

The Flyleaf

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RICE UNIVERSITY 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 Fondren Library at Rice University. The Friends, through members' contributions 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 materials that could not otherwise be acquired by the library.

THE FLYLEAF

Founded October 1950 and published quarterly by the Friends of Fondren Library, Rice University, P.O. Box 1892, Houston, Texas 77251, as a record of Fondren Library's and Friends' activities, and of the generosity of the library's supporters.

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A LETTER TO THE FRIENDS

Dear Friends,

During the past fiscal year, Fondren Library and its staff began to enjoy the benefits of a major renovation project, made possible in part by the strong support of the Friends of Fondren, which raised over \$200,000 and provided additional funds from its operating budget to bring the project to completion. The newly renovated areas provide a comfortable, inviting environment for study and research, and the library received local and national media coverage as a result of the renovation.

Throughout the renovation period, staff continued to perform admirably in serving the library's patrons, who have begun to appreciate the advantages of an automated environment centered around LIBRIS, our on-line public catalog. To maintain the high level of bibliographic access and a reasonable response time, the mainframe was upgraded with the addition of a second 2.52 gigabyte disk drive; another drive will be added during the present fiscal year to avoid a degradation in response time. A new software package that will permit keyword search with Boolean parameters for the entire bibliographic record has been loaded. During the past fiscal year, LIBRIS was also connected to the campus fiber-optic backbone, enabling remote access through the campus network as well as through dial access. In addition to benefits for the patron, the enhancements to LIBRIS provide the staff with more refined tools for fund management and for monitoring and analyzing the collection.

During the past year, Fondren also accommodated Shepherd School of Music on the sixth floor and the Institute for Science and Technology on the first floor. Books in storage have been moved to an off-site campus storage facility. At some point in the future compact shelving for dense storage of books, an addition to Fondren, or a combination of both options will be needed to house the continuing flow of publications and information distributed in other formats.

The division of Government Publications and Special Resources saw a significant expansion with the opening of the Center for Scholarship and Information (CSI) in the fall of 1988. Funds from the Friends of Fondren provided some of the hardware for this facility, which contains Fondren's audiovisual and computer software

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Photos by Betty Charles

Cover: Joost van den Vondel, renowned Dutch playwright and poet of the seventeenth century, at the age of seventy. Painting by his close friend Philips de Koninck.

The Vondel Collection

The life and times of a prolific seventeenth-century Dutch author are revealed in a little-known collection.

by Elizabeth Baber

The Vondel collection, acquired in 1956, is one of the less well known of several unique collections in Fondren Library. It consists of about five hundred works by and about Joost van den Vondel¹ (1587–1679), considered by most authorities to be the Netherlands' greatest poet. When the collection became available for purchase there was some question as to whether or not it should be acquired, since the library had little in the field of Dutch literature and no faculty member at that time had a specialized interest in this area. Eventually it was decided that the quality of the collection, the moderate price (\$2000), and the dealer's willingness to accept payment on the installment plan both justified and made possible the acquisition of this collection.

Vondel was born on November 17, 1587, in Cologne, Germany. Although his parents were from Antwerp, as members of the Anabaptist sect they had been forced to flee to escape persecution by the Spanish Inquisition. After short stays in Frankfurt, Bremen, and various Dutch cities, the family moved to Amsterdam in 1596, where Vondel's father (also named Joost) acquired citizenship. With the move to Amsterdam, the period of formal schooling for Vondel ended, and he went to work in the family silk and stocking business. At the death of his father in 1608, Vondel took over the family business and built it into a successful enterprise. In 1610 he married Mayken (Maria) de Wolff, with whom he had four children. Only the two oldest, a daughter Anna and a son Joost, survived childhood.

Vondel began to write poetry while still in his teens. As a young man, he was accepted into one of the writers' circles popular at that time, Het Wit Lavendel (The White Lavender), where he began to make the acquaintance of some of the leading literary figures of his day. In 1612, Vondel's first important dramatic work, *Het Pascha ofte de Verlossinge Israels wt Egijpten*² (*The Passover, or The Deliverance of Israel from Egypt*), was published. This first work exemplifies two motifs that will recur throughout his career: first, the use of biblical themes for his plays and, second, the use of unrelated themes to mask commentary on current political events. Vondel explains in the epilogue of *Pascha* that Philip II of Spain is to be identified with the Pharaoh and the new Dutch republic with the children of Israel.

In the following year Vondel wrote the text for an emblem book, a type of work then popular that consisted of illustrations with appropriate verses. Vondel's effort was entitled *Den Gulden Winckel der Konstlievende Nederlanders* (*The Golden Shop of the Art-Loving Dutch*). He produced a similar work on commission in 1617 entitled *Vorstelücke Warande der Dieren* (*Royal Zoo*), with verses to accompany 125 pictures illustrating animal fables. *De Helden Godes des Ouwden Verbonds* (*God's Heroes of the Old Testament*), which appeared in 1620, was another variation on this theme — a character book. Verses composed by Vondel accompanied pictures of Old Testament characters.

Vondel's second play, *Hierusalem Verwoest* (*Jerusalem Destroyed*), was also published in 1620. It was followed in 1625 by a version of Seneca's *Troades*, entitled *De Amsteldamsche*

¹ Pronounced Yöst vān dēn Vūn' dle.

² The spelling of the titles of Vondel's works conforms to the spelling used in the first edition.

Elizabeth Baber is head of Data Base Management at Fondren Library.

Hecuba. Although Vondel left school at an early age, he had a strong interest in learning and continued to study throughout his life. He learned French, German, Italian, Latin, and Greek and read widely in all these literatures. During his lifetime he undertook so many translations that they alone would give him a significant place in literary history.

In 1625 Vondel achieved notoriety when his tragedy *Palamedes oft Vermoorde Onmooselheyd* (*Palamedes, or Murdered Innocence*) got him into serious trouble with the Calvinist authorities.



