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

THE FRIENDS OF FONDREN LIBRARY

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

THE FLYLEAF

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

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A LETTER TO THE FRIENDS

Dear Friends,

Again this year, the Friends of Fondren Library is sponsoring a diverse program of events for your enrichment and enjoyment (see calendar on page 8). Except for the Fondren Saturday Night dinner/fund-raiser, all of these events are free and open to the public and do not require reservations. Mark your calendars now so that you won’t miss any of our 1989-90 activities.

To kick off the new academic year, Dr. Elizabeth Long, an associate professor of sociology at Rice, will present a lecture on reading clubs on September 13. Dr. Long, who has done extensive research on the subject, will provide an interesting historical perspective on reading clubs, their impact on social change, and their status today. The October 10 program, a lecture on presidential libraries, will be presented by Dr. Harry J. Middleton, director of the LBJ Library and Museum at the University of Texas at Austin. In light of the recent speculation regarding the future location of a Bush presidential library, his remarks should prove timely and insightful.

On the morning of October 28, the Friends of Fondren will once again cosponsor with Rice Engineering Alumni the Annual Homecoming Brunch. This year’s event will honor Mary Lou Margrave and George Miner, Jr. As most Friends are aware, Mrs. Margrave has worked tirelessly for years on a variety of projects benefitting the Friends of Fondren. The brunch is a great way to start a Saturday morning, and there will still be plenty of time to attend other homecoming activities.

The Reception Honoring Rice Authors, which will be held January 17, has proved to be one of the most popular events sponsored by the Friends. It will honor those authors related to Rice University (faculty, staff, alumni, and members of the Friends) who have had books published in 1989. Once again, we hope to have comments from several of the honorees, who may either read from their works or relate anecdotes about writing and getting published. The annual Schubertiad takes place on February 4, and students of the Shepherd School of Music will, as in the past, perform a variety of nineteenth-century works. Last year’s event was one of the most popular sponsored by the Friends, despite a severe ice storm that had hit Houston. We promise better weather this year.

continued on page 10

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COVER
Device of the fifteenth-century English printer William Caxton.

THE FLYLEAF PAGE 1
On Our Marks
Symbols of early printers adorn Fondren reference room.

by Cory Masiak

No sooner did the eight curious stenciled designs appear on the walls of the Wright Reference Room during renovation of Fondren Library than the rumors began to circulate: Were these the symbolic doodlings of a satanic cult? Was Fondren Library to display, along with the portraits of its founders, tokens of diabolic import? As one would expect, the explanation is significantly more prosaic than such speculation might suggest. Each design is in fact the mark of an early printer and as such was used to identify the work of that printer. A printer’s “mark” typically consists of a simple figure formed of plain lines, like those that encircle the reference room (Figures 1–2). Some of these marks were in turn part of a printer’s “device,” which is a larger and more or less ornamental design. For example, Figure 1c represents the mark of Robert Wyer, an English printer who worked in London from 1529 to 1560. His device, illustrated in Figure 3, dates from 1531 and incorporates his mark.1

One of the most interesting marks historically is that of John Fust and Peter Schoeffer (Figure 1a), who worked together in Mainz, Germany, between 1457 and 1466. As presented in the library, the mark is only one half of the entire device (Figure 4), which is distinguished as the earliest printer’s device. The full device bears two marks, each on a separate shield, and was first used in the celebrated Psalter of Mayence (Mainz), printed in 1457 in a folio edition. This book was also the first to include the place and date of printing and the first to contain the name of the typographer.

The arms on the sinister (reader’s right) shield, a curved variant of which appear in Fondren, are those of Schoeffer. (The three stars became roses in a later period.) The mark or arms on the dexter shield were at one time thought to be those of Fust, but since the entire device continued to be used by Schoeffer when he worked alone after 1466, it is likely that the

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Figure 1. Marks of (clockwise from upper left): a) John Fust and Peter Schoeffer; b) Charlotte Guillard; c) Robert Wyer; d) Samuel de Tournes.

Figure 2. Marks of (clockwise from upper left): a) John Byddle; b) Thomas Godfray; c) Richard Jugge; d) John Cawood.
dexter shield represents the mark of Schoeffer. The use of a double shield in a device was popular in the early period of printing, and in many cases the two shields refer to only one individual; one shield may display an individual's coat of arms and the other his mark.

