FRIENDS OF
THE LIBRARY
THE UNIVERSITY
OF WISCONSIN

MESSENGER

Published Annually Madison No. 16, 1978

THE COLE COLLECTION IN THE HISTORY OF CHEMISTRY

William A. Cole, now retired, taught chemistry for many years in the Los Angeles area, and avidly pursued an avocational interest in collecting old and rare chemical volumes. Over the years he built a valuable and distinguished collection. The University of Wisconsin Memorial Library has recently acquired that part of Cole's collection which does not duplicate books already in the Library's holdings. This comprises a total of 646 titles; they are almost evenly divided between the eighteenth and nineteenth centuries, with about two dozen works printed before 1700. All of the major figures in the chemistry of this period are represented, as well as many lesser known scientists. The physical condition of the books is noteworthy. Chemical treatises often saw heavy use by their owners, and it is by no means an easy task to find copies in as fine condition as many of the Cole books. A large percentage have their original bindings.

The Memorial Library has long been noted for its resource materials for research in the history of science. The Chester H. Thordarson Collection in the history of science and technology, acquired in 1945, served as the stimulus both for the founding of the Rare Book Department (in 1946), and for acquisition of other collections of rare scientific works. Purchase in 1951 of the famous Denis I. Duveen Collection in Alchemy and Early Chemistry really put the Library on the map as far as historians of chemistry were concerned. The principal concentration of the Duveen Collection, however, is in the sixteenth and seventeenth centuries, so the Cole Collection provides significant strength in a somewhat later period.

The most common language represented in the collection is French (190 titles); this is followed by English (182) and Italian (111). A moderate number are also in Latin (69) and German (65). A few are in Swedish, Portuguese, Spanish, and Dutch. Since there are many translations in the collection, division according to nationality of the author provides a slightly different distribution. Again, titles written by French authors are present in the largest number (225), followed by British (164), German (80), Italian (63), Swedish (53), and American (21). Eight other nationalities are represented. Not surprisingly, only two of the authors are women: Marie Meurdrac, a seventeenth century Frenchwoman, and Jane Marcet, whose *Conversations on Chemistry* (first edition, London, 1806) enjoyed great popularity. Also not surprisingly, both published anonymously.

The preponderance of works in French or by Frenchmen brings to mind Adolphe Wurtz' controversial dictum, "la chimie est une science française." Certainly during much of this time period French chemistry was dominant, particularly in the late eighteenth and early nineteenth centuries. As is evidenced by the statistics, British chemists were also very active then, whereas German chemistry was ascendant only from about the middle of the nineteenth century. The United States was a chemical backwater throughout the period represented by this collection; the American frontier was investigated by naturalists, but the physical sciences rose to prominence only after the First World War. The chemical sciences, and particularly mineralogy, were well cultivated in Sweden during the eighteenth and nineteenth centuries; however, most Swedish authors chose to write in Latin, French, or German. (Until late in the eighteenth century Latin was still the language of scholars, particularly of scholars who did not speak a major language.) The large number of Italian treatises and translations reflects, among more intrinsic factors, the close intellectual and cultural ties between France and Italy, particularly provinces of the kingdom of Sardinia in the northern part of the country.

The Cole Collection is especially impressive with respect to the large number of editions of individual titles, both in the original language and in translation. The excellence of the collection as a research tool for historians of science is perhaps best illustrated by examining its holdings of famous textbooks, dating from the early seventeenth to the mid-nineteenth century.

Let me hasten to remark that the term "textbook" should not bring to mind the idea of inexpensively produced large runs of paralyzingly dull material designed exclusively to acquaint students with the current state of the science. The older textbooks often contain accounts of original experiments, novel theories, long historical passages, and stimulating polemical literature, written in an engaging and personable style. To a certain extent this reflects the dearth of chemical journals, which forced chemists to publish their research in book form. And the impersonal style of modern scientific writing, fortunately, had not yet been invented. Many of the early texts were printed in small editions that quickly became rare. Finally, let me stress that one of the most revealing ways to study the evolution of scientific ideas is to examine the sometimes startling changes in a scientist's major work over several editions. At times, in fact, this is all we have to go on. It is for this reason that an edition which might not be considered rare in isolation achieves value in context with the preceding and succeeding editions.

