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FONDREN LIBRARY

Founded under the charter of the university dated May 18, 1891, the library was established in 1913. Its present facility was dedicated November 4, 1949, and rededicated in 1969 after a substantial addition, both made possible by gifts of Ella F. Fondren, her children, and the Fondren Foundation and Trust as a tribute to Walter William Fondren. The library recorded its half-millionth volume in 1965; its one millionth volume was celebrated April 22, 1979.

THE FRIENDS OF  
FONDREN LIBRARY

The Friends of Fondren Library was founded in 1950 as an association of library supporters interested in increasing and making better known the resources of the Fondren Library at Rice University. The Friends, through members' dues and sponsorship of a memorial and honor gift program, secure gifts and bequests and provide funds for the purchase of rare books, manuscripts, and other material which could not otherwise be acquired by the library.

THE FLY LEAF

Founded October 1950 and published quarterly by The Friends of Fondren Library, Rice University, Houston, Texas 77001, as a record of Fondren Library and Friends activities, and of the generosity of the library's supporters.

Dr. Frank E. Vandiver, Editor; Mrs. Peggy Abadie, Mrs. Diana Poteat Hobby and Mrs. Sally McQueen Smith, Editorial Committee; Ms. Connie M. Ericson, Editorial Assistant.

Photographs by James S. Aronovsky and courtesy of Mrs. H. L. Bartlett and Rice Information Services.

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COVER: *Notes in Beethoven's hand from a pocket sketch-book (1818). The notes, some in ink and others in barely visible pencil markings, are for the Scherzo of the Piano Sonata Op. 106. His remarks suggest what he was longing for: "A little house,/so small that one/has only just enough room when alone/Only a few/days in this divine/Briel/longing or/desire—/liberation or fulfilment." Briel refers to Brühl, a valley near Mödling. (Ludwig van Beethoven, ed. Joseph Schmidt-Görg and Hans Schmidt. Bartlett Beethoven Collection)*

## A LETTER TO THE FRIENDS

Dear Friends,

It is a particular pleasure to publish, in this issue, our first Friends of Fondren membership list. We intend it to serve two purposes. First, we want to recognize our friends, some new and many of very long standing, who have supported us in the past year. Our second purpose is to introduce the members of the Friends to each other.

At a time when physical exercise, from organized football to solitary jogging, preoccupies the time and energy of so many people, our members are those who recognize the at least equal, if not greater, importance of exercising the mind. As you look at the membership list, you will recognize people who, like yourself, are exhilarated by the opportunities of a great library and who participate in using and supporting it.

As is customary, we are also publishing in this issue our regular list of people who have contributed to the gifts and memorials fund. A word of explanation is perhaps due those who thought that a contribution to the fund meant membership in the Friends. Although gifts and memorials contributions are made out to the Friends of Fondren Library and often come from our members, we do not have any control over how those funds, which provide the Fondren with book-buying power over that of its university budget, are spent. We sponsor the gift program and acknowledge its donors in our journal, but we do not administer the fund.

Your membership contributions to the Friends, on the other hand, purchase specific works and manuscript collections for the library as well as equipment to improve the accessibility of the Fondren's resources. Membership contributions provide or match funds for major gifts such as the purchase of this year's Huxley papers, sponsor programs and special fund-raising events, and publish *The Flyleaf*.

As each fund fulfills a separate purpose, so each is important to the library. We hope that you will continue to support them both in the future as generously as you have in the past.

Cordially,

Mrs. Vernon Knight  
Vice-President, Membership

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## THE BARTLETT BEETHOVEN COLLECTION

Ralph W. Holibaugh

*Ralph W. Holibaugh has served as head of the Fondren's music library since 1975 and as lecturer in music for the Shepherd School of Music since 1978.*

It was March or April of 1976 when Henry Leigh Bartlett visited me for the first time to ask about the arrangements for voices and trombones of two *Equali* by Beethoven, the arrangements that had been sung at the composer's funeral. He was impressively articulate and knowledgeable, yet he spoke with a gentlemanly reserve that marked all of our subsequent meetings. Knowing something of his longstanding assistance to the Fondren and his donation of Beethoven materials, I was not surprised that he was also curious about me and how I felt about Beethoven. Six years earlier on the bicentennial of Beethoven's birth he had given Rice University his entire collection of Beethoven materials, and he wanted to be assured that they were still in good hands and that the collection was growing. Our meetings which followed until his death on July 28, 1978, revealed much about his devotion to Beethoven and his concern that Beethoven studies continue at Rice.

