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Windows to the East

Whatever we as individuals or We the American People may think of the Soviet Union, there is no denying the popularity of Russian studies on the Columbia campus. The undergraduate who elects to study Russian may not be able to answer rationally if we ask why that language is likely to be more useful to him than, say, Spanish, but still he doggedly signs up for the course, along with many of his fellow-students. Our question has, on occasion, been answered with the words: “Because one day they may be here.” Well, they are here; several Soviet exchange students attended the Friends’ Annual Meeting on January 19, and, we are told, made their presence felt. Still, it was doubtless good for them to be exposed to American expertise as demonstrated by such authorities on Russia as Professors Robinson and Mosely.

Our young Soviet friends might get further insights from reading Professor Dallin’s Columns article about Russian materials now available to American scholars. We wonder if they would sense the moral in the story of Lewis Corey, whose papers have recently been given to Columbia, and who is also written up in this issue? Corey was a founder of the American Communist Party who, disillusioned by Soviet authoritarianism and violence, turned Socialist.

With these articles, the Columns is now “in the swing.” Our Russian issue follows others which have appeared sporadically with a French, Italian and Far Eastern flavor. We welcome opportunities to throw open windows on the world, in this publication as well as in the University at large, even if strange birds do fly in.
Lewis Corey
A Portrait of an American Radical

DAVID E. APTE

I knew Lewis Corey near the end of his turbulent career. He was teaching political economy at Antioch College when I arrived as part of the "veterans' generation" which engulfed the college. Eager, ambitious, and anxious to make up for time lost and ideas postponed, we were, I should say, a determined lot about the business of education. Corey had a remarkable effect on many of us. Those interested in the social sciences came into direct contact with his dynamism. He had been a part of the most powerful moral and ideological convolution America had experienced since the Civil War, the Marxian radical movement. In that sense he was our intellectual predecessor. As such he remained a figure of historic importance. No taint of mustiness surrounded him—he was brimming with ideas. He remained the humanist and the rationalist in a postwar world which abounded in good sense but small inspiration. In the years in which I knew Lewis Corey, from 1946 until his death a decade later, the man I knew was an artist and moralist. He was an artist who was deeply and consciously concerned with human drama.

He began as a protege of Daniel De Leon. He was largely self-educated. De Leon had advised him against higher education. Corey's education came from books and from activism. He was a philosophical radical in his teens and a professional revolutionary in his twenties. Long before the clumsy emphasis upon "interdisciplinary" views of human action had come into vogue, Corey was concerned with almost every aspect of social experience as a just concern. Before he had turned twenty, he had written on cubism and futurism as artistic and philosophical movements.
LEWIS COREY, 1892-1953

Informal portrait taken while he was conducting an Antioch College seminar about 1946 in the garden of the Coreys' home in Yellow Springs, Ohio.
Also, he had thrown his energies into the left wing movement. He and John Reed were among the founders of the Communist Party. It was not Reed, the Harvard trained journalist, who provided its intellectual substance, but Corey.

As moralist, Corey gave full time and devoted engagement to political movements. He was a professional revolutionary in a rare, if classic, pattern. Participation did not mean the end of thought, but the beginning of it. Devotion to causes was therefore no transition to blindness. Few professional revolutionaries have for long entertained intellectual doubts or done other than stuff them into a corner of their minds to let them dry, with the result that ex-revolutionaries are on the whole a dingy lot, whose present is a sentimental nostalgia for lost belief. Corey was the vibrant antithesis of that. His activism was attack, but not simply attack on a system which he grew increasingly to respect, but upon the humbug of the movement itself, its blindness, and its growing emptiness. He saw men rise to the top of the left wing movement whose moral demands for change were simply a front for their own egotism. More than that, he saw the need for egotism if ruthless change is to be successful. And against this the moralist in him revolted.

There was a characteristic quality in Corey’s life which, in spite of the wide range of experiences and activities in which he participated, remained constant. That is, in the midst of his own excitement, his own enthusiasm, and his own drive for the betterment of his fellows, he retained a basic humility which nourished honesty and courage. This humility kept him from becoming disappointed, either in himself or in others. Near the close of his life he was full of the future. He had completed a study of monopoly in the meat industry. He was beginning his autobiography which, characteristically, he felt should be a piece of intellectual history; a social rather than an individual document. His discussion of the rise of the technical managerial middle class was one of the few genuine contributions to contemporary social science
Lewis Corey: A Portrait of an American Radical

to come out of the late-Marxian tradition. Long before Burnham let loose his sour predictions about the managerial revolution, Corey had not only written on it, but rightly reconciled it with democracy.

But let us explore Corey's philosophy, because it is in the American rather than European tradition of radicalism. From the start, revolution was at best an expression of creative activity of mass action. Draper, in his excellent volume, The Roots of American Communism, says that Corey wrote political prose poems in trying to explain mass action. He quotes Corey's early volume, Revolutionary Socialism, the first American work on left wing socialism, as follows: "Mass action is dynamic, pliable, creative; the proletariat through mass action adapts itself to the means and tactics necessary in a prevailing situation. The forms of activity of the proletariat are not limited and stultified by mass action; they are broadened, deepened and coordinated. Mass action is equally a process of revolution and the Revolution itself in operation."

But behind the phraseology of the professional revolutionary, was hidden a powerful and coherent theme that was to bring Corey into direct conflict with revolutionaries themselves—the theme of direct participation. In his early days his assault upon parliamentarianism was born out of a belief that it denied participation rather than enhanced it. Under the capitalism of the World War I period, parliamentary government was viewed by the revolutionaries as a tissue of deception and fabrication by which the appearance, but not the reality, of popular sovereignty was maintained. Thus for example in 1918, when his first book was published, capitalism was regarded as evil incarnate in the lexicon of revolutionaries—something which needed for its own dissolution simply the active organization of the working classes.

It was here that Corey came to differ with the movement. While he believed that capitalism was about to be destroyed, his notion of mass movements was the direct antithesis of the "vanguardism" believed in by Lenin and others. Such "vanguardism" gives full
moral puritanism to the party, so that the party can undertake any kind of activity on grounds of strategy and waging war against capitalism. Puritanism within the party thus fights evil without, and any tactics become legitimate to the party members. But Corey believed in mass participation. His notion of mass action was emphasis upon self-realization through voluntary action—hence its liberating quality. He rejected the Platonism implicit in Leninism, first in his own work, and then explicitly as he rejected the authoritarianism of communism. He refused to treat the “masses” as a dumb, faceless, nameless, collectivity which had to be educated to follow the leader. Through mass participation he felt that the public would come to identify its own ends, and that these would come to prevail.

Hence Corey was a rationalist and a democrat. The position taken by other communist leaders gradually came to approach that of fascism, with violence conceived to be a liberating force. Corey came more and more to deny that position, for his notion of mass action led directly to enhancing democracy by enhancing opportunity. How to achieve these without violence became the theme of his life. His solution was democratic socialism. His work as a political economist was devoted to making that solution meaningful.

If one compares his career with those of most of his early contemporaries, it serves as a remarkable contrast. Most of them have become negligible men, often petty, serving their past with the obscurity of their present, while only a few have shown courage, integrity, and intellectual growth. Corey’s career shines in comparison. Reviled and slandered by a Party that he had outgrown and that had not grown with him, Corey left the Communists behind in their cramped and crabbed world of intrigue and unreality.

