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Photography by Martin Messik

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A Traveler in Japan Before the Bullet Train

MIWA KAI

The travelogue is a favorite genre in Japan, both in literature and painting, the most widely known being that of the Tōkaidō wood-block prints by Hiroshige (1797-1858), which depict the fifty-three stations of the Eastern Sea Route from Edo, present-day Tokyo, to the former capital, Kyoto. A recent gift by Mr. and Mrs. Sam Schaefer to the Rare Book and Manuscript Library, a Japanese folding book, hand-painted in color, depicts scenes and places visited on such a journey covering three of the four main islands of Japan, a considerably longer route extending from Tokyo to the southwestern islands of Kyushu and Shikoku. Although untitled and undated, the work was probably painted in the latter part of the eighteenth century.

The book, when closed, measures 20¼ × 11¼ inches and contains thirty-two full-spread illustrations composed to form one continuous pictorial record. There is no accompanying text, which is not unusual for this kind of work. However, towns, castles, temples, rivers, islands, and other landmarks are identified by some 250 place names inserted at appropriate points throughout the book. These “signposts” are helpful, not only as aids in following the route traversed by the travelers, but as indications of their focus of interest as expressed through emphases placed in portraying the different sites visited. If opened in its entirety, the book would measure some fifty-six feet, presenting an artistically rendered panorama of the central and southwestern parts of the country; this type of work, however, was designed to be viewed section by section in much the same manner as when one opens a handscroll horizontally a couple of feet at a time.

Opposite: Travelers approaching the two-span bridge which crosses the Seta River in an eighteenth century Japanese pictorial travelogue; in the background rises Mt. Hiei where the Enryakuji Temple is located in a thick grove of cypresses.
This journey is no hurried business trip made on a bullet train, nor is it a sightseeing tour aiming to take in as many sights as can be crammed into a limited and crowded schedule. Quite the contrary. We have here a journey showing no apparent constraints of time or budget, the purpose being to revel in the delights and wonders of nature, to recall and ponder over the events of the past, to reflect on and pay homage to historical figures memorialized in temples and shrines—a time for solitude and contemplation.

A lone traveler and his attendant commence their journey in Edo and travel in a southwesterly direction. Unencumbered by luggage, their only carry-along baggage is a small bundle slung on a pole over the shoulder of the attendant. Clad in the simple traveler’s garb of the time with a conical straw hat to fend off the elements, they appear comfortable, carefree, and totally at ease.

The first major architectural structure depicted is that of Edo Castle, the seat of the Tokugawa government from 1603 until the restoration of the Imperial regime in 1868, at which time the name of the city was changed to Tokyo. The season would appear to be spring. While crossing a small bridge at Shinagawa, a busy traffic center in feudal days and one of the post-stations on the Tōkaidō, they catch a distant view of the temples at Ikegami, one of the principal centers of the Nichiren Sect of Buddhism. Mounted on a white horse, the attendant following on foot, they travel toward the Odawara Castle, which was the stronghold of the Hōjō clan that held sway over this entire territory toward the end of the fifteenth century. From here, a climb up the Hakone Mountains enables them to get a bird’s-eye view of the surrounding countryside. Beyond hills and dales, they catch a glimpse of a lake and, far below, the shimmering flow of a meandering stream. After changing his mount, our traveler and his attendant make their way down the mountainside.

On foot now, and at a leisurely pace, they pass Numazu and Yoshiwara and pause to admire the breathtaking view of the snow-capped peak of Mt. Fuji rising majestically over the mist and
clouds. In awe and reverence, they gaze in silence at the perfect proportions of this magnificent mountain considered sacred by the Japanese. The city of Yoshiwara is known as a center of the paper and pulp industry. Further along, farmers are working the fields while fishermen with baskets slung over their shoulders are headed toward the shores of Suruga Bay. Waves dash against the rocks not far from the natural breakwater created by the sandy spit of Miho. At Seikenji, a temple of the Rinzai Sect of Zen Buddhism, and again at Shimizu, they enjoy a view of the pine groves of Miho. The avenue of pine trees makes a striking contrast against the banks of white sand, a favorite theme for poets and painters since ancient times. It is in this grove that the legendary tree featured in the No drama *Hagoromo*, or *The Feather Robe*, is to be found.
On horseback they ford the Ōi River where attendants stand ready to lead the horses to the far shore. They pass through Kakegawa, another post-station of the Tōkaidō, and approach the castle at Hamamatsu. Today this city is noted for the production of pianos and motorcycles as well as for its weaving and dyeing industries. Overnight accommodations at modest wayside inns and occasional periods of rest in the precincts of temples and shrines refresh the travelers. Passing through a number of towns and villages and visiting shrines and temples along the way they reach Nagoya. Here they make a brief detour to the north to visit Ōgaki Castle and then south to Kameyama Castle after which, mounted again on a white horse, the attendant still following on foot, they climb up a mountain path to view a cascading waterfall.

At Seta they cross a two-span bridge whose center support is anchored on an islet. The Seta River, which flows out of Lake Biwa, changes its name in Kyoto to become Uji River and flows past the town of Uji, noted for its beautiful scenery and fine quality of green tea. They turn to view the verdant heights of Mt. Hiei, where in a thick grove of Japanese cypress Enryakuji, one of the most important temples, is located. It was founded in 788 by Saichō (767–822), known also by his posthumous title Dengyō Daishi, founder of the Tendai Sect of Buddhism.

Before proceeding further they take a brief break, sipping tea and enjoying refreshments at a small tea house in Ōtsu, and watch the small boats ferrying passengers across the Seta River. A short walk takes them to Miidera, which is the popular name for Onjōji, founded in 674, one of the head temples of the Tendai Sect of Buddhism. It is in a cemetery near this temple that Ernest Francisco Fenollosa (1853–1908), an American educator and art critic, is buried. Born in Salem, Massachusetts, Fenollosa first went to Japan in 1878 and taught philosophy, political economy, and logic at Tokyo (Imperial) University. A great admirer of Japanese aesthetics, he studied Japanese art and Buddhism. Although he died in London, by his own request his remains were interred here. In this
area, temples, historic sites, and places of particular scenic beauty abound. Unable to visit all of them, those within sight are depicted and identified, among them Ishiyamadera and Tōji, temples of the Shingon Sect of Buddhism.

The traveler and his attendant passing beneath Mt. Fuji; they are also depicted returning from their sojourn.

After a visit to the castle in Kyoto, a wide bridge takes them across the Yodo River and thence in the direction of Osaka, where Shitennōji, a temple founded by Prince Shōtoku (574–622) in 593, and Tenmangū, a shrine dating from 947 and honoring Sugawara Michizane (845–903), are visited. Michizane’s life as statesman, scholar, and literary figure is vividly recalled. A victim of slander and intrigue, he was banished to Kyushu in 901 and died there an exile. Some of the people encountered are going about in palanquins, a means of transportation far from comfortable. The season advances. A short distance further, and Osaka comes into view.
Boarding a small boat they circle a portion of the Inland Sea to view Himeji Castle, a fort built in the fourteenth century and located on Shikoku Island to the south. This castle, considered to be one of the outstanding of its kind both in design and in architectural features, is also known as the Egret Castle, for at a distance its plastered structure resembles the silhouette of an egret in its tall, white elegance. A boat is the vantage point from which to view the more than one thousand islands of the Inland Sea. These islands and islets appear to be afloat, green with pine trees whose branches reach out and down toward the sea. An ever-changing vista unfolds as the travelers sail around and among the variously shaped islands.

