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Robert Flaherty (1884-1951) was an American explorer, who gained international fame as a maker of unforgettable films. The best-known were Nanook of the North (1922), Moana of the South Seas (1925), Man of Aran, (1934), and Louisiana Story (1948).

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Robert Joseph Flaherty, explorer and motion picture director, with his camera.
Poet of the Cinema

DAVID FLAHERTY

In this issue of Columns, we take pleasure in turning the spotlight on the Robert J. Flaherty Collection, which Frances Hubbard Flaherty, the motion picture producer’s widow, has presented to the Libraries. In the article below, David Flaherty, who also is a film-maker, writes about his brother’s contribution to the cinematic art.

Although Robert Flaherty is best known for the films he made—he has been called “the cinema’s first poet” and “the father of the documentary film”—he was first of all, and always at heart, an explorer. It was not until he was approaching middle age that the first of his four major films, “Nanook of the North,” was shown to the public. This motion picture, which opened a new career to him, was the direct result of his explorations in the Canadian North.

He was born in 1884, the son of a mining engineer, and the mining camps of northern Michigan and northwestern Ontario were his early background. As a boy he learned from the Indians to track and hunt rabbits and, as he grew up, he went on long prospecting trips with his father’s men, travelling by canoe in summer and on snowshoes in winter.

Between 1910 and 1916 Flaherty led a series of expeditions into sub-arctic Canada for Sir William Mackenzie, the great Canadian railroad builder. Sir William had heard that there were
David Flaherty

iron ore deposits on a little-known group of islands in Hudson Bay called the Nastapokas. In 1910 the Canadian government had decided to build a railway from the wheat fields of western Canada to the west coast of Hudson Bay in order to provide an outlet for the shipment of wheat through the Bay and Hudson Strait to Europe. Sir William reasoned that if wheat could be sent that way to the great markets of the world, iron ore could be too.

On the first of his expeditions, travelling hundreds of miles by dog sledge with Eskimo drivers, Flaherty found, after breaking off and examining rock samples from the iron-bearing cliffs of the Nastapokas, that the iron ore deposits were too lean to be of the least economic importance.

Nevertheless, Sir William, persisting in his quest for iron ore, sent Flaherty again to the North. In the course of his subsequent expeditions Flaherty, with Eskimos as his sole companions, made two crossings of the great Ungava peninsula, the first by dog sled in the spring of 1912, and the return crossing—an a more northerly route following the courses of lakes and rivers—by canoe in the summer of the same year.

But the most significant achievement of these northern explorations was his re-discovery of a large group of iron-bearing islands in Hudson Bay known as the Belchers, which appeared as mere dots on the maps. On these islands he spent a winter, exploring and mapping them and investigating their large deposits of iron ore. To the largest island of the group the Canadian government has given his name.

On a later expedition Flaherty, who at that time knew nothing about films, took along with him at Sir William's urging a motion picture camera in order to make notes of his explorations. Also, he wanted to show his friends at home what fine people the Eskimos were, upon whose cheerful courage and skill as guides and hunters the success of his travels depended.

His first attempt at film-making ended in disaster. While editing the picture in Toronto, he accidentally dropped a cigar-
ette, and 70,000 feet of film went up in a burst of flame. "It was just as well," he wrote. "It was a bad film, the kind of travel film that would have bored to death everyone but the person who made it. I had learned to explore, but I hadn't yet learned to reveal."

He was determined to return to the North and to devote his whole time to making a film of the people he had come to know and like so well. It was to be a biography of an Eskimo through the course of a year. He persuaded the French fur company, Revillon Frères, to finance the expedition. His outfit included not only motion picture cameras and film, but all the necessary apparatus for developing, printing and projecting the film. The Revillon fur post at Cape Dufferin, on the northeast coast of Hudson Bay, was his base.

For his leading character he chose one Nanook, a hunter famous throughout the country. With Nanook's approval he
took on three younger men as helpers. This meant also their wives and families, their dogs, sledges, kayaks, and hunting gear.

A key to Flaherty's film-making technique was always his insistence on seeing his rushes as soon as possible. It was the only way, he said, that he could make a film. In the North he was not only his own cameraman, but laboratory technician and projectionist as well. His greatest problem was the washing of the film, for his Eskimos had to keep a hole chiselled through six feet of river ice all winter, and then the water would be hauled in barrels on a sledge pulled by Eskimo dogs up to his hut. There the ice had to be cleared off before the water was poured over the film. Deer hair falling from the Eskimos' clothing gave Flaherty another headache.

His printing machine was an old English one that was screwed to the wall. He soon found when printing the film that the light provided by his little generator fluctuated too much; so he abandoned electricity and used daylight instead, blocking out all of the darkroom window except a slot the size of a single motion picture frame. He controlled this daylight with pieces of muslin, added to or taken away from the aperture of the printing machine.

By screening his rushes, not only for himself but for the people he had chosen, he was able to enlist the enthusiastic participation of all those around him. In a way, it became their film. Nanook, for instance, was constantly thinking up new hunting scenes for the picture. Because Flaherty did not impose a prefabricated story but used only the dramatic elements indigenous to the country, his films have an authenticity that has made them endure.

After more than a year in the North, Flaherty brought his film to New York for editing. This took the better part of a winter. Then came the hurdle of finding a distributor. He showed the film first to the great Paramount company. "The projection room," he wrote, "was filled with their staff and it
Frances Flaherty, Richard Leacock (at the camera), and Robert Flaherty on location during the filming of *Louisiana Story*.
The Cajun boy, Joseph Boudreaux, is directed by Mr. Flaherty, while the boy's "father" (right) looks on. (Louisiana Story)
was blue with smoke before the film was over. When the film ended they got up in a rather dull way, I thought, and silently left the room. The manager very kindly put his arm around my shoulders and told me that he was terribly sorry, but it was a film that just couldn’t be shown to the public. He was very sorry indeed that I had gone through all that hardship in the north only to come to such an end, but he felt that he had to tell me, and that was that."

One after another the other distributors turned the film down. Finally, near desperation, John Revillon, head of the fur company, appealed, as one Frenchman to another, to the Pathé company, and Pathé, after much persuasion, agreed to distribute the film.

“Nanook of the North” had its world première at Broadway’s Capitol Theatre during a blistering heat wave in June, 1922. The astute theatre manager had decorated the lobby with igloos and icicles, and it is not unlikely that many of the customers went in to escape the heat. At any rate, “Nanook” had a successful two-weeks’ run at the Capitol, and some film critics hailed it as a revelation. This may be evidence that Flaherty, the explorer, had learned also to reveal.

