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# Columbia Library Columns

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*Published by the Friends of the Columbia Libraries,*  
Three issues a year, one dollar each.
MISS FANNY KEMBLE
Portrait by Sir Thomas Lawrence which was originally published in 1829, three years before her first theater tour in the United States.
Miss Kemble’s Keys

ANDREW B. MYERS

Is anything more intriguing about a diary in print than names left blank? And when the writer is a brilliant actress, and a reigning beauty, surely these touches of mystery become even more exciting. Whom did she mean here — and there? Why did she hide this — or that?

The discovery of keys to these locked doors of memory can be quite exciting. And when the keys actually were made by the diarist, and then only for the use of a trusted friend, interest is intensified. Special Collections has uncovered, in the transfer to Butler Library of rarities from the old Brander Matthews Dramatic Museum, just such an unusual volume, an annotated journal of the famous Fanny Kemble (1809-1893). It is discussed here for the first time.¹

By any odds the most gifted and exciting Englishwoman to visit the United States in the Age of Jackson was the young Frances Anne Kemble, truly a fairy princess of the realm of theatre. Born into the royal family of the London stage, daughter of the great tragedian Charles Kemble, and niece of “Glorious John” Kemble and the immortal Mrs. Sarah Siddons, Fanny was an exceptional combination of brains and beauty. Her arrival in New York in

¹ A further teaser is the reported existence of a second annotated copy of this same book. It has not proved possible to trace this, even through Mrs. Walter Stokes, a great granddaughter of Fanny Kemble, who is an acknowledged authority on the famed actress.
Andrew B. Myers

1832 with her father, to play an extended tour, made headlines in every major American paper. Within months she was a toast of the nation, and thereafter, Fanny Kemble, on stage and off, continued to be front page news for another quarter century and more.

In 1834 she dismayed her applauding public by abruptly retiring from the stage on marriage to debonair Pierce Mease Butler, son of a late U. S. Senator, and scion of a wealthy Philadelphia family. Fifteen years later in 1849, after bitter quarrels, long separation in Europe, and a fiercely independent return to the footlights, Frances Anne Butler was divorced in this country by her husband, for desertion, after court proceedings that were a sensation. This Victorian legal decision stood on non criminis grounds, but intimates knew well that Mrs. Butler could with very good reasons have played the role of injured wife.

Before and after this personal tragedy — she lived on, here and abroad, as “Mrs. Kemble”, for more than forty years — she won modest honors as a writer, publishing numerous books of poetry, and prose, including five works of autobiography. One of these, Journal Of A Residence On A Georgia Plantation, 1838-1839, an anti-slavery manifesto that first appeared in 1863, was several months ago republished for Civil War buffs, and well received by reviewers. In the New York Times Book Review, Willard Thorp said of her pen, “Fanny Kemble was a practiced writer with a natural gift for vivid description and psychological portraiture.”

Something of these talents was visible earlier in one of her first books, Journal by Frances Anne Butler, the two volumes of which came out in Philadelphia and London in 1835. It was an enthusiastic and sprightly account of her introduction to America. Published despite her domineering bridegroom’s distaste for authorship, it was intended to defray the expenses of her beloved Aunt Adelaide’s fatal illness, a Kemble tragedy that is described later in this article. To keep peace in her new home she permitted the deletion of most proper names, leaving frustrating dashes instead, but she stubbornly retained her own honest opinions on aspects of Yankee life Innocuous though these may seem today, at that thin-
skinned time the candor of her "Inside U. S. A." caused a minor furor. And even her blanks exploded like fireworks. Margaret Armstrong writes in *Fanny Kemble, A Passionate Victorian* (1938), "... the omission of proper names that Fanny had imagined would rob her remarks of their sting only increased their excitement, and the 'Journal' became the cross-word puzzle-book of its day."

It was a copy of this *Journal* that she took in hand years later to annotate, as a gift to her devoted young friend Charles Baldwin Sedgwick—a New York member of an old Massachusetts family for which Fanny Kemble had a life-long affection. Thereafter it remained a Sedgwick heirloom. Its presence at Columbia is explained by a note on a flyleaf in Volume I, written by Miss Jean E. Spaulding, longtime Brander Matthews curatrix.

Given to the Brander Matthews Dramatic Museum 306 Philosophy Hall in the spring of 1926 by Mrs. Frederick R. Hazard of Syracuse, New York, daughter of Charles B. Sedgwick to whom Fanny Kemble had given this copy.

Over the pencilled signature "C. B. Sedgwick" at the beginning of Volume II Miss Spaulding has written "The Honorable Charles B. Sedgwick, Syracuse, N. Y." At no place is Fanny Kemble's signature affixed, although her handwriting is unmistakable.

The two volumes of the *Journal* are not in their original cloth binding, with paper labels, but at some time were solidly rebound, in half calf and marbled boards, with red and black leather labels on which are stamped in gold "Butler's Journal" and the volume number. This may or may not have been done at Miss Kemble's instructions, but almost certainly it was she who had each volume interleaved, somewhat haphazardly, with blank pages.

Once this preparation was complete her keys were quite simply fashioned. In most instances only two steps were necessary to add

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2 At seven scattered places there are brief unimportant notes added in pencil by Mr. or Mrs. Sedgwick.
what she wished to the printed page. As her script indicates, she first leafed through jotting down in pencil, in the text itself or on the convenient blank pages, whatever names or additional comments occurred to her. Then she settled down to a more determined annotation. Using ink, she shifted many names to the margins or interleaves, tying them to the text by numbers like footnotes. In the process she added more names and fuller autobiographical marginalia, correcting in passing a few earlier errors. Her conscientious desire for accuracy is further attested to by a caveat written in Volume I:

The names I do not insert I have forgotten after so many years it is almost impossible to remember who is indicated by every dash.

However much these inked names and notes meant to the privileged few contemporaries who saw them, one must admit that many now seem unimportant. The very nature of her travels made her account often repetitious—chance fellow passengers, first citizens who left cards, Charles Kemble’s new friends, etc. It is only when she pauses to reflect, often ruefully, on more intimate things that the lady and her story-between-the-lines take on richer color. The most extraordinary passages are those revealing unknown facts about her broken marriage. “Mr. Pierce Butler”, as she archly refers to him, is the villain of genuinely melodramatic passages.

Much of her first volume is the story of initial triumphs in New York City, before she met the charming and deceptive Butler. As a hardworking actress, often in classic Shakespearean roles, she kept up the proud Kemble tradition, on occasion playing opposite her own father. Their combined impact, now and later touring North and South, is thus summed up by George C. D. Odell, Columbia’s master historian of the New York stage, “The Kembles had borne themselves here, as everywhere, with such dignity and grace that not only had they elevated the tone of the theatre but vastly increased public respect for it.”
And out of the Green Room, the Kembles were from the start splendidly entertained. Pages are filled with descriptions of dinner invitations, Episcopal services attended, and holiday excursions up the Hudson. All in all, father and daughter seem happiest among “New Yorkians”. Fanny paid high compliment in print to the town and its hosts — all of course anonymous. Now her pen and pencil bring these shadowy figures into bright light. Almost like masqueraders at a costume ball, they step forward to doff masks and bow or curtsey to us.

Curiously, “H’s” abound — Hallacks, Hoffmans, Hosacks, and Hones. One of her smitten young admirers, Ogden Hoffman, years later Attorney General of the state, was fondly remembered with this annotated accolade, “...one of the very few shy people I have ever met with in America, a quality which from its rarity here has to me assumed almost the proportion of a virtue.” Philip Hone, ex-Mayor of the city, was secretly paying her the compliment of praises written in his own diary, a classic journal not fully published until our own day. One happy coincidence was Miss Kemble’s meeting, as she expressed it in 1835, with “a gentleman bearing our name and distantly connected with us.” How good is your Knickerbocker history? Can you fill in that dash correctly yourself? Her key reads “Gouverneur Kemble”.

Everything however was not the fun of Park Theatre curtain calls, or gay canters in the Jersey countryside. For example, she frankly printed this parody, written after some sleepless nights in her Manhattan hotel room:

— To bed — to sleep —
To sleep! — perchance to be bitten! aye — there’s the scratch:
And in that sleep of ours what bugs may come,
Must give us pause.

Years afterwards no annotation seemed necessary!

