Postcards to Cora Crane

JOSEPH KATZ AND LILLIAN B. GILKES

It was Jacksonville, Florida, at the end of October 1972. Lillian Gilkes had completed her essay for the Library Columns on the background of the Stephen and Cora Crane Collections at Columbia University, and we were visiting the city where Stephen began his unsanctified relationship with Cora three-quarters of a century ago. That was where the Columbia University collections had come from: they were the portable property Cora brought back from England when Stephen died and she had returned to the city from which they started. The annual meeting of the South Atlantic Modern Language Association would open in a few days, but we had come early for a variety of reasons that mainly had to do with the Cranes.

Those reasons were in part sentimental. One of us had been born in Jacksonville and for that reason had written a biography of Cora; the other wanted to see for the first time places important in Stephen’s life and work; both of us welcomed the occasion as an opportunity to talk without using the telephone and mails that are necessary to sustaining our long friendship over most of the years. The time seemed right for this kind of sentimental journey because the anniversary of Cora’s death had just passed and the anniversary of Stephen’s birthday would come while we were in the city. It also was the anniversary of the time they met. But this was to be a working trip too. We each had projects in progress, including a joint project, for which we needed information in


2 Much of the background information for this article came from Lillian Gilkes’ Cora Crane: A Biography of Mrs. Stephen Crane (Bloomington: Indiana University Press, 1960), especially from pp. 313–57.
newspapers, directories, and other records housed in Jacksonville. More exciting potentially was our shared belief that there were Crane things Cora left in Jacksonville when she died sixty years ago, that never reached Columbia, and that we intended to try to find.

This story is worth telling only because we were right. We were not immediately or completely right, but ultimately and mainly we were right. More than six decades in the history of a Southern port city desperately striving to remain vital is a long time. No trace remains of Cora's night club, the Hotel de Dream, where she and Stephen met in September 1896, nor of her later demimonde establishment, The Court, which she opened when their life together closed and she had to support herself again. The overgrown commercial city has obliterated all of the Cranes' landmarks and we suspect that even ghosts would have difficulty in maneuvering through the traffic-jammed downtown streets along which we had to pick our way to find the hidden sites. So to some extent our sentimental expectations were frustrated. It is next to impossible to recover the past in reality; it lives in memory, traditions, books, papers, and people. There are always the graves, and we visited Cora's and the one in which she buried Harry Parker, the boy who worked for the railroads until he made up stories about his relationship with her and was murdered by Hammond P. McNeil, her third husband, in a fit of sodden jealousy. On the morning of the one hundred and first anniversary of Stephen's birth we marked it by teaching a class of undergraduates at Jacksonville University, talking about his writings, his years with Cora, and their association with the city. We thought that appropriate. All this time, of course, we also were hunting for those submerged things that might tell us more about Cora and Stephen. In a car loaned by friends, following contacts and leads supplied by them and other friends, we haunted the city.\(^3\) Nothing turned up. The

\(^3\) It is no exaggeration to say that without Phil May, Jr., this article could not have been written: he gave us his car, his hospitality, and his advice on where to
SAMLA meeting came and went, and it was time for us to go ourselves.

There is an unwritten rule of scholarship about looking for things where they ought to be, but sometimes we ignore it. It happened that this time we had. Katz was scheduled to be in the middle-west in a few days to speak—appropriately—about the problems of unravelling Crane's biography. It was stubbornness more than anything else that decided him on spending one more day in Jacksonville to continue the hunt rather than to push on to other work in Chicago. This time he went to the Jacksonville and Florida Room of the Haydon Burns Library to spend that final day turning over every item visible on the shelves in the hope of finding something—anything. Nothing. Finally, a few minutes before the library was to close, after he had looked at everything else he could see, he reached for two unpromising-looking wooden file boxes marked "Postcard Collection." There they were: among the hundreds of picture postcards, all arranged according to the places they depicted, were thirty-four unknown cards addressed to Cora during the last two years of her life. They survived only because someone in the library six decades earlier thought it should have a collection of scenic views. But the cards did survive, and the most significant pictures they preserve are new ones into Cora’s last years.