Even Hollywood now took notice of “Nanook.” Jesse L. Lasky, whose Paramount company had been the first to turn it down, commissioned Flaherty to make a picture in any corner of the world he chose, provided only that he “bring us back another ‘Nanook.’” Flaherty chose to record the beautiful primitive culture of the Polynesians while it still was alive. With his wife, who was a lifelong collaborator, their three young daughters, and me, his novice brother, he spent almost two years on the island of Savai’i, in Western Samoa. Here, where life was easy and gracious and food fell from the trees, he could find none of the elements of struggle and hardship that had gone into the making of “Nanook.” He had to settle for the life of ritual and ceremony of the gentle Samoans, culminating in the ordeal of tattooing.
Mr. Flaherty and Helen van Dongen, editor of the film, examine a sequence in *Louisiana Story*. 
The Samoan film, “Moana,” was another revelation—but one that failed to satisfy its sponsors who had expected another “Nanook.” Like “Nanook,” the Samoan film had no Hollywood love story; yet Paramount put it out as “the love life of a South Sea siren.” Commenting on this, and on his later experiences with Hollywood, Flaherty once remarked, “In Hollywood I have all the prestige of an illegitimate child in a nunnery.”

In “Man of Aran,” produced for a British company in 1932-33 on an island off the wild west coast of Ireland, Flaherty found again an elemental struggle for survival. Here it was man against the sea. “Man of Aran,” another revelation to the public, was awarded first prize at the 1934 Venice film festival in competition with films from all over the world.

Flaherty’s next film, “Elephant Boy,” commissioned by the late Alexander Korda, took him and his family to the jungles of Mysore, in southern India. This was a fiction film, based on the Kipling story, “Toomai of the Elephants.” Since large sections of the film were made at the London studios under another director, “Elephant Boy,” which achieved considerable commercial success, was not Flaherty’s sole creation, and only in the scenes made in India is it representative of his inimitable style.

Flaherty’s last film, “Louisiana Story,” like his first, “Nanook of the North,” had an industrial sponsor. This time it was not a fur company, but the Standard Oil Company of New Jersey. Given complete freedom, Flaherty made a film with a thread of story reminiscent of his own boyhood among the lakes and streams of the north country. As in his other films, he used no professional actors, and he worked with a minimum crew. Flaherty, to whom film was “the language of the eye,” was primarily a visual artist. “Nanook” and “Moana” are silent films, made before the advent of the talkies. “Man of Aran” and “Louisiana Story” contain a minimum of dialogue. Each of
these four films has been in continuous circulation over the years, and the demand for them gives no sign of abating.

Upon Robert Flaherty's death in 1951 at the age of 67, the poet A. M. Sullivan wrote of him: "Flaherty, the poet whose medium was light, whose pages were the silver screen, leaves a great treasure to the permanent library of human experience."

Much of the treasure left by Robert Flaherty—the diaries, reports, maps, and photographs covering his career as an explorer, and the manuscripts, scenarios and other writings, as well as a large collection of photographs relating to his subsequent career in films—is now in Butler Library at Columbia University.
The Exploring Camera of Robert Flaherty: A Picture Selection

The pages which immediately follow contain reproductions of stills from the four motion pictures which many have regarded as best exemplifying Robert Flaherty's contribution to cinematic art. In recognition of the active part played in some of the productions by Frances Hubbard Flaherty, the film-maker's wife, by his brother David, and others, it should be stated that the title above is meant to connote the finished products resulting from Robert Flaherty's overall creative talents, regardless of who may actually have been doing the photography.

Specific film credits are given on the page following the picture section.
NANOOK

Nanook beams with pleasure over the music coming from the gramophone.
NANOOK

Nanook, the Eskimo who was selected for the central role in the film, about to throw his spear. On success in the hunt depend food, clothing, home light and heat, and in fact, life itself.
NANOOK

Eskimo woman and child inside an igloo. The snow of the curved ceiling “sparkled and glittered and glistened like the dust of diamonds.” In such a setting Nanook said to Mr. Flaherty, “Surely, no house of the Kablunak (the white man) could be so wonderful.”—Frances Hubbard Flaherty: *The Odyssey of a Film-Maker*. Urbana, Illinois, Beta Phi Mu, 1960. p. 16.
MOANA
A Samoan maiden making tapa cloth from the bark of the mulberry tree.
MOANA
Moana (right) dancing with his bride, Faʻagase.
Maggie Dirrane, the woman of Aran, pauses in gathering kelp while a gigantic wave breaks against the cliff-like shore.
MAN OF ARAN
Men of Aran haul in their fishing net from the turbulent sea.
LOUISIANA STORY
Joseph Boudreaux, the boy, paddles his pirogue in a bayou.
An oil derrick looms on the horizon.
FILM CREDITS IN BRIEF

Nanook of the North
Script, direction and photography: Robert J. Flaherty
Titles written by: Carl Stearns Clancy and Robert J. Flaherty
Produced for: Revillon Frères, New York
Premiere (New York): June 11, 1922

Moana
Script, direction and photography: Robert J. Flaherty and Frances Hubbard Flaherty
Production Assistant: David Flaherty
Titles written by: Robert J. Flaherty and Julian Johnson
Production: Famous-Players-Lasky, U. S. A.
Premiere (New York): February 7, 1926

Man of Aran
Script, direction and photography: Robert J. Flaherty with Frances Hubbard Flaherty
Assistant and additional photography: David Flaherty
Production: Gainsborough Pictures Ltd., London
Premiere (London): April 25, 1934

Louisiana Story
Produced and directed: Robert J. Flaherty
Story: Frances and Robert J. Flaherty
Photography: Richard Leacock
Editor: Helen van Dongen
Produced for: Standard Oil Company of New Jersey
Premiere (Edinburgh Film Festival): August 22, 1948
Salute to Edwin and Robert:
The Grabhorn Press

ROLAND BAUGHMAN

This article is an adaptation by the author of an address which he gave on December 2, 1965, as one of a series on the "Heritage of the Graphic Arts." The series is being presented by Dr. Robert L. Leslie.

EDITOR'S NOTE

Daniel Berkeley Updike, the great Boston printer, once said in an address that was billed as his message to his fellow craftsmen, "Printing is a trade and not an art, but it has frontiers on the arts." Now it would be very difficult indeed to select any printer from any period or place who would have fewer points of similarity with Updike than the brothers Grabhorn have, but I believe nevertheless that, deep in their hearts, they would agree with his statement—though I also believe that they would laugh at anyone who would say so. Edwin and Robert Grabhorn have most assuredly practiced the trade of printing as an art, and the books which they have produced over what is now almost half a century have their source in an artistic inspiration which, if it is not in fact unique, is at any rate very rare among American printers. Grabhorn books have a personality, a hallmark, an aura; like Kelmscott books, they can be imitated but they cannot be equalled at the hands of imitators.

But before this discussion becomes too deeply enmired in the philosophy of "fine printing" and its relationship with "art," perhaps I should say a little of the history and background of these two typographical geniuses who work in the glow of the Golden Gate. Edwin Grabhorn is the elder of the two; he was born in 1890 (or thereabouts—the authorities can't agree and the Library of Congress won't venture a guess; and who would
have the temerity to ask Ed directly?). Robert Grabhorn is some ten years younger; rumor has it that he was born in 1900. Both are natives of Indianapolis.