The series of painful recollections of Pierce Butler begins on a blank page early in Volume I, in a description of Mr. William Hodgkinson, a handsome and congenial Englishman married to a Boston lady:
Mr. Hodgkinson was I think very fond of me & showed his regard by endeavouring to make my Aunt & father aware of Mr Butler's character when first that gentleman paid his addresses to me — but of course Mr Hodgkinson spoke guardedly & generally — tho' I suppose he knew much of Mr Butler's early career of profligacy but I was "in love & pleased with ruin" & paid little heed to his cautions which reached me at second hand through my Aunt — Very soon after my marriage I saw him & remember his saying to me with great earnestness — "Since you have married that man there must be something good in him" I have once or twice since that in the course of many years met William Hodgkinson in England & on the continent & have always had a feeling of affectionate gratitude for the interest he took in my fate & his vain endeavour to warn me from it —

And midway in the same volume Miss Kemble found it impossible to pass beyond the key "Henry Berkeley" without a sorry reflection on the Mephistophelian role he played in Pierce Butler's life. This Englishman was Francis Henry Fitzhardinge Berkeley, fourth son of the fifth Earl of Berkeley. Her comment, hitherto unpublished, reads in part:

— this Henry Berkeley who was then travelling in America with Mrs Austin an english singer of some ability was one of the most profligate & unprincipled men I have ever known — he was also one of the most agreeable & accomplished — He was the most intimate friend of Mr Pierce Butler who when first he made his acquaintance was a mere youth not yet of age — To this englishman's example & precepts I attribute much of Mr Butler's subsequent profligacy & want of principle — Henry Berkeley was the person who when we were going to Philadelphia gave my father a letter of introduction to Mr Butler & so was the means of my first acquaintance with that gentleman — many years after — in England — in speaking to my sister of Mr Butler's ill usage of me Mr Berkeley said — "but he is mad — I do not use the word in any but its literal sense — I have known him ever since he was eighteen intimately & I know he is mad."

Skipping ahead to Volume II, which found the Kembles playing to standing-room-only audiences in Philadelphia, Washington, and Boston, the key "Mr. Pierce Butler" appears constantly. He calls, he sends flowers, he rides out with Fanny, besieging her heart as he follows the troupe from city to city. But an interleaf reveals
a shocking background to his courtship, prefaced by the warning note, "Tear this note out when you have read it — it ought to be destroyed." (Mr. Sedgwick ignored this, but one wonders if other pages were removed without trace and destroyed.) Below this admonition, Miss Kemble writes feelingly about the fate of a rival, "Miss Emily Chapman", a Philadelphia gentlewoman whose family was long intimate with the Butlers:

Mr Pierce Butler's dealings with this lady which have since come to my knowledge were the most cruel & dishonourable of which a man can be guilty toward a woman . . . The whole history of that lady's relations with Mr Butler is one of the saddest tragedies imaginable & proves him to have been at three & twenty one of the coldest hearted profligates imaginable — Of all this I knew nothing till years after I married nor did any body I suppose then — But I was a stranger among strangers & did not even know their superficial relations with each other.

The tone of these entries, gruelling though such returning thoughts must have been, suggests that she writes long enough after the destruction of love and marriage to allow her to put them down more in sorrow than in anger. Other things in Volume II pale by comparison, but mention must be made of her introduction in the capital to President Jackson, whose name was printed in the first edition, and in Boston to prominent men like John Quincy Adams and Noah Webster, whose names were several times written in.

There is no striking annotation about her life as an actress, and this is not too surprising, for the theatre was never a consuming passion. As the Dictionary of American Biography puts it, "Perhaps no one ever attained such eminence on the stage with less liking for it." Much more notable during her long life was her affinity for men and women of letters. Her friendships among American authors, in a sense, span our first literary century, from Washington Irving, our first professional success, to Henry James, our first great expatriate. Among the others she came to know were Hawthorne, when they both resided in her beloved Berkshires, and
Longfellow, who wrote a sonnet on her dramatic readings which lilted, “How our hearts glowed and trembled as she read.”

Closest to her was the minor novelist and courageous feminist Catherine Maria Sedgwick (1789-1867), an older kinswoman of C. B. Sedgwick. Miss Sedgwick, whom she first met on this American tour, is named in ink twice in Volume II. In Manhattan earlier she had met and here identifies John Howard Payne and William Cullen Bryant. But the writer she showed most interest in, as both text and annotations demonstrate, was Washington Irving. This family friend, met again in the unfamiliar New World, was a welcome link to the Old. On an interleaf in Volume II she writes:

Washington Irving I knew intimately in England — & his acquaintance with my Mother dated from his first visit to the country when he went thither an obscure & very young man & she (as he told me) was very kind to him — Before he had become a Diplomatist or one of the most agreeable writers of our common language

Irving, a veteran firstnighter, in his turn sincerely admired Miss Kemble, but in 1836 he paid her an incredibly left-handed compliment. To tease his nieces who were wild over the actress, Irving, now a gentleman farmer of sorts at Sunnyside in Tarrytown, bestowed her name on a pet pig. He wrote in a family letter, “As it is of the fair sex, and in the opinion of the best judges, a pig of peerless beauty, I have named it ‘Fanny’.” A pity the spirited Miss Kemble did not hear of it — what a footnote we missed!

The second volume closes with the history of a coach trip through upstate New York to see Niagara Falls. On the road out of Rochester, the heavy vehicle overturned with tragic results. Four of the party, the two Kembles, Butler, now her fiancé, and Edward John Trelawney, swashbuckling companion of the late Lord Byron, were shaken up but otherwise unharmed. The fifth, her aunt Adelaide De Camp, her mother’s sister and Fanny’s faithful chaperone, was seriously injured. She receives on one of the footnotes.

3 Her nephew, Theodore Sedgwick, was a Columbia College A.B. in 1829.
last blank pages a long and moving tribute from the niece in whose arms she later died. It reads in part:

My Aunt died in consequence of a concussion of the spine which she received in this overturn a tumour was produced on one of the spinal vertebrae & she died some months after in Boston undoubtedly from this cause — She was the most amiable human being I have ever known — I should have said the most excellent but that her goodness was so unintermitting spontaneous . . . easy & absolutely unconscious that she more than any person I have ever seen was one of those “Blessed ones who do God’s will & know it not” —

No description of this autobiographical answer-book would be complete without the facts of when and why she made it. Unfortunately neither question is easy to answer. Dating is still a puzzle. No specific date is used anywhere by Fanny and internal evidence is not clear. Several promising leads fizzled out. For example, the note on “Henry Berkeley”, from which a quotation was made above, included mention of his present career as M.P. for Bristol. But a check of House of Commons records reveals that he had uninterrupted service in Parliament from 1837 until his death in 1870. Another time she identified George Pope Morris as being the editor of the Home Journal. This was founded in New York in 1846 and General Morris served as editor almost until his death in 1864. At least this supplies the earliest and latest possible years. There is still a gap of nearly twenty years to be narrowed.

None of the Kemble-Sedgwick letters at Columbia, or other Kembleiana in the large holding at the Berg Collection of the N.Y. Public Library, offers explicit reference to a freshly edited Journal. Incidentally, Miss Kemble had the habit, maddening to a researcher, of almost never dating a letter with the year. The several twentieth century biographies, none of them finally definitive, do little to clear up this particular question. In the end, an educated guess must suffice until better evidence is uncovered.

I think it safe to say, nevertheless, that the annotations postdate the scandal of 1849 by some years, and closely coincide with the
presenting of the *Journal* to Sedgwick. Since Miss Kemble was abroad from 1850 to 1856, I suggest that both were made in the last years of that decade or the very beginning of the next, a period of special intimacy with the Syracuse Sedgwicks. The character of her handwriting in middle years fits the same interval.

Precisely why, in the first place, she chose to annotate her *Journal* is another open question. The social-calendar notes cost her comparatively little effort, but the more intimate confessions must have been painful indeed. It is significant that not one of her five autobiographical books touched on the final disintegration of her union with the treacherous Butler. In this, of course, a mother’s natural desire to shield her two debutante daughters from further embarrassment plays its part. And as Dorothis Bobbé wrote in *Fanny Kemble* (1931), “Only one period is blank in that extended story — the period of unbearable stress and strife that was her marriage. That was locked in her heart . . .” Why, then, did she willingly say in private what she discreetly refused to say in public? I do not know. But the answer may well be catharsis — as a tragic actress would understand the word.

