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Fall 1964

## **Courier Volume IV, Number 3, Whole number 23, Autumn 1964**

Syracuse University Library Associates

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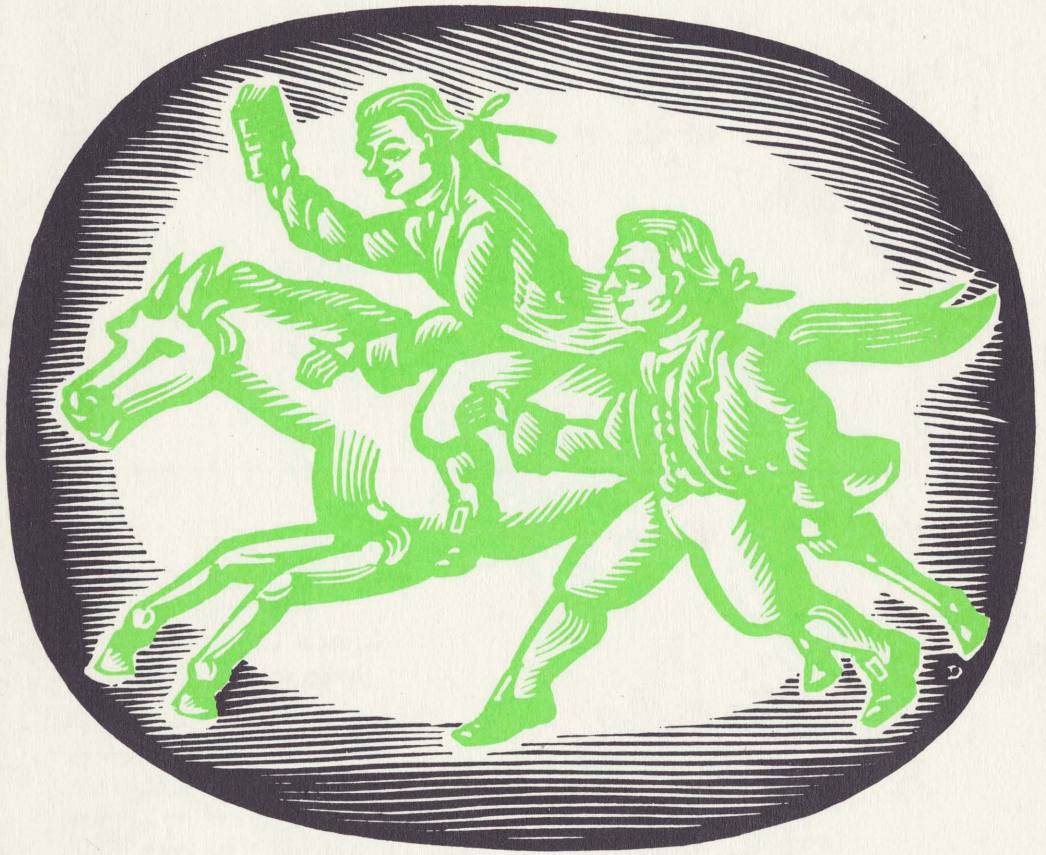
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# THE COURIER

SYRACUSE UNIVERSITY LIBRARY ASSOCIATES

AUTUMN 1964

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*A single copy: \$2.00*

*Limited Edition*

*The views expressed in The Courier are the personal opinions of the authors and not necessarily of anyone else. The author of the unsigned pieces is the Editor.*

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*Wood engravings executed for the Library Associates by John DePol.*

Designed and produced by the Syracuse University Press, Syracuse, New York 13210

# THE COURIER



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VOLUME IV, NUMBER 3, WHOLE NUMBER 23, Autumn 1964

## *Teddy Roosevelt and the Boy from Syracuse*

In August 1898, Colonel Theodore Roosevelt and his Rough Riders, the First United States Volunteer Cavalry of Spanish-American War fame, disembarked at Montauk Point on Long Island, New York. Shortly thereafter in New York City, where he found a great ovation awaiting him and his picturesque troopers, Colonel Roosevelt became the man of the hour, the cynosure of all eyes, and the true American military hero. A few days later, without any real opposition, he was nominated for Governor of New York by the Republican Party of the State.

In the uplands of central New York, eight-year-old Willard Rouse Jillson, the oldest child in an old-fashioned, widely known family living in a delightfully rambling, century-old farmhouse in the Village of Onondaga Hill (the original seat of Onondaga County before there was any settlement where the City of Syracuse now stands) was just learning to read and to understand such things as the newspapers his father brought home each day from the offices of the Syracuse *Herald* where the parent was employed by the Associated Press.

The boy's father, Willard Rogers Jillson, and his grandfather, Robert Dalzell Jillson (who many years ago had owned and edited a weekly newspaper in Indiana), were both great admirers and supporters of Theodore Roosevelt. Intermittent but continuing conversation and discussion in the Jillson household concerning Teddy and his cowboy cavalry in Cuba and his phenomenal rise in New York public affairs caught the boy's fancy and caused him to follow in the *Herald* the progress of the vigorous political campaign waged throughout the Empire State. In mid-autumn the candidate, escorted by a



wonderful-looking troop of the Rough Riders, came to Syracuse to meet the people and win their votes.

In the then strongly Republican upstate section, the public schools of Onondaga County were recessed for the day to allow the children to see the Roosevelt campaign cavalcade. Alerted to the oncoming event, young Willard Jillson was standing with his father at the curb near the corner of Salina and Fayette Streets as the parade was halted briefly by a New York Central passenger train crossing Salina on Washington Street a block away. One of the open carriages in which the dignitaries of the occasion were riding pulled up and stopped right in front of the boy and his father. Immediately a moustached man of excellent appearance and medium height, wearing nose-glasses, the slouch felt hat, and the tawny uniform of the Commanding Officer of the Rough Riders, rose from his place in the carriage and waved his arms high and wide to the hundreds of surrounding spectators who shouted his name and nickname long and loudly all along the street. Joining in with the others, the boy yelled in sharp staccato shrieks: "Teddy! Teddy! Teddy!" Pitched well above the lower monotone of the crowd, the boy's voice pierced the attention of the Colonel, keen to all facets of the continuing applause, and in his enthusiasm, the boy stepped from the curb, ran excitedly out into the street toward the carriage, stopped suddenly, and stared in wonderment at his hero. "Come here, my son, come here." The boy leaped forward, his father at his side, and reached up beamingly for the outstretched hand of the Colonel without saying another word. Everybody watched, and in the sudden quietness, the greatly moved and voluble candidate sensed the opportunity afforded by the incident, and delivered a neat and very tidy two-minute political extempore idealizing the boy as "the image of young, oncoming America, the clearly destined, future citizenship of New York and the United States during the next generation, thereafter and forever."

The Colonel, his sun-burned face brightened by the passing moment of ecstatic adulation of the admiring throng, smiled broadly and bowed again and again and waved his arms in high spirit to all about him, then resumed his seat, and the carriages, the National Guard Infantry, the picturesque Rough Riders, and the blaring bands and bugle corps moved on up the street. The boy and his father stepped back to the curb and continued watching the procession of carriages, soldiers, and followers until they all dimmed into one solid mass of humanity that pressed on around the corner at Genesee Street and became lost to sight.

During the ensuing years, the boy grew away from the farm at

Onondaga Hill and sought his education among various schools and colleges in the country, but he never forgot that eventful moment for him back in 1898. He followed Roosevelt's obviously predestined career through the high offices of Governor of New York and Vice President and President of the United States, and often his admiration prompted him to write a letter of congratulations or encouragement following a public act or utterance which had favorably attracted his attention.