The idea of shields suspended from a branch, as seen in Fust and Schoeffer's device, is perhaps derived from their being part of the "family tree." A knight at a tournament would hang his shield by straps in a sloping position from the lopped branches of a tree. The device of Fust and Schoeffer became the prototype of the pair of shields that was copied or adapted by about twenty different printers from 1470 to the end of the century.

John Fust's association with printing can be traced to its earliest days. It is generally agreed that Johannes Gutenberg (or Gensfleisch) of Mainz was the inventor of movable type and hence the father of the art of printing. His first attempts at printing probably took place about the year 1438 and resulted in books of images with some text. In 1450 Gutenberg entered into a partnership with Fust, a goldsmith described as "an opulent citizen," who advanced him the capital needed to establish a print shop. There, in 1455, the famous Latin bible was produced. Fust, finding the incidental production costs of the bible excessive, instituted a lawsuit against Gutenberg, which led to the dissolution of the partnership. Gutenberg was obliged to reimburse Fust, and all of Gutenberg's printing apparatus became the property of Fust. (Gutenberg had once before been involved in a lawsuit, with partners in Strasburg, when he tried to protect his secret of printing from being disclosed. That partnership too ended as a result.) Nonetheless, Gutenberg continued to print until 1465, when he finally abandoned an art that, as one author put it, "had caused him so much trouble and vexation."

Like many early printers, Gutenberg is not known to have had a device. The first printed books generally did not contain a device or a colophon (an inscription at the end of a book with facts concerning its production). They were entirely anonymous — and their makers wished them to remain so — for the reason that there existed a good deal of prejudice against printed books among buyers of manuscripts. Evidence has been found that in some cases printed books were deliberately passed off as handwritten works, and Federigo da Montefeltro

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Figure 3. Device of Robert Wyer. The device pictures St. John the Evangelist, the patron of scriveners and possibly of printers as well, at work on the Book of Revelation. At his right an eagle, John's animal symbol, holds a pen case and an inkwell in its beak. Wyer attests that the work in which this device appears, The Cronycle begynnynge at the vii. Ages of the Worlde..., was "Imprynted by me Robert Wyre, dwellynge at the sygne of seynt John Evangelyste, in seynt Martyns Parysche in the Felde, in the Bysshope of Norwytche rents, beseide charynge Cross."
(1422–82), Duke of Urbino, who established a magnificent library in the ducal palace, is supposed to have said that he would be ashamed to have a printed book in his collection.

In possession of Gutenberg's typographic equipment, John Fust himself now began to print with the assistance of Peter Schoeffer, an engraver or a letter cutter. Their first joint publication was the aforementioned edition of the Psalms, finished on August 14, 1457. It is believed that the characters used for its execution were already available, and that they had been prepared by Gutenberg prior to his break with Fust. However, Schoeffer too is credited with considerably advancing the art of printing: it was he who invented punches—dies with letters in relief—for striking the matrices. His reward for this improvement, it is said, was Fust's only daughter in marriage.

Like many of their fellow-citizens, Fust and Schoeffer suffered materially when the city of Mainz was taken over by a foreign count in 1462. As a result, their workmen dispersed throughout Europe, and with them was disseminated the art of printing. Fust's name appears for the last time in 1466. Schoeffer then worked alone until his death in 1502, when he was succeeded in the trade by his son John. Because Fust had furnished the financial backing for printing establishments, he is generally regarded as the "sleeping partner" in these concerns or, argues one authority, as "a protector of the art of printing."

Figure 1b shows the mark of Charlotte Guillard, one of a small number of female printers in a largely male profession. She was active in Paris from 1519 until her death in 1557. Records indicate that most of the early women typesetters were widows of printers and that they often used the devices of their deceased husbands. Such is the case with Guillard. She was taught the art of printing by her first husband, Berthold Rembolt, continued to work alone for some years after his death, then married another printer, Claude Chevallon, in 1520. They worked together until 1542, when Guillard was again left a widow. Her best works, it is reported, were executed during her second widowhood, especially a Latin bible and the works of Gregory, the latter "so correct, that the errata consist of only three faults."

It was a common practice in France for printers' widows to remarry other printers, thereby keeping the business "in the family." Besides Guillard, there are the examples of Yolande Bonhomme, widow of Thielman Kerver, and Claudine Carcand, widow of Claude Nourry. These Frenchwomen invariably retained their maiden names, as was the custom in France and in the Netherlands, notes one author, among the "better sort" of women. However, women who desired to imitate the practice were warned against being "ambitiously over-pert and too-too forward."

