

GEORGE C. MARSHALL FOUNDATION

TAPE #1: ORIENTATION TO THE FRIEDMAN COLLECTION

ELIZABETH SMITH FRIEDMAN INTERVIEWS

THE MARSHALL RESEARCH LIBRARY

LEXINGTON, VIRGINIA

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This is a recorded interview with Mrs. Elizebeth Smith Friedman at the George C. Marshall Foundation in Lexington, Virginia on June 4, 1974 in which Mrs. Friedman discusses the origins and organization of the Friedman's collection with Marshall Research Library staff members Tony Crawford and Lynn Biribauer.

TC:

Interview with Mrs. Friedman, Tony Crawford, and Lynn Biribauer in the Marshall Library, June 4, 1974. We spent several minutes going through the Friedman exhibit prepared by Lynn and the museum in which she pointed out some things on the captions and then moved into the vault to discuss some material here.

LB:

Last night I went over again the transcripts of Dr. Pogue's interviews so if I interrupt you or stop you it's because we already have that down on tape, but that you're here for such a short time we want to get, we don't want to have any duplicates, we want to get as much information as we possibly can that's new and different. I think the main thing would just be to help somebody when they came in to this room to understand what's here and how the collection could be of service to them. Do you think that the tape recorder is working?

TC:

Oh yeah, it's working. And also to help us become more familiar with the collection ourselves. Of course, Lynn has worked with it more that I have, but, and then we can understand the system and what's here and explain it for people who want to come and, also...

LB:

It would be hard for us to help somebody now. We're not that acquainted with what's here. I sort of have an idea of how to go through and find something by author but I just think coming from you, it would be a lot clearer.

ESF:

Well, looking for something by author indicates that you have knowledge of what the item is.

LB:

Uh huh, well that's another topic that we want to get on, not right now but maybe later this week, as to how we could form a list of authors or titles that would be helpful to someone, just, we have that for the Marshall Books, just a short, one page list of who the primary sources would be to go to if you're just getting into the subject and what books would have the best bibliographies then to look at for later, but that's something we can talk about later because you are right, if someone was going to go to the author index that assumes that they know what they are looking for to

begin with, and we want with this tape to assume that somebody who doesn't have any working knowledge at all what they are doing

TC:

Do you want to, maybe, talk about how the books were arranged and numbered and your system? Is this your system?

ESF:

Yes, and it is strictly sequential, 1..2..3..4, in the order of acquisition.

TC:

Number one you, the first, number one, lower numbers pointed out which books you acquired first.

LB:

So then there is no order about all the Shakespeare books in one place or all the Mayan books in another place.

ESF:

Can you tell in your index there what number one, two, and three are? In this?

TC:

The numbers are kind of chronological then as you collected them?

ESF:

Yeah, yes, we added one hundred and twenty-five items.

TC:

To start with?

ESF:

Then whatever it was that came into the house next was one hundred and twenty-six.

LB:

Okay, so number one here is a magazine article, "Secret Causes of German Successes on the Eastern Front," and it is from the magazine *Coast Artillery Journal* from September of 1935 so that would assume that you started this about 1935?

ESF:

Well, that's why I asked for it. I'm trying to remember what, but I have to assume that's correct because that was exactly the way it was done and I remember the librarian at the British Museum once saying to my husband that that was the only way, sensible way, to catalog a library or a collection of any sort, in the order of acquisition because...and then let them be found from there on, describe what they are and all that. I'm trying to remember where we...oh my husband was working in the Signal Corps and the Signal Corps was in the Munitions Building on Constitution Avenue, the one, you know there were two buildings that were torn down in the last couple of years..It was the Signal Corps was there on the third floor of the Munitions Building and so I'm sure that was the beginning of it.

Unidentified Man:

Mrs. Friedman?

ESF:

Yes, hi!

[tape paused]

I think it would be that in this case it would be a good idea.

LB:

Okay we'll sit down then and get that back on tape.

Man:

I'm sorry. What did you ask?

LB:

I asked that because the three main branches of this collection are so different, if it wouldn't be better to divide the books physically by at least category, from the Mayan, to the Shakespeare, to the World War II, since right now they're in just a chronological order...so you can take it from there.

