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The Poet of St. Petersburg

SUSAN COOK SUMMER

MOSCOW has been hailed the “Third Rome” and Leningrad (formerly St. Petersburg) the “Venice of the North,” yet the city most clearly associated with the arts, civilization and spirituality of Old Russia is Novgorod. Pushkin wrote of Great Novgorod with its “famous tower from the days of old.” Spanning the banks of the Volkhov River, Novgorod was a vital trade link between Constantinople and the Baltic. The first onion domes appeared there, and today the age-old city preserves some of Russia’s most awesome churches and most ancient icons.

It was in Novgorod that Mstislav Valerianovich Dobuzhinsky was born in 1875. Named for an eleventh century descendant of the Rurik dynasty—St. Mstislav the Brave, Prince of Tmuturokan and Chernigov—young Mstislav grew up in a house steeped in Russian music, painting and letters. The daughter of an Orthodox priest, his mother was a celebrated contralto who inspired his passion for the magic of the stage. Dobuzhinsky senior, a Lithuanian general and a man of great culture, introduced his son to the world of painters, writers and poets and developed his whole sense of fantasy.

Following his parents’ separation, Dobuzhinsky divided his time between his mother’s home amidst the country gentry of Tambov and his father’s house in St. Petersburg, that city of “glory and sorrow,” where from his window he gazed out at the “silhouette of the Smolny and the silver glitter of the Neva.” He roamed St. Petersburg’s wide boulevards and its lattice-work of canals while

Opposite: Mstislav Dobuzhinsky, Russian artist and scenic designer, drew this illustration for an edition of Pushkin’s Eugene Onegin, 1938.
Susan Cook Summer

observing the grand, aloof mien of the city's majestic architecture as well as its Dostoevskian labyrinth of squalid alleyways.

Dobuzhinsky grew up during Russia's Silver Age, a period of exhilarating, exuberant rejuvenation of the arts that lasted from about 1890 to 1920. Not unlike Munich's Jugendstil and fin-de-siècle Paris, the aesthetic revolt carried over into all disciplines. It was an effervescent, feverish era in which the ties between Russia and the West were reestablished. Russia delved into its own traditions of folk art and medieval iconography and rekindled an interest in the traditions of the West and the Orient. Russian painting and music dazzled Paris, and Moscow merchants patronized Picasso and Matisse.

Before immersing himself into this whirlwind of artistic activity, Dobuzhinsky, curiously, earned a degree in law. (In fact, this path was not uncommon; Stravinsky studied law, as did Meyerhold, though it is said he was a poor student.) Degree in hand, Dobuzhinsky promptly abandoned jurisprudence and devoted his full attention, and the rest of his life, to the fine arts. He received formal training in St. Petersburg, traveled throughout France and Italy, and proceeded to Munich where he studied at the studios of Anton Azbe and Simon Hollósy, important mentors for not a few Russian painters. Dobuzhinsky concentrated on drawing, established links with the Jugend-Simplicissimus group, and admired the poster designs of Toulouse-Lautrec and Vallotton. These proclivities were fundamental to his development as a graphic designer and illustrator.

Returning to St. Petersburg in 1901, Dobuzhinsky immediately cultivated ties with the World of Art group whose brilliant theoreticians, Sergei Diaghilev and Alexandre Benois, had an overwhelming affect on the evolution of the arts in Russia and the West. Under the banner of "art for art's sake" and the slogan épater le bourgeoisie, they repudiated the classicism of the Academy, the realism of the Wanderers (the group that resigned en masse from the Academy in 1863 to form the Society of Wander-
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ing Exhibitions), and celebrated individuality, modernity, freedom. Their champions were Scriabin, Stravinsky, the Russian Symbolist poets and such legendary dancers as Nijinsky, Pavlova and Karsavina. Diaghilev's Ballets Russes fused the genres of mu-

Dobuzhinsky in the 1940s.
(Courtesy of Vsevolod Dobuzhinsky)
sic, painting and choreography, and set new standards of excellence in all three realms.

Dobuzhinsky became a regular contributor to not only their journal, The World of Art, but also to several other avant-garde publications such as The Golden Fleece, Apollon, and the Berlin-based Firebird. His work primarily consisted of chapter headings, vignettes and illustrations, all of which revealed his sophisticated
use of line and accurate historical detail. In 1906 he illustrated his first major book, an edition of Pushkin’s sentimental tale *The Stationmaster*. The same year he and Leon Bakst joined efforts in the direction of a private art school whose pupils included Marc Chagall. Located in the house where Vyacheslav Ivanov lived, the school became a gathering point for many Russian Symbolist writers including Blok, Bely, Sologub and Voloshin.

In 1907 Dobuzhinsky embarked upon what would become the most widely acclaimed facet of his career: stage and costume designs for opera, ballet, film and theatrical productions. Vera Komissarzhevskaya commissioned him to create scenery and costumes for Meyerhold’s production of “The Devil’s Action on a Saintly Man, or the Controversy of Life and Death” by Aleksei Remizov. This neoteric production, which elicited a raucous combination of cheers and catcalls, was followed in 1908 by his designs for “Francesca da Rimini” by Gabriele D’Annunzio in which Komissarzhevskaya herself played the title role. At the time, Komissarzhevskaya’s productions were considered exceedingly outré, and her theater’s significance in the development of Russian drama is perhaps only surpassed by that of the Moscow Art Theater to which Dobuzhinsky turned his talents next.

The Moscow Art Theater was the vehicle through which Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko completely revolutionized the Russian stage. Stanislavsky’s importance can hardly be overemphasized. It was Meyerhold, in fact, who called him “a maître des grands spectacles with the theatrical range of a Michelangelo.” The traditions established by the Moscow Art Theater survive to this day.

The first of more than ten productions Dobuzhinsky designed for the Moscow Art Theater consisted of the scenery and costumes for Ivan Turgenev’s play “A Month in the Country” directed by Stanislavsky. In order to delve into the characterization, which is the essence of the Stanislavsky method, the director took the entire company away from the theater for several months to
The Poet of St. Petersburg

a retreat in the country, a real departure from the usual production schedule and a milestone in the development of his famous technique. The play met with great success, and Dobuzhinsky’s reputation as a stage designer was firmly established.

Dobuzhinsky created the stage and costume designs in a room of Stanislavsky’s apartment, thereafter known as “Dobuzhinsky’s room.” The sets recalled the décor of his mother’s Tambov house and, in his memoirs, Nemirovich-Danchenko noted that the scenery could not have been a more vivid recollection of Turgenev’s paysage.