And where did he go? Not, as many did, to the other extreme. Uncompromising as an anti-communist once the consistency of his moral position gave him strength, he recognized that Ameri-
can capitalism was not a static and unchanging thing. He saw that Marx was wrong in many of his predictions. He remained a Marxian socialist during the depression partly because he felt that capitalism must bear the brunt of responsibility for depression. The human cost and waste, and the suffering incurred by the depression could not simply be absolved by talking glibly about supply and demand. Something was basically wrong with a system which could produce such poverty in the midst of such wealth. He remained a critic, albeit a lonely one. He was called the John Strachey of America. But always running through his critique was a dogmatic anti-dogmatism.

His brand of Marxism was peculiarly American in its populism, and syndicalism. There was no fawning at the bar of the proletariat. He did not patronize workers by assuming too much or too little. He used to speak with amusement of intellectuals who would not wear proper clothes and refused to take a bath in order to identify more closely with “the workers.” And he would point out that workers are the most conservative people in the world, who are fanatic about cleanliness, and prim about dress. For Corey there were no “unwashed masses.” nor did he expect more from people than they expected from themselves. And he knew what he was talking about. The streets of New York had been his earliest home, and he was no stranger to poverty.

The Corey which emerged from this apprenticeship at the beginning of World War II was thus a Corey who was more in tune with the times than either the revolutionaries or the liberals. He had become sensitive to the enormous changes the New Deal had brought in American life. He saw, as well, how empty were the modern prophets who argued that fascism was the “highest stage of capitalism.” For him threats to freedom and change subverted life itself. And if both fascism and communism ended freedom in order to produce change, then both had to be bitterly attacked. A lonely position indeed was Corey’s, for in the first blush of our wartime alliance the virtues of the Soviet system were
emphasized as never before in intellectual and liberal circles. Where before he had been attacked by the extreme left, he now began to feel the attacks of liberals. Indeed he came to know that group which can be called “totalitarian liberals”—those whose tolerance was reserved for themselves.

By this time, however, Corey had left them behind as well as the communists. He had built up a massive faith in American democracy—a faith which was rewarded by the way in which it enshrined in its institutions his most fundamental and universal ideals, human dignity and freedom. But its greatest quality was, for Corey, its capacity for peaceful change. He saw the growth of T.V.A., and public corporations. He saw control of securities, the banking system, and the interests of the public against the few by a wide range of legislative acts. He saw social security, the extension of Negro rights, and a host of other changes. But he did not see them as simply ad hoc, accidental kinds of things. Rather there was pattern here, the pattern of human beings recognizing what they wanted, and by that token putting their demands through representative institutions. Struggle there was, and struggle remained a joyful aspect of it. He saw trade unionism emerge from its struggle for recognition and found it an instrument of education as well as social betterment. He organized labor schools, he sent students to work in the trade union movement, he arranged labor-management conferences. But he never lost sight of his original position. To increase participation in the political and social spheres remained his ideology. Necessary for this was greater worker participation in management, yet without crippling management in the exercise of its prerogatives. Social control over industry meant joint private and government enterprise. Control over government meant effective parliamentary institutions. Effective parliamentary institutions meant an active and highly participant citizenry, alert to the issues of the moment, and alive to the needs of tomorrow.

Hence his final role was so fitting, the role of teacher. A typog-
Levis Corey: A Portrait of an American Radical

raper, a journalist, an intellectual, a writer, a professional revolutionary, a moralist and a reformer, he wound up bringing all these roles to their fruition in his teaching. He tried to convey to his students not only the diversity of the world and its interests, but also the excitement of progress if controlled by decency and intelligence. He tried to annihilate that Platonism of the social reformer which led to carelessness with people, and he tried to teach that human life was the priceless gift which gave to the world its diversity, and its failings, but also its promise. For Corey, life itself was promise and he had the superb optimism of the American radical. One can not help wondering, now that his papers have been given to the Columbia University Libraries, whether those who pore over his documents and writings can ever know how much in his debt they are.
INCE the denunciation of the "cult of Stalin" in 1956, Soviet propaganda has been hard at work restoring Lenin to the pedestal from which Stalin had been crowding him. The Stalin Peace Prizes have been renamed the International Lenin Peace Prizes, the Stalin awards in science, literature and the arts have reverted to their original name of Lenin Awards, the practice of quoting from Stalin in public declarations and speeches has been replaced by the older one of quoting from Lenin, and the Lenin Days, marking the date of Lenin's death, have become a national holiday.

Part of the Lenin build-up has consisted of dusting off little known papers and statements of Lenin and publishing them prominently. They are released to Soviet newspapers and magazines from time to time by the Communist Party Central Committee's Institute of Marxism-Leninism (formerly the Marx-Engels-Lenin-Stalin Institute).

A considerable number of these Lenin documents from the party archives appeared in Soviet periodicals in November, 1957, on the fortieth anniversary of the Communist revolution. Inostrannaya Literatura (Literature Abroad), a monthly devoted to translations and criticism of foreign belles lettres, was chosen as the medium to publish Lenin documents showing his relations with "representatives of English and American literature—H. G. Wells, John Reed and his wife Louise Bryant (Reed), who came to Russia with him, Louis Fraina and Bessie Beatty."

This is an odd assortment of persons to be designated as "representatives of English and American literature." Wells is the only one to qualify as a representative of literature. Reed, of course, was the author of Ten Days That Shook the World, the masterly
Lenin, 1870-1924

Portrait reproduced from a painting by Jules Perahim, a Rumanian artist, which was printed in the November, 1957, issue of Inostrannaya Literatura (Literature Abroad).
account of the Bolshevik revolution. Bessie Beatty was an American newspaperwoman, later a radio commentator, and Louis Charles Fraina was the brilliant radical who broke with the Communists early in 1922 and became known as an economist, writer, and teacher under the name Lewis Corey.* His personal archives now repose in the Columbia Libraries.

Lenin’s relationship with Wells is described in a separate section of Inostrannaya Literatura, to which are appended a series of passages from Wells’ book, Russia in the Shadows, with Lenin’s underlinings and marginal notations. The notations consist only of exclamation points, question marks, “NB” and “NB!!” A letter from Wells to the writer Maxim Gorky is also presented in Russian translation; in this letter Wells speaks of raising funds in Britain to buy books for Russian scientists.

The group of Lenin’s memoranda and letters reproduced in the magazine tells more about the man. They show his characteristic over-emphatic style, with single, double and triple underlining, a profusion of exclamation marks, and some words written in bolder or larger hand to stress them. He takes five (underlined) minutes out of a Cabinet meeting to talk with Reed. On a letter asking him to grant Louise Bryant an interview, he scrawls a note to Foreign Commissar Chicherin: “Comrade Chicherin! Is it worth while? Should I? I don’t know what to speak about, or how. —Lenin.” When M. V. Kobetsky, secretary of the Comintern Executive Committee, sends him the physician’s report announcing John Reed’s death of typhus, he replies: “Comrade Kobetsky! Both your report (I mean the doctor’s report which you sent) and this item [evidently the news that a British delegate to the Comintern was recovering from typhus.—L.G.] should be translated into English and transmitted abroad. 2.—Who is in charge of remodeling the Lux Hotel for the Comintern? The business department? —Lenin.” Presumably Lenin had received word of

* Mrs. Corey says that her husband first used this pseudonym for an article published in the New Republic on May 5, 1926. He utilized it for all purposes thereafter.
Reed’s death before he received the doctor’s report from Kobetsky, for it is hard to conceive that this memorandum represents his only reaction to the loss of Reed. Perhaps it was merely the response of a breathtakingly busy man.