Twenty-two-year-old Jillson earned his Bachelor of Science degree at Syracuse University with the Class of 1912, and then went west to the University of Washington for graduate study in his field of Geology and Paleontology. He received the Master of Science degree there in 1915. Being a member of the same fraternity Roosevelt had joined while at Harvard University, Jillson sought to obtain autographed photographs of the great former President to adorn the walls of the Delta Kappa Epsilon chapter house at Seattle. From New York City on 13 February 1915, Theodore Roosevelt wrote his fraternity brother the following letter:

**THEODORE ROOSEVELT**

THIRTY EAST FORTY SECOND STREET

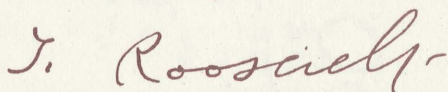
NEW YORK CITY

February 13th, 1915.

Dear Brother Jillson:

I have not any photographs to send you; but I am happy to say that I still have two volumes which I am glad to send you under separate cover.

Fraternally yours,



W. R. Jillson, Esq.,  
University of Washington,  
Seattle, Washington.

A couple of years later, while taking more graduate work, this time at Yale University, Jillson acquired a copy of the rare first edition of Roosevelt's *African Game Trails* (New York, 1910), and sent it to Sagamore Hill, Oyster Bay, Long Island, with a note recalling the twenty-sixth President's visit to Syracuse that memorable day back in 1898 and requesting that he autograph the book for him.

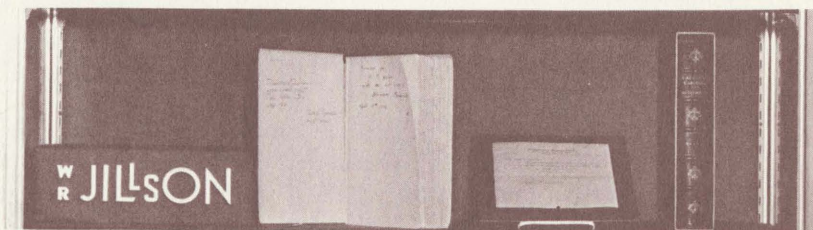
When the volume was returned, Jillson was greatly pleased to read on the front free endpaper the following inscription:

Inscribed for  
W. R. Jillson  
with the best wishes of  
Theodore Roosevelt

April 18<sup>th</sup> 1917

The Great Teddy lived only two years longer and died on 6 January 1919, at the premature age of a little over sixty. Willard Rouse Jillson has continued on to become one of the outstanding men today of the Commonwealth of Kentucky and a nationwide recognized authority in the field of Geology to which he has devoted all his professional energy and ability, at the same time becoming equally proficient in the subjects of Regional Literature and History. In 1921 Syracuse University conferred on him the honorary degree of Sc.D., and it is very seldom that Dr. Jillson is not present at the Commencements and the reunions of his distinguished class. Dr. Jillson is a most prominent supporter of the program of Syracuse University Library and is one of the extremely active and constant donors of valuable books and manuscripts which grace the stacks of the general reading room and the shelves of the Lena R. Arents Rare Book Room.

The letter from Theodore Roosevelt to Dr. Jillson and his inscribed copy of *African Game Trails* have been in a special exhibit in the foyer of the Library and have attracted a great deal of attention from students and visitors.



The Roosevelt-Jillson items on exhibit

—Roger Ashley.



*Hors-d'oeuvres by a Master Chef:  
The Critics and Joyce Carol Oates*



A recent Syracuse University graduate has achieved acclaim from literary critics with the publication of her first book. Joyce Carol Oates, originally from East Amherst, New York, Valedictorian of the Class of 1960, had published last October a collection of her stories entitled *By the North Gate* (The Vanguard Press, 424 Madison Avenue, New York City). She had received her first national publication in August of 1959 when a story, "In the Old World", won the *Mademoiselle* college fiction contest and was published in that magazine. Her stories have since appeared in *Short Story International*, *Epoch*, *Southwest Review*, *Colorado Quarterly*, *MS.*, *Arizona Quarterly*, *The Literary Review*, and *Cosmopolitan*. One story, "The Fine White Mist of Winter", was chosen for inclusion in both the *O. Henry Awards* anthology and *Best American Short Stories, 1963*. Another story, "Stigmata", won second prize in the *O. Henry Awards* volume for 1964, while a third, "Upon the Sweeping Flood", will appear in *Best American Short Stories, 1964*. The last-named story also won a special award from *Southwest Review*, in which it was first published.

Of her first book the noted critic Granville Hicks stated: "I am greatly impressed by this collection of short stories. Miss Oates writes remarkably well, knows how to create the right atmosphere, and searches out the depths of her characters. Some of these stories belong with the best of contemporary fiction." A reviewer in the *New York Herald Tribune* compared Miss Oates's vision of man in the modern world to that of Albert Camus, and called the book "too interesting to ignore, too perceptive to turn away from, and too honest to reject." A *Time* magazine writer praised the collection for its "good sense of place and dialect", while another in *The Saturday Review* declared that "Joyce Carol Oates's first appearance between book covers is as frustrating as being offered hors-d'oeuvres by a master chef. One can only imagine how exciting a main course would be. This is how one anticipates Miss Oates's first novel. It should be something, judging from the fourteen stories that introduce her."

"Miss Oates's talent is a considerable one," wrote James McConkey in *Epoch*, while the *New York Times* critic declared that the author's stories "attack large-scale emotion with a fearlessness all the more admirable for her success. She has the address of a story-teller . . . early in her career Miss Oates has seen what the art of fiction can be and has subscribed herself with cozy reservations . . . Miss Oates not only knows where she comes from but where the quick nerves of

its life are and how to bind us to them. If one purpose of a first book is to prove *bona fides* as a writer, Miss Oates—in that regard as well as others—is well arrived.”

David Madden, writing the longest and most perceptive review of Miss Oates's book in *Studies in Short Fiction* (Winter 1964), declared that few young writers “manifest a talent as forceful, controlled, and promising as Miss Oates's . . .” He then continued:

“Joyce Carol Oates has taken as her province one of the most important phenomena of our time: violence. Refusing merely to mirror it, she works from within the human nature of violence outward to its moral and spiritual manifestations . . .

“Miss Oates has a remarkable facility for embodying in her characters and developing in their predicaments her ironic themes. But most striking is her ability to convey a sense of the very substance of the reality she perceives.”

Those critics looking forward to a novel from Miss Oates are not to be disappointed. The prolific writer has completed several, and one novel will be published by Vanguard Press this October under the title *With Shuddering Fall*. In addition, Miss Oates has written a play in the tradition of the theatre of the absurd, and it is presently under consideration for production by Frank Corsaro of the Actors' Studio in New York City. Besides her achievement in the genres of the short story, the novel, and the play, she has published numerous critical essays on such figures as Shakespeare, Melville, Conrad, and Samuel Beckett, in diverse quarterlies which include *Renascence*, *Bucknell Review*, *Dalhousie Review*, and *Texas Studies in Literature and Language*.

While at Syracuse University Miss Oates was a creative writing major, studying with Professor Donald A. Dike. During her four years on the Hill, Miss Oates contributed a number of stories to both *The Syracuse Review* and *Syracuse 10*. She won the Whiffen Poetry Contest and also the Rho Delta Phi Short Story Contest, the latter for four consecutive years. She belonged to Phi Mu, social sorority, and was elected to Phi Beta Kappa. After graduation she attended the graduate school of the University of Wisconsin on a full fellowship, and there she earned a Master's degree in English. It was there also that she married Dr. Raymond Smith, now a Professor of English at Wayne State University, Detroit. Miss Oates has had additional course work at Harvard University Summer School, has taught creative writing at Wayne State University, and currently teaches graduate and undergraduate literature courses at the University of Detroit.

Miss Oates, only twenty-six years of age, has achieved unusual recognition with her first book. A writer in *Short Story International* correctly observed that "readers can look forward to following the development over the future years of a new major American talent."

It is gratifying that the talented Miss Oates has begun contributing her manuscripts to the Archives Division of Syracuse University Library, a collection which undoubtedly shall be of considerable importance in the future.