The primary value of this unique literary document, written assuredly between laughter and tears, is its autobiographical revelations. No truly authoritative life of Frances Anne Kemble can be written without reference to them. In addition, with the answers now supplied to this old-fashioned puzzle of dashes, her picture of Jacksonian America becomes more vivid and historically accurate. And the reader who turns these pages shares with very, very few others the excitement of stepping behind the scenes in a dramatic life, through hidden doors opened by the gift of Miss Kemble’s keys.

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4 Her daughter, Sarah, became the mother of the novelist Owen Wister (1860-1938).
Fanny Kemble in New York

In September, 1832, Fanny Kemble and her actor-father arrived in New York. She was the first really great actress that New York had ever seen and the city took her to its heart. A glimpse into the actress's own feelings is given by the page from her journal we reproduce overleaf. Thirty-six years later Fanny was again charming New York, this time with readings from Shakespeare. The second excerpt we print here is from the diary of a perceptive New Yorker, George Templeton Strong.
Select specimens of American pronunciation:

vag'g'aries, vagaries.
ad infinitum, ad infinitem.
vitupperate, vituperate.

Monday, October 1st.

While I was out, Captain — called for our letters. Saw Mr. —, and bade him good-by; they are going away to day to Havre, to Europe; I wish I was a nail in one of their trunks. After breakfast went to rehearse King John; what a lovely mess they will make of it, to be sure. When my sorrows were ended, my father brought me home; found a most lovely nosegay from Mr. — awaiting me. Bless it! how sweet it smelt, and how pretty it looked.

Spent an hour delightfully in putting it into water. Got things ready for to-night, practised till dinner, and wrote journal. My father received a letter to-day, informing him that a cabal was forming by the friends of Miss Vincent and Miss Clifton, (native talent!) to hiss us off the New York stage, if possible; if not, to send people in every night to create a disturbance during our best scenes: the letter is anonymous, and therefore little deserving of attention. After dinner, practised till time to go to the theatre. The house was very full, but what a cast! what a play! what butchers! what butchers! In his very first scene, the most Christian King stuck fast; and there he stood, shifting his truncheon from hand to hand, rolling his eyes, gasping for breath, and struggling for words, like a man in the nightmare. I thought of Hamlet, "Leave thy damnable faces;" and was obliged to turn away. In the scene before Angiers, when the French and English heralds summon the citizens to
A CONTEMPORARY OPINION

April 29 [1868] Last night with Ellie to the theatre appurtenant to the Union League Clubhouse, whilom "Jerome's Theatre," and hear Mrs. Fanny Kemble read Cymbeline. It was an admirable reading, but perhaps a little stagey and overdone, here and there. I am specially fond of that play, for Imogen has always seemed to me the most lovable and the very noblest of all Shakespeare's portraits of noble and lovely women. And while Mrs. Kemble read, I was obliged to fix my thoughts, sometimes, as firmly as I could, on the fooleries and buffooneries of La Belle Hélène, to keep myself from snivelling. Her great talent and her careful study of the text make her reading an instructive commentary upon it. She brought out many points that were new to me; for example, Imogen's
question in the last scene, "Why did you throw your wedded lady from you?" — delightfully appropriate to her loving, generous, and loyal wifely nature. I have always understood this as a cry of passionate joy uttered as she throws herself into her husband's arms. But there is far more delicacy and truth in Mrs. Kemble's rendering. She gives it in a faint, broken whisper — as the instinctive utterance of one hardly yet half conscious and only just beginning to recover from the blow that has stricken her down — without the least trace of complaint or resentment and without intensity of expression.

Pity Mrs. Kemble is such a Tartar. The ladies (Mrs. Cooper, Mrs. Barlow, and others) at whose request she read last night, for the benefit of some charity which they administer, addressed her a very civil note, proposing to send a carriage for her, and to meet her at the door, and introduce her into the house. Mr. Tighe tells me he saw her answer. "She would be happy to read for the benefit of the (whatever it was); she needed no introduction, and she could pay her own hack-hire. Yours resp'y."

In the same key was her reply to one of the Fields, at Stockbridge, who remarked by way of civility, "Madam, you ride that horse better than I can." The reply was, "Of course. You are afraid of the horse, and the horse is afraid of me."

Poor Pierce Butler! I fear his married life was stormy. — G.T.S.
In this contemporary cartoon, President Andrew Jackson's removal of government funds from the Bank of the United States causes the latter to fall on the Bank-subsidized editors and politicians.
The Olcott Papers, a New Source on New York State Banking History

NEIL NEWTON GOLD

THE University Libraries have recently been enriched by the gift of an impressive collection of personal papers—an addition to their already strong holdings on the early history of New York State. The collection consists of the business, financial and legal papers of Thomas Worth Olcott (1795-1880), President of the Mechanics and Farmers' Bank of Albany and a prominent figure in Jacksonian politics and finance. Mr. Olcott’s great-grandson (and successor in office), Douglas W. Olcott, joined by other members of the Olcott family and by the Directors of the Mechanics and Farmers’ Bank, made the gift in honor of the Bank’s 150th anniversary.

Thomas W. Olcott was born in 1795, in the tiny North River town of Hudson, 28 miles South of Albany, the son of New England folk who had joined the great Yankee invasion that descended upon New York State after the Revolution. Little is known of Thomas’ childhood, except that it was a hard one. But life in Hudson had its adventures even for a poor boy. Founded in 1783 by hard-pressed Nantucket Quakers, Hudson had grown into a great whaling and sealing port whose tonnage, some said, rivalled New York’s. To its shores came European traders, New York factors, West India merchantmen and on one occasion, a Spanish galleon.

In 1808 the dimensions of the city’s trade forced a reluctant legislature to charter a bank, to be known as the Bank of Hudson. When the Bank opened its doors the following year, young Thomas Olcott, all of fourteen years, was one of its clerks. Undoubtedly the shrewd and resourceful lad would have made a name for himself in Hudson, but fate, in the form of his uncle, Gorham A. Worth, had other plans. In 1811 Olcott was asked to
come to Albany as a clerk in a new bank, The Mechanics and Farmer's Bank of Albany, in which Worth was to be cashier. Against the wishes of his sweetheart, the ambitious young man left Hudson to begin an association that continued until his death 69 years later. (The lady, Caroline Dwight Pepoon, eventually capitulated, and the two were married on August 17, 1818.)

The Mechanics and Farmers' Bank, in which Olcott was soon installed, was chartered to assist the tradesmen and farmers of Albany County, its charter providing that only men of these callings be permitted to sit on the Board of Directors. Although this restriction was eventually removed, the Bank's early presidents included a master hatter, Benjamin Knower; a silversmith whose work is on display in numerous American museums, Isaac Hutton; and a famous portraitist, Ezra Ames. (The Board Room of the present Bank contains several notable portraits by Ames.)

In staunchly Federalist Albany, the Mechanics and Farmers' was the only bank that catered to the business needs of the opposition. Quite naturally, the city's Democratic leaders established accounts there. And Thomas, first as clerk, and later as cashier, came to know and respect them. In a short time he became their personal banker and a member of their political hierarchy, the Albany Regency. The Regency — so dubbed by its arch foe Thurlow Weed — was organized in the early 1820's to wrest power from the followers of De Witt Clinton (many of whose papers are also in the Columbia University Libraries). Its creator and general was the "little magician", Martin Van Buren, and its membership included Azariah C. Flagg, Benjamin F. Butler, Edwin Croswell, Silas Wright, Jr., Benjamin Knower and William L. Marcy, Knower's son-in-law — all of whom held important state office or positions on the Board of the Mechanics and Farmers' Bank. Through its control over the disposition of the several State Funds, e.g., the Canal Fund and the Common School Fund, the Regency deposited the lion's share of the state's revenues in Olcott's bank. This arrangement worked so well that the bank was
able to pay dividends of up to 50%. Indeed, so close was the relationship between the Mechanics and Farmers' Bank and the Albany Regency that the opposition charged it with being a “gigantic political machine” that influenced every executive and legislative decision in the state.