Jean Beguin's *Tyrocinium Chymicum* ("Chemistry for Beginners"), really the first book of its kind, is represented in the collection by the very rare first French edition of 1615, and another French edition of 1666. This work was not superseded until Nicholas Lemery published his immensely popular *Cours de chimie,* which went through dozens of editions and translations during a period of over eighty years; Fontenelle remarked that it sold like a work of romance or satire. The Cole Collection adds seven editions, including the exceedingly rare first (Paris, 1675) to the nineteen already owned by the Library. Six new editions of P.J. Macquer's *Élémens de chymie* (1753-1791) double the number owned by the Library. Ten other titles by this chemist, including the first edition of his *Dictionnaire de chymie* (Paris, 1766), the earliest chemical dictionary, are represented. There are five editions of A.F. Fourcroy's voluminous *Élémens d'histoire naturelle et de chimie* (1785-1796). Among British texts may be mentioned five editions of William Henry's *Epitome of Chemistry* (1802-1823), supplementing the five already in the Library; and three editions and translations of Sir Humphry Davy's *Elements of Chemical Philosophy* (1812-1816).

Twenty-three works by Lavoisier are in the collection; eleven of these are various editions and translations of his monumental *Traité élémentaire de chimie,* including Lavoisier's own copy of the second edition (Paris, 1793). This work publicized the new ideas, particularly on the role of oxygen, that helped transform chemistry into its present outlines. Two editions of L.J. Thenard's influential *Traite de chimie,* including the first (4 vols., Paris, 1813-1816), are represented. Probably the most important chemical textbook in the first half of the nineteenth century was J.J. Berzelius' *Lärbok i kemien,* which went through numerous editions and translations. The Cole Collection adds four of these, including the rare first edition (3 vols., Stockholm, 1808-1818) to the Library's already substantial holdings. Berzelius was the leading proponent of the application of the atomic theory to chemistry, and his textbook graphically charts the progress of the science up to the middle of the century. Finally, Charles Gerhardt's *Traité de chimie organique* (4 vols., Paris, 1853-1856) must be mentioned, for this work effected a major reform in chemical theory.

But the value of the collection is by no means limited to textbook editions. A sampling of important treatises present in the collection would include such works as:

- The *Physica subterranea* (second edition, with three new supplements, Frankfurt, 1681) of J.J. Becher, the father of the phlogiston theory. "Phlogiston" was thought to be the principle of inflammability, present in combustible substances, which escaped during the process of combustion. The theory, as developed particularly by G.E. Stahl, was popular throughout the eighteenth century.
- The first treatise in a modern language on the blowpipe (by Torbern Bergman, Stockholm, 1781). The blowpipe was one of the most useful methods of qualitative analysis until the present century. It was used to produce an extremely hot flame for testing the composition of minerals and other inorganic compounds.
- Two exceedingly rare and important works by the Berlin chemist J.B. Richter: *Anfangsgründe der Stöchyometrie* (1792-1794), and *Ueber die neuern Gegenstände der Chymie* (1791-1797). Richter discovered the law of equivalent proportions, and founded the branch of chemistry known as stoichiometry.
- Three rare works on chemical and electrical subjects by Martin van Marum (1785-1798). One of these books, printed in both French and Dutch on facing pages, describes the largest electrostatic generator built during the author's lifetime; it could throw a spark two feet.
- C.L. Berthollet's *Recherches sur les lois de l'affinité* (Paris, 1801), and the first English edition (London, 1804). This work was really the first edition of the author's classic *Essai de statique chimique* (Paris, 1803).
- Theodor von Grotthuss' famous 1805 memoir on the electrolysis of water. Attempting to explain the puzzling fact that the hydrogen and oxygen appear only at the two electrodes, Grotthuss supposed that the water decomposed in long molecular chains stretching from one electrode to the other. This theory

was popular until the appearance of the theory of electrolytic dissociation near the end of the century.

• William Higgins' *Experiments and Observations on the Atomic Theory* (Dublin, 1814), consisting largely of a vitriolic priority claim against John Dalton. This claim was based on his earlier book *A Comparative View of the Phlogistic and Antiphlogistic Theories* (London, 1789), which is also in the collection. Higgins was an eccentric and bitter man, and, as one author puts it, he "did not suffer from excess of modesty." His claim to have been the first to apply the atomic theory to chemistry has been rejected by most historians.

These examples constitute a remarkable testimony to the skill and perseverance of the collector, William Cole. The acquisition of this important collection now makes the Memorial Library possibly the best center in the world for the study of the history of chemistry.