ESF:

Well, ordinarily, in any ordinary library, I would say that this system of putting items in, giving items the number of, the period of acquisition, but I can see that that is kind of silly and in this instance because the items in some of the categories are, you just can't fit 'em in, in any physical way that is sensible or even feasible so I think that in this case it perhaps might be a mistake, but all the best librarians, that we were told by the British Museum, all the best librarians now have

adopted the method of cataloging by order of acquisition and this system is going to be used, they hope, all over the world eventually, but certainly there would be a lot of difficulty in, well, people would have to, practically have to memorize different names, for example, to find out what something was about and call for what they wanted in that field.

TC:

Well, I would think that to maintain the order of the collection, the way it is, and any division by subject would be done on cards. In other words, by subjects, similar to a regular card catalog, that all the books on one particular subject would be organized by subject headings and then you could be, if you wanted that particular book, then you could be led to that book by its number in the order. If they wanted to look at book 100, they'd know where to find it in the collection. You see what I mean?

ESF:

Yes, well that has virtue, too.

TC:

I don't know that we could ever really divide it, physically divide it by subject, which would be taking away a lot of the originality, and the way that it was organized originally.

ESF:

Well, yeah, I kept thinking of battles while I was talking, whether I could bear it or not.

LB:

Well, has there ever been subject cards started?

ESF:

Yes, but not finished. When my husband died and I didn't, I wonder if the books can't, should have been in one of those file cabinets.

TC:

These boxes are more or less the beginning of a subject catalog card file, apparently by subject. I don't know if this was started with you.

ESF:

Yes, I remember, I remember the secretary who did it, and she wasn't very good at deciding what the subject was.

TC:

And I believe Nan or someone did carry, continued with this to some extent, and started ordering Library of Congress cards for books that did, that they did have cards for in the Library of Congress and this has been started.

ESF:

Well I was told that and I was, I understood that, but I confess I didn't really understand exactly what it meant in terms of the library here.

TC:

Well, I think it would be a way to, to denote the books in this collection in our main catalog too, to allow people to make use of the collection, but, of course, the books would be kept together but they would be listed in the card catalog, the general catalog, and of course it would be Stan Friedman Collection and they'd know where to get the book but it would also be a way to have a separate card catalog of just the books in this collection. It would take, in other words, some of these books you can order cards from, from the Library of Congress. There are cards for some of these books, but the books that do not already have cards established for them in the Library of Congress, the cataloger would have to do original cataloging and make a catalog card for the book or publication and so in the end, then everything could be cataloged on cards and like similar to what's been done there, only this would be more of an author-subject approach, similar to what we were talking about, and probably, a lot of this, what has been done could be incorporated into this, and some cards already have been ordered.

LB:

Yeah, I have some cards downstairs.

TC:

So I believe this is one of the ideas we had in mind to help make the collection more accessible to users other than just coming in and looking.

ESF:

Well, for example now, do you understand about that photograph of all those officers in uniform there?

TC:

Well—

LB:

Yes, that's on the transcripts.

TC:

Is it?

LB:

Yes. That one is. On Doctor Pogue's last year.

ESF:

Oh.

LB:

But could you tell us how you went about collecting the books in this collection? Did you have any publication or something that announced books in cryptology?

ESF:

No, absolutely not. No. No publication whatever, it was only if you picked up something in Paris, and sidewalk book stand, and had some scrappy old piece of a book, we might learn the name of something and, oh, it just sort of came from everywhere. There's no specific publication that applied to this and this alone. Everything was different in every country from each other and it was just a question of more or less finding it out by accident or somebody who had a personal interest in ciphers or authorship of books or something like that, or that had a personal axe to grind and would write and perhaps get some extraneous information from that, or he might ask for something that would bring up, bring to mind something else.

LB:

What about the book that Colonel Fabyan gave you? That's down in the vault.

ESF:

That's the Porta book? No, I don't think that's the Porta. I think that's the —

LB:

The Italian?

ESF:

Maybe it is. Yeah, the Italian book. Is that Porta? I guess it is.

LB:

Would you like to talk about that, how you got that?

ESF:

Well, that, I remember Mr. Friedman sort of nagged Colonel Fabyan about giving his collection to the Library of Congress and—

LB:

Colonel Fabyan's collection?

