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PHILADELPHIA

VOL. 6 NO. 1 MARCH, 1938

THE UNIVERSITY OF PENNSYLVANIA

LIBRARY CHRONICLE

ISSUED FOUR TIMES A YEAR

BY AND FOR THE FRIENDS OF THE LIBRARY

OF THE UNIVERSITY OF PENNSYLVANIA

C. SEYMOUR THOMPSON, *Editor*

VOL. 6 NO. 1 MARCH, 1938

THE RETIRING PRESIDENT AND THE NEW

With great regret the Friends of the Library received in December, 1937, the resignation of Dr. A. Edward Newton as President of the organization. Dr. Newton had brought to this office, in which he succeeded the late John Cadwalader in 1935, his whole-hearted enthusiasm for everything pertaining to books and libraries. Through his active interest the Friends of the Library enjoyed several rare opportunities to see some of the many treasures from the libraries of Dr. Newton himself and other lovers and collectors of books, and to hear memorable talks concerning them. The informal addresses by Ellis Ames Ballard on his Kipling collection and by Dr. Newton on the English Novel and on Blake, are still recalled with pleasure by members who were present, as is, also, the exhibit that was held in commemoration of the printing of the Coverdale Bible. Throughout the three years of his presidency Dr. Newton gave most generously, both of money and of time, to further the interests of the Library and its organization of Friends. We owe him much.

The Executive Committee invited Dr. John A. Stevenson to become the successor to Dr. Newton, and it is with great

pleasure that we announce his acceptance. Dr. Stevenson, who is Vice-President of the Penn Mutual Life Insurance Company, has long been prominent as an educator and a bibliophile, as well as in business. He has served as a superintendent of schools, as lecturer in education at the University of Wisconsin, assistant professor of secondary education and director of the summer session at the University of Illinois, and professor of education at Carnegie Institute of Technology. He is the author of several books on education and on business, and has long been an ardent collector of books. Dr. Stevenson's active association with the work of the University of Pennsylvania began in 1932 when he was appointed an associate trustee of the University, and since that time he has served continuously on the trustees' board of teacher training. A year ago he accepted the chairmanship of the insurance division in the Philadelphia Committee of the University's bicentennial organization. To his new office Dr. Stevenson brings the same enthusiastic interest that has characterized all his connection with the University, and particularly with the Library and its needs which the "Friends of the Library" was organized to serve.

J. H. P.

FRANCIS HOPKINSON MUSICIAN, POET AND PATRIOT 1737-1937

By Dr. Otto E. Albrecht

To celebrate the bicentennial of the birth of Francis Hopkinson, the first graduate of the University of Pennsylvania, the Library held an exhibition during December of books and manuscripts which revealed the many-sided activities of the man who has been called "next to Franklin, the most versatile American of the eighteenth century." Through the generous cooperation of Mr. Edward Hopkinson, Jr., a great-great-grandson, the exhibition included many priceless manuscripts and documents that have been preserved in the family, and a large quantity of books and music from the library of Francis Hopkinson. The widespread interest in the exhibition caused the time to be twice extended, so that it did not close until January 21.

Other libraries sent precious manuscripts or rare books, and the splendid portrait of Hopkinson by Robert E. Pine, lent by the Historical Society of Pennsylvania and hung on a pillar overlooking the exhibition cases, was a notable addition to the literary and musical items.

Hopkinson's claim to be the first American composer, made in his lifetime in the dedication of his *Seven Songs,* has been amply substantiated in our own time by the eminent musicologist, Oscar G. Sonneck. The musical side of Hopkinson's genius was very thoroughly represented in the exhibition. The place of honor was accorded to the manuscript song-book, lent by the Library of Congress, a collection of songs and opera arias in Hopkinson's hand, containing six songs of his own composition. All of the songs in this book seem to have been written down in 1759-60, and "My Days Have Been So Wondrous Free," to a poem by Thomas Parnell, is generally considered to be the earliest composition by a native American

musician. Although the composer published a group of songs some thirty years later, none of those in this early manuscript were included, and this first American song, which possesses considerable charm in addition to its historical importance, had to wait nearly one hundred and fifty years to appear in print. The young composer's excellent musical taste is amply demonstrated by the works he chose to copy into this notebook. Of the more than one hundred compositions represented, nearly all are the work of eighteenth-century composers and sixteen are by Handel, the foremost composer living during Hopkinson's youth. (Hopkinson's ignorance of Johann Sebastian Bach need occasion no surprise, as the latter was scarcely known during the second half of the eighteenth century.) Other important names which figure among the composers whose work it has been possible to identify are the English composers Purcell, Boyce, and Dr. Arne, and the famous Continental musicians Hasse and Pergolesi.

The same composers are found in another manuscript in Hopkinson's hand in which the youth of eighteen, still an undergraduate at the College of Philadelphia, wrote down a number of his favorite operatic arias. The collection is dated in Hopkinson's youthful hand: 1755. Unfortunately only a fragment of this book has been preserved, but in it are several of the songs used in the ambitious performance of Dr. Arne's *Masque of Alfred* by the undergraduates during the Christmas holidays in January, 1757. The text by the poet James Thomson was arranged by Provost William Smith, and the young Hopkinson, then already a virtuoso harpsichordist, was active in the arrangement and performance of the music. Contemporary accounts seem to suggest that he composed one or two extra numbers, but if he did, no trace of the music has been discovered. The impression which this student performance created in colonial Philadelphia could readily be seen from the extensive account in four numbers of the *Pennsylvania Gazette,* furnished by the Curtis Collection of Franklin

Imprints in the University Library. Next to them was shown a contemporary copy of the full score of the masque, given to the Library many years ago by the late Professor Hugh A. Clarke.

Another important musical manuscript was a collection of keyboard music which Hopkinson apparently made while studying the harpsichord with James Bremner, a Scottish musician who was long active in Philadelphia. In addition to compositions by Bremner, there are works, either original or arranged from orchestral compositions, by the greatest composers of the century: Handel, Scarlatti, Stamitz, Geminiani, Corelli, Vivaldi and Galuppi.

> "Brave Galuppi! that was music! good alike at grave and gay!
> I can always leave off talking when I hear a master play."

This is almost certainly the book that lay on the organ rack when Hopkinson furnished the music at the several College Commencement exercises after the organ was installed in the old College Hall in 1760. This exhibition presented ample evidence for the claim that no American university in the eighteenth century enjoyed nearly so much and such good music as did the University of Pennsylvania, and Francis Hopkinson was more than anyone else responsible for its flourishing state in his alma mater.

Despite a very active public life, Hopkinson never gave up his interest in music. In 1788 he published a set of *Seven Songs for the Harpsichord* (an eighth song was added after the title-page was engraved) to poems of his own. In an interesting dedication to his friend George Washington he begs the latter's "favourable acceptance" of his work, and correctly claims "the Credit of being the first Native of the United States who has produced a Musical Composition." The exhibition included one of the two extant copies of this group of songs, and the holograph letter from Washington acknowledging the dedication. This letter, which reveals an

unfamiliar side of Washington's nature, deserves to be quoted in full, but I shall content myself with an extract:

"We are told of the amazing powers of Musick in ancient times, but the stories of its effects are so surprising that we are not obliged to believe them . . . if they could sooth the ferocity of wild beasts—could draw the trees and the stones after them—and could even charm the powers of Hell by their Musick, I am sure that your productions would have had at least enough virtue in them (without the aid of voice or instrument) to soften the Ice of the Delaware and Potomack. . .

"If you had any doubts about the reception which your work would meet with—or had the smallest reason to think that you should need any assistance to defend it—you have not acted with your usual good judgment in the choice of a Coadjutor. . . I can neither sing one of the songs, nor raise a single note on any instrument to convince the unbelieving.

"But I have, however, one argument which will prevail with persons of true taste (at least in America)—I can tell them that *it is the production of Mr. Hopkinson.*"

The only other composition of Hopkinson which has survived is *An Ode from Ossian's Poems,* published in Baltimore about 1794. The only known copy of this edition was lent to the exhibition by the Harvard Musical Association. However, his interest in church music is attested by the two rare collections of psalm tunes which he prepared. The first of these was compiled by Hopkinson in 1763 for Christ Church, Philadelphia, of which he was a vestryman and for a time organist. The setting of the twenty-third Psalm is the same as that bearing his initials in the manuscript song-book from the Library of Congress, and it is possible that the collection contains still other settings by him. The fame of the Christ Church psalm-book seems to have spread to New York, for a few years later Hopkinson was asked to prepare a psalm-book in English for the use of the Dutch Reformed Church in that city. The Consistory informs the reader that it has become necessary "by Reason of the Declension of the Dutch Language" to perform the service in English. Hopkinson's work consisted chiefly in lengthening

the familiar versions of the Psalms by Brady and Tate to conform to the longer metre in use in the Dutch tunes. In a letter to Benjamin Franklin, Hopkinson reports that he has been paid 145 pounds for his work, and expects to keep it as a "body reserve" for a possible trip to England.

Hopkinson's inventive gifts led him to experiment with various means of improving the tone of the harpsichord, and during the last seven years of his life he devoted considerable attention to the problem. On exhibition were the manuscript copies of four papers read before the American Philosophical Society explaining his "improved method of quilling the harpsichord," as well as the papers as published in the Society's *Transactions* in 1786. The correspondence between Hopkinson and Jefferson is full of references to these inventions, which the latter tried to introduce for his friend in France and England. Although the famous harpsichord maker of London, John Broadwood, bought the rights to the improvements, which a German historian has called "the last glory of the harpsichord," they failed to achieve their proper importance because of the superiority of the pianoforte, then beginning to supersede the older instrument.

One of the most interesting sections of the exhibition was devoted to the volumes of music which once belonged to the composer and which have been preserved by his descendants. Here we find nearly all the important composers of the eighteenth century represented in handsomely engraved editions, and some compositions of which the copy in the Hopkinson collection seems to be the only one extant. Among the volumes are the parts for solo strings of some fifty *concerti grossi* of Corelli, Vivaldi, Geminiani, and Alberti, tastefully bound in full calf. These concerti, many of which still figure on concert programs and are beginning to be reprinted, were performed by Hopkinson and his friends (among them Governor John Penn, who played the violin) both at private homes and at concerts in the College Hall. Of Handel there

has survived in the Hopkinson collection the volume of *Songs,* issued in London in 1750 in five parts, and editions of six of the oratorios in an arrangement for voice, harpsichord, and violin, published by Harrison about 1785. An evidence of the esteem in which Hopkinson was held by his musical colleagues is shown in the *Three Rondos for the Piano-forte,* dedicated to him by the composer, William Brown, in 1787. Finally, an otherwise unknown work of Giles Farnaby which somehow had come into Hopkinson's possession, was displayed: the author's manuscript of *The Psalmes of David, to fower parts, for viols and voyce, the first booke Doricke Mottoes, the second, Divine Canzonets, composed by Giles Farnaby Bachilar of Musicke with a prelud, before the Psalmes, Cromaticke.* Farnaby was a well known composer of madrigals and virginal music, but these harmonizations of psalm tunes are not mentioned by any writers on music of the period. Although Farnaby is supposed to have died about 1601, the dedication of the work to Henry King before he became bishop of Chichester, permits dating the collection between 1625 and 1642.

If Hopkinson is now remembered chiefly as a pioneer American musician, he had also an enviable reputation as poet and essayist, and was a satirist of considerable power. The Library exhibition contained manuscripts or first editions of nearly all his literary works, and several unpublished works as well. Among the rare imprints were the unique copies of two broadsides, owned by the Library Company of Philadelphia, of which Hopkinson was once secretary. These two poems, *A Tory Medley* and *A Psalm of Thanksgiving* (for the Easter service at Christ Church, 1766), were probably both set to music, but only the poetic text is extant. His two *Odes* for the College Commencement in 1761 and 1762 were shown (the music to these is also lost), and the text of *The Temple of Minerva,* an "oratorial entertainment" performed before General Washington and the minister of France in

Philadelphia in 1781. Hopkinson's printed *Account of the Grand Federal Procession,* the narrative of the celebration in Philadelphia on July 4, 1788, of the ratification of the Federal Constitution, in which ceremony he played an important part, was placed beside an unpublished and virtually unknown account of an imaginary *Grand Anti-Federal Procession,* in which he attacked his enemies, the anti-Federalists. The parade was led by representatives from Rhode Island and New York, the two states which had not yet ratified the Constitution. They were followed by a band consisting of four hurdy-gurdies, two jew's harps, and a banjo, playing the "Dead March" from *Saul.*

Another manuscript in Hopkinson's hand was the record of his first in a long series of official positions. This was the *Minutes of Conferences held at Easton in August 1761 with the Chief Sachems and Warriors of the Onandagoes, Oneida's, Mohickon's, Tutelo's, Cayuga's, Nanticoke's, Delaware's, Conoy's."* Hopkinson was secretary to this conference, and his impressions were later embodied in his poem *The Treaty.* The Library was also able to show the conference minutes printed that same year as a pamphlet by Franklin. In 1789, a few years before his death, after Hopkinson had served for ten years as judge of Admiralty, he published his decisions in forty-eight cases, together with a discussion of the six cases which he considered the most important. Both the manuscript and the original edition were displayed.

Many of the manuscripts and pamphlets exhibited had to do with the early years of the College and Academy of Philadelphia (later the University of Pennsylvania), of which Hopkinson was the first graduate. Visitors to the alumni celebration of Franklin's birthday lingered over the case containing the University's first diploma, granted on May 17, 1757. One of the books from the Hopkinson collection, a copy of Terence published in Amsterdam in 1658, has a note which seems to indicate that the thirteen-year-old Francis

was already a student at the Academy in 1751. The book was presented to Hopkinson on September 15 of that year by David Martin, first rector of the Academy and its professor of Latin, who signed himself "his Master." At any rate Hopkinson was far enough advanced in his studies by July of 1753 to prepare a "Declamation to be delivered at special exercises in honor of the granting of a charter to the Academy by the proprietaries of Pennsylvania." His youthful effusion was chosen as one of the four best to be sent to the proprietaries. The unpublished manuscript of these four declamations was lent by the Historical Society of Pennsylvania.

Five years after his graduation from the College, Hopkinson published *Science, a poem,* which he dedicated to the trustees and in which he described the various courses of study and seemed to foretell the removal of the University to the banks of the Schuylkill a century later. The poem was pirated by Andrew Steuart, a Philadelphia printer, who at about the same time published a Latin grammar for the use of the students of the College. Hopkinson took his revenge by printing anonymously a pamphlet entitled *Errata, or the Art of Printing Incorrectly,* in which he gives a list of "151 Capital Blunders" in Steuart's Grammar, and suggests that "this our Work may well be called a Key to the said book, without which it must remain unintelligible." Steuart promptly countered with another anonymous pamphlet, *The Ass in the Lyon's Skin, luckily discovered by his Braying,* in which he minimizes the importance of his typographical errors: "But as these Errors consist only in misplaced Letters, or Commas, and not always that neither, 'tis admireable to hear a HUE and CRY as if the Grammar was entirely murdered. But have a little Patience, and examine candidly, and let us see if this Examiner be not rather a Trifler, or an insignificant Pedant."