Although not a Rice graduate, Dr. Bartlett's interest in Rice was strong. When twenty years old he left his home in Winona, Mississippi, to attend the University of Texas School of Pharmacy in Galveston. In 1915, a year later, he arrived in Houston, with "everything confused and mixed up," asking for admission to Rice. By chance, it fell upon a young professor, Dr. Radoslav Tsanoff, first head of the university's philosophy department, to counsel the new arrival about the best selection of premedical courses. Before long, the Mississippian had enrolled in Dr. Tsanoff's course in logic. As Bartlett later recounted, "That course in philosophy, taken singly, I regard as the most valuable thing that ever happened to me."

Bartlett's studies at Rice lasted only one year, cut short by his military service in World War I. But in that brief period he developed a lasting friendship with Dr. Tsanoff, who recalled that his advisee and friend had a broad interest in the humanities and an appreciation of the arts, especially music. Returning to Galveston after the war, Bartlett graduated from the University of Texas in 1919. Tsanoff and Rice lured the young medical intern back to Houston in

1920, but the press of his new professional duties forced him to withdraw after one additional year's work.

Dr. H. L. Bartlett opened his private practice in Houston in 1922, and many successful assignments followed: a partnership with another Houston physician, Dr. Harold L. D. Kirkham in 1925; service as secretary of the Harris County Medical Society; and, by 1930, a position as Assistant City Health Officer of Houston. Once well established in the community, he again followed the advice of Dr. Tsanoff and volunteered his time and talents to several of the city's musical organizations—the Houston Grand Opera, the Music Guild, and the Houston Symphony Orchestra. In his book, *The Houston Symphony Orchestra, 1913-1971*, Hubert Roussel cites Dr. Bartlett as one of the earliest program annotators for the symphony's concerts, and he notes that the doctor also performed in the 1930s as a member of the violin section (along with his professional colleague, Dr. Kirkham) under such early conductors as Uriel Nespoli and Frank St. Leger.

By 1936, Dr. Bartlett and Valine Bass had met and married, and in the years that followed became parents. With the eruption of World War II, the veteran Bartlett again left his home, his practice, and music to join an Army medical unit. When he rejoined his wife and children at the end of the war, Dr. Bartlett returned to the medical profession as a physician with the Veterans Administration, remaining in the position until his retirement in 1962. Along the way, he continued to quietly serve the cause of music as a board member of the Houston Grand Opera and later of the Houston Symphony Orchestra.

His introduction to music was arranged in the hill country of Mississippi by "a teacher of music who was an inspiration to all who came near to her." Like generations of music students before him, young Bartlett followed a prescribed path of rigorous technical discipline gratefully relieved by experiences with the languages of Haydn, Mozart, and Beethoven. But it was the titanic Beethoven who spoke most poignantly to this young student, who sensed even then that the more one studied this composer and his music, the more there was yet to be learned. Out of these simple music lessons came not only a student of all music, but a student of



*Dr. Henry Leigh Bartlett in a June 1972 potrait*

Beethoven, a collector of all the writings that were available about him, and the author of a book especially for young readers, *Beethoven, Democratic Friend* (1973).

By his own reckoning, Dr. Bartlett's Beethoven collection was the "product of some 30 years active collecting and ordering from old and rare book centers in Europe and the U.S.A." In the preface to his book, he recalls his voyage thirty years earlier to a World War II overseas military assignment. Sailing through the Atlantic, Antarctic and Indian Oceans for a month and a half aboard the *Mariposa*, he thought often of Beethoven's life and work as well as his own:

One had time—just to think. Searching the vessel's unceasing wake, my mind's eye searched also the unceasing wake of my life. In it over all the years is Beethoven, man and music, the very human man transfigured by heavenly inspiration—his musical image recurring over and over, each wave bringing an element of satisfying force, engulfing, yet tranquilizing and recreative. The healing waters are as elemental, as powerful, as inexhaustible as the ocean itself.

Bartlett's subsequent commitment to the study of the composer mirrors the strength of the vision he describes.