The first woman to print a book on her own account is believed to have been Anna Rügerin, widow of the printer Thomas Rüger, at Augsburg in 1484. But the first women compositors on record were the sisters of the Dominican convent of S. Jacopo de Ripoli, in Florence, who were active in the 1470s.

The mark of Charlotte Guillard is a combination of two commonly used marks that had their origins outside of and earlier than printing: the four and the orb and cross. The four was often a prominent part of a merchant's mark, which was stamped on bales of goods, such as wool and cloth, to indicate ownership or property, or as a guarantee of quality by the manufacturer. It is likely that the four was originally the sign of a merchant, a general symbol of trade, but did not designate any specific branch of mercantilism. Printers in the early period came from other professions, some of them no doubt mercantile (William Caxton, for instance, was a merchant), and they would probably have used the marks of these former or other trades. Thus the merchants' marks, or bale marks, developed into those used by printers and publishers.

The historical significance of the four is not so clear, but one engaging theory might be mentioned. The patron of merchants and traders was Mercury, or Hermes, for whom the number four was sacred (he was born in the fourth month). In many languages the fourth day of the week is named after him (mercredi, mercoledi, etc.), and from the root "merx" (goods, merchandise)
derive terms in most languages relating to trade. Mercury was also the herald or messenger of the gods and gave skill in speaking, and an association with printing would be apt.

The orb and cross, the second element of Guillard's mark, is used typographically even earlier than the four. It is a cross, here deliberately turned into a four by a diagonal joining the stem and the crossbar, supported on an orb, or globe. The orb and cross, which probably originated in Italy, is found used as a merchant's mark almost as frequently as the four. From the fourteenth century onward it is used as the mark of an artist (e.g., goldsmiths, potters, etc.).

Again, it is necessary to revert to conjecture regarding the symbol's historical meaning. The figure of the orb originated as an emblem of the earth-globe. When the cross was first placed atop the orb is uncertain, but it denotes faith, and both together therefore symbolize the ascendancy of Christianity over the whole earth. Early books show the orb and cross on cathedrals and churches. But the cross alone, an extraordinarily simple sign, might have had its origins among any people, however primitive or remote. In fact, it may be a survival of a lucky charm handed down by tradition through the ages. Nor are the crosses found in our examples limited to the single-armed design: that of Samuel de Tournes (Figure 1d) has three crossbars, that of John Byddle (Figure 2a) two. In Italian devices, multiple transverse bars refer, at least in some cases, to the number of individuals connected with a given printing office. So the small crosses or marks may have no more significance than to differentiate one sign of ownership from another.

As mentioned above, Charlotte Guillard adapted the mark of Berthold Rembolt, her first husband, when she began to print independently. Her second husband, too, apparently felt entitled to adopt his predecessor's device (Figure 5), for sometime in the 1520s Claude Chevallon merely replaced "BR" with "CC," substituted his name for Rembolt's, and proceeded to use the device as his own. Chevallon's first device, which depicted horses (an obvious allusion to his name), was abandoned.

Of the very few portraits of early printers, there exists only one example of a family group (Figure 6), and it in all probability represents Claude Chevallon and Charlotte Guillard with their daughter, who was also to become the wife of a printer, between them. The three are gathered on the bottom right of the illustration, Guillard barely visible on the far right. Devotional portrait figures such as this one are directly derived from similar representations of donors in early votive paintings. Originally the donor figures were so small as almost to escape notice, but their size increased over time until they became as prominent as the sacred figures. Such is the case with the members of this family portrait, although there is no mistaking which are the secular and which the holy personages.

Little is known of Samuel de Tournes, a printer in Geneva. His mark (Figure 1d) is a common variation on the four and the orb and cross, the orb here replaced with a shield. A work entitled Monumenta Typographica, by Wolfius, was dedicated to the descendants of de Tournes, who lived in Geneva until the beginning of the eighteenth century. They were described as "the most antient family of printers," equally respected for their typographical skill as for their personal virtues.

