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

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

THE FLYLEAF

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

Editor, Elizabeth Dabney; Editorial Committee, Samuel Carrington, Connie Erickson, Diana Hobby, Margaret Clegg, Feme Hyman, Nancy Rupp.

Photographs by Elizabeth Dabney and courtesy of Information Services and The Campanile '74.
Dear Friends of Fondren,

The Friends of Fondren Library at Rice University is one of about a dozen Friends organizations supporting the 40 four-year libraries in Texas. A third of these groups meet only once a year and half the remainder hold only two or three annual events. The Friends at Incarnate Word College conduct four annual events. Baylor receives strong support from several small groups, each striving to build a particular library collection. The three truly outstanding Friends groups in Texas are found at TCU, SMU and Rice University.

The Friends of Fondren Library at Rice University offers rich rewards to its membership, to the school and to the entire community (which we have always invited to share our resources). We entertain and educate our members monthly with academic lectures, religious and political discussions, scientific demonstrations, visual and musical arts programs and with two large social events in the spring and in the fall. Past years’ programs have included book sales and book contests.

The Friends of Fondren Library at Rice University is the largest library group in Texas and conducts the most programs. Membership costs only twenty-five dollars and includes all library privileges. If you are not already one of our members, please join and give us your support. You will enjoy our organization immensely and will rediscover old friendships. Come meet Nancy Rupp, wife of our new President, and Dr. Neal Lane, our new Provost-designate. The last 1985 speaker will be President Rupp himself, whose topic was “Commitment in a Pluralistic World.” We are looking forward to the Sixth Annual Fondren Saturday Night, Casino and Auction Party, benefiting The Friends’ Endowment Fund. Join us as we become an integral part of the new emerging Rice University.

Sincerely yours,

John B. Baird III
President
MR. AND MRS. CARL ILLIG,
RECIPIENTS OF THE 1985 FRIENDS OF
FONDREN LIBRARY AWARD

Gus A. Schill, Jr., Class of 1955
Member of the Friends of Fondren

We assemble today to honor and say thank you to a lady and a gentleman in the best sense of the words. Carl and Lillian Illig worked for the Friends of Fondren in years in which there were few friends. Their efforts along with those of others have resulted in a membership which today exceeds 900.

Lillian Horlock Illig graduated from Rice University in 1930, after serving as President of the Women's Council and participating in various student activities. Carl Illig received his B.A. degree in the same year, so today they are celebrating the 55th reunion of the Class of 1930. Carl Illig was a member of Phi Beta Kappa and other campus organizations.

The Illigs have three children, Dale Illig, Carol Lake and Elain Davis, and six grandchildren.

Carl Illig was President of the Friends of Fondren from 1955 to 1958, and prior to that time was President of the Rice Alumni Association. He also was the first elected alumnus governor, and received the Rice Alumni Gold Medal in 1978. Lillian Illig was President of the Friends of Fondren from 1973 to 1975, and has also served as President of the Tanglewood Garden Club.

The tablets on the wall of Lovett Hall facing the interior courtyard contain such words as truth, beauty, love, excellence, and pursuit of excellence. These are words which describe the Illigs. They have learned Dr. Tsanoff's lesson which he tried to teach all of us that those who benefit from society's blessing should give so much more in return. Carl and Lillian Illig have followed through on this concept.

In closing, the most remarkable virtue of our honorees in our contemporary society is the love and devotion which they have for each other. We wish to thank you both for giving us your time, energy and guidance.
REMARKS MADE BY MR. CARL ILLIG

The history of Humble Oil & Refining Co. says this about Walter W. Fondren, one of the nine founders of the Company:

He was a man with little formal education and no capital whose original resources were good health, intelligence and strength of character. Orphaned at the age of nine or ten, he worked on farms and sawmills in Arkansas from the age of twelve. When at seventeen he set out for Texas "with nothing but a pair of overalls and 30¢," he entered the oil industry at Corsicana, was rotary driller at Spindletop, then moved on to other fields including the Humble field near Houston and by 1917 through hard work, thrift, honesty, an uncanny drilling skill and probably some luck spun his original 30¢ into not far from a half a million dollars.

