Donald C. Gallup. *Pigeons on the Granite: Memories of a Yale Librarian*. New Haven, Conn.: The Beinecke Rare Book & Manuscript Library, Yale University, 1988. [10], 353, [5] pp.; US \$24.95 (cloth). ISBN 0-8457-3124.

Donald C. Gallup's descriptive bibliographies of T.S. Eliot and Ezra Pound are models of clarity, organization and comprehensiveness. His intellectual autobiography, published in honour of his seventy-fifth birthday, coincides with the twenty-fifth anniversary of the establishment of the Beinecke Library. The book's curious title is explained by Gallup in the opening paragraph. When the Library was being constructed, the architect was asked how he would cope with the abundance of pigeons in New Haven. No one wanted to see the impressive façade of the Beinecke building soiled by pigeon droppings. The architect replied that he would design the exterior with a very steep slope, making it practically impossible for pigeons to roost. To this day, pigeons are sometimes seen perching precariously on the Beinecke's front. Gallup regards this story as a metaphor for his rich career, which apparently was marked by occasional contretemps, indignities, and disappointments. In point of fact there is little in Gallup's reminiscences to suggest that he experienced setbacks in his life. In concluding his book, he admits that the title became less relevant than he initially intended. In the final analysis the problems he encountered were either so minor that they were not worth mentioning or so major that they were too painful to discuss in print.

In September 1930 Gallup attended Yale University as a freshman, majoring in English literature. With the exceptions of his being drafted into the American army in 1937, a teaching position which he held at Southern Methodist University in 1937-39, and the years of the Second World War which he spent in the army overseas, his association with Yale became a permanent fixture of his life. In completing his graduate work, he took a course in bibliography from the Yale librarian, Andrew Keogh, for which the assignment was the compilation of an author bibliography. At the time he had started collecting books as a hobby, concentrating on Eliot. This 'happy collocation of circumstances' (p. 15) led him to compile a checklist of Eliot's publications, which he continued to add to after he had finished Keogh's course. During this period he met Eliot on several occasions, and established an important contact with Eliot's brother, Henry. In 1937 when he was invited by Keogh and the Yale Library Associates to arrange an exhibition of Eliot's work, at his own expense Gallup issued his checklist in pamphlet form. This modest compilation, his first attempt to record Eliot's canon, launched his career as a bibliographer.

Gallup achieved the rank of Second Lieutenant during the war, but he did not see active service. His duties were chiefly clerical and administrative. In his time off, he often bicycled to neighbouring cities, particularly Oxford, where he purchased antiquarian books. While in England he renewed his acquaintance with Eliot. Practically every Thursday evening, while stationed in France, he visited Gertrude Stein and Alice B. Toklas. In 1937 before being inducted into the army he had prepared an exhibit of Stein's works, and consequently was quite familiar with her literary publications.

Gallup's career as a bibliographer began in earnest upon his return to America after the war. Yale offered him a unique position in which he became professor of

bibliography, curator of the Collection of American Literature, and editor of the *Yale University Library Gazette*. For Gallup this 'combination of teaching, working with books, and editing' (p. 77) was an ideal arrangement for his life's work. He taught bibliography and history of printing, using R.B. McKerrow's *An Introduction to Bibliography for Literary Students* as the principal text. With some chagrin he records that his course never generated strong interest either from the departments or the students. '... Although I had some excellent, enthusiastic students, the course through the years remained an esoteric one and not the popular training ground for collectors, bookmen, editors that sponsors had hoped it would become' (pp. 81-2).

One anecdote worth recounting from Gallup's lively memoirs concerns his attendance at a talk given by Fredson Bowers on contemporary bibliography. Bowers repeated the claim which he had published in his *Textual & Literary Criticism* that most twentieth-century writers are textually in a worse position than many other well-known authors. As an example Bowers instanced the omission of a line in the American edition of Eliot's *The Rock*. The deletion, Bowers argued, was not authorially deliberate but resulted from the breaking and incorrect splicing of the linotype tape made for the earlier British edition. Gallup knew that Bowers's example was badly chosen because Gallup owned a presentation copy of the British edition of Eliot's play in which Eliot had cancelled the line in question by striking it through in ink. 'The episode,' Gallup states, 'influenced my attitude toward the entire bibliographical production of Fredson Bowers and provided me with a useful illustration for my students in bibliography of the danger of building up a theory without first considering all the available facts' (p. 84).

Gallup's account of this minor friction between Bowers and himself might suggest that this autobiography is an attempt 'to set the record straight' by speaking ill of his contemporaries. In fact, the tone is generous to others, self-deprecating, and never malicious. Most of the book is devoted to narrating Gallup's personal and professional relationships with a host of literary and artistic figures such as Carl Van Vechten, Thornton Wilder, Edmund Wilson, and Georgia O'Keefe. An especially touching chapter discusses Carlotta Monterey O'Neill's efforts to protect the cherished memory of her husband, and publishes two interviews that Gallup made with her in 1963 and 1964. The formation of these kinds of relationships often led to the Beinecke Library's purchase of the archives of these individuals, and in many cases to their outright donation. Gallup's clients and donors frequently entrusted him to act as literary trustee, executor, adviser, or editor. Taking on these additional responsibilities, he tells us, was an inevitable development of his curatorship.

The life of the librarian is generally perceived by the public as a retreat into the safe custody of books in pursuit of dullness. In Gallup's case his intellectual experiences have been a continuing adventure in which a distinguished bibliographer has set the standard for others to follow in the description of twentieth-century books.

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