The remaining printers represented in the Wright Reference Room, all English, were active in the sixteenth century. Their distinguished predecessor was, of course, William Caxton, considered the father of English printing. Born about 1412, Caxton was a mercer (i.e., general merchant) by profession. He lived in the Low Countries for approximately thirty years, where he acquired the knowledge of printing, probably at Cologne. He later returned to London and in 1476 set up his press within the precincts of Westminster Abbey. Surviving editions of books from his press number about one hundred.
One of the most renowned of early printers in England was Wynkyn de Worde, from Alsace, believed by many to be the true successor to Caxton. He probably served as an assistant to Caxton while the latter was abroad, and after Caxton’s death, in 1491, he continued to conduct business from Caxton’s house in Westminster. Wynkyn also adopted Caxton’s mark, and it is one of the few instances where a mark is used without any alteration by the successor. Wynkyn later moved to Fleet Street, where he printed from 1502 until his death in 1534. He is credited with having greatly advanced the art of printing by cutting his own punches, which he sunk into matrices, and by casting his own letters. His books are esteemed for their neatness and elegance.

John Bydle, whose mark is seen in Figure 2a, was a stationer and printer, and it is believed that he served as apprentice to Wynkyn de Worde. He first opened a shop at the “sygne of Our Lady of Pytie, next to Flete-Bridge” and later moved to Wynkyn’s house. Bydle is named as one of the executors of Wynkyn’s will, and the block for Wynkyn’s device passed to Bydle in 1535.

Figure 2b shows the mark of Thomas Godfray, of London, who printed many works without date. He continued in business until 1532, when he executed an edition of Chaucer’s works, in folio, cuiur privilegio regie indulto (“with the indulgent privilege of the king”).

The mark of Richard Jugge is illustrated in Figure 2c. Jugge is known to have learned the art of printing about the time of the Reformation and practiced it during the reign of Edward VI. He was appointed printer to Queen Elizabeth by patent dated March 24, 1560, with the customary allowance of 6l. 13s. 4d. to print all statutes, etc. Jugge’s editions of the Old and New Testaments, considered masterpieces of printing, are embellished with elegant initial letters and fine woodcuts. His business continued for about thirty years, after which he was succeeded in it by his wife, Joan.

John Cawood, whose mark appears in Figure 2d, was descended from an old Yorkshire family. He became royal printer to Queen Mary and was one of the first wardens of the Stationers’ Company, whose charter of incorporation was granted by Philip and Mary. Together with Jugge, Cawood was later appointed printer to Queen Elizabeth, and the two men printed books both jointly and separately. His books bear dates from 1550 to 1570.
It is worthy of note that the first publications in English consisted largely of translations from the French. Caxton himself was a prolific translator of French versions of the classics into English, and it is said that he finished translating his last work, *Vitas patrum* (The Lives of the Fathers), on the day of his death. Knowledge of the classical languages was not widespread in late-fifteenth- and early-sixteenth-century England, and many of the ancients would not have been available at all at the end of the fifteenth century had it not been for translations. It is nonetheless surprising that between 1476 and 1540 only a handful of classical works were printed in the original in England; Oxford produced one classic in that period (the first book of Cicero's *Epistles*), Cambridge none. No book entirely in Greek had yet been published in England. In a book executed in 1524 with a sampling of Greek characters, the printer apologized for his lack of skill in setting Greek type and for the imperfection of the characters. In the same year, an author complained that he was forced to omit the third part of his book, which was to have been in Hebrew, because the printer, Wynkyn de Worde, had no Hebrew type.

Observes one historian, "It was a circumstance, favorable at least to English literature, owing indeed to the general illiteracy of the times, that our first printers were so little employed on books written in the learned languages. Almost all Caxton's books are English: the multiplication of English copies multiplied English readers; and these again produced new vernacular writers. The existence of a press induced many to turn authors, who were only qualified to write in their native tongue." It might therefore be argued that we owe our rich heritage in English literature, at least in some measure, to a lack of classical learning on the part of our English forebears and its effect on what was published in England in the early days of printing.

1. This is in fact Wyer's second device, for in the first, of 1530, his name was misspelled as "Wyre" and a new block had to be made to correct the error. Nonetheless, the incorrect spelling remains above the device.
3. Ibid., p. 159.
4. Ibid., p. 162.
5. Ibid., 2: App., p. xxvi.