When Martin Van Buren took the oath of office as Governor of New York in January, 1829, the banking situation of the state was critical. The charters of 31 of New York’s 40 banks, including the Mechanics and Farmers’ Bank, were to expire in a few years, with little hope seen for their renewal. A legislative coalition, needing only one-third plus one of the membership, was determined to block action on any recharter bills until the entire banking structure could be brought under state control. In the confusion, Governor Van Buren was presented with a plan for a unified banking system which would obviate the legislature’s objections.

The plan, as finally adopted, was the joint work of Joshua Forman and Thomas Olcott, the former having conceived it and the latter having refined it for legislative approval. Known as the Safety Fund System, the Act required each bank to pay an annual levy of its capital into a state fund, the Safety Fund, whose maximum strength would be 3% of the entire state banking capital. In the event of the failure of a member institution, a Board of Commissioners was empowered to draw on the Fund to reimburse creditors, particularly noteholders, much as the Federal Deposit Insurance Corporation does today. This Board, which was the first of its kind in America, was also given supervisory and reportorial functions over the entire system.

Olcott and Van Buren doubtless perceived the plan’s larger possibilities. Since control of the banking system lay with the Commissioners, two of whom were to be selected by the banks and the third by the legislature, the Regency’s legislative majority refused to renew the charter of any bank that did not support its candidates for the Commission. In this way the entire depository resources of the state became subservient to the Regency, and, by
extension, to the Mechanics and Farmers’ Bank. Through agreement with the legislature, the friends and directors were permitted to purchase controlling interest in each of the forty-odd banks chartered between 1829 and 1835. Soon the Mechanics and Farmers’, with capital less than $500,000, became the “Mother Bank” for a chain of upstate institutions that stretched from Plattsburg to Buffalo. Under the circumstances, Thomas Olcott, as de facto president of the Mechanics and Farmers’, became the state’s central banker, with responsibility for a financial empire second only to
that of Nicholas Biddle, the President of the Bank of the United States.

Thomas Olcott’s special role in the fight against Biddle’s “Monster Bank,” as the Jacksonians termed it, has hitherto escaped historical notice, though one of Biddle’s correspondents described him as “the head and fount of the opposition” in New York. Olcott always expressed reservations about the wisdom of a national bank, and had opposed the creation of an Albany branch as “draining off the funds of the State institutions”. Charged, as it was, with maintaining the currency, Biddle’s bank regularly forced state institutions to redeem their notes in specie, thus limiting their lending capacity and reducing their profits. One consequence of this policy was an artificially retarded rate of growth, at odds with the expansionist temper of the time. If the “Monster Bank” and the “monied aristocracy” it represented were destroyed, the Jacksonians reasoned, then the state banks could regain control over local business affairs and indulge the public’s confidence in the future. They could also make more money. Olcott’s position as unofficial ruler of New York’s Safety Fund System, with its numerous banks spread out over miles of rich, underdeveloped land, made his opposition to the Bank of the United States even more direct. If the New York Banks should have the privilege of using the federal deposits that were collected in the state but placed in the coffers of the Philadelphia “Monster” — a privilege which, in all fairness, was rightly theirs — then the Empire State could become a reality. This attitude was shared by most New York City bankers, who were eager to escape the restraints imposed on their operations by the federal branch bank in that city. In Olcott’s eyes, the Bank war was primarily an attempt to put an end to an ever expanding centralism that was, in Andrew Jackson’s words, “subversive of the rights of the states, and dangerous to the liberties of the people.”

For his management of a series of legislative resolutions denouncing the Bank of the United States and opposing its recharter,
Neil N. Gold

Olcott's bank was made military pension agent for upstate New York. This was a lucrative position that was formerly held by the Bank of Utica, a branch of the "Monster Bank." Also, the Mechanics and Farmers' was made a depository for federal revenues and enjoyed considerable influence on the determination of banking policy during Jackson's second administration. One might note that the actions of Olcott and of others like him in destroying the Federal Bank insured forever the dominance of New York State's financial community over the business life of the nation.

Thomas W. Olcott's effect on the financial policies of the United States government is only one aspect of his papers that will be of interest to scholars. There is considerable material here about his career in opening new lands to the expanding nation, as mining operator, and as railroad builder, all subjects that will attract the specialist. And another, more human side of the man is plentifully represented — his many philanthropies benefitting his fellow citizens of Albany. These include strong personal support of hospitals, academies for boys and girls, scientific observatories, and the like, and his efforts in behalf of Union College, the Medical School, and the Cemetery Association. In one sense, the climax of his career came in 1863, when President Lincoln offered him the newly-created post of Controller of the Currency, an offer which he deemed a great honor, but which he declined with humility, in line with his unvarying policy of never accepting public office except, in the words of one historian, "such as related to the promotion of education or other local interests."

The manuscripts — to be augmented with whatever additional materials Mr. Douglas W. Olcott can gather from the Bank's vaults, and from his own residence — are the raw materials for research into one of the most crucial periods in the financial and expansionist development of our country.
The Columbia Manuscript of

*The School for Scandal*

CECIL PRICE

WHEN the great authority on Sheridan’s work, the late George H. Nettleton of Yale, produced with A. E. Case British Dramatists from Dryden to Sheridan (Harrap, 1939), he noted that *The School for Scandal* presented “more formidable textual and biographical problems than any other drama” in the volume.

The reason for this set of difficulties is to be found in the character of Sheridan himself. It is typical of him that he should declare “what I write in a hurry I always feel not to be worth reading, and what I try to take pains with, I am sure never to finish”. The early drafts of *The School for Scandal* have all the appearance of hurried work; and even when Sheridan took pains to fill out the play, the numerous alterations, deletions and improvements gave the manuscript a strangely unfinished look. Then it was copied out by the prompter’s office at Drury Lane Theatre, submitted to the Lord Chamberlain, and given its first performance on 8 May, 1777.

Sheridan liked to go on tinkering with a text. The most obvious improvement he ever made was to *The Rivals*, and one has only to compare the Larpent version with the standard text to see how much the play gained when the dramatist recast it in the light of its first performance and the attendant criticism. He never altered *The School for Scandal* in such drastic fashion, but extant manuscripts show that he did make minor emendations to its text. Late in the eighteenth century, he told Ridgway, the publisher, that he had been nineteen years trying to satisfy his own taste in the play, and still had not succeeded. Ridgway declared that after hearing this reply, he teased Sheridan no more for a corrected copy.
THE SCHOOL FOR SCANDAL
A performance in New York, showing in the foreground E. H. Sothern on the ladder, Charles Harbury, and Grace Kimball.
The version accepted as basic text by Nettleton is the one that Sheridan presented to Mrs. Crewe. The manuscript is in the Riggs Memorial Library of Georgetown University, and it certainly contains several author's corrections not to be found elsewhere. Yet there may be reasons for doubting if this is the last version that Sheridan authorised. His connection with the Crewes was strongest in the period before the death of his first wife in June, 1792, and it seems to me likely that the gift of the play to Mrs. Crewe had been made well before that date. If this hypothesis is accepted, it then becomes obvious that he did not look upon the Crewe version as definitive or he would not have put off Ridgway (clearly after 1796) as he did.

We are left wondering if Sheridan ever completed a definitive text. The project recurred to him on occasions between 1809 and 1815, and he may have overcome his own dilatoriness and set to work. There is no certain information available on the point. In default of concrete evidence, we must study every late manuscript of the play in the hope that it may prove to contain the author's final version.

A manuscript has recently been found in the Columbia University Libraries (possibly associated with another great Sheridanian, Brander Matthews). Unfortunately not one of the five hands used in copying the text is that of Sheridan himself. The first hand, however, is not unlike that of John Palmer (1742?-1798), the original performer of Joseph Surface, but some of the capitals are so differently formed as to prevent any definite identification with him. The remaining four hands are unknown to me.

This manuscript belongs, without doubt, to the later part of Sheridan's life. This notion is supported by several facts. This is one of the few manuscripts to omit the slightly risqué jest in Act IV: 'Has her ladyship discovered that she has an old husband?' (Nettleton and Case numbering : IV. iii. 353-5). Surely it was deleted because, as the century came to a close, new feelings of delicacy made the line offensive? Again, the omission of the sen-
tence referring to the Annuity Bill of 1777 (III. ii. 58) is an indication that the text was written at a time when this allusion had lost its topicality. How late that may be is suggested by the fact that a Yale MS. of the play, on paper watermarked 1795, still includes this reference to the “d—d register” connected with the Bill. Finally, two of the watermarks of the paper used in the Columbia MS. suggest that the sheets comprising it belonged to the late eighteenth century, while the third watermark suggests a date early in the nineteenth century.