The memoranda and correspondence about Fraina deal with Lenin’s efforts to see that Fraina was provided with the services of translators. (“Non-members of the party may be assigned,” writes Lenin, in a memorandum addressed “to all the People’s Commissars.”) The pursuit of translators for Fraina must have run into a frustrating series of bureaucratic obstacles, for there is a succession of indignant memoranda from Lenin to his secretaries (“Assemble ALL suitable translators and ASSIGN them every day and HOUR to Fraina to work WITH HIM”), until there is one explosive note full of triple underscorings: “I did not undertake to provide STENOGRAPHERS for Fraina . . . He needs TRANSLATORS . . . Please do not believe Axelrod any more, but CHECK (in my name) on the assignment of translators HOUR BY HOUR.”

There is blind naivete—or casuistry?—in some of the explanatory notes introducing the Lenin documents. Fraina is presented as simply an American writer interested in learning about Bolshevism, and Lenin’s search of translators for him as purely an effort to help Fraina study the subject. Actually, Fraina was really in Moscow as an American delegate to the Second Congress of the Comintern, representing one wing of the Communist movement, and his purpose was to select Soviet writings for translation into English preparatory to their distribution in America on behalf of the Communist cause. Intent upon portraying Lenin as the friend of foreign writers, Inostrannaya Literatura blandly ignores the real role of Fraina, as it ignores much else that is essential to understanding the background. Nevertheless, the belated publication (in some cases republication) of these documents tells us a bit more about Lenin, as well as about the reasoning of those who published them.
New Tools for the Study of Soviet Russia

ALEXANDER DALLIN

The second World War—so tireless quantifiers inform us—produced more documentary material than all previous human history combined. The complexity of modern life, even at a time of crisis institutionalized in an orgy of record-keeping, has thus created an embarrassment of riches for the historian, who faces the task of reading his way through thousands of feet of paper, and for the archivist and librarian, who confront the mounds of records with an ambivalent sense of welcome affluence and bewildered inadequacy. For a variety of reasons—ranging from government policy to lack of manpower—many of these contemporary Pandora’s filing cabinets remain largely unexplored.

An unexpected by-product of this avalanche of paper has been the opportunity to gain new tools—and new insights—for the study of the U.S.S.R. The records, and probably our knowledge, would have been richer, had it not been our policy in 1945 to return to the Soviet authorities virtually all Russian-language materials which the Allied armies ran across in the early days of the occupation of Germany. One may still encounter officers who recall watching, frustrated and impotent, crates of documents being turned over to the Red Army at Tempelhof airfield—papers which presumably the Nazis had captured in their short-lived advance into Russia. When one American asked a sergeant why they were surrendering these papers, he was told with a casual shrug: “It’s all in Russian, anyway.”

Yet even if the big fish got away—or were given away—the remaining little ones have proved to be important. This is so to
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New Tools for the Study of Soviet Russia

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a large extent because our information on the Soviet Union is
customarily limited to what is officially published or passed by
censorship. Here were documents which at last permitted a look
behind the scenes.

Some fell into Allied hands by sheerest accident. A number of
files had been scattered in Germany, hidden in abandoned castles
or salt mines. In some instances, even the conscientious German
army clerks did not seem to know that the annexes to the routine
reports they were filing day after day were captured Soviet docu-
ments. And for years after the war the Russian materials lay
fallow. Some were brought to the United States, but there is no
way of telling how many documents are still about, in private
hands, perhaps unidentified.1

* * *

One group of unique sources thus made available to us consists
of pre-war Soviet government documents. It was by accident
that someone discovered a batch of Soviet regulations on press
censorship, including confidential instructions from Moscow to
local editors on what and what not to publish, and orders on the
removal of certain books from public libraries.2

Another document of exciting value to economists and political
scientists has been the confidential volume, issued in Moscow in
1940, detailing the economic plan for 1941 in considerably greater
detail—branch by branch and province by province—than is ever
made public. Being destined for internal use, this volume (repro-
duced in this country) represents an essential tool for verifying
whether published Soviet statistics correspond, if not to reality,
at least to the figures with which the Soviet authorities themselves
operate.

Other papers found here and there in the captured records shed

1 See the hitherto unpublished document on p. 23 below.
light on hitherto unexplored—and unexplorable—corners of Soviet administration: for instance, local government in the Ukrainian countryside, or backstage operations of the government prosecutor's office, or wartime instructions of the Main Political Administration of the army on the propaganda treatment of anti-Soviet movements. However, by far the most unique, systematic, and substantial collection to fall into United States hands is the so-called Smolensk Archive. One brilliant and searching study has already appeared on the basis of these records, which comprise the papers—some 200,000 pages—of the provincial Communist party headquarters in Smolensk, a city of Western Russia. After analyzing the various documents—ranging from top-level directives on purges and arrests to letters from peasants complaining of their lot, from local crime to the personal drama of doubting idealists—Professor Merle Fainsod concludes:

[The Archive] registers the gradual consolidation of Communist power. . . . It reveals the capacity of the regime to manipulate and discipline the new social forces which its grandiose experiment in social engineering released. But it also lays bare the vast human costs and bitter resentments which Communist rule entailed. The Archive may serve to remind us, if reminder is needed, that the totalitarian façade conceals a host of inner contradictions, that the yoke which Communism imposed left its legacy of smoldering grievances, and that the suppressed aspirations of yesterday may yet become the seedbed of tomorrow’s fierce debates.

Other scholars are now combing the Smolensk Archive for further insights, and Columbia University is fortunate in having a microfilm of the files available in the Libraries’ Russian collection.

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Professor Alexander Dallin (center) is examining one of the 56 reels of microfilm which comprise the Columbia Libraries' copy of the Smolensk Archive. At the left is Mr. Lev Magerovsky, Curator of the Archive of Russian and East European History and Culture, and, at the right, Mr. Karol Maichel, the Slavic Librarian. The latter arranged the large exhibition of Russian publications and manuscripts which was put on display for the January 19 meeting of the Friends.

A second category of materials reflects Soviet behavior at a time of crisis—the second World War. Three major cities under siege or on the verge of encirclement—Leningrad, Moscow, and Odessa—have been studied, partly on the basis of Soviet and German documents. A number of other papers have been produced at Columbia's Russian Institute on various phases of popular behavior in wartime Russia.5 The underlying assumption has been that the war provided the Soviet citizen with a measure of choice

not normally available to him. How did Soviet officials act under stress? And how did the average man behave once the habitual constraints were relaxed or removed? It is questions of this sort that make the war years a tragic but unique interstice worthy of especial study.

With Philip E. Mosely, then Director of the Russian Institute, as Senior Consultant, a War Documentation Project was established in 1951 under the Bureau of Applied Social Research of Columbia University. One of its tasks, sponsored by the Human Resources Research Institute of the Air University, was to survey and make known records brought to this country from Germany—including some notable materials concerning the U.S.S.R. Under the auspices of the War Documentation Project, some twelve detailed studies were completed on the Soviet partisan movement behind enemy lines. Here is the fascinating story of the initial collapse of makeshift attempts by Communist die-hards to leave a network to operate after their hasty withdrawal; and the gigantic success, two or three years later, of a guerrilla movement engaging in regular military operations, propaganda and coercion. Here is the full gamut of human emotions—from doubts and hopes to deception, dejection, catastrophe and triumph. In no other way but with the aid of these documents would they have become known to us.