Dobuzhinsky’s other set and costume designs for the Moscow Art Theater included those for Chekhov’s “The Seagull” in 1912 (the play which provided the theater’s emblem) and Nemirovich-Danchenko’s staging of “Nikolai Stavrogin,” based on Dostoevsky’s The Possessed. This play had evocative lighting effects producing great haunting silhouettes against the sky. Dobuzhinsky likewise designed the scenery for Blok’s play “The Rose and the Cross” which, despite a two-year rehearsal period, was never performed by the company, though Stanislavsky considered it critical in the development of his system.

It was chiefly by way of Diaghilev’s Ballets Russes that Dobuzhinsky’s fame as a theatrical designer spread throughout western Europe. In 1914 he designed the ballets “Papillons” and “Midas,” both choreographed by Mikhail Fokine, that “rebel and reformer” in the words of André Levinson, one of the foremost dance critics of the period. Although these productions were not among the company’s most sensational (or notorious, if one remembers how “Sheherazade” and “Le Sacre de Printemps” stunned Paris), they secured Dobuzhinsky’s name in the minds of the French and British cultural elite.

Dobuzhinsky did not confine his talents to the stage alone. He created designs for the Comedian’s Halt cabaret, for the Moscow-Kazan railroad station, and produced drawings and postcards of military scenes during World War I. In addition, he was respon-
sible for creating the scenery for a number of films in London, Paris and Hollywood during the 1929-1946 period, including Ermoliev’s production of “Mikhail Strogov,” Fedor Ozep’s “A Woman Alone” and two productions for Mars Films, “Dishonored Lady” and “Strange Woman.”

As a painter and illustrator Dobuzhinsky was no less prolific, and in both genres his love for urban life, whether in Russia or Europe, is unequivocally expressed. His works include such series of sketches as “The City,” “Urban Visions,” “St. Petersburg in 1921,” “Dostoevsky’s St. Petersburg” and illustrations for an edition of Dostoevsky’s mournful tale White Nights published in 1923, the year before Dobuzhinsky’s departure from Russia. He called this work “his last farewell to St. Petersburg” and the epitome of his love for that metropolis. It is perhaps the culmination of his love for that metropolis and of his work as an artist of the city.

As a portrait artist his celebrated models included the dancer Tamara Karsavina, the writer Aleksei Tolstoi, and the directors Konstantin Stanislavsky and Nikolai Evreinov. One of Dobuzhinsky’s most remarkable portraits, “Man with Spectacles” is in the Tretyakov Gallery, Moscow’s major museum. It depicts the writer and philosopher Konstantin Simonberg. In contrast to the elegant simplicity of most of his portraits, this work hides the subject’s expression behind a pair of reflective glasses and portrays a mysterious cityscape behind the subject.

Although Dobuzhinsky’s professional life was an uninterrupted progression of successful ventures in many disciplines, his personal life was complicated by the political events in Russia. Following the Revolution he traveled throughout Europe and, in 1924, settled in Lithuania, the home of his paternal ancestors. Kaunas served as his home for the next fifteen years, although he continued to travel widely. In 1938 Dobuzhinsky collaborated with Mikhail Chekhov on a London production of “The Possessed,” and when Chekhov brought his enterprise to the United States
Crayon and pencil designs for Boyars' costumes in a production of the opera "Boris Godunov."
the next year he invited Dobuzhinsky to join him. Thus, on the eve of World War II, and at the age of 64, Dobuzhinsky decided to settle in a new country, acquiring American citizenship in 1947.

The United States proved fertile ground for Dobuzhinsky's talents, though he continued to visit Europe regularly, often for extended sojourns. His attachment to Russian culture, however, remained undiminished, and served as the focal point for many of the endeavors he pursued in his newly adopted land. These included the designs for such operas as Prokofiev's "The Love for Three Oranges" at the City Center Opera in 1949 and two operas by Moussorgsky, "Khovanshchina" and "Boris Godunov" staged at the Metropolitan Opera in 1950 and 1952, respectively. Dobuzhinsky also collaborated on more than a dozen major ballet productions and worked with such émigré choreographers as Leonid Massine, Serge Lifar, and even George Balanchine for whom he designed the production "Ballet Imperial." In 1941 Dobuzhinsky joined forces with another Russian newly arrived in the United States—one Vladimir Nabokov—and designed the production of the latter's play, "The Event," which was one of the most highly acclaimed plays of the emigration.

Dobuzhinsky's painting in the United States was not confined to theatrical productions. During his American years his works were displayed in thirteen one-man shows as well as in numerous group exhibitions. Among the finest examples of this period is a series of paintings depicting the waterfront homes in Newport, Rhode Island. Dobuzhinsky also found time to continue to write. He compiled a massive bibliography of Russian art that was published by the Library of Congress, and until his death in 1957 he maintained an enormous correspondence with the leading émigré writers, painters and poets.

Although he had published his recollections in the form of numerous essays on such subjects as the World of Art Group (an essay Nabokov found "enchanting"), Mikhail Fokine, the Moscow Art Theater, Rachmaninoff and the Lithuanian composer
Čiurlionis, it was during his American period that Dobuzhinsky wrote his autobiography, the first volume of which was published in 1976. The manuscripts for many of his recollections are in the Bakhmeteff Archive which is now one of the major repositories of his papers, containing not only Dobuzhinsky’s correspondence and manuscripts, but thousands of drawings and sketches as well.

Dobuzhinsky’s paintings, illustrations, costume and stage designs were part of one of the most vital movements in the history of Russian art. His inspiration was drawn from his spiritual homes of Novgorod and St. Petersburg to the world beyond his own migration through Europe to the United States. His achievement in such a wide arena has led the critic Louis Réau to place him “in the forefront of his generation.”
Recollections of Three from the Silver Age

MSTISLAV DOBUZHINSKY

TRANSLATED BY SUSAN COOK SUMMER

Although Mstislav Dobuzhinsky is primarily known as a stage desinger, painter and illustrator, he also wrote an autobiography and a number of essays, several of which appeared in the émigré press. Most of these comprised his recollections of the painters, composers, actors, and choreographers of Russia’s Silver Age. The excerpts which follow consist of Dobuzhinsky’s comments on three of these celebrated figures: the Symbolist poet Alexander Blok, the actor Vasily Kachalov of the Moscow Art Theater, and Mikhail Fokine, perhaps the greatest choreographer of the twentieth century.