They were unhappy years. Before meeting Stephen, Cora ran the Hotel de Dream as a private resort in which Jacksonville’s men of substance could relax in unconventional pursuits after spending their days rigidly in Victorian respectability. Discreet catering to their needs gave Cora knowledge of the best people, even if she was not welcomed into many of their homes, and supplied her look. As Reference Librarian of the Jacksonville Free Public Library, Miss Audrey Broward had given Miss Gilkes continuous and invaluable aid in the preparation of *Cora Crane*; now, as Librarian of Jacksonville University, she helped both of us on this trip.
position and money. The three and one-half years with Stephen that followed were no less fun if financially less stable, and gave her even greater status. Afterwards, however, she had to settle for The Court—a superior kind of brothel, but a brothel nonethe-

less. She still had friends, still knew those who ran things and mattered, and still carried herself magnificently, but for all that she was in reduced circumstances. A sign of her reduction was her marriage to Hammond McNeil in 1905. Charming he was, but also erratic, violent, doltish, and alcholic. He hindered, not helped; it was up to her to make the best of her life and her business.

As some of these postcards attest, she tried to do both as well as she could. Similar cards are mounted in two large, fat albums at Columbia, many from young male clients who called her “Ma” and signed themselves “Son”; others from her girls, to whom she was “Miss Cora” and The Court “home.”

^There must have been different sources for the Columbia University albums and these postcards. The albums came from The Court; these cards must have come from Cora’s personal effects at Palmetto Lodge, the two storey frame house
create an atmosphere of warmth, intimacy, and affectionate discipline in a situation that easily could have seen sordid, and evidently she succeeded. Some of the new cards show that this was true even towards the end: "Harry," probably a client, sending regards on a trip; "Helen," likely a Madam, keeping in touch; Edna, one of her girls, saying she is bringing a "friend." But Cora was running a house, not a home. When girls went off on brief excursions with their gentlemen they were required to sign out, and on longer trips they had to report back their whereabouts, the behavior of their escorts, and their experiences—all in the strictest boarding school tradition. These regulations, however, had a commercial motivation: a girl who did not come through with a percentage of her take was put out of The Court. Still, there was affection in Cora's operation. The two Columbia postcard albums speak of careful preservation and display, likely because they were an important source of diversion in the restricted confines of The Court.

They must have diverted the girls, of course. They came to Cora mostly from the rural hinterlands of south Georgia, eastern Alabama, and the Florida panhandle—attractive girls, but usually ill-educated and sometimes barely able to read or write. For many of them, a few commercial trips with a man who wanted the freedom of their company away from home was as much as they would see of the world. Picture postcards like these could at least show them that there was a big world outside the little one in which they were forced to spend their lives.

That almost certainly was their great significance for Cora too.

she built at Pablo Beach, eighteen miles from Jacksonville, on land she acquired in 1904. While it is obvious that whoever inserted these cards into the Postcard Collection must have had no idea of their importance, it is just as obvious that someone else did: one card that originally had to have been in the series found its way into the Stephen Crane collection in the Arents Library at Syracuse University. It is from "Uncle Edward" and is postmarked New York, 10 February 1910. Philip S. May, a Jacksonville attorney, identified for Miss Gilkes the handwriting on this card of Uncle Edward, in 1954. The Arents Collection card is transcribed in Cora Crane, p. 355.
Joseph Katz and Lillian B. Gilkes

Better educated, cosmopolitan, former wife first of a titled Englishman and then of a famous author, her thoughts continually roamed through the world outside Jacksonville. An exile, the cards gave her a vicarious taste of the life she had known, and she collected them avidly. What these cards reveal is that Cora's accumulation in those albums at Columbia was by design. She had taken up a fad that had become a craze during the first decade of the twentieth century. Postcard collectors, like all collectors, developed specialties, formed clubs, and exchanged what was readily available for what they needed. Cora joined the Cosmopolitan Correspondence Club, inviting foreign cards in trade for local ones. Nine of these postcards came to her in that way.

Probably they all served to reduce a little the terrible pressures that had begun to build in her life. One sunny day in May 1907, Harry Parker joined Cora and her housekeeper Hattie Mason on a picnic. McNeil, who had heard the foolish boasts the boy was making about an imaginary intimacy with Cora, tracked them down and shot him dead. Cora would not take the stand against her husband, but Hattie Mason's unshakable testimony could have sent him to the electric chair. After McNeil's father closeted himself with his son, surely to make a deal in which family aid was contingent upon Hammond leaving The Court and Cora, the two women were hustled away from Jacksonville on a trip to England. Mrs. McNeil and "Mrs. Barrett" (Hattie's pseudonym on the trip, sometimes used by her when she returned) went, and while they were gone a jury biased in favor of the defendant acquitted him of murder, partly because of the provocation he is supposed to have received from his disreputable wife. He, in the meantime, wrote promising to "do his duty" by Cora. Soon after she came back, however, he demonstrated an odd interpretation of that phrase: on trumped-up testimony of her extreme cruelty towards him, he filed for divorce. She did not resist. She went to pieces.