Prize medals at the University are a feature of long standing, going back at least to 1766. In that year John Sargent, a London merchant and friend of Franklin, offered a medal in English, which was won by Dr. John Morgan, Hopkinson's brother-in-law and founder of the Medical School of the College. Provost Smith, in a note to the published edition of four of the dissertations, explains that Hopkinson did not intend to compete for the medal and merely dashed off his composition in a few hours while the formal entries were being judged. The publication of the four dissertations was at the request of Hopkinson's friends, and the volume contains an imposing list of subscribers. There is a certain irony in the subject so convincingly expounded by the future signer of the Declaration of Independence: *The Reciprocal Advantages of a Perpetual Union between Great Britain and Her American Colonies.*

In 1789 a violent quarrel arose between two professors of anatomy in the Medical School, Dr. William Shippen and Dr. John Foulke. As was the custom in those days, it was carried on in the public prints, until Hopkinson's satirical pen put an end to it with an anonymous pamphlet called *An Oration Which Might Have Been Delivered to the Students in Anatomy in the Late Rupture between the Two Schools in This City.* The poet calls upon the followers of the two professors to put down their dissecting knives, since their communal efforts in exhuming cadavers in the negro burying-ground should promote a more fraternal spirit.

Hopkinson was the intimate friend of the greatest men of his time, and the manuscript letters from Washington, Jefferson, Franklin, Robert Morris, Benjamin West and others lent by Mr. Edward Hopkinson, Jr., would have made a fascinating exhibition in themselves. Besides Washington's acknowledgment of Hopkinson's songs, there was shown the famous series of letters between Washington, Hopkinson, and the latter's brother-in-law, Duché. Jacob Duché had also

been a member of the first graduating class of the College and the two were intimate friends when Duché married Francis' sister Elizabeth. As rector of Christ Church and St. Peter's, Duché at first espoused the Colonial cause, but in the fall of 1777 began to lose hope, and wrote to Washington urging him to "represent to Congress the indispensible Necessity of recalling the hasty and ill-advised declaration of Independency." Washington turned the letter over to Congress and the scandal became public property. Hopkinson immediately wrote to Duché a long letter filled with "Grief and Consternation," and refuted all his claims. At the same time he wrote to Washington, enclosing the letter to Duché and asking that it be forwarded to him, since Philadelphia was then occupied by General Howe and Hopkinson could not get his letter through the lines from his residence in Bordentown. Washington replied, explaining why he laid the letter before Congress. Some months later, Washington returned Hopkinson's letter to Duché to the writer, having been unable to have it delivered; Duché had meantime sailed for England.

Jefferson and Hopkinson were naturally drawn to each other by their common versatility, and their correspondence stretches over the last eight years of the latter's life. Something of the great variety of their interests was to be seen from the four Jefferson letters in the exhibition. In 1784 he writes from Annapolis about the menace of aviation to military defenses and to tariffs: "What think you of these ballons? They really begin to assume a serious face. . . Their discovery seems to threaten the prostration of fortified works unless they can be closed above, the destruction of fleets and what not. The French may now run over their laces, wines &c to England duty free." A few months later he observes "should we introduce so heterodox a facility as the decimal arithmetic, we should all of us soon forget how to cypher." But it is in the letters from Paris, where he succeeded Franklin as our minister, that the wide range of interests of the two

men is revealed. Writing on January 13, 1785 he discusses Hopkinson's improvements in the harpsichord, the threat of war in Europe, the crossing of the Channel in a balloon, the periodical variations of light in *eta* of Antinuous, animal magnetism, the "dearth of American intelligence" in Paris, and a portrait of Washington. A year later he talks of an invention to determine the true time of musical movements, the use of "the metal called platina" in experiments with the specula of telescopes, the "different and uncombined magnifying powers" of certain natural crystals, and asks Hopkinson to obtain for Buffon, the distinguished French scientist, a pair of pheasants and two or three hundred "paccan nuts from the Western country" (meaning Pittsburgh) to add to the *cabinet du roi.*

In 1789 Hopkinson, who had been judge in the Court of Admiralty for ten years, hoped to have a post in the new judiciary establishment which Congress was discussing during the summer. Two passages in a letter from Robert Morris seem strikingly modern, and suggest that some Congressional habits were formed in the very earliest years of its existence: "The House of Representatives seem as if they were afraid to attack the bill for establishing the Courts, like the Boys with hard tasks they leave the Worst to the last, but it must soon come on. They want to adjourn but cannot untill all these Bills are enacted into Laws. They are now playing with Amendments, but if they make *one* truly *so,* I'll hang. Poor Madison got so cursedly frightened in Virginia, that I believe he had dreamed of amendments ever since." And as a postscript, an equally weighty matter: "I wish you would find out from your son Jos. wether my Son Will, reads and studies Law in reality, or in appearances only."

Within six weeks of Morris's letter Hopkinson received his commission as judge in the United States District Court. The commission and the letter from Washington which accompanied it were both shown in the exhibition. The Presi-

dent declared: "In my nomination of Persons to fill offices in the Judicial Department, I have been guided by the importance of the object—considering it as of the first magnitude, and as the Pillar upon which our political fabric must rest. I have endeavored to bring into the offices of its administration such Characters as will give stability and dignity to our national Government." Other documents shown, relating to Hopkinson's official career, were his admission to practice before the "Supream Court," the certification of his oath of allegiance to the Continental cause while he was serving as one of the Commissioners of the Navy Board, and the resolution of the Continental Congress in 1778 appointing him Treasurer of Loans, at a salary of two thousand dollars a year.

A description of the exhibition would not be complete without some mention of a few of the books from Hopkinson's large library, now in the possession of his family and lent by the present owner, Mr. Edward Hopkinson, Jr. Most handsome of these was the quarto Vergil presented to Francis Hopkinson in 1762 by Benjamin Franklin, the first book printed by John Baskerville (Birmingham, 1757), one of the greatest printers of modern times. Baskerville was a friend of Franklin, and in one of his periods of discouragement, once asked him if he could find a purchaser in France for his printing plant.

A copy of the *Discourses on Public Occasions in America* by Provost William Smith, the gift of the author to Hopkinson in 1762, has had an interesting history. In 1776 the Hessians captured Bordentown, New Jersey, where Hopkinson was then living. Ewald, the captain of the troops, took this book from Hopkinson's library and inscribed the fact on the title-page. On the book-plate Ewald added the observation that he had met the author of the book at his country-seat near Philadelphia. He added: "This man (Hopkinson) was one of their greatest rebels, nevertheless if I am to judge from the library and mechanical and mathematical instruments

which I found, he must have been a very learned man." The book later was returned to Hopkinson in Philadelphia, when he recorded the fact together with a translation of Ewald's observations. The Latin inscription on the title-page "Jure donationis. Cuester (Chester?) 1778" has not been satisfactorily explained.

Thomas Parnell's *Poems on several occasions* (Glasgow, 1748) was the source from which the young musician owner took the words of a "Song" (in later editions of Parnell's poems called *Love and Innocence*) now recognized as the earliest American musical composition, *My Days Have Been So Wondrous Free*. The copy of Samuel Butler's *Hudibras* (London, 1732) was given Hopkinson by Duché in 1757, the year in which both young men were graduated from the College and Academy in its first class. It is notable for the series of illustrations by Hogarth, the earliest important work of the great painter and engraver. Hopkinson also owned Hogarth's *Analysis of Beauty* (London, 1753), and had requested Franklin while in London to procure other works for him. Other familiar works in his library were Avison's *Essay on Musical Expression* (London, 1753), Burton's *Anatomy of Melancholy* (London, 1676), and Locke's *Essay on Human Understanding* (London, 1741), the latter bearing on its title-page the autographs of six successive generations of Hopkinsons, from Thomas Hopkinson, father of Francis, and one of the original trustees of the Academy, including Francis' son Joseph, the composer of "Hail, Columbia," down to the present owner, Mr. Edward Hopkinson, Jr.

A SCHOLAR'S LIBRARY ON ARISTOTLE

By Dr. William N. Bates

It is probably not generally known outside of the Greek Department that that devoted friend of the University Library, Dr. Charles W. Burr, has for several years past been quietly enlarging the number of its books on Aristotle. And now he has added to his previous gifts a collection of nearly five hundred special pamphlets or monographs dealing with various phases of the great thinker's work. Aristotle, it should be remembered, took all knowledge for his field and made lasting contributions to every part of it. He was the creator of logic and of the biological sciences. In fact about half of his extant writings are devoted to biology and the natural sciences. His work on government is so important that specialists in that subject must still consult it; and in philosophy and in literary history his name continues to be preeminent. In view of this it is not surprising that the bibliography of Aristotle should be something tremendous.

The writings about Aristotle fall into two main groups. First there are those which have to do with the establishing of a correct text. This is something more difficult than might at first sight be imagined, as will be presently shown. Second are the works interpreting and expounding the text. Both classes of works call for a thorough knowledge of the author, which cannot be obtained from casual reading. It will be remembered that in late Roman times a thorough commentary on a single treatise of Aristotle was regarded as a sufficient achievement for one lifetime.

But why, it may be asked, does the text of Aristotle furnish particular difficulty? There are several reasons. First there is the condensed character of his expression. He takes much for granted. Second is the fact that with one exception his extant works were not intended by him for publication in their present form. And third is that strange

stroke of fortune which befell his manuscripts after his death. The last of these reasons calls for explanation and for it we are indebted to the geographer Strabo. He says that after the death of Aristotle his library went to Theophrastus who succeeded him as head of the Peripatetic school. When Theophrastus died thirty-five years later he left the library to a pupil named Neleus who took it to Scepsis in the Troad. At this time the kings of Pergamum were seizing all the books they could lay hands on for their library, and Neleus, afraid of losing the manuscripts of Aristotle, hid them in an underground vault. Here they remained about one hundred and fifty years, when they were taken out and sold to Apellicon, a wealthy Peripatetic who lived at Athens. They had been more or less damaged by dampness and worms. In 86 B. C. Sulla captured Athens and carried the library of Apellicon to Rome. Here Tyrannion, the learned friend of Cicero, got permission to arrange the manuscripts of Aristotle, and Andronicus of Rhodes put the different treatises under proper headings and edited them. In this way the writings of Aristotle were made known to the world.

Astonishing as this story is, there is every indication that it is true. It accounts for many errors in the text and for the dislocation of certain passages. Part of the work of modern scholars on Aristotle consists in trying to put back into their proper context passages which have got out of place, and of filling such short lacunae as may have been occasioned by the loss of a word or two here and there. But it must not be supposed that all difficulties can be cured in this way. Some breaks are too serious for that.

The second difficulty consists in the nature of the writings themselves. Cicero speaks of the golden stream of Aristotle's prose—an expression which does not apply at all to the condensed and crabbed style of Aristotle. In fact it was not until the publication in 1891 of the papyrus containing his *Constitution of Athens* that Cicero's words could be understood.

This work is written in smooth and easy Greek in absolute contrast to the other writings of Aristotle. The difference is probably to be explained in this way. Our Aristotle consists of his lecture notes used with his advanced students and were not intended for publication. They were his *esoteric* works and contained his great contributions to human knowledge. Diogenes Laertius publishes a list of 146 works of Aristotle, none of which exactly corresponds in title with the works which we have, except the *Constitution of Athens* just mentioned. The list of Diogenes probably gives the titles of his works in the Alexandrian Library, that is, of his popular or *exoteric* works. And here must be recorded a most ironical turn of fate. The great scholars of Alexandria, who made a more intensive study of all Greek writers than has ever since been made, or would be possible in modern times, knew the greatest of Greek thinkers only by his popular works.

From what I have said it will be clear that there is good reason for the numerous books, monographs, dissertations and pamphlets published about Aristotle. The collection presented to the Library by Dr. Burr consists for the most part of doctoral dissertations, university programs, and other pamphlets dealing with special topics. Such publications are often very hard to obtain, but they are invaluable for research work on Aristotle. About one-fourth of them have to do with philosophy, that is with the *Ethics,* the *Metaphysics,* etc.; 72 are concerned with the *Poetics,* the work in which I am particularly interested; 58 treat of the *Politics;* while the others are scattered over the whole Aristotelian field. It is strange that but 16 have to do specifically with the biological treatises.

Dr. Burr's gift is more than a casual gift to the University Library. It supplements his many previous gifts, but, more than that, it means that the University is systematically accumulating a scholar's library in a special field, which will be of the greatest service to students of Aristotle wherever they may be working.

A SCHOLAR'S PROGRESS

By Dr. E. A. Speiser

[Read at a meeting held at the Library on Alumni Day, January 22, 1938, on the presentation to the University of a portrait of Dr. James A. Montgomery.]

The wise Ahiqar, whose sayings were justly celebrated throughout the ancient Near East, left us in his rich collection of proverbs this troublesome couplet: "I have borne sand and carried salt, but I have never found a thing more difficult than . . "—and here the text breaks off. Later generations sought to supply the missing phrase, each according to its own tastes and needs. One doleful editor of pre-Christian date conjectured "mother-in-law." We need not follow the disappointed writer in this reading. It seems more appropriate, at least for our present purposes, to assume that Ahiqar never intended to complete this couplet. It was the better part of wisdom to leave it unfinished and thus make it applicable to all times. For all we know, the Aramaean sage may have foreseen this very occasion, when a Professor of Hebrew and Aramaic would be honored in his own home town, by his own colleagues, pupils, and friends. And to do this adequately is surely more difficult than bearing sand and carrying salt.

I am deeply grateful that it is not my task to speak of Dr. Montgomery's personal qualities. I simply could not do it. Nor is it a question of evaluating definitively his contributions as a scholar, primarily because his work is as yet far from completed. His *magnum opus,* the Commentary on Kings, is still, after nearly a decade of intensive work on it, in the process of preparation. What I wish to do at present is to give some idea of the nature and extent of his contributions, looking from the outside, so to speak, as a co-worker in the same general field, and from the inside, as a former

student and as one who in many important respects hopes always to remain his pupil.