With a biographer's knowledge and a bibliographer's meticulous attention to detail, Dr. Bartlett assembled an outstanding collection of the most important published works: the classical biographies by Thayer and Schindler, as well as the often cited works by Bekker, Frimmel, Herriot, Nohl, Nottebohm, and Romain; the more recent works by Burk, Landon, and Marek; the letters, journals, and conversations compiled and studied by Anderson, Hamburger, Kalischer, Köhler, Kruseman, Mac Ardle, Schmidt-Görg, and Schünemann; analytical studies of the symphonies, the chamber works, and the solo sonatas by Berlioz, Grove, Kerman, Mason, Tovey, Mies, and Tyson. Works such as van Seyfried's thematic study, published in 1832 only five years after Beethoven's death, and Kinsky's more comprehensive thematic index are invaluable research tools.

The collection is comprehensive and impressive. Its quality is significantly enhanced by the inclusion of English, French, and German editions of many of the standard works. Most of the correspondence necessary to acquire out-of-print items from bookmen and scholars throughout the world is also shelved with the collection, offering a clear insight into Dr. Bartlett's erudition and quiet fascination with building his collection. The doctor's success is apparent when we realize that only about 250 of his

600 or so titles are found in the highly respected and well-developed Beethoven collection of the New York Public Library.

Even a casual survey of Dr. Bartlett's life of involvement with academic and musical figures in Houston makes it relatively easy to piece together the background for his donation of the Beethoven collection to the Fondren Library. The very personal influence and inspiration of Dr. Tsanoff, his long-time friend, was amply documented by Dr. Bartlett's comments at the December 16, 1970, ceremonies which honored the 200th anniversary of Beethoven's birth and the gift of Dr. and Mrs. Bartlett. Addressing those who gathered for the dedication, he said, "When, some two years ago, he [Dr. Tsanoff] said to me that he would be proud of me if I gave my Beethoven Collection to Rice, it became virtually a settled matter. Certainly I did not desire that he be otherwise motivated."

Others, however, also played a large part in supporting Dr. Bartlett's decision. Dr. Edgar Odell Lovett, Rice Institute's first president, was also the first president of the Houston Symphony board and was closely affiliated with that group at the very time that Dr. Bartlett was performing in the orchestra's violin section. Dr. Arthur Hall, Rice's first lecturer in music and creator of its music department, as well as Dr. Hardin Craig, Jr., and Mr. Richard O'Keefe, former university librarians, also provided significant encouragement.

The pages of past issues of *The Flyleaf* and the Bartlett file held in the Woodson Research Center disclose a lengthy record of giving. The Bartletts were friends of the library as early as 1952 when they donated Dr. Bartlett's collection of books on medicine and physiology. Among other donations, they provided a 1956 gift of all of the Houston Symphony Society programs from 1934-1940 and 1948-1955. The Dr. and Mrs. Henry Leigh Bartlett Foundation sponsored a concert by the Houston Chamber Music Quartet on March 22, 1957. The program for that concert lists another performance in the series by the Lyric Art Quartet on March 24 and a lecture by the internationally known Dr. Donald W. MacArdle on the music of Beethoven. The Bartlett Aesthetics Program, a concert series featuring the chamber music of Beethoven and other masters and often including lectures on aesthetics by scholars such as Dr. Tsanoff, was offered to the public from 1959 to 1963. It is appropriate here to mention the *Flyleaf* notice of January 1962 which announced that Dr. and Mrs. Tsanoff made a gift to the Fondren to be used for initial purchases of the *Beethoven Werke*, "in appreciation of the Bartlett Aesthetics Program at Rice University." Thus, the

1970 gift of the Bartlett Beethoven Collection was actually the culmination of a twenty-year history of generosity to the Fondren.

Unstinting in his desire to achieve the greatest degree of comprehensiveness, Dr. Bartlett continued adding heretofore elusive volumes after the Fondren assumed curatorship of the collection in 1970. The full extent of his interest in the welfare of the collection became even more evident after his death. A bequest from his estate will enable the library to continue its purchases of Beethoven materials in the future. Provisions of the estate outline an annual en-

dowment "for the purpose of purchasing items to be added to the special Beethoven Collection." Furthermore, with the same thoughtful generosity which characterized the creation of the Bartlett Aesthetics Program, the estate will also underwrite "four to eight lectures or demonstrations per year on the subject of Ludwig van Beethoven's contribution to Western culture, thought, and philosophy." This latest gift is particularly significant as the first endowment specifically intended for the Fondren Library's acquisition of music materials. As such, it is especially important to the Shepherd School of Music in im-



*Dean Allan Ross of the Shepherd School of Music, Mrs. Henry Leigh Bartlett, and Ralph W. Holibaugh of the Fondren's Music Library in the Woodson Research Center where the bulk of Bartlett Beethoven Collection is housed*

plementing graduate courses which study the life and music of Beethoven. The gift will allow the library to build a truly strong research collection in an important area of study.