This he brought into the new Humble Oil & Refining Co. organized in that year. The rest of the story you know. It is a success saga of the first magnitude. But its brightest moment was the idea originated with Walter Fondren and his wife, Ella, before Walter's death of creating and endowing a library at Rice University. How wonderful this has been for our beloved University! Indeed we would not be among the top ranked universities in the nation without this endowment.

Today you have honored Lillian and me for the small service we have rendered this facility in past years. We are deeply appreciative of this honor and thank you from the bottoms of our hearts.

But in a larger sense we feel that once again thanks and gratitude should be rendered to these two great people, Walter W. and Ella Fondren, for producing the resources and nourishing the dream that enabled this library to become a reality.

BOOKS PLACED IN THE COLLECTION BY THE BOARD OF DIRECTORS IN HONOR OF MR. AND MRS. CARL ILLIG.

Dev, F. M. and Dixon, R. A., Biochemistry of Storage Carbohydrates in Green Plants

Douce, Roland, Mitochondria in Higher Plants - Structure, Function, and Biogenesis


Kraus, Michael and Joyce, Davis D., The Writing of American History

Lees-Milne, James, Writers at Home

Lerner, Frederick Andrew, Modern Science Fiction and the American Literary Community

McDonald, Bruce, Orsini, Leslie and Wagner, Thomas J., Creative Writing through Films

Nichols, Johanna and Woodbury, Anthony C., Grammar Inside and Outside the Clause
TEN YEARS WITH THE MOB

Kay Flowers, Head of Circulation and Systems

Ten years ago I first set foot on the Rice campus and immediately stepped off with the mob. Even then, Rice's Marching Owl Band (mob) had a reputation its members and our fellow students enjoyed even if the University administration often felt otherwise. That feeling has not changed in the intervening decade. My introduction to the band was as a guest of my high school drum major, who was a member. He took me to see the 1973 Aggie show when the mob imitated the Aggie band. Rice won the game, the mob was trapped in the stadium by enraged A&M corpmen for several hours, and I have been committed to the mob ever since. In my years as a mobster, I have been the rear end of an alligator, the longest piece of red tape in the world, a drop of oil (in honor of the largest oil company advertisement in the world), a flower, the upper torso of a young lady, the stem on a Christmas tree, the wheel of a car, McAllen, Texas, plus various letters in USA, Hello, Rice, etc. Besides playing clarinet poorly, I have sung, danced, exercised, ridden a bicycle, and participated in a sword fight. I have worn beach clothes, dresses, sheets, mismatched outfits, preppy clothes, pajamas, groucho glasses, and funny hats. The mob will do anything for a laugh.

Those who meet a mob member have always been open for a story, and many tall tales have grown as a result. There is, however, a hard-working, flesh-and-blood student organization behind the stories, and the half-time shows represent only the visible result of their involvement. Therefore, I would like to show the other side, the work and timing involved in putting together sixty to eighty minutes of humor to spread over a twelve-week football season. The mob has had to learn to be adaptable, and only in looking at the daily concerns can the extent of that flexibility be seen.

The Rice band has always been different. From its beginnings in 1914 with twelve men to the present 175 members, the band has been a volunteer organization; no credit is given and, originally, no compensation was awarded for participation. Therefore, the band has always been small compared to bands of comparable universities. The situation improved under Bert Roth, part-time band director from 1967 to 1979. He enlarged the scholarship program to allow each band member a work scholarship of $50 to $100, based on years of service and attendance. The stipends, comparable to those paid by other schools, have improved commitment, but the mob is still second to schoolwork, so labs, papers, and homework cut into rehearsal attendance. Still, by limiting rehearsal time, allowing some absence, and granting scholarships, Rice has been able to field a band high on originality, if not numbers.

Another result of being a volunteer organization is a willingness to accept most applicants, so marching requirements started to slide early. In the early 1970's, Bert recruited band members from neighboring high schools and colleges to try to fill the ranks at $10 a game. One such volunteer, always known as Grungy, was attending Houston Baptist University when he joined in 1973, and he has been a part of the mob ever since. He has never attended Rice University, and most people do not know his real name, but this fall marks his thirteenth season with the mob.