Alexander Blok

As was the case with many other Russian poets, it was at Vyacheslav Ivanov’s Wednesday salons that I met Alexander Blok during the winter of 1906–1907. It was Blok’s period of the “Beautiful Lady” and the “Strange Woman,” and I found the poetry he was writing then was even more rewarding and affected me even more deeply than that of Sologub. It even made me feel somehow grateful. Blok was the most “St. Petersburg” of the contemporary poets, and this alone brought us closer and endeared him to me. His “Balaganchik” (“The Puppet Show”) had just been produced at the Komissarzhevska Theater with decor by Sapunov. It was truly poetic, and its strange, poignant fascination remains unforgettable to this day.

Blok’s personality was completely in keeping with his poetry.
At the time he was young and well-built, he held his head proudly, and he had a halo of curly hair and the face of a young Goethe. He was even more handsome than Somov’s rather lifeless portrait of him. Like Vyacheslav Ivanov, Balmont, Briusov, Voloshin and the others, Blok wore a black frock coat and a black silk bow tie, although unlike the other “Byronians,” Blok wore his collar turned down. This was more or less the uniform of poets at the time, and the tradition still remains.
Blok read his disconcerting poems slowly, with eyes half-closed, practically singing in a monotone. For Blok this was not an affectation at all, and in fact, his reading was quite irresistible despite the fact that his voice was somewhat harsh and he lipped a bit.

While reading he seemed to lean towards the ground, and sometimes he uttered “so” or “that’s all.”

For a while Blok and I were neighbors, living on the corner of Ofitserskaya Street and the Priazhka Canal. His window faced the very same view I often sketched from my apartment: the long warehouses of the Baltisky factory with its iron cranes, ship sails, and a tiny corner of the sea. Straight ahead the little canal formed an arch.

At first Blok and I met rather infrequently. Once he, Vyacheslav Ivanov and I all traveled in the same compartment to Moscow. We were riding in a third-class sleeping car and it was very cold. Blok, who had taken the upper “shelf,” above my head, fell asleep without changing out of his fur coat with its collar turned up, round furry hat and his boots. It seemed extremely symbolic to me (particularly the boots), as if he were expressing his estrangement from “contemptible reality.” I pointed this out to him and chuckled.

Our meetings became more frequent while we were preparing to stage his play “The Rose and the Cross” at the Moscow Art Theater in 1916–1917. Blok was called for military service and joined the corps of engineers somewhere in the Pinsk marshes. He was officially called the “adjutant of the thirteenth construction detachment.” Out there where the roads lead into the interior he sometimes did not get out of the saddle for days on end. It was only then that I learned, to my surprise, that Blok was rather athletic and a horseman. When he returned to St. Petersburg it was strange to see him in his uniform, with riding breeches and leggings, his face chapped and his hair cropped short—which was most unbecoming.

During his trips he began to frequent my house, and I visited
him as well. It was then that I met his mother, Alexandra Andreevna, a small, slight woman who adored her son, as all could see. Liubov Dmitrievna, Blok's wife (and Mendeleev's daughter) I had known for a long time, since the time of the Komissarzhevskaya Theater. Blok and I also used to meet in Moscow where we used to confer with Vladimir Nemirovich-Danchenko about the staging plans and my designs for “The Rose and the Cross.”

I liked “The Rose and the Cross” tremendously. Surprisingly, Blok insisted on a direct approach, and only in a few scenes (Gaétan and Izora) did he permit “illusory” or “conditional” effects.

Blok helped me with materials a great deal. He gave me the most fascinating medieval French novels and novellas from which I extracted everything pertaining to daily life that might be applicable to the production. He also gave me many photographs of Brittany and Provence—where the drama takes place—and gave me as a very touching gift the multivolume Galerie de Versailles, a valuable work on French emblems of the Crusades.

Meanwhile, the production of “The Rose and the Cross” was proceeding exceptionally slowly and with extreme difficulty. Almost two years had passed and there had been countless rehearsals. Everyone had waited too long and everything was past its prime. Though at first captivated, I myself got bogged down in the very same realism that Blok wanted, and everything dried up and became an effort. Blok could not help but see this and it was not surprising that he wrote in his journal, “Dobuzhinsky’s designs seem rather wooden.” And he was right. I read in a letter he wrote to his mother, “I saw the sketches at Dobuzhinsky’s. They are very pretty but in the fourth scene I am afraid they are a bit too sumptuous.” At the end a real catastrophe occurred: at the first dress rehearsal all our work was rejected by Stanislavsky who was extremely worked up at the time and seemed not to be standing on firm ground. We were all offended: Blok, Nemirovich-Danchenko, and myself.

Then came the October Revolution and although Stanislavsky
Mstislav Dobuzhinsky tried to continue on his own and rework the production, nothing came of it. “The Rose and the Cross” was never produced perhaps because it was too delicate for a scenic embodiment. About three years after the Revolution Stanislavsky wanted to do something for Blok, and the play was officially given over to the Nezlobin Theater. Blok was thus somewhat recompensed materially, although he no longer believed in the play. And perhaps it was not the right time for it.

In the first darkest years following the Revolution Blok’s “The Twelve” appeared. This brilliant work called forth completely contradictory reactions. Blok had to waste time and energy on unavoidable, endless, and often senseless discussions, and he wrote little. Although posthumous criticism has shown that he completely accepted the October Revolution, it was hardly so simple. Was it not in one of his wonderful early verses from “Dedication,” now prophetic, that he wrote:

The whole horizon is ablaze and soon will be the apparition. . . . But I am terrified—you will betray your image.

The last time I saw Blok was in Moscow during May of 1921 that is, a few months before his death. He was already sick and it seems he overstrained himself completely at one of his lectures. It was extremely difficult for him to live in St. Petersburg. Suffice it to say that although he was already quite sick, and despite the protests and dismay of those around him he carried a heavy load of wood into the house every day to save them from physical labor.

In order to remove him from these difficult conditions they began urging him to go abroad or to a Finnish sanatorium. Yet despite all their efforts (Gorky tried especially), his decision came too late and he did not live to see it. Blok died in August, suffering greatly both physically and emotionally. They say he was delirious just before his death.
Kachalov and I "collaborated" quite a bit. He acted on the stages I designed and in my makeup and costumes in "Where It's Thin It Breaks," "Nikolai Stavrogin" ("The Possessed"), "Woe from Wit" and Merezhkovsky's "Joy Will Come." Our friendship really developed during the production of "Nikolai Stavrogin" in 1913—in which he was wonderful as Stavrogin—and while working on Blok's "The Rose and the Cross." This last play was never produced, however, despite the fact that we worked on it for about two years, right up through a dress rehearsal in 1918. In this play Kachalov had the role of the "hapless knight" Bertrand, and it would have been one of his greatest acting achievements.