The plan for future development of the collection will follow closely the original course set by Dr. Bartlett—that is, the purchase of first editions in English, French, German, and Italian which offer scholarly treatment of any aspect of Beethoven's life and work. These acquisitions will include readily accessible items still in print, but also out-of-print titles. Revised and translated editions which are significantly different from earlier editions already in the collection will also be purchased. Finally, in an attempt to enhance scholarly use of the holdings in the future, microfilm copies and printed facsimile

editions of manuscript scores and sketches in Beethoven's hand will be added.

In the course of his very full life as husband, father, physician, musician, and collector of documents about Beethoven, Dr. Henry Leigh Bartlett achieved more than most. His collection is in itself a remarkable accomplishment. But perhaps his greatest achievement was his appreciation of humanity, his gentleness, and his sensitivity, possibly born of a real understanding of another man's greatness. Dr. Bartlett's legacy offers more than the experience of books, scores, notes, lectures, and performances of Beethoven's music: it offers students of Beethoven the opportunity to be, as Bartlett was throughout his life, inspired.



## SOME WRITERS CAN GO HOME AGAIN

Connie M. Ericson

Led by chairman Carolyn Devine, the Friends hosted a very successful open house in the library on April 12. The party, dubbed "Fondren Saturday Night," honored Rice writers—poets, playwrights, and novelists who graduated from or taught at Rice. Arriving from as far away as Los Angeles, the writers visited with the Friends and guests from the Houston community who were drawn by newspaper announcements. All watched as master of ceremonies Bob Patten awarded signed copies of the writers' works as door prizes. Over three hundred people came to the party, helping the Friends raise \$3,650 for their endowment fund through the sale of door prize tickets and an auction.

With the help and generous cooperation of university librarian Sam Carrington and his staff, the Friends transformed the library into a perfect site for a party. They set up bars at the reference desk and in the Woodson Research Center. The circulation desk displayed the door prizes and the rising mound of ticket stubs. Partiers drawn to the reference reading

room by the buffet heard a Shepherd School string quartet who were seated on the overhanging government documents stack area. The second floor Kyle Morrow Memorial Room was the staging area for the standing room only concert version of the Wiess Tabletop Theater's 1980 production of George Greanias' "Hello, Hamlet!" Flowers from Sadie Gwin Blackburn, program vice-president, and Carolyn Devine decorated the research center, the buffet, and the circulation desk. Finally the exhibit cases on the first and second floors displayed the Fondren's collection of works by the writers honored that evening. In short, the usually quiet domain of study, research, and meditation was, for that evening, the site of festivities and fun.

Not all of the writers honored were able to attend, but those who could not come—playwright George Greanias, poet John Irwin, novelist Larry McMurtry, as well as novelist and playwright JP Miller—donated copies of their works for the drawing.



*Bob Patten introduces the writers honored at the Friends' open house, "Fondren Saturday Night." From left to right are Max Apple (with his son Sam), June Davis Arnold, William Goyen, Monroe K. Spears, David Westheimer, and George Williams.*

Some of the writers who attended are familiar faces on the Rice campus. Max Apple, associate professor of English who directs Rice's creative writing students, arrived with his wife Debbie and his two small children Sam and Jessica. Coming to Rice in 1971, Dr. Apple has published a collection of short stories, *The Oranging of America*, a novel, *Zip: A Novel of the Left and the Right*, and several magazine pieces. Dr. Apple, along with his colleagues Monroe K. Spears and department chairman David L. Minter, helped the Friends in tracking down some of Rice's more far-flung graduates, as well as providing valuable advice on organizing the effort.

Monroe K. Spears, Libbie Shearn Moody Professor of English since 1964, is well-known to the academic world for his critical works on eighteenth-century English literature and modern poetry. A volume of his own poetry, *The Levitator and Other Poems*, was published in 1975 by Pilgrim Press in a hand-made and hand-set limited edition. The lovely and scarce copy won by William Kirkland was donated by Bob Patten, who had the foresight to



Writer John Graves also attended the party.

buy two copies when the work first appeared.

