

8/11/43

Nov. 5. 43

The Rif -  
Please forgive hurried  
scrawl -

Dearest E. L. -

Thank you for your  
little note & its blue-  
print accompaniment -  
The B. print I am keeping to  
look over in Calif -

It was a misunder-  
standing on my part as to  
the amount of open space  
you & Robert wanted in  
the little garden, as Miss  
Havey had told me you  
wanted all possible of  
deck tennis etc. I hated

The idea but tried to 2  
carry it out - By all  
means let's have more  
planting space & less gravel.  
I'll do over the plan in  
the next days & return it  
for another "look-see" on  
your part - it wd be good  
to have the change made  
now - so as to plant bulbs  
& get the mews over before  
spring, when you'll see  
the garden - Also - just  
think of whether you  
feel sure the S.W. corner  
is really best for the gazebo.  
To my idea, it's too near

3  
street & dust & noise &  
probably a little pinched  
as to space - By all means  
a permanent roof - but  
I think a more spacious  
& better arranged one for  
"overflow" of chairs could  
be made in the middle -  
I'll try this too - & we'll  
plank heavily in the v.v.

Conver -

Had you heard  
poor Lucking has been  
quite ill & I'll see him  
a report - Warrick  
Sunday nice - & so ac-  
complishing - Thanks to you

Keep -

4

Thank you - I quickly  
got a porter on Monday -  
good journey - assistant's  
wife at N. H. incredibly  
better - Max recovering  
from his exams & we are  
off in an hour

Your devoted

Tox

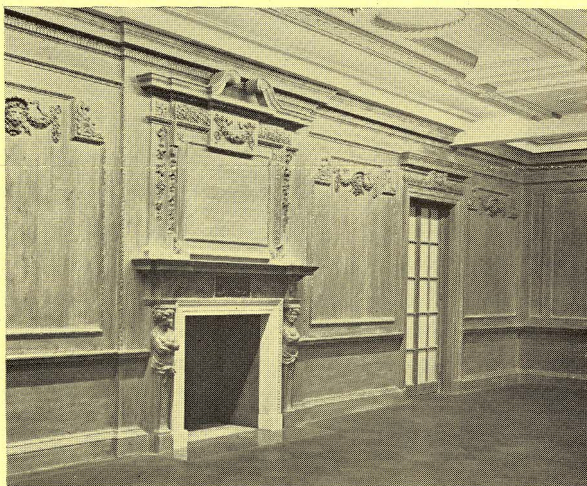


San Marino  
Calif

HENRY E. HUNTINGTON LIBRARY  
AND ART GALLERY

*Calendar of the Exhibitions*

NOVEMBER-DECEMBER, 1943



GEORGIAN DRAWING ROOM

On November second a new room will be opened to the public on the upper floor, east wing, of the Art Gallery. It is an English Georgian Drawing Room, the pine paneling of which came from Castle Hill in Devonshire, the seat of the Fortescue family; the mantelpiece, from Grove House in Chiswick. The room dates from about 1740. It is the gift of an anonymous donor and will ultimately house a magnificent collection of English furniture and paintings which will come to the Art Gallery as a bequest. Through the kindness of the donor the room, as an exhibit in itself, is now being opened for the pleasure of visitors.

The room measures about 48 by 27 feet, with ceiling height of 12½ feet. Its design is restrained, but the cornice,

panel ornaments, and fireplace are richly carved. The room in its complete symmetry is typical of its period, and certain characteristics point directly to William Kent as its probable designer. One such detail is the cutout corners of the eight principal panels, with bearded masks inserted. These panels are further decorated, in the upper sections, with mask and shell centers supporting swags of oak leaves. Repetition of these swags over doors, windows, and fireplace gives a pleasing undulating movement. Concealed lighting elements disperse a soft, even light throughout the room.