Naturally it was fascinating to work alongside Kachalov, and I was moved to see how attentive he was to my ideas. He adapted very well to the characters I had created through the makeup and costumes, and I was pleased that sometimes he created his images with my assistance.

A great deal has been written about Kachalov's acting talents, his beautiful voice, the subtleties and depth of his interpretations of roles—and there is little more to add. I would like to mention, however, that despite all the depth and sobriety of his acting talents, Kachalov also had a facile, gay comic side! This came out in lots of sparkling and wonderfully amusing touches in a whole series of his roles including the student Trofimov, Chatsky, Gluminov, and Tuzenbach.

Offstage Kachalov was outwardly extremely restrained, correct, sometimes even cold as ice. Yet I always admired this correctness, his noble qualities, and his sarcastic, skeptical wit. The ice did not frighten me. Gradually he opened up, and it turned out that we shared many tastes and opinions. During the years we worked together at the theater we began to use the familiar form of address. We used to meet at Stanislavsky's house where I sometimes stayed as a house guest. After a performance a few friends
would meet there and we would have the most fascinating “nocturnal discussions.” Kachalov joined us for a while too. Sometimes he would remove his “mask” and suddenly become full of fun. His comic streak was particularly evident in the intimate life of


the theater. He was always clowning around and at the closed cast parties, among friends, he could do the most hilarious impersonations and dream up the most incredibly funny stories (competing with Luzhsky and Zvantsov), most often aimed at
Recollections of Three from the Silver Age

Stanislavsky and Nemirovich-Danchenko. This usually occurred at the theater buffet between rehearsals. Of course neither I nor any of the others ever thought to write down his funny, talented balderdash—unfortunately—and how valuable it would be today for all those who loved the Moscow Art Theater!

The last time I saw Kachalov was in Paris during the Theater’s 1937 tour. In Gorky’s “Enemies” it was as if he and Olga Knipper weren’t acting at all. Rather, it was as if Vasily Ivanovich and Olga Leonardovna were simply conversing, sipping a bit of tea, feeling quite at home in Moscow. And it was such a great pleasure to hear the familiar notes of Knipper’s gentle voice and the music of Kachalov’s speech. This was the height of realism at the Moscow Art Theater. Afterwards, I caught a glimpse of Kachalov backstage, as well as of Moskvin and Knipper. Vasya embraced me, Moskvin offered a polite comment, and Olga Leonardovna, responding to my strain from the performances, asked me—as a former artist of the theater and an old friend—not to be too harsh in judging the new productions.

Mikhail Fokine

At the very end of the 1914 season in Paris I worked on a second project for the ballet, this time in close collaboration with Mikhail Fokine. The arrangements were almost impromptu: I was asked to do the decor and costumes for “Midas” and there were only ten days left for him to create and stage the ballet, and for me to do the sketches and have everything executed. At the time we were all in particularly good spirits. Diaghilev’s enthusiasm—which thrived on such spontaneous events—inspired everyone. Along with this we had so much of our own energy and fervor that this fantastically short period in which to work bothered neither Fokine nor myself. I very quickly “digested” the task, listened to [Maximilian] Steinberg’s music along with Fokine,
immersed myself into Ovid’s *Metamorphoses*, and suggested to Fokine that we do the production in *quattrocento* style. Since the music did not dictate any particular style, the *quattrocento* theme seemed simpler and more poignant than plunging into the realm of Ancient Greece about which I knew very little. Furthermore, Bakst had already made brilliant use of the Greek theme in many ballets, and anyway there was no time to take up such a task.

Fokine told me all his ideas, all of which coincided with my own ideas: a cave, a central hill like Mantegna’s “Parnassus,” images of nymphs and gods.
This hasty and enthralling work was accomplished under extremely difficult conditions. Every possible delay occurred, although we overcame all the obstacles. In terms of construction the decor was very simple, and when he saw it on stage Diaghilev was delighted and said he had never used such a simple set before. Charbier did a wonderful job of painting the scenery according to my sketches, although he only finished the day of the performance—and the costumes were delivered to the Grand Opéra during the intermission before the very première of the ballet! Naturally this caused quite a bit of fear and anxiety, and there were lots of amusing anecdotes. But, "il y a un dieu au théâtre," and everything worked out very well.

After Paris "Midas" was produced in London, but it was not kept in the Diaghilev repertoire. The music, justifiably or not, was severely criticized in the press and, as a result, Fokine confessed that it had really not inspired him very much. In his choreography Fokine always proceeded first from the music. Nevertheless, what Fokine did create for the ballet was extremely attractive and the dancing was just right for Karsavina's style with the nymphs, a triumphant procession of gods, Apollo's entrance with the nine muses, and the groupings and poses of dryads, hamadryads and oreads who suddenly rose up from behind the cliffs against the "blissful" Mantegna depths.
Nabokov in America

STEPHEN D. CORRSIN

Born in Russia, Vladimir Vladimirovich Nabokov spent his young adulthood in England, Germany, and France; his middle age in America; and his last years in Switzerland. His life was an extraordinarily peripatetic one, and few writers in recent years have attracted as much interest among scholars and collectors. There is no doubt that he ranks as one of the most original writers of the twentieth century and is unique in holding this position in two languages. He and Joseph Conrad are often cited together as the primary examples of writers who became masters in languages that were not native to them. This comparison is not, however, entirely apt; Nabokov exhibited his skill in both his first (Russian) and his second (English) languages, while Conrad did not write in Polish, his native tongue. Another crucial difference is that Nabokov was a far more experimental and daring writer than Conrad.

Born in 1899 into a wealthy and politically active family—his grandfather, Dmitri Nabokov, was Russian Imperial Minister of Justice in the 1880s, and his father, Vladimir D. Nabokov, was one of the founders of the liberal movement in early twentieth century Russia—Nabokov lived most of his life outside his homeland. His life was comprised of four fairly equal segments: Russian, European, American, and European again.

As a writer, his career breaks fairly neatly into two parts. His career as a Russian writer began while he was still a teenager during the First World War. In 1916 he published a collection of poetry which he later would describe as embarrassingly bad, but which is now eagerly sought by collectors. While living in Berlin in the 1920s, he started to publish stories and novels, using Russian émigré publishing houses and also newspapers and literary jour-

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nals. He soon gained a reputation as one of the outstanding Russian émigré writers of the younger generation, but it was difficult for him, as it was for many others, to earn lasting fame in exile, not to mention a decent living. The name he usually published under in this period was V. Sirin. Some years later, while discussing émigré writers of the 1920s and 1930s in his memoirs, *Speak, Memory*, he noted ironically about himself: "But the author that interested me most was naturally Sirin. He belonged to my generation. Among the young writers produced in exile he was the loneliest and most arrogant one."
In the late 1930s he began to write in English, a language he had learned thoroughly in childhood (his father was a rabid Anglophile), as well as in Russian. He translated first his novel *Otchayanie (Despair)*, which appeared in England in 1937; then, in 1938, his novel *Kamera obskura (Laughter in the Dark)* was published in the United States by Bobbs-Merrill, again in his own translation. The first book he composed entirely in English was *The Real Life of Sebastian Knight*, written in France but published in America in 1941. From that point on he wrote very little in Russian. The most important Russian-language work of the second half of his life was perhaps his translation of *Lolita*, originally composed in English, which appeared in 1967.