Dr. Montgomery is not to be grouped with those writers who wield a facile pen. This is most fortunate. For, in the first place, his style does not suffer from that monotony which is so often the corollary of easy writing. His sentences have depth and allusiveness and are full of nuances. In addition, and this is more important in an objective scholarly appraisal, his work has that penetration which marks it off instantly from ephemeral contributions. Yet, despite a most painstaking attention to detail, the scope of the field which he has made his own is amazingly broad. He began with an exhaustive study of the *Samaritans,* a work now out of print, but still the standard authority on the subject after more than thirty years. There followed a weighty tome on *Aramaic Incantation Texts from Nippur,* difficult and extremely personal inscriptions in faded ink on drab bowls, full of folklore and primitive touches. It was a pioneering effort not only in linguistics but also in applied psychology. To balance the chiaroscuro of these incantations, Dr. Montgomery next gave us a volume on the *History of Yaballaha III and of his Vicar Bar Sauma,* which appeared in the series *Records of Civilization.* It is the story of the first Chinese to visit Europe, in the thirteenth century A.D., recovered from its Syriac guise, a charming sidelight on the times of Marco Polo, with the magic names of Jenhiz Khan and Kublai Khan and Hulagu enhancing the exotic flavor of the book. Almost simultaneously there appeared the truly monumental commentary on the book of *Daniel,* in which the scholar did much more than merely to justify his title of Professor of Hebrew and Aramaic, the two languages employed in the book; it is a work combining infinite patience with encyclopaedic knowledge lightly borne, and urbane criticism with original points of view. Then came a book on *Arabia and the Bible,* the result of Haskell lectures delivered at Oberlin, the first com-

prehensive study of the kind in any language. All these contributions shed new light on old problems. But they do not cover, by any means, Dr. Montgomery's wide range of interests. A few years ago there were discovered at Ras Shamra, in North Syria, numerous clay tablets written in a new script and representing a syncretistic civilization hitherto unknown. Dr. Montgomery was among the first to apply himself to the interpretation of these texts, which now constitute one of the most significant finds that the Near East has yet yielded. In a short time his study of the material had progressed so far as to enable him to publish, in collaboration with his pupil, Dr. Zellig Harris, a book on *The Ras Shamra Mythological Texts,* containing a comprehensive grammar, chrestomathy, and glossary of the new documents.

These are all major works. His monographs and articles are much too numerous for a rapid survey. It may be added that he has turned some of the most effective passages in Isaiah into graceful English verse and that he has made valuable contributions to the problem of the original language of the gospels. Nor is this all. He found time to become intimate with the argot of the French underworld, as reflected in *Les Miserables,* tracing some of the colloquialisms of Marseilles to Levantine and Assyrian sources. As a diversion he reads Arabic novels. Perhaps there is a good reason for the choice of language in this case. For the contents of the novels seem to render them unfit to be left lying around in a good Germantown home. One of the books, as I discovered recently to my amazement, had much to do with six-shooters, and such weapons, even in an Arabic context, betray Dr. Montgomery's fondness for dangerous, if not subversive, literature.

It can be seen readily that Dr. Montgomery's publications, diversified as they may be in character, yield a rich and harmonious pattern when regarded as a whole. They testify to broad and generous interests, ranging as they do from the haunts of Jenghiz Khan to the port on the Syrian coast where

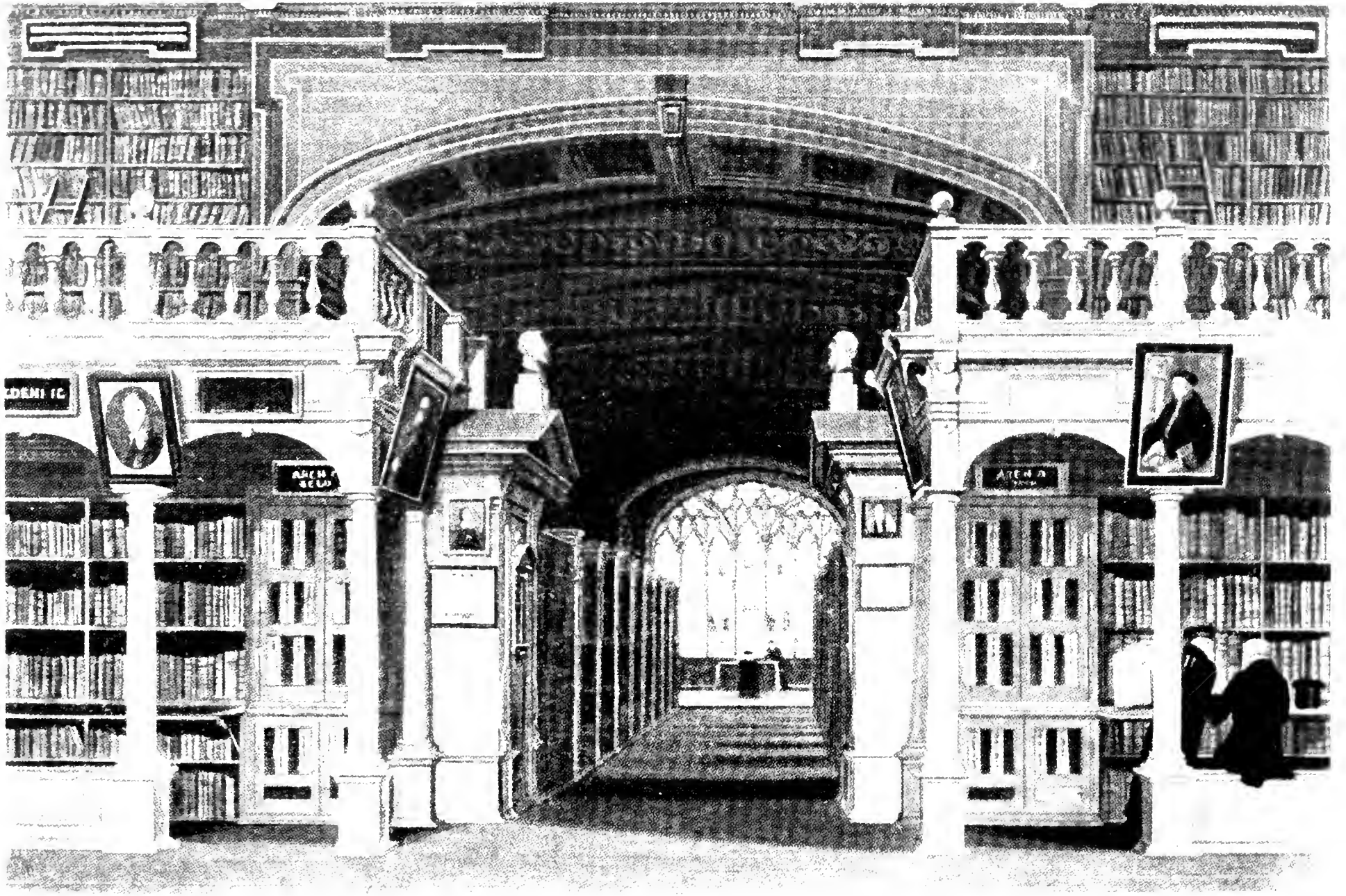
Anat, the Lady of the Sea, watched over Mycenaean and Phoenician sailors. And even as his interests are not bounded by narrow channels, so is his influence not limited to his city and his country. A few years ago he was made member of an exclusive British society of scholars. To me, one personal experience emphasizes beyond anything else his international reputation. It was towards the end of one summer in the late 'twenties that I stopped in Jerusalem on my way home from Iraq. When in Jerusalem, I never fail to visit Père Vincent, the well-known authority on the archaeology of Palestine. I paid my respects also that summer. The day before, Palestine had been shaken up by an earthquake of considerable proportions. It was the sole topic of conversation. But when I called on Père Vincent, he seemed to be blissfully unaware of such trifles as earthquakes. He had just finished reading Dr. Montgomery's *Daniel,* all 488 pages of it, and could not be bothered with anything else. The warmth, the joy, with which that great Dominican scholar spoke of this Biblical commentary gave me a thrill which I can never forget. The incident showed that Dr. Montgomery had done much not merely to maintain but also to add notably to the reputation which the Group of Oriental Studies of the University of Pennsylvania has long enjoyed abroad.

In a similar light we may view the request of an English journal published in Shanghai for permission to reprint a talk given by Dr. Montgomery before a small gathering in Wilkes-Barre. And there are numerous other instances of his influence in various quarters. The Jewish Institute of Religion gave him an honorary degree of Doctor of Letters, while the *Moslem World,* a prominent American publication dealing with Islam, wishes to honor him by publishing his likeness with that of a very few others who have been most active in the promotion of Arabic studies in this country.

His effect as teacher is plain to those who have been privileged to work with him. He has been at all times a

sensitive guide to the intricacies of the Semitic languages. But this is perhaps the least important of his contributions as teacher. Far more valuable is the stimulus contained in his interests and writings, his philosophy of humanities in general and of Oriental studies in particular. The burden of that philosophy is the underlying unity of human learning. Linguistic work is but the preliminary step to a great goal: the understanding of ancient civilizations through a knowledge of their historical, political, religious, legal, and artistic aspects, and the appreciation of modern cultures through an examination of their roots in antiquity. And this is a philosophy which could be made a fit motto for all humanities.

Now we have gathered to witness the presentation of Dr. Montgomery's portrait to the University. There are many and ample reasons for this action. Personally, I would single out this one: Dr. Montgomery is a genuinely humble and modest man. He does not think in terms of what he has accomplished. But we, his colleagues and pupils and friends, his University, wish to think in these terms. We know why we do so and want him to be reminded, want him not to have a chance to forget, that we are happy and proud to think in these terms.



THE BODLEIAN LIBRARY

The UNIVERSITY *of* PENNSYLVANIA

LIBRARY CHRONICLE

Issued four times a year by and for the Friends of the Library of the University

C. SEYMOUR THOMPSON EDITOR

BUILDING FOR LARGER SERVICE

A BRIEF RELATION of the *most remarkable* EVENTS in the firſt Five Years of the *Society* call'd FRIENDS *of the* LIBRARY.

To which is added some Account of the *present State* of the LIBRARY; as alſo of *new* and *bigger* Plans now being form'd in connection with the *Bicentennial* of the Univerſity of *Pennsylvania.*

Vol 6 No 2 June 1938

The frontispiece in this issue is a reproduction of hand colored etching of THE BODLEIAN LIBRARY in Ackermann's *History of the University of Oxford.*

BUILDING FOR LARGER SERVICE

Friends of The Library

"A good store of friends" was the thing most sought for the library of Oxford University by its founder, Sir Thomas Bodley. "Reformers" of the mid-sixteenth century had swept away the choice library of an earlier benefactor, Humphrey Duke of Gloucester; but before the century had ended Sir Thomas had grown to manhood, and after a long career as courtier, diplomat, and scholar, was seeking opportunity for further service. The "Public Library" of his University still "laye ruined and wast," and he resolved to restore it to the use of students; "to make it fitte, and handsome with seates, and shelfes, and deskes, and all that may be needfull, to stirre up other mens benevolence, to helpe to furnish it with bookes." The success of his undertaking was commensurate with his zeal and with his own liberality. The library of Oxford University is still, and always will be, known as The Bodleian; its chief administrative officer is still, and always will be, "Bodley's Librarian."

Through more than three centuries the Bodleian was richly blessed by the benefactions of many friends. In 1925 it occurred to some of these "to act upon our founder's advice," in the words of Bodley's present Librarian, "and organize good will." A society was formed, the Friends of the Bodleian, "with the object of providing by means of annual subscriptions an in-

come for the purchase of rare and desirable books and manuscripts, for the acquisition of which the statutable funds of the Library are insufficient."

At the University of Pennsylvania the Library, like the Bodleian and all other great libraries, has always been dependent in large measure upon the benefactions of its friends. No university can appropriate regularly from its general funds enough money to build up and maintain an adequate library. An infinitesimal part of today's need was recognized in 1749, and a crude precedent for the Friends of the Library was established, when it was announced that donations would be "cheerfully and thankfully accepted" for the purpose of providing "Books of general Use, that may be too expensive for each Scholar; Maps, Draughts, and other Things generally necessary for the Improvement of the Youth." And in February, 1933, we followed Oxford's example when a group of twenty-four men met at the invitation of Provost Penniman, and organized the Friends of the Library of the University of Pennsylvania.

The purposes of the Friends of the Library, as set forth in their constitution, are "to foster an interest in books; to keep the members informed in regard to the University of Pennsylvania Library, its collections and its needs; to establish, by voluntary annual contributions, a fund to be devoted to the purchase of books and to such other needs as the officers may from time to time feel important from the standpoint of the permanent value of the Library, special emphasis being given to expenditures for such purposes as would not normally be provided for by the Library's current

funds."

This idea, which traces its real origin back to the scholarly Sir Thomas, has been of great value to the University, not only in the gifts which members of the Friends have generously made, but through a gradual widening of the Library's circle of friends, and by intensifying their interest in its welfare. It now seems appropriate that in this issue of the *Library Chronicle* the activities of the first five years of the organization should be viewed in perspective; and because of the far-reaching plan for further development of the Library's service, which is a part of the University's Bicentennial program, the occasion is equally suited to consideration of the expanding opportunities of the Library and of the Friends.

In meeting the larger responsibilities of the future the Library will need, more than ever before, "a good store of friends." An earnest invitation is therefore extended to all readers of this issue of the *Chronicle* to join the Friends of the Library, if they are not now members, and thus have an active part in promoting the Library's success. To our present members we say: We thank you for the assistance and encouragement you have given us; you have inspired us to hope and plan for a larger and better future.

Membership in the Friends, on an annual basis, is open to everyone who contributes to the organization the sum of five dollars or more; or books suitable for a university library, of five dollars or more in value. A payment of one hundred dollars entitles to Life Membership.

The society's first president was the late John Cad-

walader. Dr. A. Edward Newton was elected to the office in 1935, after the death of Mr. Cadwalader, and served until the end of the year 1937. He was succeeded by Dr. John A. Stevenson, whose selection was announced in the last issue of the *Chronicle*.

Our Meetings

During the last five years a number of interesting meetings have been held, each of which was featured by the participation of a speaker distinguished in some field of literature. These meetings, and the exhibits that have been displayed in connection with them, have been informative and enjoyable occasions for all who attended, and have helped to promote an interest in books and to foster a closer relationship between book-lovers and the Library of the University.

One memorable occasion was a meeting in September, 1934, when we had the unusual opportunity of hearing from Bodley's Librarian himself, Dr. H. H. E. Craster, of the past and present of the world-renowned institution, of its future plans, and of the origin and activities of our prototype, the Friends of the Bodleian. Dr. Craster's talk was followed by some highly entertaining remarks from Dr. William Pepper, who told of the recent acquisition for the Library, through the contributions of a number of Friends, of an unpublished poem by Benjamin Franklin, an "Elegy on my Sister Franklin."

This poem, neatly written on four pages of note-paper, was presumably composed by Franklin before he was sixteen, for it seems certain that it antedated his humorous "Receipt to make a New England Fun-

eral Elegy" which he published at that age. It probably was written when he was about twelve or thirteen, when, as the *Autobiography* tells us, he "took a fancy to poetry, and made some little pieces." Dr. Pepper read the famous "Receipt," and followed this with enough of the Elegy to illustrate its style, which was probably the inspiration, a few years later, for the "Receipt."

> Warm from my Breast surcharg'd with Grief & Woe,
> These melancholy strains spontaneous flow

—so the effusion begins. The elegy was published in facsimile in the *Library Chronicle* of October, 1934, and Dr. Craster's address on the Bodleian appeared in March, 1935.

Of equal interest was a delightful address by Dr. A. S. W. Rosenbach, at another meeting, on Early American Children's Books. Dr. Rosenbach's comments concerning the reading provided for children in colonial days and later, particularly in Puritan New England, were accompanied by a most effective reading of excerpts from some of the "classics" among the books of this type.

