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England’s Gauguin

PATRICK T. LAWLOR

When Stephen Haweis, a young English artist, ventured to the South Seas in 1913 he knew he was following in the steps of Gauguin and John La Farge, the only two Europeans to have sought inspiration in that vast landscape. His quest for a deeper understanding of color, shape, and movement through a concentrated study of the shifting patterns present in the crystal clear seas finally led him into exile on the West Indian island of Dominica. In 1931 his elder brother, Lionel, visited Stephen and urged him to write a memoir. Stephen began writing but soon abandoned the project, writing on the first page of the manuscript, “Abandoned—too many things forgotten or impossible to verify from here.” He sent the memoir to his brother, who had the typescript bound and indexed. Upon the death in 1965 of Lionel, his daughter returned the manuscript to Stephen, who continued to add holograph corrections and additions until his death in 1969. Although incomplete, the 175 page manuscript affords a fascinating glimpse of artistic life in England and Paris at the turn of the century.

The youngest of three children, Stephen Haweis was born in 1879 to parents who were at the center of London social and artistic life. His father, the Reverend Hugh Reginald Haweis, was a man of extraordinary eloquence and personal magnetism. Although somewhat dwarfed and with a club foot, he managed to captivate London with his ability to lecture. An accomplished violinist, he took orders in 1862, and in 1866 was appointed incumbent of St. James, Marylebone where he stayed until his death in 1901. He quickly became a celebrated preacher and a favorite of London Society. Along with his religious work, he wrote numerous books on morals, music, and

*Opposite:* Stephen Haweis as an art student in Paris, 1903; Mount Joy, the studio built by Haweis in Dominica, British West Indies, which he modeled after Gauguin’s home; drawing by Haweis of Gauguin’s home in Tahiti, 1913.
church history. As a respected music critic, the Reverend Haweis helped to define English musical tastes and was instrumental in the introduction of Wagner to the English. His greatest fame, however, was as a public speaker (when asked his advice on how to speak in public he replied that he knew of no secret, simply "Have something to say... open your mouth and say it, ... loud enough and distinctly enough for people to hear"). He traveled throughout the Commonwealth, Europe, and America lecturing, principally on music. He described these tours in Travel and Talk. In 1867 he married Mary Eliza Joy, daughter of the artist Thomas Musgrave Joy, a talented artist, designer, and writer on domestic dress and art. In 1884 the Haweises rented Tudor House in Cheyne Walk, which had been the residence of Dante Gabriel Rossetti. Mary Eliza redecorated the house and gave it back its original name, Queen's House. Soon thereafter the couple set about entertaining with a passion. Consequently, while he was growing up Stephen met almost anyone who had any claim to fame in late Victorian society.

Stephen writes of his father: "I was never intimate with my father until the last two months, almost the last few weeks of his life." Due to an estrangement of affection between Stephen's parents, Mary Eliza transferred her affection to her youngest son, causing a strong resentment to the boy on his father's part. Stephen attended most of the afternoon literary teas organized by Mary Eliza during the 1890s. One of his earliest recollections is seeing Oscar Wilde, "a picture of smug satisfaction, holding a fat forefinger conspicuously upon which was a large green cameo ring." Robert Browning was a regular visitor to Queen's House, and when the phonograph was introduced to England by Colonel Gouraud, the Colonel demonstrated the invention by playing a recording of Browning reading one of his poems (somewhat to the dismay of the listeners, Browning's voice became hesitant after a strong beginning "I'm sorry, I seem to have forgotten my own verses," he said and then fell silent).

The flamboyant editor and lexicographer, Frederick J. Furnivall, "generally appeared in a loud skirted tale-coat of brown with white checks, with a vivid blue tie and a magenta silk handkerchief, hanging
half out of the breast pocket.' His bronzed bald head and explosive beard always made him look to Stephen as if he was in a "high wind."

Furnivall's zest for life impressed Stephen: "He was the despair of time; I feel sure he seized death by the arm and hurried him along to the Styx, and no doubt chaffed Charon about the lines of his craft and the finer points of watermanship [sic]."

Three people who made the greatest impression on Stephen were General Booth, Rodin, and Swami Vivekananda. Stephen's father met the Swami in 1893 while attending the Parliament of Religions in Chicago; impressed by the Swami's nobility of character, the Reverend Haweis invited him to speak at Queen's House. Stephen heard the Swami speak and was likewise taken by his dignity, naturalness, and humility. When challenged on any part of his talk, the Swami refused to be drawn into argument but simply replied "That part, sir, was not for you then."
General Booth, founder of the Salvation Army, began preaching to the poor on a soap box in the streets of Nottingham. The Reverend Haweis went against the majority of his fellow established churchmen by preaching about the movement and inviting the General to lecture at Queen’s House. The General arrived dressed in his regiments. Stephen remembers him as a sixty-year-old man who spoke with a slight north-country accent. He explained his mission to minister to all those souls who were disregarded by society, “the thieves, rascals and vagabonds whose records cut them off from all consideration... those are the people we want!” Some twenty years later, Stephen met the General in Florence. Old, tired, and nearly blind, the General was still proclaiming his message and asking for assistance: “I am not ashamed of being a beggar,” he said. “I’ve been a beggar all my life, and I shall not cease begging until I die. And even then, when I am dead, nothing would please me better than to have a large tomb, made in the shape of a collecting box, with a slot into which visitors might drop their contributions.” After his speech, Stephen managed to introduce himself to the General, who kissed the young man, making Stephen “very proud,” and told him he fondly remembered his father. Shortly after this meeting, the General died.

After a year at Peterhouse College, Cambridge, Stephen decided to study art in Paris, and his father took him to get advice from Holman Hunt, who was non-committal on the matter; G. F. Watts, however, wrote Stephen a long letter warning him of the many perils to be encountered in Paris (none of which Stephen actually did encounter). His first year in Paris cost Stephen £63. He lived happily in poverty because his misery was shared by his fellow students. Initially he attended the studio of Jean Paul Laurens, whom he remembers as a “highly civilized gorilla.” He soon applied to the studio of Whistler, but was rejected by Inez Bate on the grounds that Whistler did not “receive beginners.” Inez Bate did paint Stephen’s portrait, and years later when Stephen tried to purchase it, he was distressed to find that it had been destroyed.
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Alphonse Mucha was Stephen's first real master. At the time Mucha's posters of Sarah Bernhardt were all over Paris; however, his studio was not well attended. Stephen soon corrected this matter by acting as "official Massier" and attracting a sufficient number of students for the school to remain open. Mucha was a friend of Gauguin and lent him studio space to review his work while preparing for his first South Sea exhibition. Many years later Stephen met Mucha at an exhibition in New York, and Mucha traveled with Stephen to the Bronx to view Stephen's work on the windows of St. Anselm's Church. It was Mucha who first interested Stephen in the works of Gauguin, thereby planting a seed which would eventually lead Stephen to Dominica.