ESF:

Colonel Fabyan's collection. And he, of course, spared no money. We were, we were poor, didn't have thousands of dollars to spend on a single volume and that kind of thing. If Fabyan wanted a, heard from all of his sources of information which was every book dealer in the world practically because here was a rich client, or he might be a rich client, so everybody was after him, and so for years he collected and after he got my husband interested in ciphers, he used to always ask his advice about those sorts of things and so on, and so after Mr. Friedman left Riverbank, he proposed to Colonel Fabyan that he leave his collection, which wasn't a large one, I don't know, I'd say just a few hundred items at most, if that many, that he give that collection to the Library of Congress and Fabyan never answered yes or no, just sneered at the whole idea. So then after he died and had done nothing about disposing of the library my husband began working on Mrs. Fabyan, and she lived only three years I think it was after he died. So sure enough, after she died, he went to the Library of Congress and it's in the rare book room collection and he would think nothing of, somebody would write him, like that Porta book if I remember rightly cost, we were there, that was even before World War I, or perhaps right in the beginning of it or something like that but I remember very well myself that Porta book cost three thousand dollars which was an awfully big price in those days.

TC:

Mr. Fabyan paid that for it.

ESF:

Three thousand dollars for that Porta book. And he was very jealous of his collection. He kept a girl there after we all left and there was nobody there, and I don't think he collected much after that, but he did keep a girl who looked after the books and did his correspondence about, in that field and all of that.

TC:

Mr. Friedman's intention in getting him, Mr. Fabyan to give the collection to Library of Congress was to preserve it so that other –

ESF:

Yes, and then, of course, the flattering thing to Fabyan would be a memorial to him, and so Mrs. Fabyan then of course, he just didn't do anything about it. I'm not even sure that he left a will, seems to me he didn't even leave a will, but everything went to Mrs. Fabyan and then my husband started working on her, and so when she died the Fabyan Collection did go to the Library of Congress. It is in the rare book room. It is cataloged because of one thing that this girl, Cora Jensen her name was, Danish name, J-E-N-S-E-N, did, was although she was not a trained librarian or cataloger or anything, but she did really make cards that carried the information that as needed about an item and that was accurate so the Library of Congress had no particular job. It was put in the rare book room collection and they didn't particularly have any job of incorporating it in the library.

It's very dangerous. I think I was, who was I telling? You or you? Or Royster? That the Library of Congress is shocking about collections that are given them that are not already analyzed and recorded in this and that form, in a form of catalog, because they'll just be wasted. One day I came across, I was working in the rare book room, went back to the stacks, years and years ago, and we had known Edwin Gaudi who's the greatest designer that this country ever knew, ever had, and I came across Edwin Gaudi's papers, which he had willed to the Library of Congress, just scattered higgledy-piggledy over those iron shelves, open iron shelves. And here it was a mess like that, Edwin Gaudi's papers. I went home and told my husband. We sort of cried on each other's shoulders and...

LB:

Is that one of the reasons you've decided not to give...

ESF:

That was the reason my husband decided not to give his collection to the Library of Congress.

LB:

Well, why did you decide on the Marshall Library?

ESF:

Well, you'll have to let me think about that or I may have to ask somebody to whom it would be new knowledge and therefore they'd remember more than I do. I really don't know except that he always was a great admirer of General Marshall's.

LB:

Had he ever met General Marshall?

ESF:

Yes, I think he had, once or twice. And also he wanted a small library. He didn't want to donate to, lots of big libraries, and I don't know how many universities I had letters from afterwards that asked for the collection in their libraries and the Newberry Reference Library in Chicago which is a big library, but he just had a feeling that, I think that not only was the Marshall Library small enough to be interested in specialties, but that it was a place that would be growing in the interest of the public and perhaps if things were here in a get-at-able form that more people might benefit by it. Princeton considered it, but he wouldn't give it to Princeton unless they bought it. I don't know what he had against Princeton but I remember that correspondence. And oh there were Mona, Yale and Harvard and places like that, just like the Library of Congress they were just too big to be interested in a small collection which is something very, very special that in a place like oh the Kennedy Library, for example, everything would be subordinated to that family, and there were just so many personalities that many libraries had something to do with some personality or other.

LB:

Does NSA have some sort of library?

ESF:

I beg your pardon

LB:

Does NSA have some sort of library that you could have gone to?

ESF:

Oh yes, he could have given it there, but he wouldn't give it there.

LB:

Why?

ESF:

Well because he watched the people who used it, but most who didn't use it. And they had no regard, no respect, for books, his books

LB:

And did you already know General Carter and Dr. Pogue at that time when you were considering where to put the collection?