—Robert S. Phillips.

### *Mr. J. Terry Bender*



With a great deal of evident pleasure, Dr. Wayne S. Yenawine, Director of Syracuse University Libraries, at the beginning of this season announced the appointment of Mr. J. Terry Bender as the new Rare Book Librarian. Mr. Bender entered upon his duties the first week in September in the Lena R. Arents Rare Book Room.

Mr. Bender comes directly from The Grolier Club of New York City where he occupied the position of Librarian and Director of the Club for the past three and a half years. During his tenure there, his responsibilities centered generally around the activities of the membership of the Club as well as the maintenance and operation of its great library of rare books, prints, and manuscripts.

The Grolier Club, of which Mr. Bender is a resident member, is a distinguished and extraordinary organization, well known to many bookmen, scholars, and librarians the world over. It has flourished since 1884 as an exclusively private club, the membership of which has always been devoted to the various arts of the book and to book collecting in all its aspects. Its membership now numbers 580 prominently known collectors, authors, bibliographers, printers, illustrators, bookbinders, and other men who are simply interested in the production, care, and study of the printed word. The Club, housed in its own building on East 60 Street, New York City, has a bibliographical and typographical library of over 37,000 volumes which is open to all qualified scholars and researchers. It has published a total of 200 titles which include examples of fine book production and excellent contributions to bibliographical knowledge. Early in its history The Grolier Club pioneered the idea of exhibitions of books and prints, and throughout its eighty years of existence it has continued to hold



ever so often unusually interesting exhibitions based on specific subjects, periods, and types of books.

Mr. Bender served in the United States Army during and following World War II, and then did his undergraduate work in History and English Literature at Williams College, Williamstown, Massachusetts, where he had some valuable experience with the rare books and manuscripts in the Chapin Library there. He took his A.B. degree with the Class of 1949. Graduate work then followed in the field of Medieval History at Princeton University, 1949-50, where he became better acquainted with the bibliographical tools of historical scholar-



Mr. J. Terry Bender  
New Rare Book Librarian

ship. Practical experience and application were acquired during a tour of service with The Brick Row Book Shop, New York City, and then Mr. Bender continued his formal education by attending the School of Library Service at Columbia University where he took his M.S. degree in 1953. While at Columbia University, he served in the capacity of Bibliographical Assistant to Mr. Roland Baughman, Head Librarian of the Division of Special Collections. In 1953 Mr. Bender went to Stanford University as Special Collections Librarian, and in 1955 he became Chief Librarian of the Division of Special Collections and the Keeper of Rare Books and Manuscripts. At Stanford University Mr. Bender organized and presented a number of exhibitions and compiled printed catalogues of the events, some of which were entitled: *The Work of Eric Gill*, *Les Architectes du Livre: Contemporary Creative French Bookbinding*, *The Typographic Work of Jane Grab-*

*horn and the Colt Press, The Writings of W. Somerset Maugham, The Poetry of Robinson Jeffers, and others.* Mr. Bender has also had published a number of articles on bibliographical, typographical, and literary subjects.

From Stanford University Mr. Bender went to The Grolier Club in 1961.

Mr. Bender has been described by one very close to him as being "a man who has never been able to avoid books and book people, nor has he ever shown any inclination to try to do so. His principal joys in life come from these two sources, and he firmly holds to the judgment that everyone is a Mad Hatter, subject to certain *amabilis insania* in one way or another, but that book madness which sometimes goes by the horrible words *bibliolatry*, *bibliomania*, and *bibliomania* is really not so bad in the long run, sometimes gentle and enviable, more than likely non-destructive, and even at times actually constructive and productive."

After Mr. Bender had entered upon his duties in the Lena R. Arents Rare Book Room, he let it be known that he had come to Syracuse University Library "with a great desire to advance the growth of the collections which are already strong and flourishing, to see new collections added to this group, and above all to see that these valuable materials are known to and used by interested members of the University community *on every level* and by the scholarly world at large."

A faculty member of Syracuse University who had known Mr. Bender out in California said to the Editor of *The Courier*, "Syracuse University is indeed fortunate to have Mr. Bender as the new Rare Book Librarian. It is not every day that a university is able to get a man who has been librarian of The Grolier Club. Those responsible for bringing him to Syracuse University are the ones to be congratulated."

### *Low and Outside*



The other day there was received in the Lena R. Arents Rare Book Room of Syracuse University a quotation from a very kind and thoughtful English dealer offering a copy of a book published three years ago by M. K. Jensen entitled simply: *Tonemicity*. The communication read further: "This work presents a technique for de-

termining the phonemic status of suprasegmental patterns in pairs of lexical units." That was all.

The staff caucused, debated the matter thoroughly, and decided the book was low and outside—that is, not within the canons of the Lena R. Arents Rare Book Room. It is firmly believed the staff was correct in its determination.

Speaking of collecting canons here are those devised, formulated, and promulgated for the Lena R. Arents Rare Book Room some years ago when this bibliophilic haven came into being:

Any book printed before 1601.

English books printed before 1720.

Books in other languages printed before 1660 of recognized literary or historical significance.

Manuscript books.

American books printed before 1820.

Books printed west of the Appalachian Mountains in accordance with schedule of dates in Douglas C. McMurtrie's *History of Printing in the United States*.

Association, inscribed, and autographed books.

First editions of importance and books printed in limited editions.

Fine bindings, finely illustrated books, and literary curiosities.



## *Library Facilities*

In the recent spring number of the *Alumni News* (excellently edited by Malcolm R. Alama), Chancellor of Syracuse University William P. Tolley wrote as follows:

"The matter of library facilities has continued to receive priority concern. It now appears that we may have two new libraries by reason of size and function. One may be an open stack undergraduate reading library closely related to the projected student union and located at a crossroad of student residential areas. The other will be a graduate and research library in proximity to the humanities and social science academic areas. Deadlines are always dangerous, but I am hopeful that we will break ground for one of the libraries next year. A whole new era of vital academic development waits in the wings for this construction."





Syracuse University Library Associates Spring Luncheon

*Head Table and some of the other Illustrious Company at the Luncheon held 13 May on Syracuse University Campus. Mr. Robert F. Metzdorf delivered an Address entitled Sacribovicide and Mr. Sol Feinstone received the Syracuse Post-Standard Award, presented by Mr. J. Leonard Gorman. Photograph by Mr. Frank Dudziak, Syracuse University Center for Instructional Communications, Photography Laboratory.*

## *The Longest Journey*

Go slowly—slowly,  
D. H. Lawrence  
in your Ship of Death.  
Put by the long oars  
that draw you seaward,

over the sea, over the farthest sea  
on the longest journey  
past the jutting rocks of shadow  
past the lurking octopus arms of agonized memory . . .  
Slowly, slowly my soul in his little ship  
on the most soundless of all seas  
taking the longest journey.

Drop your oars,  
You of the plumed serpent,  
steer no more for Oblivion  
in your Ship of Death—  
you'll never reach it . . .  
Dark and mysterious as it is,  
so long as the farthest sea shall roll,  
so long as the purple shadow of poetry  
shall haunt the earth,  
just so long shall we remember you,  
and Oblivion be but a word  
draped in the shadows there.

Go slowly, friend of mine;  
and again I pray—  
do not deny us sight of you  
drawing away on that longest journey  
into the farthest sea.

—Walter F. McCaleb.

## *On the Splendor of I Remember Dorothy*

Dale Warren's word-portrait of Dorothy Thompson appeared for the first time in print in *The Courier*, Vol. IV, No. 2, Summer 1964, and was then printed in a separate, illustrated, limited edition in the splendid style for which Syracuse University Press is noted far and wide. These copies were for some friends of Dorothy Thompson and Mr. Warren and also for those Syracuse University Library Associates who would especially like to own this remarkable essay in this attractive and distinctive form.