After receiving a sudden windfall of £40 from England, Stephen bought a camera and photographic equipment. He found that he had a talent for photography. Inspired by the recently published portraits of famous French artists by Edward Steichen, Stephen managed to get an introduction to Rodin. A friendship developed between Stephen and Rodin, who encouraged Stephen to photograph many of his small bronzes against assorted backgrounds and with various lighting. To Stephen's surprise many of the prints which he considered to be failures, Rodin would admire and proclaim "C'est mieux que Stikken [sic]." For two years Stephen saw a lot of Rodin. The little villa in which Rodin lived was in a chronic state of disorder, although Rodin knew where every piece of art was. "Every bed in the house hid piles of etchings, lithographs and watercolors," writes Stephen. "Rodin's own bedroom was the most tidily arranged room in the house, tidy, I suppose, chiefly because it was almost empty. Two Monets hung upon the wall and one Carrière, a table, a chair, a wash stand and a simple iron bed with a little table beside it upon which rested his bible—well, it wasn't exactly a bible, it was Richard's Anatomy—the only book, in my belief that Rodin ever read assiduously and with interest." Stephen was sympathetic and understanding when it came to Rodin's relationship with Madam Rosa, the artist's housekeeper: "I don't think it ever occurred to Rodin that
Madam Rosa wished to be legally married with all the passionate wealth of her peasant soul. He did not have time to waste on things of that sort, but he came to understand that marriage, which meant nothing to him, did mean a great deal to her. At that bitter moment,

there was no question of wasting time, for she was on her deathbed. Of course he married her—there was nothing he would not have done for her.

Rodin’s method of teaching technique, having his students carry a piece of clay in their pockets and model tiny hands and feet, was something he followed himself. Stephen found a whole cabinet full of drawers containing hundreds of casts of these pocket sculptures of
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Rodin's. One day Stephen made the mistake of photographing Rodin's bust of Balzac, and was rebuked by Rodin who ordered him to destroy the plate. Rodin never forgave the French government for refusing the bust. When Stephen complained to Rodin about the quality of light in a studio, Rodin informed him that light did not matter. "I can paint anywhere," he told Stephen. "I spread my watercolors out on the floor and color them all together. Anywhere any light is good, no?"

With an introduction from Rodin, Stephen visited Carrière on one of his "at home" days. To Stephen's astonishment, the great artist agreed to Stephen's request to bring him work to be criticized on a regular basis. On one memorable visit, after Stephen had shown him a portrait, Carrière asked his son, Jean, to bring a basin, some water, and an apple. He asked Stephen to hold the basin while his son filled it with water, then he dropped the apple into the basin. Asking Stephen to regard the floating apple he said: "You see, the apple is entirely surrounded with water... it is like that when you paint a head, which is entirely surrounded with liquid air. You must always think that when you paint the edges of things... the air flows around everything."

Walter Sickert also gave Stephen advice on how to paint: be tidy; do three studies of your subject after making nine separate drawings; never mess with paint; decide on the right color on the palette not on the canvas; "Better paint one thing right, than ten things wrong." He termed painting a "pantomime," and it was the "pantomime" which was all important.

Stephen had a yearning to visit Tahiti ever since childhood. His parents had a glass case full of Tahitian relics "in the midst of which stood the god Taaroa" about which Stephen loved to hear stories. However, the primary reason Stephen visited Tahiti was his burning desire to see where Gauguin had lived and worked. Distressed by the way Gauguin had been portrayed in Somerset Maugham's *The Moon and Sixpence*, Stephen records "something good about him for a change" in his memoir. A Protestant minister who had known
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Gauguin well told Stephen that Gauguin had worn himself out "attempting to protect [the natives] against extortion and injustice that was practiced upon them by the police." The minister assured Stephen that Gauguin's influence on the natives had been "for good on the whole."

While painting beneath an electric light in the streets of Papeete, Stephen met Leonce Brault, who had been Gauguin's lawyer. Brault invited Stephen to visit his offices the following morning in order to see a number of letters written to him by Gauguin. The letters interested Stephen greatly. "These letters ought not to be in your possession," he informed Mr. Brault. "They ought to belong to me, because I am so much devoted to Gauguin and have longed to possess an autograph." Mr. Brault said he would sleep on the request and shortly thereafter Stephen received a package containing all the letters which he had seen. Unable to pay Mr. Brault with money, Stephen gave him the best sketch he had made in Tahiti.

Stephen was also lucky enough to locate and purchase two glass doors which Gauguin had decorated shortly after his arrival on the island. They were in bad condition because the lady who owned them, Madame Charbonier, thought the decorations very ugly and had tried to clean them off. The panel which contained Gauguin's signature was missing but the companion piece had a bird with a scroll design behind it on which Gauguin had written "'Rupe Tahiti'—Hurrah for Tahiti—and the date of his arrival, '1893.'" (Apparently Rupert Brooke proclaimed his desire to murder Stephen when he found out that he had managed to get his hands on the doors.) Stephen called his house on Dominica, "Mount Joy," after Gauguin's house on Tahiti, "Maison de Joie," and also in tribute to his mother, Marie Eliza Joy.

In 1903 Stephen married the poet Mina Loy, and the couple had two children. A woman of considerable beauty, Stephen took pleasure in photographing her. Mina lived with Stephen throughout his years in Paris, where he exhibited at the Salon des Champs de Mars and the Salon D'Automne. Eventually the disintegration of his mar-
riage (the couple were divorced in 1915), his love of Gauguin, and a growing feeling that he had nothing to add to European art led Stephen to the South Seas. After studying the work of van Rysselberge in the Naples Museum, Stephen decided to study nature, especially the forms and colors of fish. Such was his success in painting marine life that Sir Patrick Geddes invited him to lecture on the color changes in tropical fish. In 1918 he was invited to decorate the War Memorial Chapel in the Church of St. Francis Xavier in Nassau, and in 1919 he exhibited at the Toledo Museum of Art.