ESF:

Not General Carter. That was before General Carter's day. I mean my husband's decision about the library was before General Carter's day I believe. Yes, I am sure it was. And I don't think my husband knew Dr. Pogue, not until we started negotiating, started as to whether the library would like or be interested in the Friedman collection or the other way around but I remember distinctly my husband speaking of, he wanted a feeling of having his collection and his, which, his thoughts, and his cogitations about the whole field of secret language whether it be code, cipher, or what else...a language, for example. He had a feeling that he just wanted somewhere where there would be a fairly large number of persons who would be interested in the real truth about certain things and in the items to be able to give people something new and so far unknown as an incentive to work, he was always interested in anything in the world that could get young students interested in really thinking.

LB:

Well, what do you think would have been the value for students now to study cryptology when it seems like almost a job for machines instead of people?

ESF:

Well, I suppose it's a, a great deal on it is the history of the matter. And that's really, after all, this is not an instructional library. It's a historical library when it comes to that but... I don't think that my husband met Dr. Pogue at that time, in the early sixties, and then he talked to him quite a lot. I remember Dr. Pogue coming to the house three or four times and they talked about the library. I wasn't present during the talks, but I was in the house when this happened. And when he had...what could be made of it.

LB:

And then did General Carter come too? Or did you just correspond with him through the mail?

ESF:

Correspond.

TC:

What were, were there any general agreements or agreements made at that time that the collection was deposited here? Any stipulations that were set down, restrictions or specific...?

ESF:

Well, now I don't know if these were put in writing or not, but my understanding was that all the duplicates of any of these three classes were, should come to the library and those would be a means, sale in order to support the collection here. I remember distinctly that that agreement was made.

TC:

That's the Riverbank , the three areas you said.

ESF:

Yes, and the Riverbank pamphlets were collector's, that was just one of the items, the Riverbank pamphlets were collector's items and so, have you sold any of them or had any applications for sale?

TC:

Well, we have some interest, I'm sure, and several people have expressed interest.

ESF:

Manny Kueh, K-U-I-H. He drives me crazy! I heard from him again, just two or three weeks ago.

TC:

Yes.

LB:

Yes.

Well, what is your opinion of the American Cryptological Association? Do you have any dealings at all with that?

ESF:

Well actually, I haven't seen it for a number of years now. When I sold my house, I had no address to give anybody and I couldn't have this American Cryptogram Association magazine floating around in the mails following me here there and everywhere? And I just lost track of the thing completely. I don't even know if it's being published now. At that time, in 1971, it was being published out in Bethesda by a young couple, and it, it does no, originally it was a crank thing, people who were a little unbalanced were the people who went in for it, but later on they were all, the any of them that I knew anything about, or would read reports about, appeared in the publication as personalities, were people of fairly good sense that enjoyed like people enjoy

crossword puzzles it was just a hobby with them. There wasn't any danger of their ever coming up against the establishment.

[End of Side A / Beginning of Side B]

ESF:

I hadn't been getting the notices of the meeting from this man. They apparently hadn't been having meetings because he said in his letter to me that for the first time in several years that he'd, there was to be this meeting, he had activated I think was the word he used, activated the interest in the meetings and so on, and then there was another man named Hammel who used to be editor of it, he would write all the time. They two are in a sense our kind of a nuisance but to take the association as a whole, I think they were good, honest, middle intelligence people who are using this as a pastime, and they're not about to bring down the government or try to do anything that is going to be harmful to anybody.

TC:

We were thinking of, wondering if that might be one of the outlets we could use to advertize the availability of the...

ESF:

Of the Riverbank pamphlets, yes, yes I would say so, decidedly. David Kahn, who, of course, was the leading vocal, most vocal member of the organization who wrote a big tome on codes and ciphers and pestered the life out of my husband from the time he was thirteen years old, David Kahn was thirteen years old when he first started pestering my husband and he is at Oxford this year, I think, he must be nearing the end. He decided he'd get a degree from one of the English universities and when the paperback book edition of codes and ciphers, or *The Code Breakers*, came out at the end of January, that's this year isn't it? This present year. He came back to this county to make some appearances on TV and radio. Well I didn't know anything about it, I just hadn't happened, it wasn't in, and he certainly didn't appear in Washington and if it was published in anything, I didn't know about it and to my astonishment one evening, one day, he called me up and said he'd been here in connection with the paperback ...and wanted to take me out to dinner, so I invited him to come to Captain's Club to dinner instead because I was determined I was not going to let him in my apartment because as a boy, he was growing up, he was so curious about everything and he annoyed me to death by the way he would come over to our house and almost, you know, push you aside and rush in and then he'd go after my husband and ask him one billion questions and he'd keep on talking and talking and talking and I was determined that we were going to meet on neutral ground this night at the end of January so he left town that night and he dropped me off at my apartment in a taxi on his way to the airport and that night went back to England and he's still over there. I heard the other day that he was still there. I don't know when he'll be back. But he was a person who, although the last, well he was