Ed and Bob Grabhorn at the stone, 1937. Photo by Marjory Farquhar.

Ed Grabhorn learned the printer’s craft in the shop of an uncle. He was barely out of his teens when he answered the siren call of the west in 1909, obtaining a job with a music publisher in Seattle, Washington. That first western sojourn of his was brief and disillusioning, lasting only two or three years, but it included a turn at being his own boss—it had so happened that the man who had hired him as a compositor decamped, leaving him in sole possession of a debt-encumbered business. The most enduring consequence of that experience was that Ed
Grabhorn would never again be happy taking orders from someone else—not even from clients!

In any event, late in 1912 Ed Grabhorn was back in Indianapolis, where he spent the next three or four years working wherever his printing talents could command a wage. By 1915 he had had his fill of that, and he established his own “Studio Press,” having acquired a stock of Goudy’s Forum and Kennerley types. Somewhere along the line he had married, and the early Studio Press imprints include the name of his first wife, Florence. In a year or two his brother Robert, then in his later teens, became associated with the venture.

The products of the Studio Press were rather arty and self-conscious, in keeping with the tradition that had begun with William Morris, and which during the first two decades of the 20th century made so deep an impression on the younger generation of American printers. However, it should be emphasized right here that the Grabhorns always deprecated and soon fought off the tendency to imitate even the greatest of printers. Frederic Melcher once asked Ed Grabhorn if he owned the Kelmscott Chaucer or the Ashendene Dante. Ed replied that he
Roland Baughman

had owned both of those typographical monuments, but that he would rather not have such books around too long because he might unconsciously get to imitating them. Melcher also recalls, in another connection entirely, that Ed had given away his copy of the Ashendene Dante as a kind of quid pro quo for the gift of a copy of the first edition of Mark Twain's 1601!

Arty or not, the productions of the Studio Press were gaining for Ed Grabhorn a reputation which has remained his ever since. W. R. Voris, who eventually bought the Studio Press—lock, stock, and unbound sheets—has written that as a young man he had heard tales of "a queer old fellow" somewhere in Indianapolis who "would rather do a fine bit of work than make a dollar, a man who could do wonders with limited supplies of type and accessories." When, much later, Ed Grabhorn heard about these tales, he told Voris that "the old fellow would be carrying on for a long time and would yet show them how to print real books." That vow was made when "the old fellow" was barely 30, just before he moved to San Francisco in 1920.

But when Ed and his brother Robert threw open the doors of the "Grabhorn Press" in San Francisco, that city, remarks David Magee, the noted Grabhorn expert and bibliographer, was "already richly endowed with printers"—John Henry Nash (the "Aldus of San Francisco"), Taylor and Taylor, the brothers Johnson of the Windsor Press, to mention only a few. John Johnck, founder of the well-known firm of Johnck & Seeger, arrived in San Francisco from Iowa about the same time that the Grabhorns arrived from Indiana. There were not many jobs for newcomers, and the first months were pretty hand-to-mouth for the Grabhorns. The wolf was kept at bay by advertising work, notably for the Standard Oil Company, the American Trust Company, and the Bank of California. Most printers would have been happy enough with accounts like those, but again according to David Magee the Grabhorns wanted to be book printers, not advertising typographers.
Salute to Edwin and Robert 27

Since no publishers stepped forward to have them do their printing, the Grabhorns issued a book or two over their own imprint. Looked back on today, in the context of later Grabhorn books, those early self-advertising efforts are not very impressive—but they caused someone on the publications committee of the Book Club of California to sit up and take notice. At any rate, in 1921 appeared the first of what has proved to be a long and distinguished series of Grabhorn books issued by the Book Club. It was Emma Frances Dawson’s A Gracious Visitation.

Such printing was making powerful friends for the Grabhorns, friends who for more than four decades have sponsored the publication of books that do not have to meet too strict a budget—friends who could almost be placed in the category of patrons. One such, and perhaps the most openhanded of all, was Albert M. Bender, for whom the Press printed seven items during the critical first four years of its existence in San Francisco. Mr. Bender died in 1941, and in the twenty years he knew the Grabhorns he was responsible, partially or entirely, for at least 25 of their publications.

By 1924 the Grabhorn Press was able to concentrate more definitely on book printing and somewhat less on advertising.
work (though to this day a substantial part of their effort is devoted to that lucrative side-line; truly definitive Grabhorn collections, I have recently learned, must include bottle labels of a certain highly regarded California wine!). And now begins one of the great periods of the Press, marking its emergence to take its place among the most influential and widely known in America.

The 1920's marked the zenith of the "press book" craze, the "fine printing" madness, the era of the "limited de luxe edition." It was a period made to order for the Grabhorns, who began to issue books that were strictly limited as to edition copies, highly decorated with hand work, and (by today's standards) very modestly priced. It was a time when printers and publishers everywhere could expect to sell nearly any sad old text, provided it was dressed up with all the elegance the illustrator and designer could bestow, and issued in a "limited" number of copies. I'll say this for the Grabhorns—their texts were never old and tired. When they issued *Leaves of Grass* in 1930 (under the imprint of Bennett Cerf's Random House), it was the first time that American classic had ever been printed in monumental form. The same can be said of the *Red Badge of Courage*, 1931 (also a Random House book). And many other Grabhorn books of this period—though not exactly qualifying as monumental—incorporated texts of lasting importance which had never received the "fine printer's" accolade before—*Salomé*, *Hymns to Aphrodite*, and *The Golden Touch* in 1927, *The Scarlet Letter* in 1928, and *Robinson Crusoe*, which was done in 1930 for George Macy's young venture, The Limited Editions Club.

As we look back on it all now, we cannot really fault the limited editions craze that swept the country during the 1920's. I like the way Ed Grabhorn put it in 1933 in his essay, *The Fine Art of Printing*. "I am glad it all happened," he wrote. "I would go through any form of hysteria again if we could produce another *Leaves of Grass*." The simple truth is that in that magic
[BOOK XV.] A SONG FOR OCCUPATIONS

1. A song for occupations!
In the labor of engines and trades and the labor of fields I find the developments,
And find the eternal meanings.

Workmen and Workwomen!
Were all educations practical and ornamental well display'd out of me,
what would it amount to?
Were I as the head teacher, charitable proprietor, wise statesman,
what would it amount to?
Were I to you as the boss employing and paying you, would that satisfy you?

The learn'd, virtuous, benevolent, and the usual terms,
A man like me and never the usual terms.

Neither a servant nor a master I,
I take no sooner a large price than a small price,
I will have my own whoever enjoys me,
I will be even with you and you shall be even with me.