Copies have already been sent out to those people on Mr. Warren's list of names, but there has *not* been a general distribution to the large membership of Syracuse University Library Associates since it was thought there might be some who were completely satisfied with only the printing of the piece as it appeared in *The Courier* and would not require a copy of the separate edition.

Complimentary copies of the special edition of *I Remember Dorothy* are now awaiting any Library Associates who want them, and all one has to do is to write the request to the Editor of *The Courier*.

From friends of Dorothy Thompson and Mr. Warren, the Editor has been privileged to receive some rather complimentary letters of acknowledgment, and the following are brief excerpts from some of them:

"I am grateful to you and Mr. Dale Warren for his tribute to Dorothy Thompson, which is true to life as I knew her as well as a just estimate of her aspirations and achievements."—M. H. C.

"I have just finished reading it, am enchanted, and have just written Dale to that effect. It is just the type of thing that I find we have too little of in this country of ours. I am very much pleased that Syracuse University and *The Courier* are filling that void!"—M. B.

"Many thanks to you and to Mr. Dale Warren for sending me his eulogy of Dorothy Thompson, which I read with much admiration for his tact and his sense of humor."—G. H.

"Many thanks for sending along Dale Warren's sketch of Dorothy Thompson. I'm delighted to have it not only because Dale wrote it but because I, too, was one of Miss Thompson's great admirers, even if from afar."—J. M. K.

"It was very kind of you to send me a copy of the booklet *I Remember Dorothy* by Mr. Dale Warren when I was abroad. It has been greatly appreciated and I have thoroughly enjoyed reading it."—H. R. R.



"As you may know, I read the piece in manuscript form; and I have enjoyed it fully as much on this second reading. It's a warm, evocative, and true reminiscence, and I thank you and Mr. Warren for this chance to re-read it."—N. C.

"I was Dorothy's doctor and friend for twenty-five years and was, of course, cognizant of all her problems. I was amazed at the depth of perception and compassionate understanding which Dale illustrates in his publication. As short as it is, it more clearly portrays the real Dorothy than the rather tedious and verbose productions by some others I have read. I shall always treasure it and will read it every once in a while to refresh my many and varied memories of my old and very dear friend."—C. H. T.

"Thank you very much for sending me a copy of Dale Warren's memoir *I Remember Dorothy*. I have read it with great interest and I can only tell you I find it very moving."—S. R. G.

"Thank you so much for Dale Warren's piece on Dorothy Thompson. I think it is excellent and am so glad you published it. She was a great woman—and a dear friend."—E. B.

"Many thanks for sending me Dale Warren's monograph. I love having it."—R. S.

"Dale Warren's monograph is a delightful tribute. I shall of course keep this with my copy of *Dorothy and Red* by Vincent Sheean."—H. E. M.

"I think Mr. Dale Warren has given a fine idea of Dorothy Thompson—her dash, her capability, her modesty."—E. R. A.

"Dale Warren has written an ideal piece about our dear, dear friend. I feel that it catches the essence of Dorothy, the one we like to remember, and I earnestly hope that this will have very wide circulation."—L. T. M.

"Many thanks for sending me Mr. Warren's piece about Dorothy Thompson. It recalls her with great faithfulness. It is filled with generous feeling."—T. W.

"Thank you very much for sending me Dale Warren's fascinating piece on Dorothy Thompson. It added a good deal to Sheean's book."—W. L. S.

The publication of Mr. Warren's *I Remember Dorothy* was further complimented by a request recently received from *Yankee* magazine, Dublin, New Hampshire (produced by Robb Sagendorph, Judson D. Hale, and Esther Fitts) to publish extracts from the piece for its erudite readers in the Granite State and environs. These will appear in the November issue of this popular monthly publication.

To: Syracuse University Library Associates: If you want a copy

of the separate, limited edition of *I Remember Dorothy*, don't delay, write today to the Editor of *The Courier* for it; if you hesitate, it may be too late.



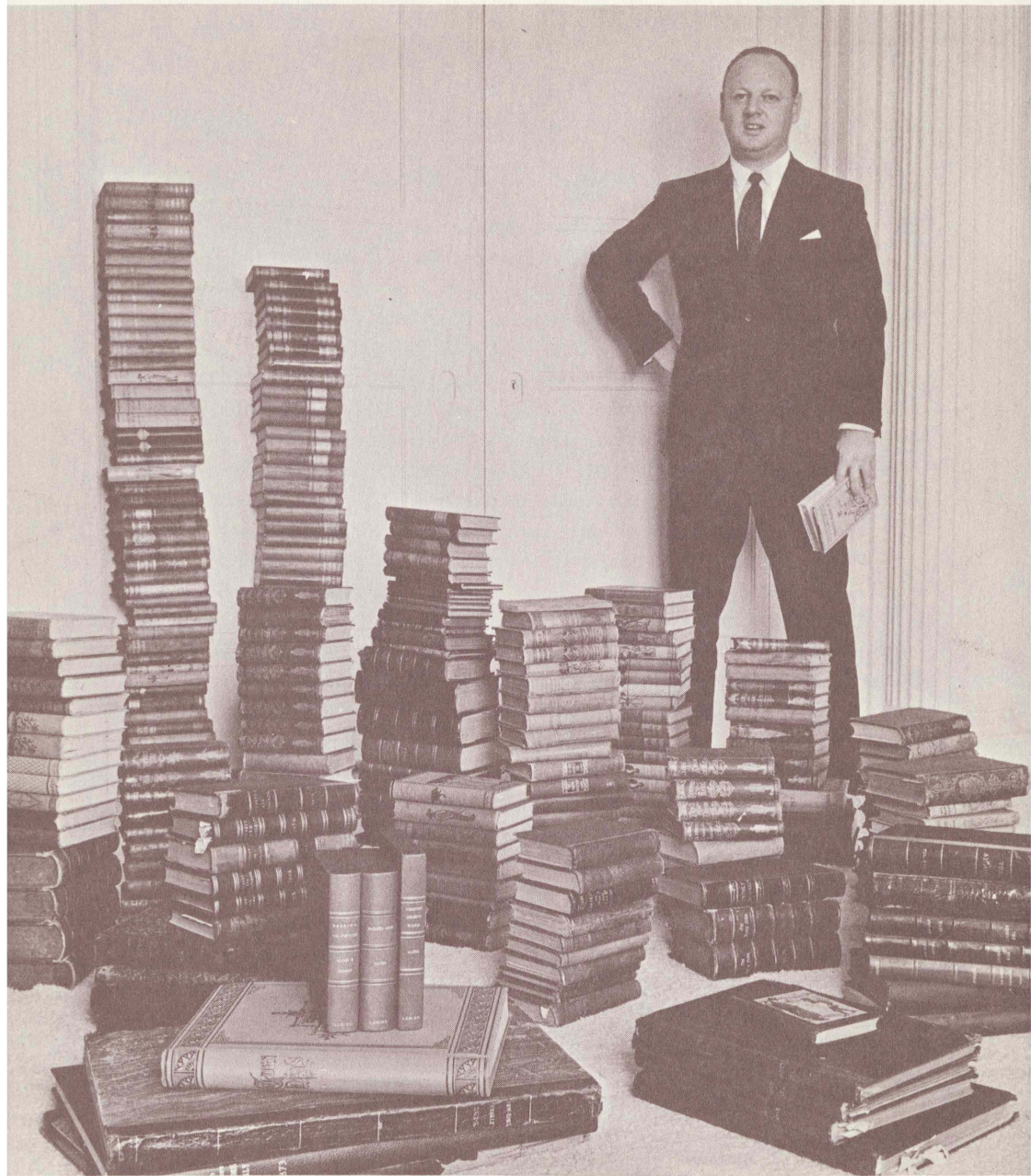
## *Horatio Alger and Ralph D. Gardner*

Horatio Alger! What happy memories that name brings to mind!