The Hanging Wolf in Sheep's Clothing, an engraving by Marcus Gerards from Vondel's Royal Zoo.

Under the guise of a Greek fable, the play depicts the events leading to the execution of Johan van Oldenbarnevelt, an advocate of religious and political freedom, and questions the motives and conduct of the conservative Calvinists who condemned him to death. The identity of the persons to whom the play alludes was so evident to Vondel's contemporaries that later editions list the historical personages involved opposite the characters of the play. The result of Vondel's temerity was that he was forced to go into hiding. Finally, friends intervened with the government, and the matter was settled by a warning and a heavy fine. The effect of the controversy on his play was predictable: the first edition sold out within a few days, and the play went through thirty editions in only a few years.

Although he continued to write verse, Vondel published no more original dramas for a number of years after *Palamedes*. Following his 1628 translation of Seneca, entitled *Hippolytus of*

Rampsalige Kuysheyd (*Hippolytus, or Miserable Chastity*), no other drama appeared until seven years later, when he published a translation of the Latin drama *Iosef of Sofompaneas* (*Joseph, or Sophompaneas*), written by the Dutch statesman and poet Hugo Grotius. Vondel's relative lack of activity during this time was partly caused by the loss of his younger daughter and son, Sara and Constantin, and, finally, of his wife, in the years between 1632 and 1635. These deaths were a heavy blow to him. The relative paucity of published material may also be explained by the destruction in 1636 of the half-finished work *Constantinade*, on which he had worked off and on for six years.

Vondel's interest in writing was rekindled by the opening of a new theater in Amsterdam, the Schouwburg. He was asked to write a play for the opening in 1638, and in 1637 he completed *Gysbrecht van Aemstel* (*Gijsbrecht of Amstel*). The tragedy, which has a Dutch hero modeled on Virgil's Aeneas, relates the story of a siege and fall of Amsterdam. It has become a standard part of the Dutch repertory and, until 1968, was performed every year on New Year's Day.

Vondel's early work was strongly influenced by the form of Latin drama, but after *Gysbrecht* he began to model his work on the Greek drama. His turn in this new direction began with a translation of Sophocles' *Elektra* in 1639 and continued in most of his works thereafter. His first play based on the Greek model was *Gebroeders* (*Brothers*), 1639, an Old Testament tragedy telling of the handing over of the seven sons of Saul to the Gibeonites. *Gebroeders* was translated by Andreas Gryphius and had a great influence on German theater and its development. Also published in 1639 was a play entitled *Maeghden* (*Maidens*), in which St. Ursula's sacrifice protects Rome against Attila.

In 1640, Vondel composed *Joseph in Dothan*, the story of the sale of Joseph by his brothers, and *Joseph in Egypten*, which continues the story with his temptation by Potiphar's wife. The trilogy is completed with *Sofompaneas*, in which the tale of the reuniting of Joseph and his brothers in Egypt is told. *Sofompaneas*, although forming the conclusion of the trilogy, had been written first, in 1635.

Vondel was by nature a very religious person and had been active during much of his life in the Anabaptist sect, being made a deacon in 1616. Gradually, however, his beliefs underwent a transformation, and he became increasingly

attracted to the Roman Catholic Church. In 1641 he converted to Roman Catholicism. In a strongly Protestant Netherlands, his conversion resulted in the alienation of many of his friends.

After his conversion, Vondel entered a long period of great productivity and increasing literary maturity. *Peter en Pauwels* (*Peter and Paul*), written in 1641, is a rather static piece, telling the story of the martyrdom of the first pope and the founding of the Christian Church. In 1645 Vondel published a didactic poem about the Eucharist, entitled *Altaergeheimenissen* (*Altar Secrets*). The year 1646 saw the completion of a translation of Virgil's works, as well as the tragedy *Maria Stuart of Gemartelde Majesteit* (*Mary Stuart, or Martyred Majesty*). The latter enacted the familiar story of Mary Stuart and Elizabeth I of England, but it caused an uproar among Protestants because of the depiction of the execution of Mary Stuart as legal murder. In 1647 Vondel celebrated the coming Peace of Westphalia with his play *Leeuwendalers*, a fable about the resolution of longstanding strife among the mythical Leeuwendalers. *Salomon*, published in 1648, turned again to a biblical theme.

Vondel was considered to be the municipal poet of Amsterdam, a city important both culturally and politically during his lifetime. His poems, which picture contemporary events and personalities, have been compared to a newspaper because of their wealth of topical informa-

tion. A collection of his shorter poems appeared in 1644, and a second collection was published in 1647. Vondel is credited with having written four to five hundred poems between the time of his conversion and his death.

Vondel's masterpiece is generally considered to be *Lucifer*, published in 1654. The play relates the familiar tale of the archangel Lucifer, who, being envious of God and man, His creation, led like-minded angels in a rebellion against God. He is defeated by Michael at the head of a heavenly host. As revenge, Lucifer tempts man to disobedience against God, with the consequence that Lucifer and his angels are plunged into hell. This was a theme popular in Renaissance and baroque literature; the same material is used fourteen years later in John Milton's *Paradise Lost*. George Edmundson, in his book *Milton and Vondel* (1885), presents a convincing case to support the theory that Milton was indeed familiar with Vondel's work and was influenced by it.

Lucifer was well received at its initial performances, but it evoked violent hostility among some of the more extreme Calvinists, who considered it a sacrilege to put heaven with its angels on the stage. They protested this desecration to the authorities, with the result that after only two performances, further staging of the play was forbidden. However, opponents were unable to stop the printing of the play, and the edition immediately sold out.

AFBEELDING DER IUSTITIE GESCHIED DEN XIII MAY 1619 AEN IAN VAN OLDENBARNEVELT GEWESENE ADVOCAET VAN HOLLANT



The beheading of the seventy-two-year-old statesman Johan van Oldenbarnevelt, May 13, 1619, on the Binnenhof at The Hague. This event becomes the thinly disguised subject of Vondel's 1625 drama *Palamedes, or Murdered Innocence*. Engraving by Claes Jansz. Visscher.