Another familiar face at the party was that of George G. Williams, emeritus professor of English who directed the creative writing program at Rice from 1924 through 1968, when he retired. His retirement has not kept him at home, however, as he works in his library carrel almost every day. In many ways, Professor Williams was responsible for the Friends' party, as the man who directed the work of many of the writers returning to campus that evening. Professor Williams donated a copy of one of his many works, *A Guide to Literary London*, for the drawing. As the former guide to many of the people attending, writers and Friends alike, he was one of the most popular men at the party.

Other writers came from further away. June Davis Arnold, a 1948 graduate and author of three novels—*Applesauce*, *The Cook and the Carpenter: A Novel by the Carpenter*, and *Sister Gin*—cut short her appearance at a convention in Denver to fly back to Houston for the party. Ms. Arnold now lives in Houston after spending twenty years in New York. Her return to Houston was partly motivated by the work she is now completing—a novel about her mother's life here from the 1940s through the early 1960s.

Also coming from far away was William Goyen, a 1937 graduate who lives in New York and Los Angeles. Mr. Goyen's donation of five of his many works, including the widely recognized *House of Breath* in a 25th anniversary edition, was highlighted by a gift of a first edition of the now scarce *Ghost and Flesh*, a collection of stories. Goyen's newest novel, *Arcadio*, will be published later this year.

Coming from "a patch of land" in Glen Rose, Texas, 1942 graduate John Graves brought copies of three works—the classic *Goodbye to a River*, *Hard Scrabble*, and *The Last Running: A Story*. Mr. Graves is now completing two works to be published later this year, *From A Limestone Ledge* and *Blue and Some Other Dogs*, a collector's edition of a short story.

Finally, 1937 graduate and long-time Friend of Fondren David Westheimer arrived from Los Angeles with his wife Dodie (Doris Rothstein Kahn, BA '42). Mr. Westheimer's visit coincided with publication of his most recent novel, *Von Ryan's Return*, the sequel to his *Von Ryan's Express* which was made into a movie starring Frank Sinatra in the title role. Mr. Westheimer donated copies of both works from the impressive list of his publications. He even won a copy of one of JP Miller's works, but turned it back for someone else to win since he already has a signed copy from Miller, his long-time friend.

A surprise guest at the party was novelist Jerome



*Open house chairman Carolyn Devine joins everyone at the party in applauding Mr. and Mrs. H. Malcolm Lovett for their work to establish the Friends' endowment fund.*

Charyn, who spent the spring 1979 semester at Rice as a visiting Mellon professor of English. Charyn donated a copy of his recent work, *The Catfish Man: A Conjured Life*, which he had dedicated to friends Bob Patten and Max Apple.

As a special event, Bob Patten closed the drawing by auctioning off the work, signed by the author and his friends. Bidding was fierce but was dominated by William Goyen's cousin, city councilman Johnny Goyen, who finally came away with the work. Johnny Goyen's truly generous bid followed his purchase of two books of door prize tickets, which won him yet another work.

Many people deserve thanks for making the party a success. Carolyn Devine organized several committees of volunteers to help make arrangements and to call as many of the Friends as possible to confirm their invitations. Instrumental in planning the party were Margaret Clegg, Mrs. F. F. Devine, Colleen Jennings, Elsie Moore, and Mary Ann Moore. Members of the planning committee, along with

many other volunteers, put in long hours on the phone talking to the Friends about the party and selling door prize tickets.

The night of the party itself, board members and Friends helped with last-minute ticket sales. Sam and Ginny Carrington, Kay Dobelman, Margo Downey, Colleen Jennings, David and Caroline Minter, Sally Smith, and Liz Williams all volunteered to help push ticket sales over the \$3,000 goal—that is, they sold tickets when they could get Friends president Walter Baker, a singularly watchful and enthusiastic salesman, away from the post.

Library staff members Lauren Brown, Jim and Kathy Damico, John Hunter, Ferne Hyman, Barbara Kile, Charles Myers, Nancy Parker, Janice Richardson, and Ruth Van Steenberg pitched in to sell drink tickets. Woodson Research Center staff put in double time, hosting tours through the center. Special thanks should also go to Ola Z. Moore for her work to collect materials and arrange the exhibits of the writers' works.