After years of search and research, Mr. Ralph D. Gardner, widely known book collector, Alger authority, and a member of Syracuse University Library Associates, has now had published his account of America's all-time best-selling author, and it is almost as delightful and entertaining as his subject's tales of Ragged Dick, Tom the Bootblack, Phil the Fiddler, Jed the Poorhouse Boy, and dozens of other heroes with whom generations of young reading Americans grew up for the past hundred years. The title of his book is *Horatio Alger, or The American Hero Era*, 505 pages, illustrated, The Wayside Press, West Washington Road, Mendota, Illinois 61342.

Every thriller Alger wrote—printed in *hundreds of millions* of copies for more than half a century—contained charming reminiscences of his own New England, of the bustling streets of Old New York during its most spirited days when The Bowery and The Battery and East Side-West Side still were wicked frontiers of adventure, when fashionable Madison Avenue was way uptown, when the Great Western Plains and the gold fields of California sang siren songs, when empires were in the making, when every dream was a big dream. Alger wrote gloriously of those days when life was simpler, more exciting, more exultant, and filled to the brim with the freshness of discovery, when it was manly to be a man (beards and whiskers were signs of dignity, prestige, intelligence, responsibility—just the opposite of what they are today), when it was heroic to be a hero, when the phrase “rags-to-riches” was not a cynicism but a compelling lure to every boy, when the patched shirt was a symbol of working toward the top rather than of sinking hopelessly to the depths. His writing always bristled with the energy of a nation still young but rapidly developing, whose pioneers were yet pushing forward into untamed wildernesses on this continent.

What sort of man was this kindly, timid son of a country parson? He preached sink or swim, survive or perish, try and trust, strong and steady, and other variations on his theme that any spunky lad could whip the neighborhood bully, and that he could eventually



Ralph D. Gardner and some stacks of *Algers*.

rise from newsboy to banker, from farm boy to senator, from a rail splitter to President of the United States.

A student of Henry Wadsworth Longfellow during his Harvard University days (graduated 1852), Horatio Alger later travelled to Europe as a foreign correspondent for the *New York Sun*, repeatedly tried to get into the armed services of the United States during the War between the States, and gave up a short career as a minister of the Unitarian gospel to write of plucky youths who struggled against all kinds of odds and finally reached the top rung of the ladder of success.

Broadway, Wall Street, and the alleys of Lower Manhattan were Alger's favorite settings, but—to create for his readers new and authentic backgrounds—he dashed westward across the Great Plains with the Homesteaders, roamed through wild Indian country, lived in lawless mining camps in the California Sierras, and sailed round the Horn in a four-masted schooner.

Mr. Gardner has also recorded in his work the accounts of Alger's friendships with Louisa May Alcott, Mark Twain, Harriet Beecher Stowe, P. T. Barnum, Bret Harte, John Lawrence Sullivan, General Ulysses S. Grant, artists, writers, notorious outlaws, political big-wigs, tattered street-boys, and the upper crust of New York society.

Alger's own legend is a delightful chapter out of the past, spanning decades from the sweeter, gentler days of the 1830's through the era of tremendous growth and power, ending with the last year of the century of which his memorable stories and the immortal Alger Hero became unforgettable, beloved parts and parcels. Alger died in July 1899, at the age of sixty-five.

In addition to writing a thrilling biography of the author whose name is now a synonym for success in the rags-to-riches tradition, Mr. Gardner includes in this volume a complete bibliography of the works of Horatio Alger. In this compilation, he describes every first edition, as well as later issues, furnishes information as to why some of them are so valuable today, and assigns market prices to each. A copy of the first edition of *Timothy Crump's Ward; or, The New Years Loan, And What Came of it*, published in 1866 by A. K. Loring of Boston, is worth \$1,000; and this is not the scarcest of Alger's publications. The rarest of his paperbacks is *Robert Coverdale's Struggle; or, On the Wave of Success*, issued by Street and Smith, publishers of New York City, in 1910, a decade after the author's death. Only one copy is known to exist. This 104-page bibliography will for many years be of tremendous interest and assistance to collectors, public and private librarians, bookdealers, and book cataloguers, and even those who



may own only a single Alger book in their library. It may even inspire some oldsters who were raised on Horatio Alger books to climb the steps to the attic to look around for some of those "old books I used to read when I was a boy."

Mr. Gardner discovered New York City in 1923, and thirteen years later when he discovered Horatio Alger during a summer in Maine, he started collecting every book the legendary author wrote, along with those by many other writers of the same period, virtually all in the original editions, so that today he owns one of the finest libraries of nineteenth century American juvenile literature in existence. For fourteen years Mr. Gardner was a staff member of the *New York Times*, assigned to news bureaus at Paris-on-the-Seine and Frankfurt-am-Main, as well as the City Desk in Manhattan-on-the-Hudson. During World War II he was a correspondent with the United States Infantry, serving in the European Theater of Operations. He now is President of Ralph D. Gardner Advertising, New York City, and an occasional book reviewer and writer on subjects ranging from foreign travel to early American literature. *Horatio Alger* is his first book.

In the Lena R. Arents Rare Book Room in Syracuse University Library there are copies of some of Horatio Alger's books, but more are wanted.

### *Emma Goldman was Emma Goldman*



In the previous issue of *The Courier* (Vol. IV, No. 2, Summer 1964) appeared a little piece about Sinclair Lewis, the American novelist, and Emma Goldman, the Russian-born anarchist, to which was attached a note which included information supplied by the latter's legal representative in this country, Arthur Leonard Ross, Esq., distinguished Counselor-at-Law of New York City, bibliophile, gentleman of letters, and a member of Syracuse University Library Associates. Being a striver for improvement, although there may not readily appear to be room for any, Mr. Ross has revised his remarks on the origin of Emma Goldman's name and has added a few significant details; and the Editor is pleased to present here his more perfect note. It reads as follows:

"Your question is: What was Emma Goldman's name before it was Goldman? The name *Goldman*, like *Goldstein*, *Goodman*, *Goldwater* (*Goldwasser*), or *Gottlieb*, was not uncommon in Russia. They are names of German-Judeo (Yiddish) origin. The natal name of the

first Prime Minister of Israel was David Green. David, a King in Israel from whom Jesus was descended, is of course Hebrew in origin (Matthew 1:1-17). *Green* is Yiddish. He understandably changed his surname into Hebrew, the principal language of Israel. Ben-Gurion in Hebrew means the son of Green. Like Miss Goldman, he too was born in the Baltic area (Plonsk, Poland). The names *Cohen* and *Levy*, on the other hand, like *Abraham*, *Isaac*, and *Jacob*, are Hebrew names and belong to the Patriarchs, the religious aristocracy of Jewry. *Cohen* and *Levy* represent the offices of the hierarchy of Judaism. Because Hebrew and Yiddish has its own alphabet, there is no standard English language spelling of these names.

“In the early days Jews were known only by their first names. For example, *Isaac the Butcher*, *Jacob the Shoemaker*, *Abraham the Blind One*. Then came the matter of taxes. So the Government handed out surnames to the Jews. To make sure that the Jews could be identified not alone for taxes but also for purposes of humiliations and boycott, they were given what we now call Jewish names. They are in fact *Yiddish* names. I shall deal with the Yiddish phase infra. The Dispensers of Names had to be bribed in many cases to give Jews decent names. They would otherwise give a Jew a name like *Teufeldreck* or one that smelled worse.

“You mention Emma’s birthplace, Kovno. This city is at present in Lithuania. There are many people in different parts of Russia with German-Judeo names. Poland, for example, was for centuries and is now, contiguous to Prussia. Because of political vicissitudes in the area, Russia has many times annexed parts of Poland. For instance, the Ukraine, on the right bank of the Dnieper river was wrested from Poland as far back as 1654. The Third Partition occurred in 1785. Poland has been partitioned again and again since then. This made Russia a closer neighbor to Germany. Jewish immigration, for the economic development of Poland, was first realized by the Polish feudal princes in the thirteenth century when the Poles welcomed Jewish and Christian settlers from Germany, offering them various inducements to migrate.