The Bakhmeteff Archive of Russian and East European History and Culture is fortunate in having one of the most extensive collections of Nabokov's letters to be found in the United States. There are approximately 150 letters by him to friends, acquaintances, and editors. The earliest letter dates from 1921, shortly after he had escaped from Soviet Russia; in it he expresses his thanks to a critic, Sergei Potresov-Iablonovski, evidently for kind words about an unidentified piece of writing. The last items, dating from 1963, are to Russian-American friends, Roman and Sophie Grynberg; Roman Grynberg was a businessman in New York who also published Russian literary almanacs and journals. The largest groups of letters are to the Grynbergs, to the New York Russian-language publishing firm, the Chekhov Publishing House, and to Mark Aldanov, another émigré writer whom Nabokov described in *Speak, Memory* as "wise, prim, charming." (Now largely forgotten, Aldanov, in the 1940s, apparently had the privilege of being the first living Russian to be published by the Book-of-the-Month Club).

Most of the letters are from the period beginning in 1936, when he was trying to enlist help in immigrating to the United States from Europe, and ending in the late 1950s, when he was able to retire to Switzerland because of his vastly increased earnings as a
Nabokov in 1947 examining butterflies at the Museum of Comparative Zoology, Cambridge, Massachusetts.
Stephen D. Corris

writer, chiefly from his best-known work, *Lolita*. The Bakhmeteff Archive also has a substantial number of letters by his wife, Vera, who often served as his secretary and business manager. She handled the bulk of his correspondence from the 1950s on. The letters of Vladimir and Vera Nabokov in these collections provide considerable information on his life, writings, and opinions, primarily during what might be termed his “American period.”

Nabokov and his family left Russia in 1919. He then went to Trinity College, Cambridge, where he took a degree in literature in 1922, after which he moved to Berlin. Through the 1920s, Nabokov and his wife—they were married in 1925 and had their only child, Dmitri, in 1934—lived in Berlin and managed to earn a decent living. He wrote, gave literary readings, and tutored not only in English and French, but also tennis; Vera worked variously as a secretary, stenographer, guide and interpreter. With the depression of the 1930s and the coming to power of the Nazis, the Nabokovs’ position in Germany became progressively more precarious. There were several reasons for their difficulties, besides the economic troubles and the brutal nature of the German government. First of all, Vera was Jewish, and both she and her husband, like many Russian refugees, were living under the “Nansen passports” issued by the League of Nations. These passports served as basic documentation for the more than a million Russian refugees in Europe between the wars but provided no protection to their holders.

In addition, the Nazis released from prison S. V. Taboritsky, one of the right-wing émigrés who had murdered Nabokov’s father in Berlin in 1922. Taboritsky was then put on a committee charged with maintaining surveillance over Russian refugees in Germany. Finally, Nabokov made no secret of his contempt for the Nazis and, for that matter, of his dislike for Germans and Germany in general.

In late 1936 Nabokov began to write from Berlin to Russians who had established themselves in America, requesting their as-
sistance in arranging immigration to the United States. Among such letters in the Bakmeteff Archive are several to two Russian-born historians who had distinguished teaching careers at Yale University, Michael Rostovtzeff and George Vernadsky. In these letters Nabokov chiefly complained about his family’s wretched economic plight and expressed his hopes of finding a teaching position in America. He wrote to, among other people, Alexis Goldenweiser, a Russian-born lawyer who had just come to New York from Germany, and Mstislav Dobuzhinsky, his former drawing instructor, who arrived in America in 1939. With hard times and restrictive immigration policies in the United States, however, there was little that could be done to help Nabokov, although attempts were certainly made. One of those who tried to help was Alexandra Tolstoy, the daughter of Leo Tolstoy and an important figure in the émigré Russian community in the United States.

In 1937 the Nabokovs settled in France. There the political situation was far better, but the family remained in very poor economic circumstances. Nabokov’s letters to America became ever more desperate. It was by this time practically impossible to earn an adequate living as a Russian émigré writer. The émigré press and publishing industry that had been so active in the early 1920s was, by the eve of World War II, practically moribund. Finally, at the end of May 1940 the Nabokovs were able to come to the United States with the assistance of HIAS, the Hebrew Immigrant Aid Society. One of Nabokov’s brothers, Sergei, stayed in Europe and died in a concentration camp.

Nabokov and his wife and child were now safe from the Nazis. However, earning a living and getting his works published in America remained pressing problems for him. During this period, the critic Edmund Wilson provided Nabokov with a great deal of encouragement and advice, and the two became close friends. Later, they drifted apart, and in the 1960s broke their ties completely because of a bitter exchange of views over Nabokov’s extensively annotated translation into English of Alexander Push-
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kin’s novel in verse, Eugene Onegin. Though the 1940s, however, they shared a deep interest in Russian language and literature, as the recently published collection of their letters to each other shows. Wilson encouraged Nabokov to place his pieces with such journals as The New Republic and The New Yorker, and he gave him solid advice on dealing with American publishers and editors.

Nabokov published several books in English in the 1940s. After The Real Life of Sebastian Knight in 1941, he wrote a controversial and highly original biography of Nikolai Gogol, whom he called “the strangest prose-poet Russia has ever produced” (published by New Directions in 1944), and then another novel, Bend Sinister (1947). None of these works won wide fame or recognition for Nabokov. One reason for this was the general prejudice among American intellectuals against Russian émigrés, who were viewed as a motley porridge of runaway Romanovs, reactionary aristocrats, and anti-Semitic White Army generals. This was a prejudice that Nabokov, essentially a political liberal, found intensely annoying.

Another problem was simply that Nabokov employed unusual narrative techniques and story structures as a matter of routine. This is reflected in the reports of readers for Random House from 1944 on Nabokov’s “The Person from Porlock,” a fragment which was later worked into Bend Sinister. One harshly critical reader, who, incidentally, did not manage to spell Nabokov’s name correctly, complained that Nabokov’s writing was a bewildering mixture of styles and genres, a chaotic and essentially pointless literary potpourri. Another reader was more positive about Nabokov’s writing in this fragment, but was not sufficiently enthusiastic to recommend that the publishing house accept it.