Salmeoneus, which appeared in 1657, clothed the same subject presented in *Lucifer* in mythological form. King Salmoneus schemes to usurp Jupiter's place, but a bolt of lightning finally puts an end to his aspirations. Besides allowing Vondel to set forth some of the same ideas as in *Lucifer*, *Salmeoneus* made it possible for the theater to use machinery constructed for the earlier play.

In the same year a catastrophe of a personal nature overtook Vondel. His son Joost had assumed management of the family business a number of years before, and for a time it was prosperous enough. Unfortunately, the first wife of the younger Joost died, and his second wife brought the family to the edge of bankruptcy. The elder Vondel tried to save his son by using his own fortune to pay the son's debts, but it did not suffice. The younger Joost was forced to emigrate to the East Indies and was never heard from again. Thus, at seventy years of age, Vondel was left penniless and was compelled to accept a position at a bank as a bookkeeper's helper. He continued in this position for ten years, at which time he was finally given a small pension by the city of Amsterdam.

In spite of this personal tragedy and the difficult circumstances of his life from 1657 on, Vondel continued to be very productive. *Jeptha of Offerbelofte* (*Jeptha, or The Promised Sacrifice*), written in 1659, treats of a conflict between love of father and love of country. Vondel is said to have considered this his finest play, although it did not enjoy great success in his lifetime. The year 1660 saw the appearance of three tragedies: *Samson of Heilige Wraeck* (*Samson, or The Holy Revenge*), *Koning David in Ballingschap* (*King David in Exile*), and *Koning David Herstelt* (*King David Restored*), as well as *Koning Edipus*, a translation of Sophocles' *Oedipus Rex*. *Samson*, which deals with the events of the Old Testament hero's last day on earth, is thought to have influenced Milton's *Samson Agonistes*. *Koning David in Ballingschap* tells the story of the palace revolution of King David's son Absalom up to his last entrance into Jerusalem; the story is continued to Absalom's death in *Koning David Herstelt*. These two plays form a trilogy with the earlier published *Gebroeders* (1639).

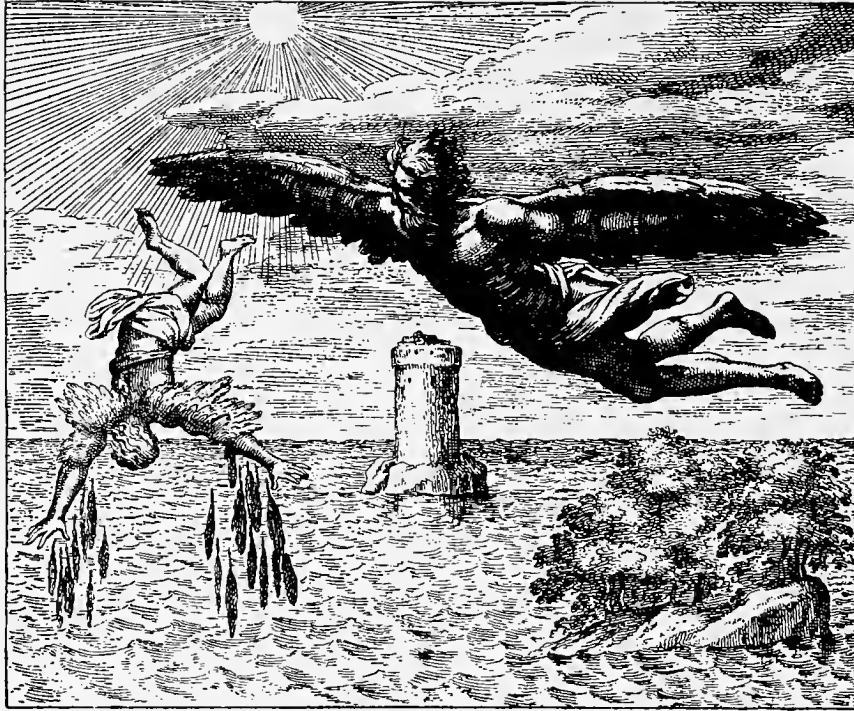
This amazing outpouring of material continued through most of the decade. The 1661 tragedy *Adonias of Rampzalige Kroonzucht* (*Adonias, or Fatal Aspiration to the Crown*), about the son of David who wants the throne in place of his younger brother Solomon, is closely related the-



Title print from *Lucifer*, considered to be Vondel's masterpiece and believed by some to have influenced Milton's *Paradise Lost*. Unsigned copper engraving, probably by Salomon Saverij.

atically to the David dramas. *Bespiegelingen van Godt en Godtsdienst* (*Reflections on God and Religion*), 1662, is a treatise in verse, discussing proof of God's existence, God's attributes and works, and the existence and duties of religion in general and Christianity in particular. Two other great epic poems were also published in 1662 and 1663: *Joannes de Boetgezant* (*John the Messenger of Repentance*) and *De Heerlyckheit der Kercke* (*The Magnificence of the Church*). The former narrates the life of John the Baptist, while the latter's subject is the Christian Church and its history.

Batavische Gebroeders of Onderdruckte Vryheit (*Batavian Brothers, or Suppressed Liberty*) and *Faëton of Reuckeloze Stoutheit* (*Faëton, or Reckless Audacity*), both published in 1663, interrupt the chain of biblical tragedies and theological poems of the preceding few years by their use of classical themes. *Batavische Gebroeders* is based on material from the fourth book of Tacitus' *Annales*, and *Faëton* is a dramatization of the fable of the same name in Ovid's *Metamorphoses*.



Daedalus and Icarus, an engraving by Abraham Bloteling from Vondel's translation of Ovid's Metamorphoses.