“Then there was the Russo-Prussian siege of Warsaw in the summer of 1794. Personally I recall meeting the last Russian ambassador to the United States under the last of the Czars, a gentile named Rosen. He was a man over eighty. He wept in public over the fate of the Czar and of Russia. Ambassador Rosen may have had a German background. It was not unusual for Russia to educate its military men in Germany and vice versa or even to adopt them.

“The many wars, over the centuries on the continent of Europe,



had frequently changed boundaries with the invasions and annexations of land and the retention of prisoners of war, and so population changes were brought about time and time again. History records that Polish and Lithuanian Jews were in the habit of going abroad to perfect themselves in the sciences and conversely inviting German scholars, more particularly their own spiritual leaders, into Poland and neighboring communities to lecture to them. Europe's many continental nations, their contiguities, and easy travel over boundaries and abutments resulted in the change of people's names, as well as in their learning of more tongues and their acquiring different accents. Before Sputnik, few Americans could speak little more than their own language. Europeans, on the other hand, do speak and always did speak many different languages.

"The history of the Jews in Germany is unique. The first civilized people to settle within the pre-war boundaries of Germany were the Romans. They were invited in by the Gauls who inhabited the left bank of the Rhine river to repel an invasion of German tribes from the north. Jews are said to have inhabited Germany as early as the beginning of the Christian era. Some of them marched in with the Romans, and others came from different Mediterranean countries. There is written evidence that by the beginning of the fourth century, nearly 150 years before the Germans themselves permanently moved across the Rhine, a Jewish community was flourishing in Cologne under Constantine, the first Christian emperor.

"Yiddish was prevalent as a vernacular of South Germany in the thirteenth century. The Jew spiced it with Hebrew and later with French. In the course of trade, emigration, and exile, he carried the language to Eastern Europe where it also became the language of Polish, Slavic, and Russian Jews. It spread through Hungary and Rumania. Jews added words to the language from the countries in which they lived. 'Yiddish', according to *The Columbia Encyclopedia*, 'is descended from the German of the Middle Ages, a language spoken by the Jews of Eastern Europe and by emigrants from those countries in the United States.' Noah Webster defines 'Yiddish' as short for 'Judisch-deutsch'. A language spoken by many European Jews and their descendants on other continents, it is a dialect of High German written in the characters of the Hebrew alphabet.

"Moreover, from the German mother country, the German, Polish, and other Eastern Jews generally received not only their language, a German dialect, but also one that in time developed into a sizable and even distinguished literature of its own and which more recently has been translated into and published in English and other

languages. The Jews are a polyglot people. Those in Israel, for example, come from all parts of the world. There are seventy countries with substantial Jewish populations. Yiddish is not a common language among them. They are a veritable Tower of Babel. A conductor of a bus in Israel must know at least five or six languages to understand and guide his passengers. Eventually Hebrew will be the common language of the country.

“I should also mention that in many parts of Russia in the early days a Jew was not permitted to Russianize his name. It was a criminal offense. Even a first name for a Jew could not be *Gregory* or *Vladimir* though it meant the same in Jewish as it did in Russian. All Jewish names had to conform to the Official Register maintained by the Government.

“The large family of Goldmans lived in Rochester, New York: Emma, and her mother and father, brothers and sisters; and it was there in February 1887 that she and Jacob Kershner were married by a rabbi, according to Jewish rites, which were then considered sufficient by the law of the country. The marriage did not last very long, and they were given a divorce by the same rabbi who had performed the marital ceremony. When Emma was deported from the United States (1919), and after departing from Russia, harassed and disillusioned (1921), she made her way to Sweden, Germany, France, and finally England where she married an old, broken-down, uneducated coal miner named John Colton, and thus became entitled to a much-coveted British passport.

“These were all the names of poor Emma. She died in 1940, at the age of seventy-one.”

### *Poetry by Percy Bysshe Shelley*



*The Esdaile Notebook: A Volume of Early Poems by Percy Bysshe Shelley*, edited by Kenneth Neill Cameron and published recently by Alfred A. Knopf, Inc., 501 Madison Avenue, New York City 10022, contains fifty-seven early poems by the great English poet, forty-three of which have never before appeared in print. The poems were written between 1809, when Shelley was but sixteen and in his final year at Eton College, and the early part of 1813, when he prepared fifty-one of them for publication. In a section of the notebook later added to the original group of poems are several in the handwriting of Shelley's first wife, Harriet Westbrook Shelley. Two of these, dated 1815, were

added after the poet had already left her to elope with Mary Godwin.

Of the surviving manuscripts by Shelley, the Esdaile Notebook is, so far as is known, the only one containing a body of unpublished poems. The present edition ascribes dates of composition to all the poems, and includes a bibliographical description of the notebook as well as textual notes. The poems are presented as Shelley himself arranged them.

Most of Shelley's literary manuscripts were inherited by his second wife, Mary, and upon her death they became the property of their son, Percy Florence Shelley. Subsequently they were bequeathed to the Bodleian Library at Oxford University.

The history of the Esdaile Notebook is quite different. In December 1812, Shelley wrote to the London publisher, Thomas Hookham, that he was preparing "a Volume of Minor Poems", which would contain "younger" poems, written while he was at Eton and Oxford, and later ones written in Wales just before his elopement with Harriet, and in Keswick and Devon during the first year of their marriage. His plan was to have the poems published together in one volume with his early composition *Queen Mab* which he had completed in March 1813. It appears that he wrote the poems into a notebook in order to keep a record of what he had sent to Hookham for publication, but as he copied them he made various additions and alterations whenever the spirit moved him. By May of that year, Hookham had rejected the whole project. *Queen Mab* was subsequently printed and distributed privately, as its exceedingly aggressive tone in matters of religion and morals would not allow of publication. (Later Shelley called it "villainous trash".) But Shelley had given up hope for the poems in the notebook, and apparently presented it to Harriet as a gift, adding at its end a "keepsake section" in which he wrote two sonnets, one to her and one to their daughter, Ianthe. To this section, Harriet later added five more poems, four of her husband's and one which was apparently her own.

Harriet committed suicide in November 1816, and the notebook passed to Ianthe, whose name is written on its inside cover. In 1837, Ianthe married Edward Jeffries Esdaile of a well-known banking family, and upon her death in 1876 the notebook, found in her coat pocket, became the property of her daughter, Eliza. From this time until Eliza's death in 1930, the notebook was kept with her brother, Charles Edward Esdaile, at Cothelstone House, near Taunton in Somerset, England. It was willed to Eliza's niece and the poet's great-granddaughter, Mrs. Lettice A. Worrall, nee Esdaile. On 2 July 1962, Mrs. Worrall had the notebook auctioned at Sotheby & Co., London,

# QUEEN MAB;

A

## PHILOSOPHICAL POEM:

WITH NOTES.

BY

PERCY BYSSHE SHELLEY.

---

ECRASEZ L'INFAME !

*Correspondance de Voltaire.*

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Avia Pieridum peragro loca, nullius ante  
Trita solo ; juvat integros accedere fonteis ;  
Atque haurire : juratque novos decerpere flores.

Unde prius nulli velarint tempora musæ:  
Primum quod magnis doceo de rebus ; et arctis  
Religionum animos nodis exsolvere pergo.  
*Lucret. lib. iv.*

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Δος πο γῆ, καὶ κοσμοῦ κίνησον.  
*Archimedes.*

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LONDON :

PRINTED BY P. B. SHELLEY,

23, Chapel Street, Grosvenor Square.

1813.

Title-page of the First Edition  
of Shelley's *Queen Mab*, 1813.