All this looks very promising, and the student’s next task is to collate the MS. with others of the play. It shows a number of insignificant variations and some significant ones. By the insignificant, I mean slight changes in wording or word-order. The significant ones are far more interesting because they suggest the manner of the copying and the character of the copyists. In I. ii. 43, the Columbia MS. reads “the set she visits”, where the usual reading is “the set she meets”. The transcriber obviously misread the word “meets”, something that it would be quite easy to do if the word were written by Sheridan. It is more difficult to account for the change in III. i. 161, “my tutor appears so apt”, in place of the usual “so able”. This is also true of IV. i. 226, “for the life of me” in place of “for the soul of me”; and in V. 2. 333, “to last me”, for “to serve me”. Certainly the most fascinating of the changes is the slight interpolation which is to be found in IV. iii. 264:

Joseph: I beg you will not mention it.

Sir Peter: For Lady Teazle, Lady Teazle I say . . .

Joseph: What are my disappointments . . .

I have not been able to find Sir Peter’s line in any other version, but that it had a basis in some earlier text is certain from the fact that the same words are given to Joseph but then crossed out, in a manuscript of the period now at Yale University Library.

In two places, there are possibilities of an Irish hand in the compilation: to be seen in IV. 3. 554, “respect meself”, and in V. ii. 95, “by a trust in seconde.”
The copyists of the Columbia text occasionally appear rather unintelligent and somewhat illiterate. Apart from spellings like "crewelest" and "compliscance", there are some lines that make little sense. In V. iii. 241, Lady Teazle describes herself as a "Licentiant" (instead of "Licentiate"); and in V. ii. 292, we find the stupid rendering, "I assure you must desire", for "I am sure."

The worst fault of the MS. is that it is incomplete. It comprises I. i. 1-240; 332-475; ii. 1-114; II. i. 100-40; ii. 1-50; III. i. 21-204; iii. 266-301; IV. i. 1-231; ii. 1-41; iii. 1-88; 173-562; and the whole of the fifth act. It is a great pity that there are so many gaps in the text, if only because it is impossible to come to adequate conclusions without the evidence the missing lines would present.

The fact that there is no trace of Sheridan’s handwriting in the Columbia MS. does not invalidate it completely. In the eighteenth century theater, acting versions were usually copied out by the prompter’s department. Having accepted the variety of hands employed, we must ask ourselves the crucial question: was the manuscript copied from a text authorised by Sheridan? I cannot answer this with any certainty, but what I think worth stressing is a general resemblance between it and the important Crewe text, together with some variations that may well come from an authorised text now lost.
Notable Purchases, 1960-61

ROLAND BAUGHMAN

In all, the Columbia University Libraries placed more than 30,000 purchase orders for books, manuscripts, pamphlets, and periodicals during the year 1960-61. To select for discussion in this limited space those items that add particular prestige and unusual depth to our collections is by no means an easy task — personal judgment and taste are bound to bias the selections. The effort here, therefore, will be to include only such items as are above question.

Book manuscripts

Among nearly a dozen book manuscripts that were purchased during the year, ranging in date from the early 15th century to the 20th, perhaps the following are of the greatest note:

A fine unpublished and apparently unnoticed popular history, in Italian, of Rome and the Empire, which was compiled from ancient and medieval sources by an unidentified 14th-century author. On 125 vellum leaves, this handsome manuscript was written in southern Italy about 1400. From the collection of Sir Thomas Phillipps, no. 239.

An Italian translation by Andrea Cambini of Cicero’s De senectute, De amicitia, etc. Manuscript on paper (105 leaves), written possibly in Florence about 1530.

An apparently unpublished volume of poetry by the Ferrarese poet, Lorenzo Pisa, dated May 29, 1627. In a fine contemporary binding of russet morocco, richly gilt.

A substantial corpus of materials connected with Washington Irving’s The Chronicle of the Omniaides, including notes, transcripts, drafts, and the like. The materials dovetail nicely with manuscripts already at Columbia (see the article by Andrew B. Myers in Columbia Library Columns, November, 1958).
A remarkable typescript of Ezra Pound's *The Pisan Cantos*, with the author's corrections, additions, and emendations.

**Manuscript collections**

Nearly a dozen manuscript "collections" were purchased during the year, ranging in size from a few related pieces to groups numbering literally thousands of items. Among the collections the following deserve special mention:

*Coptic ostraca*. A collection of some 1,600 Coptic ostraca was obtained from the Metropolitan Museum of Art. Our readers will recall Professor A. Arthur Schiller's article on Columbia's earlier acquisition of a similar collection, in the May, 1959, issue of *Columbia Library Columns*. The present group of inscribed potsherds is of the same vintage and provenance, coming mainly from sites at or near the Egyptian monastery of Epiphanius in Thebes, and representing the normal, workaday written communications of ordinary people in upper Egypt during the 7th and 8th centuries of the Christian era. With the new additions, the Columbia archive numbers well over 3,000 pieces, and is perhaps the largest study-collection of such documents in this area.

*Sanscrit manuscripts*. A remarkable collection of 31 Sanscrit manuscripts, ranging in date from the 16th to the 19th century, was recently purchased from a graduate student who was working at Columbia in the field of Indian culture. The collection contains a number of Indic texts for which there are as yet no critical published editions. It avoids such common subjects as popular astrology, which would be of little value here, and stresses such useful matters as philosophy, the ceremonial calendar, ritual, singing, and poetry.

*Willard Bartlett papers*. A major purchase was the correspondence and papers of Willard Bartlett (A.B., 1869; LL.D., 1904 Hon.). Bartlett was a prominent legal figure in New York, having been associated with Elihu Root for many years. The collection contains more than 2500 letters, including a fine group of 150 from
Roland Baughman

Root. In addition, there are hundreds of legal briefs and documents, orders, messages, genealogical records, poetry, passports, and the like. Not the least interesting are Bartlett's class notes for his course in psychology under Professor C. M. Nairne at Columbia, 1868-9.

*Gay papers.* A voluminous collection of letters and papers relating to the noted Gay and Otis families (both of which are already well represented in the Columbia manuscript collections) was acquired from the estate of W. Allan Gay. The Otis papers in the present lot fall mainly in the period 1800-1830, although there are several of earlier date. The Gay portion may be divided into three groups: (1) letters to Winckworth Allan Gay (1821-1910), noted painter; (2) letters of Arthur Gay, who was active in the South Seas trade and in that of San Francisco after the gold rush; and (3) letters of Mary and Fanny Gay, 1820-50, throwing much light on manners and social activities of the time. Of particular interest are several letters to and from Mercy Otis Warren (1728-1814).

*Individual letters and documents*

Among the more than a score of letters and documents that have been purchased as individual items because of their special pertinence to our existing holdings are two letters by John Jay, three by Willa Cather, two by Marianne Moore, and one each by Alexander Hamilton, Samuel Johnson (first president of King's College), and Edward MacDowell.

*Printed books*

*Incunabula.* During the year we were able to add seven 15th-century books, all classical works destined for inclusion in the Gonzalez Lodge collection. In each instance the purchases represent works of which no copies are recorded as being available to scholars in the immediate area. They include: Aristotle, *Ethica ad Nicomachum*, Florence, ca. 1480; Boethius, *De consolatione*
Notable Purchases, 1960-61

philosophiae, Venice, 1498; Juvenal, Satyrae, Venice, 1486; Pliny the Younger, Epistolae, Venice, ca. 1492; Quintilian, Declamationes, Treviso, 1482; Seneca, Epistolae ad Lucillium (in Italian), Venice, 1494; and his Tragoediae, Lyons, 1491.

Sixteenth Century. Of the very large number of 16th-century books purchased during the year, only a handful can be singled out for discussion. Most of these are scientific in nature, and were obtained by the use of the D. E. Smith fund and the Thorndike gift. Mention should be made of the Almanach for the period 1507-31, prepared by Johann Stoeffler and Jacob Pflaum and published in Venice in 1507; Delfino’s Epistolae, in the only known edition — that published at Venice in 1524 (the letters cover the period of 1480-1524, and comprise a little-studied source for the history of that time); Bianchini’s Tabulae in the second edition, Venice, 1526 (there is no recorded copy of the first edition, 1495, in America); Fracastoro’s Homocentrica, Venice, 1538, a treatise which opposed the then-current epicyclic view of planetary motion, in some respects anticipating the work of Copernicus which was published five years later; Taisnier’s Opus mathematicum, Cologne, 1583, which is — besides its importance to the history of mathematics — one of the most comprehensive works of the 16th century on astrology, physiognomy and chiromancy; and the first and only edition of Lauret’s La doctrine des temps et de l’astronomie universelle, Paris, 1598, an extremely rare and little known treatise.