Rare Americana was the subject of an interesting address, illustrated by lantern slides, given by Mr. Henry Oliver Evans, of Pittsburgh. Speaking of "Three Notable Collectors of Americana" (John Carter Brown, Henry E. Huntington, and William L. Clements), Mr. Evans showed views of the present homes of the libraries founded by these great and public-spirited collectors, and of the title-pages of many of the rare items.

At a meeting held in the Furness Memorial Dr.

Felix E. Schelling talked on Shakespeare and Biography, pointing out in entertaining style the difficulties that beset the writer who attempts to "perpetrate a full-length Life of William Shakespeare." Dr. Schelling's address was published in full in the *Library Chronicle* of December, 1934. At the same meeting Dr. John C. Mendenhall spoke briefly of the remarkably fine collection of eighteenth-century English fiction, composed chiefly of epistolary novels, which had been acquired by the late Godfrey F. Singer and presented to the Library by his parents. The collection was open to view for the first time, in the enclosed alcove which had been provided for it in the Reading Room.

Another meeting gave the members of the Friends opportunity to view an exhibition of some forty or fifty treasures from the library of Dr. Newton, first editions of masterpieces of fiction, from the first English translation of *Don Quixote* in 1612 to *Huckleberry Finn* in the first English and the first American edition. Here were a precious "first" of *Pamela;* of *Clarissa* and *Tom Jones* and *Tristram Shandy;* of the first American novel, *Power of Sympathy;* of *Pickwick Papers* in the original parts, and many others. The books had been lent by Dr. Newton to illustrate the informal talk which he gave at this meeting on books which are landmarks in the development of the English novel.

A similar privilege was enjoyed when another "capacity audience" came to hear Mr. Ellis Ames Ballard talk, informally and delightfully, concerning Kipling. The exhibition cases were filled, on this oc-

casion, with treasures lent by Mr. Ballard from his unrivaled Kipling collection. The display included Kipling's own copy of his first book, *Schoolboy Lyrics,* privately printed by his father before Kipling was sixteen; one of five known copies of *The Smith Administration,* which was suppressed by Kipling; and the only known copy of another suppressed volume, *The City of Dreadful Night and Other Sketches.*

An evening which will not be forgotten by any of the large audience present was devoted to William Blake. For this occasion Dr. Newton had lent many of the most choice items from his Blake collection, and Dr. Rosenbach and Mr. Lessing J. Rosenwald had lent many books and paintings from theirs. Probably never before had Philadelphia had opportunity to see so comprehensive and so valuable a display of Blake's work; and the privilege was made many times greater by the pleasure of hearing Dr. Newton talk—informally, with a spontaneity born of his enthusiasm and appreciative knowledge—of Blake, "perhaps the most imaginative artist" that England has produced; the man who, in his own words, was "really drunk with intellectual vision." Most appropriately, everyone felt, Dr. Newton closed his talk with a quotation from Blake's *Jerusalem:*

> I [have given] you the end of a golden string;
> Only wind it into a ball,
> It will lead you in at Heaven's gate,
> Built in Jerusalem's wall.

In addition to the exhibits prepared in connection with these meetings, the Library has had numerous other displays of interesting and valuable books. Most notable of these was the Francis Hopkinson exhibit

of last December, arranged with the co-operation of Mr. Edward Hopkinson, Jr., the Library of Congress, and the Historical Society of Pennsylvania. This was fully described in the *Library Chronicle* of March, 1938, by Dr. Otto E. Albrecht, who had kindly made all arrangements for procuring and arranging the books, manuscripts, and portraits pertaining to the work of the University's first graduate.

Plans for the future contemplate an increasing number of interesting meetings, which should be a natural rendezvous for book-lovers. While the future programs will depend on the enthusiasm of the members themselves, we hope to have not only formal meetings, with eminent speakers, but informal gatherings which may be in the form of "experience meetings," where members may have an opportunity to tell of the romance relating to the acquisition of some of the interesting books that they own.

The Chronicle

All members of the Friends receive the *Library Chronicle,* which has been published quarterly since the organization of the society. In this are given notes concerning activities of the Library and some of the more important books recently acquired by purchase or gift, and articles on the Library's rich resources in various fields, written by specialists in these subjects. Among the treasures which have been thus described are the Henry C. Lea Library of Medieval History; the Horace Howard Furness Memorial; the Spanish and Italian collections, which have been acquired through the generosity of Francis Campbell

Macaulay and of Mrs. Sabin W. Colton, Jr.; the Edgar Fahs Smith Memorial Library on the History of Chemistry, given and endowed by Mrs. Smith; the Singer Memorial; the collection of 100 volumes given by Louis XVI in 1784; and some notable volumes of eighteenth-century music.

The Library of the University is far richer in its resources than is realized by many of our friends, and through the *Chronicle* we are endeavoring to make our possessions better known. Now in its sixth volume, this appears for the first time, in this issue, in a new and, we hope, more pleasing format. The many expressions of appreciation that have been received encourage us to think that the publication has been useful, and we hope to enlarge and improve it as rapidly as conditions permit. With sufficient aid from the Friends, it can be made a publication of much interest to book-lovers and of bibliographical value.

Gifts Received

Through the gifts that our members have made our collections have been very greatly enriched by the addition of many costly books which we could not otherwise have procured.

Mention has already been made of Franklin's "Elegy," which was purchased with money contributed for the purpose by thirty-two members. We have also referred above to the extremely valuable collection of eighteenth-century English fiction, containing more than 1500 volumes, which was presented in 1934 by Mr. and Mrs. Jacob Singer. This collection had been formed by their son, Godfrey F. Singer, a member of

the English Department of the faculty, a young scholar of unusual attainments and of great promise, and at the time of his death secretary of the Friends of the Library. The books which he had so lovingly and so wisely collected are now most fittingly known as the Godfrey F. Singer Memorial. The collection was described by Dr. John C. Mendenhall in the *Chronicle* of June, 1934. Since its installation in the room provided for it, liberal gifts of money for its enlargement have been made by Dr. Singer's parents.

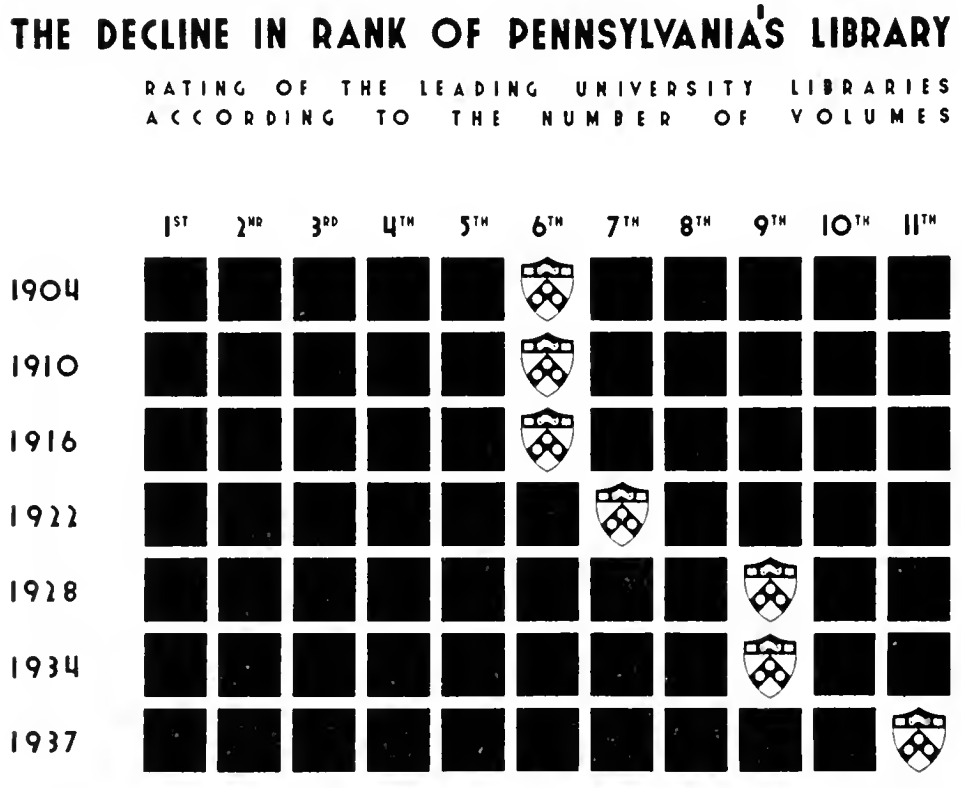
Most grateful acknowledgment is made to Dr. Charles W. Burr, who was very largely instrumental in bringing about the organization of the Friends of the Library, and has continued in ever-increasing measure the kind interest and generosity which has meant so much to the Library, and to the entire University, over a long period of years. In 1932 Dr. Burr presented more than 19,000 volumes from his own library. These supplemented innumerable previous gifts, and have since been supplemented, in turn, with many volumes of great value and with gifts of money, either for specific or for general purposes. He has given liberally toward building up what is now the largest collection of Sanskrit manuscripts in America. From him have come more than six hundred works relating to Aristotle, including many early editions and important commentaries and translations, with the result that our Aristotelian collection is undoubtedly one of the strongest in this country. He has made many important additions to our holdings in seventeenth and eighteenth century English drama, and in other fields. Space does not permit mention here of

many of the individual works which he has given, and we must content ourselves with naming but a few of the most notable of the last few months. These include a copy of the first edition of Holinshed's *Chronicles* (described for us by Dr. Schelling in our issue of December, 1937); unusually complete and perfect copies of Ackermann's *History of the University of Cambridge* and *History of the University of Oxford;* a splendid copy of the *Nuremberg Chronicle* (described in our issue of November, 1937); and a copy of the Kelmscott *Chaucer,* in perfect condition and beautiful binding.

In 1934 we received about 1400 books from the Misses Vankirk, in memory of their father, Rev. John Vankirk, and in 1935 the late Mrs. John Frederick Lewis presented 625 volumes. Both collections contained many books of unusual value. Another important gift came in 1937, comprising more than 1200 volumes on the French theater, the library of the late Professor Albert F. Hurlburt, presented by Mrs. Hurlburt in his memory. Nearly three thousand books have very recently been received, a part of the bequest of Mr. Arthur H. Lea. Mr. Henry Reed Hatfield has given liberally each year, both in a contribution for general purposes and in money for important additions to the Walter Hatfield Library of Chemistry. Five valuable volumes of incunabula have been presented by Dr. A. S. W. Rosenbach. To Mr. John Frederick Lewis, Jr., we are indebted for very liberal gifts of money for purchase of books, particularly works of scientific interest.

The Library's Needs

As is well known, and as the foregoing pages indicate, the Library of the University ranks high in the size and in the value of its collections. We now have, including the libraries of all Schools and Departments, 858,995 volumes. In nearly every field we are strong, and in many subjects we have few rivals. But in the last two decades and more we have been steadily falling behind in comparison with other American universities. As is shown in the accompanying chart, in 1916 we still ranked sixth in size. In



1922 we had fallen to seventh, and in 1928 to ninth. This position we maintained, with a steadily decreasing margin, until the last academic year, 1936-'37. At the close of that year we learned that we had fallen

from ninth place to eleventh, having been passed during the year by Princeton and the University of Minnesota.

The following table gives the number of volumes contained in 1937 in the largest twelve university libraries:

Harvard	3,863,050
Yale	2,663,063
Columbia	1,563,167
Chicago	1,196,118
Illinois	1,086,212
Michigan	987,921
Cornell	985,262
California	981,471
Minnesota	910,469
Princeton	898,836
Pennsylvania	858,995
Stanford	685,735

Among universities which differ greatly in age and in size, comparisons of this sort may seem to be of uncertain value. Perhaps the number of faculty members and students should be taken into consideration. On this basis, the records show that in the number of volumes *per capita* contained in our Library we rank ninth. And in the amount *per capita* now being spent annually for books and periodicals, we are last among the largest eleven university libraries. Herein we have the reason for our steady loss in the comparative tables.

What is the significance of these figures, which sound so much like a race? We are not racing with our sister institutions. We entertain no feeling of rivalry,

and are not striving to amass a larger number of volumes than some other library possesses. The significance of the figures lies in this: that many other universities have been more successful than we in the endeavor to keep abreast of the constantly increasing needs of research and instruction; and the fact that they have been more successful indicates that we have not done as well as we should.

In regard to provisions for housing our valuable collections and for giving proper service to those who desire to use them, we are in even greater need of relief. The building now occupied by the Library was erected in 1890, when we had less than one-tenth of the number of volumes we now have. It is the oldest structure now housing any of America's great university libraries, for it antedates by a year the library building at Cornell. It has been so many times enlarged, by exterior additions and by interior alterations, that it can be enlarged no further with satisfactory results. It is truly, as we have characterized it in a previous issue of the *Chronicle,* "inadequate in space, obsolete in arrangement, and inexpressibly unsuited to the requirements of a modern university."

The vital importance of better provision for Pennsylvania's collection was expressed by Professor Edward Potts Cheyney in an address in 1934, following out an often-repeated figure of speech. "The Library," said Dr. Cheyney, "is the heart of the University. The circulation of books is much like the circulation of blood. If, as now demonstrated, the difference between an inferior and a superior brain is a matter of blood supply, so the intellectual activity of a uni-

versity may be closely connected with the abundant flow of books and periodicals that can be pumped from the Library into the thinking organs. No greater foundation in the University, no finer memorial or more evident proof of appreciation of higher things, could be given by any alumnus or friend of the University, or citizen of Philadelphia, than the erection and endowment of a great Library, like the Bodleian at Oxford, the Widener Library at Harvard, or the Sterling Memorial at Yale."

The Bicentennial Plan

The University of Pennsylvania is today preparing for the celebration of its two hundredth anniversary in 1940. One important phase of the Bicentennial Program, which will culminate in a series of scholarly and educational events of world-wide significance during the Bicentennial year, is a plan for development of the University's plant, and the strengthening of its endowment to meet present needs and opportunities and those which our third century will bring. Outstanding among these present needs, and accordingly conspicuous among the Bicentennial objectives, is the erection and endowment of a new building for the Library. This, the plan contemplates, will not be just another, larger storehouse for the shelving of books, soon to be outgrown and outmoded by the swelling stream of literary production and publication; it is being planned, rather, as an efficient coordinating center for all of the materials of scholarship and research within the Philadelphia area.

For in planning to meet the library needs of its

students and faculty members, the University is confronted with a challenging opportunity to serve a vital need of scholarly and business interests throughout this section. Although the area is rich in scattered library resources, there being some two hundred noteworthy libraries within twelve miles of Philadelphia, the community has been denied much of the potential benefit of these resources for want of a coordinating center which would make them quickly accessible at one central point. A central reservoir of information concerning the materials contained in these numerous collections has recently been made available through the compilation of the Union Library Catalogue of the Philadelphia Metropolitan Area, and this has pointed the way to still further advances in co-ordination of resources and co-operation in service.