After the Aggie Show of 1973, the ranks of the band swelled with new recruits since Rice people seem to thrive on controversy. The non-Rice people were not sought out anymore, but were not kicked out either. Instead, room was found for kazoo players, electric bass players, bass violinists, recorder players, and violinists (as many as ten in a marching band). We now have a battery and amplifier on wheels for the electric bass. All were included as uniforms were available, though some non-instrumentalists have now assumed other roles in the band.

A band is not a typical organization, and the mob is not a typical band, so its structure is not something one would find repeated at other schools. The basic organizational unit is the squad, a group of four people who often, but not always, play the same or related instruments. The squad moves together on the field to form one segment of a formation. For example, if my squad is K9, and the band is forming a dog on the field, I look along the outline of the dog on my chart to find the segment labelled with my squad number and proceed to that point. Each squad has an unofficial leader, usually someone who can read the charts, who makes sure the squad ends up in the right place. Squads are usually coded by section (for example, all the L squads could be violinists) so the section is roughly together on the field. While this arrangement is not very important for woodwinds, it is critical for the drums, who take their beat from the bass drum, and for the brass, which takes its beat from the percussion if they cannot see the director.

The field director of the band is, theoretically, the drum major, but the band director is usually directing
from a ladder on the sidelines. This practice leaves the drum major free to assume other roles (like that of U.T., the Ultra Terrestrial). When not on the field for an actual show, the drum major is assisting the director in making sure the formations are right at rehearsals, handing out charts, and helping in the general running of the band. The "drum minor," a drum major in training, performs many similar duties.

Besides these two, however, there are many other officers. The librarians prepare and distribute music to folders assigned to each band member. They also have to sort the music at the end of the year to see that it gets back to its appropriate file. In June, 1976, the year the Rice Memorial Center basement flooded to four feet deep, the librarian had been sorting music on the floor of the bandhall. He returned to see "Wade in the Water" and "Raindrops Keep Falling On My Head" float by. Much of the band music was shipped to NASA for freeze drying, but not all of it could be saved.

The equipment manager, the uniform manager, and the personnel manager also have great impact on the band. As their titles imply, the uniform and equipment managers have to be sure they get back what they check out to individual band members. They can hold up scholarship checks, grades, and transcripts, so they are not to be taken lightly. The personnel manager takes attendance at rehearsals and games. Since scholarships are dependent on attendance, the records kept by this officer are near and dear to many members.

Over the last ten years, another group has grown from a few volunteers pulled from the flute section to a separate corps of twenty-five members: the show assistants. They play no instruments, but they often have a part in the formations. For example, they have been the eye of an alligator, Hurricane Allen, Aggies, Iraqies, various dancers and other "extras." They spend hours in the week before a game painting giant ghetto blasters and eyes, collecting beach balls, building a spaceship apparatus, ordering helium tanks, and finding fire extinguishers and other props which make the new-style band shows work.

Most shows are a composite effort of the officers and assistants listed. Themes are taken from current events at Rice, in the Southwest Conference, or in the "real world." Over the last decade, we have done a bunny show (when Baylor disciplined girls who posed for Playboy), mimicked the Cougar band (we waved socked feet to imitate their gloved hands), featured our own version of the 1980 presidential race, discussed football, had a beach party, honored the banana, tried to have a hurricane, displayed the prep/punk dichotomy, and saluted various members of the Southwest Conference. Some of our ideas are more cautious than confrontational. Since even Aggies like Christmas, we were able to get applause at Kyle Field and safe conduct home by playing "Silent Night."

Though the director and the drum major may have general ideas before a season starts, shows are not fully outlined until one or two weeks before a game, and the script is written during game week (or occasionally...
rewritten on game day). Often, the band itself cannot figure out the relationship between the formation and the music played. Since mob shows are very script dependent, and the band members know this, the chant "read the script" is heard every Saturday morning. If the band does not hear the script before a game, they may never hear it since the public address system echoes too much on the field itself. On the other hand, the officers try to keep the script secret as long as possible so that details of the show do not leak out and ruin the punchlines. While band members usually enjoy hearing why they are supposed to be funny, humor is one of those substances which does not flow in continuous streams; therefore, chants of "burn the script" are also occasionally heard.