* * *

Not surprisingly, the Germans on their part collected information on the Soviet economy, administration, and military establishment. On the whole this work was neither so thorough nor consistently so biased as one might have surmised. Along with mountains of cheap propaganda there are voluminous files of varying but serious interest. Some are presumably still classified,

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but an increasing body is being made available to the public. Through the efforts of the Committee on War Documents, now a part of the American Historical Association, an extensive microfilming project has been in progress at Alexandria, Virginia, where the files are located; and at least the more important materials are being deposited on film at the National Archives in Washington for use by American scholars even as the originals are returned to Germany. Of the three million pages already filmed (and eight million more to be photographed), a substantial number relate to the U.S.S.R.⁷

* * *

The other major source of information and insight provided by the European catastrophe has been the refugees from the Soviet Union and Eastern Europe. It is only natural that serious endeavors should have been made to collect and analyze their experiences and attitudes. Hundreds of Soviet refugees were given a battery of tests and interviews in an extensive project pioneered under the imaginative sponsorship of the Russian Research Center at Harvard.⁸ A set of interview protocols from this giant endeavor is now deposited with Columbia University.

After the Revolution of 1956 brought some 175,000 refugees from Hungary to the West, the Columbia University Research Project on Hungary was established to study the experiences of a society during a decade under Communism, so as to afford us a better understanding of the political and social processes in a totali-


tarian state. These interviews, along with the quantities of memoirs—add to the volume of materials which vary in reliability and importance but include essential information which the contemporary analyst must study to understand what did—and does—take place in Soviet Russia.

In a time of crisis, there are unique needs for training specialists and developing new tools of research. The written and live sources which have been a by-product of the Old World’s tragedies of the last generation can help satisfy this demand, help fill the gap between our urgent questions and our uncertain answers. Not so long ago, social scientists were arguing whether it was possible to study a “culture at a distance.” The availability of records and respondents goes a long way toward providing a substitute for field work: a long way, but not all the way. And the cornucopia of evidence—from the impersonal orders of execution to the heartrending recital of a family’s odyssey through jails and camps; from economic tables to the crude incendiary leaflets by men of good will—must remain a sacred trust in American archives and libraries until such time as the free scholar has free access to all relevant materials anywhere.

Three organizations located on the Columbia campus have been instrumental in collecting memoirs and other manuscripts from refugee informants: the Archive of Russian and East European History and Culture, the Research Program on the U.S.S.R., and the Research Project on the Communist Party of the Soviet Union.
[TRANSLATION]

TO: PEOPLE'S COMMISSARS OF INTERNAL AFFAIRS OF [UNION] REPUBLICS, AND CHIEFS OF REGIONAL AND PROVINCIAL NKVD ADMINISTRATIONS.

I am asking you herewith to remove, within ten days, from the archives of Military Tribunals and of the NKVD-UNKVD (including those evacuated [from the war zone]) the files of persons condemned to the Highest Measure of Punishment [i.e., death sentence] ... and to forward to the First Special Section [Spetsotdel] of the NKVD of the USSR for each man sentenced for such offense two copies of the sentence, certified with signature and seal, with indication on verso by whom and when the sentence was confirmed and when carried out, and two copies of information concerning the composition and most recent address of the convicted man's family, for the purpose of its location and repression.

If the file does not contain information about the most recent address of the convicted and his family, information is to be provided about the convicted man's place of employment prior to his arrest, the draft board through which he was mobilized into the Red Army, and other information which can facilitate locating his family.

Upon completion of this task, a notation is to be made in each file indicating what repressive measures were taken against the family of the sentenced man. . . .

At the same time . . . you are to forward to the First Special Section of the NKVD of the USSR sentences regarding those traitors whose families are residing on the territory temporarily occupied by the enemy and who have no adult family members; sentences are to be accompanied by information confirming the indicated circumstances.

Dep. People's Commissar of Internal Affairs of the USSR Commissar of State Security 3d Class KOBULOV.

No. 455
October 19, 1942

This document, hitherto unpublished, is a sample of one kind of material described in this article as having fallen into American hands. B. Z. Kobulov, an NKVD section chief and deputy of Beria, was announced executed with the latter in December, 1953.
Richard Wagner’s Apostle to America—Anton Seidl (1850-1898)

EDWARD W. LERNER

A FEW years after his sudden and untimely death, on March 28, 1898, the friends of Anton Seidl, America’s foremost interpreter of Richard Wagner’s Music-Dramas, presented 1100 of his scores and orchestral parts to Columbia University. These prints and manuscripts were to form the nucleus of the collection now bearing his name. In subsequent years Seidl’s widow added to these archives mementos of the conductor, programs of his concerts, and documents and letters dealing with Wagner’s circle.

Columbia’s Seidl Collection provides a fascinating commentary on musical life and practices in New York when Wagner’s “Art Work of the Future” first resounded through the newly-built Metropolitan Opera House. Not that the Metropolitan was constructed to acquaint New Yorkers with the Music-Drama emanating from Germany. Indeed, social rather than artistic needs provided the impetus to build the “Yellow Brewery on Broadway.” In 1882, when a box at the opera was de rigueur for all socially acceptable millionaires, several industrial and commercial tycoons of new vintage discovered to their dismay that accommodations at the Academy of Music were unavailable at any price. To achieve respectability, even at the possible expense of boredom, seventy members of New York society expended somewhat

1 In accepting the Seidl documents, the trustees of Columbia University passed the following resolution on May 1, 1899 (Seidl Coll. 06S/JB):

Resolved, that, in accepting this trust, the Trustees desire to place upon record their appreciation of the opportunity to associate with the University the name of Anton Seidl, whose services in the cause of music in this city will thus be held in lasting remembrance.
less than two million dollars for the Metropolitan Opera House which opened on October 22, 1883, with a production of *Faust*.

The first season was a financial debacle. High-priced "stars" helped saddle the manager with a deficit of six hundred thousand dollars. This was too much for the pocketbooks of even the Vanderbilts, Goulds, and Astors who controlled the policies of the management. They turned to Leopold Damrosch who, as both manager and conductor, promised opera in German without expensive stars or unreasonable deficits. His artistic success was cut short by death just as the second season was drawing to a close. The small 40,000 dollar deficit left by Damrosch convinced the trustees that opera by a German company was popular as well as economic.

The search for a conductor to succeed Damrosch finally ended with the appointment of Anton Seidl, at that time leading the opera at Bremen, Germany. For German, and specifically Wagnerian works, the Metropolitan could not have chosen a better man. His six years in Wagner's home at Bayreuth were invaluable in absorbing the master's musical idiom and esthetic ideas. Seidl has best described the influence which determined the future course of his life:2

The six unforgettable years [1872-78] spent in Wagner's home were decisive for my entire artistic life. All that I have accomplished or will accomplish, I owe to my stay in that magnificent, blessed house where all strove, with the greatest simplicity and naturalness, to achieve the highest ideals of life and art.

During these student years Wagner entrusted Seidl with staging the 1876 production of the *Ring der Niebelungen*. At Columbia University two notebooks Seidl prepared for these performances include small details involving personnel and staging directions.3 It might seem odd that the composer would designate such a responsibility to a budding conductor. Yet, as Wagner

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2 Seidl Coll. 09S/CB.
indicated in a letter of 1882, Seidl’s understanding of his teacher’s art was so complete that he was given unusual authority in stage affairs.