### ADDITION TO PERMANENT EXHIBITION

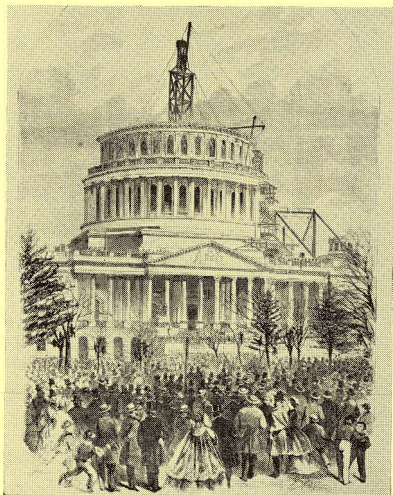
During the summer a rare first printing of the "Great Bible" of 1539 was presented to the Library, and now, on the re-opening of the galleries, it forms a fitting addition to the permanent collection of treasures on exhibit in the main hall of the Library building. Now, when everyone pauses before deciding to use gasoline for even a short trip, it may be helpful to refresh memories by mention of some of the rare books and manuscripts which have been and are still displayed in the Library's permanent exhibition. The "Great Bible" will take its place beside the first edition (1611) of the King James Version, in a case adjacent to a fourteenth-century manuscript Bible, and a fifteenth-century Block Book "Bible of the Poor." John Eliot's "Indian Bible" is in the Americana section nearby an early New England Primer. One of the most attractive exhibits, Sir Thomas Egerton's "travelling library," remains in its place beneath Oswald Birley's portrait of Mr. Huntington. The ever-popular case of manuscripts of Beethoven, Mendelssohn, and Wagner is undisturbed. Thanks to the presence in the collection of more than one copy of the Shakespeare first folio and Caxton's printing of Cicero's *De Senectute*, those rarities may still be seen by visitors.

### EXHIBITIONS CONTINUED

In addition to the new exhibitions there will be continued through November and December the exhibits of "The American Navy, 1776-1926," and "Drawings for American Cartoons."



## THE CAPITOL BUILDING, 1793-1943



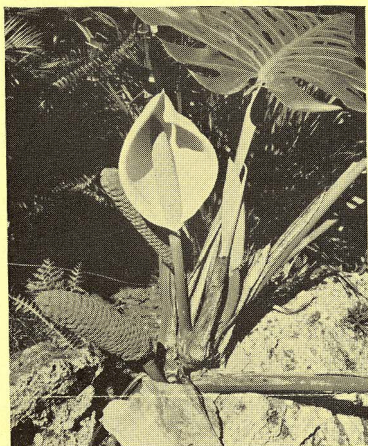
In 1791 Pierre Charles L'Enfant's plans for the new city of Washington indicated the proposed site of a "Congress house." The following spring Thomas Jefferson, secretary of state, inserted an advertisement in the papers announcing that "a premium of a lot in the city . . . and five hundred dollars or a medal of that value . . . will be given by the Commissioners of Federal

Buildings to persons who . . . shall produce them the most approved plan, if adopted by them, for a Capitol." On September 18, 1793, enhanced by a Masonic procession, the barbecuing of an ox, and oratory interspersed with volleys of artillery fire, the cornerstone of the Capitol building was laid by President Washington.

The history of the Capitol from its beginning one hundred and fifty years ago, is told in early accounts and in a series of pictures showing the building in various stages—before its fearful gutting by fire in the War of 1812; later as reconstructed with its low copper dome; during years of building the modern extension; in 1861 with the scaffolding of the half-finished new dome a background to Lincoln's inauguration; and again in war time, with the rotunda a bivouac for Union soldiers.

The Capitol survived depredation by the enemy and hard usage by the country's own troops, as well as the continuous warring of political factions and temperamental, jealous architects. At the end of a century and a half its impressive dignity justifies the industry of its designers and builders, the interest of Washington and Jefferson who gave counsel and time to its beginnings, and the faith of Lincoln who saw to it that the Civil War should not stop its progress.

## IN THE BOTANICAL GARDENS



A large-leaved, evergreen vine that can be grown out of doors in southern California in sheltered situations, is the Ceriman, or *Monstera deliciosa*. One of the largest specimens in California grows against the east wall of the Art Gallery near the loggia. The vine prefers a rough wall with an eastern or northern exposure, and an overhanging porch or roof, or a tree trunk where

the long, aerial roots can embrace their host for anchorage. The roots of the specimen on the Art Gallery wall extend from the second story of the building to the ground. While the flowers are inconspicuous, the white spathe surrounding them is ornate. It resembles a large Jack-in-the-pulpit, to which it is distantly related. The cone-shaped fruit is edible, with a flavor like that of banana and pineapple combined. The perforated leaves become very large under favorable conditions, especially in their native habitat of tropical Mexico and Guatemala. In California the plant requires a location free from severe frost; otherwise its cultural requirements are simple. A well established plant flowers practically the year round and the fruit sets and matures readily.

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### GENERAL INFORMATION

The schedule of exhibitions as announced in this Calendar is subject to change, particularly at month ends, when new exhibits are usually installed.

The Calendar is issued in January, March, May, July, and November. It will be mailed for one year, to any address, on receipt of 25 cents. It is sent without charge to members of the Friends of the Huntington Library.

Photographs, photostats, and post cards of the gardens, galleries, and exhibits may be purchased in the Art Gallery. Lists of Huntington Library publications, including hand lists, post cards, and other reproductions, are available.