It would be hard to say what the high point of the evening was for everyone there—whether it was the chance to visit with the writers, the production of “Hello, Hamlet,” the Shepherd School quartet, or the Naval ROTC valet parking service. But for many, particularly the winners, the high point must have been the drawing. All agreed that Professor Patten could make a career of auctioneering—or splicing as a carnival barker—if he tires of academia.

Carolyn Devine and Martha Lovett assisted by drawing the door prize tickets, to occasional cries of “rigged” when long-time Friends’ members’ names were drawn. In fact, Ginny Carrington won the first book, Max Apple’s *Oranging of America*. When Carolyn Devine drew one of Mr. and Mrs. Lovett’s ticket stubs, Mrs. Lovett worried about accepting the prize. Overwhelming cries of “Take it,” however, along with Mr. Lovett’s obvious pleasure at winning, helped break down her resistance.

Consideration of odds aside, however, it was very

appropriate that at least one of the works go to Mr. and Mrs. Lovett. It was the generous concern of the Lovetts in establishing the Friends’ endowment fund in 1977 which helped to make the event possible. Their long history of support of the Fondren is well known, and their further help in founding an endowment fund demonstrates their commitment, and the Friends’ commitment, to meeting the long-range goals of the Fondren.

After such a terrific evening, many partiers asked what the Friends were cooking up next. Planning committee members and the Friends’ board all suggested that if the event were a success, it could start a tradition—a similar program each year to keep adding to the endowment fund. All votes are not yet in, but Mr. and Mrs. Lovett, several board members, Dr. Carrington, and, of course, a host of partiers are already looking forward to a similar event the same time next year.



Over three hundred people came to the party to visit with the writers, watch the door prize drawing, and sample the refreshments laid out in the reference reading room.

# FRIENDS OF FONDREN LIBRARY

April 30, 1979-April 30, 1980

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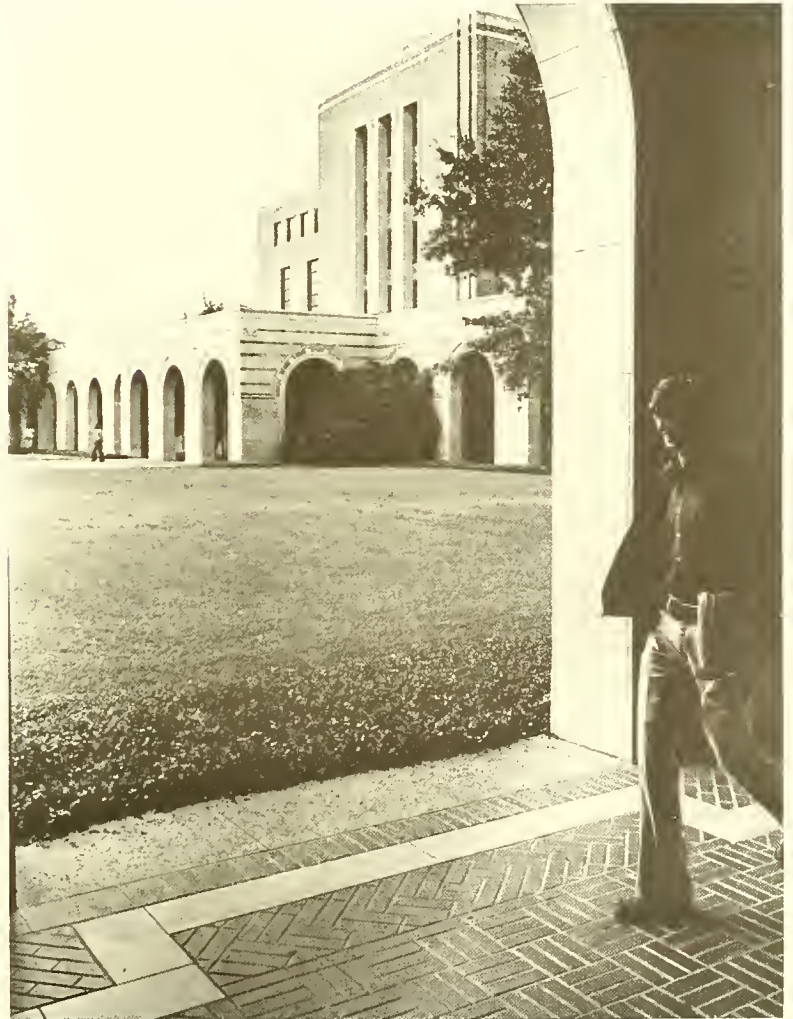
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