In her need she turned to Ernest Christie Budd, a Jacksonville businessman who once moved into The Court when his uncon-
genial wife refused to free him. It seems clear that the relationship he had with Cora was honorable, and that when McNeil deserted her he wanted marriage. She, in turn, named him executor of her will and sole legatee of her estate. But the scandal surrounding his removal to The Court and his wife’s descent upon it to drag him back to her house probably led to his separation from the prosperous real estate firm in which he had been a partner. To make his living he seems to have turned his enthusiasm for horses into a reasonably successful gambling operation. Early in May of 1909 he went to New York to live in a rented room near the area race-tracks and formed some sort of connection with the Rancocas Stud Farm at Sheepshead Bay.

Nineteen of these new postcards are from Budd to Cora concerning bets he was placing for her and himself from May 1909 through July 1910. While it may seem incredible that two supposedly rational people would choose to communicate about such a matter on cards open to any number of prying eyes, this was the case. A catalog from the farm, presumably sent by Budd to Cora, was among her effects and is now at Columbia, and penciled notations in the catalog are a record of these transactions—according to an analysis Miss Gilkes made while she was working on Cora Crane. In fact, the idea of using postcards to keep in touch about twice a week was carefully constructed to guarantee secrecy. It involved a simple code: Budd was “Uncle Edward”; “reviews” were racing forms; “Bro. James” presumably was the Rancocas Farm manager; and “gifts”—family photographs from Cora, baskets and packages from Uncle Edward—were checks for wagers or winnings. According to Budd’s notations on the catalog, the bets he laid down totaled $11,500, with single bets going from $25 to as high as $750: because neither he nor Cora could have afforded any such sustained loss, he must have won substantially fairly often. But exactly how they did in their unconventional endeavor cannot be known.

Not everything on the cards from Uncle Edward to Cora con-
cerned gambling, however. Nearly all of them contained brief notes of a personal sort that flash something of his concern for her during a devastating time. Uncle Edward, despite his very different feelings about McNeil, was careful to send him regards during May and June 1909, but afterwards—presumably once Cora knew that she was to be discarded and told him—is silent about Cora's husband. In July McNeil filed for divorce, and in October the final decree was granted—with the unusual stipulation enjoining Cora from ever again calling herself "Mrs. Hammond P. McNeil." For Uncle Edward and others she again became "Mrs. Stephen Crane": after his 3 November card, that was the way Budd addressed her; and that was the way he buried her at Evergreen Cemetery shortly after she died on 4 September 1910.

For in January or February, Cora suffered a mild stroke which left her permanently weakened. Uncle Edward cheered her on: "Glad to hear of your great improvement"; "I hope you are safe
Not at Columbia: Postcards to Cora Crane

and well”; “Hope to hear good news from you soon”; “Very great pleasure indeed to hear you are safe and well at home.” As the cards show, there were also letters between these two unhappy people, and they must have contained substantial news reports and intimate expressions. When McNeil’s father shipped her out of the country before the murder trial, she had visited her old haunts in the Sussex countryside and quickly formed some scheme of returning to live there once the mess settled down. There is

Cora Crane’s grave in the Evergreen Cemetery, Jacksonville.
reason to believe that Budd was to join her in starting that new life. Most likely the gambling was a way to build their nest egg. But there wasn’t time: the winter stroke was followed by another the next autumn, and Cora was dead. On her tombstone, Budd had carved “Cora E. Crane | 1868-1910.” He himself died in Jacksonville on 18 March 1925.

Back in Jacksonville sixty years later, Cora is not entirely forgotten. The copestone that outlines her grave has sunk below the surface of the earth, but the grave itself is well tended. Rumors still are recalled about her, The Court, and Ernest C. Budd: they had lain together; there was a child; Cora pretended it came from one of her girls and adopted it—all nonsense. Old men still claim to have known Cora and Budd, or pretend to have known them, but they are getting older and fewer. Of course no one now in Jacksonville was one of Cora’s girls or one of her clients, nor was in any way related to any of them, but many people know that they belonged to other peoples’ families. The Court itself was razed, and its land turned into a parking lot; the few bawdy houses of its time that survive mostly have become slum dwellings which puzzle their inhabitants because of all those small bedrooms. One day the rumors will have completed their gradual transmogrification into conflicting but unassailable facts. But in Jacksonville thirty-four postcards have been accidently preserved to allow a glimpse into the human past. Probably there still is more. We think so, and we think they can be found.5