Whitman's *Leaves of Grass*, Random House, 1930. Decorations by Valenti Angelo; one of the "50 Books of the Year".
Original: 14-5/8 by 10 inches.
decade there came into being the important tenets that have stood up under the impact of a major depression, the restrictions and ersatz standards of a World War, and the spiraling inflation of the post-war period. In the 1920's the American Institute of Graphic Arts began its 50 Books of the Year shows, their purpose being to hold up for all to see the American productions that, in the opinions of the various juries, best met the challenges of the times. In that decade, too, George Macy's Limited Editions Club got its start, and ever since, in bad times and good, it has sponsored proud publications that exemplify the best in design, illustration, and bookmaking techniques. I submit that we desperately need these fruits of nostalgia, so that, when hard metal at last completely disappears from book production, when type and decent paper become the private province of the hobbyist, when the glacier of computerized printing overruns us all, we will be able to remember that beauty and quality once existed.

But let's get back to the Grabhorns. During the early 1920's, according to Gregg Anderson in his recollections of his years spent as a compositor and factotum at the Press, the Grabhorns were strongly influenced by Morris, Cobden-Sanderson, St. John Hornby, and even Bruce Rogers. But that phase soon passed—and in my own opinion it was not only because Ed Grabhorn outgrew it, although of course nothing would have availed if that had not been the case. I think that there was another factor that was equally important—the coming of Valenti Angelo to the Press in 1926. Thereafter Grabhorn books were never the same, never imitative of someone else's work, and never again was the Press to be without the services and vitalizing force of a ranking creative artist. Valenti remained barely a half-dozen years, but while he was with the brothers Grabhorn he had an important hand in some of the most beautiful books they have ever produced. And when he left finally to seek the greater satisfaction of being his own boss in the New York area, he was
Prose poems selected from John Edgar's translations of "Homeric Hymns". Published in 1927; decoration by Valenti Angelo.
Original: 11-3/16 by 7-5/8 inches.
followed by an imposing succession of artists who could and did work in what had become widely known as the Grabhorn genre. To try to list all of these artists would be tedious, and

Ed Grabhorn in 1937. Above him is a photograph of a contemporary San Francisco printer, John Henry Nash. Photo by Marjory Farquhar.

to select from them would be invidious. It would be equally wrong, though, not to mention at least two who have served for substantial periods, and who have strongly influenced the personality of Grabhorn books—Mallette Dean and, more recently, Ed's daughter, Mary Grabhorn.

It is easily seen that the half-century career of the Grabhorns can be divided into five major phases—the "incunabula" years
in Indianapolis, the imitative period (perhaps "allusive" is a happier word) in the early 1920's, the "fine printing" era of the late '20's and very early '30's, the years of the great depression, and the post-war period. Gregg Anderson goes a step farther in his analysis, correlating the phases with Ed Grabhorn's successive enthusiasms as a book collector. The imitative period, for example, came when Ed was primarily interested in acquiring the better works of the most famous modern printers. "Gradually," wrote Anderson in the summer issue of Print, 1942, "his collecting drifted from the field of printing to the buying of first editions of English and American literature, and, before very long, to Californiana." Each of those interests has been reflected in the finer Grabhorn Press productions. At a later time, Ed took up the collecting of Japanese prints (David Magee credits him with owning "one of the finest collections of Japanese prints in the world"), and this interest, too, has resulted in a series of magnificent Grabhorn books.

But the story will be easier to tell if a chronological sequence is maintained. With the coming of the depression the limited editions bubble burst, leaving many printers who had flourished during the boom with little to do but gaze sadly at their idle presses. Although the west coast received the full impact of the depression somewhat later than was the case elsewhere in the country, San Francisco was eventually to suffer as much as any other city, and the Grabhorns would have fared no better than their fellows had Ed not come up with a brilliant idea. For several years the Press had issued occasional items that reflected his interest in works documenting the early history of California. Important among these were The Harbor of St. Francis (1926), Relation of Alvar Nuñez Cabeça de Vaca (1929), and The Santa Fé Trail (1931). These had all sold well, though typographically most of them (the Cabeça de Vaca is definitely an exception) were overshadowed by such masterpieces as the
Aesop, the Mandeville, and the Book of Ruth. Accordingly, plans were laid to issue a series of reprints called “Rare Americana,” featuring texts that in the original editions would have been far beyond the purses of ordinary collectors even in good times, and which no one had ever thought worthy of republishing. Between the years 1932 and 1937, the worst years of the depression, the Grabhorns issued and sold out twenty titles in three successive series of “Rare Americana.”

The books were very modestly priced, even for those times, but despite that fact some of them stand among the most distinguished items the Grabhorn Press ever issued—Wah-To-Yah & the Taos Trail (1936), for example, and The Spanish Occupation of California (1934), with its unforgettable title-page. And right here, I think, lay the real secret of their success, for it was almost as though the lower the budget for a given book, the more painstaking and lavish the effort to provide

THE RED BADGE OF COURAGE
AN EPISODE OF THE AMERICAN CIVIL WAR
BY STEPHEN CRANE

Published in 1931; decorations by Valenti Angelo.
Original: 13 by 8-5/8 inches.
luxury for pennies. No volume among the ten items in the first series of "Rare Americana" could have had an expected gross return of more than $1,500, although the series included such permanent favorites as *Narrative of Nicholas "Cheyenne" Dawson* (1933) and John Bradford's *Notes on Kentucky* (1932). Under those circumstances the profits, if any, must have been figured in mills. But the books sold out as soon as they were issued; in not a single instance did the Grabhorns have to worry very long about an unsold inventory. Remember that those were dire times, and that the Grabhorns were competing not so much with other publishers as with the grocer and the man who collected the rent. The whole deal depended on three main considerations: first, low overhead (Ed and Bob did most of the work themselves, including, I rather think, the binding—even so the illustrator had to be paid); second, low inventory (the editions were held strictly to 500 or 550 copies); and finally, quick turnover (the first series varied in price from $1.50 to $3.00, the second was stabilized at $5.00 with 10% discount for prepayment, and the third again varied from $4.00...
Almost at once, of course, the books doubled and tripled in the rare-book marts, but I have never heard it breathed that the Grabhorns ever expressed the slightest resentment of the fact that others reaped where they had sown. They just wanted to make certain that they would be permitted to go on sowing.

And, most happily for all aficionados of fine printing, it so turned out. The "Rare Americana" tided the Press over the worst years of the depression. The last of the three series, Phoenixiana, was issued in 1937, by which time business had picked up considerably. In fact, the project had begun to drag somewhat, and if I know the Grabhorns, they were probably getting tired of it; as other work increased, it became an increasing chore to finish out the promised series.

Nevertheless, the Grabhorn interest in early Americana—and particularly in early Californiana—was not dulled. Up to the time of the wartime restrictions of the early 1940's important California items continued to be produced, among them being Wiltsee's Gold Rush Steamers (1938), Sutter's New Helvetia Diary (1939), and Meyer's Naval Sketches of the War in California (1939), featuring paintings owned by Franklin D. Roosevelt, who wrote the introduction for the book. This was the period, too, for three works aimed at a strictly local clientele, but which were snapped up by "Grabhorn Collectors" over the whole nation—a W. P. A. book, Festivals in San Francisco (1939), Austin's Around the World in San Francisco (1940), and William Saroyan's Hilltop Russians in San Francisco (1941), all with plaintive and nostalgic illustrations by Pauline Vinson, and all published by James Ladd Delkin.