Stephen lost a good portion of his inheritance in the stock market crash of 1929. Needing a cheap place to live, Stephen bought some land in Dominica, where he remained until his death in 1969. His life on Dominica was tranquil. He spent his time writing poetry, plays, and novels, as well as continuing to paint and contribute on a regular basis to local newspapers. In 1967 Gerald Duckworth & Co. in London published his *Mount Joy*, an account of his life and experiences on Dominica. Regrettably, in old age Stephen looked back on his life with a feeling of failure. In a revealing note, written when he was well into his eighties, inserted in his memoir, he writes:

I feel more lonely... I need human beings to associate with like those with whom I spent my first twenty years—and have never seen since. I long for home—forgetting that I have had no home for 40 years—and wondering still how much longer I have to face complete absence of the quick brains, which don't exist anywhere within 30 miles (if not 3,000) of where I am obliged to live. Happily married people can die within a couple of [years of] their last and most important losses. I cannot even hope to accomplish that!

Now I am continually asked for my auto-biography and envied for my wonderful life-experiences. It is a repetition of what has always been my portion—to be most admired for qualities I have never possessed. I did have a chance to have been a little somebody, but I just didn't quite make the grade—so history repeats itself.

Such cannot be the last word on Stephen Haweis. Although he never achieved fame, his devotion to his art, his integrity and social conscience, his close friendships with some of the major artists of this century and the respect they had for him, serve to make his a life to
remember and value. Gauguin and Stephen Haweis shared a commitment to art and the beauty of the tropics which drove them to abandon themselves to their respective quests. Stephen's paintings, journals, and memoir, the original manuscript of which forms part of his papers recently received as a gift from the estate of Mrs. Philip J. Roosevelt, testify to the value of his art and provide insights into the inner life of an artist and an age which will remain of lasting value.
On the evening of March 31, 1945, at the Playhouse Theatre, the first Broadway cast of *The Glass Menagerie* graciously and enthusiastically responded to a grand total of twenty-five curtain calls. Thomas Lanier Williams, the thirty-four-year-old playwright, stepped sheepishly onto the stage to take his first of many Broadway bows. At the time, however, Williams did not let success go to his head. The future still seemed insecure.

Four years earlier, *Battle of Angels*, which was scheduled to open on Broadway in 1941, received generally favorable reviews during its two-week trial run in Boston but lost financial support when censors and public officials, some of whom had not even seen the play, declared it morally objectionable. With *The Glass Menagerie*, this would never happen. Less than two weeks after its Broadway premiere, *The Glass Menagerie* had won the Drama Critics Award. (The Sidney Howard Memorial and Donaldson awards would soon follow.) As the weeks went by, theatergoers were standing on long ticket lines, and all of the major newspapers had published at least one story about the unusual playwright who called himself “Tennessee.”

Within two years, Tennessee Williams would have another major hit. At the Ethel Barrymore Theatre on December 3, 1947, the first Broadway cast of *A Streetcar Named Desire* received a full half-hour’s applause. *Streetcar* earned Williams the Drama Critics Award, the Donaldson Award, and the Pulitzer Prize. There was no longer any doubt: Williams was firmly established as one of America’s premier playwrights. In the two decades that followed, many critics would argue (and some still do) that Williams never managed to equal the dramatic and poetic qualities that he had achieved in *Menagerie* and *Streetcar*, but in spite of critics’ claims that the quality of his work was declining, Williams remained a major figure in the New York theatre scene throughout the 1950s and 1960s.
A brief review of the major New York productions during this period will illustrate the extent to which Williams commanded the New York stage. *The Rose Tattoo* opened on Broadway at the Martin Beck and won the “Tony” for best play of 1951. In 1952 there was the off-Broadway production of *Summer and Smoke* at the Circle in the Square. At the National Theatre, the controversial *Camino Real*, a theatrical experiment that was perhaps ahead of its time, premiered and failed in March of 1953. In 1955, Williams made a spectacular Broadway comeback at the Morosco with *Cat on a Hot Tin Roof*, winner of the Drama Critics Award, the Donaldson Award, and the Pulitzer Prize (the proceeds from which Williams donated to Columbia’s Graduate School of Journalism). The lyrical *Orpheus Descending*
(a revised version of *Battle of Angels*, the play that would remain closest to Williams’s heart) was not well received at the Martin Beck in 1957, but *Sweet Bird of Youth*, produced at the same theatre in 1959, held its own. In between the two Broadway productions, two of Williams’s shorter plays, *Suddenly Last Summer* and *Something Unspoken*, were produced off-Broadway at the York Theatre, under the collective title *The Garden District*, in 1958.

The beginning of the new decade brought an indifferent reception to Williams’s serious comedy *Period of Adjustment*, which opened at the Helen Hayes in 1960, but this minor setback was soon forgotten when *The Night of the Iguana*, another Drama Critics Award winner, opened at the Royale in 1961. At the Morosco, the first version of *The Milktrain Doesn’t Stop Here Anymore* opened on January 16 and closed on March 16, 1963, but the play was soon revised and re-opened at the Brooks Atkinson in 1964. In 1966, there was a short run of *Slapstick Tragedy*, two short black comedies, at the Longacre Theatre; 1968 brought a one-month run of *The 7 Descents of Myrtle* (which was later revised and produced in New Jersey as *Kingdom of Earth*) at the Ethel Barrymore; and 1969 brought an off-Broadway production of *In the Bar of a Tokyo Hotel* at the Eastside Playhouse.

Although not always huge successes, new plays by Tennessee Williams appeared on the New York stage throughout the 1950s and 1960s at the rate of nearly one per year. At the same time, Hollywood was adapting his successful plays for successful films, traveling companies were taking shows on the road, and theatres all over the world were producing the work of one of America's greatest living playwrights. The prolific Tennessee Williams continued to write, revise, produce, and publish not only full-length dramas but essays, short stories, novels, screenplays, one-act plays, and poetry as well.

What should we make of this great body of unusual, yet incredibly insightful, works that commanded a place on the New York stage throughout the 50s and 60s? What should we make of this playwright, poet, short story writer, and novelist named Tennessee Williams? Performance critics and literary critics alike have attempted to
analyze the multi-faceted symbolism, the recurrent themes, and the autobiographical elements that abound in the plays. Their attempts often delighted and perplexed Williams, who wanted each of his plays to have the effect of a dramatic poem, one that “should not mean, but be.”