Even the best show idea does not go over unless there is music to back it up. The music provides the transition between formations and, occasionally, a joke. The infamous "Raindrops Keep Falling On My Head," when played in the leaky Astrodome, was not appreciated (and our script was confiscated by Astrodome personnel). A problem comes up when the best piece of music for a particular formation is known but is not available in band parts. Bert Roth would commission the scoring of certain songs if they could not be found in parts, while Ken Dye, who took over in 1980, arranges his own. Both of these methods have resulted in the band acquiring some excellent music which was not readily available to other bands.
Show music, however, is not the only music the band plays. There is also Pre-Game music which consists of "Rice's Honor," "Bonnet," and the "Star Spangled Banner." The Aggies disliked the version of the "Banner" Bert used because they always sing along, and our version had a fanfare which is a false start. This arrangement always threw them off, so I wondered if Bert selected it intentionally.

Finally, there is stand music, the music played in the stands as part of the unofficial "battle of the bands" at each game. If one band plays a popular song, then the other band traditionally tries to come back with a better one. Therefore, this music tends to be trendy or otherwise special. Other tunes are played as part of the band's support of the football team. They include "Bonnet," the "Fight song," and "Rice's Honor," as well as such favorites from the past as "Oh Yeah," played after any significant play, the Budweiser Beer song, and the "Beer Barrel Polka." This latter music is not rehearsed much. In fact, some is just spontaneous, rather than written. Still, it is part of the esprit de corps which is the mob.

The typical week before a game at Rice is somewhat different from those at other large universities fielding bands. First of all, the band practices only about five and a half hours a week compared with the ten to fifteen hours of other bands. Though such limited time should be reasonable in terms of school work, many engineering and science courses require lengthy afternoon labs which take up band time. Therefore, one third of the band at the Thursday practice could have missed the Tuesday rehearsal, and vice versa. The same is true of Friday. Therefore, no one is exactly sure how many people will be in a given show. This situation is even worse toward the end of the season as papers become due.

The Tuesday rehearsal is usually devoted to learning the music for a particular show, as well as learning or reviewing stand music. Any weird props are announced at this time so members can begin finding or making them. Examples have included funny hats, bunny ears, sheets (for ghosts, with instructions for how they were NOT to look), Halloween masks, dresses (for men, too) and bicycles ("This week we will be the Mobile Owl Band...""). We also take time to view the videotape of the show from the week before. It is encouraging to see that the parts can really fit together.

The Thursday rehearsal is usually the first run-through with the charts. The charts are generally legible photocopied depictions of what the formations are supposed to look like. Activities on Thursday usually consist of examining the charts right side up, upside down, or backwards until one can determine where the squad is supposed to be. The tower on the practice field (by the Rice Memorial Center) is crucial in this endeavor since it not only gives the drum major a higher view, but it also gives the band an orientation by serving as the press box. Since the yard lines are not well marked on the practice field, and few of the formation lines are straight anyway, walking through the formations takes most of the day.

In Friday rehearsals, the music finally comes together with the formations. Some associations are obvious while others are elusive (even after knowing the script). There is still no true indication of how large the band will be the next day, so rehearsal is punctuated with shouts of "Saxophones, fill up that gap!
"We're missing two people.
"Will they be here tomorrow?"
"Yeah, they have Organic today."

Saturday is the rehearsal no one wants to attend because it starts at 10 AM at the Stadium and runs almost to lunch. On Saturday, we review the Pre-Game show for the only time that week. Since everyone has forgotten what they did last week, it takes several run-throughs before the music is acceptable and everyone knows where she or he is going. Then we begin the show. Every formation is checked from the stands to be sure it looks like something. After all, alligators are hard to form on a football field. The sound is tested: all music is played at full volume to be sure the band stays together, can be heard, and the tune is recognizable. Finally, we do several complete run-throughs to be sure we all remember the order and to check the synchronization of script to music to formation. The show is also timed. The band gets ten minutes of the twenty minute halftime. If we are the home team, we get whatever the guest band leaves us, even if less than ten minutes. If we go over our time limit, our team could be penalized for delay of game. Also, long shows are sometimes interrupted by the entrance of the team and the accompanying enthusiasm of the fans.