A.J. Rocke

RIGHTS AND PERMISSIONS: MEMORIES OF A NOVICE BIOGRAPHER

What I remember most about writing *Adrift Among Geniuses,* a literary biography of Robert McAlmon, who was an American expatriate writer and publisher in Paris during the 1920s, is not the actual writing but the securing of permissions to quote from copyrighted material. The book was published by The Penn State Press in February 1975, thereby concluding a project that began seven years earlier when I submitted a dissertation proposal to the University of Wisconsin Department of English. In my memory today the research is a blur of months spent compiling notecards from biographies, autobiographies, memoirs, articles, and letters; and the writing itself is a haze of tedious days stretching into years hunched over my old Royal portable where I often accumulated more cigarette butts than finished pages. Intent only on following the meanderings of McAlmon's life from his birth in Clifton, Kansas, on March 9, 1896 to his sad and lonely death in Desert Hot Springs, California, on February 2, 1956, I gave no thought to what would happen after I wrote his epitaph. A man dies, a book ends, but, as I soon was to discover, copyright laws live on. I was forewarned of the dangers involved in writing about contemporary figures — not the least of which is the risk of offending and alienating surviving relatives and friends (which I did in one case for certain) — but I was unprepared for the confusing, costly, often exasperating, but ultimately memorable process of obtaining rights and permissions.

I got the first inkling of potential difficulty during a trip in the fall of 1973 to Yale to research unpublished papers at the Beinecke Library. The late Professor Norman Holmes Pearson, acting as McAlmon's literary executor, explained that although he had donated many of the unpublished letters in the McAlmon collection, he did not in fact have the right to let me quote from them. While the Library now owned the paper on which the words were written, the words themselves still belonged to the authors or their executors or heirs. Even unpublished, they were protected by common-law copyright. He was also in the awkward position of being the executor for people with whom McAlmon had had serious quarrels (McAlmon's ex-wife for one), and he could not in good faith and conscience permit me to see certain documents, however much he sympathized with my intention to render McAlmon some long overdue recognition. Nevertheless, he put what he could at my disposal. This turned out to be three shopping bags containing folders of letters to and from McAlmon that were in themselves a fascinating account of the great days of modern literature. Included were letters from T.S. Eliot, Ezra Pound, William Carlos Williams, Gertrude Stein, H.D., Kay Boyle, Katherine Anne Porter, and many more writers, artists, musicians, and editors who rose to fame in the '20s. For three days I frantically scribbled notes and copied passages with dull number two pencils (pens were not allowed, nor was mechanical reproduction). The second day a folder was taken away from me — that of Josephine Herbst, naturalistic novelist and a loyal friend of McAlmon's — because I was not given explicit approval to see it by her executor, Hilton Kramer, art critic for *The New York Times*. However, I had managed to copy pertinent passages beforehand which I later used in the book, and Mr. Kramer generously gave me permission. Needless to say, the unpublished letters provided valuable information on McAlmon's life and intimate thoughts and feelings, and added immensely to whatever vigor and freshness my book has.

But not all permissions came as easily as Hilton Kramer's. I had quoted part of a letter from Eliot to McAmon in which the experienced expatriate advised the young newcomer to Europe on how to "use" Paris. Because the letter had appeared in full in Kay Boyle's revised version of McAlmon's memoirs, *Being Geniuses Together,* I expected permission from Faber and Faber, Eliot's English publisher, as a matter of course. But I had not reckoned with Eliot's widow Valerie, who was editing a volume of her husband's letters and who, believing that my quoting from the letter would hurt her book, denied permission. Very courteously I explained to her that I was only using part of the letter, that it had already been fully published, and that I would not do anything to harm her interest. I must have struck the right chord, for permission was granted.

I also ran into complications with the unpublished letters of that most complicated of all modern poets — Ezra Pound. Pound had died in 1972. But by April 1974, when I wrote to James M. Laughlin, publisher of New Directions (Pound's American publisher), requesting permission, the permission procedures for Pound's unpublished work were still being formulated. After apprising me of the situation, Mr. Laughlin suggested that I remove from one quotation a potentially libelous epithet Pound had directed at an English agent. I followed his advice, of course, and hoped for the best. On December 30, when my book was already set and bound, Mr. Laughlin wrote, to my relief, that the trustees had finally met and approved a draft for procedures. But, as he pointed out, I was not home yet:

> ... if Pennsylvania State University Press wishes to circulate in England any copies of your book containing the unpublished letters on which we already granted you permission for the U.S.A., I think, under the earlier existing rules, set up by the Estate, permission must be obtained from Mr. P.F. du Sautoy, at Faber & Faber in London, who is now the designated permissions agent to handle such matters for British publishing territory. I trust that this will be forthcoming, from Mr. du Sautoy, after he has seen copies of the letters, which the new regulations from the Trust specifically require him to inspect, and that the fees which he will be required to charge for English circulation will not be beyond your budget.