Turning back westward and skirting the northern and western shores of Kyushu, the Tsushima Islands across the Tsushima Strait and Iki and Gotō Islands come into distant view. Closer at hand is Hirado Island, where the city of Hirado covers the entire island.
This was formerly an important castle town and trading post and the first port to be opened to foreign trade in the middle of the sixteenth century. The boat then lands at Nagasaki, where many historical traces remain from the sixteenth and seventeenth centuries when Dutch merchants lived there. During some 250 years of seclusion, the island of Dejima, constructed in Nagasaki Bay from 1634 to 1636, was the only port open to foreign trade. The country remained closed until 1853 when Commodore Matthew Calbraith Perry (1794–1858) arrived with his Black Ships, and, upon the signing of the United States–Japan Treaty of Peace and Amity in 1854, the country was once again made open. Wending their way along rivers and villages interspersed with rice-paddy fields, the travelers reach Kumamoto, where they stop to visit the castle. A large part of this castle was destroyed in internecine warfare, but the main structure was reconstructed in 1960.

Fukuoka and Dazaifu to the north are historic towns not to be missed. Here also is located Dazaifu Shrine constructed in 919 and dedicated to Sugawara Michizane, mentioned above, who spent the last three years of his life in exile. The travelers linger to view the thousands of Japanese plum trees planted on the shrine grounds. One tree in particular, "The Flying Plum Tree," is sought out for special attention for, according to tradition, it was this tree that is said to have uprooted itself in order to fly and accompany its master into exile. One of the best known poems composed by this political figure and scholar would have been recited on this occasion. As translated by Ivan Morris (1925–1976), professor of Japanese at Columbia from 1960 until his untimely death, and included in his The Nobility of Failure published in 1975, this poem reads:

If the east wind blows this way,
Oh blossoms on the plum tree,
Send your fragrance to me!
Always be mindful of the Spring,
Even though your master is no longer there!
From Saganoseki, our travelers sail back across the Inland Sea along the northern shore of Shikoku Island. Passing Imabari and Kawanoe they approach Marugame, an old castle town that is the principal landing place for pilgrims who come to visit Kotohiragu Shrine dedicated to a Shinto deity believed to protect seafarers and voyagers. Next to come into view is Takamatsu, the chief port and administrative center of this island since feudal times. In 1961 this city was designated sister-city of St. Petersburg, Florida.

Pursuing a northeasterly course across the Inland Sea, their boat is swept along and into the rushing waters of Naruto Strait, a
turbulent, narrow passageway between Shikoku and Awaji Island. The travelers hold on for dear life and thrill at the overpowering force of nature. With the roaring of the sea still resounding in their ears, the boat swerves northward in the direction of Osaka.

The passage across the sea as delineated in the book then runs off the lower edge of the page and it is not known at what point the travelers disembark, but it may be assumed to have been in the vicinity of Arita, some distance south of Wakayama, an area noted for the luscious tangerines grown there. Following a visit to the castle at Wakayama, built in 1585, they pass through Sakai, an ancient trading post, which now thrives as an industrial complex producing iron and steel. The travelers then find themselves once again in Osaka from where, following a southern route, they return to Edo at Shibaguchi, known today as Shinbashi, located at the southern end of Ginza, the Fifth Avenue of Tokyo.
The Book Designs of Ernst Reichl

CATHERINE TYLER BRODY

During his professional career of half a century, Ernst Reichl achieved a reputation for excellence as one of America's leading book designers. Now seven years after his death, it becomes easier to evaluate his historical importance. His innovations in design have left a permanent influence on the appearance of the contemporary printed book, and his calm, reasoned approach to creating designs and solving design problems made him a key figure in the development of American book typography during a crucial time.

At his death in 1980, Reichl left not only a heritage of over 2,500 book designs, several publications of his own, and the fruits of a dedicated teaching career, but also an extensive collection of private papers, correspondence, scrapbooks, diaries, clippings, and photographs. The materials include a file of some thousand cards, carefully written out by Reichl in the years before his death. On each card he comments critically on one of his book designs, recalling the circumstances under which it was created and supplying autobiographical detail and analyses. Miriam Brudno Reichl, the designer's widow, donated this material, comprising more than 2,200 items, which include manuscripts, dummies, mock-ups, about 1,100 of the books he designed, and examples of his trademarks, letterheads, and other commercial art, to the Rare Book and Manuscript Library. The collection gives an inside view of the complicated and subtle process by which book designs are created. In many ways, the collection constitutes Reichl's artistic autobiography.

The historical significance of Reichl's work lies in its documentation of the transition from the traditional methods of book design to the new methods necessitated by the revolutions in book production. By the late 1960s, photocomposition and offset printing gradually replaced metal type and letterpress almost completely.
Ernst Reichl, ca. 1961.
Reichl's manuscript accounts clearly chart the painful process of change. His concern was with the result rather than the process of printing. The tools of a designer, Reichl wrote in *Books for Our Time* (Oxford University Press, 1951), are not type and ink and paper, "but words and pictures and ideas...and the space in which to coordinate them." To put it simply, "the purpose of a book is...to be comprehended."

Throughout his career, Reichl eagerly adapted the advances of technology to his purposes. The flexibility of photocomposition methods was a springboard to innovations in design. With photolithography, Reichl created imaginative approaches combining typography and illustration. Thus, he was able to bring forth fresh relationships between type and illustration, paper and binding methods, making full use of the freedom granted by the techniques of production. The technology, in fact, made possible many of Reichl's innovations. It should be remembered that until the second quarter of the twentieth century, when technical developments allowed for a wider range of expression in book design, there was no distinction between the printer and the typographer/designer. Reichl was the right man at the right time.

From the corporate annual report to the limited edition, Reichl designed just about every type of publication during his long career, including trade catalogs, reference works, and textbooks. His concept of what a modern book should be, and how it could be made more contemporary, more legible, and more usable through the adaptation of available machinery, was demonstrated by him in his use of the double-page title page, the use of photography for title page illustrations, offset printing of illustration on bookbindings, the observance of inner consistency of typographic design within a particular book, and the use of unified design themes for identification of publisher series and the work of individual authors. These innovations influenced the course of American book design.

Born in Leipzig in 1900, Reichl was educated at the University, earning his doctorate in art history. For a time he worked for the Munich publisher Kurt Wolff. When he first arrived in New York
in 1926, he sold German books; in 1928, Reichl began designing books for Alfred A. Knopf and continued steadily as a designer until his death in 1980, working for almost 150 American publishers, as well as for many associations, companies, and individual customers. He was briefly foreign editor for Doubleday, Doran in 1930, and then joined the H. Wolff Estate Book Manufacturing Co., one of the largest organizations of its kind at the time. He became house designer for many publishers, and in 1945 he established his own design firm. From 1945 to 1963, he also headed Archway Press, publisher of gift and art books. Twenty-six of Reichl’s book designs have been included in the annual Fifty Books shows of the American Institute of Graphic Arts as representing the best of American book design. Desiring to share with others the fruits of his long experience, Reichl taught graphic design at New York University; this aim led to his careful analyses
of design problems through extensively annotating and criticizing his own work.