The finished product on Saturday is still difficult to predict, even after all scheduled preparation. In the 70's, people would march who, for some reason or another, missed all rehearsals, so they would just follow their squad around. Alumni who returned for games were also allowed to march with the band if they had their instruments along (I did this once when
on break from graduate school). Now, a band member has to attend the Saturday rehearsal to play in the game. We have had our share of squads five yards off, crooked lines, and missed cues, but in general, given the demands of Rice and the nature of the band, the rehearsal schedule is adequate for a good show.

Of course, the formations would not be as visible if we did not have good uniforms. When I joined in 1974, we were wearing stylized tuxedos and tails made of blue gabardine. The fronts were silver metallic thread and zipped from top to bottom. On the back was the outline of an owl in silver braid. They fit badly and were too warm in September and October and not warm enough in November: typical band uniforms. These uniforms were also noteworthy for their headgear: white fuzzy hats about twelve inches high which became known as cue tips for sperm whales. When Rice had just hired Homer Rice as the new football coach, and the band formed the phrase "Rice Welcomes Rice," we did not have enough people for the whole phrase. Therefore, those of us in the first "Rice" took off our hats, placed them on the ground, and did a fifty yard dash for our other position, and a later film of the drill showed the effect proved legible.

This particular set of uniforms had been purchased in the late sixties when the band was smaller. By 1975, after the Infamous Aggie Game and the Dome Censorship, the band was so large that there were not enough
uniforms to go around. In fact, as an emergency measure, the percussion and flute sections had been given plain blue pants to wear with white shirts instead of full uniforms. But though new uniforms became a necessity, funds were lacking, so a compromise had to be reached. This compromise took the form of a very popular denim hat, a denim vest with a recycled owl patch from some previous uniforms, and a chambray shirt. Mob members provided their own blue jeans and blue tennis shoes. This uniform was introduced at the SMU game of 1976. It was touted as being a way to "blend in with a crowd" in case of angry fans and included "a full meal in the hat" in case of being locked in a stadium all night.

Though the denims were very popular and added to the esprit de corps of the band, they did not hold up to the treatment they received. The vests curled on the edges, the patches were fading, no one had matching blue jeans, and the hats needed reblocking (too many were stuffed into pockets). Therefore, Ken Dye began a search for uniform funding shortly after he arrived. The new uniforms were ordered and premiered in 1982. Basically the vest/pants idea was good, but denim was too variable; therefore, it was back to standard band uniform gabardine with the funny adjustable waist that does not fit anyone. The vests are reversible and feature the saber owl logo, and the shirt is now a long-sleeved white dress shirt with mob on the cuff. However, the crowning glory (pun intended) of this uniform is a gray fedora, reminiscent of those worn by real mobsters in the twenties.

I suppose the hats unite the band, because everyone was soon enjoying the new mob look. The violin players started carrying their cases like machine guns. When Ken led the band in his darker blue suit, fedora, and sunglasses, these folks fell in behind as an "armed" escort. The fedora has been used on the cover of the second band album, and the current band award for outstanding service is a black fedora. Truly, a new symbol of the band has been found.

Before home games, the band, in uniform, assembles at the Rice Memorial Center to march over to the stadium together. Some fans, however, are convinced that the students in the blue mafia clothes are purposefully blocking traffic. We usually step off to a drum cadence about one hour before the game. As noted
earlier, band members do not march in any true sense of the word, but during the hike to the stadium we come close. Usually the trombone players, most of whom have 36" inseams, lead the band so that the woodwinds end up jogging in the rear. The tubas have been known to start whistling the "Colonel Bogey March." More often, there will be an assortment of people with their instruments on their heads. As we approach the stadium, an energetic group begins chanting "left (pause), left (pause), left, left, left," achieved by hopping. As we get nearer, we try to play "Bonnet" or the Fight Song. However, if we are too strung out (with the brass separated from the drums) this attempt is usually a failure.