When asked what a play was about, Williams would answer that the play was simply “about life,” and plays about life should not need to be explained. A dramatic poem by Williams might be about being “sentenced to solitary confinement inside our own skins, for life!” (Orpheus), or about people finding “God in each other” (Rose Tattoo). Or it might be about the “acceptance of not knowing anything but the moment of still existing until we stop existing—and acceptance of that moment too” (Milktrain), or about how “human beings dream of life everlasting.... But most of them want it on earth not in heaven” (Cat). Dramatic poems about life are as difficult to explicate as the meaning of life itself.
The promise Williams implies in the title of his essay “The Meaning of The Rose Tattoo” is fulfilled obscurely, at best. This piece, originally published in Vogue (March 15, 1951) and reprinted in Where I Live, a collection of the playwright’s essays, is written in beautiful, lyrical prose:

*The Rose Tattoo* is the Dionysian element in human life, its mystery, its beauty, its significance. It is that glittering quicksilver that still somehow manages to slip from under the down-pressed thumbs of the enormous man in the brass-buttoned uniform and his female partner with the pince-nez and the chalky smelling black skirts that make you sneeze as she brushes disdainfully past you. It is the dissatisfaction with empiric evidence that makes the poet and mystic, for it is the lyric as well as the Bacchantic impulse.

Does this passage tell us what *The Rose Tattoo* is about? Perhaps it does, but only when we take our cue from the Dionysian poet and mystic and free ourselves from the conventional demands that we place on, and the things we expect from, our experience of theatre. In many ways, plays that are dramatic poems depend more upon mood than action. This is probably what made Williams’s plays so attractive to the “method” actors of the 1950s and 1960s. Method actors could interpret stage directions in which the action was crucially subordinated to the mood. A critical scene in the third act of *Sweet Bird of Youth* requires the actors to portray a “huddling-together of the lost, but not with sentiment, which is false, but with whatever is truthful in the moments when people share doom, face firing squads together.” Without the proper degree of sensitivity to mood, an impressionistic scene such as this could sink quickly into melodramatic bathos.

Williams was equally as impressionistic in his descriptions of settings. He was fond of similes, often comparing the atmosphere that he wanted the set to produce to an emotion or an artistic mood, as in this excerpt from Williams’s set description for *The Rose Tattoo*:

We see an interior that is as colorful as a booth at a carnival. There are many religious articles and pictures of ruby and gilt, the brass cage of a gaudy parrot, a large bowl of gold-fish, cut-glass decanters and vases, rose-patterned wallpaper, and a rose-colored carpet; everything is exclamatory in its brightness like the projection of a woman’s heart passionately in love...
Scenic designer Boris Aronson, who was awarded a “Tony” for his rendition of this set, complied by painting the deepest part of the set in lighter hues. This lent the interior of the set an inner glow that emanated outward, a poetic, visual representation of the heart of a woman “passionately in love.” When viewing Aronson’s watercolor design in the Rare Book and Manuscript Library, one can see how Aronson provided the contrast that Williams required between the exterior of a “frame cottage, in a rather poor state of repair” and the “interior that is as colorful as a booth at a carnival.”

In addition to being aesthetically in tune, Williams and Aronson had work habits in common. Williams would attend rehearsals and performances, rewriting and revising scenes, even up to closing nights. As Williams was intensely involved with the organic development of his plays, Aronson was intensely involved in the organic development of his sets, attempting to capture the mood or essence of his subject at each phase of development. The mission and methodology that the playwright and the scenic artist shared must have
contributed substantially to their successful association during the productions of *The Rose Tattoo* and *Orpheus Descending*. It would seem surprising that Williams and Aronson worked together only twice, if it were not for the fact that the sets for most of Williams’s major productions were designed by the legendary scenic and lighting artist Jo Mielziner.

Where Aronson emphasized foreground and background, color and shape, Meilziner, who always insisted on lighting his own sets, emphasized the subtlety of light and shade. This must have appealed to Williams, who made extensive poetic use of the affective connotations that the words “light” and “shadow” evoke. The most memorable example occurs in *Orpheus Descending*. In the second scene of Act III, Vee Talbot tells Val Xavier: “A world of light and shadow is what we live in, and—it's—confusing...” Val replies: “Yeah, they—do get—mixed...” This dialogue is echoed by several characters in other plays. Although not always this directly, and not always verbally, symbolism of light and shadow appears in nearly all of Williams’s work.

Mielziner must have been intuitively sensitive to the symbolic nature of Williams’s use of shadow and light. His designs were
drafted in shades of black, white, and gray, and were executed to convey the set at a given moment during the action of the play. His design for Williams’s *Period of Adjustment*, a watercolor of which is in the Rare Book and Manuscript Library, appears to be designed


around the figure of Ralph Bates during the opening scene. Williams suggests that Ralph’s “pose should suggest Rodin’s ‘Thinker’,” a detail that Mielziner includes to help him achieve the desired mood and effect of the set design.

Williams’s dramatic poems depend heavily upon the visual and plastic elements of theatre. The poetry succeeds not in language alone but in a synthesis of mood, attitude, movement, and gesture. A set must facilitate this synthesis. As Mielziner suggests in *Designing for the Theatre: A Memoir and a Portfolio*, “the designer must create signposts and symbols, clues and innuendos, that will communicate
instantly to the audience and provide a key to the personalities on stage.’’ To augment the symbolism in *A Streetcar Named Desire*, Mielziner ‘‘took a fine, rather ornate door and worked over it to show the smudged handprints of the no longer genteel and careful Stella, the scuffed heel marks of her angry and temperamental husband. The door became a symbol of the fall of Stella’s family from elegance to seediness.’’

After weeks of careful planning, creating, and constructing, Aronson and Mielziner saw their finished works of art dismantled when productions closed. While the artwork of the scenic designer is ephemeral, the art of the poet-playwright Tennessee Williams survives in printed editions and on film, and its poetic spirit is being resurrected not only in New York revivals but in college, local, regional, and professional theatres around the world. *Menagerie* and *Streetcar* have found their way into undergraduate literature anthologies, and English departments are offering courses that treat Tennessee Williams as a major figure of twentieth-century literature. While it appears that the work of Williams is now receiving the recognition that it deserves, positive recognition was not always afforded the playwright when he was alive.

By the late 1960s, critics were recording the history of what they perceived to be Williams’s artistic ‘‘decline.’’ In 1970, Williams would refer to the 1960s as his ‘‘stoned age,’’ a time in which he was beleaguered by drugs, alcohol, physical ailments, and emotional instability. Williams was ready to slow down, to retreat from the Broadway hustle, but he would not stop writing, revising, creating. He would continue to nurture ten new plays through to production, including *Small Craft Warnings* (1972), *The Red Devil Battery Sign* (1975), *Vieux Carré* (1977), *A Lovely Sunday for Creve Coeur* (1978), *Clothes for a Summer Hotel* (1980), and *A House Not Meant to Stand* (1981). There would be yet another novel (*Moise and the World of Reason*), another collection of poems (*Androgyny, Mon Amour*), and the fascinating, although not always historically accurate, *Memoirs*. Williams always said that he could never stop writing, and he never did—until February 24, 1983, when he died.
Not All Ice and Snow
ROBERT A. WOLVEN

The early 1840s saw an intense interest in Antarctic exploration, with three major expeditions in the field almost simultaneously. A public eager for early accounts of these adventures could turn to James Croxall Palmer’s poem, “Thulia,” where they would read of how

The Braying penguin sounds his horn
And flights of cormorants are screaming
Their croaking welcome to the morn
Athwart the frozen mountains gleaming.