Reichl once referred to his job as “book directing,” embodying the concept of the integration of functions in the production of books, combining art direction and production management; he realized that the design of a book has powerful impact on how the author’s message is communicated, on the psychological aura of a publication, and on the subtle subjective and subliminal connotations of the book’s aesthetic appearance. His objective was to find the one correct expressive way of presenting a particular book so as to preserve its distinctive character.

Sympathetically responding to the author’s text, Reichl created original and innovative designs that reflect an essential relationship to the literary content of the book itself. For William Saroyan’s Inhale & Exhale (Random House, 1936), for example, Reichl placed the type for the section titles as they appear throughout the book at different levels horizontally on the page, in descending order, giving the very feeling of exhalation, of space and time relationships. “The way the title page is split horizontally into nine parts, and the part titles march down the stairs gives the book a sense of time passing while you read—a principle of book designing I have repeatedly tried to pursue—here for the first time,” Reichl wrote. The use of this device as a unifying element was developed into new ways of treating chapter heads and front matter. In Night Man, by Alan Ullman (Random House, 1951), a suspense novel about an elevator operator, the position of the chapter headings moves upward, chapter by chapter, suggesting an elevator’s ascent in graphic fashion. In Graham Billing’s Forbush and the Penguins (Holt, Rinehart and Winston, 1966), Reichl’s last book to be among the AIGA Fifty Books, Reichl replaced the chapter numbers with a row of penguins “in easy company and conversation with each other.”

Although the essential unity of the double-page spread is not a new concept, Reichl used the technique with such artistry and aware-
The Book Designs of Ernst Reichl

The designer depicted "the past bicycling into the present" across the double page of this 1949 social history dealing with the effect of the automobile, the radio, and the movies on American culture.

Chapters carry neither number nor title; each section break is indicated by a huge initial letter in black which fills the whole page. Reichl's unforgettable treatment transforms the simple elements of author's name and title into a strong design that epitomizes the spirit of this modern classic. Strangely, this classic title-page design was dropped from later reprints of Ulysses, although the enlarged initials for the part titles remain.
Reichl had been working on the design during the time when Judge Woolsey was deliberating as to whether the book could legally be published. His decision was expected shortly, so everything had to be coordinated so that the book could be set, proofread, paged, read again, plated, read for a third time, printed, bound, and delivered within five weeks. Materials were selected and work scheduled so that production could proceed in relays. While the last part was still being set, preceding chapters were being made into pages, the middle of the book was being plated, and the beginning was actually on the presses; the initials were also drawn and the wrapper was marked-up for type. Reichl told how “on December 7, 1933, at 10:15, Mr. Klopfer [of Random House] called me up at the H. Wolff Estate and said, ‘Go ahead!’ Five minutes later, after a wait of fourteen years, the first American edition of Ulysses was on its way.”

Reichl sometimes combined the double-page spread with photography. Blood and Oil in the Orient by Essad Bey (Simon and Schuster, 1932), for example, uses a double-page photograph of oil wells, white on black, for dramatic effect on the title. This volume, probably Reichl’s first double-spread title page, was chosen as one of the AIGA Fifty Books of the Year.

Later outstanding examples of the double title-page spread are Not So Long Ago by Lloyd Morris (Random House, 1949) and The Disenchanted by Budd Schulberg (Random House, 1950); in the former he depicted “the past bicycling into the present,” across the double page; and in the trade edition of the latter, he employs two colors with the dark blue word “disenchanted” being drowned in a black river that flows across the pages.

Quality photo-offset printing, as Reichl recognized, gave the designer a much greater freedom of layout. “All these technical advances—typefaces, new printing methods, photographic technologies—played an important role in the appearance of a new style of book typography. But basically, there suddenly was a new way of seeing and a change of climate.” In addition to using photog-
raphy on the title page, he also used photoengraving techniques to achieve fresh effects even without halftones. Type reversals, for example, were effectively used for George R. Stewart’s *Storm* (Random House, 1941) and *Man: An Autobiography* (Random House, 1946).

Another innovation was the use of photography as an element of the binding. For Gertrude Stein’s *Portraits and Prayers* (Random House, 1934), Reichl used a photograph of Stein by Carl Van Vechten on the front cover. This was the first American book to have a black- and-white halftone photograph printed directly on the cloth binding by offset lithography. Because of the personal nature of this book, with Stein actually creating a portrait of herself, as it were, Reichl considered the photographic portrait essential to the design theme. He had, in fact, hoped to show Gertrude Stein from the rear—by retouching the front photograph—on the back cover, but Bennett Cerf forbade it. Columbia’s copy is a presentation copy from Gertrude Stein: “For Ernst Reichl/ who designed this book/ which makes a book/ I like so much even/ more than I can tell.”

Consideration of the book as a complete artifact necessitated careful treatment of the binding and the book jacket as part of the concept. When Reichl was able to design the book jacket himself, or work closely with the jacket designer, he could achieve his aim of unity. An example is Saroyan’s *The Daring Young Man on the Flying Trapeze* (Random House, 1934), for which he also designed the book jacket, his first. Reichl used the binding label, extending over the front cover from the spine, as an integral part of the design. “Tall books were unusual at the time, the wrap-around label of copper-faced paper still more so,” he noted; he also used copper printing on the title page to match it. Reichl remembered “how Saroyan, the slim twenty-six year old kid, took the first copy of his first book from me, looked at it, opened it, and started to dance in the narrow hall in front of the elevator of Random House, then at 57th Street.”
Another example of the subtle effect a binding design can achieve is the first cloth-bound edition of Joanne Greenberg's *I Never Promised You a Rose Garden* (Holt, Rinehart and Winston, 1964). The book cloth of the cover was divided in half, both halves of the same color but in different finishes, emerging from the rough to the smooth, suggesting the mental illness that is the novel's theme. For the same book Reichl designed a "precariously balanced" title page, reflecting the heroine's state of mind.

When designing several successive books by the same author, Reichl created an "author series," using consistent design features for identification. He did this for the novels of D. E. Stevenson, beginning with *Fletcher's End* (Holt, Rinehart and Winston, 1962). "The type invariably was Electra with Perpetua Italic for display, ...one of Haddon Craftsmen's available ornaments, and a shapely title page. Pastel colors for the binding material, the stamping, and the endpapers completed the picture." The style was applied to an additional half dozen Stevenson novels, but when Reichl left Holt, the style quickly fell apart. Reichl also created an "author series"
for the books of Joyce Carol Oates. *Them* (Vanguard, 1969) was the first Oates novel thus treated, and probably the most successful, according to Reichl. “The part titles, the title page, the binding layout and the book jacket, unified as they are, gave me great pleasure to devise.” Reichl especially remembered *Marriages and Infidelities* (Vanguard, 1972) for breaking one of the most sacred of graphic arts taboos: letterspacing lower case. *Unholy Loves* (Vanguard, 1979) was the last Oates novel designed by Reichl, since she left Vanguard for another publishing company after this book. It was also one of the last designs Reichl lived to complete.