Through the composition of the tragedies *Adam in Ballingschap of Aller Treurspeelen Treurspel* (*Adam in Exile, or Tragedy of Tragedies*) in 1664 and *Noah of Ondergang der Eerste Weerelt* (*Noah, or Fall of the First World*) in 1667, Vondel continued the theme begun in *Lucifer*. *Lucifer* deals with the fall of angels, *Adam* with the fall of the first couple, and *Noah* with the fall of the first human society. *Adam* was not an original work but rather a free rewriting of Hugo Grotius' Latin drama *Adam Exul*.

Interposed between the second and third parts of the *Lucifer* trilogy was a return to more worldly themes. A translation of Euripides' work of the same title, *Ifigenie in Tauren*, appeared in 1666, followed by the drama *Zungchin* in 1667. *Zungchin of Ondergang der Sineesche Heerschappye* (*Ch'ung-chen, or Fall of the Chinese Empire*) has a contemporary historical theme – the fall of the Ming dynasty and the capture of Peking by the Manchus in 1644. Against all hope, the Christian mission is saved.

The golden age of Vondel's career, which began around the time of his conversion to Roman Catholicism, ends as he approaches the age of eighty. Although he continued to write after this time, his works were of a less original nature or smaller in scale. In 1668 he translated

Euripides' *Phoenician Women* (entitled *Feniciaensche*) and Sophocles' *Trachiniae* (entitled *Herkules in Trachin*). The year 1671 saw a reworking of the whole of Ovid's *Metamorphoses* under the title *Publius Ovidius Nazoos Herschepinghe* (*Publius Ovidius Naso's Transformations*). Vondel also wrote occasional poetry until he was eighty-seven. In 1674 Vondel began to suffer from hypothermia, and his doctors told him to stop writing. At the end of the following year, his daughter Anna, who had cared for him since the death of his wife, died. Vondel was now tied to his house, close to his fire. Finally, on February 5, 1679, at the age of ninety-one, he too died.

Altogether Vondel wrote or translated thirty-two plays, almost as many as Shakespeare. Alexander Baumgartner, in *Joost van den Vondel, sein Leben and seine Werke* (1882), arranges Vondel's dramas into four categories: 1) translations and pieces with material from classical legends; 2) patriotic pieces; 3) religious legends and historical dramas; and 4) biblical tragedies. Of these, the last category is the most important. The predilection for biblical tragedy reflects not only Vondel's personal bias but also the age within which he lived.

Vondel's plays all contain five acts, generally written in the alexandrine verse form, connected

by choruses, written in shorter verse lines. It is in his chorus, although not part of the action as in Greek plays, that Vondel's lyrical genius shines through. His plays generally lack strong dramatic action but instead are dependent on their rhyme and the ideas and emotions expressed. Vondel adhered strongly to the Greek dramatic unities of action, place, and time. He came to believe that tragedy was the highest art form.

Fondren Library's collection of works by and about Vondel is made up chiefly of works in Dutch, with a few volumes in English or German. A number of nineteenth- and twentieth-century items in this collection remain to be cataloged, but the cataloging of early and rare imprints is completed. Of the titles by Vondel, almost half are in the Woodson Research Center. They consist of seventeenth- and eighteenth-century editions of individual and collected works, many of them either first editions or editions published in Vondel's lifetime. Of Vondel's thirty-two plays, Fondren has first editions or very early issues for twenty-four.

The rare editions of Vondel's works are interesting from both a bibliographic and a physical viewpoint. When editions that appear to be identical are closely examined, one finds that there are often slight variations. For instance, an illustrated capital (that is, a large capital letter intertwined with ornamentation) used at the beginning of a section may differ from one issue to another. The text may end at a different point on some pages, with a consequent change in the catchword printed at the bottom of the page to guide the bookbinder. The typeface used for the preface of one issue may differ from that of another issue, although the wording of the text is the same. The title vignette may be missing the motto that is included on other title pages. The spelling of the title may vary slightly, and lines may be broken at different places. Comparing the various issues becomes a fascinating study.

One notes also such interesting details as the evolving history of a printer's family. Many of Vondel's works are printed by Abraham de Wees, bookseller on the Middeldam in Amsterdam. In later years we discover that works are now being printed "For the widow of Abraham de Wees." Finally, we find editions published by Joannes de Wees, presumably the son and heir to the business.

The rare editions stem from a period when binding, papermaking, and typesetting were all still done by hand. Many of the volumes in the Woodson Research Center are bound with vellum or leather, with blind or gold tooling evident on some bindings. Volumes still in their original bindings are hand sewn. By holding the paper in these volumes up to the light, it is possible to distinguish the vertical and horizontal lines (called chain and wire lines or marks) that identify handmade paper, and, if one is lucky, the design of a watermark may be discovered. As mentioned above, the variations in the way the type is set in different issues and the varying typefaces used make it clear that these items were not mass-produced but were reset for each issue. Most of the volumes are not illustrated, but they have an engraved or woodcut vignette on the title page, as well as illustrated capitals at the beginning of sections of text. The volumes that are illustrated have engraved title pages or other engraved plates, which are often used in more than one edition.

The Vondel collection is a valuable resource not only for the study of Dutch literature and the history of the book but also for a study of the history, religion, and culture of the Netherlands in the seventeenth century. Vondel knew many of the leading literary and political figures of his day and comments on contemporary events and ideas in many of his writings. In turn, Vondel's works influenced literary development in other European countries and from that standpoint also deserve closer attention from scholars. ≡

Librarian with a Difference

Mary Burgett left Chicago regretfully, but the position of director of processing services at Fondren accorded so well with her career goals that she has not looked back since. Two months on the job have only bolstered her enthusiasm, and she predicts "a lot of opportunity for growth and change" both for herself and her division.