5 Under the late Roland Baughman and again under Kenneth A. Lohf, Special Collections of the Columbia University Libraries has earned the gratitude of scholars for its unusual hospitality and aid. As partial acknowledgment of his debt, Katz has given photographs he made of the thirty-four cards to the library.
An American in Paris:

A Recent Notable John Jay Acquisition

RICHARD B. MORRIS

THROUGH the generosity of the Columbia College Class of '23, Special Collections has now acquired an extremely choice Jay item, coming in time to be included in the publication program of the John Jay Papers, the first volume of which is scheduled for the press during the present academic year. This is Jay's diary kept for a brief but crucial period during the preliminary peace negotiations of 1782.

It should be noted that while John Jay was a rather careful collector of his own papers, he never was a consistent diarist. Unlike John Adams, whose diaries are a delightful revelation about the author as well as the people and events with which he was associated, Jay was much more taciturn, and one might even say inhibited. The Jay Papers in Special Collections already have fragmentary diary entries for the summer of '76 and for the years in which Jay rode circuit as Chief Justice of the Supreme Court of the United States. These newly acquired diary entries, notably those covering the period June 23 to December 22, 1782, shed light on one of the most controversial aspects of the negotiations for peace during the American Revolution. In the light of the scattered character of Jay's diaries it seems reasonable to come to one of two conclusions, either that some events with which Jay was associated seemed to be of such striking importance that he recorded them in diary form, or that only few fragments of a lifetime of diary-keeping have survived. All extant evidence favors the former rather than the latter explanation.

The most important entry in Jay's diary of the peacemaking is the following:
22 Decr. 1782. Between 7 and 8 o’C. this Evening I visited Mr Oswald. After some general Conversation he took occasion to say that Ld. Mount Stuart the Son of Ld Bute had dined with him to Day, and that he had also seen his Brother Col. Stuart who had served the whole War in America. He spoke of the Col’s aversion to the Am. War, and the Acct. he gave of the want of Discipline and Disorder which prevailed in the British Army there, and the Depredations committed by them. He passed several Encomiums on the Coll’s Character, sometimes of the Father and then of the Son’s, and observing how unlike they were to what the Father was supposed to be, tho for his part he believed that more sins were laid upon his back than he had ever committed. He said that Ld. Mountstuart execrated the American War, and had shewn him to day several Letters written by him at Turin (where he was Emb.) to Ld. Hillsborough on that Subject. Mr. Oswald asked me if I remembered what he had told me of Mr. Pultney’s Information about the propositions of C. De Vergennes to Divide Am. with Britain. I told him I did. Well, says [he] the same kind of proposition was made to Ld. Mountstuart. His Ld brought with him here to Dinner his Letter Book which he did not chuse to leave with his Chargé D’affairs and in which he shewed me his Letters written with his own Hand for he would not confide it to his Secy, to Ld. Hills-
An American in Paris

bouroug, and the first Letter was dated in the month of Sept. 1780; from which it appears that a Mr. Mally who had formerly travelled with Ld Mountstuart, and is an honorary professor at Geneva, and is employed to write the History of Hesse, etc., for which he receives annuities, a Man in short well known among Men of Letters was employed by Mr. Neckar to make overtures to Ld. Mountstuart about putting an End to the War by dividing Am between Britain and France, the latter to have the eastern part.

Mr Oswald also says that Ld. Mountstuart went to Geneva on the occasion where he conversed with Mr Mally and that his Ldship read to him out of his Letter Book some french Letters from this Mr Mally to his Ld. on the Subject after his Return to Turin, that this correspondence of his Ld. with Ld Hillsborough contains a very curious and particular account of french Intrigues, particularly that Neckar wished for peace because his System could only raise Money enough to provide for old arrears and for current Expenses, and were he obliged to sustain the Expence of the War he must break in upon it and perhaps be disgraced, it also mentioned the Intrigues to get de Sartine out of the Marine Department, and Mr Oswald says that the Overtures about Am. were conducted with a Variety of precautions for Secrecy, and with a Stipulation or Condition that both parties in Case they did not agree should be at Liberty to deny all that passed. He told me that my Lord wrote strongly to Ld. Hilsborough against the Am. War and that the latter in answer told Him it was a Subject out of his Line, and with which it was not proper for him to interfere.