Another of Reichl’s experiments was in the use of diagonal rather than horizontal type lines. This was in his own book *Legibility: A Typographic Book of Etiquette* (George McKibbin, 1949). Reichl maintained that this layout was appropriate for this particular book, where it was used as a device to set off the comment from type samples the book included. The experiment was definitely not a success, and he notes in disappointment that his “recommendation . . . to handle type more freely has found little acceptance and no imitators.”

Twice during his career, Reichl became a publisher, giving him the opportunity to produce books that he himself was interested in. In 1932, he published Flaubert’s *November* as his first publishing venture. “Everything I like to do with a book I did here, it turned out well and I was happy with it.” The book, designed by Reichl and illustrated by Hortense Ansorge, printed and bound by H. Wolff, published by Roman Press, was selected by the AIGA as one of 1933’s Fifty Books. This publishing venture was short lived. In the mid ’40s, Reichl tried publishing again, at the Archway Press. Five “Scribe” books were the first publications, printed in two colors on the best paper then available and bound in the only color cloth they could get. Some of the best calligraphers of the time contributed to his series of handwritten volumes—George Salter, Jeanyee Wong, Philip Grushkin, Ray Biemiller. The books were charming and beautifully produced, but unfortunately were not
successful. As Reichl wryly notes, quoting Governor Alfred Smith, “the man who is two blocks ahead of the parade is no longer in the parade.” The little books are now prized by collectors, but at the time Reichl and his partner, Carl Selden, were greatly disappointed.

In 1969 Reichl designed the first in his series of books by Joyce Carol Oates.

In August 1945, Reichl designed the first “instant book.” A few days after the first atomic bomb fell, Reichl received a phone call from Donald Geddes, asking him to collaborate with him on a book on the bomb for Pocket Books. They went to Chicago the following day. “In the office of the Chicago Sun, owned, like Pocket Books, by Marshall Field, Don and his secretary put the manuscript together from many different sources: radio reports, newspapers, magazine articles, ministers’ sermons, anything they could get hold of immediately, and sent it over to me in the composing room of the W. F. Hall Printing Company. I marked it up for composition, proofread it, scaled the illustrations, and counted up how many pages we had. After Sunday’s sermons and editorials that was much. Don had to start cutting. We communicated by
telephone (neither of us had left his office, for eating or sleeping) and the book began to take shape. When Japan threw in the towel, the front page of the Chicago Sun brought the news of COMPLETE VICTORY, I wanted to use it at the foot of the Contents page but had neither retouching white nor a brush: a pair of scissors and a fountain pen had to do it. My telephone was the only open wire at night, now it began to ring, 'Tomorrow is Victory Day, are we working?' 'In which department do you work?' 'The bindery.' 'We're closed.' Boing. Next call: 'Are we working?' 'Which department?' 'Composing room.' 'Of course we work.' The book was off press on Friday, with us safely back in New York.’ From start to finish, the job was done in just one week.

Although his primary interest was always in trade editions, Reichl did design a number of handsome limited editions, such as Lillian Hellman’s Watch on the Rhine, sponsored by the Joint Anti-Fascist Refugee Committee and privately published in 1942, and, for the Limited Editions Club, Albert Camus’s The Stranger (1971) and Ray Bradbury’s Martian Chronicles (1974). For The Stranger, Reichl used an unconventional square format with Bodoni as the typeface because “it reflects that abstract, pitiless impersonality of the Mediterranean sky.” The lack of paragraph indentation in the text emphasizes the uncompromising mood of the Camus novel. On the spine, the lettering for the author’s name and for the title run in opposite directions, reflecting the tale’s dichotomy. Reichl was perturbed by the fact that the Heritage Press reprint misses the point by having the spine lettering run in only one direction.

Reichl gladly took advantage of the possibilities of lowering production costs by using the typesetting computer. His most extensive use of this new technology was in putting the Bible on computer for at least four publishers, a project to which he devoted four years. In 1973, he prepared the Layman’s Parallel Bible, which offered four translations in parallel form: King James, Revised Standard, Modern Language Bible, and Living Bible versions. This was a difficult production, complicated by many design problems
and objections. “On the other hand, they let me do much they were not accustomed to, for instance, the long typeline and the wide leading. It was set on the Videocomp...the original undistorted Zapf Linofilm Palatino typeface was transferred to this machine just for this Bible,” Reichl notes. “The AIGA 50 Book jury rejected the book, probably considering it too traditional & not realizing how revolutionary it is—for a trade Bible; but the Layman’s National Bible Committee gave me a citation for improving the legibility of the Bible.”

Reichl continued to take risks, to do the unexpected, right up to the end of his career. In 1977, he designed Nadia: the Success Secrets of the Amazing Romanian Gymnast for the K. S. Giniger Company. Taking his inspiration from the marvellous grace and agility of his subject, Reichl designed a cover and title page with similar rhythm and flow. The double-page title-page design, nonetheless, uses conventional typesetting in harmony with the gymnast’s body. The result is lively and contemporary, reflecting his continual desire to find fresh ways of achieving his effects. Unlike many artists and designers who became ultra-conservatives as they grew older, Ernst Reichl experimented as long as he lived. His secret was never to adhere to a rigid theory of design. Reichl began by following the traditional methods of classical book design but then came to realize that such set principles could not do justice to the book’s individuality. “Each book is a self-contained unit,” he once said, “and must be true to itself. There can be no set principles.”
Hopalong Cassidy:
Knight of the Frontier

FRANCIS M. NEVINS, JR.

It began in the waking dreams of a meek and scholarly-looking young man, a low-ranking municipal paper-pusher with bifocals and a slight but muscular build, who visualized a frontier world he had never seen, and put words to his imaginings at the end of each day’s drudgery. Of all the couples who applied for marriage licenses from the Borough of Brooklyn in the early years of the century, few could have suspected that the mind of the introverted young clerk who processed their paper work was not in the teeming streets of the city but out on the open range, among the great cattle herds, in the flimsy shantytowns, roaming across a vast imagined West whose geographic center was a Texas ranch called the Bar-20 and whose human center was a red-thatched, gimp-legged, liquor-swilling, tobacco-spitting young puncher called Hopalong Cassidy.

The only child of German-American parents, Clarence Edward Mulford was born on February 3, 1883, in Streator, Illinois, a town ninety-eight miles southwest of Chicago. His father designed and manufactured low-pressure boilers for hot-water heating plants, and at the time of the boy’s birth was operating his own steam heater factory in Streator. During Clarence’s childhood his father’s business kept the family on the move, but they were back in Streator for the boy’s junior year in high school. A dedicated student he wasn’t. He kept his school desk so crowded with five-cent Wild West paperbacks that there was scarcely room for anything else, and he would spend study periods reading some lurid exploit of Buffalo Bill or Kit Carson, which he kept hidden in his textbook.

In 1899 Mulford’s father gave up the risks and rewards of being his own boss and moved himself, his wife, and sixteen-year-old
Clarence to Utica, New York, to accept a job with the International Heater Company, which he kept until his death eleven years later. When the Mulfords’ Utica landlady gave a party for Clarence and invited the neighborhood’s young men and women to meet him, the boy locked himself in his room and refused to come out. He preferred solitary pursuits like reading and working out with a punching bag in the barn. As early as his mid-teens he seems to have retreated from the real world to the universe inside him.