In the annals of poetic ornithology, the braying penguin may not rival the Ancient Mariner’s albatross, but it made its small contribution to perhaps the best-documented era in the history of exploration. For Palmer’s first-hand account of his adventures is joined by those of the few earlier Antarctic explorers and of many more to follow. His narrative, and those of his fellows in the United States Exploring Expedition, form an intermediate link in a chain leading from the journals of Captain Cook in the 1770s to the dramatic tales of Scott, Shackleton, and Amundsen in the early 1900s. These works, along with many other accounts of polar voyages, are to be found among the Libris Polaris volumes in the Columbia University Libraries.

There had been exploring voyages in southern waters before the 1840s, but most had been small-scale efforts by sealers and whalers in search of new grounds, as more northerly waters became depleted. These men had made significant geographic findings, including several sightings of land on the Antarctic Peninsula, and had penetrated as far as 73° S., but their explorations had always been somewhat haphazard, and there had been little attempt at scientific observation. The one attempt at a well-equipped scientific expedition was a Russian effort under Admiral Fabian von Bellingshausen in 1820–1821, but the difficulty of recruiting qualified scientists for a rigorous polar
cruise had reduced its impact. Bellingshausen did succeed in circum-
avigating Antarctica and sighted several islands that were the south-
ermost land then known. Still, no one could be sure if the various 
glimpses of land were merely of islands in an ice-covered sea, or out-
croppings of a long-sought southern continent.

Then, late in the 1830s, the governments of France, England, and 
the United States each began organizing more ambitious Antarctic 
ventures. The American expedition was the United States' first great 
venture into naval exploration, and as with many government pro-
jects, years of proposals, planning, debate, and delay were required 
before any vessels could get under way. The original impetus came 
from an eccentric, even bizarre source. John Cleve Symmes was a 
former soldier with a conviction that the earth was hollow, and that 
the interior could be reached through vast holes around the poles. 
With the prospect of a whole new world in view, the value of a polar 
expedition of discovery was, to Symmes at least, obvious. Convinc-
ing Congress proved more difficult, and his proposal made little head-
way until it was taken up by Jeremiah Reynolds. Reynolds, ostensibly 
a convert to the hollow-earth theory, tirelessly promoted the explor-
ing scheme. It was only after he quietly dropped Symmes notions, 
though, and emphasized instead the value to American shipping and 
the enhancement of American prestige that he managed to secure 
approval of the venture from the House of Representatives in May 
1828. Approval meant little without financial backing, however, and 
funds were not forthcoming from Congress until 1836.

Money was not the only obstacle. The difficulty of outfitting a 
large expedition with insufficient funds proved too much for a succes-
sion of senior naval officers, and by 1838 at least five different com-
manders had either resigned or been dismissed. Finally, Secretary of 
the Navy James Kirke Paulding made the controversial decision to 
assign command to a junior officer, Lieutenant Charles B. Wilkes.

Before offering the appointment, Paulding consulted Professor 
James Renwick, head of the scientific department at Columbia Uni-
versity and Wilkes's brother-in-law. Renwick gave his relative high
praise, citing his studies in astronomy, magnetism, and hydrography, and saying, “Wilkes possesses superior qualifications to any person in the country.” Of his scientific qualifications there may be some doubt. James Dana, the foremost American geologist of the nineteenth century, was one of the scientists on the expedition, and per-

haps a less partial witness than Renwick. In a letter quoted in Robert Bruce’s *The Launching of American Science, 1846–1876*, Dana calls Wilkes, “an ignoramus in science.” But, Dana goes on to say, “The Navy does not contain a more daring explorer, or driving officer.” His daring was to have ample opportunity for display during the four-year cruise. His drive enabled him to push preparations forward. By August 1838, the expedition had a scientific complement reduced to half its intended number, and consisted of but six ill-equipped ships, some in poor repair, but most important, it was under way.
The expedition made two forays into the Antarctic, in the midst of more extensive explorations of Pacific waters and islands. For the first venture, in February and March 1839, Wilkes left his flagship, the *Vincennes*, in Valparaiso, and proceeded south with four other vessels. Wilkes, aboard the *Porpoise*, succeeded in revisiting Palmer's land, at the tip of the Antarctic Peninsula, but was prevented by dense ice from proceeding further south. It was left for the smaller *Flying Fish*, a former New York pilot boat chosen for its ability to operate in shallow waters, to make the greatest progress.

The *Flying Fish* had become separated from her escort, the *Peacock*, at the very outset of the cruise, and did not manage to rejoin her until its end. In between, under the command of William Walker, she managed to slip through the ice to 70° S., the furthest southern penetration of the entire expedition. Walker's official despatches give the details, in rather bald and colorless prose:

> We continued until eight, when we reefed the mainsail and lowered the foresail, with the intention of standing on during the night, flattering ourselves we should get beyond Cook [who had reached 71° S.] before noon; but, alas, our hopes were blasted in the bud; it soon became so thick we could not see at all.

Only occasionally does a touch of homely detail enliven this account, as when, "believing we were getting into a clear sea, I stepped below to stick my toes in the stove." It was left for Palmer (who was serving as assistant surgeon on board the *Peacock*) to render his friend's adventures into more highly colored verse:

> Each sail hung round with gelid frill;
> Festooned with frost her graceful prow;
> And every rope an icicle.
> Amid the fearful stillness round,
> Scarce broken by the wind's faint breezing.
> Hist! heard ye not that crackling sound?
> That death-watch click—the sea is freezing.