The band always enters the stadium from the tunnel, the entrance under the R Room, and proceeds to the stands to store instrument cases, props, sometimes complete changes of clothing, and books (at Rice, homework goes everywhere). Then comes the pre-game show. Afterward, as the football team prepares to take the field, we form spirit lines (a corridor of people for the team to run through) and play "Bonnet" before returning to the stands. The band plays for kickoff, then settles down to watch the game. If the other team scores first, or it looks like a long game, the homework or novel may come out. Otherwise, we play few songs (the Fight Song at every touchdown), saving our energy for halftime.

The band leaves the stands in the second quarter to prepare for halftime. We leave early if we have to change clothes; if not, we leave when there are five minutes on the clock. After the show, we return to our places where we are rewarded with cold drinks and cheers if the show was good.

The second half is spent doing cheers, stand music, homework, and pyramids, but not necessarily in that order. The pyramids are an exercise in seeing how many people can be piled on top of each other in a roughly triangular shape. The cheers are original concoctions which were dreamed up by past band members and have been passed along with the "lore" of the band. One good example is the chanting spell-out of the complete original name of the university: the William Marsh Rice Institute for the Advancement of Letters, Science and Art. Without cue cards, it is difficult to spell. If no visiting band came, then we play stand music as often as we can. In the past, umpires have had to ask bands to stop playing so that they do not interfere with the players' calls. The mob has always tried to keep quiet before the ball is snapped, but we have also been known to play "Bonnet" and the Fight Song continuously during a critical drive or holding action by the team.

After the game, we amble across the field to the band hall, sometimes elated, but more often tired. The tubas blat (produce a loud sound with no apparent tone quality) to see what kind of echo they can get off of the stadium, gym, or library. Instruments are stored; music is put away; some props go in the trash can. Still, there is next week to think about, more music and formations to learn, more props to build.

Whether or not the Rice Marching Owl Band continues its present format, the band itself will never be ordinary. They will always be the underdog to Tech and UT, but what Rice lacks in resources it makes up for in ideas. In fact the mob has been outdone only once: in 1981, the Aggies blew a whistle 10 yards too early and ruined their own "Flying T." We could not have done it better.

M-I-C See you next season!
K-E-Y Why? Because we get paid!
M-O-U-S-E.

The Flyleaf Page 11
NOTES ON CATALOGING

Christina Requelmy, Cataloger

The work that goes on in the cataloging department of an academic library such as Fondren is probably something of a mystery to most library patrons. A patron typically comes in contact only with the end results of the cataloging process, namely, the record found in the public catalog, and the location of the item or items corresponding to that record. There is a widely-held misconception that the cataloging process itself consists of extremely dull, tedious work and pedantic hairsplitting, and must therefore be uninteresting. That is not at all the case, especially in an academic library. There is, admittedly, a certain amount of routine activity involved, but the nature of the materials regularly coming into Fondren does not generally induce boredom. A look at some recent cataloging projects may serve to illustrate the point.

It could be said, to paraphrase the oft-quoted adage, that variety is the spice of cataloging; in this respect cataloging activity has certainly been anything but monotonous. Since last year we have cataloged five very different groups of books that had been donated to or purchased by the library within the last few years, each reflecting the special interests of the owners and/or donors. These books represent a broad range of subject matter, are in a number of different languages, and date from the eighteenth through the twentieth century—all of which contributed to a few cataloging challenges. Since catalogers must examine each book in detail, we often have the opportunity to see some particularly interesting and noteworthy volumes as they come through.

The first special group of books we worked on last fall was donated by John Wright, a Rice alumnus of the class of 1928, from whom the library has been receiving such gifts for over twenty years. These were all part of Mr. Wright's private collection—the result of a lifelong interest in American Civil War history, particularly the history of the Confederate states. Included among the recently-cataloged volumes are a number of first-hand accounts of the war in the South written by Confederate veterans, early biographies of various Civil War figures, and histories of several Confederate regiments. Those dealing specifically with Texas were added to the Masterson Collection in the Fondren Research Center; some of the other early works also went to WRC, while still others are circulating.