Finding publishers and a reading public was, of course, of primary importance to Nabokov. But another more mundane issue that he had to grapple with in America was that of finding a more steady source of income than literature could provide. Through the 1940s he was a lecturer in literature at Wellesley College. He
was also able to find a position as a research fellow in lepidoptery at the Harvard Museum of Comparative Zoology. This position was very important to Nabokov, for, besides being a writer, he had an international reputation as a lepidopterist. Many of his American summers were spent scouring the western states for butterflies. In 1948 Nabokov took a position teaching comparative literature at Cornell University. It provided him greater security than any of his previous posts had, and he stayed there until his retirement in 1959.

Through the 1940s and the greater part of the 1950s, Nabokov
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was a little-known avant-garde writer in the United States. It was only in the late 1950s that Nabokov gained wide recognition with the publication of Lolita in 1955. This book, published first in France by a soft-core pornography house, Olympia Press, because no mainstream American publisher was willing to be associated with its erotic elements, was not published in the United States until 1958. Nowadays the book, while it remains brilliant, seems quite tame; but in its day it won the author wide notoriety. He would sometimes testily complain that, because he had written a novel about a man obsessed with "nymphets," it was widely assumed that he himself had the same obsession. Despite the fact that he wrote several more major novels after Lolita (which he translated into Russian in the 1960s), it was Lolita that gained him his greatest fame, enabled him to retire and live the last twenty years of his life in comfort, and will probably always be the work most closely identified with him. It was also his own favorite book among the many he wrote.

Nabokov became a naturalized American citizen in 1945, and he took great pride in the latter part of his life in his status as an American writer and his American citizenship. However, on his retirement from Cornell he decided to leave Ithaca and move to Montreux, Switzerland, where he and his wife lived for eighteen years until his death in 1977. In this last quarter of his life he finished some of his most significant works: Pale Fire and Ada, or Ardor: a Family Chronicle; his annotated translation of Pushkin's Eugene Onegin; and his translations into English of his earlier Russian-language works of the 1920s and 1930s. He found, in these years, that fame had its problems as well as its rewards. In the spring of 1970, for instance, Vera Nabokov mentioned to Alexis Goldenweiser, a Berlin acquaintance and her lawyer, that her husband had gone to Sicily both to hunt butterflies and to avoid the American literary pilgrims who had come to look upon him as a national treasure and had flocked to Montreux to pay homage.
It is unfortunate that most readers still know Nabokov only for one work, *Lolita*. He has largely been taken over by academic critics, reinforcing a situation in which he is widely regarded as an extraordinarily difficult writer, and as one who is practically inaccessible to even intelligent and well-informed lay readers. More than most writers, certainly, Nabokov can be read on many levels. There are probably as many interpretations of his artistic intentions and views on his use of language as there are serious readers of his works. He himself scorned psychological interpretations of his novels, particularly those studies that used a Freudian approach to ferret out possible sexual overtones.

In the final analysis, Nabokov deserves to be read not just as an avant-garde author who employed unusual narrative techniques and complicated literary structures, nor as a great commentator on the meaning of human existence, but for the beauty and craftsmanship of his writing. His vision was essentially an ironic one, and he made generous use of parody and linguistic virtuosity. It was the vision of a writer who wrote from the sheer joy of creation.
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KENNETH A. LOHF

*Barber gift.* Professor Bernard Barber has established a collection of his papers with the gift of approximately 12,500 letters and manuscripts relating to his research and writing in the field of sociology and to department and administrative matters at Barnard College where he has taught since 1952. Among the correspondents represented in the collection are Daniel Bell, Richard Hofstadter, Edward Kennedy, Margaret Mead, Robert K. Merton, Ashley Montagu, David Riesman, George Sarton and C. P. Snow. There are also files of conference papers, lecture notes and manuscripts of book reviews and other writings.

*Barzun gift.* University Professor Emeritus Jacques Barzun (A.B., 1927; A.M., 1928; Ph.D., 1932) has donated, for inclusion in his papers, more than four hundred letters, manuscripts and printed literary ephemera. Included are files of notes and papers, as well as printed materials, relating to Professor Barzun's research for his book *A Stroll with William James.*

*Blume gift.* For addition to the Hart Crane Collection, Mr. Peter Blume has presented three manuscript items which were sent to him by the poet: a picture postcard from Mixcoac, May 22, 1931, with a note about Marlene Dietrich phonograph recordings; a calling card with a note quoting two lines from a poem by Harry Crosby; and a typed manuscript, ca. spring 1931, of the title page for "Cortez: The Enactment," a poem about the Spanish conqueror of Mexico which Crane planned but never wrote. Accompanying the last item is the original mailing envelope from the Hotel Panuco in Mexico City, signed by Crane on the back with the title "Inside the Clock," the name of the painting that Mr. Blume was working on at the time the poet visited him before sailing for Mexico.
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**Bulliet gift.** Professor Richard W. Bulliet has donated, for inclusion in the papers of his grandfather, the late drama critic Clarence Joseph Bulliet, the autograph manuscript of *Robert Mantell's Romance*, which his grandfather published in 1918. Also included in the gift are photographs of Gypsie Rose Lee and other theatrical personalities.

**Davis gift.** Professor Robert Gorham Davis has added to the collection of his papers two important series of letters: the first is a group of sixty-four lengthy letters and one telegram written by Ella Winter, primarily dated 1937–1940, in which the writer discusses numerous political and literary matters that were of concern to intellectuals during this period; and twenty-five letters written by Laura Riding, dated 1973–1975, during the time she was co-authoring a book, still unpublished, which was called “Dictionary of Exact Meanings.” Also donated by Professor Davis are letters written to him by Malcolm Cowley, James T. Farrell, Waldo Frank, Granville Hicks, Robert Hillyer, Rolfe Humphries, Yvor Winters and other writers.