Fortunately, the small craft managed to escape becoming ice-bound and to rejoin the three remaining ships in March. (The *Relief* had proved too slow and clumsy to be of any use, and the *Sea Gull* had been lost off Cape Horn.)
The southern cruise of 1839 had begun too late in the season to explore fully, but another chance was coming. In late December, Wilkes tried again, beginning from Australia this time. Again, the *Flying Fish* was separated from the rest of the squadron, but this time

The New York pilot boat *Flying Fish* reached as far as 70° south, the furthest penetration reached by the expedition; engraving by A. T. Agate, one of the artists of the expedition.

the most significant voyage was left to the *Vincennes*. After a doubtful sighting on January 16, land was finally seen by several observers on January 19, 1840. George Colvocoresses, an officer aboard the *Vincennes*, noted, "It is believed by many of us that we are in the vicinity of land. . . . For the past three hours, appearances have been visible both to the southeast and southwest which very much resemble mountains." The uncertainty in this note was echoed by William
Hudson, commanding the Peacock, which was in the same vicinity: "we made, beyond the barrier, which was thickly studded with bergs and islands of ice, (what we believed it to be,) high land, at least so far as terra firma can be distinguished where every thing is covered with snow."

Land it was, though, and far from any previous Antarctic sightings. Incredibly enough, the French expedition, under D’Urville, sighted land only ten hours later, some four hundred miles away. The unlikelihood of such near-simultaneity gave rise to considerable controversy, and some bad feeling, later on.

Wilkes continued to sail west, along a barrier of ice, although cold and exposure were taking their toll among the crew. Joseph Clark, a common seaman, gives the most vivid account, in his Lights and Shadows of Sailor Life. Clark had written his own account because, as he said, "The Journal of the Exploring Expedition, published by the government, being a very expensive work, places its very important and interesting matter beyond the means of the working classes." In addition to being expensive, the five-volume official report, compiled by Wilkes himself, is dry and dignified, conveying a commander's point of view. One must turn to Clark’s more homely work to find the details that convey an immediate sense of the conditions suffered by the crew.

By January 20, the temperature between decks had dropped to 23°, and thereafter the weather steadily worsened. Fires were kept, not only in the galley range, but on the quarter deck, forward of the fore-hatch, and below the berth deck for the men to dry their clothes. On the 27th, "an abundance of good provisions, sour krout, dried apples, cranberries, and other anti-scourbutics were served out." The next day, "the men who were on the main-topsail yard became so benumbed with cold that they could not get off the yard, and had to be slung and sent down from aloft.” Hot coffee and toddy were served, but the men's condition continued to worsen as they coasted along the ice barrier, making occasional landings on islands. The ship’s officers urged Wilkes to turn north, and the surgeons warned that the crew would soon be in no condition to work, but Wilkes
refused to abandon the hope of making further progress to the south. Finally, at 7 pm on February 21, he called all hands to terminate the southern cruise, praising the crew and issuing an extra allowance of grog.

The *Vincennes* had explored some 1,500 miles of Antarctic coastline, clearly establishing it as a huge continent, rather than a few rocky islands embedded in ice. Clark declared that, "probably no other man in the world would have made such a cruise in the ice, and tried to effect an entrance in such dangerous situations. He is certainly the most persevering man I ever saw."

Not everyone saw Wilkes in such a positive light. When the expedition finally returned to New York in June 1842, Wilkes was court-martialed on eleven charges brought by the officers and men under
his command. The charges included overreaching his authority, unauthorized wearing of a captain's uniform, punishing his men illegally, and knowingly making false claims of having sighted land on January 19, 1840, in order to gain priority over D'Urville. To the world at large, the last charge was the most serious. Fortunately, Wilkes's claim could be substantiated by his officers' testimony, and the American's priority was established. Although Wilkes was hardly the most popular of commanders, he was vindicated on other matters as well, and only found guilty on one charge of illegal punishment. He was publicly reprimanded, but was soon back at work compiling the expedition's journals and scientific publications.

Despite the court-martial, the public viewed the returning explorers as heroes. The appetite for information was strong; besides the official reports and the first-hand accounts by Clark, Colvocoresses, and Palmer, there were numerous notices in the general interest periodicals, and the expedition featured prominently in secondary works on the polar regions. The scientific collections kept scholars busy for years, but in time the public interest began to flag, only to revive fifty years later, with the first serious assaults on the Antarctic continent itself. At the height of the new wave, in 1906, Mark Twain took note of the changes in Wilkes's fame:

When I was a boy of ten . . . the name of Wilkes, the explorer, was in everybody's mouth, just as Roosevelt's is today. What a noise it made, and how wonderful the glory! How far away and how silent it is now! And the glory has faded to tradition. Wilkes had discovered a new world and was another Columbus. That world afterward turned mainly to ice and snow. But it was not all ice and snow—and in our late day we are rediscovering it, and the world's interest in it has revived.
A Manuscript of Sir Francis Bacon’s State Papers and Letters

KENNETH A. LOHF

The bequest of Mollie Harris Samuels ensured that the distinguished library of English literature formed by her son, Jack Harris Samuels, would come to the Rare Book and Manuscript Library as a memorial to his life as a dedicated bookman. Mrs. Samuels strengthened her bequest by establishing a fund, the income from which would allow for the acquisition of important books and manuscripts in the collecting fields that her son designated by his own taste and imagination as the special province of his library.

During a visit to a well-known London bookseller late last spring in search of possible acquisitions for the collections, I was shown the proofs of the firm’s forthcoming catalogue. When I read the detailed description of a seventeenth-century manuscript, believed to have been in the library of Sir Thomas Phillips, of Sir Francis Bacon’s state papers and letters, I knew that this rarity would be eminently appropriate as the first acquisition on the Samuels Fund.

Scribal transcripts are the form in which state letters of this nature came to be known to Bacon’s contemporaries, and they were collected as models of their kind to be used as precedents for conducting state business. Few of Bacon’s letters survive in the originals, so early sets of transcripts, of which several are known in addition to the present manuscript, are of crucial importance to any editor or historian seeking to establish definitive texts of the philosopher’s letters. They are also evidence that Bacon, in his own time, was recognized as one of the truly great minds of his age.

The twenty-six letters by Bacon in the manuscript of some ninety-five pages, dating from 1595 to 1621, are addressed to James I, Robert Cecil, Lords Northumberland and Southampton, Sir Thomas Egerton, and many others. As member of Parliament, as
Sir Francis Bacon’s State Papers

Solicitor General, as Attorney General, as Lord Chancellor, and as a philosopher and writer, Bacon comments in these letters on a variety of topics. For instance, on the death of Queen Elizabeth and the accession of James I, he writes, “… what a wonderful still and calm this Wheel is turned round, which whether it be a remnant of her Felicity that is gone, or a fruit of his Reputation that is coming, I will not determine; for I cannot but divide my self, between her Memory and his Name.” In other letters Bacon attempts to secure for himself the post of Solicitor General, presents to Cecil The Advancement of Learning, and, most importantly, sends his “humble submission and supplication” to the House of Lords in the spring of 1621 when he was indicted for corruption and, in effect, politically destroyed. There are also numerous letters by other public figures transcribed in the manuscript, such as Sir Thomas Bodley’s notable letter to Bacon discussing the latter’s “Cogita et visa” and writing “in that booke yow shewe yor self a maester workman….”

