It was really and truly started on the 19th, but the City Editor was called off on other matters. We hope it will get into the mail today (safer not to mention the actual date).

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Personal Notes. The collective heart of the Underworld was broken by missing Mrs. Bliss' telephone call on Monday. It was the beauty of the blossoms, an iridescent foam, that drew all of us out of doors when the clock struck five. We were sad when we learned what we had missed.

E.S. Returned for a few moments this morning. She showed very few traces of the accident and looked rested and young. Her mental climate appears to be calm and peaceful, and her philosophy, wise.

M. Fosillon continues to improve. He hopes to be allowed to come downstairs – in the lift, naturally – next week. A recent "mot" while watching the squirrels and rabbits dashing across the brilliantly green lawn – esteeming the latter above the former: "Ils" (the rabbits) "font des choses mices avec innocence; tandis que les autres ..."

Mr. Thacher's return with direct news from California made Wednesday a red-letter day.

E. Bland, pinch-hitting for E.S., has been escorting visitors through the museum with her accustomed sweet dignity.

M. Rathbone's lovely hair looks particularly bright above a pervanche blue blouse and a dusty pink tweed skirt.

N. Scheffer is happy and "orthodox" over the Easter ceremonies and rituals. She has been granted Monday off, and glows with anticipation.

M. Diehl is eagerly absorbing rare book lore (intermittently, to be sure, between telephone calls and other interruptions. "Golly!" ... "When" ... "Where" ... "Which book is that" ... and other excited ejaculations.

E.B.C., as usual, only more so (be that good or ill) because J. Thacher gave her his Siposs hours while he was away.

Use of the Library. The following pages, which we hope you will find of interest, are a copy of those that have been lightly and most agreeably bound in pamphlet form and placed on the study desks of both libraries. (The form may prove useful in planning the fascicule bindings for D.O. monographs later. Parenthetically, the new librarian for the National Library-to-be (a former cataloguer in the Patent Office) has sent out a cry for help in organizing an art library. She will have an appointment with M. Rathbone shortly.)
USE OF THE LIBRARY

When taking books from any part of the library for prolonged use, will the borrower kindly fill out Book Cards which are to be found in olive green tin boxes scattered about the library. These cards are to be left with Mrs. Scheffer in the Lower Library, and with Miss Rathbone in the Upper Library.

If at any time a student desires a book, and there is no one to help him, will he kindly fill out a Book Card and leave it in the box marked BOOKS WANTED. There is one on Mrs. Scheffer's desk in the Lower Library and another on Miss Rathbone's desk in the Upper Library.

Whenever a student transfers books from one room to another, will he notify either Mrs. Scheffer or Miss Rathbone of the change, so that they will always know where these books are.

Whenever a student finishes using a book will he leave it on the book truck marked BOOKS TO BE SHELFED. There is one in the Upper Library and another in the Lower Library.

If a student desires books from the Library of Congress, will he leave his requests on Miss Rathbone's desk some time before Tuesday or Friday noon. One of the messengers will go there on those afternoons if any books are wanted. Books from the Library of Congress should be kept not longer than two weeks, and should be returned to Miss Rathbone's desk.

HOURS

The Library is open daily and Sunday from 8 A.M. to 10:30 P.M. On Sundays, will students please use the Music Room entrance, and will they please refrain from opening windows before 12 o'clock when the watchman comes on duty.
DISPOSITION OF BOOKS

In UPPER LIBRARY (New Wing):
\begin{itemize}
    \item Current periodicals
    \item General reference books
    \item Catalogues of museums and private collections
    \item Art & archaeology, Ancient & medieval
    \item Index of Christian Art
    \item Dumbarton Oaks Census
\end{itemize}

In STUDY B:
\begin{itemize}
    \item Iconography (Temporary)
\end{itemize}

In LOWER LIBRARY (Basement of main house)
\begin{itemize}
    \item Periodicals (Corridor & small extension)
    \item Museum bulletins & reports (Corridor)
    \item Sales catalogues (Small extension)
    \item Ancient, Medieval & Byzantine history (Large reading room)
    \item Language & literature (Large reading room)
    \item Religion & mythology (Large reading room)
    \item Byzantine music (Large reading room)
    \item Slavic books and periodicals (Large reading room)
    \item Far Eastern art (Large reading room)
    \item Museum catalogues of paintings (Large reading room)
    \item General photograph collection (Large reading room)
    \item Pamphlet file (Large reading room)
    \item Microfilm reader & films (Small extension)
    \item Rare books (Mrs. Clark's room)
\end{itemize}

In FIRST-FLOOR LIBRARY (Mrs. Sessions' office)
\begin{itemize}
    \item European architecture, sculpture & painting - Post-Medieval
    \item Drawing
    \item Engraving
    \item Minor arts of periods later than Medieval
\end{itemize}

In MUSIC ROOM
\begin{itemize}
    \item Pre-Columbian art & archaeology (Book-case at West end of South wall)
    \item Music, General (Book-case at East end)
\end{itemize}

Bibliographical works are divided between the Lower Library and Mrs. Sessions' office.

In the Upper Library (New wing), the books have had to be divided into three sizes. Oversized folios will be found lying horizontally on the shelves and these will be designated by blue dots on the catalogue cards. The medium sized books will be found on the bottom shelves under the sections to which they belong and will eventually be designated by red dots.
CATALOGUES

The author and subject catalogues and the index of sales catalogues in the Lower Library are duplicates of the catalogues in the Upper Library. In the Upper Library there is a catalogue of Greek books and analytics of Greek periodicals, also supplementary cards for the microfilm of the Hyvernart collection at Catholic University.