It was this wholly dedicated man who brought the “Art Work of the Future” to the western hemisphere. Despite his superb readings of Aida, Faust and Carmen, the Wagnerian performances aroused the greatest interest and enthusiasm in New York musical circles. During Seidl’s six-year stay at the Metropolitan, he introduced all but two of his master’s later operas. Of these two exceptions, the first, Die Walküre, had been sung at the opera house under Leopold Damrosch. The second, Parsifal, could not, under specific instructions from Wagner, be staged anywhere but at Bayreuth.4

To both audience and critics, the performance of Lohengrin sung at his Metropolitan debut sounded unlike anything in their previous experience. When such comments reached Seidl’s ear, he smiled knowingly. Perhaps he underwent an experience similar to that of Hans Richter who, before his first production of Lohengrin in London, had to correct 186 errors in the parts. Seidl’s leadership saw the disappearance of faulty interpretations by well-meaning but unknowing conductors. Instead, he insisted on absolute fidelity to the original, although the Columbia archives prove that he frequently made cuts in the score. These were justified by a marginal remark in his copy of Siegfried:

Although these cuts are not recognized by the master as definitive, they are approved and often recommended for general performances before all, except pilgrims to Bayreuth.5

Although “Hojo-toho”-ing Brünnhildes were enthusiastically acclaimed by New York’s German-American population, the box-holders eventually tired of helmets and spears. Even during

4 On March 31, 1890, however, Seidl gave a Parsifal “entertainment” at the Brooklyn Academy of Music. The program for this performance indicates that the opera was given in a concert rather than a staged version. For additional details, see Seidl Coll. 09S/CD3.
5 Seidl Coll. 09S/AC2.
the early years of Seidl’s rule, they induced the director to internationalize the repertory by curtailing presentations of Wagner’s works. Finally, a new management, favoring Italian singers, was installed for the 1891–92 season. Three new conductors were employed for operatic performances while Seidl, shunted to the background, was assigned only Sunday evening concerts.

All early attempts to restore German opera were futile. Seidl remained on the sidelines while domestic and foreign vocalists such as Nordica, Melba and the de Reszkes warbled and trilled their way into America’s favor. Walter Damrosch, the son of Leopold, tried to enlist his services for German opera to be performed under their joint leadership on evenings when the regular company was not performing. Damrosch’s condition that Seidl was to conduct only minor Wagnerian operas was unacceptable to the fiery conductor. In an Open-Letter he declined the offer, but only after reproving Damrosch for associating himself with the great Wagnerian conductors Richter, Levi and Mottl, an association Seidl believed to be rightfully his own.6

In these lean years it might have seemed that all attempts to make the Wagnerian Music-Drama a permanent offering at the Metropolitan had failed. But the crusading fervor of Seidl’s spirit had left its mark. The tenor Jean de Reszke studied Wagner’s Music-Dramas on his own initiative and insisted that they be led by Seidl. As the clamor mounted for the conductor’s return to the Metropolitan’s podium, the management re-instated German opera on an equal footing with Italian and French works and placed it once again in the hands of its greatest protagonist.

Seidl’s three-year exile from the Metropolitan gave New Yorkers the opportunity to discover a new facet of his musicianship. When Theodore Thomas left the helm of the New York Philharmonic Orchestra, Seidl began his second American career, this time as a symphonic executant. True to his training and temperament, he favored music of the “new school”—Berlioz and

6 Ibid. 09S/AB.
Liszt—and showed scant appreciation of Schubert, Schumann or Brahms. His interpretations were frequently “romanticized” in a way which occasionally aroused critical antagonism.

Like his master he disdained metronomic time-beating and took considerable liberties with tempo. His “Wagnerizing” of Beethoven’s symphonies was part of his musical credo, in which emotion dominated logic. Refined nuance, precise execution and elaborate detail were not his orchestral goals; in the concert hall he strove always for the overpowering effect. Although he put most of the symphonic literature through a “Wagnerian sieve,” a procedure which raised more than one critical eyebrow in the nineties, the public adored his vitality as an executant.

Indeed, it was not too long before Seidl’s fame spread beyond the shores of Manhattan island. To lure the musical wizard across the new Brooklyn Bridge, a Seidl Society was formed by wealthy Brooklyn suburbanites. In 1894 he not only led the New York Philharmonic Orchestra and the Metropolitan Opera, but also conducted orchestral concerts at the Brooklyn Academy of Music and the Brighton Beach Music Hall under the auspices of the Seidl Society. The variety of his activities was described in a contemporary account by the journalist W. J. Henderson:

Is it the Philharmonic Society that fills the auditorium with the deep yet sure sonority of a Beethoven symphony? Mr. Seidl stands at the conductor’s desk and waves the baton. Is it a Sunday night concert, with a Liszt symphonic poem as the principle number, sending its waves of throbbing harmony up among the half-lighted galleries? Again Mr. Seidl with his calm face marshals the orchestral forces. Is it a performance of Tristan und Isolde with the great singers of the Metropolitan Opera House in the leading roles? Again it is Mr. Seidl whose right arm reminds them of their vocal entrances . . .

To many conductors such fame and adulation would have been sufficient to still their doubts about inferior performances. But Seidl was no mere baton-twirler feeding on the uncritical

\[7\] Ibid. 09S/CD3.
Richard Wagner's Apostle to America: Anton Seidl

adoration of his followers. His artistic standards made him dissatisfied with the concerts given by the New York Philharmonic. The causes for his dissatisfaction were numerous. While he requested three or four rehearsals for every concert, the management permitted him only one. From time to time instrumentalists sent substitutes to rehearsals, a practice which undermined orchestral precision. Apart from these difficulties of a musical nature, Seidl had a personal grievance. Unlike many of his colleagues who were leading major American orchestras on a permanent basis, Seidl was appointed by the trustees from year to year. Such temporary contracts denied Seidl personal security, and made all his improvements subject to change at the season's close. The music critic, Henry T. Finck, wrote in a despairing tone about one of Seidl's complaints:

Such things [sending of substitutes to rehearsals] happen frequently, and unless something can be done to remedy them Mr. Seidl, who is of highly nervous temperament, will either collapse or leave us for Europe.

To forestall the possible loss of America's outstanding conductor, Seidl's friends decided to form a permanent orchestra for him. They were in the last stage of the necessary negotiations for this purpose when the conductor suddenly died. This prevented the fulfillment of his plan to present programs of the highest quality and to create an orchestra independent of indifferent instrumentalists and capricious managers.

Despite Finck's warning that Seidl might have to return to Europe, it is doubtful that the conductor would have permanently abandoned the United States. Even when dealings concerning a Seidl Orchestra seemed to have reached an impasse, he stated, "But whatever may occur, I am determined to remain in this country, for I love America."

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This aspect of Seidl’s personality might come as a surprise to the reader knowing the frustrations and disappointments he endured here. Yet all his remarks during this period testify to a belief in the political and musical future of this country. In the very year that he was dismissed from the Metropolitan, he became a naturalized citizen. He expressed an active interest in domestic politics, admired our democratic institutions and gloried in the American countryside.

His orchestration of Louis Gottschalk’s piano composition, *La Gallina*, Op. 53, reveals an intention to bring native works before the public.\(^9\) Constantly, he encouraged living American composers and sought to perform their works at the Philharmonic. Much to his disappointment, efforts to introduce a symphony by Harry Roe Shelley\(^10\) met with the obstinate refusal of the Philharmonic directors. An expressed preference for MacDowell’s over Brahms’s music should be taken, however, less as an example of “Americanania” than as a reflection of his pro-Wagner and anti-Brahms proclivities.