Here I was ready to bask in the glow of authorship when the skies darkened with imagined threats of the book being delayed or suits being filed for infringing on the great Pound. Naturally nothing of the sort happened; the permission came without incident and, if I remember correctly, without fee. I find it rather amusing that the credit line in the book is almost as long as the quotations in question: "Letters to Robert McAlmon. Copyright 1974 by The Ezra Pound Literary Property Trust. Reprinted by permission of New Directions Publishing Corporation for The Ezra Pound Literary Property Trust and Faber and Faber, Ltd."

Despite my best efforts, the executors for two of McAlmon's correspondents eluded me. I had no luck in tracing the heirs of

William Bird, McAlmon's co-publisher and sometime traveling companion, and Marsden Hartley, expressionist painter and the man who introduced McAlmon to the Greenwich Village crowd in 1920. I used the letters anyway, deciding that since I had been conscientious and scrupulous, the shades of Bird and Hartley would forgive my trespasses.

Obtaining the rights to quote from books proved to be less complicated but more time-consuming than securing permissions for the unpublished letters. As with all scholars and critics, I operated under the vague principle of "fair use," which allows one to quote a certain number of words or lines of poetry without infringing on copyright. The difficulty was in determining what constituted "fair use," for there is no categorical standard and each publisher sets its own criterion. I found that 500 words of prose aggregate and nine consecutive lines of poetry were granted without charge. Once I trimmed a few lines from one of Pound's poems that I had quoted in order to save myself money.

Nevertheless, the publishers demanded that I provide a word count and a list of the opening and closing words of quotations. This meant that I had to pore over my manuscript counting admittedly voluminous quotations, type up the lists, and trust that I complied with the various permissions editors' notions of "fair use." One editor for a highly respected university press calculated that I had exceeded the limit and charged me $20 for about the same number of words that other editors had considered "fair use." I pleaded that I was a poor scholar writing for another university press and succeeded in reducing the fee by half. Since I had to pay permission fees out of royalties, this was a significant triumph considering the size of my royalty checks. Even when permissions were free the publishers required copies of my book to check for the accuracy of quotations and the credit lines in my acknowledgements. Thankfully, my publisher bore that expense or else my royalty statements would still be in the red.

Because The Penn State Press sells its books abroad, Jack Pickering, the editorial director, asked me to request "nonexclusive world rights in all languages." Now publishers — like geopoliticians — have divided up the book world. Consequently, some American publishers could only grant permissions for the United States, its Dependencies, and Canada. In these instances the world rights outside of the publishers' territory belonged to the authors. Thus for world rights to quote from Kay Boyle's writings, from which I drew heavily, I had to deal with her agent, A. Watkins, who billed me at 3¢ a word for prose and 5¢ a word for poetry, which I duly paid without quibbling. On the whole, obtaining the world rights smoothly followed this procedure. But there occurred one strange, bittersweet twist that had me wondering at times why I had bothered writing the book in the first place.

Although George Braziller, Inc. had routinely given me permission to quote from Edward Dahlberg's published letters, *Epitaphs of Our Times,* and his memoirs, *The Confessions of Edward Dahlberg,* in America, I had to go directly to Dahlberg himself for world rights. My request at first met with a positive response from the author, who went on to elaborate on his unhappy friendship with McAlmon. Moved by Dahlberg's sympathetic reply — "It may be that all friendships are the ground for agenbite. How would I handle my connection with sick, desiccated McAlmon could I now repeat the experience. Doubtless it would have the same forlorn end," he wrote in part — I responded with what I thought, in my innocence or obtuseness, was a friendly letter of appreciation and thanks. How wrong I was! That seemingly harmless missive started a correspondence that reads in retrospect like a seriocomic epistolary novel. For five weeks we traded imputed slights and insults like two finely tuned paranoiacs sensitive to every denigrating nuance, and in the process rode our respective literary hobbyhorses from Aristotle to Mailer, trampling in our path purveyors of mass culture, villainous politicians, and "rabble intelligentsia" (his words).