Burgett's professional background is rich in variety and experience, much of it in settings other than libraries. She comes to Fondren from NOTIS Systems, Inc., a subsidiary of Northwestern University that develops and markets library automation systems, including the Northwestern Online Total Integrated System. As marketing librarian, Burgett sold the NOTIS software package, which she considers "the best product around," to libraries across the country. Fondren Library has used NOTIS since 1986, and Burgett's new position allows her for the first time to work on the other side of the data base system, a prospect she found intriguing. "That's why this job was ideal," she says. "I could use my NOTIS experience as well as get into management."

As division director at Fondren, Burgett oversees a staff of thirty-four in three departments: processing services (acquisitions and serials), cataloging, and data base management. She also acts as the chief library contact for NOTIS and AMIGOS, a nonprofit organization offering automation services to libraries in the Southwest, and she is a member of the HARLIC automation committee.

During her interviews at Fondren, one of the things that most impressed Burgett was the staff's openness to innovation. Brimming with ideas developed over the years in her contact with many different kinds of libraries, Burgett hopes to take advantage of that open-mindedness in constructive ways. Her priority at the outset is to revitalize dormant lines of communication among her staff, a result of the division director's position having been vacant for two years. Over time, however, she expects to implement some broader changes, such as modifying work flow as NOTIS enhances its system, putting more of the division's day-to-day operations on NOTIS,

adding and replacing computer terminals, and remodeling work areas for easier management.

Burgett began her career as a cataloger in a public library in Indiana after graduating from the University of Kentucky at Lexington with an MLS. Six years later she moved to Columbus, Ohio, taking on the first in a series of what she calls "alternative roles." As network coordinator for OHIONET, she organized the training and service of all OCLC (Ohio College Library Cen-



Mary Burgett

ter) member libraries, which numbered more than two hundred. Then, following a brief stint at OCLC proper as a liaison between the company's central and regional offices, she became account manager in the Oregon offices of Blackwell North America, a distributor and supplier of North American books and journals. The position at NOTIS came next, and, with the move to Fondren, Burgett at last finds herself once again in a more traditional library role.

After many years on the road, Burgett looks forward to the pleasures of a more stationary life. In spite of a substantial work load, she has already enrolled in a class at Rice and hopes to do some volunteer work. — Cory Masiak

Noteworthy Newcomer

Bob Follet was seeking a challenge when, after nine years, he decided to leave his job as assistant music librarian at the University of North Texas at Denton. "I wanted to go someplace where I could grow and where a collection wanted building. I was not particularly eager to step into a caretaker-type position." He feels he has met his match as the new music librarian in Fondren's Alice Pratt Brown Library of Art, Architecture, and Music. Endowed with a take-charge enthusiasm, Follet assumes a position that was vacant for one year and whose demands will undoubtedly increase with the completion of the Shepherd School of Music's new home and as enrollment in the music school grows. He will be working closely with the Shepherd School faculty to ensure that the music collection reflects the strengths and priorities of the school's curriculum: music history and musicology, music theory, composition, and performance.

After a month on the job, Follet has identified several immediate concerns, but he is also beginning to formulate his "long-range vision" for the development of the collection. He emphasizes, for example, the need to acquire scores and recordings that match: "If you have a score and there's a recording available, you really should have both — especially with twentieth-century music." Closely related will be the effort to obtain representative scores of twentieth-century composers. While it is in some ways difficult to collect twentieth-century music, says Follet, "because you don't know what is going to be considered the best fifty years from now," one index of potential longevity is the Pulitzer Prize, a guide that Follet will use to fill some gaps.

Another item on the music librarian's agenda is the current periodicals collection, which, he believes, would benefit from the addition of a few select titles. And finally, Follet intends over time to upgrade and expand the listening facilities in Brown and to add more compact-disk players. The library is now buying CDs almost exclusively, since all teaching classrooms have recently been equipped with CD players. The record collection will nevertheless be maintained, says Follet, although it may require eventual culling.

Follet brings impressive educational and professional credentials to the job of music librarian.



Bob Follet

He holds a bachelor's degree in music history from Oberlin, a master's degree in musicology from the University of Illinois, Champaign-Urbana, and is ABD in musicology from the University of Texas at Austin. For his doctoral degree, Follet spent almost three years scoring the string quartets of Luigi Boccherini, a late-eighteenth-century Italian composer. Follet went on to earn a master of library science degree from UT-Austin, following which he moved to North Texas. The University of North Texas music school is the second largest in the country; in comparison, Fondren's music collection and its music collection budget are significantly smaller. While some might perceive this as a disadvantage, however, Follet embraced it as an integral part of his new challenge.

Follet makes a point of staying actively involved in the world of classical music in numerous ways. Besides being avid concertgoers, he and his wife, whom he met in the student orchestra at UT, sang in an amateur choral group in Denton and served on its board of directors. In 1988, Greenwood Press of Connecticut published Follet's first book, a bio-bibliography (annotated bibliography, discography, and brief biography) of Albert Roussel, an early twentieth-century French composer who counted Edgar Varèse and Erik Satie among his students. Follet also regularly reviews recordings for the monthly *American Record Guide*. — Cory Masiak

Things That Bump, Crash, and Fulminate in the Night

by Alexis Latner

A library is supposed to be a quiet place. But sometimes, at night, it seems anything but quiet to those of us who work at the circulation desk. Voices carry, even when they try not to. The telephone rings with a startling loudness. Computer printers disturb the peace with harsh mechanical chatter. And this is when everything is normal and uneventful.

Problems, of course, occur. Problems at night all seem to make noise. We hear (or hear about) rickety malfunctions of library equipment such as: The copier is making strange noises. The copier is falling apart because the door just fell off onto the floor. The dollar-bill changer ate my dollar and then burped. The elevator is having a conniption fit/got stuck on the fourth floor/has trapped someone inside and he is screaming for help.

Then there was the time all the lights went out at 10 p.m. because of a power failure. We discovered that emergency lighting for the circulation area had inadvertently been omitted from the library's renovation plans. When sudden pitch darkness descended on us, it sounded like this:

- Oh-oh! Guess we better call Physical Plant.
- I can't see to dial the phone. Where is the phone?
- We've got a flashlight somewhere.
- Don't we?