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**FONDREN LIBRARY BUILDING HOURS**

Regular Hours August 28, 1989 - December 19, 1989

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<th>Day</th>
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<tr>
<td>Monday - Thursday</td>
<td>7:45 a.m. - 1:00 a.m.</td>
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<td>Friday</td>
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**Midterm Recess**

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<tr>
<td>Friday, Oct. 13</td>
<td>7:45 a.m. - 8:00 p.m.</td>
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<td>Saturday, Oct. 14</td>
<td>10:00 a.m. - 6:00 p.m.</td>
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<td>Sunday, Oct. 15</td>
<td>1:00 p.m. - 8:00 p.m.</td>
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<td>Monday, Oct. 16</td>
<td>7:45 a.m. - 8:00 p.m.</td>
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<td>Tuesday, Oct. 17</td>
<td>Regular hours resume</td>
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**Thanksgiving Recess**

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<tr>
<td>Wednesday, Nov. 22</td>
<td>7:45 a.m. - 8:00 p.m.</td>
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<tr>
<td>Thursday, Nov. 23</td>
<td>Closed</td>
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<td>Friday, Nov. 24</td>
<td>10:00 a.m. - 6:00 p.m.</td>
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<tr>
<td>Saturday, Nov. 25</td>
<td>Regular hours resume</td>
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The above schedule is subject to change.
Wednesday, September 13  READING'S REVIVAL: THE RESURGENCE OF READING CLUBS IN THE AGE OF VIDEO  Dr. Elizabeth Long, professor of sociology. Farnsworth Pavilion, Ley Student Center, 7:30 p.m.

Tuesday, October 10  PRESIDENTIAL LIBRARIES: PRO AND CON  Dr. Harry J. Middleton, Director, LBJ Library and Museum. Farnsworth Pavilion, Ley Student Center, 7:30 p.m.

Saturday, October 28  ANNUAL HOMECOMING BRUNCH  honoring Mary Lou Davis Margrave and George R. Miner, Jr., jointly sponsored by the Friends and Rice Engineering Alumni. Alice Pratt Brown Library, 2nd floor Fondren Library, 9:00 a.m., Awards Ceremony, 9:30 a.m.

Wednesday, January 17  RECEPTION HONORING RICE AUTHORS (Faculty, Staff, Alumni, and Members of the Friends) of books published in 1989. Farnsworth Pavilion, Ley Student Center, 7:30 p.m.

Sunday, February 4  SCHUBERTIAD  A nineteenth-century musical event featuring performances by students of Shepherd School of Music. Farnsworth Pavilion, Ley Student Center, 3:00 p.m.

Saturday, March 10  FONDREN SATURDAY NIGHT X  Cocktails and dinner to benefit Friends of Fondren Endowment Fund. Cohen House, 7:30 p.m.

Thursday, April 19  PREVIEW OF STUDENT ART EXHIBITION  sponsored by the Friends and the Arts Committee of the Association of Alumni. Sewall Art Gallery, Rice University, 6:30 p.m. to 9:00 p.m.

Wednesday, May 2  UNDERGRADUATE CURRICULUM: WHAT COURSES UNIVERSITY STUDENTS TAKE  Dr. Stanley A. Dodds, professor of physics. Annual Meeting, Farnsworth Pavilion, Ley Student Center, 7:30 p.m.

An informal reception will follow each program.

David S. Elder, Program Chairman
Confessions of a Lexicographer

by Paul Horsley

In Howard Hawks’ 1941 film Ball of Fire, Gary Cooper and seven other nerdy professors are left in isolation in a musty estate for ten years while they collectively produce an encyclopedia of all knowledge. Lexicographers have come a long way since those days. From 1987 to July of this year I sat in the sleek, newly remodeled Alice Pratt Brown Library and wrote several hundred biographical entries for a tome called the Harvard Dictionary of Musicians. This is lexicography in the Information Age: ours is an era in which volumes of codified knowledge (in the form of a Macintosh disk) can be sealed in a tiny envelope and sent across the country for a few cents. Our project’s editor, Cornell musicologist Don Randel, was fifteen hundred miles away; the other contributors were scattered throughout the country. Thus for two years I became a fixture of Fondren’s art, architecture, and music library, churning out articles on composers as daunting as Bach and as obscure as Bertoni—and it wasn’t even necessary for me to leave my designer reading-room chair. When I had finished a “batch of guys” (as we music lexicographers say), I simply licked a few stamps and sent the disk on its way. Eat your heart out, Professor Cooper.