The trouble stemmed from my gratuitously mentioning that a former professor of mine had said after reading my manuscript that he (Dahlberg) came "across quite favorably." I meant this as a compliment to Dahlberg, of course, but affronted by what he perceived as backhanded praise, he bombarded me with this diatribe: "Now, our connection is not venal. If it is, I haven't heard of that Patron Saint, Lucre, of the Grub Street hack. So it must be grounded upon strong feelings for my books, or some of them, on your part. I can't handle a lukewarm man; I cannot alter him, and it is not my purpose to tell you that you should have any other ideas than you now offer me." Then, to my infinite surprise and dismay, he withdrew permission "to quote anything at all" from his books.

Now it was my turn to be offended, and I rejoined, "... I proffered it [the compliment] in the spirit of friendship and not as a piece of soft soap to lave your ego. I am no flatterer or toady. If I were, I would certainly not be clawing for a few crumbs of bitter bread... Nor am I a 'lukewarm man.' I have been called cynical, bitter, aggressive, and hostile, but never, in my recall, lukewarm."

Four days later I received this volley in return: "It appeared to me that you were offering me an opinion without any intimation on my part that you give it. Suppose I had never had any word from you, there would be no panegyric or invective? What then? ... Who is patronizing whom? And who suggested that you be my suppliant or lick-spittle. If that isn't a tepid panegyric from you, who then is responsible for the remark?"

I had to confess that he scored here and gave him his due: "You called it a 'tepid panegyric,' and perhaps you're right. As for being 'lofty' with you, that was certainly not my intention. What cause do I have for superiority? I am in your debt. But I was angry at what I perceived was an unwarranted put down."

At this point Dahlberg composed a long letter whose full flavor is impossible to summarize. Suffice it to say that he ranged over almost the whole span of Western literature and at the same time chastised me for my professed lack of enthusiasm for 17th-century English prose. He further opined that my 'advocacy of McAlmon is likely to sink American Literature a little more if that be possible." Yet, he said, "I want to do something for you; is it much, I wouldn't say that it was. But I find that I wish to do what you desire of me, but is it not droll that it is I who have to defend myself."

Withal, a month had elapsed since my first letter and we were still at an impasse over the permission. Nevertheless, I thought I detected hope in his relatively moderate tone and expression of good will. Hence I replied circumspectly to his criticism: "If as you say my book will sink American literature a little deeper into the abyss, well, perhaps it will have to touch bottom before it rises again. But you're probably giving me too much credit (or discredit), for my opus won't roil the turbid waters of the literary establishment. The front page of the NY Times Book Review is reserved for 2,000 page biographies of Faulkner and others in that league." (Unhappily, my remark about the *Times* was prescient — it did not review my book.)

Perhaps at long last I had redeemed my inadvertent gaffe, or perhaps he decided to write me off as hopeless and be done with me altogether. In any case Dahlberg discovered a way out of our cul-de-sac that would leave both our egos intact, as he wrote in his last letter to me: "The mishap is quite simple: Solomon writes that the making of many books is a great weariness, and may I add, also a great vanity. And that is the quiddity and quoddity of our disagreement. In one respect I have no right to impugn you for what I deem is an error. Your mistakes are brand new and mine sore decayed." His solution was simple: "Our catholicon is for you just to say Edward Dahlberg the author, and you can cite me freely, and you won't then be obliged to pick a thank with me or to say anything that does not naturally result from your own prejudices or dogmas." I seized this panacea with avidity.

In the end he advised me to "Do the best you can, but for heaven's sake, don't model your own feelings on McAlmon's scrawl." And he left me with these words of wisdom: "Should your book be good it won't be your fault, and if it's not that too will be accidental." For four years I have been trying to figure out what he meant.

On my part, I promised this iconoclastic, irascible, gifted man that if I ever taught literature again, I would have one of his books on my reading list. Edward Dahlberg died last year, and I still have a promise to keep.

Finally, the total permission fees came to almost one-fourth my first year's royalties. I would have gladly given that much alone to have exchanged those weird and wonderful letters with Edward Dahlberg the author.

Sanford J. Smoller

COLD SHOULDER FOR BOOK BUGS

Bugs will not get a warm reception at the Yale University library.

The school is using a novel method to get rid of insects which damaged some volumes in its rare book collection. It freezes them out.

Librarians have been placing rare books from the school's Beinecke Library in cold storage, at 20 degrees below zero, to kill the book-eating bugs.

When the problem of insect damage came to light about two years ago, librarians set out to find a safe and effective way to get rid of the pests.

The traditional system, using chemical pesticides, can be dangerous to humans, and libraries must be closed while the poisons are working.