Our efforts to find a functioning flashlight

Alexis Latner spends most of her evenings at the Fondren Library circulation desk.

involved a good deal of bumping in the night without producing the desired result.

Occasionally the library's main computer system crashes. Despite the terminology, this is a soundless event, but spectacular in its own way. The on-line card catalog goes when the computer goes and neither we nor our patrons can look up books. Nor can we collect fines (which are on-line now) or check books in and out. If there is one certifiable day-ruiner and night-spoiler at Fondren Library, it is the computer crashing.

Besides machines malfunctioning, another source of nocturnal sound effects is the night owl, a Rice student or faculty member who uses (or in some cases abuses) the library at night. This not-so-rare bird has a distinctive and frequently loud call — the telephone call made from the public phones down the hall from circulation. The acoustics are such that those one-sided conversations can carry into the reserve room, where six or eight people may be listening, with varying degrees of interest or irritation, to an animated account of the physics test earlier in the day or to the details of someone's fight with her boyfriend last night.

Once a history professor and five students who had just finished class issued from the front elevator, still discussing some point of history with great fervor. En route to the front door the group was becalmed in the rotunda, which amplified their discussion and made it audible throughout the reserve room. The historians had to be asked to tone it down or move it out of the rotunda.

On the night of the thirteenth or the thirty-first of the month the notorious Club 13 descends on us. Club 13, formerly Baker 13, is a pack of

students that races across campus clad in nothing but shaving cream and bravado. The streakers always go by the reserve room to thump on the windows, scream, and perform other antics best left unspecified, for which they are rewarded with hoots of laughter and sporadic applause.

Finally, there are some varieties of noisy person from outside the Rice community. The Very Indignant Person is a prime example. He has no library card and no discernible affiliation with Rice and may not even live within a hundred miles of Houston. But he (most of them are male) wants to check out a book. Upon being informed that it takes two weeks and residency in the Houston area to get a Friends of Fondren card, the Very Indignant Person loudly informs circulation (and every patron within rather long earshot) that:

- a) he wants the book tonight;
- b) the book has not been checked out in ten years so obviously no one else wants it;
- c) he will give us \$50 to buy the book outright;
- d) he wants to speak to the head librarian (this at 9 p.m.); and,
- e) the policies of the Rice library compare most unfavorably with those of Princeton, or of Chattahoochee Valley Community College, or wherever else he claims to have come from.

Then there are those who come to Fondren Library to talk. These lonely and harmless souls, who usually show up late at night, roam around trying to strike up conversations with staff and students and patrons. One of these individuals has a laugh with a distinctly maniacal quality — and he laughs a lot. He always gravitates to the front security desk, which, it should be noted, occupies an acoustically live space. On one occasion, as the mad laugh reverberated throughout the whole of the library's first floor, a young female student approached the circulation desk. Voice quavering, she asked, "Is this place safe tonight?"

At about 12:45 a.m. the security staffer rings the closing bell — loud and long enough to wake the dead, or at least those who have fallen asleep over their books. We at circulation assist the last few patrons. And if it has been One of Those Nights — with a Very Indignant Person, malfunctioning copy machines, a visit from our maniacal friend — we are liable to close the desk promptly at 1 a.m. and leave quickly. And quietly. ≡

The Friends of Fondren Library

Invites You

to

SAVE THE DATE!

Plan now to join us
at our annual **Saturday Night Event,**
March 10, 1990, at Cohen House.
Cocktails at 7 p.m. Dinner at 8 p.m.

Watch for your invitation.

FONDREN LIBRARY BUILDING HOURS

Regular Hours January 8 - May 1, 1990

Monday – Thursday	7:45 a.m. – 1:00 a.m.
Friday	7:45 a.m. – midnight
Saturday	10:00 a.m. – midnight
Sunday	1:00 p.m. – 1:00 a.m.

Midterm Recess

Friday, Feb. 23	7:45 a.m. – 8:00 p.m.
Saturday, Feb. 24	10:00 a.m. – 6:00 p.m.
Sunday, Feb. 25	1:00 p.m. – 8:00 p.m.
Monday – Friday, Feb. 26 – March 2	7:45 a.m. – 8:00 p.m.
Saturday, March 3	10:00 a.m. – 6:00 p.m.
Sunday, March 4	Regular hours resume

Spring Recess (Easter)

Thursday – Friday, Apr. 12-13	7:45 a.m. – 8:00 p.m.
Saturday, Apr. 14	10:00 a.m. – 6:00 p.m.
Sunday, Apr. 15	1:00 p.m. – 8:00 p.m.
Monday, Apr. 16	Regular hours resume

The above schedule is subject to change.

Mary Lou Margrave Honored

A large crowd filled the Alice Pratt Brown Library on the morning of October 28 for the Friends of Fondren and Rice Engineering Alumni annual homecoming brunch and awards ceremony, which this year honored Mary Lou Davis Margrave and George R. Miner, Jr. In presenting the 1989 Friends of Fondren Library Award to Mrs. Margrave, Edgar Lovett, president of the Friends board of directors, outlined her many and various contributions to Fondren Library and Rice University.

Mary Lou Margrave has worked for the Friends as a director, vice-president of programs, Fondren Saturday Night auction chairman, and Fondren Saturday Night vice-president. As vice-president of programs, she began the popular author reception that each year honors faculty, staff, alumni, and members of the Friends who have had books published in the preceding year. Through her efforts the Fondren Saturday Night benefit has been very successful in raising money for the Friends of Fondren Endowment Fund. In addition, Mrs. Margrave has served Rice as president of the Rice University Faculty Women's Club and as program cochairman for the Society of Rice University Women.

Mary Lou Margrave graduated from the University of Kansas with a B.S. in business and from the University of Wisconsin-Madison with an M.A. in business education. She has taught business subjects, psychology, and journalism, and is currently studying to become a certified financial planner.