*From the original in the private collection of  
the Curator of Manuscripts and Rare Books  
of Syracuse University.*

where it was sold for something like \$28,000 to Bernard Quaritch, Ltd., London bookdealers, on behalf of the Carl H. Pforzheimer Library, New York City, where it is now preserved.

In 1886, Charles E. Esdaile, who had custody of the notebook at the time, permitted a few poems of bibliographical import to be published by Edward Dowden in his *Life of Shelley*. Dowden, however, copied all the poems into two notebooks, the second of which appears to have been lost, but the first of which is also in the Pforzheimer Library, having been purchased from Dowden's granddaughter, Mrs. Lennox Robinson in Dublin, Ireland.

In subject matter, the poems in the Esdaile Notebook fall into two main categories, personal and political. The political poems reflect a young aristocrat's anger with social injustice, and convey attitudes toward political tyranny, war, and organized religion which did not change so much as did the poet's style in the subsequent course of his development. The personal poems are of considerable biographical interest, providing a number of insights into Shelley's boyhood romance with his cousin, Harriet Grove, and his marriage to Harriet Westbrook. Included in the volume are three long narrative poems: "Henry and Louisa" (315 lines), "Zeinab and Kathema" (180 lines), and "The Voyage" (298 lines), an autobiographical poem. "Henry and Louisa", written at Eton, was Shelley's first attempt at a major poem. Included also is a series of poems written at Oxford on the suicide of a girl named Mary, of whom little is known.

Kenneth Neill Cameron, editor of this new volume, has contributed some twenty-two essays on Shelley to scholarly journals in this country and abroad. He edited the now well-known work *Shelley and his Circle*, and has taught at the Universities of Indiana, Minnesota, and Chicago, and is presently on the faculty of New York University. He is the author of *The Young Shelley: Genesis of a Radical*, and editor of *Percy Bysshe Shelley: Selected Poetry and Prose*. *Shelley and his Circle* comprises the manuscripts in the Shelley collection in the Pforzheimer Library, the most extensive Shelley and Shelleyana collection in this country. Two volumes of this work have been published to date, and two more are in active preparation. To the present edition of the Esdaile Notebook Professor Cameron has contributed commentaries, textual notes, a publication history, and a full biographical and critical introduction.

Designed for publication by Warren Chappell, *The Esdaile Notebook* includes a Foreword by Carl H. Pforzheimer, Jr., five pages of reproductions from the manuscript, and a map of Shelley's travels during the time in which he wrote most of the poems.

Recently the President of the United States signed into law a Congressional enactment now known as Public Law 88-383 which established a \$5,000,000 program to collect, compile, and publish documents of historical importance.

This new law provides for a five-year program of Federal grants to State and local agencies, nonprofit organizations and institutions, universities, and colleges for "the collecting, describing, preserving and compiling, and publishing (including microfilming and other forms of reproduction) of documentary sources significant to the history of the United States." The program is under the supervision of the Administrator of the General Services Administration, Washington, D. C.

When the President signed the bill he called the legislation "vital and valuable for those who come after to preserve this period and its lessons." He also pointed out that "People who do not know their past are bound to repeat its mistakes."



### *Margaret Widdemer*

*Composer Edward MacDowell spent his last productive summers on a farmstead at Peterborough, New Hampshire. With his wife he dreamed of capitalizing on the natural beauty and the seclusion of the surrounding woodlands by developing it into a place where creative people might spend nourishing and imaginative summers. The purpose of the MacDowell Colony, as it came to be called, was to provide working conditions most favorable to the creation of enduring works of music, painting, sculpture, drama, and literature. Edwin Arlington Robinson called the Colony the "worst loafing place in the world." It invited sustained effort and hard work. Over the years Syracuse University faculty members such as Ernst Bacon and Franklin Morris have benefited from the surroundings of the Colony.*

*Margaret Widdemer, already established as a young writer of real promise, first visited the MacDowell Colony during the hectic years of World War I. Since her first days there, it has played a major role in her life, and she has faithfully returned each summer. It is to be expected, therefore, that her experience with the MacDowell Colony and its legends should reflect prominently in her "Unrevised Memories".*

*The reminiscences of the Colony presented here are a part of*



more extensive memoirs to be published shortly. They should not be viewed as a series of biographical sketches but considered rather as the sort of response Margaret Widdemer would give if one said to her, "You knew these poets and novelists. What were they really like?" It is felt that Syracuse University Library Associates and friends of Syracuse University would find these pre-publication previews of special interest.

*The insights of a Pulitzer Prize winning poet into her associations with the literary giants of this century, tempered by a unique historical sense and an unusual ability to recall people and events, will make Margaret Widdemer's Golden Friends I Had, to be published in September, a classic literary memoir. It is the latest in a continuing series of her achievements. It is a privilege and an honor to present these reflections of one of the Grand Ladies of American Letters.*

The above paragraphs by Dean Frank P. Piskor, Vice President of Syracuse University, served as the excellent introduction to *Summers At The Colony*, which Miss Widdemer and her publisher graciously permitted to be issued separately in advance of the publication of her book. The thirty-six-page brochure, attractively illustrated and produced by Syracuse University Press, was distributed in early August to Syracuse University Library Associates and other friends of the University, and was most enthusiastically received.

Miss Widdemer's book, her forty-sixth: *Golden Friends I Had* was published 4 September by Doubleday & Company, Inc., Garden City, New York, and a reading readily reveals a high-spirited and vigorous panorama of literary personalities, portrayed with consummate mastery by a distinguished participator in the American scene starting back in the early 1920's.

At an age when most people are still in college, or should be in college, Miss Widdemer had written a best-selling novel, won a Pulitzer Prize for poetry—which she shared with Carl Sandburg—and arrived in New York City's Greenwich Village just when a violent revolution was ripping everything asunder in the field of American literature and in the arts generally.

The naïve young girl who had been educated—and protected—by her family of sedate Victorian clergyfolk suddenly found herself a literary lioness, surrounded by sensitive, creative, sometimes wild and eccentric people: Edna St. Vincent Millay, Amy Lowell, Elinor Wylie, Sinclair Lewis, Joyce Kilmer, Carl Carmer, Theodore Dreiser, Sara Teasdale, Vachel Lindsay, Anna Hempstead Branch, and many, many others.

In this informative but always discreet and sympathetic memoir



Margaret Widdemer

*Author of the recently published volume of memoirs entitled Golden Friends I Had and of the brochure Summers At The Colony, the latter under the imprint of Syracuse University Library Associates. Photograph by Lorstan Studios, New York.*

Miss Widdemer tells what her famous friends were like as people and what they stood for as artists. She writes in an intimate, conversational style of their personal lives and idiosyncrasies, their feuds, and friendships, and of life in such literary haunts as the Hotel des Artistes in New York City, where she still lives, and the MacDowell Colony in New Hampshire, where she has spent many summers.

Through her commentary on the writers and their work, Miss Widdemer weaves her own informed theories about the developments she has witnessed in nearly half a century of observing the literary goings-on. In particular, she explains the movement from traditionalism to modernism that began with Sigmund Freud and the Fascists and was carried on by Ezra Loomis Pound and James Joyce, and she discusses what seems to be the beginning of a contemporary movement back toward traditionalism. Miss Widdemer devotes a devastating chapter to Pound and his "paranoid temperament", and concludes, "I am afraid he is being forgotten about", which may be good or bad, depending on whether one is intelligent or anti-intelligent.

*Golden Friends I Had* characterizes Miss Widdemer as something of a mystic, and in her pages she evokes the gay, angry spirit of her era and recalls the rare talents and personalities that made it what it truly was: a terrifically interesting period of undoubted change and wondrous discovery in the literature and the arts of this country.

(Incidentally, the Editor of *The Courier* has a handful of *Summers At The Colony* stashed away in a lower deskdrawer, and if anybody would like to have one, all he has to do is write in for it. First come, first served. There will not ever be another printing of this most attractive item.)