Seidl’s encouragement of our composers and wish that they compose in an idiom different from Wagner’s may reflect his own artistic problem—the unfolding of his musical personality independent of Wagner. His later remarks concerning the man from Bayreuth are not those of the uncritical student. He loyally indicated Wagner’s strength but was also aware of the master’s failings. The fact that American composers did not imitate Wagner was to Seidl a source of satisfaction. Though he was skeptical over the possibility of a future “American” music, he felt that

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\(^9\) Louis Moreau Gottschalk (1829–69), born in New Orleans of Creole-English ancestry, was a pianist of international reputation before his early death at 40. His works, mostly for the piano, are now attracting the attention of music publishers and recording companies. On May 5, 1955, the orchestra of Columbia University, under Howard Shanet, gave the first performance of Gottschalk’s symphony, “La Nuit des Tropiques.”

\(^10\) An organist of some note in New Haven and New York, Harry Roe Shelley (1858–1947) composed—in addition to the rejected symphony—a second symphony, a violin concerto and several cantatas on both sacred and secular subjects.
Anton Seidl, a Hungarian by birth, who in 1885 was appointed a conductor at the Metropolitan Opera House in New York.

Melba made her debut in German opera in the performance of Wagner's Siegfried. Nellie Melba, who first appeared in this character and her first appearance in this character made her debut in German opera. Metropolitan Opera program for December 30, 1896.

**Conductor:** Mr. ANTTON SEIDL. Mr. ANTTON SEIDL

**BRUNNHILDE:** Mil. NELLA. AND

**ERDA:** Mil. OOTYZA.

**TASMINA:** WILLYMICELIs. Mil. SOPHIA TRAEUMAN.

**FARNER:** SOPHIA CASTELLANT.

**ARBECH:** Mr. DAVID RISPHAM.

**HERI von HUBBENET:** HENIE.

**DEK WANDEREU:** HENIE.

**R. F. E. DE RESKE:** HENIE.

**SIEGFRIED:** HENIE.

IN GERMAN

**SIEGFRIED.** WAGNER'S OPERA.

at 8 o'clock

Wednesday Evening, December 30, Metropolitan Opera House.
the native composer would create best when he was true to his own individuality:

I know of no reason why Americans should not write grand operas expressive of their own life. Of course, this country is so young that its history does not afford material for grand conceptions as do the European countries, rich in legend and tradition. One might go for material back to the Indians, but it would be pretty thin; it would be lacking in those majestic elements which Wagner found in the Norse legends . . . But, however American the theme and treatment might be, the music could not be distinctively American; for it would possess qualities that might belong to almost any other nation. Moreover, it might be written by a French, or a German, or an Italian composer living in this country. . . .

This fact, however, cannot be considered in the least as a discouragement to American composers. The best they can do is to go on working according to the highest rules of art that have been discovered, and expressing their own individuality; . . .

These wise words do not, of course, reflect a deviation from his outspoken Wagnerianism. He had come to the United States with a mission and had galvanized the standards of musical America. He entered and influenced the future of the Metropolitan at the earliest stage of its history. His admiration for the highest musical standards as he understood them, and his espousal of the Wagnerian cause in the new world left an indelible mark on American musical taste.

But the Wagnerian apostle took as well as gave. American democratic ideals were very possibly reflected in his respect for new musical styles and methods of composition—an attitude not too commonly held in the school from which he came. Whatever we can say about the Wagnerians, tolerance of other musical idioms was not one of their more admirable characteristics. Perhaps this was America's gift to Seidl, in return for the version he brought from Bayreuth of the "Art Work of the Future."

11 Seidl. Coll. ogS/AD2. These remarks are drawn from the proof sheets of Seidl's article, "Wagner's Influence on Present-Day Composers." The newspaper or journal for which this article was prepared is not identified in the Columbia archives.
Our Growing Collections

ROLAND BAUGHMAN

Anonymous. The East Asiatic Library is deriving singular benefit from an acquisition gift fund made available by an anonymous benefactrix who is contributing to the development of Far Eastern studies at Columbia University. Nine titles (in 47 volumes) of rare Chinese and Japanese imprints dating back as far as 1547 have been purchased from the fund. Several are valuable for the study of the introduction of Western science and other learning into the Far East; others are particularly interesting as early examples of printing from wooden and metal moveable type. Also purchased from the gift fund and now en route from a Japanese bookdealer is the Chōsen shiryō sōkan, complete in 100 parts. Its addition completes the Library’s holdings of key primary source materials for the study of Korea and Korean East Asian relations.

Aubrun gift. Mlle. Germaine Aubrun has presented a charming two-volume edition of Cervantes’ Don Quijote (Barcelona, 1916), exemplary of fine Spanish typography and containing exquisite illustrations by Vierge.

Barrett gift. Mr. C. Waller Barrett has selected the Columbia Libraries to be the recipient of a valuable assemblage of works by and about Lafcadio Hearn. Included are 27 works in 29 editions, including the rare first issues of La Cuisine Creole (New York, 1885) and Stray Leaves from Strange Literature (Boston, 1884).

Bassett gift. Mrs. Henry Bassett of Garrison, New York, has presented three Babylonian clay tablets and two palm-leaf manu-
scripts from the private collection of her father, the late Professor Paul Monroe of Teachers College.

_Berol gift._ Mr. and Mrs. Alfred C. Berol have once again added magnificently to the collection of the work of Arthur Rackham which they have presented to Columbia. Their latest gift consists of a fine group of Rackham’s original drawings and sketches, including two water-colors, nineteen pen-and-ink sketches, and various notes in the artist’s autograph regarding the way certain items were to be printed. Among the sketches is one for an illustration that appeared in _To the Other Side_ (London, 1894), the first publication of any of Rackham’s drawings in book form.

Because of the continued generosity of Mr. and Mrs. Berol, the Arthur Rackham Collection is achieving a unique status. All or nearly all of Rackham’s published work is here, and the collection of original material is adding a special kind of eminence.

Mr. and Mrs. Berol have also maintained their interest in our collection of the productions of the nefarious T. J. Wise. The forged edition of Tennyson’s _Lucretius_ with the fictitious imprint dated 1868 and the “Charles Alfred Seymour” editing of Shelley’s _Poems and Sonnets_, allegedly published in Philadelphia in 1887, are the most recent additions. Columbia now has 43 of the known 62 representations of Wise’s wrong-doing; 34 of the 43 have been presented by Mr. and Mrs. Berol.

_Beston gift._ Mrs. Henry Beston (A.M., 1916) has presented the original manuscript of her current novel, _The White Room_, published under the pen-name “Elizabeth Coatsworth,” together with the manuscript of the earlier short-story version. An inscribed copy of the published work (Pantheon, 1958) accompanies the gift.

_Blanck gift._ In November, 1956, we reported the gift by Mr. Jacob Blanck of a notable group of letters of Curtis Hidden Page,
Our Growing Collections

one-time professor in the field of romance languages at Columbia University. Recently Mr. Blanck added substantially to his earlier gift, presenting a number of letters written to Page, a series of letters to and from Page’s grandfather, Reverend E. N. Hidden, relating to the latter’s pastorship in the First Congregational Church at Great Falls, N. H. (1864), as well as a number of documents and memoranda of biographical nature.

Cane gift. Mr. Melville H. Cane (A.B., 1900; LL.B., 1903) has added to his earlier gifts an item of most unusual interest. It is a notebook in the handwriting of John Erskine, containing the opening part of the score of a comic opera, The Governor’s Vrouw, the Varsity Show of 1900. Erskine composed the music, and the lyrics were written by Cane, who also collaborated with their classmate, Henry Sydnor Harrison, on the libretto.

Chikuma Shobo gift. The Japanese publisher Chikuma Shobo has sent to the East Asiatic Library a 98-volume set of Gendai Nihon bungaku zenshū which contains writings of the outstanding authors of 19th and 20th century Japan. The gift was prompted by Yasunari Kawabata, one of Japan’s foremost authors, who wished to make a donation to the Library on the occasion of his visit to the United States.