I was assigned to specific subject areas: twentieth-century musicians from Eastern Europe, Scandinavia, the British Isles, the Middle East, and Asia, as well as Baroque and Classical musicians. Certain tendencies become apparent as a result of this approach: for example, nearly everyone from a given generation (especially in smaller countries) has studied with the same teachers. (This in any case offers one explanation of why the music of almost all early-twentieth-century English composers sounds the same. There really aren’t that many music schools in Great Britain, after all, and the pressure to conform in that tweedy environment must have been tremendous.)

The hardest part of writing any encyclopedia is deciding who gets included and how many lines one devotes to each. Bach and Mozart of course get fat entries, but what of the thousands of kleinemeisters? What makes one more important than another? Examining the existing reference works on music, one quickly notices that musicians are not always immortalized by their music alone; in fact, they are remembered for a variety of reasons. Christian Gottlob Neefe would never have gotten anywhere in the music dictionary biz had he not been a mentor to the boy Beethoven. Often a single fortuitous composition is all that is required to make the history books: Giuseppe Gazzaniga, for instance, was fortunate enough to have composed a Don Giovanni opera only months before Mozart’s classic appeared, with which the former is often compared. Anton Hofstetter is remembered for who he is not: he is now known to be the true composer of the famous Op. 3 quartets long

Paul Horsley has given up lexicography to teach musicology at LSU. He will spend 1990 in Prague writing a book on the composer Carl Ditters von Dittersdorf (1739–99).

The author at nonlexicographical pursuits.
attributed to Joseph Haydn. (The pieces have never sounded the same since the reattribution.) Thus he is less famous for being Hofstetter than he is for not being Haydn.

A few composers stand out because of the means by which they died: poor Jean-Baptiste Krumpholtz, the harpist, drowned himself in the Seine after his wife, also a harpist (what a household!), ran off to London with the pianist Jan Dussek. Ferdinand Kauer probably died of a broken heart after the Danube flooded in 1830, destroying his flat and everything in it, including quite a bit of his music.

Some of those included appear partly because of their lawlessness or general repudiation of mores. This, of course, is the artist’s life. If Franz Lamotte had not died “under scandalous circumstances,” we might have only his so-so compositions to remember him by. Or if Lorenzo da Ponte, Mozart’s librettist, had not been thrown out of Naples for adultery (he was a priest), he might never have found his way to Vienna and to Wolfgang Amadeus.

While we’re on the subject of Mozart, I am compelled to address the issue of his death. Thrillmongers will persist in believing a juicy tale, long after the preponderance of evidence has proven it to be implausible. Beethoven is said to have raised his head on his deathbed and cried out, “Light! Light!” (Or was it Napoleon? These stories are interchangeable.) The one thing to keep in mind, however, is that the lives of great men and women — like their works — inspire the imaginations of well-meaning biographers. And often these “inspired imaginations” invent grand anecdotes befitting their grand subjects. In fact, most great musicians live ordinary lives, teaching brats to play the piano or directing squeaky church choirs week after week, year in and year out.

In any case, one bit of moonshine can be laid to rest, I hope forever: neither Salieri nor the Masons nor anyone else poisoned Mozart. The real cause of his death, as attested by two physicians at the time, was rheumatic fever, from which he had already suffered for some time.

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**LETTER TO THE FRIENDS**

*continued from page 1*

The big event is scheduled for March 10. The Tenth Annual Fondren Saturday Night, the fund-raising party to benefit the Friends of Fondren Endowment Fund, will move to Cohen House this year. More details to come. The Preview of the Student Art Exhibition, on April 19, will again be cosponsored by the Friends and the Arts Committee of the Rice Alumni Association. The opening begins at the Media Center and then travels to the courtyard and gallery at Sewall Hall.

The final event of the season takes place on May 2, when Dr. Stanley Dodds, associate professor of physics, will present a lecture on undergraduate curricula. Dr. Dodds will discuss the factors involved in determining which courses a university student is required to take. Rice University has recently experienced its second major overhaul of the undergraduate curriculum in the past twenty years, and Dr. Dodds has been active on the Undergraduate Curriculum Committee, which sets policy concerning mandatory courses, distributional requirements, and the newly created “coherent minors.”

Please join us for another stimulating, event-filled Friends of Fondren year.