Our holdings in the areas of operations research and linguistics were increased significantly by gifts from the personal libraries of two professors: Robert Thrall of Rice and Luigi Romeo of the University of Colorado at Boulder. The books are a reflection not
only of the lifelong interests of these two men, but also of a high degree of specialization in their respective academic disciplines. Thrall, a retired professor of math science who also taught in the Jones School, is a nationally-known scholar and pioneer in the rapidly-expanding field of operations research, which involves the use of quantitative methods as part of an interdisciplinary scientific approach to organizational and managerial problems. Of the Thrall books cataloged, some are in the Jones School's Center for Business Information, and some in Fondren's circulating collection.

Luigi Romeo, an Italian-born professor of linguistics and semiotics who retired from the University of Colorado at Boulder this year, donated some 1600 volumes from his personal library to Rice in 1983. This was to salute what he considered to be the launching of an exciting new program here: the establishment of a full-fledged Department of Linguistics under the internationally-renowned scholar Sydney Lamb. Romeo, himself a noted specialist as well as a recognized poet writing in his native Italian, collected works dealing with many different languages. Included among those donated to Fondren are a number of dictionaries, grammars, and theoretical works. Given the range of Romeo's interests in the field of linguistics as well as the multilingual nature of his book collection, the catalogers had to draw upon all their own language abilities while working with these.

A smaller, but by no means less significant, group of books was donated to the library within the last year by Mr. and Mrs. Walker J. Duffie. Rice alumni of the classes of 1948 and 1951, respectively. Of the 60 volumes in this group, most came from the art history and archaeology collection of Walter Baker of New York, husband of Mr. Duffie's aunt, Lois Duffie Baker. Walter Baker's interests led him to acquire some remarkable books, which Fonden patrons now have the opportunity of viewing. Included among the works we cataloged as "Art Rare" are: a 1791 edition of Alte Denkmäler der Kunst by Johann Joachim Winckelmann, whose ideas on Greek art gave rise to the neoclassical movement in the arts and provided the basis for the modern study both of art history and of archaeology; an 1894 color facsimile of the Papyrus of Ani in the British Museum, comprising the ancient Egyptian Book of the Dead; one of 400 numbered copies published between 1898 and 1901 of I manoscritti di Leonardo de Vinci della Reale biblioteca di Windsor: Dell'anatomia, a detailed rendering of Leonardo's anatomical drawings with transcriptions of his accompanying notes; and The ten white lekythoi of the Athens Museum, a special edition of hand-printed engravings of paintings from ancient Greek funerary vases. This last work, perhaps the "rarest" of the rare volumes donated by Mr. and Mrs. Duffie, is one of 400 numbered copies printed between 1953 and 1955 on hand-made paper. The copper-plate engravings, representing the ancient paintings without the intervention of any mechanical means, are themselves masterpieces of accuracy. The remaining Duffie family books cataloged for Fondren's art and art history collection also enhance our holdings on a wide range of topics from classical sculpture to Renaissance painting.

The latest, and still ongoing, project is the cataloging of some 1200 volumes which constituted the personal library of Sir Julian Huxley at the time of his death in 1975. Rice purchased the books from Lady Huxley in 1981, shortly after also purchasing Huxley's papers; both are housed in the Woodson Research Center. The papers were processed during 1983-84 under a grant from the Department of Education, and the collection was opened for public use after the completion of a printed guide in March of last year. Grandson of Thomas Henry Huxley and older brother of Aldous Huxley, Julian was one of the founding members of Rice's biology department, where he taught from 1913 to 1916. After subsequent academic appointments at Oxford and London Universities, he served as director of the London Zoo, and as the first director-general of UNESCO. The later years of his life were devoted to writing and lecturing. Huxley considered himself a "generalist," rather than a specialist to be remembered for contributions to one particular branch of science. The breadth of his interests is reflected in the varied subjects represented in his library, which includes both popular and scholarly works on zoology, evolution, animal behavior, ecology, conservation, overpopulation, humanism and psychology. A large number of books about birds, spanning eight decades and all heavily annotated, attest to the fact that Huxley was an avid birdwatcher throughout his life.