By this time the fame of the Grabhorn Press and its lasting place in the hearts of collectors were assured. Elinor R. Heller and David Magee bestowed the ultimate accolade by compiling a Bibliography of the Grabhorn Press, 1915-1940, which was printed by the Grabhorns, and which listed 338 major publica-
Salute to Edwin and Robert
tions, plus innumerable ephemeral pieces. (A second volume was published later, bringing the record up through 1956 and the total of listed publications to 583.) I recall so well the reluctance with which my fellow librarians and I greeted the opportunity to pay $35 for that first bibliography — which nevertheless we bought. (We could sell it today, authorities permitting, for from five to ten times the original cost, and I think it most unlikely that any of us hesitated to pay the $75 needed to get the second volume.) The point to be made, however, is that after only twenty years in San Francisco, the Grabhorns were famous around the world for their colorful publications. Forty-odd of their books had been selected for the various 50 Books of the Year shows, and one of them (The Letter of Amerigo Vespucci, 1926) had won the coveted A. I. G. A. gold medal. (The Grabhorns were awarded the medal again in, if memory serves, 1942, this time not for any specific volume, but in recognition of their total accomplishment and influence.)

During the war years, the Press's publishing activities were somewhat restricted, as might be expected. Perhaps the less said of those years the better, although the Grabhorns, who probably had an adequate stock of pre-war paper stashed away, did produce a number of outstanding volumes. Carl Wheat's Maps of the California Gold Region appeared in 1942, having unquestionably been in the works before Pearl Harbor, and early in 1944 Ivan Goll's Landless John was issued. Both were of folio size, both made the 50 Books of the Year, and both were modestly priced (the Wheat sold for $18, the Goll for $12).

For my sins I give a course of lectures on the history of books and printing in Columbia's library school. As you may guess, the Grabhorns come in for discussion under the general heading of "Modern Fine Printing." Almost invariably the question arises, "How can they make any money?" To that I am forced to reply that I haven't the foggiest notion—and since only the
IRS people know for sure, I can curb my curiosity. I rather suspect that the books the Grabhorns publish over their own imprint (the Shakespeare plays, for example, and the magnificent *Alamos* which has just come out) are figured on little more than a break-even basis, a kind of self-advertising, self-pleasing proposition in which a certain amount of red ink can be permitted in the interest, on the one hand, of attracting client work, and on the other, of satisfying the ancient Grabhorn compulsion to "show them how to print real books." It must be remembered that for the past twenty years Grabhorn publications for direct sale have been minimal in comparison with work done on order. It must also be remembered that the editions are extremely limited—the Grabhorns, as I said earlier, are not the least interested in giving shelf-room to a large inventory, nor, according to David Magee, in the drudgery of marketing, billing, shipping, etc. The Shakespeare plays are almost the only Press publications these days. They have been coming out at the rate of about one each year since 1951; they are beautiful books into which untold man-hours, artistry, inspiration, and loving care have been poured. And yet the price has been held to $30 and the editions to 185 copies. This means that the total gross expectancy from any one of them would be $5,500—and off the top of that must come whatever discount is allowed to

*Title-page vignette by Mallette Dean; one of the "50 Books of the Year". Original: 9-9/16 by 6-5/8 inches.*
dealers, usually, I understand, in the neighborhood of 25%. If the Grabhorns make a dollar on a deal like that I would be surprised.

This has been a very sketchy account, and before I bring it to a close perhaps I should take the time for a generality or two. The Grabhorn Press consists of a very few key people—Ed, Robert, Robert’s wife Jane, Ed’s daughter Mary, and, until 1963, the pressman, Sherwood Grover, who had been with the Grabhorns so long that he was virtually a member of the family. It would be a good guess that ideas germinate freely among that group, so that there may be no way of being certain just who happened to be the one to think up a particular design or technique. But in general Ed is the designer, the idea man, Bob is the compositor and makeup expert, Jane oversees the bindery (while running her own show, the Colt Press), and Mary is a general factotum cum artist extraordinary. Each one, doubtless, would be quite capable of doing anyone else’s job if the necessity should arise. It is a close-knit family affair in the purest old-world sense.
In 1948 Jane Grabhorn made what I consider a priceless summation of the way things happen at the Press. “[Ed]” she wrote (of all places, in an open letter to her infant niece), “is what you might call an experimenter and an optimist—the inventor type. [Bob] is a perfectionist and a pessimist—the professorial type, in a sophisticated sort of way. Probably the reason Bob is a pessimist is because Ed is an optimist.

“I share their amazement,” she continues, “every time a book is finished. There appears to be no organization, no planning, no system. Not only does the right hand not know what the left is doing, but the left hand has no idea what the hell it’s doing either. In fact, when the Grabhorns are ‘at work,’ the general effect is of both hands being tied behind the back and two men walking around blindfolded. Then suddenly, there’s the book. Finished. I snarl, sneer, worry—but somewhere along the line someone must have been working. Because there’s the book. Their team work is so successful that it is undetectable. Their combined talents are so perfectly synchronized that all appearance of effort as ordinary mortals know it, is completely effaced.

“I’ve seen many people come and go from this shop in the past fifteen years,” she goes on, “and I don’t believe that a single one of them, including myself, has left a single imprint, a trace, a mark, or a memory. I don’t believe that one of us has exerted the slightest influence. These men are completely self-sufficient, and although entirely dependent one upon another almost for their existence, they are totally without need of anyone or anything else. This is a hell of a thing for a wife to contemplate. . . .”

And finally, a word or two about the Grabhorn product. The Grabhorns are experimenters and, because experimenting is always a chancy business, some of them turn out less well than might be desired. Gregg Anderson once commented (a little over-harshly, I have always thought) that “in almost any book where the text runs to more than 200 pages the Grabhorns are at a loss.” He cited Wiltsee’s Gold Rush Steamers (1938),
which comprises 385 pages, as a case in point: the use of overly bulky paper and heavy binding boards made the volume nearly four inches thick! But, having made that mistake once, the Grabhorns have never repeated it. They apparently love thick, resilient paper which takes a deep impression, so their texts are usually short. When they are long, which of course sometimes happens, the paper is selected with the facts of life in mind.

The Grabhorns are masters of title-page design, but they are not “title-page printers.” The exhilaration which one experiences on first seeing a Grabhorn title-page is held at a high pitch as one leafs through the rest of the book. It is as though the designers had sought not merely to attract the eye by a brilliant beginning, but to set the theme for the decor of the entire volume. And to be successful in that is indeed a rare and precious thing.