After graduating from Utica Academy in 1900, Mulford decided to forego college and strike out on his own. He moved to Brooklyn and found a $10-a-week job with a monthly technical magazine, the Municipal Journal and Engineer, where his first assignment was to go to Manhattan and report on the construction of the Flatiron Building. Soon after settling in Brooklyn, he joined the Central YMCA on Fulton Street and spent much of his spare time punching the bag, running one to eight miles a day, lifting dumbbells and barbells until, despite his small size (5'5" and 130 lbs.), he had made himself into a powerhouse. The rest of his spare time he devoted to creating on paper a world that he much preferred to his humdrum Brooklyn life.

Shortly after turning twenty-one, Mulford started building the vast imaginary rangeland empire with which he’d be identified for the rest of his creative life. In April 1904 he wrote “The Fight at Buckskin,” a short story that became the first piece of the sprawling saga of the Bar-20. Thirteen months later it was purchased for a quite generous $90 by Caspar Whitney’s Outing Company, a house that published several sports and outdoors magazines as well as hardcover books in the same vein, and the tale appeared in Outing Magazine for December 1905. For the twenty-two-year-old Mulford that Christmas must have been merry indeed.

And not just because of a single sale. By then he had written several more short adventures of the men of the Bar-20, and Outing had accepted every one of them for publication. By May 1907 the magazine had published eight Bar-20 thrillers, with five illustrated in color by Frank Schoonover and two by N. C. Wyeth, the father
of Andrew Wyeth. Each month that *Outing* ran a Bar-20 tale, Mulford promptly received a check. But the life of a full-time writer was not for him: his father had been self-employed, and the family had gone through its share of hardships as a result. Mulford took the Civil Service examination, and by the end of 1907 he was a marriage license clerk in the Kings County Clerk’s office, with a starting salary of $1,500 a year. He was to hang onto that or another civil service slot for almost twenty years, and by the time he gave up public employment his fiction had made him famous.

After running the first eight Bar-20 stories in its magazine, *Outing* contracted to publish them in hardcover as an episodic novel, *Bar-20*, which was released on July 10, 1907, with four illustrations by Wyeth and Schoonover taken from the magazine printings. The 382-page volume was priced at $1.50. Reviews were few and reactions mixed. *The Nation* described the book as
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“twenty-five chapters of gunpowder smoke, of shanty towns in New Mexico or Texas, thick with dust, pierced with bullets, strewn with prostrate forms of cowboys,” and full of “terse descriptions of alkali plains, of Gila monsters, cayuses and the playful manners of the Bar-20 outfit.” No one in 1907 could have foreseen that this book had painted the first strokes in what was to become the vastest canvas of the West ever created.

Clarence E. Mulford was a competent if undistinguished writer, with a style only slightly more vivid than the stiff Victorian English common in American fiction at the turn of the century. His plots are almost never unified but sprawl every which way over the terrain. His skills at drawing character and relationship were weak, and especially feeble whenever he had to create a woman. His notions of cowboy and ethnic dialect grate all too quickly on the nerves, but in grasp of detail and breadth of vision he was one of the most remarkable Western writers ever.

The key to his grasp of detail was research, not on the ground but in books. Early in his career he began assembling a huge library of materials on the history and development of the West, from Manuel Liza’s expedition up the Missouri River to the death of the great cattle trails. He kept three second-hand book dealers supplying him with histories and military reports and maps and pioneers’ diaries and would read them for hours at a time. His collection grew enormous, and he claimed to have discarded three times as many volumes as he kept. Among the books he consulted most often were Andy Adams’s The Log of a Cowboy (1903), the Western studies in Bancroft’s collected historical works, and Francis Parkman’s The Oregon Trail (1901).

As if to show that he was born to be a bureaucrat, Mulford cross-indexed all this material in a system of handwritten 4×6 file cards, which at their peak filled thirty-four drawers, probably the largest organized collection of data about the West ever put together. The system consisted of about two dozen major headings—The Santa Fe Trail, The Oregon Trail, Western Towns, The Cattle Trade, Firearms, Military Posts, Indians—and each of these was broken
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down into categories and subcategories. The Cattle Trade, for example, was divided into such major categories as Cattle, Ranches, Ranges, Round-Ups, Branding, and Drives, each then subdivided into narrower categories that in turn might consist of dozens of file cards. The twenty-eighth card under Old Western Cattle Trail, a subdivision of Drives under the major subject The Cattle Trade, reads as follows:

OLD WESTERN CATTLE TRAIL  28  Adams
ARKANSAS RIVER.

The ford of the old trail crossed this river about a mile above the present city of Dodge. Stage of water was at this instance easily fordable and there was no trouble getting the herd over. Chuck wagon went down stream and crossed the bridge opposite the town. This was the first bridge they had seen on the whole drive. Camped for the night on . . .

Visualize more than 17,000 file cards like this, and it becomes clear why all the events in the background of Mulford’s books, the ranch life, the cattle drives, the poker games, the trail lore, the firearms, are described with such meticulous accuracy. Correctness in factual detail was Mulford’s proudest boast as a writer, and he put in long hours to attain it.

Like thousands of intelligent young men and women of his time, Mulford was profoundly affected by Darwin’s theories of evolution through natural selection, and he found the Darwinian vision of nature’s vast and violent panorama hopelessly at odds with traditional Christian teaching. However intense the battle of ideas and values in his mind may have been, naturalism won an early victory. Throughout his life, Mulford considered himself a pagan and an unbeliever. His youthful obsession with muscle-building may have been rooted in a Darwinian desire to make himself a stronger animal, more fit for the struggle to survive. As a writer he found ways to integrate his views on philosophy and religion into the fabric of his fiction.

It was Darwin, and the social Darwinian thinkers like Herbert Spencer, and the documents of nineteenth century paganism like the Fitzgerald translation of Omar Khayyam, that shaped
Mulford’s vision of the Western hero. Although the background and the interstitial events of his novels come from history, the people of his world are not at all like the workaday cowboys who actually lived in the West. Their ancestors are the brawling, larger-than-life heroes of the Greek epics and the Arthurian legends and Dumas. Their spiritual home, that mythical Bar-20 which was so real to Mulford that he drew a detailed map of the spread and kept it among his most prized possessions, is a sort of Camelot West, an idealized government-that-governs-least, the focus of free men’s
loyalty to the death. Its men are good pagans one and all, uncorrupted by formal religion but imbued with natural piety, invested with the qualities of Achilles and Lancelot and d'Artagnan, standing together in good times and bad, one for all and all for one, through days of backbreaking labor in burning sun and seething storm, through hours of roughhousing and practical jokes and the exchange of elaborate insults. Like the epic heroes from whom they descend, they have an incredible capacity for suffering multiple wounds in battle, ignoring them, and fighting on. They are wild, boyish, undisciplined, full of sass and vinegar, Nature’s Noblemen to the core. They make the reader want to be among them, playing squire to these knights of the frontier.