The author catalogue contains buff and white cards. The buff cards represent temporary cataloguing and the white ones more complete cataloguing done four years ago. Complete cataloguing was abandoned because of the increased quantity of books which we felt should at least have author cards.

Exhibition and museum catalogues are listed under place, except for the British Museum and the Victoria and Albert. These will be found in the Be and the Vs respectively according to the Library of Congress system. Private collections are listed under the names of the collector, and Festschriften are catalogued under the name of the person.

The Slavic material (Russian, Serbian, Bulgarian, Polish) is catalogued (1) in the language of the original, (2) in transliteration, (3) in English translation. English cards and transliterated cards for books are filed in the general card catalogue.

The special Slavic Catalogue is divided into four groups of cards labelled as (1) Russian cards, (2) Russian subject headings, (3) English subject headings, (4) Russian periodicals - English cards. The first group is composed of cards in the language of the original and includes books, periodicals, and periodical analytics. The second and third groups are composed of subject cards for books and periodicals, the subjects being indicated on yellow guide cards, and subdivisions of these on blue guide cards. The fourth group contains author and subject cards for Russian periodicals in English. Russian cards are filed according to the Russian alphabet. Information about museums, palaces, churches, institutions, collections, etc. is printed on blue and yellow guide cards and precedes the subject.

WIEGAND HANDAPPARAT

The Wiegand Handapparat is now in the process of being catalogued. For the time being, there will be two files of cards for these off-prints in the Upper Library. One is an author list, and the other is a subject list showing the way in which this material has been filed away temporarily in the drawers at the bottom of the Dumbarton Oaks Census file.
Dumbarton Oaks Park. There were such crowds on the first (Easter) Sunday that one could hardly walk along R Street. The cherry trees and forsythia were at their supreme moment and from the hill near Catalogue House, one could see the constant stream of men, women and children walking along the branch and looking up at the pink and gold glory pouring down the slope. The following Saturday and Sunday were equally crowded, we are told.

Visitors. The largest group—and perhaps they should hardly be called "visitors"—was the Overseers and their wives on Friday. A beautiful day. They began to arrive at 10.30, and by a series of relay guides posted at strategic places, were conducted in orderly fashion through the house from South to North; to the museum via the North vista and bosquet; through the museum and last, through the gardens. Back to lunch at 12. (And pretty much on time, too) Their delight and appreciation was constantly evident. In spite of all they must have heard, the actual reality of D.O. took them unprepared. There is no question at all about that. Lunch was very pleasant; a seated table, three sides of an open square. Mr. Adams made a short speech, then Mr. Sachs outlined the aims of D.O.,—its past and its anticipated future; and the Sec'y., Mr. Green added a few words of directions for the rest of the tour. Everyone spoke of Mr. and Mrs. Bliss and missed them.

The next largest group was the Maryland Institute of Architects and their wives. (also several children) They went through the house, the museum and the gardens, asked many, many questions and appeared to be deeply impressed.

We had also H.E. the Canadian Minister; Prof. Wether of Ann Arbor; Mrs. Wilkie, brought by Mrs. Bacon who sent all kinds of messages to you both; our Minister to Canada and Mrs. Moffat; who also sent messages; and many others too numerous to mention separately.

Music Notes. Mlle Boulanger gave an inspired lecture on Bach's Passion according to St. Matthew. To one listener, her interpretation with one piano and one voice was as moving—perhaps more so—than the brilliant performance given a few days later by the Philadelphia orchestra and Stokowski. Mlle Boulanger asked tenderly after Mr. and Mrs. Bliss, and came to see M. Focillon the next morning.

Weather Report. Full summer. No change, day after day, in the blue sky and warmth of the sun. (Of course, it will not last)
Geologist Tunes Array of Rocks Into a Harmonious Xylophone

Dr. Troxell, of Trinity, Chips 100 Pieces of Lava, Found in Connecticut, Into an Instrument Comparable in Tone to Wooden Xylophone

BOSTON, April 3.—Dr. Edward D. Troxell, head of the Geology Dept. at Trinity College, and Richard G. Smith, instructor, are fashioning xylophone keys from rocks, which will add a new color to the familiar idiophone. The xylophone is an instrument of the percussion family. The keys are made of hardwood, and the tone is produced by striking them with a mallet. The rock keys, however, will have a distinctive tone, different from that of the wooden keys, due to the different mineral composition of the rocks.

Troxell and Smith have discovered that the rocks from Connecticut are particularly suitable for making xylophone keys. They have collected 100 pieces of lava, ranging from small chips to large boulders, which can be easily chipped into the desired shapes. The rocks are then polished with sandpaper until they have a smooth surface. The keys are then attached to the frame of the xylophone, and the tuning fork is struck with a mallet to produce the desired notes.

The xylophone is an ancient instrument, dating back to the ancient Egyptians and Greeks. It has been used in various forms throughout history, from the simple wooden keys to the more complex metal and plastic keys of today. The xylophone has been used in many cultures and has been played in various styles, from classical to jazz to contemporary music.

The use of rock keys is a unique approach to the traditional xylophone, and it is expected to add a new dimension to the instrument's sound. It is a great example of how nature can be used creatively and innovatively to produce beautiful music.