Ld. Mountstuart was offended with the Minister for this and he brought his Letter book with him to Mr Oswald to shew him the full State of the Matter. Mr Oswald said that as he had told me the affair of Mr Pultney he could not forbear mentioning this also, for it was a little strange that so extraordinary Matter should come so circumstantial and correspondent, from two such different and unconnected Quarters. He desired me to consider this Communication as very confidential, adding that he could say more, but that it would not be proper for him at present to enter into a Detail for further particulars.

When this editor was researching the negotiations for his book The Peacemakers: The Great Powers and American Independence
(Harper and Row, 1965), he first came across this entry. He also was confronted with the denial by Edmond Genêt, the one-time minister from France to the United States during the French Revolution, that the events described therein had ever taken place. Since Richard Oswald, the British peace commissioner who was Jay’s informant, was known to be both a man of integrity and a wellwisher of America, the editor was not prepared to write off the incident as a malicious fiction concocted by Oswald to confirm Jay in his suspicions of French intentions toward American peace objectives.

Determined to run the incident down, the editor found confirmation of Oswald’s account in Lord Mountstuart’s letterbooks in the British Museum as well as in the Foreign Office Papers in the British Public Record Office. Viscount Mountstuart, the eldest son of Lord Bute, George III’s intimate friend at one time and the first Lord of the Treasury in the early years of his reign, was the British envoy to Sardinia. In the spring of 1780 he received permission from his government to go to Geneva, pleading the “immense heats” of Turin and their effect on the health of Lady Mountstuart and his children. Since he had to travel through France, technically enemy country, in order to reach Geneva from Turin, he applied for a passport from the French Minister at Turin, which was granted, although the Comte de Vergennes, France’s foreign minister, expressed the hope that the Scotsman would not get involved in the factional quarrels that were tearing Geneva apart at this time.

Had Vergennes known the purpose of Mountstuart’s trip he never would have granted the passport. Mountstuart, on arriving in Geneva, spent a good deal of time with his former tutor, an historian named Paul-Henri Mallet. Mallet had previously gone to Paris and had held extensive conversations with a fellow Genevoise, Jacques Necker, the prestigious Director General of Finances in France, who headed a peace party and sought, behind Vergennes’ back, to get France out of the war. Mallet proposed
An uncharitable contemporary British cartoon of the peacemaking, dated February 24, 1783.
to Necker that "some one province," say New England, be declared independent, "and the others obliged to return to their former allegiance." Necker was sympathetic.

Anxious to gain the limelight as a peacemaker, Mountstuart rushed off a report of his personal conversations to the British Secretary of State, Lord Hillsborough. There followed a long and detailed correspondence between Mountstuart in Turin and Mallet in Geneva, and Mountstuart thought that he was making progress. Then the blow fell. On November 21, 1780, Hillsborough wrote Mountstuart that he had laid his communications before the King, but that George III had expressed the view that any negotiations with France were out of the question so long as "she continues to abett and support the Rebellion now raging in His Majesty's North American colonies," and certainly no attention could be paid to "proposals made or suggested" in the "unavowed and private manner" of Mountstuart's "Genevan friend." He was bluntly told not to pursue the matter further by a personal trip to Paris, nor to receive any proposals whatsoever from the French "if the Rebell Colonies are in any manner included."

Crushed by the response to his well-meaning efforts and further disheartened by the dismissal of Necker from office in the spring of 1781, Mountstuart licked his wounds and bided his time, trying in the spring of 1782, to insinuate himself once more in the role of mediator now that the Lord North ministry had been overthrown, but without success. Granted leave to return home, he reached Paris on December 16, 1782, after the Americans had signed a preliminary peace but before France and Spain had completed their own preliminary negotiations. On December 22nd he dined with Oswald. That same evening John Jay made a social call on the British commissioner. Oswald, as Jay recorded in his diary, told him about Mountstuart's letterbooks and the portion the ambassador had read him regarding his Franco-Genevan negotiations.

In short, Jay was right, Edmond Genêt wrong. Genêt confused the time of the Mountstuart negotiations with 1782, when Necker
was out of office, instead of 1780, when the banker was at the height of his power. Blandly asserting that Necker had never interfered in the concerns of the department of foreign affairs,

Hôtel d’York on rue Jacob, Quartier Latin, where the Definitive Peace was signed on September 3, 1783. The building now houses the publishing firm of Firmin Didot.