The University of Pennsylvania, with its splendid basic collection and its existing cooperative arrangements with other institutions, has the one Library capable of development to meet the need for a central, coordinating agency.

The Bicentennial library plan, which is being developed by a committee organized under the supervision of Dr. Conyers Read, executive secretary of the American Historical Association, embraces four objectives.

1. A new library building, so designed as to anticipate space requirements over a long period of years, and to accommodate, in addition to reading and reference rooms and storage facilities, these new provisions: A. Rooms for the use of faculty members from other institutions, wherein they may carry on what-

ever work brings them to the University Library, or to which, on occasion, they may bring classes or seminars. B. Storage and indexing of a comprehensive micro-film library, and a projection room containing ten to twenty stalls, each with its plug socket, screen, and portable projection machine. C. Facilities for reference to the Union Library Catalogue.

2. The best possible bibliographic and duplicating equipment.

3. An expert informational and advisory service, and a messenger service to expedite the exchange of materials between the University and other institutions.

4. A substantial endowment to provide an adequate staff, and repairs, replacements, and additions to the Library's equipment as well as to its collections.

The contemplated library would afford students and the community at large the full benefits of the University's rich stores of recorded learning and culture, representing two centuries of careful selection. Beyond making the present collection more accessible, however, the proposed building would open to science, industry, business, the professions, and learned societies, research possibilities not comprehended by older ideas of library service. The Union Library Catalogue would enable users of this center to determine quickly the location of material in any important collection in or near Philadelphia. In conjunction with messenger service and reproduction facilities, it would provide in a central place virtually any desired material in the entire community for the use of teachers, scholars, students, and research workers.

Your Opportunity

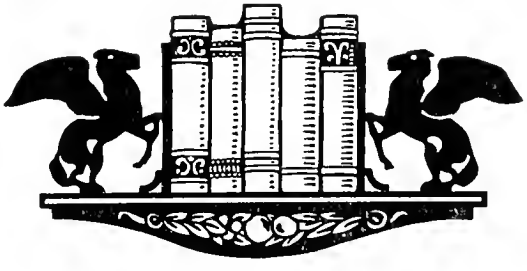
To the members of the Friends of the University of Pennsylvania Library, the proposed community library and bibliographical and research center offers the opportunity to exert a telling influence for the advancement of cultural and scholarly activity, scientific attainment, and industrial growth throughout a wide community. Through this society, the opportunity in this phase of the University's Bicentennial Program is offered to all members of the community who may be interested in membership and the important work to which the society is dedicated. Since Pennsylvania's new library, as planned, would be the first university library to serve a modern scholarship and research on a community basis and on the scale suggested in the preceding pages, members of this society and those who may now be attracted to membership will have the opportunity to pioneer in a wider field than any similar group has served up to this time.

The desirability of a larger membership in the society, for more effective service in the larger work of which it is to be a vital part, is obvious. All those interested in books and in the improvement of the University Library are cordially invited to membership. The opportunities which lie before us constitute a challenge to all members to enlist their friends; and to those of like interests who are not yet members, to join the society now. Never have the benefits of membership in such a group been more attractive, in opportunities for personal development and enjoyment, and in the satisfaction which accompanies the perform-

ance of a broad and enduring service to a great institution and a great community.

It should not be beyond our powers to reach an objective of one thousand "Friends" as a part of the Bicentennial observance. The greater the enthusiasm generated by the group, the greater the good that would accrue to the University.

If you are not now a member of the Friends of the University of Pennsylvania Library, fill in the enclosed membership application form and mail it with your check to Mr. C. Seymour Thompson, Secretary, Friends of the University of Pennsylvania Library, University of Pennsylvania, Philadelphia.



THE RETIRING PRESIDENT AND THE NEW

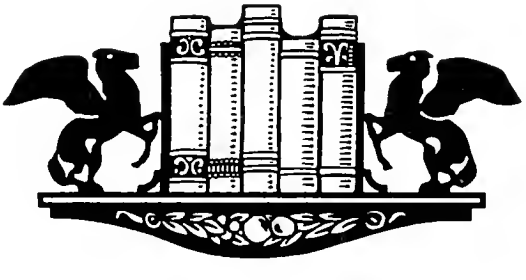
(For the information of readers who may not have received the March issue of the *Chronicle,* we reprint here the following announcement.)

With great regret the Friends of the Library received in December, 1937, the resignation of Dr. A. Edward Newton as President of the organization. Dr. Newton had brought to this office, in which he succeeded the late John Cadwalader in 1935, his wholehearted enthusiasm for everything pertaining to books and libraries. Through his active interest the Friends of the Library enjoyed several rare opportunities to see some of the many treasures from the libraries of Dr. Newton himself and other lovers and collectors of books, and to hear memorable talks concerning them. The informal addresses by Ellis Ames Ballard on his Kipling collection and by Dr. Newton on the English Novel and on Blake, are still recalled with pleasure by members who were present, as is, also, the exhibit that was held in commemoration of the printing of the Coverdale Bible. Throughout the three years of his presidency Dr. Newton gave most generously, both of money and of time, to further the interests of the Library and its organization of Friends. We owe him much.

The Executive Committee invited Dr. John A. Stevenson to become the successor to Dr. Newton, and it is with great pleasure that we announce his acceptance. Dr. Stevenson, who is Executive Vice-President

of The Penn Mutual Life Insurance Company, has long been prominent as an educator and a bibliophile, as well as in business. He has served as a superintendent of schools, as lecturer in education at the University of Wisconsin, assistant professor of secondary education and director of the summer session at the University of Illinois, and professor of education at Carnegie Institute of Technology. He is the author of several books on education and on business, and has long been an ardent collector of books. Dr. Stevenson's active association with the work of the University of Pennsylvania began in 1932 when he was appointed an associate trustee of the University, and since that time he has served continuously on the trustees' board of teacher training. A year ago he accepted the chairmanship of the insurance division in the Philadelphia Committee of the University's bicentennial organization. To his new office Dr. Stevenson brings the same enthusiastic interest that has characterized all his connection with the University, and particularly with the Library and its needs which the "Friends of the Library" was organized to serve.

J. H. P.



DIAL-STATUE
(ARIEL)
BEATRICE FENTON

The UNIVERSITY *of* PENNSYLVANIA

LIBRARY CHRONICLE

Issued four times a year by and for the Friends of the Library of the University

C. SEYMOUR THOMPSON EDITOR

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Vol 6 No 3 October 1938

THE DIAL-STATUE OF THE SHAKESPEARE GARDEN

By Dr. Felix E. Schelling

Readers of the *Library Chronicle* will recall that the issue of June, 1936, was interestingly devoted to an account of the Shakespeare Garden which the foresight and taste of several friends of the University made possible of realization. There a little strip of ground, fittingly adjacent to the Horace Howard Furness Memorial, has been appropriately laid out with a formality characteristic of gardens in the Elizabethan age, and flowers and shrubs of Shakespeare's mention have been planted, each labeled, that the Garden may not only be a spot of beauty but convey as well that information which even in the smallest matters belongs properly to a university. As to the nature and extent of this happy endeavor, the reader is referred to Dr. Krumbhaar's charming and informing article in the issue of the *Chronicle* alluded to above. There will be found recounted the suggestion that the present conventional pedestal supporting a sundial in the midst of the Garden be replaced by one designed to symbolize the relation of the Garden to the poet. Omitting details, this thought has been materialized, happily combining with the symbolism a memorial to a distinguished organist, a son of the University in the degree in music which he achieved

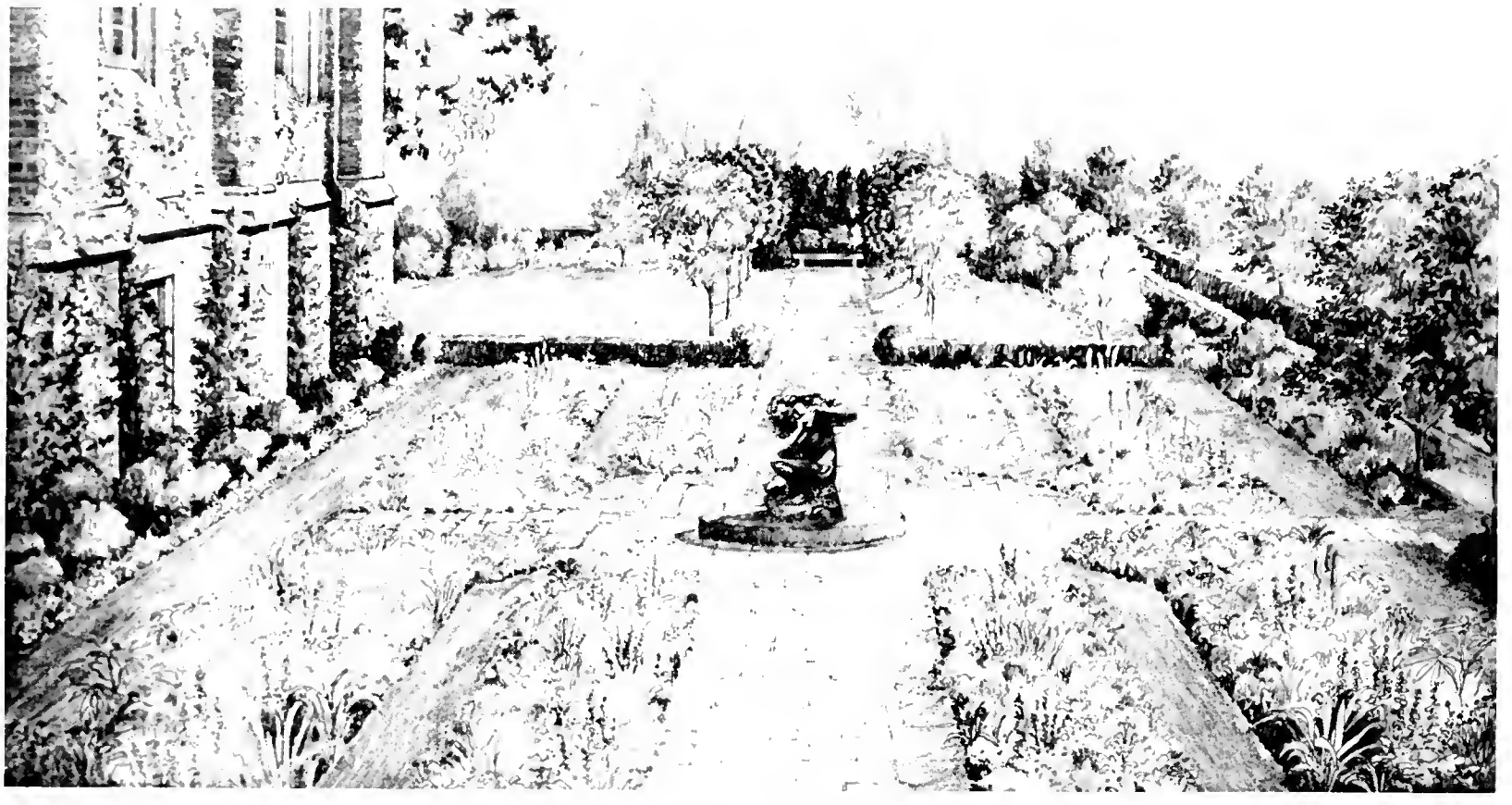
as the crown of a notable career.

William Stansfield was reared in the honorable tradition of English music, a tradition sacred and secular, that extends unbrokenly back to the days of Byrd, Bull, and Campion, contemporaries of Shakespeare, and further deep into the Middle Ages. A student of music in Victoria University, Manchester; recipient of the diploma of Fellow of the Royal College of Organists, London; examiner to the Royal College of Music, and holder of a degree in music from Durham University, Dr. Stansfield served successfully as organist and choirmaster in several English parish churches and cathedrals, later to transfer his talents and the practice of his profession to America. Here he continued a distinguished career at the Church of St. John the Evangelist, Boston; St. James Episcopal Church in Philadelphia; and the First Congregational Church of Washington. At the time of his death Dr. Stansfield was organist of St. James Episcopal Church, Atlantic City. Dr. Stansfield was notable for his success in the training of choirs and the conducting of choral singing, talents which he exercised to the full as conductor of the University Glee Club and the chorus of the Mask and Wig. Nor was he without honored recognition as a composer, as attested alike by his compositions for the organ which he himself brilliantly interpreted, and by the difficult and intricate composition for orchestra and chorus, his thesis in the University's School of Music. Dr. Stansfield was ever active in musical circles wherever his abode, as his presidency of the Musical Alumni of the Univer-

sity, his fellowship in the American Guild of Organists, and his membership in the Manuscript Society and the American Organ Players Club, all go to show.

It was in the nature of things that a man so conspicuous and successful in his chosen career should be fittingly commemorated. Accordingly, when the writer of this article received a letter of inquiry from Mrs. William Stansfield as to the possibility of such a memorial at the University, the Shakespeare Garden in mind, it was suggested that we combine the base of a sundial of appropriate symbolism, with the memorial of a man identified with the University and with English music in the honorable tradition which has extended from Shakespeare's day on to our own, and from England to us in our younger brother's inheritance of that great tradition. To this suggestion Mrs. Stansfield, in wifely devotion, most generously responded. And here must not be omitted mention that Mrs. Stansfield, born Mary T. Snowden, comes of a distinguished Philadelphia family, which has been deeply in touch with the University in interest, scholarship, and office, through several generations. Mrs. Stansfield's sister, Dr. Louise Hortense Snowden, rendered valuable services for some years as Advisor of Women at the University, besides making an honorable name for herself as a scholar.

To return to the dial-statue, in the design and completion of which in bronze the University has been fortunate in the services of Miss Beatrice Fenton, whose excellent portrait bust of the Honorary Curator of the Furness Library has already introduced her art



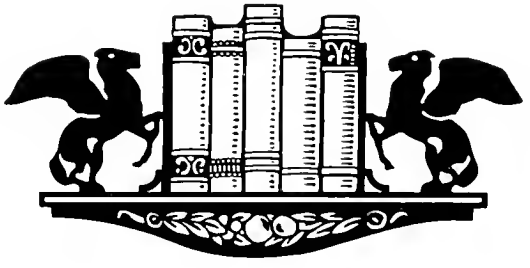
PROPOSED ENLARGEMENT OF SHAKESPEARE GARDEN
ARTHUR F. PAUL, LANDSCAPE ARCHITECT

to University circles. Miss Fenton, whose work is too well known to need praise of mine, is peculiarly happy in the possession of a delicate and sympathetic fancy which enables her again and again to translate the symbolism of a figurative idea into the idealized reality of an exquisite human form. Such are her charming figures of childhood which adorn the portals of the Children's Hospital, in this city; those of her several delightful fountains; and that of the beautiful memorial to our American poetess, the late Lizette Woodworth Reese, for the Lizette Woodworth Reese Memorial Association of Baltimore, on which Miss Fenton is now engaged. The dial-statue designed to embellish the Shakespeare Garden at the University belongs to this type of Miss Fenton's work, as will be seen by the reader from the cuts which accompany this article better than from any description. Although, crouched in his leafy hiding-place beneath the dial, our dial-figure may seem to have borrowed his pipes from Pan, he is really Ariel, momentarily the guest of our Garden, breathing into it the spirit of beauty, in an instant to float away in a soft zephr and pass invisibly into the eternal open spaces. All honor to the artistry which has been able so to catch and symbolize fleeting beauty, and press it into the mould of a lovely human figure.