Besides managing the family farm in Kansas, Mrs. Margrave is actively involved in numerous church, civic, and educational organizations in Houston. She has served as vice-president for programs of the local chapter of ARCS (Achievement Rewards for College Scientists) and received the 1988-89 Lite Award from that organization. She also received the 1989 Flame Award of the Scottish Heritage Foundation. In addition, Mrs. Margrave is a member of Pi Lambda Theta and Delta Pi Epsilon, honorary business and education fraternities. She is married to Dr. John L. Margrave, E.D. Butcher



Mary Lou Margrave (far right) with son David, granddaughter Meredith, and her husband, Dr. John L. Margrave.

chemistry professor and former vice-president and dean for Advanced Studies and Research at Rice.

In accepting the Friends of Fondren Library Award, Mary Lou Margrave thanked many individuals who have helped her in her library-related volunteer activities, noting that "one never achieves these things alone." "You have made a real difference in the quality of Fondren Library," she said. "The library is at the heart of our campus and is vital to the Rice community. The giving of your time and talents has assured that the library as an information facility will keep pace and help hold Rice's nationwide standing among other universities." She closed by offering words of encouragement for the continued success of the library: "My outlook is onward and upward for the future of Fondren Library."

In honor of the occasion, a number of books were donated to the library by the Friends, and Mrs. Margrave's name was added to a permanent plaque in the Sarah Lane Lounge.



Ann Capshaw Heard, Nancy Mafrige, and Evelyn Scott Mitchell



John and Betty Cabaniss, Martha Strawn, and Tom Smith



George Rupp and George Miner, Jr., recipient of the 1989 Outstanding Engineering Alumnus Award



Hazel Watkins and David Elder



Carl and Lillian Illig, Donna and Rex Martin, and Elaine Davis



Ann Hayes, Farrell Gerbode, Kay Flowers, and Ed Hayes

A Gator Tale

When the bidding on the goose hunt at last spring's Fondren Saturday Night auction exceeded her limit, Rice Associate Charlotte Rothwell set her sights on the alligator hunt instead. Not only did she win the item, this past fall she got her gator too. A seasoned hunter, Rothwell has traveled the world over for quarry — to Austria and Yugoslavia, Turkey, and Africa — but her first-time pursuit of the American alligator kept her close to home.

On the afternoon of September 5, Rothwell drove to Eagle Lake, about sixty-five miles west of Houston, to meet with sport-shop owner Johnny Meitzen, who arranged the hunt and donated the permit. That evening she and two other hunters, Davis Waddell and Jimmy Wiese, baited alligators in several gravel pits on the Joe D. Luna property, where the hunt took place. In the baited-hook-and-line method of alligator hunting, a chunk of bait is suspended from a post or tree limb above the water. The bait is on a hook attached to a lead line, which in turn is connected to a fifty-foot rope securely tied to the tree. The length of rope gives the animal plenty of slack to swim away from shore after taking the bait. Rothwell emphasizes that the hook is made of a nongalvanized metal that, were the alligator to escape, would dissolve in its stomach and therefore, she says, inflict no harm.

Alligator hunting in Texas is strictly controlled by the Texas Parks and Wildlife Department, which each year issues a limited number of permits and a host of regulations governing not only the hunting of alligators but also the disposition of parts. The number of permits available varies according to the findings of an alligator census conducted annually by departmental biologists. The general open season lasts for about two weeks in September, and besides a valid alligator hunter's license, a hunter must possess a hide tag for each alligator taken. The tag number then follows the meat and hide through processing.

The next morning the hunters checked the baits; downed bait, of course, signals something on the end of the line. From a sturdy bargelike boat they pulled in the rope at one of the pits and exposed Rothwell's catch, a large adult male



Charlotte Rothwell shows off her catch — all 11'10" of it.

alligator. "The trick is to shoot him when you pull him to the surface, before he can get his feet on the ground," says Rothwell. "Because once he can touch the ground, you lose control." Rothwell accomplished the task swiftly with one shot.

Upon being brought to shore, the animal, which measured 11'10", was immediately tagged, inspected by the game warden, and then taken to a processor, where its meat and hide will be prepared for Rothwell's use. According to Rothwell, alligator meat tastes very good, like "a cross between lobster and chicken," with the best meat coming from the jowls and tail. Texas Parks and Wildlife provided some recipes, which the veteran hunter looks forward to trying out. Summing up her unusual experience, Rothwell said, "Sometimes you find that there's a lot of fun to be had in your own backyard." — Cory Masiak

A LETTER TO THE FRIENDS

continued from page 1

collections. The CSI has several functions: it serves as a backup to other computer labs, a classroom facility, the primary computer lab for the humanities, a lab where professors have the potential to develop courseware, and a facility where multimedia library materials can be used. Through the CSI, Fondren also provides audio-visual services throughout the campus for classes, lectures, and other scheduled events. Since opening, the center has been heavily utilized by writing labs and economics classes, but it is also available for nonclass use. Even heavier use is being experienced this academic year.

The director of Government Publications, Barbara Kile, has been named a U.S.I.A./ALA book fellow and will work at the National Central Library of the Republic of China in Taipei next spring. It is a distinct honor both for Rice and for Barbara to receive this appointment.

We have seen a dramatic increase in reference questions and in data base searching (up 118 percent over fiscal year 1985-86). Fondren is reviewing professional personnel needs and work flow in light of projects to be undertaken over the next few years; the staff is also assessing the growing service needs of the Rice community. We expect the addition of CD-ROM products in the reference area of Fondren to lead to even more activity, especially by graduate and upper-level students. Electronic access at the article level is increasingly sought after, in particular by library-sophisticated new faculty. We have added several of these new electronic products: the Modern Language Association International Bibliography, PsycLit, P.A.I.S., and Science Citation Index. The next time you are in the library, stop by the reference desk for a demonstration.