Some of the volumes in Huxley's library bear T. H. Huxley's autograph, and are works Julian inherited from his father and grandfather; some were given to him by friends and associates, and others he bought. The oldest books are a few scientific works dating from the eighteenth century, including a 1792 English edition of Buffon's Natural history. Several textbooks from Huxley's student days at Eton and Oxford provide a glimpse at the study of biology in the early part of the twentieth century, and also reveal the beginnings of his lifelong habit of jotting down notes in many of the books he read. In addition to Huxley's sometimes extensive annotations, another noteworthy aspect of his library is that it includes a large
number of presentation copies, autographed and inscribed by the authors. Among these are works inscribed to T. H. Huxley by Charles Lyell, Herbert Spencer, and Ernst Haeckel. A copy of Alfred Russell Wallace's autobiographical work My Life, inscribed by him to the English botanist Sir Joseph Hooker, also found its way into Julian Huxley's library after Lady Hooker presented it to Huxley's father, who had written a biography of Hooker. Authors' autographs in books inscribed to Julian Huxley include those of J. B. S. Haldane, Konrad Lorenz, T. H. Morgan, H. J. Muller, Joseph Needham, Prince Philip, Pierre Teilhard de Chardin, and John Tyndall. To the cataloger this all means that special notes must be added to the bibliographic record whenever annotations, autographs, and inscriptions are present in a book, to accurately reflect what makes our copy unique. The cataloged Huxley books thus take their place now alongside the Huxley papers, documenting the interests and activity of a prominent figure in 20th-century scientific thought.

Even when we are not involved in special projects, variety is by no means absent from cataloging. On any given day, a Fondren cataloger deals with works on topics that may range from abstract art to American history, from computer science to creative writing, and from metaphysics to microbiology. The only subject area for which there is a separate cataloging team is music, since scores and sound recordings require special treatment. Otherwise, the catalogers who deal with monographs and serials are faced with subject areas that run the full spectrum of academic disciplines. Therein lies part of the challenge of cataloging.

The final record for a work, as it appears in the public catalog, is the product of one of three types of cataloging. For the first two types, the records used are initially accessed through the OCLC data base. Records created by the Library of Congress generally undergo few revisions. (The cataloger nevertheless has to have a sharp eye, as the Library of Congress is certainly not infallible.) Records created by other libraries are subjected to more critical scrutiny, and
often require extensive editing. If no record exists in the data base for a work we receive, Fondren’s original catalogers create one according to the Library of Congress pattern. “Original cataloging” basically means working from scratch, and presents numerous challenges.

In addition to being familiar with Library of Congress classification and the Anglo-American Cataloguing Rules, Second Edition, catalogers are adept at “detective work” in tracking down answers to problems, from the declension of Latin names to the designation for a particular African people. Some cataloging tasks turn into lessons in geography or history. The members of Fondren’s cataloging department are themselves quite an international group, with a combined knowledge of French, Spanish, German, Italian, Latin, ancient and modern Greek, Russian, Chinese, Japanese, and Polish. If there is something one of us isn’t sure how to handle, someone else can generally provide an answer.

The Library of Congress classification scheme was initially developed on the basis of the library’s collection in the late nineteenth and early twentieth century. It has undergone quite a number of changes since then, and continues to change in an attempt to have cataloging keep pace with expanding areas of knowledge. For instance, the Library of Congress issues lists of new subject headings every three months. A cataloger can never stop learning; the very nature of our work involves meeting successive challenges. No two days are exactly alike, both in terms of the material we deal with and of the questions to be answered. How could boredom even have a chance?

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### REGULAR HOURS

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

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

For more information about the Friends' gift program, you may call Gifts and Memorials or the Friends' office (527-4022). Gifts may be sent to Friends of Fondren, Rice University, P.O. Box 1892, Houston, Texas 77251, and qualify as charitable donations.

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

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