Avery Library reports the acquisition of Vitruvius, De architectura, 1550, one of the few editions heretofore lacking in that collection. The recently acquired copy contains contemporary annotation, probably in the hand of the famous Renaissance architect, Vicenzo Scamozzi.

Seventeenth Century. For this period, too, most of the more notable acquisitions have fallen into the area of scientific thought. Campanella’s Astrologicorum, Lyons, 1629, is an important treatise by one who strove to emancipate contemporary thought
A PROGNOSTICATION
for Ever,
Made by ERRAPATER;
a Jew, born in Jewry,
Doctor in Astronomy and Physick:
Very profitable to keep the Body in health.
And also Ptolemeus saith the same.
TOGETHER
With the Fairs and High-ways,
and several new Additions.

LONDON,
Printed for Thomas Basset, Richard Chiswel,
Samuel Smith, Benjamin Walsford and George
Conyers. 1694.
from rigid Aristotelianism. Bobynet's *L'Horographie ingénieuse*, Paris, 1647, is a rare work on horology, particularly interesting for its early use of logarithms. Photius' *Myriobiblion*, Rouen, 1653, though scarcely a "scientific" book, presents all that survives of the works of Ctesias, Memnon, Conon, and the lost writings of Diodorus Siculus and Arrian. *A prognostication for ever, made by Erra Pater, a Jew... very profitable to keep the body in health...*, London, 1694, was acquired in what appears to be a unique copy of this edition. (First published in the 16th century, the work was of great popularity, but very few copies of any of its many editions survive.) George Brown's *Account of the Rotula Arithmetica*, Edinburgh, 1700, is a rare work describing an instrument invented by the author for the teaching of arithmetic.

Avery Library acquired two important 17th-century editions: an authoritative work on Roman archaeology by Johann Rosinus, *Antiquitatum Romanarum*, Cologne, 1632; and the first edition of Antonio Bosio, *Roma sotteranea*, Rome, 1650— one of the basic works of the sort of that period.

**Eighteenth Century.** By far the majority of the more notable 18th-century works were acquired for Avery. Of these *Oeuvres de Gilles Marie Oppenord*, Paris, 1745-48, the so-called "Grand Oppenord", should be mentioned as being a monumental corpus of French baroque design. Steingruber's *Architectonisches alphabet*, 1773, is an architectural curiosity: its plates present plans in the shapes of letters. Maillier's *L'Architecture*, Paris, 1781, a rare poetical work, supplements a manuscript by the same author which is also an Avery Library item. *Ouvrage d'architecture des sieurs Desprez et Panseron*, Paris, 1781, contains a remarkable collection of fine engravings of rococo and early romantic flavor.

**Nineteenth Century.** A superb copy of Longfellow's *Poems*, Boston, 1850, in sheets, uncut, has been acquired, as well as the very rare Baltimore, 1825, edition of Edward C. Pinckney's *Poems*. For Avery, the most notable single acquisition was Antonio Nibby's *Roma nell' anno MDCCCXXXVIII*, published
Roland Baughman

in 4 volumes in Rome, 1838-41, and comprising a most extensive study of contemporary Rome.

Twentieth Century. Two prized additions have been made to the Arthur Rackham Collection. One is an original watercolor drawing by Rackham, used on page 58 of the 1921 edition of Eden Phillpotts' A Dish of Apples. The other is a heretofore unknown work of Rackham's, Pictures of East Coast Health Resorts, London, ca. 1901. The volume contains 14 pen-and-ink sketches, all signed. No mention of this work is to be found in any of the several bibliographies of Rackham.

Avery purchases representing this period were numerous, among which three are paramount. Rohault de Fleury's Gallia Domincana, Paris, 1903, is an extremely rare source work for the study of monastic design in France. The scarce records of the Wagner-Schule (1902-3, 1903-4, 1910), published in Leipzig, 1905-10, make available the teachings of the great Austrian pioneer of modernism in architecture, Otto Wagner. Finally, the very rare second edition of the famous portfolio of Frank Lloyd Wright (Berlin, 1911), long a desideratum in Avery, has at last been obtained.

East Asiatic acquisitions. Recent purchases by the Chinese unit have provided complete holdings of all the Chinese dynastic encyclopedias in their best editions. Such publications began in the T'ang Dynasty with the I wen lei chu (624 A.D.); the Library has a modern facsimile of the printed edition of 1131-62. During the Sung, the T'ai p'ing yu lan was produced in 984; the Library has acquired the 1960 reproduction of it. The Ming Dynasty's Yung-lo ta-tien, in 22,937 sections in 11,905 fascicules, was made in two copies completed in 1408. One copy was destroyed by fire and the other partly destroyed and partly scattered inside and outside China when Peking was ravaged by war. The current Mainland China Government collected and photolithographed the 728 extant sections. The Library bought a set, in 202 fascicules, during the last year. This acquisition, together with three editions of the T'u shu chi ch'eng, compiled in the Ch'ing Dynasty and com-
In the woodcut above, farmers are removing husks from rice with clay grinding-stones. The text at the top of the page reads in translation: “Farmers, big or small, all enjoy their harvest, hulling their new rice in great earnest. Some started a little rustic song and the chorus is swelling, for they are happy, realizing happiness comes after all their sweating.”

(See reference to “Sung-to-Ch’ing works” on page 38)
pleted in 1725, rounds out the Library’s holdings of these important encyclopedias which, besides their value as reference works, contain extensive quotations from titles of separate works which are no longer extant in other forms.

The Chinese unit also acquired the *Shuo wên chieh tzu lui shu su cheng*, a version of the Han Dynasty dictionary Shuo-wen rearranged and annotated by the famous philologist Professor Ma Hsü-lun. Still another important purchase is the *Chung-kuo kun-tai pan-hua t'ung-k’an*, a reproduction of Sung-to-Ch’ing works, all with extensive woodcut illustrations. (See picture on page 37.)

The Japanese unit purchased three especially important titles during this period. *Nihon shikisai bunkashi* [Colors in Japanese cultural history], by Yukichika Maeda (Tokyo, Iwanami Shoten, 1960), published in an edition of 500 copies, contains 42 samples of dyed silk and an additional 55 plates, 12 of which are in color. This title, an essential reference work for the study of Japanese history and literature, also includes a chronological table covering the period B.C. 89—1164 A.D.

*Nihon sbûcho Shina kodô seika* [Selected relics of ancient Chinese bronzes from collections in Japan], by Sueji Umehara (Osaka, Yamanaka Shokai, 1959— ) will appear (in an edition of 300 copies) in 6 volumes, of which three have so far been acquired. It contains some 500 examples of Chinese bronze vessels in various Japanese collections, both public and private. The main part was compiled during the years 1929-1939; it is supplemented by relics located after World War II. The dates of the antiquities range from B.C. 1766 to 24 A.D.

*Shôsôn hômotsu* [Treasures of the Shosoin] (Tokyo, Asahi Shimbun Sha, 1960-1962.) 3 volumes in an edition of 4,000 copies, with a large number of plates (all in color) and with descriptive texts in Japanese and English. This work, of which two volumes have been acquired, illustrates national treasures preserved in the repository established in 756 A.D. which has remained intact to this day. The book is of primary importance for the study of Japanese history and culture.
As we have indicated in these pages in the past, by far the greatest proportion of the book funds available to the Libraries must be used to keep pace with the everyday needs of our students and faculty. But occasionally opportunities are presented for us to acquire unusual materials that would strengthen our collections in a notable way. It is at this point that the great value of our many gift and endowment funds reveals itself, for by their use we are enabled to provide exceptional strength in specified areas — precisely as the donors of the funds intended. To a substantial degree the purchases listed above fall in that class, and the scholars who now find the materials at Columbia have good reason to join us in our gratitude to our benefactors.