Coan gift. Mr. Philip Coan (A.B., 1900) has presented a cuneiform tablet dated “the second year of Bur-Sin” (19th century B.C.).

Engel gift. The four folio editions of Shakespeare’s plays that were issued during the 17th century (1623, 1632, 1664/5, and 1685) form a kind of bibliographical unit; any library with pretensions to a full representation of English literature earnestly desires to have all four editions on its shelves. Columbia has long possessed the first two “Folios,” but the third and fourth have been lacking.
Mr. and Mrs. Solton Engel have taken us a long way toward remedying that situation by presenting a copy of the fourth (1685) folio. It is a splendid copy, in unusually fine condition without any of the usual repairs and restorations, and well-preserved in a late 17th or early 18th century full calf binding. It is an exemplar of the scarce variant issue with Joseph Knight and Francis Saunders listed as publishers.

Friedman gifts. Mr. Harry G. Friedman (Ph.D., 1908) has again demonstrated his interest and generosity by presenting nine useful works:

3. Pierre Grenier. Du bon et du frequent usage de la communion . . . Bordeaux, 1681. With the arms of Bordeaux on the covers, and with a leaf inserted indicating that this volume was presented as a prize to a student at a Bordeaux college on 29 August 1734.
4. Imagines Deorum, qui ab antiquis colebantur . . . Lyon, 1581. With numerous woodcut illustrations throughout.
Geltzer gift. Mr. Mark E. Geltzer, of Kutztown, Pennsylvania, hearing of the collection of 71 cigar-box labels which were recently presented by the Eastern Colortype Corporation (Columns, May, 1958), has given us his own selection of 37 such labels, all in mint condition. He included in his gift several specimens of paper money issued by Czarist Russia.

Howe papers. The papers of Herbert Barber Howe (Union Theological Seminary 1909) have been presented to Columbiana by his children. Mr. Howe was a Presbyterian clergyman, and came to Columbia in 1922 to be Director of Earl Hall; he subsequently taught Contemporary Civilization in Columbia College and was Director of Men’s Residence Halls. He retired in 1938. The collection consists of twenty file-boxes of correspondence, thirty-three scrapbooks and photograph albums, eight boxes of miscellany, one portfolio of diplomas, and forty-two books.

Hu Shih gift. Dr. Hu Shih (Ph.D., 1927) who recently left New York to become Director of the Academia Sinica in Formosa, has given the East Asiatic Library a large number of periodicals and pamphlets and about 120 titles of books, all in Chinese. Among the books are two valuable Ming Dynasty (pre-1644) editions: Huai nan hung lieh chieh (the works of Liu An with commentaries by Mao K’un) and Hsi fa chi (a collection of poems by Hsieh Ao of Sung Dynasty times).

Irrmann gift. Mrs. Robert Irrmann, daughter of the late Lucius Porter (A.M., 1916 Teachers College) has sent to the East Asiatic Library, through Professor L. Carrington Goodrich, four full-size rubbings taken from historical sites in China. One is of the Nestorian Monument of the T’ang Dynasty (618–916 A.D.); the
other three are of the famous Six Stallions of the Chao-liu (tomb of the Emperor T’ang T’ai-tsung, 627–649 A.D.). Mrs. Irrmann also included in her gift 17 issues of Ching-pao (Peking gazette) published in the 1870’s and reporting on audiences, appointments, edicts, memorials, and other important Imperial Court events.

A rubbing taken from a design (6 feet, 5 inches long x 4 feet, 2 inches high) on the tomb of Emperor T’ang T’ai-tsung, 627–649 A.D. Portrayed is one of the renowned Six Stallions. Under the nearly 300-year reign of the T’ang dynasty, China had its golden age of literature and the arts.

**Lamont gift.** In February, 1955, we were able to report the gift of a magnificent collection of the original manuscripts, annotated copies of books, and memorabilia of George Santayana, presented anonymously. A year later this collection was the subject of an article in the *Columns*, written by its former owner, Daniel Cory.

Now we are able to record two exceedingly welcome items of news—first, that the “anonymous donor” is none other than Columbia’s own Corliss Lamont (Ph.D., 1932), and second, that
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he has just increased the collection by presenting twelve additional Santayana manuscripts. These are:

1. The unexpurgated holograph of volume 3 of *Persons & Places*.
2. Holographs of three of the *Dialogues in Limbo*.
4. Unpublished manuscripts of “Eugenia” (a farce in eight scenes) and “La Baronne” (a short story).
5. Manuscript of Santayana’s last (unfinished) literary work, a translation of “Ambra,” a poem by Lorenzo de’ Medici.
6. Holographs of some ten poems later published in *The Poet’s Testament*.
7. First draft of chapter 42 of *Dominations & Powers*.
8. Manuscript of an article, “Am I a Fossil?.”
11. Holograph notebook used in the preparation of *The Realm of Matter*.
12. Holograph of “Note on Goethe’s *Chorus Mysticus* in Faust.”

*Lewis gift.* Mrs. Allen Lewis of Basking Ridge, New Jersey, has added enormously to the collection of the work of her late husband, the noted wood-engraver, which she has established at Columbia (see *The Columns*, November, 1958). Included in the present gift are: (1) an almost complete set of the blocks carved by Mr. Lewis for the Columbia University Press edition of Walt Whitman’s *Short Stories* (1927); (2) blocks cut for the Limited Editions Club edition of Scott’s *Ivanhoe* (1940); (3) full alphabets of special wooden types created by Lewis in both 18-line and 12-line sizes; (4) a specimen assortment of Mr. Lewis’ wood and linoleum cutting tools, mainly of his own manufacture; and (5) a valuable selection of proofs and special printings of the book-
plates which he had designed for various clients, as well as numerous other unusual printed pieces.

Longwells gift. A year ago mention was made in these pages of the gift by Mr. Daniel Longwell (1922 C) of a part of his collection comprising “The Works and Records of Sir Winston Churchill.” At that time approximately half of the materials had been formally presented. Now we are able to report that the complete collection has been received. It consists of about two hundred items, including mint copies of the first editions of Sir Winston’s writings, galley proofs, magazine articles, memorabilia, and books and articles about Sir Winston. Every effort will be made to enlarge the scope and coverage of the collection as opportunities arise, the aim being to make this the primary source for investigation into Churchill’s participation in the political and social developments of our century.

Mackintosh gift. Mention was made in the last issue of the Columns of the gift by Mr. James H. Mackintosh (B.S., 1912 C) of letters to his father, James Buckton Mackintosh (E.M., 1877, C.E., 1877). Since then Mr. Mackintosh has presented a much larger group of his father’s correspondence, including letters from his partner, W. E. Hidden, from Thomas Sterry Hunt, A. J. Moses, R. S. Penniman, Thomas Egleston, C. F. Chandler, and numerous others who were prominent in the fields of chemistry and analytical geology. The new group of material numbers more than 170 pieces.

Macy gift. Continuing her generous gift of “The George Macy Memorial Collection,” comprising all of the works issued by The Limited Editions Club, Mrs. George Macy has presented for inclusion in that collection the twelve volumes produced during 1958. These beautiful works include: Harris’ Uncle Remus; Price’s Captain James Cook in the Pacific; Dumas’ Twenty Years
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After; The Koran; Apollonius Rhodius' Argonautica; Bulfinch's The Age of Fable; Hardy's Far from the Madding Crowd; Alain-Fournier's The Wanderer; Southey's The Chronicle of The Cid; Ovid's Metamorphoses; Trollope's Barchester Towers; and The First Night Gilbert and Sullivan.