Genêt may not have realized that Necker merely took the precaution not to inform Vergennes or his subordinates. At the time in question Genêt’s father, Edmé Jacques Genêt, served as premier commis of the Bureau of Interpretation, passing on to Vergennes intelligence received from England and America. The elder Genêt held that post until September 1781, when, on his death, his precocious son succeeded him. In fact Edmond Genêt was in Vienna not Versailles in 1780. Thanks to Jay’s diary entry we know now what really transpired, and we know enough to justify Jay’s suspicions that America, but for fortuitous events, might have been the victim of a dangerous backstairs intrigue that would have left it dismembered and without the resources to survive as a viable state.
Our Growing Collections

KENNETH A. LOHF

_A.I.G.A. gift._ The American Institute of Graphic Arts has sent, for inclusion in the depository file, the books of 1972 production which won places in the “Fifty Books of the Year” Exhibition in 1973.

_A.A.U.P. gift._ The Association of American University Presses has donated the file of fifty-two titles which were selected for exhibition in its 1972 Book Show. Each volume chosen was considered by a member press of the Association to be its most outstanding example of design and production.

_Bancroft gift._ Professor Margaret Bancroft (A.M., 1913) has donated a copy of the American edition of Charles Dickens's _Master Humphrey's Clock_, published in Philadelphia in 1854 by Getz and Buck.

_Barzun gift._ Professor Jacques Barzun (A.B., 1927; A.M., 1928; Ph.D., 1932) has presented the correspondence, manuscripts, notebooks, and publications of his father, Henri-Martin Barzun, the noted French author, lecturer, and editor. The correspondence files reflect Henri-Martin Barzun's wide associations in the literary, artistic, and political circles during the past sixty years, and include letters from André Breton, Katherine Dreier, Marcel Duchamp, Georges Duhamel, Albert Gleizes, Ivan Goll, Ezra Pound, Pierre Reverdy, Edgar Varèse, Gabriel d'Annunzio, and Felippo Tommaso Marinetti. Professor Barzun's gift also includes more than 250 volumes of poetry and fiction from his personal library, as well as from his father's library, many of which are warmly inscribed.

_Black gift._ Mr. Algernon D. Black, Leader of the Society for Ethical Culture in the City of New York, has established a col-
Our Growing Collections

Collection of his papers, which document his wide-ranging activities as an author, lecturer, and public figure concerned with education, housing, discrimination, labor, juvenile delinquency, and numerous other civic matters. Mr. Black's initial gift has included more than seven hundred typewritten and mimeographed copies of his platform addresses, radio talks, and publications.

Brown gift. To the collection of his papers Mr. James Oliver Brown has added nearly nine thousand letters and documents relating to the contemporary authors he represents in his literary agency, including Louis Auchincloss, Herbert Gold, Jessica Mitford, Erskine Caldwell, Adrian Conan Doyle, Elsa Lanchester, Frances Perkins, Alberto Moravia, and Jean Stafford.


Foster gift. Mrs. Maxwell E. Foster has presented a spirited pencil and crayon drawing of a Spanish galleon, measuring eight by ten inches, done by John Masefield, and sent by the English poet to Mrs. Foster's mother. Masefield had been entertained by Mrs. Foster's parents (her father, Dr. George Edgar Vincent, was President of the University of Minnesota at the time) when he visited the University on a speaking tour during the first World War. Masefield sent this drawing as a token of his affection and gratitude.
Henne gift. Professor Frances Henne has added to our Charles Dickens collection a copy of the first American edition of *Oliver Twist*, published in Philadelphia in 1839 by Lea & Blanchard. The volume, with illustrations by George Cruikshank, is bound in the original brown publisher's cloth.

Kent gift. Mrs. Sally Kent has presented, for addition to the Rockwell Kent Collection, an item of singular importance: the typewritten manuscript of the artist's autobiography, comprising 1,036 pages and containing his holograph corrections in ink throughout. The work was published in 1955 by Dodd Mead in New York under the title *It's Me, O Lord*.

Lamont gift. Dr. Corliss Lamont (Ph. D., 1932) has presented the manuscript and drawings for Rockwell Kent's *The Golden Chain: A Fairy Story*, a tale about the birth of a child. Written on March 2, 1922, for Katherine Abbott, the vellum-bound manuscript contains thirty charming pen-and-ink drawings that were later used by the artist in his *A Birthday Book*, published by Random House in 1931. *The Golden Chain* was privately printed in 1922 in a limited edition of eight copies.