Besides the accuracy of his backgrounds and the wild energy of his community of protagonists, Mulford offers the crowning gift of scope. His fictional universe is a vast saga of more than two dozen interlocking novels, written over a third of a century, in which the main characters go adventuring, marry, procreate, grow old, and see their natural or symbolic children enter the saga as adults and have their own adventures; in which a bit player in an early exploit can become a key figure fifteen or twenty years later and fade back into a minor role ten years after that; in which the ambience of the West evolves from the stench of cattle and horses and unwashed men in squalid little trail towns to the comfort of clean beds in hotels where one can order fine meals and whiskeys. The saga of the Bar-20 is a bit like Galsworthy’s Forsyte Saga played out in a less polite and far more violent society; but if you care nothing for these finer points and crave nothing but action, you’ll find that at his best Mulford was also one of the best action-scene writers the Western novel has produced.

Those who know the names of the Bar-20 characters from the later Hopalong Cassidy movies know nothing of Mulford’s people except their names. At the beginning of Bar-20 (1907), Cassidy is a tough-talking, tobacco-spitting redhead of twenty-three—Mulford’s age the year most of the episodic novel appeared in Outing Magazine—and doesn’t look in the least like William Boyd.
He's in the bunkhouse, gobbling dinner and swapping insults with foreman Buck Peters and fellow ranch hands Johnny Nelson, Red Connors, Skinny Thompson, Lanky Smith, Pete Wilson, and Billy Williams. The first word he is heard to speak is "Gu—," which is Mulford's version of "Good" as spoken by a man with too much beef in his mouth. Before the end of the scene, Cassidy is in the middle of a food fight with his pals, for all the world as if they were characters in Animal House. Welcome to the Bar-20! Sanitized movie cowboys keep out!

Mulford's next book was The Orphan, published by Outing early in 1908. It was his first genuine novel but had no connection with the Bar-20 saga and stands up poorly today because of its loose structure, drippy Victorian sentimentality, and pervasive casual racism. Outing went bankrupt in 1909, around the same time Mulford completed his third book, one of the most ambitious he ever wrote. Hopalong Cassidy was accepted by A. C. McClurg & Co., the firm which was to remain Mulford's publisher until well into the 1920s. The book was issued in March 1910, for the still standard purchase price of $1.50. A review in The New York Times praised it as "one of the most faithful pictures of the cowboy militant that has ever been drawn in fiction." It's one of Mulford's longest and loosest works, 392 pages asprawl with character and incident and background, overflowing with large-scale action scenes and intimate character sketches and unobtrusively sketched-in socioeconomic background and romance and vengeance and poetic justice. Unfortunately, one of its key features—and this may reflect Mulford's own prejudice, or a realistic portrait of the views of Texas cattlemen of the time, or some of both—is a monumentally bigoted picture of Mexicans.

The H 2 ranch, which adjoins the Bar-20, has been acquired by Jim Meeker and his lovely daughter, Mary. In southwest Texas each rancher grazes his cattle only on his own property, but Meeker, following the open-range practice of his native Montana, lets his cattle wander freely onto Bar-20 land, creating tension between
himself and Bar-20’s foreman, Buck Peters. Shaw, the head of a rustling ring headquartered on impregnable Thunder Mesa, and Antonio, Meeker’s ruthless and greedy broncobuster, form a conspiracy to start a range war between the two ranches as a screen for their cattle stealing. After Buck forbids Meeker to graze H 2 cattle on Bar-20 range, Meeker advises Mary never to ride on his adversary’s land. She disobeys him and in due course gets to meet Bar-20’s top hand, young Hopalong Cassidy. Despite the tension between their ranches, boy and girl feel a strong mutual attraction and meet quietly several times. When Jim Meeker learns of the budding romance, he is furious.

Buck Peters and the other ranchers form a committee to patrol the range looking for rustlers. One day, while Cassidy and his pal Johnny Nelson are on patrol, they catch Antonio grazing H 2 cattle on Bar-20 range. Apparently Antonio is following Meeker’s orders, but actually he’s implementing his own scheme to cause trouble between the two ranches. Hoppy and Antonio have words—Cassidy’s include: “You coffee-colored half-breed of a Greaser, I’ve a mind to stop you right now”—and then Hoppy lashes Antonio across the face with his quirt and drives him off, the wily Mexican swearing revenge. When Antonio returns to the H 2 and tells a false version of the incident, Meeker goes out to confront Cassidy, but is forced to back down because of Johnny Nelson’s presence. Meanwhile, Shaw and his gang have been stealing cattle from both the Bar-20 and the H 2 and rebranding them on Thunder Mesa with their own mark, the HQQ.

Finally, Buck Peters visits the H 2 and tries to settle his differences peacefully with Meeker, warning him that if range war breaks out between them, only the rustlers will benefit. Meeker refuses to listen, and later orders his men to drive an H 2 herd up to but not across the boundary line between the ranches. Peters instructs Cassidy to hold the line against the H 2 herd. Hoppy deploys Bar-20’s Pete Wilson to guard a strategically located line house overlooking the boundary. Meeker uses his daughter, who
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wants to prevent violence at all costs, as bait to lure Pete out of the line house. While Antonio and some other H 2 men create a diversion by driving the herd across the line and provoking the Bar-20 hands to resist, Mary rides up to the line house, pretends to be having trouble with her horse, and tricks Pete into coming outdoors so that H 2’s Doc Riley can capture the cabin. Seeing that he’s been tricked, Pete takes Mary prisoner and fires into the air for help. Cassidy and some Bar-20 men ride over and Hoppy gallantly releases Mary. A gun battle erupts with the H 2 men, and Jim Meeker is injured when his horse is shot out from under him. Using Meeker as a hostage, Hoppy forces Doc Riley to surrender the line house, and the H 2 hands slink away in defeat.

While Meeker is recovering from his wounds, he happens one night to catch Antonio prowling around without good reason, and

Actor William Boyd (center), who starred in nearly seventy Hopalong Cassidy movies, with Mulford and his grandson in Maine in 1950.
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begins to suspect that the Mexican is in league with the rustlers. Realizing that he’s been exposed, Antonio flees to Thunder Mesa like the coward he is. The next day, during a rainstorm, Hoppy and Red Connors find that a Bar-20 dam has been sabotaged, repair the damage on the spot, and discover one of Antonio’s coat buttons nearby. Now Cassidy too realizes who’s behind the range war. Subsequently he comes upon a stray cow wearing the HQQ brand, realizes that the brand is perfect cover for cattle stolen from either the Bar-20 or the H 2, and rides off to tell Meeker. On the way he encounters Juan, an H 2 hand and colleague of Antonio’s, finds a rustler’s running iron hidden in the Mexican’s saddle gear, and shoots him dead after one more torrent of ethnic insults. Meanwhile Curley, another H 2 puncher, catches Antonio on the trail with some stolen cattle, but Antonio murders Curley in cold blood. The body is found by Curley’s best friend, Doc Riley, who swears revenge on Antonio.