I am sure that I voice the feeling of the University as to this latest embellishment of our campus when I offer the acknowledgments and appreciation of us all for the thought of a Shakespeare Garden; for the carrying out of that happy idea, so far as we have

been able to realize it, in the care to procure and label the many specimens of Shakespeare's flowers and shrubs; and now for this our happy dial-statue, the product of a delightful fancy, commemorating not only Shakespeare and his flowers but likewise a distinguished man, who earned well of his time, and is here devotedly remembered by the good lady whose ready insight, co-operation, and generous liberality have made possible our undertaking.

I commend to the consideration of the Friends of the Library and other readers of this article the cut, here reproduced, suggesting an enlargement and possible bettering of the present somewhat limited area of the Shakespeare Garden, for beauty ever begets more and greater beauty. I understand that plans for the rehabilitation of our Library building would make an immediate procedure to such an enlargement of the Garden inexpedient. Let us keep it in mind with other aspirations, the mere thinking on which often brings a happy realization.



NEWTON ON BLACKSTONE

(The following lines were written by the well-known bibliographer and librarian, Dr. J. Christian Bay, of Chicago, on receiving from Dr. A. Edward Newton an inscribed copy of his *Newton on Blackstone;* the address delivered by Dr. Newton at the mid-year Convocation in 1935, when he received from the University the degree LL.D. On that occasion Dr. Newton presented, for the Library, a copy of the first edition of Blackstone's *Commentaries.* We take pleasure in printing this unique tribute to our friend and past-president.)

When Blackstone sheathed his pen and took a rest,
He sighed and added: "I have done my best,
"But Law is dry, nor counts my work a whit
"Until inspired by NEWTON's hearty wit.
"I qualify as counsel and as proctor,
"But NEWTON is at heart a *Legum Doctor.*
"Wait till the Letter'd muse he wins and marries,
"And you will understand my Commentaries."

(This note I read by a prophetic vision
in an unexpurgated first edition,
—and underneath, in letters neat and minion:
"Blackstone's own writing," signed by Frederic Kenyon!)

ORIENTAL STUDIES AT PENNSYLVANIA

By Dr. W. Norman Brown

A representative group of Oriental studies in an American university offers courses dealing with man and his works in a range of territory extending from the Atlantic coast of Africa in the west to Japan or even farther east in the Pacific. More than a billion people live in this area, over a half of the world's total population. China alone is estimated to have over 400 millions; India and Burma have over 350 millions; Japan has 90 millions; Persia, Irak, Arabia, and Turkey have still another 40 millions. And in addition, there are Egypt, North Africa, Central and North Asia, Siam, Indo-China, Sumatra, Java, the latter alone having 60 millions, and many islands of the Pacific that may come within the view of the orientalist.

In this large region developed all three of the world's ancient civilizations: (1) the Egypto-Babylonian, from which derive the Islamic and, through the Aegean area and Palestine, the modern European-Christian; (2) the Indic; and (3) the Chinese, or Far Eastern. Two of these ancient civilizations still continue with unimpaired vitality in India and the Far East; the third, through Islamic civilization, has no rival in the Near East and northern Africa, is active in other parts of Asia and Africa, and even has blocks of adherents in Europe.

The time period covered is from the beginning of civilization, if not rather from the primitive stone age cultures preceding it, down to the present. Records or material remains of urban civilization exist from the fifth millennium B.C., and the same instructor who discusses with his students the archaeological finds of the fifth, fourth, and third millenniums B.C. may also introduce those same students to the spoken Arabic, Chinese, or Hindi of today.

The subject matter of study in such a department begins with language and literature and always has them as the largest part of its offerings. But with them as the basis it continues also, within the limitations of its staff, to a treatment of archaeology, art, history, and religion. In some cases an instructor may write or lecture on sociological or economic aspects of the region he represents.

In this University Oriental studies use the full teaching of six instructors and part of the teaching of two from other departments. The courses represent the culture of ancient Egypt, the ancient and modern Semitic world, including the Sumerians, Hittites, and Hurrians, the Indo-European portion of India, China, ancient Persia, and the Aegean area. The major fields not represented are the areas in which Turkish is spoken and its affiliates, Japanese, the non-Aryan, that is the Dravidian and Munda, languages of India, Tibetan, and the Siamese, Cambodian, Javanese, and other speeches used in and near the Malay peninsula. It is evident that, even in the fields represented here, the staff can make only a selective coverage, each man

offering certain work, especially linguistic, which is fundamental, and adding to that according to his own productive interests. Although the total number of instructors in Oriental studies is less here than in two other great American universities, the coverage is wider and more even than in the one which has the largest Oriental staff, and not far short in either respect of the other.

This group is a confederation of departments rather than a single department. Its various subdivisions have even more dissimilarity than that between Romanics and Germanics or between English and Greek. They have associated themselves here in a single group, partly because of their small number when standing separately, but more because of a community of interest in Oriental subjects, which becomes increasingly impressive as archaeology continues to provide more abundant evidence of relation between their cultures in the five millenniums preceding the Christian era.

There are special facilities for work in Oriental subjects at this University which make it one of the most obvious seats of such studies in America. The University Museum is one such important asset. It has accumulated, by archaeological excavation and purchase, collections of prime importance from Egypt, Mesopotamia, Persia, and China, with less abundant materials from India, Japan, and other regions in the Orient. It conducts excavations which constantly enlarge these collections, and its accumulations contain a perennial supply of scientific source material. On the Museum staff are workers with the Oriental objects

whose presence and studies are often indirectly of value to the instructional staff of the University, while of this instructional staff two members are officially serving on the Museum staff and others are from time to time used for consultation. Besides the University Museum, the Philadelphia Museum of Art has Oriental collections, especially of Chinese, Indic, and Persian material, which are at the free use of the University staff, and are valuable for its teaching and research. The materials in the museums are not only objects of artistic and archaeological value, but, above all in the case of clay tablets from Mesopotamia, contain linguistic material of the first value, with much ancillary information about legal procedure and economic conditions.

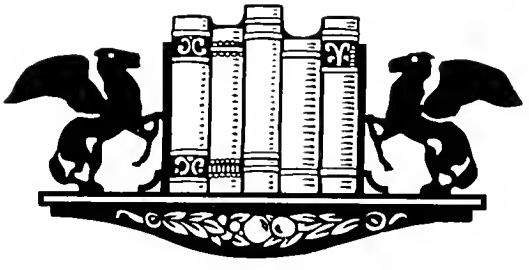
Through the interest of Provost Penniman, and then of the late Mr. John Gribbel, Dr. Charles W. Burr, and the Faculty Research Committee, the University Library has accumulated during the past ten years the largest collection of Indic manuscripts in the United States. These were briefly described in the *Library Chronicle,* Vol. 2, No. 2 (June, 1934) under the title of "Pennsylvania's 'Home of Sarasvati,' " and Vol. 3, No. 4 (December, 1935) under the title "New Acquisitions of Sanskrit Manuscripts." The almost 3000 items in this collection and the approximately 2500 in the Harvard collection make up all but a few of the 7273 Indic manuscripts listed in Dr. Horace I. Poleman's *A Census of Indic Manuscripts in the United States and Canada* (now in press).

The group Oriental studies is exclusively budgeted

in the Graduate School, and this fact indicates that in the case of every one of its members his duties consist of research as much as instruction and direction of research. Its members publish steadily in Egyptian and Semitic grammar, archaeology, history of religion, art, Biblical criticism; Indic languages, religion, and history of art; Persian inscriptions; Chinese history and philosophy. For the current year it has instituted a cooperative seminar on "Interconnections of the Ancient Orient from the Earliest Times to the First Millennium B.C.," in which all members of the group will participate at all sessions, hoping by their united efforts to pose, and perhaps also to clarify, the great amount of archaeological material from that early period which has been accumulating during the past few decades. No such concerted attack on this material has heretofore been attempted elsewhere, and it is possible now at this University because of the addition to our staff this fall of representatives of Egypt and China, supplementing those of Palestine, Mesopotamia, Irak, Persia, and India, who were already present.

The controlling motif of the group Oriental studies at the University of Pennsylvania is the history of Oriental civilizations. The basis of all its work is language, without which no work can ever be held satisfactory. With the approval of the University administration the group has acquired new members this year, selecting them in line with that policy, and it expects that all replacements within the group, or enlargements of it, will conform to the same policy. In as far as the size of its staff permits, the group wishes to indicate the

importance of the great Oriental civilizations lying in their age, their wide territorial extent, and their present vitality. It offers instruction to undergraduates and graduates which is so directed, and it promotes research to the same end. This it considers to be its function in this University as being Pennsylvania's few spokesmen for the people of more than half the world.



CHIEF OF THE ENGLISH HEROIC ROMANCES

By Dr. Thomas P. Haviland

Apropos of her reading at the moment, that fashionable and wide-awake young lady, Dorothy Osborne, wrote to Sir William Temple: "*Parthenissa*[1] is now my company. My brother sent it down and I have almost read it. 'Tis handsome language: you would know it to be writ by a person of good quality though you were not told it; but in the whole I am not very much pleased with it. All the stories have too near a resemblance to those of other romances, there is nothing new or *surprenant* in them; the ladies are all so kind they make no sport, and I met with only one that took me by doing a handsome thing of the kind. She was in a besieged town and persuaded all those of her sex to go with her to the enemy (which were a barbarous people) and die by their swords, that the provision of the town might last longer for such as were able to do service in defending it."[2]

Granting the justice of her condemnation for too close adherence to the popular *romans de longue*

[1] *Parthenissa, That most Fam'd Romance, The six volumes compleat. Composed By the Right Honourable The Earl of Orrery. London, Printed by T. N. for Henry Herringman . . . . MDCLXXVI*, a recent acquisition of the rich "Godfrey Singer Collection" of early fiction.

[2] *Love Letters of Dorothy Osborne . . . .* ed. Gollancz, No. XXXIII.

haleine of Calprenède, Gomberville, and Scudéry, certainly Miss Osborne must have judged a lady's "kindness" by stern and rigid standards if the comportment of one of the ladies in this romance—the admirable Altezeera—failed to please. Artavasdes, who possesses the two chief requisites, valor and "quality," to a degree that makes him thoroughly eligible, has saved her father and herself, by more than superhuman valor, twice within the space of an hour—the king, from a sudden and ignominious death at the hands of an ordinary soldier, and the princess from ravishment by one of Celindus' captains, of which latter deed he modestly relates: "having made a passage through the throng, I soon made another through him, thus depriving him both of his Life and Hopes." The lady saved, "in disorder and trembling" himself, he makes so bold as to hint that a mere man is not to be too heavily censured for inability to resist her charms. This supreme wickedness after a deportment exemplary thus far, is accorded a reception that should have pleased the little English lady who had "no patience with our *faiseurs de Romance* when they make woman court." "Ah Artavasdes," replied the princess in stern and haughty tones, "I have been too patient, and by not suppressing your first inconsiderateness, have thereby authorized what you have since committed, yet I give this presumption to your services, but let me have no repetitions of it, least you force me against my inclination, to become your enemy." Is it possible that the lady is too forgiving when, still unmoved by the alacrity with which he

embraces the opportunity to stand off a fresh troop of five hundred horse single-handed for her sake, she adjures the heart-sick warrior in conclusion: "Though your crime be great, ... since I have an Empire over you greater than I thought; evince that truth, I conjure you, by attempting nothing against your life"? The ladies too kind, indeed!

No small part of *Parthenissa's* failure to merit the future Lady Temple's esteem, rests upon the unfortunate chance that she has by her at the moment a part of the greatest of its French exemplars, *The Grand Cyrus,* with which she is "hugely pleased." She laments, "Though he makes his people say handsome things to one another, yet they are not easy and *naive* like the French, and there is a little harshness in most of the discourses." We may admit more than a shade of truth in this, for the author, Roger Boyle, Lord Broghill (1621-1679), although of some reputation as a dramatist, and a member of the *precious* Dublin circle adorned by Katherine Philips, "The Matchless Orinda," was primarily a soldier and statesman, writing, furthermore, only during fits of the gout, a condition certainly not too favorable to the light touch in literature. Boyle's use of his less gouty moments is well-known. He distinguished himself in Ireland during the rebellion of 1641, served for a time under the Parliamentary Commissioners, retired upon the execution of the king, and plotted to return Charles II. Cromwell, getting wind of his activities, offered him a command in Ireland which entailed only such services to the Commonwealth as a good, hard-bitten

military man might give for England, thereby making of him a staunch admirer and devoted personal friend. Foreseeing the inevitable doom of Richard Cromwell's succession, Boyle retired judiciously to his post in the other isle, to which he was able to solicit Charles' return in advance of the invitation from General Monk. The new king held him in high favor, bestowing upon him the title "Earl of Orrery," the latter part of which his grandson was to bestow upon the intricate astronomical instrument illustrating the movements of the solar system. Part six of his romance, which appeared in 1669, Boyle dedicated to "The Princess Henrietta Maria, Dutchess of Orleans, and Daughter of England."

If *Parthenissa* is to be indicated as deficient in "haut ton," though one not already steeped in the French originals would hardly be aware of any lack of fragrance in its garden of posies, certainly it excels its English brethren in lofty sentiment, in rich description, in details of tournament and armed conflict. It is in these latter scenes that our man of war is particularly at home, notably the description of the boastful Ambixules' triumphant entry into the lists, preceded by minions each bearing the picture of a maid beyond compare, whose champion has paid with his life for the vain contention that his lady was more fair than the dead Mizalinza (Of course one reads with the greatest satisfaction of the boastful one's death at the hands of Artabanes, fighting incognito for the honor of the lovely Parthenissa); or in the account of Perolla's gallant stand against overwhelm-

ing odds, on the narrow staircase of a tower where he has taken refuge; or in the many battles graphically, if pompously, described. There is a ring of truth to the scenes on the field at Zama, which Boyle contrives to include, where Hannibal's horses are thrown into panic and the victory lost through the stampeding of his elephants. A new order in romance is initiated in this tome, for the stern commander of Cromwell's forces in Ireland depicts battles more as mass movements won by strategy, in place of individual "derring-do." The pictures of sea-faring and sea-fighting, notably in books one and two of part six, are particularly interesting, taking their example apparently from Gomberville's *Polexander*—interesting, even though these pages may encompass such scenes as the following: "These words being finish'd, he pulled down the sight of his Helmet and renewed the Combat with a rage, that I could not attribute to a less motive, than that which animated his; twice with two reverses, he made me staggar and made me owe my life to the faithfulness of my Armour; but at length I gave him so large a wound in his left side, that despairing of Victory as of Life, he hastily abandoned the Combat and ran to the Stern Cabin, to which place I flew after, and just as he enter'd it, I past my Sword up to the hilts through his body, which he being less concern'd in than in not imploring a pardon from the Beauty he serv'd, he fell on his knees by her, and presenting her a handfull of his Blood, he begged her that the Oblation, with the loss of his life, might expiate a Crime, which he was much more troubled

to have committed, than to have it thus punish'd: Then breathing a deep groan and kissing her feet, he expir'd in that performance." But this is the gentility of word and act that Miss Osborne and other high-born ladies cherished.