* * *

Author’s acknowledgment. No modern printers have been more copiously written about than the Grabhorns. Their achievements and envied way of life have inspired a voluminous legenda aurea (much of which, we may be sure, the Grabhorns themselves regard as apocrypha). In any event, there remains little that is wholly new to be set down, beyond personal judgments. Especially as regards factual data, the foregoing “Salute” has necessarily echoed the following excellent sources:

American Institute of Graphic Arts, Catalogue of an Exhibition [of Grabhorn printings], New York, 1942.


W. R. Voris, Notes on Some Early Grabhorn Items, Tucson, Arizona, [1939].

Prefatory matter by various persons and notes in the two definitive bibliographies of the Press, 1940 and 1957.
HERAKLES AND THE LION
Our Growing Collections

KENNETH A. LOHF

Gifts

APPLETON gift. Professor William W. Appleton (M.A., 1940; Ph.D., 1949) has made further additions to the Appleton Family Papers. Included in his recent gift are letters to the publishing firm of D. Appleton and Company from Lord Acton, Thomas Bewick, George H. Boughton, Salmon P. Chase, Samuel S. Cox, and A. E. W. Mason, as well as a group of documents among which are two invoices from Thomas Bewick for the shipment of books from Newcastle to Longman and Co. in London, dated February 6 and April 16, 1810.

Artzybasheff bequest. Columbia University was one of several institutions named in the will of the late painter and portraitist Boris Artzybasheff, who for nearly a quarter of a century created covers for Time. His works were the subject of a recent retrospective exhibition in the Time-Life Building. Among the twenty-eight oil paintings and drawings received in the bequest are portraits of Marian Anderson, Charles Darwin, Sigmund Freud, General Douglas MacArthur, and Joseph Stalin, as well as illustrations done for As I See, Ghond the Hunter, Orpheus, and The Droll Stories.

Berol gift. Mr. and Mrs. Alfred C. Berol have added significantly to the music materials which they presented last year. Their current gift covers a wide range of research material with special emphasis on eighteenth and nineteenth century American and English harmonies and psalmodies, a number of Isaiah Thomas imprints, publications and manuscripts of the American
composer Benjamin Carr, nearly two hundred first and later editions of Stephen Foster’s sheet music, and approximately twenty thousand pieces of sheet music—mainly American of the nineteenth century, all of which are carefully cataloged by subject, publisher, composer and lyricist.

*Davis gift.* Professor Robert Gorham Davis has presented a fine group of literary manuscripts, including three letters written to him by Ezra Pound, the holograph draft by Dorothy Parker of her address delivered at the *Esquire Magazine* Symposium in October 1958, and two manuscripts of James T. Farrell, one containing holograph drafts of poems, and the other being a carbon copy typescript of various chapters from *What Time Collects.*

Special mention must be made of an exceedingly interesting music manuscript in Professor Davis’s gift. Entitled “A Collection of Dancing Tunes, Marches & Song Tunes,” it contains more than a hundred eighteenth century tunes written in a very neat, musical hand. It is inscribed on the fly-leaf “Whittier Perkins’ Book 1790,” and its importance is increased by the fact that it includes an American Revolutionary manuscript version of the patriotic song “Yankee Doodle.” Also included in the gift is a journal kept by Professor Davis’s ancestor, William McKindry, from the end of 1778 to January 1780, portions of which relate to General John Sullivan’s campaign against the Iroquois Indians.

*Farrar bequest.* Under the terms of the will of the late Lilian Keturah Pond Farrar, the library has received a set of approximately one hundred lantern slides and photographs relating to the Lake Placid Club which are to be added to our collection of Melvil Dewey Papers.

*Flaherty gift.* Through the good offices of Professor Erik Bar-
nouw and the International Film Seminars, the papers of the film producer and director Robert Flaherty have come to the Libraries as a gift of Mrs. Robert Flaherty. The papers document Mr. Flaherty’s careers as an explorer in the Hudson Bay area and as a film-maker from 1910 to his death in 1951, and they include his early journals and diaries, Eskimo drawings, correspondence, and glass slides, negatives, and stills from his various films, including *Nanook of the North* (1922), *Moana* (1925), *Man of Aran* (1934), and *Louisiana Story* (1948). Mr. David Flaherty’s reminiscences of his brother appear in this issue.

**Friedman gift.** Nearly every issue of *Columbia Library Columns* during the past decade has contained acknowledgement of the gifts of books and manuscripts that have come to the Libraries as a result of the thoughtfulness and generosity of the late Dr. Harry G. Friedman (Ph.D., 1908). These benefactions illustrate a wide range of interest, for they include manuscript letters, French and English documents, Arabic and Persian manuscripts of the Koran, art objects, portraits, and prints. While all of his gifts have enhanced our collections, special mention can be made of the handsome 1495 Latin Bible bound for Pope Paul IV, the seventeenth century English witchcraft manuscript, and the five fifteenth century editions of scarce works by Hieronymus Savonarola. Shortly before his death, Dr. Friedman presented a fine specimen of a clay tablet bearing cuneiform writing which is now in the process of being transcribed and translated.

**Gildersleeve bequest.** In November 1964 Dean Virginia C. Gildersleeve presented to the Libraries her personal library and an extensive file of papers. Now, by bequest, a further collection of books from her library has been received, as well as a fine oil portrait of her done by the late Harold Brett in 1955.

**Grauer gift.** Mr. Ben Grauer has presented a collection of nearly
The original portrait, in oil, was painted by the late Harold Brett in 1955. Miss Gildersleeve, then Dean-Emeritus, was a member of the original Planning and Organizing Committees of the Friends of the Columbia Libraries in 1950-51 and served as a member of the Council until December 30, 1954. (Gildersleeve bequest)
Our Growing Collections

four hundred useful books, among which are numerous contemporary titles inscribed to Mr. Grauer, including Edward Dahlberg’s Do These Bones Live, Averell Harriman’s Peace With Russia? Herbert Hoover’s The Ordeal of Woodrow Wilson, and Eleanor Roosevelt’s This I Remember. Of the earlier items, special mention is made of the following: Edward Young, A Poem on the Last Day, Salem, 1802; The Farmer’s Daughter of Essex, New York, 1798; and the Elzevir edition of Publius Papinius Statius, Opera . . . , Amsterdam, 1653.

Hazen gift. Professor Allen T. Hazen has added to our collections a copy of The Phenix: or, A Revival of Scarce and Valuable Pieces From the Remotest Antiquity Down to the Present Times, London, 1707-1708, in two volumes, a work which was perhaps compiled by the eccentric bookseller and pamphleteer John Dunton.

Kindley gift. Readers of these pages will recall the gift from Columbia College student Jonathan Kranz, which was reported in the May issue. It is with pleasure that we now note another gift from a Columbia College student, Mr. Jeffrey Kindley of the Class of 1967. Through his thoughtfulness we are able to add two scarce pamphlets of works by Marianne Moore, Le Mariage and Dress and Kindred Subjects, both published in 1965 in limited editions by the Ibex Press of New York. The first of these is a translation into French done by Mr. Kindley of Miss Moore’s poem “Marriage.”