Several months after viewing the manuscript at the premises of the London book dealer, and finally securing an export license, the
volume, bound in full red morocco, arrived at the Rare Book and Manuscript Library. It now forms part of the Jack Harris Samuels Library of some three thousand rare books and manuscripts spanning four centuries of English literature from Chaucer to T. S. Eliot.
Our Growing Collections

KENNETH A. LOHF

Butcher gift. More than two hundred books, issues of periodicals, and files of clippings and typescripts have been received from Professor Philip Butcher (Ph.D., 1956) pertaining to his literary researches and writings on George Washington Cable, black writers, and contemporary social and literary history.

Coover gift. Nineteen rare editions and five autograph letters and manuscripts in the fields of literature, belles lettres, and fine printing, dating from the seventeenth to the nineteenth centuries, have been donated by Mr. Christopher Coover (M.S. in L.S., 1983). Among the group are fine copies of publications by Robert Browning, John Addington Symonds, Henry W. Longfellow, George Meredith, John Nash, Tennyson, and Rabelais, among others. Of special note are: Robert Browning's *An Essay on Percy Bysshe Shelley*, London, 1888; Lord Tennyson's *The May Queen*, London, 1880, with chromolithographs by L. Summerbell; and a volume of tracts and pamphlets printed by or for the Blandford bookseller, printer, and binder, John Shipp, including an otherwise unrecorded printing of *An Ode on Our Saviour's Nativity*, published by Shipp in 1826.

Curtis Brown Ltd. gift. Nearly seven thousand letters, manuscripts, and contracts, dating from the 1950s through the 1980s, have been added by Curtis Brown Ltd. to the collection of their papers. Included are files of Perry Knowlton and Curtis Brown Management Ltd., a subsidiary theatrical agency, and numerous letters from Louis Auchincloss, Gilbert Highet, Jacqueline Onassis, and Ogden Nash, among other writers.

Furman University Library gift. Knowing of our extensive collection of Alexander Hamilton manuscripts and correspondence, Furman University Library, through the suggestion and assistance of Hamilton family descendants, Mrs. Marie Hamilton Barrett and Mrs. Elizabeth Schuyler Campbell, have transferred to the Collection several
important pieces of Hamilton memorabilia: the gold double-band wedding ring of Elizabeth Schuyler Hamilton, wife of Alexander Hamilton; the wedding handkerchiefs of Alexander and Elizabeth Hamilton; and the silver napkin rings of Hamilton and his wife engraved with the Hamilton name.

The gold double-band wedding ring of Elizabeth Schuyler Hamilton, wife of Alexander Hamilton. (Furman University Library gift)

Karpovich gift. The papers of the historian, Michael Karpovich, one of the founders of the Bakhmeteff Archive and editor of Novyi Zburnal, have been presented by his son, Mr. Serge Karpovich. The more than three thousand letters and related manuscripts, arranged in correspondence and subject files, include: letters from some of the foremost personages of the Russian emigration; former ministers of the Provisional Government, Alexander Kerensky, Aleksandr Guchkov, and Vasilii Maklakov; the Provisional Government’s ambassa-
Our Growing Collections

dor to the United States, Boris Bakhmeteff; social revolutionaries Nikolai Avksente’ev and Vladimir Zenzinov; Mensheviks, Boris Nikolaevsky and Nikolai Vol’skii; and fellow historians, Michael Florinsky, Sergei Pushkarev, George Vernadsky, Marc Raeff, and Richard Pipes. Relating to Karpovich’s editing and publishing activities, there is correspondence with prominent writers and literary critics, including Marc Aldanov, Ivan Bunin, Aleksei Remizov, Gleb Struve, and Roman Gul’; of special importance are the forty-three letters and cards and the two manuscripts of poems by Vladimir Nabokov.

Kristeller gift. Professor Paul O. Kristeller (L.H.D., 1974), Frederick J. E. Woodbridge Professor Emeritus of Philosophy, has presented the first installment of his personal library. Numbering more than one thousand volumes, the books in the gift cover an extraordinary range of subjects in the humanities which have occupied Professor Kristeller and his students during a scholarly career spanning more than five decades; there are concentrations in classical and renaissance literature, philology, philosophy, and art history.

Nagel gift. The library and papers of the late Professor Ernest Nagel (A.M., 1925; Ph.D., 1930) have been presented by his sons, Professors Alexander and Sidney Nagel. In addition to more than five thousand books from his library, largely relating to the philosophy of science, there are files of correspondence with academic colleagues and philosophers, drafts of his numerous essays and studies, manuscripts of his major works, including The Structure of Science (1961), and files of teaching materials and lectures relating primarily to his tenures as John Dewey Professor and as University Professor. Professor Nagel’s voluminous library includes the major reference works in philosophy, scholarly editions of the writings of individual philosophers, and rare editions of publications by Albert Einstein, David Hume, John Stuart Mill, I. A. Richards, Bertrand Russell, George Santayana, and Alfred North Whitehead.

Prescott gift. The noted literary critic and journalist, Mr. Orville W. Prescott, has established a collection of his correspondence and papers with the gift of more than three hundred letters and twenty-
three scrapbooks of clippings of his articles and book reviews written over nearly forty years, from 1931 to 1968, for *Cue, The New York Times*, and other magazines and newspapers. The letters from authors, publishers, journalists, and the reading public include important correspondence from Louis Auchincloss, A. J. Cronin, Rumer Godden, John Hersey, J. P. Marquand, James Michener, Katherine Anne Porter, Mary Renault, and C. P. Snow, among numerous others. There are also a volume of letters from authors and friends on the occasion of his retirement from *The Times* in 1966 and a group of photographs and awards. Mr. Prescott is also the author of an autobiography, works about American literature, and several historical studies; the collection presented includes the typewritten manuscript of his *Lords of Italy: Portraits from the Middle Ages* and files of clippings of reviews and correspondence relating to his various books.