The tale, briefly, concerns the fortunes of four pairs of lovely princes and princesses, gaining something of the unity which Calprenède sought in being recounted by the characters themselves at the Temple of Heliopolis, whither they have come to consult the oracle. There, in the manner usual to the French romances, one "history" being involved within another, we meet the main tale of Artabanes (who turns out at one point to be none other than the celebrated Spartacus, history and fiction being often thus adroitly combined in the heroic romances) and his love for Parthenissa, and the lesser stories of Artavasdes and Altezeera, of Izadora and Perolla, and of Callimachus —chief priest of the temple—and his Statira. But to unfold these would be all too long; indeed, Orrery himself never completed the romance, breaking off the noble Callimachus' narrative at the point where he is torn from the side of the lovely Statira and delivered to his captors by the cruel Mithridates, certainly no way to end such a tale.

Indeed, at this point, the present writer might subscribe to the Earl of Orrery's words: "Rather than Apologize for having written no more, I should beg Your Pardon for having written so much."

No. 1.

COURIER
DE
L'AMERIQUE.

Du MARDI, 27 JUILLET, 1784.

Au Public.

MESSIEURS!

SUIVANT la promesse que nous vous avons faite de publier le premier numéro de notre GAZETTE dans le courant du mois de Juillet, nous vous présentons aujourd'hui notre première feuille qui se continuera régulierement tous les *Mardi* & *Vendredi* de chaque semaine, conformément à notre Prospectus.

Plus nous approchons du moment de paroitre devant un juge aussi redoutable que le Public, plus nous sentons augmenter nos craintes & la nécessité d'implorer son indulgence.——Nos intentions sont pures, mais nous sommes jeunes & nés Republicains . . . . . au moins tacherons-nous d'avoir toujours présente l'image auguste de la vérité, & de ne jamais tomber dans la licence.

Quant au stile, nous ferons nos efforts pour le rendre simple & correct, mais nous supplions nos lecteurs de se rappeller que c'est sur les bords de la Delaware & non sur ceux de la Seine que nous écrivons——

Nous sommes avec respect,

MESSIEURS!

Vos très humbles & très-obéissans Serviteurs,

BOINOD & GAILLARD.

Phil. 2[illegible] Juillet, 1784.

HARTFORD (*dans le Connecticut*) le 13 JUILLET.

LA cour génerale de l'Etat de Massachusetts a passé un acte, imposant sur tous les navires étrangers un droit de quatre sous par tonneau, qu'on doit payer au bureau de la marine où l'on fait sa déclaration.

Mécanique.

Un citoyen de cet Etat a inventé dernierement & construit sur un plan entierement neuf, une espece de bateau, que deux chevaux mettent en mouvement. Il aborda Vendredi dernier au quai de cette ville. Cette machine [illegible] composée de deux bateaux plats [illegible] ensemble & converts d'une plate[illegible] C'est sur cette plate-forme qu'[illegible] le mécanisme consistant en une [illegible] zontale & un pignon, qui, [illegible] chevaux marchant en ligne circul[illegible] la plate-forme, communiquent [illegible] ment à deux roues [illegible] ment sur [illegible] [illegible] [illegible] [illegible] suffrages [illegible] qui [illegible] [illegible] teneure, si l'inventeur [illegible]

Page 1 Of First Issue Of Courier de l'Amérique
(The First French Newspaper Published In America)
Presented By Luther Martin, 3rd

The UNIVERSITY *of* PENNSYLVANIA
LIBRARY CHRONICLE

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C. SEYMOUR THOMPSON — EDITOR

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Vol 6 No 4 — December 1938

To Our Members

The Friends of the University Library

The Christmas season is a particularly appropriate time to express to you my sincerest appreciation of all that you have done to enlarge the usefulness of the University Library. Your generous and warm-hearted response to the needs of the Library shows, as Henry Van Dyke expressed the idea, that your own watches were "set by the great clock of humanity".

It is encouraging to start the New Year with the largest membership in our history. Still more important, your active interest is the best possible evidence of the increasingly important part this organization can play. With my best wishes for 1939, therefore, I send my personal thanks for the efforts which have made possible our growth and progress in 1938.

John A. Stevenson,
President.

THE STANSFIELD MEMORIAL

At a meeting of the Friends of the Library Monday evening, November 14, the combined statue and sundial described and illustrated in our October number, erected in the Shakespeare garden by the generosity of Mrs. William Stansfield, was formally accepted by the University. Dr. John A. Stevenson, president of the Friends, presided at the meeting, which was held in the Furness Library, the windows of which look out upon the garden and the new ornament which now so fittingly forms its central feature. The garden was amply lighted for the occasion by floodlights, and Miss Beatrice Fenton, the sculptor, had lent the plaster model of the statue, and this had been placed in the Furness Library for the evening.

The gift was presented on behalf of Mrs. Stansfield by Dr. Schelling, at the conclusion of a brief address, and was accepted for the University by President Gates as an appropriate and highly valued memorial to Dr. William Stansfield—"an honored alumnus of the University; member of a long-distinguished Philadelphia family which for several generations has been closely and actively associated with the University; internationally known for his notable achievements as organist, choirmaster, and composer."

Because Ariel, the "airy spirit" of Shakespeare's *Tempest,* is the figure designed by Miss Fenton for the

statue, Ariel was naturally the theme both of Dr. Schelling's remarks and of an address by Mr. Henry N. Paul, dean of the Shakspere Society of Philadelphia, which followed the presentation.

The Presentation

Dr. Schelling spoke, in part, as follows:

It is my pleasant task this evening briefly to sound for you several notes, to speak after the manner of the musician, and to hope that in the combination of them a not unpleasing concord may result.

Immediately below the windows of this room, the Furness Memorial Library in which we are assembled, there is a small but treasured Shakespearean Garden, shrouded from us although it is momentarily in the early darkness of a November evening: and a Shakespeare Garden, it may be added obviously, is one in which an effort is made to plant and cause to grow and blossom as many of the flowers, bushes and shrubs of Shakespeare's mention as may be possible, each labelled, that the garden may not only be a spot of beauty but convey as well that information that even in the smallest matters belongs properly to a university. It was in a happy recognition of this by Dr. Krumbhaar and others, truly to be numbered among friends of the University, that the little strip of ground to which I have just referred was appropriately laid out with a formality characteristic of gardens in the Elizabethan age, a formality which, be it remarked in passing, is nowhere dilated on by Shakespeare, but is highly cherished and stressed by the great Lord Chancellor,

Francis Bacon, the actor's contemporary, who condescended to write about gardens and to suggest an elaborate "platform"—we would say plan—for such as are of princely grandeur and profusion. Bacon loved the garden and what he did not know about gardens, like everything else, is not worth knowing. It was Shakespeare who merely loved flowers, wild or cultivated by man; and he called them familiarly by their popular names: rue, heartsease, flower-de-luce, cowslips cinque spotted, "roses newly washed with dew," and daffodils "that take the winds of March." But our business is with gardens, albeit not of the grandeur which the great Lord Chancellor approved: and Bacon, be it remembered, conceded to their embellishment sundials, fountains, and "sometimes even statues." It was thus that we became, as to our Shakespeare Garden—to use a current vulgarism—"dial-conscious."

To leave the pleasant groundtone of gardens for a moment, there are few things so ingrained in our human nature as the urge appropriately to commemorate the sojourn in this world of men of good life and distinguished achievement. Such a man among us was recently William Stansfield, a modest gentleman, a musician of distinction; born and trained in the tradition of an exquisite art, handed down in his native England for generations, practiced lovingly, and transferred to us here with his coming to America. Organist, scholar, and composer, Dr. Stansfield was linked to us by his long and honored career as organist and choirmaster in several notable churches of Philadel-

phia and vicinity, and especially to the University as an alumnus of the School of Music and conductor of the University Glee Club and of the famous Mask and Wig. It was in the nature of things that a man so conspicuous and successful in his chosen career should be fittingly commemorated. Accordingly, when one of us received a letter from Mrs. William Stansfield inquiring as to the possibility of such a memorial at the University, the Shakespeare Garden in mind, it was suggested that we combine the base of a sundial of appropriate symbolism, with the memorial of a man long so closely identified with the University and with English music. To this suggestion Mrs. Stansfield has most generously responded, and we can here but recognize the graciousness of her impulse and the generosity with which it has been realized.

To take up the third of our notes, which I hope are proving not too wholly unmusical, there is one stage direction in Shakespeare which I dearly love, and it reads: "Enter Ariel invisible." You will find it in your copy of the poet at home in the first play of the volume, *Tempest,* which was put first in the famous first folio because, as the last play written, it was the greatest novelty. "Enter Ariel invisible," breathing, as it were, in a soft zephyr across the stage: can Hollywood compass that? And is there among all the invisible noises that we suffer under when we emulate the magic of Prospero, music of the enchanting sweetness of "Enter Ariel with music and song?" We are to hear from my friend, Mr. Paul, this evening more than I could tell you, I am sure, of exquisite Ariel, that de-

lightful projection of the Shakespearean imagination beyond the grasp of our merely human capabilities. It is enough for me to say that Ariel is to me the universal spirit of beauty, dainty, sexless, capable of any transformation, a ball of fire, a phrase of song, a lovely embodied human form; above all, happy alone when, the inspired duties of Prospero's making at an end, he is off into the interstellar spaces, winged, fleet as a swallow, forever timeless and free.

A Shakespeare Garden, a dial, a name distinguished in music to commemorate—and where is there a sweeter musician than Ariel or a figure more engagingly dutiful? There wanted but the artist's gift, to hold the fleeting form of beauty, cast into a mould, and give to it the earthly raiment which we, in our passing mortality, would fain believe immortal. In Miss Beatrice Fenton we found most happily the artist, the sculptor capable of working this miracle. Miss Fenton's work among us, her fellow Philadelphians, is too well known to need praise of mine. Her charming Ariel is here before us, only in lesser degree fulfilling the beauty of the original bronze figure, now in place underneath these windows.

Speaking in behalf of Mrs. William Stansfield, the generous donor, I take great pleasure in committing to the custody and possession of the University of Pennsylvania, this beautiful statue-dial, commemorating the distinction and the services, especially to music, of the donor's late husband Dr. William Stansfield, organist, scholar, composer.

Address By Henry N. Paul

Shakespeare's *Tempest,* like *Macbeth,* is a royal play, that is, written with a special view to delight King James. Shakespeare had written two plays for Queen Elizabeth, and now when his company had become "The King's Company" it was right that he should produce two for her successor. King James was interested in the spirit world and long before he came to England had written a book about it. So it is not strange that both *Macbeth* and the *Tempest* deal with the spirit world.

King James when a young man thought of this earth and the air about it as full of spirits, good and evil. His Daemonology dealt chiefly with bad spirits, and therefore *Macbeth* is filled with the lore of the witches who have sold their souls to evil spirits.

When the *Tempest* came to be written, and it was probably the last play Shakespeare ever wrote, it was fitting that the lore of good spirits should be looked into, and so we find the great necromancer, Prospero, with a multitude of spirits at his command, but they are beneficent, not malignant. They work only to accomplish his high-minded purposes. Of these spirits the chief one at his command is Ariel, and at the end of the play in fulfillment of his promise he releases him from the servitude which the magician can command and sends him "to the elements, be free and fare thou well." It is of Ariel *free* that I wish to speak.

The beautiful gift which Mrs. Stansfield has made shows us Ariel just before his freedom is attained. He is still in human servitude and therefore crouches be-

neath the leaves. Prospero has just asked him "How's the day?" to which Ariel answers, "On the sixth hour at which time, my lord, you said our work should cease." (V.I.-3.) He holds his pipes, for he is always ready to burst into song, and he supports a sun-dial, his means of reporting the hour to Prospero. It is six o'clock in the evening of the day which is to see him free.

We can now think of Dr. Schelling looking at this figure through the window from his desk here, a musician to the finger tips, for whose ears the pipes of Pan are always tuned, and one to whom deep-delving in the best of English literature has given a taste for that which is beautiful and helpful to mankind—all embodied in this Ariel, and all of which is on the point of being set free for the benefit of all mankind. This is just where he should sit.

Am I drawing too much on my imagination or did the myriad-minded Shakespeare really mean this? Let us spend a few minutes in trying to think this out.

When William Shakespeare was writing a play, he no doubt sat at a table with a pen in his hand, but his eyes were not on the paper. He saw in front of him the audience of the Globe Theatre. As an actor he had faced such audiences from the stage all the early part of his life. As a theater-owner he knew their likes and dislikes and the difficulty and yet necessity of holding their attention and gaining their good will.

We forget how much more difficult was this in the days of Shakespeare than it is today. As you walk a few blocks along Broadway in New York you pass a

score of theaters of different kinds, each filled with an audience of a different kind. Those who like to see the low and the vulgar go to a theater where they will see it; those who wish merely thrills or clap-trap go where they will find it. More serious persons who like a problem play know where to find it; and those who prefer music are quickly accommodated—each goes to his own place. And as a consequence, the dramatists or musicians who cater to these audiences never have the task of writing for all these audiences at once. Instead, the dramatist today writes for a selected audience. Not so William Shakespeare. His task was much harder.

When Shakespeare stood on the stage of his theater he saw immediately surrounding him on three sides a sea of faces in the pit (generally called the "yard"): a motley crowd drawn from the throngs of the London streets and including all the lower half of the social scale. The immediate vicinity of the theater was disreputable and people of that class, men and women, were numerous, perhaps predominant. If they did not understand the play and enjoy it they would be noisy and troublesome, and the whole performance a failure. Therefore what Shakespeare wrote must appeal to them.

But as he raised his eyes he saw three tiers of balconies. In the first tier was an audience of the wealthy, the intelligent, the judicious: an Elizabethan audience, keen, quick, witty, not satisfied with such low comedy or clap-trap as the pit might desire. It had cost them a shilling to get in, while those in the pit had paid one

penny. Both wanted their money's worth. A second tier or gallery had boxes or "rooms" in them. Here were the London merchants with their families: shrewd men capable of understanding but who did not wish to be bored by philosophy or preaching. They had paid sixpence apiece. And above this a third gallery at threepence apiece where the servants, etc., watched the play. Nearer still to the actor and sitting on stools at the side of the stage were one or more groups of rakish young noblemen, always proud and often of high intelligence. They must like the play. You recall how Hamlet was led to speak of these classes when asking the Player to recite from an excellent play which was caviare to the general but well liked by the judicious. So we find Shakespeare compelled to write for the *general* and the *judicious* at the same time.