Ledbetter gift. Professor J. T. Ledbetter has presented, for inclusion in the Mark Van Doren Collection, a group of seventy letters and cards which he received from the poet from 1961 until a month before Van Doren's death in 1972. Since Professor Ledbetter is himself a poet, the series of affectionate letters contain numerous comments on the writings of both poets.

Li gift. Dr. Li Shu-hua, the eminent scholar and educator, has presented the collection of his correspondence with Chinese leaders, educators, and scholars. The approximately five hundred letters, mounted in eight albums, were written to Dr. Li, from the mid-1920's to 1972, by Wu Chih-hui, Li Yu-ying, Hu Shih, and other prominent Chinese scholars. Dr. Li was vice president of the National Academy of Peiping for twenty years, was political vice
Our Growing Collections

minister and then minister of education in 1930–1931, served as director-general of Academia Sinica in 1943 and was elected to the Central Executive Committee of the Koumintang in 1945. The letters in Dr. Li’s gift document his distinguished career in the development of education and research in science in China from the 1920’s on.

Longwell gift. Mrs. Longwell has further enriched the collection of the papers of her husband, the late Daniel Longwell (A.B., 1922) with the addition of more than one hundred first editions and books relating to Stanley Morison and the history of printing, and 165 photographs and ephemera relating to Mr. Longwell. Of special importance are the following: a fine copy of the broadside, A Specimen by William Caslon, printed in London, ca. 1734; inscribed copies of Stanley Morison’s Four Centuries of Fine Printing, 1924, and Modern Fine Printing, 1925; a watercolor drawing of an illustration by George Herriman for Don Marquis’s The Lives and Times of Archy and Mehitabel, 1950; and inscribed photograph portraits of Rita Hayworth, the Duke of Windsor, Marilyn Monroe, Mary Martin, Ginger Rogers, and Sir Winston Churchill.

Myers gift. Miss Winifred A. Myers has presented, for inclusion in the John Masefield Collection, two letters written by the late poet laureate of England, dated June 18 and July 5, 1942, to the Royal Army Medical Corps concerning the will and personal property of his son, Lewis Crommelin Masefield, who was killed in action while serving with an ambulance unit in the Middle East during World War II.

Nevins gift. Mrs. Mary Nevins has donated the following additional papers to the collection of her late husband, Professor Allan Nevins (Hon.Litt.D., 1960): the typescripts, drafts, and notes for the unpublished, revised edition of Professor Nevins’s biography of John C. Fremont; 68 corrected typescripts of essays and lectures on the Civil War; 12 diplomas for honorary degrees
Photograph of Marilyn Monroe inscribed by the actress to Daniel Longwell, "To My Darling Dan: One of the few men who really saw my possibilities. Always, Marilyn." (Longwell gift)
Our Growing Collections

awarded to the historian by American universities; an inscribed photograph of Admiral Chester W. Nimitz shown signing the Japanese surrender agreement on the U.S.S. Missouri, September 2, 1945; a photograph of King Albert and Brand Whitlock, which had been presented to Dr. Nevins by Mrs. Whitlock; a photograph of the signing of the peace treaty in the Hall of Mirrors, in the Palace at Versailles, June 28, 1919; and the original letter sent to the Honorable Hamilton Fish, December 6, 1871, by members of the United States Senate urging him not to resign as Secretary of State because of “the eminent success which has attended the foreign relations of the country under your administration.” This important historical document is signed by Hannibal Hamlin, Schuyler Colfax, Frederick T. Frelinghuysen, Roscoe Conkling, and forty other Congressmen.


Pulling gift. In a most generous benefaction, Mrs. Edward Pulling has presented the papers of her great uncle, Edward Morse Shepard, (1850-1911), a prominent New York lawyer of his day, who was particularly active as a reform Democratic leader in Brooklyn.
Kenneth A. Lohf

He gained special prominence as special deputy attorney general in the criminal prosecution of John Y. McKane in 1893–1894 for flagrant election frauds. As a lawyer he rendered memorable service as counsel to the New York Rapid Transit Commission and to the Pennsylvania Railroad. His other activities include civil service reform, Grover Cleveland’s campaigns for the presidency, Seth Low’s campaign for Mayor of Greater New York in 1897, and his own candidacies for Mayor of Brooklyn in 1895 and Mayor of New York in 1901. The correspondence files, which comprise the largest segment of this collection of approximately twenty-five thousand pieces, is rich in information about New York politics and social life at the turn of the century. There are letters from numerous important figures of the period, including Frederic Bancroft, R. R. Bowker, William Jennings Bryan, Grover Cleveland, Hamlin Garland, Richard Watson Gilder, Edward Everett Hale, Abram S. Hewitt, John La Farge, Henry Cabot Lodge, Seth Low, George Foster Peabody, Joseph Pulitzer, John D. Rockefeller, Jr., Franklin D. Roosevelt, Theodore Roosevelt, Elihu Root, Carl Schurz, and Booker T. Washington.