president of the New York Cipher Society which was a part of the, an offshoot of, the American Cryptogram Association and he was president of that for a number of years and then that went out of existence, it was founded by him and when he left and people used to say, members of the Cryptogram Association would accuse my husband of discriminating against them, and that isn't true at all because my husband did hire some members of the American Cryptogram Association and his staff began to build up at the beginning of the war and there were a handful of them that proved to be very, very good people and they were some of the best people, some of them were so good as be rated right up there with the tops so he never discriminated against it, he just couldn't be bothered with that magazine demanding attention, wanting us to do something for it all the time.

LB:

Do you think David Kahn would be a good person to contact about selling the pamphlets?

ESF:

Yes, I would, he has copies because that was one thing he asked of his parents for a graduation present when he graduated from high school I guess it was. And so they bought the, I can't remember now, whether they bought a set of,

TC:

Are they copies?

ESF:

A literary edition. It was in what do you call that category of machine?

TC:

Mimeograph?

ESF:

Yes, mimeograph copies. I'm not sure about that but I think he has all of the pamphlets by now and they are, as to what value they have, I don't know enough about the actual value in dollars and sense of books, periods, and subjects and so on but the everybody ever mentions them, every inquiry I ever get about them they're always spoken about as collector's items.

LB:

When we did our inventory this past year, we noticed that there are many, many more of the later editions than say publication 50 or 60, particularly we only have just a handful of originals

ESF:

Well, I wonder if you have, do you have any 15s?

LB:

I think we have three.

ESF:

Well, I don't know where I came across this, it was some kind of a recording, just recently, this recording of how many numbers were left of the Riverbank pamphlets of a certain date and there was only one number 15 listed. I think my husband had told me to make on a yellow pad a list of the various numbers, because he was getting a fair number of requests at that time for selling them.

LB:

Well, I typed out an inventory so we could look at that later to see how many we have. I believe that we do have three number 15s.

ESF:

Well, I don't know what you do in a case like that.

LB:

You don't know what became of all the rest?

ESF:

Well, apparently, those earliest ones were very much in demand. Probably not as many were printed in the first place, and secondly they must have been very much in demand.

LB:

We do have a 15 and 16, we have photo static copies that were made, I believe, in 1954. I think Colonel Fabyan may have ...very limited edition of those copies also. Who was it that made those copies?

TC:

They were official copies weren't they?

ESF:

It must have been...

TC:

It was in the '50s?

LB:

I believe it was '54.

ESF:

It must have been the government printing office. I don't recall. I don't recall any...

TC:

Probably something, we can check over that when we go in the vault which is where they are.

ESF:

It couldn't have been the government printing office. It would have had to have been changed entirely, different binding, different type set up would all be recognizable to a person who knows the government printing office techniques. I don't know who...

TC:

While we're still in the room, I have not gone through any of the papers or documents at all, mainly because I didn't think I should until Mr. Clark or yourself went through them again or used them. What exactly are contained in the what say personal papers, is that?

ESF:

I don't know. I don't remember.

TC:

Would they have all have been created by your husband? Was it all correspondence or notes that we have here in the file cabinets.

ESF:

I just don't know. I'll need to, certainly, I haven't anything to offer that should be recorded on that at all until I look at it myself.

TC:

And then I noticed some of the items are called “field items” that are part of the numbering system but you mean by field items, would this...

ESF:

Oh, a field item means an army private code__ carries one of those items, whatever it is, that’s used in his sending messages back and forth to, for the commanding officer of that dough boy unit and...

TC:

You mean it was a communication or...

ESF:

Yes, kind of like that net cipher disc. Did, Tony didn’t see that did he? I mean didn’t we just find that last night. I don’t know where it was at

TC:

The little pocket thing?

ESF:

Oh that’s right; it was down in the museum. That, when we went to Washington, before that as a matter of fact, when we went into World War I that little celluloid disc just A to Z and Z to A on the other disc, communication system that this government had.

LB:

Is that the ____ old?

ESF:

No, no

TC:

It’s a plastic card and it has one dot on it and it’s an almost a billfold or pocket size.

LB:

I don’t think I’ve ever seen that.

TC:

It’s in a box that has devices. It’s in the top drawer of the file cabinet at the main level at the bottom.