Kott-Roberts gift. Messrs. Seymour H. Kott (M.A., 1949) and Richard Roberts have presented a group of personal and scientific papers relating to Michael Pupin and his years at Columbia University. The gift also includes letters, manuscripts, and documents of his daughter, Vavara Smith, and his son-in-law, Louis Graham Smith.
MacKenzie gift. Avery Library has received a portfolio of original sketches, working drawings, and photographs by the late James Cameron MacKenzie (A.B., 1909; B. Arch., 1912) as a gift from his widow. The New York architect was the designer of the Jacob Riis Houses and other public buildings.

Macy gift. Mrs. George Macy has added the 1965 publications of the Limited Editions Club to the “George Macy Memorial Collection” which she has established here at Columbia. While all of the volumes are distinguished by the Club’s usual high standards of book design, the following two are especially handsome exemplars: Sir Edwin Arnold’s translation of the Bhagavad Gita with water colors by the young Indian artist Y. G. Srimati; and Herman Melville’s two novellas, Billy Budd and Benito Cereno, illustrated with ten paintings in casein done by the New York artist Robert Shore.

Mespoulet library. Through the good offices of the American Library in Paris, a large and useful collection of French publications has been received from the library of the late Professor Marguerite Mespoulet. Mainly from the late nineteenth and twentieth centuries, the collection is rich in literature and art history. Of particular interest are the twenty-three first editions of works by Paul Claudel, among which are two handsome illustrated editions published in Tokyo, Cent Phrases Pour Eventails, 1927, and Sainte Geneviève, 1923, both inscribed by Claudel to Professor Mespoulet. Also noteworthy is Edmond de Goncourt’s A Bas le Progrès!, 1893, inscribed by the author and containing his holograph corrections in the text.

Morris gift. Professor Richard B. Morris (A.M., 1925; Ph.D. 1930) has made further additions to the collection of his professional papers which he presented in December 1962. The current gift includes the correspondence, drafts, and manuscripts
relating to his articles, essays, and various books, among them *Treasury of Great Reporting*, *Studies in the History of American Law*, and *Alexander Hamilton and the Founding of the Nation*.

**Parsons gift.** Although in England on sabbatical leave during the current academic year, Professor Coleman O. Parsons (A.B., 1928) presented two scarce and valuable works before his departure in the fall. Up to now the only edition of Joseph Glanvill's defense of witchcraft, *Sadducismus Triumphatus*, in the Columbia collections has been the fourth edition, London, 1726, but Professor Parsons's recent gift has now added the second edition of 1682 to our holdings. He has also presented a copy of the second edition of *Scotland's Skaith; or The History of Will & Jean*, Edinburgh, 1795. Although the work is often ascribed to Alexander Wilson, Professor Parsons's own researches have attributed the authorship to the Scottish poet Hector MacNeill.

**Podell gift.** During his later years Jacob J. Podell (A.B., 1913) was an avid and perceptive collector of Franklin D. Roosevelt letters, manuscripts, photographs, and association books. His splendid archive, designated "The Jacob J. Podell Collection," has now been presented to the Libraries in his memory by Mr. Podell's children, Mrs. Carol Podell Vinson (A.B., 1957), Mr. Robert L. Podell (M.S., 1957), and Mrs. Madeleine Podell Michael (LL.B., 1946). Of the fifty-seven letters from the President, twelve are addressed to "Dearest Mama," Sara Delano Roosevelt, and are of a personal nature. Doubtless the most charming letter is the one written to his grandfather, Warren Delano, on August 23, 1896, when the future President was fourteen years old. He was traveling in Germany, and, as any young man of that age, he writes of trout-fishing, bicycling through the Black Forest, and snapping photographs with his Kodak. Signed
typescript and mimeographed copies of the first three inaugural addresses are present in the collection, as well as a remarkable document, "Biographical Notes for the Cyclopaedia of American Biography," completed in the President's holograph on August 21, 1919. The books in the collection reflect a wide range of interest—religion, poetry, history—and all are signed or inscribed, and one in particular, the 1546 edition of Petrarch, illustrates the President's appreciation of fine books, for he inscribed it, "Bought by me in Venice in 1905—a very fine Aldus." There are seventeen volumes of the President's own writings and among them is a copy of The Happy Warrior Alfred E. Smith, 1928, signed on the half-title by two Presidents of the United States and a Presidential candidate: F. D. R., Harry Truman, and Al Smith.

Rabinowitz gift. From 1891 to 1923 Thomas Bird Mosher published some 444 volumes, books through which he, like William Morris in England, was attempting to raise the level of printing and publishing by carefully selecting his texts from the most distinguished American, English, and foreign authors, and then presenting their work in a beautiful format characterized by hand-set type, special hand-made paper, elegant bindings, and meticulous craftsmanship. The Columbia Libraries have, over the years, acquired a reasonably representative collection of the publications of the Mosher Press, but recently, through the interest and generosity of Mr. Aaron Rabinowitz, our holdings have been considerably strengthened. Mr. Rabinowitz has presented eighty-one titles including publications in "The Bibelot Series," "The Old World Series," "The Brocade Series," and "The Vest Pocket Series."

Rose gift. Mr. Reginald Rose has presented thirty-four albums containing 132 scripts which he and other playwrights have written for the popular television series "The Defenders." Ac-
companying each script are a synopsis, cast list, shooting schedule, and allied papers, many with hand-written notations.

_Salisbury gift._ Mrs. Leah Salisbury has made further notable additions to the collection of papers, from the files of her author agency, which she has established here at Columbia. The current gift contains correspondence, scripts, and other records of various playwrights, writers, and actors, notable among which are Brooks and Oriana Atkinson, Clemence Dane, Ernest Hemingway, Joseph Kramm, Elmer Rice, Kurt Weill, and Albert Hackett and Frances Goodrich, authors of _The Diary of Anne Frank._

_Samuels gift._ Mr. Jack Harris Samuels (A.M., 1940) has presented an important group of printed materials in the field of English literature. Notable among his recent gift are the Huth copy of Philip Massinger's _The Emperour of the East,_ London, 1632, and a splendid copy of Charles Dickens's _Our Mutual Friend,_ London, 1864-1865, in the original parts. Other items include two Kate Greenaway almanacs, four eighteenth-century editions of the plays of Lewis Theobald, and an eight-volume edition of _The Spectator,_ London, 1765, bound in old calf.

_Van Doren gift._ Professor Mark Van Doren (Ph.D., 1921) has added a notable collection of nearly two hundred Allen Tate letters to the "Mark Van Doren Papers." The letters, which range in date from 1926 to 1962, record the close relationship of these two poets, and they often contain typescripts of Mr. Tate's poems, a number of which are unpublished and many of which vary from the printed versions. Also included in the gift are eight letters of Caroline Gordon (Mrs. Allen Tate) and other related correspondence.