To do this he often put into a play an alternation of different kinds of scenes, each fitted to a different class of the audience. No one can read the horse-play at the beginning of the great play of *Julius Caesar* without realizing that he wrote it to quiet the "groundlings" before the more serious business of the play began. But this alternation of serious and comic scenes is only a make-shift. As Shakespeare's art advanced he used this plan less and less. It will not do to first quiet one part of the audience and at a different time, another, leaving the first part to fall back into its chatter: all must be interested all of the time, and this Shakespeare could and did do.

Without going into details I must give it as my profound conviction that there are many things in his plays

which Shakespeare intentionally so shaped that they might have a two-fold meaning and hence a double appeal. Mere comedy or popular interest perhaps for the general, but full of much deeper meaning for the judicious. Such is Ariel, and his case may be taken as illustrative.

The greater part of Shakespeare's audience thoroughly believed in necromancy. King James called it "magie." It was a learned and terrible science which enabled its students to attain supernatural powers through the control of spirits for the accomplishment of good and bad purposes, and because the bad purposes predominated it was an evil and forbidden science —the black art, they called it. All of his groundling audience knew that the magician could thus produce and control spirits who were visible, but although they knew this they never had seen such spirits; and it was therefore a great delight and novelty to see a commanding spirit such as Ariel, and the multitude of lesser sprites attending him, actually visible on the stage, doing the work which Prospero assigns to them, and showing this audience what spirits looked like. In this way and perhaps no farther the spirit world of the *Tempest* appealed to the general. But there were sure to be many in the audience to whom this and no more would be childish and have little or no appeal. For them some meaning must underlie the magic powers exercised by Ariel. And from this springs our interest in Ariel tonight.

The sound view of human life which underlies the whole body of the Shakespearean drama shows that

the dramatist was a great thinker on the problems of human life—what we now call a religious man, although to his generation he may have seemed quite the contrary, for I take it that he was neither Papist, Protestant, nor Puritan, and everyone who fell outside this classification was in the time of Queen Elizabeth an atheist. We know better now, and here is one of the proofs of it. The chief spirit which Prospero commands is not merely a wonder-working grotesque fairy or devil or djin exhibiting supernatural powers. Far above this we find him shown as a beautiful, delicate, intelligent sylph, endowed not with human emotions and affections, and yet with some of the highest aspirations and sensibilities of which our race is capable. As I read the play I find him always drawn to the beautiful. This is so obvious even to the superficial reader as to need no elucidation. He is also fond of the true and repelled by the false or the bad.

Read his rebuke to the wicked conspirators—his pronouncement of the doom which falls on their heads unless protected from the consequences of their evil deeds by "heart sorrow and a clear life ensuing."

The name Ariel is found in the Bible. From a marginal note in the Geneva version which Shakespeare habitually used he might have learned that it means "Lion of God," but I doubt if he had ever noticed this. On the contrary, I think he coined the name because of the association in sound with the word "air." If he had coined the word three hundred years later he would have made it "Aerial." In the list of the "Names of the Actors" appended to the play, prepared apparently

by Shakespeare, we read, "Ariel, an ayrie spirit." The name fits. Samuel Taylor Coleridge, of all Shakespearean students the most penetrating, remarks, "In air he lives, from air he derives his being, in air he acts; and all his colours and properties seem to have been obtained from the rainbow and the skies."

By this novel association, this delicate being who to the "general" of the audience was only interesting as a magical wonder performing high legerdemain, becomes to the "judicious" an embodiment of one of the highest aspirations of mankind: namely, that *all the great forces that reach us constantly through the air may be used by us for the uplifting of mankind.* Human imagination had not before conceived anything like this, nor are we capable yet of giving final definition to Ariel free to serve humanity.

To the judicious of the audience it was even in the days of King James evident that a deep and new meaning was involved in creating a spirit specially endowed with power to control the elemental forces associated with the air. For tempests and storms Ariel can raise and control. He can cause the winds to fill sails and so promote human progress. Electrical effects—we call the ones he used "St. Elmo's fires"—he employs to good purpose. Stranger still, he can fill the air with music and song, and so put into the minds of those who hear them strange emotions. He can fill their ears with elusive whisperings and thus can he guide humanity as he wishes. In consonance with this he can assume threatening shapes in order to rebuke and punish evil: all of this, under Prospero's direction, to ac-

complish worthy ends only. Thus much the intelligent part of the original audience who saw the play were, I think, intended to find in it. So Ariel pleased them, while merely as a "tricksy sprite" he interested the "general." *Two kinds of appeal* to *two kinds of people.*

Now Shakespeare was a child of his age, though we recognize with John Dryden that he had the most comprehensive mind of his age, therefore we cannot check the inquiry: What did he really think about the spirit world? and what did he mean by showing it under the control of man? I am satisfied that although he had a medieval childhood he had in middle life advanced to a skeptical frame of mind toward the popular beliefs concerning the medieval spirit world. King James, who was to see this play, had started as a learned author averring full belief in the whole machinery of demons, but before this play was written he had expressed great skepticism about the whole thing. So to Shakespeare the powers of nature, which the common people attributed to spirits or devils, meant something real and wonderful but not at all what the multitude thought. The popular ideas but crudely foreshadowed a higher significance of this spirit world which to him embodied things which we do not even yet much understand. "There are more things in heaven and earth than are dreamt of in your philosophy," but they are not ghosts, imps or devils.

Somewhat in this way I think Shakespeare thought concerning the spirits on earth or in air. What are we to think of them?

In Ariel we see set free for us all the great natural forces which fill the air and manifest themselves in tempest and storm and electrical phenomena. Remember how Ariel "flamed distinctly from the top mast and yards of the ship"? We now know a little about the forces which carry voice and music from place to place. They are in our service as they were in Prospero's. Today we let the air carry us 'round the globe. Ariel not only could summon gales to catch the royal fleet but could travel between midnight and midday to and from Prospero's Mediterranean island and the island of Bermuda. So can we, riding on the air, and almost as quickly, for the air still drives our sailing ships and supports our aeroplanes. The air is now filled with electrical and many other radiant forces yet to be harnessed. They already transmit music and speech by radio from one end of the earth to the other and we shall yet put to our use forces reaching us from the heavenly spaces above us that we do not now even know of. Shakespeare little dreamed of this but he created an Ariel who truly represents it. The wonder is that he could draw the picture so broadly and boldly and truly. Ariel means more today than he did to the most intelligent of his audience or to Shakespeare himself. Thus we see how true it is in the words of his friend Ben Jonson that Shakespeare was not of an age but for all time.

Having thus made our flight in the air, let us come down to earth. (When Prospero did this he threw off his mantle and said, "Lie there my art.")

We are this evening in a library devoted to the study

of Shakespeare's works. I could not speak to you on any but a Shakespearean subject in this place, with the kindly faces of both Doctors Furness looking down on us, with Dr. Schelling sitting at the head of the table, and with works of and about William Shakespeare literally at our finger tips, and with an audience called the Friends of the Library of this university.

I cannot close without putting in a plea for the enlargement of the Elizabethan department of your library. Ariel had a peculiar faculty of whispering little ditties in the ears of people and thus influencing them as he pleased. If only I could share this faculty I might be more successful.

The supply of Elizabethan literature must come from England. It is the greatest single body of English literature ever produced. The only thing we can compare with it is the great outburst of the literary arts during the Periclean age of Athens and the output of Hebrew literature during the age of their great prophets.

This great body of literature has been housed for some three hundred years in the homes of Englishmen scattered abroad through their pleasant land except for such proportion of it as has found its way into the public libraries of England. The Great War and other influences have compelled the closing of many of these houses with the result that their libraries have passed or are passing under the hammer. Our English friends call this the "sack of Britain." They regret it, of course, but realize that their treasures will be more useful in the public libraries, university or otherwise, of

this country than they can be in private ownership.

But the process has gone far and the supply is running low. In a few years it will come to an end and no more books of the Elizabethan period will be obtainable. Now or never is the time for this library to increase its assets in this department. I know a good many of those who hear me are collectors of books. Perhaps some have a considerable investment in modern first editions. My urgent advice is that these be sold at present exaggerated prices and the proceeds invested in books published in England from, say, 1540 to 1640 and that these books, as soon as you are through with them, be given to this Library, where they are sure of careful preservation and where they will be for centuries available to the lovers of English literature, for books such as these readers and scholars will always want to hold in their hands.

So far as concerns the enormous output of modern literature libraries cannot long go on storing it up. It is quite probable that within a generation microphotography will be able to supply readers from some central source, in minute compass and at small price, whatever they need of recent or current literature. I do not mind thinking of current literature in these terms but it would be very painful to me to feel that our contact with the grand old books of the olden time should ever have to be obtained this way. To avoid this, I repeat: Sell your first editions; buy Elizabethan books while they are obtainable, and put them away safely in this Library.

GIFT OF THE FRENCH GOVERNMENT

By Dr. Albert Schinz

The *Pennsylvania Journal* of July 17, 1784 printed this news: "A well chosen collection of books is arrived at New-York in the French Packet le Courier de l'Amérique; they are sent by order of the King of France to his Consul General, to be presented to the Universities of Philadelphia and Williamsburg. They have been given at the joint request of the Count de Vergennes, and of the Chevalier (and since his brother's death) Marquis de Chattelaux."

History has now most pleasantly repeated itself. In 1937 President Gates received the following letter from the French Counsul, Marcel de Verneuil:

Consulat
de la
République Française
à Philadelphie

Philadelphie, October 5, 1937

Dear Mr. President:

Following an interview I had a few days ago with Dr. Penniman, it affords me great pleasure to inform you that the French Department of Education has decided some time ago to present to the leading Universities and Colleges of America, which have especially contributed to the development and spreading of French literature and science in the United States, a few sets of contemporary French books which might be of permanent and useful interest to those institutions of higher learning.

A printed list of those books, which covers some 144 pages, has been carefully drawn up by a special committee of distinguished French writers and scientists, whose work has been performed independently and without any government interference. It includes about 7,000 titles which are classified by headings representing the main branches of knowledge.

Under separate cover I am forwarding to you two copies of this list, out of which the University of Pennsylvania may choose those it wants up to a total amount of 20,000 (twenty thousand) francs.

Attached to one of these copies are instructions for drawing up the list of books selected by the University.

I need not add that this gift is but a proof of the interest taken by French authorities in your University's contribution to intellectual cooperation between our two countries.

With kind regards, I am, dear Mr. President,

Yours very sincerely,

(Signed) M. DE VERNEUIL
Consul de France

These words speak for themselves. What ought to be added is that while several other institutions of higher learning received similar gifts, ours was made one of the largest, thanks to the influence of M. de Verneuil with his government and his gracious disposition toward us. The French government in offering its 20,000 francs' worth of books specified that it be divided among the various departments, and not reserved altogether for books in French philology and literature. The catalog of titles from which to choose was naturally handed over to the French department first, and it was a temptation to check it in such a fashion that the 20,000 francs would be all used up before it could be passed along. We are told that else-

where the French departments yielded to the temptation. This was not so here and our behavior is all the more to our credit because far too little money is available annually for romance languages. As a matter of fact, only half of the money available was kept for the Romance Language Department. Here is the proportion of books received in the various fields:

French Literature	7,617.50 francs
" Language	373.
" Criticism	1,841.50
" Enfants	120.
Other Languages	283.
TOTAL (FRENCH)	10,235.00
History of Art	1,670.
Philosophy	1,249.
Chemistry	3,417.
History	4,014.
Sociology	149.50
TOTAL	20,734.50 francs

Now, leaving aside a great many isolated volumes —which were as badly needed, however, as their bigger brothers—let us pick a few items which show more particularly the value of the gift.

In Art: the beautifully illustrated seven volumes of *L'Art français,* by Georges Wildenstein (e.g. 2 volumes of Manet); two volumes of *La Peinture au XIXe siècle,* by Focillon; *Corot,* by Fosca; one volume of Daumier; *L'Art dans la vie moderne,* by P. D'Uckerman; several works by Schneider.

In the Classics: the remarkable editions by the Société Budé: *Euripides, Aristoteles, Ovid, Plautus, Petronius,* and others.

In History: Philippe de Mornay, *Un Hugenot homme d'État;* the *Richelieus* of Duc de la Force and of Hanotaux; a number of volumes on the French Revolution, on the Franco-Prussian war, and on the Great War.

In Science: an abundance of works with most astounding titles; let us only mention particularly a fine edition of Fabre's *Vie des Insectes.*

In French Literature: the *Histoire générale illustrée du Théâtre* (coloriée) by Lucien Dubech—which will find a suitable place beside the recent collection on theatricals given in memory of Professor Hurlburt; the five formidable volumes of *L'Astrée,* edited by H. Vaganay; the *La Bruyère* of the Grands Écrivains de la France; two large volumes of Massillon, together with volumes on Bossuet and Gallicanism, Fénelon, and other recent books on the history of seventeenth-century literature; the large edition of Buffon, by Garnier (an early edition of which was among the books given by Louis XVI); the Dimoff edition of Chénier's works; the recent important works on Chateaubriand by Levaillant; *Henri Monnier,* by Aristide Marie; the editions Conard of Vigny and of Flaubert; the Divan edition of Stendhal; several works of Renan; the famous Sainte-Beuve, *Correspondance générale;* finally many works of recent novelists, as Giono, Ramuz, Montherlant, Proust, Cocteau, Schlumberger, Chad-

ourne; and of poets, as Corbière, Laforgue, Régnier, Claudel.

The gift of 1784 was a royal benefaction, for it came from the king, Louis XVI. The new gift comes from a republic, but, in another sense, it is no less royal; indeed, in the scholar's view its value is greater than that of the earlier collection. To the French government and to M. Verneuil our very special thanks!

OTHER RECENT GIFTS

From Mr. John Frederick Lewis, more than a thousand volumes of important works in literature, history, biography, and other fields, including many early American imprints.

From Mrs. Edward T. Stotesbury 240 scrap-books, containing chronologically arranged clippings relating to the World War, presented as a memorial to her husband, the late Dr. Edward T. Stotesbury. So complete is the collection, and so judiciously selected and carefully mounted, that we have here invaluable material for the use of future students and historians of the war.

From Mr. Luther Martin, 3rd, a copy of the first issue of *Courier de l'Amérique*, the first French newspaper printed in America, published in Philadelphia in 1784. This is of additional interest to us, from the

fact that the Library of the University was indirectly responsible for the enforced discontinuance of the paper after twenty-six numbers had been issued. The *Courier* early fell into disrepute as an organ of propaganda, violently opposed to the existing régime in France. Its scornful criticism of the hundred volumes presented to the library of the University by Louis XVI, in 1784, led to a bitter controversy with Francis Hopkinson and others; and as uniform postal rates were not then in existence the postmaster-general adopted the simple expedient of increasing rates on the *Courier* to a prohibitive figure, and the publishers were forced to abandon their enterprise.

"Nos intentions sont pures," the publishers had said in their first issue, "mais nous sommes jeunes et nés Républicains."