## *Cecil Lang's New Swinburne*

Scheduled for publication in December by Syracuse University Press is an intriguing volume entitled: *New Writings by Swinburne: A Medley of Poems, Critical Essays, Hoaxes and Burlesques*, collected and edited by Dr. Cecil Y. Lang, Professor of English at Syracuse University and well-known and recognized authority on the works and life of Algernon Charles Swinburne, the great English literary figure who lived from 1837 until 1909.

The twenty selections in this volume (256 pages) have been known previously only to a few scholars and Swinburnians. Their publication in this instance is guaranteed to enlarge the present in-

telligent conception of Swinburne as a poet, add to the knowledge of his critical approach, and increase the appreciation of his versatility.

The texts of these pieces, assembled from rarely-seen compositions and compilations which in some instances lacked clear continuity in their original manuscript form, provide only a portion of the contents of this work. Dr. Lang's brilliant and thoroughly researched commentary, in which he interweaves additional short bits and bric-a-brac of pertinent Swinburniana, and the notes to the selections themselves place the texts in proper relation and focused perspective.

Dr. Lang's work here will reveal the new Swinburne, almost a blood brother of Francois de Montcorbier (better known as Francois Villon), the first and one of the greatest of French lyricists, and the "Divine Marquis", Donatien Alphonse Francois de Sade, soldier of France, novelist, and philosopher, and will offer proof that Swinburne's personality was one which would very well invite investigation, analysis, and diagnosis by psychologists, psychoanalysts, psychiatrists, alienists, and other such specialists in the study of the mind, psyche, and behavior tendencies. Dr. Lang's profound knowledge of his subject, his scholarly insight, and his keen perception are presented in a style instantly learned, elegant, and entertaining.

Orders for this book should be sent to: Syracuse University Press, Box 87, University Station, Syracuse, New York 13210. If members of Syracuse University Library Associates will so identify themselves on their orders, they will be allowed the discount accorded such members.

Syracuse University Press has a new catalogue of *Books for Fall 1964* which contains descriptions of other fine publications worthy of the notice of all readers of *The Courier*.



## *Income Tax Deductions*

Contributions to Syracuse University Library Associates constitute an allowable deduction in computing the taxpayer's net income under the United States Income Tax Law now in effect. Gifts to the Library Associates fund are contributions to or for the use of Syracuse University, a corporation organized and operated exclusively for educational purposes.

All such contributions should be entered on the income tax return as gifts to Syracuse University rather than as gifts to the Library Associates fund, and checks should be made payable to: *Syracuse University*. These contributions may be sent to the Editor of *The Courier*.



## *John Barlas Once Again*

In the previous Summer issue of *The Courier* appeared a little piece entitled "The Disappearance of John Barlas", concerning that brilliant genius, richly endowed, entirely unrecognized English poet who was born in 1860 and died in seclusion in Glasgow, Scotland just as World War I was getting underway in August 1914. The statement was there made that only two complete sets of Barlas's little books were known in the whole world today: the one in the British Museum and one in this country, privately owned.

At that time the Editor of *The Courier* did not have the desired permission to give the name of this private owner of the set in the United States, and did not want to go ahead and reveal it and have to take the responsibility for the avalanche of letters and inquiries of all kinds and sorts which might descend suddenly upon the unsuspecting owner. But that self-imposed prohibition on the Editor was repealed recently by the owner after he had read the article in the issue of *The Courier* immediately preceding the present one. As a matter of fact, he said he would be most happy to have his name publicly associated with that of John Barlas as an admirer of both the man and the poet, and also that he would be proud to be identified as the owner of the set of Barlas's little publications referred to in *The Courier* article. So the Editor is pleased to let it be known now that the one set outside the British Museum is the property of none other than Mr. Joseph Ishill, famous founder and operator of The Oriole Press of Berkeley Heights, New Jersey, whose photograph appeared with that of his wife, the poet, as an illustration in a piece in *The Courier* (December 1963) about her widely acclaimed and beautifully printed books of poetry which bear the imprint of her husband's private press.

And that's not all. Mr. Ishill would also like it known that on The Oriole Press he "published privately" three books of poetry by Barlas back in 1935:

*Yew-Leaf and Lotus-Petal: Sonnets*: With an Introductory by Henry S. Salt and woodcuts by John Buckland Wright. Edition limited to 130 copies, ten of which were on Japan Vellum. In the colophon it is stated that these sonnets "are published for the first time from a posthumous work. The woodcuts are printed from the original blocks engraved by the artist, John Buckland Wright. Hand-set with the Cromwell type; after completion the pages were destroyed. Brought to a close in the month of April, Nineteen-thirty-five." Copyright, 1935, by The Oriole Press.

*Balm and Lilies: Trochaics:* Edition limited to 100 copies, three of which are on Japan Vellum. In the colophon it is stated that these poems are "published for the first time from a posthumous work. Printed and set by hand with the Cromwell and Goudy text initials, after completion the type-pages were taken apart; the colophon is after a woodcut by Louis Moreau. Completed in the month of April, 1935." Copyright, 1935, by Ernest Douglas Montague Barlas.

*Boudoir and Battlefield: Ballads:* Edition limited to 100 copies and two printed on Japan Vellum. The colophon states that here this collection of ballads is "published for the first time from a posthumous work. Set by hand with the Garamond and Goudy text. After completion the type-pages were destroyed. May, 1935". Copyright, 1935, by Ernest Douglas Montague Barlas.

Mr. Ishill also informed the Editor of *The Courier* that the verses in these three books are "original works never before printed or published anywhere. I set them up in type from the poet's posthumous MSS., written in long hand and I followed his script to the letter, including author's original titles for each 3 vols. Nothing was edited. In fact, I found Barlas's writing as distinct and enhanced in a calligraphy of his own. I am sorry I cannot show you a specimen of his handwriting. The original MSS. were returned soon after I was through with the printing. The son of the author who possessed all of his father's MSS. resided in England. I do not know whether he is still alive."

## *Bookbinding Technique*



The need for an account of the history of English bookbinding technique has long been felt by students, librarians, library science faculties, and collectors, and Mr. Bernard C. Middleton has put a great many people in his debt by the production of his admirable work in that field. It is entitled *A History of English Craft Bookbinding Technique*, and was recently issued by Hafner Publishing Company, 31 East 10 Street, New York City 10003, 307 pages, ninety-three illustrations, eleven plates, colored frontispiece, \$11.50.

Arranged systematically under subjects rather than chronologically, Mr. Middleton's book can equally well be read as a continuous narrative or used as a reference work.

The history of each bookbinding process is traced and the procedure itself clearly and succinctly described; the illustrations, some of which are by the author, actually illustrate the text, and the plates at the end of the book are well chosen and appropriately placed. The work is fully indexed.

In his preface Mr. Middleton declares:

“For many years it has been apparent that the vast majority of students and apprentices have only a sketchy knowledge of the history of the techniques and materials of their craft. The reasons for this deficiency are not difficult to determine. The two salient ones, I believe, are, first, the increasing complexities and scope of the technical school syllabuses which tend to reduce the allocation of time for historical studies; and second, the dearth of suitable reading materials . . .

“. . . this book . . . will, I hope, be found to contain much information that is not available elsewhere. To some extent this has been made possible by my work as a book restorer, which has enabled me to examine in detail a great number of bindings.”

Mr. Howard M. Nixon has contributed a foreword and in it he writes:

“The book was originally modestly conceived as an aid for those students at technical colleges who were expected to produce a thesis on some subject connected with the history of binding techniques on which no information was available in print. But it has developed into something far more important: the first attempt to chart the history of English bookbinding in all its technical aspects. As such it marks an important step forward in book binding research.

“It also shows a praiseworthy change of emphasis in dealing as fully with the ordinary commercial varieties of binding as with the highly decorated ‘extra’ types which have in the past received all the attention.”



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