Sincerely,

David S. Elder
Vice-President, Programs

P.S. A final note on a different subject: The board of directors of the Friends of Fondren Library has agreed to contribute monies to the library for the purchase of a CD-ROM that will enable Fondren to conduct a comparative analytical study of its collection. Many thanks to the Friends for making this donation possible.

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**REMINDER**

When checking out books on your Friends of Fondren Library card, a photo ID is required. Please be prepared to present one at the circulation desk if it is requested.
For Your Information
Fondren’s R.i.C.E. plays an active role
in keeping the Houston business community informed.

The toxic effects of benzene, tourism in Hawaii, artificial-joint implants, the marketing potential of gourmet baby food, catfish farming, the petroleum-producing prospects of Indonesia: these are just a few examples of the research topics that have come through the offices of the Regional Information & Communication Exchange (R.i.C.E.), located in Fondren Library. R.i.C.E., a fee-based information service operating as a cost-recovery center within the division of community services at Fondren, provides library and research services as well as document retrieval for the nonacademic community. The department was created more than twenty years ago to meet the needs of the business community and of individual researchers who otherwise would not have access to the exceptional resources of a university library such as Fondren. Now filling 20,000 requests for information annually from points as distant as California and Minnesota, R.i.C.E. is growing in size and technological sophistication in order to keep pace with the information explosion.

Most R.i.C.E. clients are companies in the Houston area who use the service to supplement their corporate libraries and information centers. At the same time, however, many businesses that are too small to have their own information centers utilize R.i.C.E. as an "off-site" company resource. Rather than tying up funds and personnel in establishing and maintaining a comprehensive and up-to-date reference center, these companies find it more cost-effective to rely on the technical expertise of R.i.C.E.'s reference and document-retrieval specialists.

Individuals, too, avail themselves of the services of R.i.C.E. Authors and would-be inventors have on occasion had their research significantly streamlined by means of an on-line literature search. As an alternative to spending weeks in the library flipping through indexes for references to relevant articles, an author who is researching a book on sibling rivalry, for example, can request a search in computerized subject-specific data bases in psychology, soci-

R.i.C.E. staff members (from left to right) Angela Brown, Jeanette Monroe, Julie Hemstreet, and Phil Heagy, and director Una Gourlay.
ology, education, and family issues. Within an hour a computer printout that lists as many as one hundred article titles can be produced.

Una Gourlay, director of R.i.C.E. since 1986, oversees a full-time staff of eleven as well as several student assistants. Prior to joining the department, Gourlay was manager of the corporate and technical information center of an engineering/construction firm in Houston and herself a frequent user of R.i.C.E.'s services. Having personally experienced the needs of a client facing a deadline, she recognizes how important it is to supply the necessary information promptly and to meet the budgetary requirements and specialized needs of each client.

Furthermore, as the director of a cost-recovery center, Gourlay is also aware of the vital role that current and accurate information plays in the decision-making processes of an organization. Good business decisions, however large or small, can mean survival, growth, and profits for a firm, whereas bad decisions can result in the loss of profits and personnel, and possibly even in extinction. The quality of a decision — whether it be as relatively minor as what brand of personal computer to buy or as major as how many millions of dollars to invest in a new product line — is often determined to a large extent by the information available to decision makers. Is the information accurate, current, complete? Is it relevant to the question under consideration? Is it understandable? If so, the decisions are likely to be good ones. But while smart businesspeople today realize that information is a business necessity, not a luxury, finding the right information in the face of overwhelming quantities of it can be a daunting prospect. That's where Randy Tibbits and Phil Heagy, R.i.C.E. specialists in information retrieval, come in.

Most information searches start with a phone call from a client (sometimes in an advanced state of panic, particularly if a patent or trademark is at issue) who has a business problem and requires information to help solve it. In discussions with the client, Tibbits and Heagy learn the kind and quantity of information needed, when it is needed, and the client's budgetary limitations. This dialogue between client and searcher is vital to the research process: it ensures that a successful, cost-effective search is executed.

The excellent holdings of Fondren Library are an obvious first step in finding much information. Heagy and Tibbits spend a good deal of their time searching through the library's reference material, serials, government publications, and books. Often they need go no further to locate the desired information. But when the answer isn't in Fondren, R.i.C.E. has many other sources at its disposal. Sometimes a trip to another library is called for; sometimes a phone call to a professional association, to a government agency, or to a subject expert will elicit the sought-after item. Often a computer database search is necessary.