Now that everyone knows that Antonio has been working with the rustlers to keep the Bar-20 and the H 2 at war, Peters and Meeker launch a joint effort to wipe out the cattle thieves. The trail of the most recently stolen cattle leads Hoppy and Red Connors to the vicinity of Thunder Mesa and to some skirmishes with rustler sentries in which Red’s beloved horse, Ginger, is killed. At length the men of the Bar-20 and the H 2 lay siege to Thunder Mesa, but they pick an unfortunate time, for the rustlers have just been reinforced by a band of toughs from the nearby town of Eagle. What follows is Mulford’s first truly epic-scale setpiece of action writing. The siege goes on for weeks, with heavy casualties on both sides, but Hoppy finally breaks the stalemate when he and several others manage to climb to the top of the mesa under cover of darkness and attack what’s left of the gang. After Johnny gains control of the rustlers’ ammunition shack and Red prevents them from reaching their water supply, Buck and the rest of the siege force assault the mesa. Among those killed are Shaw, the rustler chief, and Buck’s old friend and former partner Frenchy McAllister, who had played
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a large part in Mulford’s first book, *Bar-20*. Antonio manages to get off the mesa by using the same ropes on which Hoppy and his men ascended, but the evil Mexican is pursued and finally killed by Doc Riley in retaliation for his pal Curley’s death.

With the rustlers destroyed, peace returns to the range. Meeker discovers sufficient water for his herd on his own property. Buck Peters decides to move to Montana and take over the ranch that he and Frenchy owned as partners many years before. Hopalong Cassidy is chosen foreman of the Bar-20 in Buck’s place, and Mary Meeker prepares to become Hoppy’s wife.

That’s right, his wife. As the book closes, we leave Cassidy at age twenty-three, about to get married. In the next few novels in the Bar-20 saga, Mulford tells us that both Mary and the couple’s baby died in an epidemic, and shows us a Hoppy who’s despondent almost to the point of suicide. If none of this squares with your childhood memories of the Cassidy movies, and of William Boyd with his snow-white hair and black outfit and glistening horse Topper, it’s because those movies had not the least connection with Mulford’s saga except for using a few familiar character and place names and an occasional thread of plotline. But that, as the fellow said, is another story.

*Hopalong Cassidy* is by far the best known and most widely read of Mulford’s early books, perhaps the best-known book he ever wrote. Among those who read it (or at least knew of it) and made use of it was none other than F. Scott Fitzgerald. At the end of his masterpiece, *The Great Gatsby* (1925), there is found a ragged copy of *Hopalong Cassidy*, which Gatsby had owned as a boy. On the flyleaf, Gatsby had drawn up an elaborate self-improvement schedule, which Fitzgerald reproduces in full in the novel. Unfortunately he also prints the date young Gatsby supposedly wrote the schedule, September 12, 1906, which is more than three years before the Mulford novel was published! Whether Mulford was told of the odd little contribution he made to mainstream American literature, and if so, what he thought of it, will never be known.
Our Growing Collections
KENNETH A. LOHF

Anshen gift. Dr. Ruth Nanda Anshen has presented a collection of nearly two thousand books from her library, comprising first editions and scholarly publications in the fields of moral philosophy, literature, cultural history, and general reference, primarily of the twentieth century, but including several rare eighteenth and nineteenth century books. Dr. Anshen has also donated a group of medical books and periodicals, mainly in the field of oral surgery, from the collection of her husband, the late Dr. Ralph Brodsky. More than 1,500 letters and manuscripts were also added by Dr. Anshen to the collection of her papers, including files of letters from Sir Bernard Lovell, Jacques Maritain, Lewis Mumford, Bill Naughton, and Roger Sperry, among numerous other distinguished philosophers and scientists.

Bédard gift. The papers of the late Pierre Bédard, noted diplomat and educator, have been presented by Mrs. Bédard. The more than 2,400 letters, manuscripts, photographs, and memorabilia document Mr. Bédard’s career as assistant secretary to the American Delegation at the Versailles Peace Conference, radio news analyst with the Columbia Broadcasting System, American counselor to the French Military Mission in Washington, Director of the French Institute in New York, and President of the Parsons School of Design. Among the correspondence files are letters from a variety of public figures and celebrities, including Charles Boyer, Dwight D. Eisenhower, Paul Hazard, Cordell Hull, Alphonse-Pierre Juin, Rockwell Kent, Henry Cabot Lodge, André Maurois, Edward R. Murrow, and Thornton Wilder. Of special importance is the lengthy file of transcripts of Mr. Bédard’s broadcasts to France, during the period 1937–1940, over the Columbia Broadcasting System and the French national network. The photographs in Mrs. Bédard’s gift include an album from the First World War and a series from the Versailles Peace Conference in 1919.
Butcher gift. Professor Philip Butcher (Ph.D., 1956) has made a further substantial addition to the collection of his papers with the gift of approximately two hundred letters and manuscript items, as well as seventy-three first editions, pamphlets, and issues of periodicals, many of which are inscribed. Included among the papers are files pertaining to Professor Butcher's researches on George Washington Cable, Sterling Brown, William S. Braithwaite, Mark Twain, and other American writers and literary subjects, as well as files of correspondence with writers and academic colleagues.

Cohen gift. A collection of fifty pieces of Rockwell Kent ephemera has been donated by Mr. and Mrs. Herman Cohen. Among the items are bookplates, mailing labels, advertisements, photographs, and catalogues, dating primarily from the 1920s and 1930s. Mrs. Cohen has also donated four Russian books by Pushkin, S. I. Nadson, and Vladimir Astrov; the two volumes by Astrov are inscribed by the writer to Mrs. Cohen's parents.

Costikyan gift. Mr. Edward N. Costikyan (A.B., 1947; LL.B., 1949) has added approximately 750 letters to the collection of his papers. The majority of the correspondence relates to the 1977 New York City mayoral campaign of Edward I. Koch and includes letters from James A. Farley, Hubert H. Humphrey, and Mayor Koch, among others.

Dalton gift. Mr. Jack Dalton has donated William Camden's *Britain, or a Chorographicall Description of the Most Flourishing Kingdomes, England, Scotland, and Ireland, and the Ilands Adjoining, out of the Depth of Antiquity*, London, 1637, the second edition in English translated by Philemon Holland. The copy comes from the distinguished collection of Philemon Holland formed by Dr. Herbert Silvette.

Fisher gift. A collection of 250 documents, papers, and memorabilia relating to Professor Michael I. Pupin has been presented by Mrs. Clark W. Fisher. Included are drawings and blueprints, photographs and portraits, letters and manuscripts, academic gown
and hoods, and awards and diplomas from scores of academic institutions and scientific societies in the United States, Bulgaria, Czechoslovakia, Great Britain, Germany, and Yugoslavia. Prominent among the latter category are Professor Pupin’s Columbia Ph.D. diploma, dated October 31, 1904, signed by President Nicholas Murray Butler, and four scholarship awards in Greek, mathematics, and mechanics, dated 1880–1882, signed by President Frederick A. P. Barnard.

Friedman gift. Mr. Harry T. Friedman has donated three manuscript items for inclusion in the John Erskine Papers: an autograph letter written to Frank E. Ward, dated October 13, 1910, pertaining to musical corrections; a one-page manuscript note concerning Henry Morton Robinson’s *Children of Morningside*; and a pencil portrait drawing of Erskine by W. Browne, signed and dated by the artist, December 1, 1928, and further autographed by Erskine.