**Engel gift.** A major addition to the Solton and Julia Engel Collection has been made by Mrs. Engel (B.S., 1942) in her recent magnificent gift of first editions of three English literary classics, each of them in the original boards, uncut and in fine condition: George Gordon, Lord Byron, *Don Juan*, London, 1819–1824, seven volumes, including the first edition of Cantos I–II in quarto and the smaller octavo edition; Mary Wollstonecraft Shelley, *Frankenstein; or, The Modern Prometheus*, London, 1818, three volumes, original pink boards with paper labels; and Tobias Smollett, *The Adventures of Peregrine Pickle*, London, 1751, four volumes. In addition, Mrs. Engel has presented two first editions by Lord Byron in the original brown paper wrappers: *The Deformed Transformed; A Drama*, London, 1824; and *The Siege of Corinth; A Poem*, London, 1816.
Engraving after John Vanderbank of Don Quixote and three country wenches whom the knight believes to be Dulcinea and her companions. (Goldberger gift)
Goldberger gift. Dr. Robert F. Goldberger has added to the rare book collection a choice copy of Cervantes, *The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha*, translated by Charles Jarvis, and unpublished in London in 1742 by J. and R. Tonson and R. Dodsley. The two volumes, bound in full English morocco after the design of a binding in the library at Windsor Castle, are illustrated by full page engravings after John Vanderbank; the plates are present in two states, one of which is uncolored, and the other hand colored, a state that is most unusual.

Hill gift. Mr. Jonathan A. Hill has donated, for inclusion in the papers of the Bird & Bull Press, the manuscripts, proofs and correspondence relating to *The Sanders and Lyell Lectures*, compiled by David McKitterick, which Mr. Hill has recently published. Also included in the gift is a copy of the publication which was issued in an edition of three hundred copies.

Hughes family gift. On behalf of the descendants of Charles Evans Hughes (LL.B., 1884; LL.D., 1907), Mr. William T. Gossett (LL.B., 1928) has presented the papers of the distinguished statesman and jurist who served as Secretary of State, 1921–1925, and Chief Justice of the United States, 1930–1941, and ran for president on the Republican Party ticket in 1916. The 35,000 items in the collection cover primarily the years 1917–1921 and 1925–1930, and consist of files relating to his law firm, Hughes, Rounds, Schurman and Dwight, later Hughes, Schurman and Dwight. There is also particular emphasis in the papers on the many philanthropic, civic and professional organizations to which he belonged, such as the American Bar Association, the Association of the Bar of the City of New York and the Legal Aid Society. Among the prominent correspondents are Presidents Calvin Coolidge and Herbert Hoover, and J. Edgar Hoover, Frank B. Kellogg, William D. Guthrie, Fiorello LaGuardia, Henry W. Taft and Joseph Proskauer.
Hyde gift. Mrs. Donald F. Hyde (A.M., 1936; Ph.D., 1947) has presented H. G. Wells, *The Door in the Wall and Other Stories*, New York and London, Mitchell Kennerley, 1911, a work noted for both its illustrations and literary content. Illustrated with photographs by Alvin Langdon Coburn, the volume has the added importance of being the one for which Frederic W. Goudy designed the Kennerly type. Coburn’s work is characterized by soft focus and deep shadows, and his subjects in this volume, ranging from “Capri” and “The Embankment in London” to “The White Cloud” and “The Edge of The Black Country,” confirm his reputation as the most important American photographer of his gen-
eration to devote his energy to the illustration of books. The copy presented by Mrs. Hyde is one of three hundred in which the photographs are reproduced by the Aquatone process.

Karpovich gift. Mr. Serge Karpovich has donated to the Bakhmeteff Archive papers which his father, Russian-American historian Michael Karpovich, collected on the Russian poet and critic Vladislav Khodasevich (1886–1936). Included are six letters by Khodasevich to Karpovich as well as manuscripts, documents, and logs of earnings, publications and literary work by Khodasevich. The materials date from the 1920s and 1930s, when Khodasevich, widely regarded as one of the greatest Russian poets of the twentieth century, was living in France.

Loebl gift. In 1981, Mrs. Greta Loebl, with Mr. and Mrs. Leslie Schreyer, established a collection of the art work of the distinguished Hungarian-born painter and illustrator, Tibor Gergely (1900–1978). To this extensive collection Mrs. Loebl has recently added the complete suite of watercolor drawings for the artist’s last book, Mein Grosses Vogel-Lexikon, published in Stuttgart and Zürich in 1977, with text by Annemarie von Hill. The 308 brilliantly colored drawings of individual birds and groups of birds are mounted on thirty-five boards corresponding to the double page illustrations in the published book. Accompanying the drawings are color proof sheets with the artist’s notations and corrections.

Newman gift. Mr. Ralph Geoffrey Newman has donated the papers of Samuel Greenbaum (LL.B., 1875), lawyer and justice of the Supreme Court of the State of New York, relating primarily to the election of Greenbaum to the Court in 1901. Included among the 1,314 pieces of correspondence in the collection are letters from Charles Evans Hughes, Seth Low, Adolph S. Ochs, Joseph M. Proskauer, Jacob H. Schiff, Edwin R. A. Seligman, Albert Ulmann and Stephen S. Wise.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) has presented an additional group of 265 volumes to the collection of
Scottish literature which he has established. Dating from the seventeenth to the twentieth centuries, the titles in the gift represent the work of the most important Scottish writers, and they fill out the Libraries' holdings of individual authors' writings. Some of the more important among the works of fiction and poetry in the gift are: Robert Burns, Poems, Chiefly in the Scottish Dialect, Edinburgh, 1800, a new edition, considerably enlarged; John Galt, The Last of the Lairds, Edinburgh and London, 1826; Hugh MacDiarmid, Penny Wheep, Edinburgh and London, 1926, the author's third book; Sir Walter Scott, The Doom of Devorgoil, a Melodrama; Auchindran, or, The Ayrshire Tragedy, Edinburgh and London, 1830; and Arthur Lyon Raile, The Wild Rose, London, 1913, the copy of the enlarged edition heavily annotated by the author and inscribed by him to J. R. Fothergill. Non-fiction works in Professor Parson's gift include: Joseph Addison, Remarks on Several Parts of Italy in the Years 1701, 1702, 1703, Glasglow, Robert and Andrew Foulis, 1755; Thomas Carlyle, Latter-day Pamphlets, London, 1850; Norman Douglas, One Day, Eure, France, The Hours Press, 1929, one of three hundred copies on vergé paper; and Fabian Philipps, The Royal Martyr, or, King Charles, the First No Man of Blood but a Martyr for his People, London, 1660.

*Program for Soviet Emigré Scholars* gift. The Program for Soviet Emigré Scholars has given its papers to the Bakhmeteff Archive. Operating in New York from 1974 to 1983, the organization assisted hundreds of émigrés from the Soviet Union who had advanced degrees or other professional qualifications in finding suitable work in the United States. The collection, comprising more than 20,000 letters and documents, is of considerable importance in documenting the "third wave" of Soviet émigrés in the 1970s.