Today, partly because of the quantity of information being generated and partly because of the urgency with which people need to gain access to it, more and more information is available in electronic form. Commercial data bases exist on almost every conceivable topic. While much of this information is statistical or bibliographical, the complete texts of magazines and journals are also becoming increasingly available in computerized form and can be printed instantly. Hence the expertise of information professionals today largely involves knowing which data bases to consult for a given piece of information and how to retrieve it in an efficient, cost-effective manner. R.i.C.E. has access to almost one thousand data bases on eighteen of the major on-line systems, including Lexis for full-text news sources, Westlaw for legal information, Dialog for bibliographic and full-text information, and IP Sharp for statistical data.
Once the desired information is located and if the client requires hard copies of documents, R.i.C.E. document retrieval specialists take over. Under the supervision of Jeanette Monroe and assisted by Angela Brown, the staff finds and delivers journal articles, U.S. and foreign patent copies, government-sponsored reports, conference papers, industry standards, master's theses, Ph.D. dissertations, annual reports, 10Ks, and so on. If the item is in print, these specialists can track it down. Monroe, who has worked at Fondren for eighteen years and in R.i.C.E. for the past seven, has a thorough knowledge of the library's collections. Fondren's holdings include more than one million volumes in hard copy and another million titles in the government publications and microforms collection, allowing many document requests to be filled in-house.

If Monroe determines that a document is not available on the premises, she forwards the request to the external document retrieval specialists, supervised by Julie Hemstreet. Hemstreet and her staff, Phil Heagy, Jennifer Juday, Marie Byrd, and Gilberta Zingler, locate and retrieve documents from sources across town, across the country, and around the world. Typically, the document retrieval specialist first checks the collections of other research and academic libraries in Texas; if this proves fruitless, the scope of the search is expanded to include the rest of the country. A very effective network of special contacts has been established in several major metropolitan areas, including Houston, Los Angeles, and New York City. These contacts, who are often graduate students, make regular visits to major libraries within their cities to retrieve the requested documents, which are then photocopied for overnight delivery to R.i.C.E. This has proven to be a quick and inexpensive way to obtain a large batch of material from a single source.

When overnight is simply not fast enough—when lawyers wait in the courtroom, when chemists stand at the bench—the broad range of experience of the document delivery staff comes into full play. The staff has spent years cultivating reliable sources and suppliers nationwide who can respond to an urgent request within minutes. Hemstreet can place a call to a professional association in Baltimore or a library in Seattle and ask that a document be telefaxed ASAP. An attorney in Austin will have that missing piece of information in hand within a few hours.

If a requested item is not readily available from any of R.i.C.E.'s usual sources, the ingenuity of the staff is put to the test. Hemstreet once phoned the Pentagon (and got the answer she needed); a call to Senator Lloyd Bentsen's office in Washington, D.C., yielded quick results in the search for information concerning pending legislation; a telex to the Norwegian Petroleum Institute in Oslo confirmed that a requested document had not yet been published.

For all the information at their fingertips, the R.i.C.E. professionals have on at least one occasion been stumped. A frantic call came from the owner of a local feed store who had just received a shipment of seed corn from Georgia. Upon opening one of the sacks, he found a very large snake whose markings he didn't recognize curled up in the corn. He hoped that R.i.C.E. could tell him which of the snakes native to Georgia was likely to feel comfortable in a sack of corn, and, more important, whether or not it was poisonous. The R.i.C.E. information specialist recommended that he immediately call the reptile house at the Houston Zoo. So, in the unlikely event that R.i.C.E. can't provide the answer, it can provide a referral.

As the information needs of the Houston business community continue to grow, R.i.C.E. will undoubtedly play an increasingly significant role as information provider to the highest levels of Houston's corporate decision-making structure. Those features that have contributed to R.i.C.E.'s success in the past—an experienced, professional staff; levels of service to meet the needs of management operating in a competitive, fast-paced market; sensitivity to an individual client's requirements; and value for money—will be those that carry it into the next decade and beyond.

Photos by Betty Charles

**AUTHOR ALERT**

The Friends of Fondren Library would appreciate your assistance in identifying members of the Rice community—faculty, staff, alumni, and Friends of Fondren—who have had (or will have) books published in 1989. A reception in their honor is scheduled for January 17, 1990. If you know someone who has written a book, please contact Betty Charles in the Friends office at 285-5157 before December 1, 1989.
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