The 3,000,000th Book

Among the year’s acquisitions is one which has a special significance, for it is the 3,000,000th book to be added to the Columbia Libraries. Actually library records are not so precise that we can name the volume which has that special distinction. We believe, however, that the milestone has been passed and that somewhere in the stacks, or in the reserve rooms, or in Special Collections, one volume reposes which deserves to be labeled no. 3,000,000!
The original portrait, painted by Sol Eytinge, has been presented by Mr. Henry Rogers Benjamin.
Our Growing Collections

ROLAND BAUGHMAN

The decade just completed (July, 1951-June, 1961) has been marked by extraordinary growth of Columbia's Department of Special Collections through gifts of printed books, manuscripts, and research collections. In that ten-year span donations and bequests of such materials totalled in value over a half million dollars — which is more than two and a half times the record of the preceding decade. In 1960-61 alone, there were 59 individual gifts of rare books and manuscripts, totalling $77,704.90 in value.

The reasons for this increased donor activity are not hard to find. There is more than coincidence in the fact that a distinct upward trend became apparent from the moment the University began to encourage re-activation of the Friends of the Columbia Libraries in 1950-51. This trend gathered force consistently, abetted not a little by the publicity attending the Graphic Arts development program of 1952-53, and by the Columbia-centered activities of the Bicentennial Year, 1954. When, in 1956-57, the University was given a "take-it-or-leave it" chance to purchase the Iselin collection of John Jay papers, outside assistance was sought and obtained; nearly $60,000 of the needed amount came from donors, both private and corporate. Concurrently there was a new spurt in gifts — in no way allied with the Jay project, but undoubtedly affected positively by it — and this has been sustained at a high level ever since.

The widespread donor interest which is now evident has been fostered to a substantial degree by the devoted generosity of a few who have made repeated newsworthy donations. During the past decade, one such donor has given us materials valued at more than $100,000; another is nearing the $65,000 mark. Still another, whose gifts are individually modest, is in our records for every year of the past ten, in amounts ranging from $200 to $2500.
Apparently our well-wishers have only needed assurance that Columbia University is truly serious in its desire to add rare books and manuscripts to its scholarly resources, that it realizes that such materials form an indispensable part of a research library, that it is sincerely grateful to those who assist us in acquiring them, and — above all — that it is willing to expend some of its own funds to that end. The result has been a widespread sympathy with and support of those objectives, tangibly demonstrated, and extending beyond the membership of the Friends; it should be noted in this regard that many of our most important recent gifts have come from non-members of that group. (Of eleven gifts valued at $1000 or more, made in the year just ended, four were from Friends and seven were from non-members.) In large measure we are indebted to the Friends for these gifts, too, because it is the formal organization which serves as the continuing force, the spear-head, the means of dramatizing (through special functions and its publication, *Columbia Library Columns*) the appropriateness and value of building strength into our research collections.

Finally, it must be noted that much of what has come by gift could never have come in any other way — treasured family heirlooms that are not for the market place. Their arrival here is a declaration of faith in Columbia's ability to preserve, coordinate, and put to scholarly use materials that are too precious to sell. Among the current gifts described hereafter will be found many such items.

*A. I. G. A. gift.* Two important gifts have been received recently from the American Institute of Graphic Arts. First to be mentioned is the assemblage of the "Fifty Books of 1959", to be added to the earlier series that have been placed at Columbia by the Institute, making the documentary file complete from 1923 through 1959. Secondly, the Institute has presented a collection of 131 paperback books that had been displayed in the recent special exhibition, "Paperbacks U.S.A."

*Ausubel gift.* Professor Herman Ausubel (A.M., 1942; Ph.D.,
Our Growing Collections

1948) has presented the manuscript of his In Hard Times; Reformers among the Late Victorians, published by the Columbia University Press in 1960. His study surveys the social reform movements in Great Britain from the 1860's to the opening years of the present century.

Barzun gift. Dean Jacques Barzun (A.B., 1927; Ph.D., 1932) has made notable additions to the collection he has established at Columbia in honor of his father, H. M. Barzun. The present gift comprises 144 items, principally French works relating to modernism in art and letters.

Benjamin gift. Mr. Henry Rogers Benjamin has added a number of distinguished items, including books, manuscripts, and miscellanea from his personal library. Included are certain extremely useful materials collected by his father, the late William Evarts Benjamin.

Of very special note is the famous portrait in oils of Charles Dickens by Sol Eytinge, which will make a particularly gratifying addition to the decor of the projected Special Collections Reading Room.

Blau gift. Professor and Mrs. Joseph L. Blau (A.B., 1931; Ph.D., 1944) have presented a very desirable autograph letter from F.C.S. Schiller to John Dewey, dated 16 May 1910.

Douglas bequest. By the bequest of the late Chrystie L. Douglas (1923 C), Avery Library has received nine volumes of first editions of Ruskin's works, handsomely bound in morocco.

Dusenbury gift. Mr. Arthur N. Dusenbury (C.C. 1900) has placed in Columbiana four reels of motion-picture film taken at various reunions of his class.

Friedman (Harry G.) gifts. On many separate occasions recently we have received valuable gifts from Harry G. Friedman (Ph.D., 1908). Among these are five manuscripts, of which a late 14th-
century “Office of the Virgin for Italian Use” and a 13th-century religious text are especially notable. An extremely interesting English manuscript of the 17th century contains recipes and antidotes against the evil effects of witchcraft. Mr. Friedman has also presented more than 75 portrait prints of important historical and literary personages.

Friedman (William H.) gift. By gift from the late William H. Friedman (E.E., 1907; A.M., 1909), the Engineering Library has received a fine collection of original specifications, drawings, and archival materials pertaining to the Queens Tunnel and the Brooklyn-Battery Tunnel. Both were constructed by the New York City Tunnel Authority, of which Mr. Friedman was Commissioner.

Gilkes gift. Miss Lillian B. Gilkes has presented a number of interesting items for inclusion in our collection of the manuscripts and papers of Millen Brand (A.B., 1929; B.Lit., 1929). The gift includes a typescript of Brand’s “The Wrestling Bear”, and a dozen letters and postcards written by Brand to the donor from 1946 to 1953.

Ikeda gift. On June 23rd His Excellency Hayato Ikeda, Prime Minister of Japan, at the close of a ceremony at which he was made honorary Columbia University Doctor of Laws, announced a gift to the East Asiatic Library of 324 volumes of Japanese-language publications. Titles in the gift were selected from desiderata lists compiled by the Library and transmitted to Japan by Masahide Kanayama, Consul General of Japan in New York.

Kehl gift. Professor George L. Kehl has presented to the Columbiana Collection eight scrapbooks formed by Henry Marion Howe, Professor of Metallurgy at Columbia from 1897 to 1913.

Kôdansha gift. Kôdansha, a Tokyo publishing company established in 1909, has announced that it will present to the East Asiatic Library the entire Nihon gendai bungaku zenshû [Collected
Reproduced above is the first page of the 17th Century anti-witchcraft manuscript, which was presented by Mr. Harry G. Friedman. The “sentence,” which the author said should be hung upon the four corners of the house, is made up of three quotations from the Scriptures. The King James version gives these as follows: *Let everything that hath breath praise the Lord* (Psalms 150:6); *they have Moses and the prophets* (Luke 16:29); *let God arise, let his enemies be scattered* (Psalms 68:1). The “Abrotanum,” which was to be used for fumigating, was an aromatic wood.
works of modern Japanese literature], scheduled for publication in 109 volumes. The gift, eight volumes of which have already been received, was initiated by the eminent Japanese novelist Sei Ito, who spent the year 1960-1961 at Columbia University as a visiting scholar.

Lada-Mocarski gift. Mr. and Mrs. Valerien Lada-Mocarski have presented a beautiful copy of the rare Basle, 1543, edition of Solinus’ *Polybistor* and Mela’s *De Situ Orbis*. Of special interest are the maps that accompany this edition, of which one contains the earliest tolerably accurate delineation of the river system of Russia. On another map occurs an early representation of the extreme northwestern coast of America.

Longwell gift. Mr. Daniel Longwell (1922 C) has added four recent publications to the collection of the works of Winston S. Churchill which he has established at Columbia—a collection which, by the way, will be the basis for a major Butler Library exhibition this fall.