*Putz* gift. Mrs. Ruth Putz has donated a collection of papers of her late husband Herbert J. Putz (A.B., 1926; A.M., 1927), an editor and Marxist scholar who wrote under the name of Erik Bert. Included among the approximately one thousand letters and manu-
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scripts are files relating to his editorship of The Producers News and Farmers National Weekly, his work on the editorial board of The Daily Worker and Daily World, and his numerous articles written for Political Affairs.

Rand gift. Mr. Steven R. Rand (LL.B., 1966) has presented three volumes illustrated by Jean-Ignace-Julien Gérard, called J. J. Grandville, who, with Daumier, is considered among the most significant caricaturists of social and political life in nineteenth century France. Included in Mr. Rand's gift are two copies, in variant bindings, of Grandville's most original work, Un Autre Monde: Transformations, Visions, Incarnations . . . et Autres Choses . . ., by Taxile Delord, published in Paris in 1844 by H. Fournier. This acclaimed illustrated work, in which the artist's most original satire takes the form of portraying people as animals, vegetables, playing cards, etc., was admired by, and influenced the work of, John Tenniel, Gustave Doré and Victor Hugo, among others, and is considered a precursor of surrealism. Also donated by Mr. Rand is the nouvelle édition of Grandville's Petites Misères de la Vie Humaine, with text by Emile Forgues, published in Paris, ca. 1848, by Garnier Frères.

Rapoport gift. A group of seventeen early printed books and literary first editions has been donated by Dr. Kenneth D. Rapoport (A.B., 1958), including an incunabula printing of Imitatio Christi, entitled Della imitatione di Christo giesu, printed in Venice in 1497, of which there is no other copy recorded in the United States. Raphael Holinshed's The First and Second Volumes of Chronicles, London, 1586-1587, is the single English sixteenth century edition in the gift. Notable seventeenth century English editions are: Eikōn Basilikē, London, 1649, containing two variant leaves, entitled "His Majesties Reasons"; The Odes, Satyrs, and Epistles of Horace, London, printed for Jacob Tonson, 1684; Sir Robert Howard, The Life and Reign of King Richard the Second, London, 1681; Thomas Killigrew, Comedies, and Tragedies, Lon-
London, 1664; and John Milton, *Paradise Lost* and *Paradise Regain'd*, London, 1688, bound in a single volume. Later first editions in Dr. Rapoport's gift include works by Emily Dickinson, Sir Arthur Conan Doyle, George Cruikshank, Samuel Griswold Goodrich and John Greenleaf Whittier.

Ray gift. Mr. Gordon N. Ray (LL.D., 1969) has presented five limited editions illustrated by Maurice Denis (1870–1945), which show the range of his achievements as one of the leading French professional illustrators of his time. The earliest edition in the gift is the *L'Imitation de Jésus-Christ*, published in Paris by Ambroise Vollard in 1903, illustrated with 216 wood engravings after drawings by Denis; these drawings, among the artist's early symbolist
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work, are in black and white, and have a brooding, poetic quality. The second of the five volumes, Alfred de Vigny's Eloa; ou, La Soeur des Anges, Paris, Société du Livre Contemporain, 1917, amply demonstrates the appeal of Denis's works in color to collectors of the livres des peintres. There is also a fine copy in wrappers of the artist's own book, Carnet de Voyage en Italie, 1921–1922, Paris, Jacques Beltrand, 1925, which illustrates his brilliant achievement as a colorist. Mr. Ray's gift includes Mary Robinson's Un Jardin Italien Poèmes, Paris, Imprimerie Nationale, 1931, with twelve full page colored illustrations engraved by Jacques Beltrand, as well as smaller illustrations throughout the text by Beltrand himself; the copy presented is one of twenty-five bound by El Levitzky in full green levant morocco, with covers and spine with curvilinear designs in black, silver and gilt. Finally, the gift includes Francis Thompson's Poèmes, 1936 [i.e. 1942], also published by Ambroise Vollard, one of the two books illustrated by Denis with lithographs.

Rigney gift. Dr. Francis J. Rigney (A.B., 1944; M.D., 1949) has donated a group of twenty-seven letters written to his grandfather, Frederick L. Hoffman, a prominent statistician for the Prudential Insurance Company and an early investigator of the incidence of cancer in various societies. His writings in this area are the subjects of the letters written to him by Joseph Auslander, Gamaliel Bradford, William Green, William Howard Taft, Ida Tarbell and other authors and public figures.

Schang gift. Mr. Frederick C. Schang (B. Litt., 1915) has made a significant addition to the collection of calling cards which he has established in the Libraries. Included among the forty-seven cards in his recent gift is a particularly noteworthy one of Mme. Curie on which she has written a seventy word note in English to Mrs. Grace Coolidge; this card joins those of Frederic Chopin, Peter Tchaikovsky and Sigmund Freud, all presented by Mr. Schang in former years, to become the most choice in the collection. Other
cards in Mr. Schang’s recent gift include those of Boris Karloff, Loïe Fuller, Wilkie Collins, Ellis Parker Butler, Lawrence Durrell, Palmer Cox, James Ensor, Reginald de Koven, Edouard Detaillé, John Wanamaker, Andrew Mellon, Stephen O. Douglas, Hannibal Hamlin, Mrs. Jefferson Davis and Sam Houston.

Calling card of Marie Curie with a note to Mrs. Grace Coolidge. (Schang gift)

Schiller gift. Mrs. Erna K. Schiller has established a collection of papers of her late husband, Professor A. Arthur Schiller (J.D., 1932), professor of law from 1928 until his death in 1977, with the gift of approximately thirty thousand pieces of correspondence, manuscripts, notes, photographs, and printed materials relating to his research and publications in the fields of Roman law, African law, the law of developing countries and military law. There are drafts of his numerous books, articles, reviews and lectures, as
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well as materials relating to his computer studies of Roman law
texts. The correspondence files includes letters from Sir Harold
Idris Bell, William W. Bucklan, Walter E. Crum, Gilbert Highet,
Herbert F. Jolowicz, Owen Lattimore, Harold Medina and other
professional colleagues.

Strange gift. Mr. Arthur Strange (A.M., 1959) has donated a
drawing in crayon, pen and gouache done by the poet and novelist
inches, the impressive and colorful drawing, depicting the head
of a man, is signed by the artist.

West gift. The Reverend Canon Edward N. West of the Cathed-
dral Church of St. John the Divine, who established the Austin
Strong Papers in 1969, has recently added to the collection the
dramatist's commonplace book in which, from 1942 to 1947,
he recorded quotations from his reading, notes for lectures,
definitions of words and phrases, drafts of stories and essays, and
clippings.
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