LB:

And what was the difference between that and the flat metal piece that's in the museum with the sliding papers?

ESF:

Well, it's, the general conception is the same, of course, because it's one alphabet moving against another either forward or backwards, but this little cipher device thing which is about that size, is so simple that any kindergarten child could get the message out on it after being shown how once, and yet that is the only system that this government had until, well I guess, World War I.

LB:

I remember seeing something about that, that flat metal device that is down in the museum case. That was one, going into World War I, that was one of the only ones and it had long strips of paper and one strip represented days and one strip represented troops and there were thousands. How did that work?

ESF:

I'd have to see it again before I...

LB:

Okay.

ESF:

I'm not quite sure what you are referring to.

LB:

Okay.

TC:

Is there anything you want to go over in the room here?

ESF:

Now there's, about the cipher device, a little heavy aluminum cylinder about this big around, well that's the Vasari device, it was invented by that French cryptographer Vasari about, it's about 1800s and that book, the Vasari book, no that would be an interesting thing, that's it, that would be an interesting thing except that that's an American ___ it has mixed alphabets on it, whereas Vasari's didn't have mixed alphabets. It had A to Z or Z to A but that would be

interesting to show all the different forms and do a paragraph or two, to put them ____ that particular cipher, you know, that's a system of ciphers and there are many adaptations of it, yes that's that army cipher disc.

LB:

Where could one get the information on the Vasari?

ESF:

Well, I could give it to you with, you know, with some thought. I'd have to write it down.

LB:

Okay

ESF

It could also be gotten from one of these, I'm sure it must be in one of these volumes on. I thought these were manuals. There, they are in this color binding, in this size.

TC:

But this collection would probably be a good source to find out information about...

ESF:

There should be...there were four, there are only two here in this binding, as I remember, they were all bound

TC:

This, these, explain various ciphers and...

Yes that's exactly what they are, they are instruction books, were written, all of these were written, all of these are the same thing.

TC.

Articles on cryptography and cryptanalysis.

ESF:

There were four volumes so I don't understand...

TC:

Well we can go to the...these can be found easy enough in the file, catalog.

ESF:

Uh-oh, well now I'm really puzzled. This says 148-1. Where's 148-2, 3, and 4?

TC:

Well, some of these have been divided, and the other numbers are in the file cabinet. In other words, they're probably over here.

ESF:

Here, here's some of the same binding here. That's the same as that one, in the catalog. These are...one...

TC:

Well they've been accessioned under different numbers, I've seen them throughout the shelves

ESF:

Well, of course, they were not published all at the same time, published these things as they developed...Can't get this stupid paper....ah well.

TC:

I also noticed things such as the Mendelssohn papers and...

ESF:

You see, there was no public institution and no library that was interested in this and all the people that really were specialists. And Mendelssohn was a specialist. He was in the army, Black Chamber, he had been in World War I and then he was already in the Black Chamber and then he finally resigned from there and went back to teaching...

TC:

This is all the collection, not specific on the Black Chamber?

ESF:

He gave it the University of Pennsylvania, that's where it is, because he was a graduate of the University of Pennsylvania. His collection is there but for some reason or other his sister, who was his only one, she, when he died refused to give that to, she insisted on Mr. ___ and would not give it the University of Pennsylvania.

LB:

The University of Pennsylvania also has the Riverbank set, they have the complete set.

ESF:

I don't know, I don't remember about that at all...and then there's the Father Peterson's stuff on that Varnich manuscript. But my husband was almost like a, some heathen, some savage pride having a place for the precious things belonging to the ___ and so on. Well, see, my husband was sort of a recourse for anybody that was interested in the subject and couldn't get anybody else interested in it then they'd turn over their work or items or whatever to him and it was only after he had the heart attacks that he realized that he wasn't going to live long enough to really get an institution constructed, a library for the items produced by all these people unorthodox way of doing things government and universities and it was a question of his passing it on. It's an unusual collection and yet think of the libraries that aren't libraries of very, very wealthy people that are left, certain libraries that really haven't any much of any genuine ___ at all

TC:

It's a memorial

ESF:

A memorial, and perhaps new bindings of the book some of them would give them unusual value, unusual libraries and then again some of them are just books, not assigned to any particular category. So this is a decidedly different collection. Each subject here, each of four different subjects could be, you know, if you lived long enough, and had enough money and time build up a better large collection in any one of the three categories.

LB:

Mrs. Friedman, I'm afraid we are going to have to end.

[End of tape]