*Roosevelt estate gift.* The estate of the late Mrs. Philip J. Roosevelt, through the courtesy of Mrs. John E. Roosevelt, Mr. P. James Roosevelt, and Mr. Stephen B. Jeffries, has presented the papers of the English artist, photographer, and author, Stephen Haweis (1876–1969). The youngest son of the Reverend Reginald Hugh Haweis and Mary Eliza Joy, a couple at the center of literary and cultural life in late Victorian London, Stephen Haweis studied art in Paris with Eugène Carrière and was a friend of Rodin. The collection of nearly 1,200 letters, notebooks, manuscripts, photographs, and drawings, includes correspondence with writers, artists, and public figures, such as Vera Brittain, Augustus John, Emmeline Pankhurst, Algernon C. Swinburne, Edward Steichen, Alec Waugh, and H. G. Wells, among others. In addition to the manuscripts of his diaries, short stories, novels, plays, and poetry, the collection contains an unpublished memoir dealing with his childhood in London and early life in Paris, and his years as an artist in Dominica, where he lived for forty years, and which was the subject of his numerous paintings and writings. His life is the subject of an article elsewhere in this issue.
Rothkopf gift. Mrs. Carol Z. Rothkopf (A.M., 1952) has donated a program and a broadside relating to concerts of music by George Antheil in Paris in 1924 and 1926, and a brief note by Ezra Pound on a calling card concerning Antheil’s music. Mrs. Rothkopf has also donated a copy of the recently published *The Poetry Bookshop, 1912–1935: A Bibliography* by J. Howard Woolmer.

Schaeffler gift. Mr. Sam Schaeffler and his wife, Katalin, have continued their annual benefactions with an extraordinarily valuable and varied recent gift of more than two hundred and fifty graphic works, photographs, autograph letters, manuscripts, and printed rarities. Of special interest are the 1881 proof engraving of the portrait of Henry W. Longfellow by W. E. Marshall, measuring approximately twenty-five by twenty-two inches, signed by the author and the artist; an autograph letter by Maximilien Robespierre, in which the French Revolutionary leader asks judges for swift sentences; a group of bookplates relating to the French Revolution including one imprinted “L’homme est né libre”; a handsome folio album of hand-colored lithographs, once part of the Russian Imperial Collection, by A. Losev, *Representation of Icons and Sepulchres of Holy Relics*, St. Petersburg, 1860; a rare broadside of the Cromwell period, dated September 3, 1651, in which William, Earl of Craven, is summoned to defend himself before Parliament; a document endorsed by Victor Hugo, August 7, 1848; two groups of photographs by Lee David Hamilton of life on Polaris submarines and different aspects of Central Park; and *Nature Photographs*, New York, 1902, a volume containing the first underwater photographs of fish.

Strassman bequest. By bequest from the literary agent, the late Toni Strassman, we have received the final installment of her agency’s papers and files, as well as 1,365 volumes from her library. There are nearly six thousand letters, contracts, and diaries, dating mainly from the 1970s and 1980s, and books inscribed to her by her associates and authors whom she has represented, including Harry Mark Petrakis, Richard Aldington, Malcolm Cowley, and Irving Howe.
Proof engraving of portrait of Henry W. Longfellow by W. E. Marshall, 1881, signed by the author and the artist. (Schaefer gift)

TeWinkel gift. Dr. Lois E. TeWinkel (A.M., 1926; Ph.D., 1936) has presented a volume of letters written to Professor James Howard McGregor (A.M., 1896; Ph.D., 1899) by his students on the occasion of his retirement from the Department of Zoology in 1953. The seventy-five letters in the volume, written by noted teachers,
museum curators, scientists, and researchers, are testimonials to Professor McGregor's notable skills as a teacher and as a research scientist in the field of animal biology for nearly sixty years.

**Tilton gift.** A splendid collection of letters written by Ralph Waldo Emerson and other nineteenth century American writers has been presented by Professor Eleanor M. Tilton (Ph.D., 1947). The nine Emerson letters, ranging in date from 1846 to 1867, are written to Calvin Farrar, William Francis Channing, Amos Bronson Alcott, Cyrus W. Christy, Ticknor and Fields, John Weiss, and Margaret Lombaert Holmes, and concern Emerson's publications, the writing of "The Conduct of Life" and other lectures, members of the Alcott family, and personal matters; there are also single sheets of Emerson's holograph notes for his lectures, "A Historical Discourse," 1835, and "France or Urbanity," 1854. Other letters in Professor Tilton's gift are written by well-known writers and public figures of the period, including Louis Agassiz, Amos Bronson Alcott, James T. Fields, Oliver Wendell Holmes, Henry W. Longfellow, James Russell Lowell, John Lothrop Motley, Charles Sumner, Edwin P. Whipple, and John Greenleaf Whittier; a document signed by Nathaniel Hawthorne while he served as consul in Liverpool, dated November 16, 1856, is also part of the gift. In addition to the letters and manuscripts, Professor Tilton has presented a copy, in the publisher's gift binding, of Emerson's *May Day and Other Pieces*, Boston, 1867, inscribed by Emerson to Caroline Sturgis Tappan, daughter of William Sturgis, a Boston merchant in the China trade and a Massachusetts legislator.

**Wertheim gift.** Professor and Mrs. Stanley Wertheim have presented several rare items relating to the poet George Sterling and the mystery writer Cornell Woolrich. Sterling, often called the "last classic Bohemian," is represented in the gift by a corrected typescript of his most famous poem, "Yosemite," dated 1915, and inscribed to the editor, Fenner Hale Webb; a first edition of *The Binding of the Beast and Other Poems*, 1917, inscribed to Hugh Walpole; and a first edition of his *A Wine of Wizardry*, inscribed to the novelist and short
story writer, Nina Wilcox Putnam. On the inside front cover of the latter is pasted a rare 1915 photograph of Sterling, Edward White, and Jack London. Adding to their earlier gifts of Woolrich editions, the Wertheims have donated three Avon paperback first editions, *Beyond the Night*, 1959, *Borrowed Crime*, 1956, and *If I Should Die Before I Wake*, 1945, the last two published under the pseudonym William Irish and issued as part of the Murder Mystery Monthly series; and two Rinehart hardcover first editions, *Night Has a Thousand Eyes*, 1945, published under the pseudonym George Hopley, and *Rendezvous in Black*, 1948.

*Yerushalmi gift.* Professor Yosef Hayim Yerushalmi (A.M., 1961; Ph.D., 1966) has presented a set of the twenty volume *Babylonian Talmud*, published in Vilna, Lithuania, by Rom in 1927–1930. This important edition, known for its many commentaries, is a welcome addition to the Rare Book and Manuscript Library's Hebraica holdings.
Pencil, charcoal, and crayon portrait of Tennessee Williams by Leon Kroll (Brander Matthews Collection) which will be on view in the exhibition "The Fugitive Kind: The Theater of Tennessee Williams," March 2–July 26, 1989 in the Kempner Exhibition Room, Rare Book and Manuscript Library, Butler Library, sixth floor.
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