Dr. Charles Remington, an entomologist had been freezing insects for study, and suggested the Yale libraries try this technique to end its problem.

The University installed a walk-in freezer similar to those used in large restaurants, in the library basement. The first test involved 167 rare books damaged by boring beetles. Success of the first test has been followed by putting thousands of volumes "on ice."

At Yale, freezing has proved to be a quick, efficient and safe way to exterminate bugs from books. The technique may revolutionize the process of exterminating bugs from libraries.

It will take until mid-1979 before the library completes the freezing of all 37,000 volumes stored on the floor where the bugs were discovered, according to Kenneth M. Nesheim, associate director of the library.

Other libraries, including the Conservation Laboratory in the Library of Congress, have expressed interest in Yale's idea, which Nesheim hopes will catch on in other libraries with problems similar to Yale's.

FOR THE RECORD:

The president of the Friends for 1977-78 has been Prof. Frederick G. Cassidy, a distinguished member of the faculty of the Department of English who has long served on the executive board of the Friends. Prof. Cassidy retired from the University this spring, but will, we hope, continue to be active in the Friends of the University of Wisconsin-Madison Library in the future. In appreciation of his service, the executive board has unanimously voted life membership in the Friends organization for Prof. Fred Cassidy.

***

Felix Pollak, now retired as curator of rare books at the University of Wisconsin-Madison's library, has long been the guiding genius of the Friends group. He has edited the Messenger, arranged the annual dinners, located and entertained speakers; and, perhaps best of all, has lightened life for all of us with his kindnesses and quiet wit. It has been a special satisfaction to the executive board to have unanimously voted him the first life membership in the friends group.

***

Walter E. Scott has been a good friend of the University libraries for many years. A member of the Friends since the group's founding, he has twice served as its president. A book collector, particularly on material on the out-of-doors, he has been generous in gifts to the University libraries of volumes he acquired during his years with the Department of Natural Resources. The executive board of the Friends was pleased to vote to bestow life membership on Walter E. Scott for his many services.

FRIENDS OF THE UNIVERSITY OF WISCONSIN-MADISON LIBRARY

Officers for 1977-78

President:
Prof. Frederic Cassidy
1626 Borchers Beach Road
Route 1
Waunakee, Wisconsin

Executive Board:
Prof. Charles Bunge
840 Woodrow Street
Madison, Wisconsin 53711
Term expired May, 1978

Will Sumner
2388 Hwy. AB
Rt. 1,
McFarland, Wisconsin 53558
Term expires 1978-79

Felix Pollak
3907 Winnemac Avenue
Madison, Wisconsin 53711
Term expires 1979-80

Lowell Frautschi
5914 S. Highlands Avenue
Madison, Wisconsin 53711
Term expires 1980-81

Secretary-Treasurer:
Prof. Joseph H. Treyz
Room 372F
Memorial Library
Term expires 1978-79

400-3I8A029-78

At Yale, [illegible] and safe way to [illegible] technique may revolutionize the process of exterminating bugs from libraries.

It will take until [illegible] library completes the freezing of all 37,000 volumes stored on the floor where the bugs were discovered, according to Kenneth M. Nesheim, [illegible] director of the library.

Other libraries, including the [illegible] the Library of Congress, have expressed interest in Yale's [illegible] which Nesheim hopes will catch on in other libraries with problems similar to Yale's.

FOR THE RECORD

The president of the Friends for 1977-78 [illegible] Prof. Frederick G. Cassidy, a distinguished memb[illegible] of the Department of English who has long served on the executive board of the Friends. Prof. C[illegible] this spring, but will, we hope, continue to be active in the Friends of the University of Wisconsin-Madison Library in the future. In appreciation of his service, the executive board [illegible] voted life membership in the Friends [illegible] Cassidy.

***

Felix Pollak, now retired as curator [illegible] the University of Wisconsin-Madison [illegible] the guiding genius of the Friends gro[illegible] arranged the annual dinners, located and entertained speakers, and, perhaps best of all, has lightened life for all of us with his kindnesses and quiet wit. It has been a [illegible] executive board to have unanimously [illegible] life membership in the friends group.

***

Walter E. Scott has been a good friend of the University libraries for many years. A member of the Friends since the group's founding, he has twice served as its president. A book collector, particularly on material on the out-of-doors, he has been generous in gifts to the University libraries of volumes he acquired during his years with the Department of Natural Resources. The executive board of the Friends was pleased to vote to bestow life membership on Walter E. Scott for his many services.