_Wouk gift._ Mr. Herman Wouk (A.B., 1934) has made dis-
t nguished additions to the Herman Wouk Papers in Special Collections. His recent gift contains the drafts, manuscript, and typescripts of Marjorie Morningstar, as well as the working papers for his most recent novel, Don't Stop the Carnival, including the manuscript, typescript, and related research materials. The original manuscript of Youngblood Hawke was presented two years ago; he has now added the typescript and galley proofs to the collection. Also included are the manuscripts of his plays, "Nature's Way", "The Meadow Sweet With Hay", "The Curious Impertinent", "There's No Way Across", and "Modern Primitive", as well as a group of memorabilia, including personal correspondence, 1934-1955, and souvenirs of his first trip to Israel in 1955.

Notable Purchases

Manuscripts. In 1894 Thomas J. Wise edited and published anonymously William Morris's Letters on Socialism. The original manuscripts of the four letters printed in the volume, dated April 2, 4, and 10, and May 6, 1888, all written to the Rev. George Bainton of Coventry, have now been acquired for the library by means of the Ulmann Fund. In this instance at least, the bibliographer Wise was careless in his transcripts, for a comparison of the manuscripts and the printed versions reveals a number of discrepancies.

Printed Works. Avery Library has acquired a most significant French work on rococo design and ornament, Juste Aurèle Meissonier's Oeuvre, published in Paris, ca. 1730. Primarily a designer of objets d'art, Meissonier strongly influenced continental design in the first half of the eighteenth century and English design in the latter part of the century, particularly the work of Thomas Chippendale.
A splendid copy of William Blake's *Illustrations of The Book of Job*, London, 1825, has been acquired for the "Solton and Julia Engel Collection." This series of engravings, numbering twenty-two plates including the engraved title, represents Blake's most widely known achievement, and our copy is one of eighteen proof sets on India paper with the incorrect date, 1828, appearing on the title. The plates are mounted on leaves of Whatman paper bearing the watermark "Turkey Mill 1825." The volume has the added distinction of being from the library of John Addington Symonds and containing his bookplate.

Recently added to the Gonzalez Lodge Collection was a copy of the Greek text edition of Aeschylus, *Tragoediae Septem*, published in Glasgow in 1795 by Andrew Foulis. The volume is one of twelve copies on large paper, handsomely bound by Roger Payne in dark blue straight-grained morocco with gilt panelled sides and floral ornaments.

To support the expanding needs for research materials in the field of African affairs, a collection of approximately 1,850 volumes from the library of the late Mr. S. F. Hassan has been acquired. The subject coverage is broad, including materials in science, travel, and all phases of the humanities, and the imprints range in date from the sixteenth century to 1961, the earliest item being Flavius Arrianus, *Ponti Euxini & Maris Erythaei Periplus...,* Geneva, 1577.
Donald Frizell Hyde

April 17, 1909–February 5, 1966

“In Donald Hyde’s untimely death”—President Grayson Kirk has written—“the world of letters has lost one of its most valued supporters. His literary and bibliophilic interests were many and varied, and he devoted himself to them, as to his chosen profession of the law, with energy, imagination and constructive generosity.”

“Constructive generosity” on a truly international scale. But members of the Friends of the Columbia Libraries have a very special reason for remembering how timely and constructive the Hydes—Donald and Mary—have been through the whole modern period of our activities. Late in 1950 a plan to reactivate the Friends stood in need of impetus. The idea was there, the potential was fully appreciated, but a point had been reached where momentum was beginning to abate. The Hydes, characteristically, supplied the impetus in both personal encouragement and support precisely when it was most effective. In acknowledgment the then Director of Libraries, Carl White, wrote, “Your gift will always stand in my mind as a kind of symbol—a symbol of the real beginning of our Friends’ organization. How much this will mean to Columbia and all it stands for, and how proud I am to be the one who has the pleasure of thanking you, both of you, at this moment of beginnings.”

In the intervening years libraries and bibliographical organizations throughout this country and beyond have benefited from their participation, encouragement and support. Donald Hyde will be much missed, but the lasting benefits of his work will continue to influence all of us. His was a “constructive generosity” that we will long remember.—R.H.L.
Activities of the Friends

MEETINGS

Leo Rosten speaker at the Fall Meeting. On the occasion of the association's Fall Meeting, which was held at the Men's Faculty Club on Wednesday, November 10, Mr. Leo Rosten, the author of *The Education of Hyman Kaplan* and other books and Editorial Adviser for *Look* magazine, was the speaker. In the development of his topic "Ideas and Superstitions", he gave a humorous and at times sardonic twist to many commonly held beliefs.

Winter Meeting on February 28. As we go to press with this issue of *Columns*, plans have been completed for the next meeting of the Friends, which will be held at the Men's Faculty Club on Monday, February 28. The program will focus on the late Robert J. Flaherty's career as a motion picture maker and on the collection in the Columbia Libraries which bears his name. The speaker will be Frances Hubbard Flaherty (Mrs. Robert Flaherty), who was associated with her husband in his motion picture work and is a public speaker, and Professor Erik Barnouw, teacher of Dramatic Arts at Columbia.

Bancroft Awards Dinner. Our members may wish to make note of the fact that the Bancroft Awards Dinner will be held this year on Thursday, April 21. Invitations will be mailed a month before the event.
CREDITS

The basic file of original negatives of the photographs pertaining to the cinematic work of Robert Flaherty is a part of the Robert J. Flaherty Collection in the Columbia Libraries. To facilitate production, however, existing prints were utilized, as follows: The ones of Mr. Flaherty directing the Cajun boy, and of Mr. Flaherty and Helen van Dongen are from Arthur Calder-Marshall's *The Innocent Eye: The Life of Robert J. Flaherty* (London, W. H. Allen, 1963); the ones of Frances and Robert Flaherty with Richard Leacock, of Nanook with a gramophone, of the Samoan maiden making tapa cloth, of Moana dancing with his bride, and of Joseph Boudreaux paddling his boat are from Frances Hubbard Flaherty's *The Odyssey of a Film-Maker* (Urbana, Illinois, Beta Phi Mu, 1960).

As indicated in the caption, Artzybasheff's drawing "Herakles and the Lion" was made for Padraic Colum's *Orpheus*. . . . Mr. Colum holds the rights and it has been reproduced with his permission.

The photograph of the oil portrait of the late Dean Virginia C. Gildersleeve was made by the Kelsey Studio of Hyannis, Massachusetts, and was supplied by the Barnard College Public Relations Office.

The "Film Credits in Brief" is from the Calder-Marshall volume cited above.
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Opportunity to purchase most Columbia University Press books at 20 per cent discount (through the Secretary-Treasurer of the Friends).

Free subscriptions to Columbia library columns.

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