Random House gift. A major resource was added to the collections when Random House, Inc., through the courtesy of its Chairman, Mr. Donald S. Klopfer, presented the archival copies of all its publications dating from 1925 to the present day. The initial gift, numbering 5,591 volumes, comprises copies of the first editions published by Random House in their trade, juvenile, and textbook divisions. This outstanding research resource includes copies of the writing of many major novelists and poets of the twentieth century, including W. H. Auden, Paul Bowles, Erskine Caldwell, Truman Capote, William Faulkner, Robert Graves, Christopher Isherwood, Randall Jarrell, Sinclair Lewis, John O’Hara, William Saroyan, Gertrude Stein, and Robert Penn Warren. To maintain the completeness of the Random House Library, the publisher will continue to send first editions of their publications as they are issued.

Sayre gift. The papers of the late Dr. Wallace Stanley Sayre, Eaton Professor of Public Administration, have been presented by his widow, Mrs. Kathryn Sayre. Numbering more than twenty thousand pieces, the collection includes the correspondence, notes, and writings relating primarily to Professor Sayre’s important work for various private, city, state, and federal organizations in the area of public administration.

Schreyer gift. Mr. and Mrs. Leslie Schreyer have donated a group of seventy-five pieces of ephemera, dated 1947–1957, relating to the Americans for Democratic Action.

Scott gift. Mr. Barry Scott has donated several literary items, including an autograph letter written by Alice B. Toklas, dated February 4, 1930, to Helen G. Taylor. Written on Gertrude Stein stationery, the letter concerns a visit by Miss Taylor to the Paris home of the writer and her companion. Also donated were two manuscripts by David Daiches: the holograph manuscript of “Sir Walter Scott Today”; and the typewritten manuscript of “Scott and Scotland,” with numerous corrections. Both of these essays were written for the Scott bicentennial celebrations in 1971.

Spingarn gift. Mrs. Joel E. Spingarn has presented a group of nine letters and one postcard written by her brother, Lewis Einstein (A.B., 1898; A.M., 1899), author and diplomat, who was Ameri-
Pencil drawings by Manual Rosenberg made in 1929 during his trip to Russia in the company of other American journalists. On left page is a sheet of sketches.
of W. Herdajew, conductor of the Kiev Symphony Orchestra; and on the right, a view along the Volga River wharf at Nizhni Novgorod. (Strobridge gift)
can envoy and minister to the American embassies in Turkey, China, Costa Rica, Bulgaria, and Czechoslovakia, where he served from 1921 until 1930. The majority of the letters in Mrs. Spingarn's gift, addressed to her and her husband, are written from Prague, Florence, Edinburgh, and London during and immediately after World War I, and they contain remarks on his contemporaries in the various capitals in which he served and interesting comments on the life of a diplomat, including his readings and writings in the fields of American history and diplomacy.

*Strobridge gift.* Mr. and Mrs. James G. Strobridge have presented a collection of more than three hundred drawings and sketches by the noted illustrator, cartoonist, and writer, the late Manuel Rosenberg, who was for many years the chief artist for the Scripps-Howard chain of newspapers. Notable among the gifts are the sixty sheets of drawings made by Mr. Rosenberg in 1929 during his trip to Russia in the company of other journalists. The major portion of the gift comprises the file of sketches and caricatures of leading personalities in public life and the arts made by Mr. Rosenberg from the 1920's to the 1950's. Included are Jane Addams, George Arliss, Max Baer, Theda Bara, Enrico Caruso, Feodor Chaliapin, Ina Claire, Walter Damrosch, Jack Dempsey, Elsie Janis, Beatrice Lillie, Groucho Marx, Mae Murray, Ezio Pinza, William Howard Taft, Peggy Wood, Israel Zangwill, and numerous other entertainers, sportsmen, politicians, and writers.

*Wouk gift.* For inclusion in the collection of his papers, Mr. Herman Wouk (A.B., 1934) has donated seventeen foreign and reprint editions of his novels.
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