Jaffin gift. Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has donated Thomas Gage’s *A New Survey of the West-Indies*, published in London in 1699, and containing the handsome map of Mexico,
the Caribbean Islands, the Isthmus of Panama, and the coasts of Florida, Carolina, and Virginia. The author, the brother of the royalist officer Sir Henry Gage, traveled widely throughout Central America, and this book was based on personal observations and experiences, an important achievement since he was the first person to give to the world a description of vast regions from which all foreigners had been excluded by the Spanish authorities.

_Kraft gift._ The papers of the political commentator and syndicated columnist Joseph Kraft (A.B., 1947) have been presented by Mrs. Kraft. The approximately 9,600 letters, manuscripts, notes, speeches, diaries, news releases, and other materials document his career, dating from 1950 until his death last year, as a journalist writing for nationally important magazines and newspapers, among them _The New Yorker, Harper's Magazine, The New York Times, Los Angeles Times_, and _The Washington Post_. There are manuscripts for his magazine columns, radio and television scripts, interviews with prominent government officials such as George Schultz, lectures and speeches, and his unpublished history of the investment firm of Lehman Brothers Kuhn Loeb, Inc. There is correspondence with prominent editors, publishers, and public figures, including Joseph Alsop, Warren E. Burger, Gerald Ford, Hubert H. Humphrey, George McGovern, Arthur M. Schlesinger, Jr., and Caspar W. Weinberger.

_Muir gift._ Mrs. Robert D. Muir has presented a collection of thirty letters written by William Samuel Johnson, who became the first President of Columbia College under its new name in 1787. The largest group, some twenty-one, dating from 1786 to 1796, were written by President Johnson to his son Robert Charles Johnson; he discusses family and personal business activities in Connecticut and gives advice to the young man on entering his law career. There are also nine letters written by President Johnson to John Anstey, George Berkeley, George Livius, William Ellery, Bishop of London Beilby Porteus, and other family members. Mrs. Muir has made the gift of these important letters in memory of her stepfather, Jarvis McAlpine Johnson.
Our Growing Collections

Parsons gift. A group of 149 volumes of Scottish literature and history have been donated by Professor Coleman O. Parsons (A.B., 1928) for addition to the collection that he has developed over the past two decades. Several important editions stand out among this year’s gift: Mark Akenside’s *The Pleasures of Imagination*, 1775,

![Frontispiece map from Thomas Gage’s A New Survey of the West-Indies, 1699. (Jaffin gift)](image)

printed in Glasgow by Robert and Andrew Foulis; two scarce anthologies, Robert H. Cromek’s *Remains of Nithsdale and Galloway Song*, Paisley, 1880, and Joseph Ritson’s *A Select Collection of English Songs with Their Original Airs*, London, 1813, 3 volumes; Hugh MacDiarmid’s *On a Raised Beach*, printed in Preston by the Harris Press, 1967, in an edition of two hundred copies illustrated by Alan D. Powell; three rare editions of Allan Ramsay’s *Poems*, 1723, 1780, and 1790, all published in Edinburgh; and eighteen scarce Jacobite pamphlets, comprising historical narratives, sermons, and individual essays, written by the adherents of the exiled branch of the house of Stuart who sought to restore James II and his descendants to the English and Scottish thrones after the Glorious Revolution of 1688. The latter group, including writings
by James Drummond, Andrew Henderson, and Michael Hughes, among others, adds a significant resource to the holdings of the Rare Book and Manuscript Library.

Schaefer gift. Mr. and Mrs. Sam Schaefer have presented a number of important and attractive works: a rare late eighteenth century Japanese watercolor travelogue on paper, measuring some fifty-six feet in length (see Miwa Kai’s article on this manuscript elsewhere in this issue); a fifteenth century printed work handsomely illustrated with twenty-nine woodcuts, Philippus de Barberis, *Discordantiae sanctorum doctorum Hieronymi et Augustini*, printed in Rome in 1481 by Joannes Philippus de Lignamine; a pen-and-ink drawing by Thomas Nast, captioned “Othello had a bouquet from Desdemona from a box,” drawn in 1889 on the occasion of the
opening night of the New California Theatre in San Francisco; autograph letters written by Presidents James Monroe and Theodore Roosevelt; a late eighteenth century Burmese manuscript on laquered wood, of which the covers and two leaves are fully illustrated in gold on a red background; a first edition of Henri Barbusse’s *Le Feu*, 1916, the author’s best-known novel and one of the earliest books inspired by the First World War; and several other illustrated editions and pieces of printing ephemera.

**Steegmuller gift.** Nearly a hundred volumes and pamphlets relating to Guillaume Apollinaire, Jean Cocteau, Norbert Guterman, and the literary movements Surrealism and Dadaism have been presented by Mr. Francis Steegmuller (A.B., 1927; A.M., 1928). More than half the volumes in the gift are by, or relate to, Cocteau, and they include several rare first editions: the poet’s first three books, *La Lampe d’Aladin*, Paris, 1909, *Le Prince Frivole*, Paris, 1910, and *Danse de Sophocle*, Paris, 1912; *Le Coq et l’Arlequin*, Paris, 1918, with a portrait of Cocteau and two illustrations in the text by Picasso; and several limited editions of books relating to Cocteau’s films, most notably “Le Sang d’un Poète” and “Orphée.” Mr. Steegmuller’s gift also includes two volumes inscribed by the author and translator Norbert Guterman, as well as a copy of Paul Fort’s *Anthologie des Ballades Françaises, 1897–1917*, Paris, 1917, autographed by the author.


**Symington gift.** Mrs. Leslie P. Symington has presented the papers of the Polish-born philosopher, author, and translator Norbert Guterman (1900–1984); the 3,250 letters, manuscripts, notebooks, and photographs in the gift pertain to his literary career, primarily his life in Paris during the 1920s and later in the United States. While in Paris he, along with Pierre Morhange and Henri Lefebvre, was part of the Groupe Philosophies, which was connected for a
time with the Surrealists, and the collection includes numerous letters from both Morhange and Lefebvre. Other correspondents from the Paris years include André Breton, Max Jacob, André Malraux, and Aleksei Remizov. Among Guterman’s collaborators was Francis Steegmuller, who worked with him on several translation projects, detailed in the more than one hundred letters from Steegmuller to Guterman in the papers. There are also letters from Martin Buber, Kenneth Burke, Malcolm Cowley, Thomas Mann, Laura Riding, and Glenway Wescott. Several hundred books from Guterman’s working library were also included in Mrs. Symington’s gift, among which are first editions inscribed by Breton, Morhange, Gabriel Marcel, and others.

**Wertheim gift.** In a recent gift Professor Stanley Wertheim has presented several important literary manuscripts and first editions, including: a file of letters, one of which contains a brief holograph poem, written by Allen Ginsberg to Imamu Amiri Baraka (LeRoi Jones), dated from 1978 to 1981, relating to the FBI investigation into the activities of the New Left and Tom Hayden, his trip to Eastern Europe, and the Naropa Institute Conference on Jack Kerouac; first editions of Cornell Woolrich’s suspense thrillers *Dead Man Blues*, 1948, *I Married a Dead Man*, 1948, and *Phantom Lady*, 1942, all published under the pseudonym William Irish; and a fine copy of one of the most famous of the Sherlock Holmes detective stories, Arthur Conan Doyle’s *The Hound of the Baskervilles*, 1902, with its striking pictorial cover.
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