Reference staff will continue an ongoing evaluation of other electronic products and their distribution systems. At the present time, the electronic environment surrounding these products is in a state of flux, for the commercial vendors are uncertain how to protect financially their duplicative paper products while ensuring the financial viability of their electronic products through copyright laws. In Rice's near future (i.e., within the next five years), we will be confronted with the issues (and the budgetary implications) of leasing more and more CD-ROM products and of mounting locally large data bases. Newly arriving faculty will require — and

expect — these types of access, which they have become accustomed to at other institutions.

Thanks to funding provided by the Friends of Fondren, we will soon acquire a collection analysis CD-ROM product that will make title-specific comparisons by LC classification within peer groups. Analysis of the collection using this product will also aid the university in preparing for accreditation visits.

Local archives continue to be acquired for the Woodson Research Center. Two significant recent additions are the public papers of James A. Baker III and sixty volumes of the Benjamin Woodson/American General diary. We also continue to receive material from the Johnson Space Center for the JSC/NASA Archives. Collections such as these will provide researchers with insight into American political affairs and knowledge of corporate Houston, as well as reflections on the Houston social, cultural, and scientific scene.

Nationally, the acquisitions budgets of research libraries like Fondren are being assailed by the spiraling rise in costs of periodicals in science and engineering. Also having a significant impact is the acquisition of electronic products that provide more rapid and complete retrieval of information. Currently, most of these products offer article-level access to information, but the day is not far off when vendors will offer full-text articles and books via these media. I predict that increasingly the library will receive a larger share of the university's operating budget in order to provide these services in support of instructional and research programs. I am not particularly optimistic, therefore, that information costs or information inflation will abate over the next five years. No national direction or initiative now exists to modify publication patterns; the commercial publishers of scientific material are very much in control in a "take it or leave it" monopolistic environment.

The directions in which Fondren Library is moving in this area parallel those of peer institutions. Rice's faculty and graduate students, especially new researchers, are becoming more sophisticated in the use of library resources, and we are moving to meet these demands. First, we are making efforts to expand the budget base in order to accommodate these new media and costs. Through the automated catalog, we now provide book-level access to the collection, but there is also a growing demand for article-level access within certain subject areas, whether the documentation resides on campus or not. In this

sense Rice and other institutions are moving into providing access to documentation, not necessarily into the acquisition of information. We therefore are reviewing resource-sharing protocols with area libraries and looking for ways to share information costs. The area libraries are also building delivery and communications infrastructures that will provide rapid retrieval of documentation.

The preceding is but an incomplete list of the many issues confronting Fondren staff, Rice students and alumni, and friends of Rice. Resolution of Fondren's needs will require the participation and support of all of us. As I write this, it is hard to believe that more than eleven years have elapsed since I was appointed Rice's fifth university librarian. During this period, and with the dedication and hard work of the Fondren staff, Rice's library has taken the quantum leap of entering the Age of Information. The book budget has increased more than threefold; the book endowment has contributed a significant part of the library's enhancement funding. The challenges ahead are great but not insurmountable. I believe that both the library and Rice are positioned to meet these challenges and goals successfully.

As I complete my tenure as university librarian, I wish to express my sincere and heartfelt appreciation for the continuing support and generosity of the Friends of Fondren to Fondren Library. Your successes have been many and outstanding and I commend your devotion to Rice and Fondren. It has been a source of pleasure to see this organization become the largest and most active Friends group in the state, with nearly 1200 memberships representing some 1700 members.

My first interests have always been in the areas of teaching and research. It is with mixed emotions, however, that I announce to you that I have informed President Rupp that I do not seek a reappointment as university librarian when the term expires on June 30, 1990. As I return to the faculty and relinquish the responsibilities of administration, I will remember fondly my close association with the library staff and the Friends of Fondren. With warmest regards and continuing support, I remain

Yours truly,
Sam Carrington
University Librarian

FRIENDS OF FONDREN LIBRARY FINANCIAL SUMMARY

June 1989

GIFTS AND MEMORIALS

Receipt of gifts		\$ 61,841.08
Less expenditures		
Book purchases	\$35,394.40	
Periodical purchases	<u>100.00</u>	
	\$35,494.40	
Total receipts		<u>\$ 55,430.02</u>
Account balance June 30, 1988		\$ 29,083.34
Account balance June 30, 1989		\$ 55,430.02
FRIENDS OF FONDREN ENDOWMENT FUND		\$390,139.00*

*Market value



September 1 - November 30, 1989

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*The Friends of Fondren Library is most
grateful to these new Friends for their
interest and to the Friends of longer
standing for their support and for renewing
their commitments.*

GIFTS TO FONDREN LIBRARY



September 1 - November 30, 1989

The Friends sponsors a gifts and memorials program for Fondren Library that provides its members and the community at large with a way to remember or honor friends and relatives. It also provides Fondren the means to acquire books and collections beyond the reach of its regular budget. All gifts to Fondren through the Friends' gift program complement the library's university subsidy.

Funds donated through the Friends are acknowledged by the library to the donor and to whomever the donor indicates. Gifts can be designated in honor or memory of someone or on the occasion of some signal event such as birthdays, graduation, or promotion. Bookplates are placed in volumes before they become part of the library's permanent collection.

For more information about the Friends' gift program, you may call Gifts and Memorials or the Friends' office (285-5157). Gifts may be sent to Friends of Fondren, Rice University, P.O. Box 1892, Houston, Texas 77251; they qualify as charitable donations.

The Friends and Fondren Library gratefully acknowledge the following gifts, donations to the Friends' fund, and donations of periodicals and other materials to Fondren. All gifts enhance the quality of the library's collections and enable Fondren Library to serve more fully an ever-expanding university and Houston community.

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Gifts of books, journals, manuscripts, recordings, and videotapes were received from:

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the 1989 Friends of Fondren
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