Pratt gift. Dr. Dallas Pratt (M.D., 1941) has established in memory of his mother, the late Beatrice Benjamin Cartwright, a collection of "Books About New York" for the use of all Columbia students. The books are on a special shelf in the Periodical Room (Room 307) of Butler Library, identified by a sign reading: "Books About New York, Beatrice Benjamin Cartwright Memorial Collection."

Dr. Pratt has established a fund by means of which this shelf will be kept filled with current titles. His wish is that the funds be used for the purchase of books that will help Columbia students from other areas enjoy more fully the cultural and recreational activities in New York. Among the books to be displayed are general works dealing with ballet, opera, the theatre and other fine arts, as well as a few guide books and manuals useful to the New York visitor. A special bookplate will be placed in each volume.

Beatrice Cartwright was a New Yorker by birth and an international traveler and frequent resident abroad by inclination. She was a constant and generous hostess to visitors from abroad when in New York and to visitors from America when abroad. It seemed that books which would acquaint students about New York and make their stay more enjoyable here might be the kind of memorial with which she would have been pleased to have her name associated.

As they are published, new works on this subject will be added to the shelf or substituted for those which have become out of date.

Shively gift. Professor Donald H. Shively of the University of California at Berkeley has presented the East Asiatic Library with
over 300 volumes, mostly in Japanese, on Japanese language, literature, art, and history. The gift contains a number of annotated texts of classic literary works which, supplementing the Library’s former holdings, will be very useful to scholars in that field. There are as well a number of Japanese books on sinology, published in China in 1942 and 1943 and now largely unobtainable, which Professor Shively acquired while in Tientsin shortly after the surrender.

Steegmuller gift. Mr. Francis Steegmuller (A.B., 1927; A.M., 1928) has presented the original typescript, the printer's copy, and the corrected galley proofs of his translation of Flaubert's Madame Bovary, published by Random House in 1927.

Stokes gift. Mrs. J. G. Phelps Stokes has presented a collection of more than 200 letters, documents, and memorabilia relating to the Bard and Sands families. Mrs. Stokes is a descendant of Dr. Samuel Bard (1742–1821) who was a student at King's College from 1756 to 1760 and later professor of the theory and practice of physic at the New York medical school (1769) which became united with Columbia College in 1792. The collection comprises 165 letters to and from members of the Bard and Sands families from 1780 to 1908, with the majority falling between 1820 and 1858. (Of special note is a letter from Light-Horse Harry Lee to John Nicholson, July 17, 1797.) The documents number 35, and include items dating from 1554 to 1841—indentures, marriage agreements, and the like, including the A.B. diplomas from Columbia College of Ferdinand Sands (1825) and Edwin Sands (1827). There is also a very fine pastel portrait, framed, of Dr. John Bard (1716–1799).

Taft gift. Dr. J. Jessie Taft has added a valuable item to the Otto Rank collection which she presented to Columbia some months ago (see Library Columns, May, 1957). The addition is Freud's
Die Traumdeutung, 1945, which includes the contributions of Rank and some interesting references to him.

Von Dobeneck gift. While the recent exhibition of fine and historical bindings was being installed, it was realized that no specimen of the work of the chief binder of the Columbia Libraries was available. Miss Marianne Von Dobeneck rectified that situation by presenting a superb exemplar of her artistry. The book, Magical City, intimate sketches of New York, pictures by Vernon Howe Bailey, notes by Arthur Bartlett Maurice, New York, 1935, is bound in full black oasis, tooled in gold and in blind in a design which is a very interesting extension of the essence of the contents. Miss Von Dobeneck has created an abstraction of the New York sky-line which is very satisfying not only because of its aptness, but also because of its reticence and reserve.

Wolman gift. Professor Leo Wolman has presented a useful collection of 820 volumes, mainly in the field of his interest, economics.
Activities of the Friends

Annual Meeting. The Annual Meeting of the Friends of the Columbia Libraries was held in Harkness Theater in Butler Library on the evening of Monday, January 19, with Mr. C. Waller Barrett, Chairman of our association, presiding.

During the short business session with which the meeting opened, Mr. Barrett said that the terms on the Council of Mr. Black, Professor Leary, Mrs. Lenygon, Dr. Pratt, and Mrs. Stone expired at that meeting. He called upon Mr. Lada-Mocarski, Chairman of the Nominating Committee, who reported that the Committee wished to nominate Mr. Lester D. Egbert, Professor Leary, Mrs. Lenygon, Dr. Pratt, and Mrs. Stone for the three-year term which ends in January, 1962. Upon motion and second from the floor, the nominees were unanimously elected.

The Program. Dr. Logsdon, the Director of Libraries, welcomed the Friends, members of the staff of the Libraries, and guests, who had gathered for the Russia-centered program and to view the exhibit of important Russian documents, books, and manuscripts which had been placed on display on the Third Floor of Butler Library. Dr. John Krout, Vice President of the University, traced the history of the Russian Institute and the joint work of the Institute and of the Department of Slavic Languages in developing the strong program of Slavic studies which is now being conducted at the University. He also summarized the parallel growth of the Libraries' Russian collection which, with support from foundations, has become one of the major ones in this country.

The principal address was given by Professor Geroid T. Robinson who spoke on "Contrasting Soviet Scenes in 1925-27, 1937, and 1958." He indicated that the ability of the Soviet leaders to relax somewhat their repression of the Russian people can be traced to the apparent success of Communist indoctrination in remaking the population in the image of the "new Soviet man."
Furthermore, this indoctrination is carried on in the institutions of higher education, where every student is required to take a specified amount of work on Communist doctrine and its applications, under three headings: first, the Communist ideology in its official essence (known as "dialectical and historical materialism"); second, political economy; and third, the history of the Communist Party of the Soviet Union. Professor Robinson enlivened his address with descriptions of many incidents and scenes which he had observed during his three trips to the Soviet Union.

"Columbia's Treasure-House of Russian History" was the topic of Professor Philip E. Mosely, who is Chairman of the Administrative Committee of the Archive of Russian and East European History and Culture. He described the uniqueness of this collection of historical and cultural manuscripts which is used extensively by scholars and which is constantly enriched by unpublished documents, diaries, and files of letters that come as gifts from emigres and others in various parts of the world. Among the riches in the Archive are manuscript letters of the last three Tsars, the secret code used by the conspirators against Alexander II, and letters of Maxim Gorky and of Count Leo Tolstoy. There is much material related to the revolutions of 1905 and 1917, and to the Civil War of 1917-21.

Bancroft Award Dinner. For the benefit of our members who may wish to record the date on their calendars, this year's Bancroft Dinner is to be held on Wednesday, April 22. Invitations will be mailed during the latter part of March.
Activities of the Friends

ERRATA

We regret that typographical errors were not corrected in the running heads on four pages of Alexander Vietor's article in the November, 1958, issue. On pages 10 and 12 the last name of the author and on pages 11 and 13 the word "planisphere" were misspelled.

PICTURE CREDITS

The original photograph of Lewis Corey was loaned for reproduction by his widow. The photograph of Anton Seidl, the Metropolitan Opera House program, and the drawing of the stallion have been photocopied from original items in the collections of the Columbia Libraries.

ADDITIONAL CREDIT

The quotation from Merle Fainsod's Smolensk under Soviet Rule is printed by permission of the publisher, the Harvard University Press.
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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.

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