Maldarelli gift. The Columbiana Collection has received from Oronzio Maldarelli, Professor of Sculpture at Columbia from 1934 to 1961, a beautiful bust in terra cotta made of him by Ann Martin (M.F.A., 1961). The bust had won the coveted Helen Foster Barnett Prize, National Academy of Design.

Merton gift. The Reverend Thomas Merton has presented his translation of “The Ox Mountain Parable of Meng Tzu”, printed beautifully by Victor Hammer at his Stamperia del Santuccio in Lexington, Kentucky, 1960.

Meyers gift. The Law Library reports the gift by Professor Charles Meyers (LL.M., 1953) of more than 135 volumes of proceedings, exhibits, and related documents in the important recent litigation, *Arizona v. California*, involving states’ relations and water rights.
The Law Library also reports the receipt from the law firm of Milbank, Tweed, Hope & Hadley (several of whose partners are Columbia alumni), of 91 volumes of trial records, exhibits, etc., in the recent antitrust case, *U.S.A. v. Alcoa*.

*Moffat gift.* Mr. Abbot Low Moffat (LL.B., 1926) has presented a collection of 185 letters, documents, and printed pamphlets pertaining to the family of John Jay. Included in the gift is a manuscript notebook kept by Peter A. Jay, relating mainly to his trip to Europe in 1803-4, but continued thereafter into 1805.

*Phillips Exeter Academy gift.* Through the good offices of Mr. Rodney Armstrong, Davis Librarian at the Phillips Exeter Academy, we have received a collection of twenty-four letters from various librarians to William J. Hollis, in response to the latter's request for reports on holdings in Napoleonic studies. Communications from most of the prominent librarians of the time (i.e., 1893) are present in the group.

*Rockefeller Foundation gift.* The Rockefeller Foundation, among its numerous gifts to the East Asiatic Library, has presented important titles published by the Academia Sinica of the Republic of China. They include two volumes of studies on oracle-bone inscriptions and another on Han Dynasty wooden-strip inscriptions, both with facsimile reproductions in full size. The Library also received as gifts two important titles by the Academy’s Institute of Modern History, one a collection of documents on the development of industries and communications in China during the Ch‘ing Dynasty, and the other a collection of documents on Sino-Russian relations.

*Rodakiewicz gift.* Dr. Erla Rodakiewicz has presented a distinguished collection of her notebooks and memoranda relating to her investigations into various illuminated manuscripts both here and abroad, and on other bibliographical and artistic subjects.
Roland Baughman

_Schiller gift._ Mr. Justin G. Schiller has presented the octavo edition (1712-1715) of _The Spectator_, in eight volumes.

_Tanzer gift._ Mr. Lawrence Tanzer (LL.B., 1897) has presented to the Law Library a major collection of state and municipal documents on taxation, home rule, governmental problems and reform politics. This collection also includes valuable runs of periodicals in international law and taxation.

_Virginia Historical Society gift._ We have received, for addition to our collection of the correspondence of F.A.P. Barnard, a letter written by him to J. E. Hilgard, dated 6 April 1872. The letter was presented by the Virginia Historical Society.

_Wells gift._ Professor Henry Wells has added to his earlier gift (The _Columns_, May, 1961) a fine group of items relating to the poet, William Carlos Williams. Among the pieces are eight letters and postcards, principally to Professor Wells.
GENERAL BUELL'S LETTER ABOUT
THE BATTLE OF SHILOH

As our readers will recall, the Columbia Libraries' manuscript letter by General Don Carlos Buell on "The Battle of Shiloh, or Pittsburg Landing" was printed in the February 1961 issue of *Columbia Library Columns*. The original was addressed to the Editor of the *United States Service Magazine*, which ceased publication shortly thereafter. It was believed that the manuscript had remained unpublished.

In July a letter was received from Mr. J. F. Waring of the Western Reserve Academy in Hudson, Ohio, in which he said that he had recently been examining the family papers of Mrs. Neal Gray of Hudson, a great-niece of General Buell, and among them found an 11-page pamphlet, undated, which contained the Buell letter and which bore indication that it was reprinted from the *New York World* of February 18, 1865. A search of that issue of the newspaper revealed that the letter had been printed there. A comparison of the text with that in the Columbia manuscript shows that the wording is virtually identical, with one major exception: the entire third paragraph of the Columbia manuscript which commences "If General Sherman really desired to vindicate General Grant . . ." was deleted from the newspaper printing.

We appreciate the information which Mr. Waring gave us and we are passing it on to our readers.

— EDITOR
Merle Hoover teaching at Columbia.

In Memoriam: Merle M. Hoover

Merle M. Hoover (Columbia M.A., 1911), who was active in his association with the Friends from its start in 1951, died on June 2. He was a member of the Organizing Committee, and on the Publications Committee of Library Columns during the same formative period. He was, more than any other single individual, responsible for suggesting and building the “Park Benjamin Collection” which the late William Evarts Benjamin first established at Columbia University in 1937 in honor of his father. He was a beloved teacher and counsellor of students until his retirement in 1949. At the memorial service, Dean Clifford L. Lord of the School of General Studies quoted a former student of Mr. Hoover’s, who said, “As a teacher he demanded the utmost; as a friend he asked nothing.” We shall miss him.
Activities of the Friends

FINANCES

In the November issue we publish the annual statement of the amount which has been contributed by the Friends during the twelve-month period ending on March 31. During the year $7,642.31 in unrestricted funds and $1,120.50 for specified purposes were received, making a total of $8,762.81. Such gifts from the Friends over the past ten years now amount to $169,573.62.

In addition to the monetary gifts, the Friends have during the year augmented the Libraries' resources for research by presenting rare books, manuscripts, and other items having an estimated value of $71,832.84—an all time high for a single year. This brings the ten-year total of such gifts to $345,283.08. (The principal items have been described in “Our Growing Collections”.)

The comparative figures for contributions by our members during the past years is indicated in the following table.

<table>
<thead>
<tr>
<th>Year</th>
<th>Unrestricted Cash Gifts</th>
<th>For special purposes</th>
<th>Total</th>
<th>Book and manuscript gifts</th>
<th>Total value of gifts</th>
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<td>1960-61</td>
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<td>1,120.50</td>
<td>8,762.81</td>
<td>71,832.84</td>
<td>80,595.65</td>
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| Total     | $48,605.18               | $120,968.44           | $169,573.62 | $345,283.08               | $514,856.70          |

*December 1950-March, 1952. Subsequent years begin April 1 and end March 31.
Activities of the Friends

As of October 1 our association had 492 members, which is an increase of 118 since the report of March 31, 1960.

MEETINGS

Fall Meeting on November 6. As we go to press, plans are being completed for the first meeting of the new academic year, which will be held in the new Law School building on the above-indicated date. The principal speaker for the occasion is Mr. Whitney North Seymour, Sr., a prominent attorney and public speaker who is a member of our association. He has entitled his address “The Jealous Mistress Visits the Library”.

Dean William C. Warren will extend greetings to the Friends and their guests. Following the program, members of the library staff will conduct tours of the public areas of the handsome new Law Library.

PICTURE CREDITS

The frontispiece portrait of Fanny Kemble is from Joseph N. Ireland’s Records of the New York Stage from 1750 to 1860 (N.Y., T. H. Morrell, 1866. vol. VIII); the picture of the bank building is from Span of a Century, 1811-1911, a booklet issued by the Mechanics and Farmers Bank of Albany, N.Y.; the “Hulling Rice” woodcut is from Pien min t’u tsuan, originally printed in China in 1593, and reprinted in Peking in 1958 in a collection entitled Chung kuo pan hua shih t’u lu.
THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

Invitations to exhibitions, lectures and other special events.
Use of books in the reading rooms of the libraries.
Opportunity to consult librarians, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)
Opportunity to purchase most Columbia University Press books at 20 per cent discount (through the Secretary-Treasurer of the Friends).
Free subscriptions to Columbia Library columns.

*   *   *

CLASSES OF MEMBERSHIP

ANNUAL. Any person contributing not less than $10.00 per year.
CONTRIBUTING. Any person contributing not less than $25.00 a year.
SUSTAINING. Any person contributing not less than $50.00 a year.
BENEFACtor. Any person contributing not less than $100.00 a year.
Checks should be made payable to Columbia University. All donations are deductible for income tax purposes.

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Charles W. Mixer, Secretary-Treasurer
Room 315, Butler Library, Columbia University, New York 27, N. Y.

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