



# WINDOWS ON THE WORLD

Atlanta Groliers Honor  
the Memory of David Parsons



JUNE 15 - AUGUST 15, 2015

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WINDOWS ON THE WORLD:

# Atlanta Groliers Honor the Memory of David Parsons



David Parsons (1939-2014) loved books, collected them with wisdom and grace, and was a noble friend of libraries. His interests were international in scope and extended from the cradle of printing to modern accounts of travel and exploration. In this exhibit of five centuries of books, maps, photographs, and manuscripts, Atlanta collectors remember their fellow Grolier Club member and celebrate his life and achievements in bibliography.

*Books are the windows through which the soul looks out. A home without books is like a room without windows.*  
~ Henry Ward Beecher

## CASE 1:

### Robert Estienne and his Types

Garth Tissol

The books printed by Robert Estienne (1503–1559), the scholar-printer of Paris and Geneva, are important for the history of scholarship and learning, textual history, the history of education, and typography. The second quarter of the sixteenth century at Paris was a period of great innovation in the design of printing types, and Estienne's were among the most influential. Shown here are Roman, Hebrew, Italic, and Greek types which he introduced during the 1530s and 1540s.

#### Virgil (70–19 B.C.E.): Works

*Opera (with the commentary of Servius)*. Paris: Robert Estienne, 16 July 1532.

In 1530 Estienne began to introduce his new Roman types, which were probably cut for him by his stepfather, Simon de Colines. They are still admired for their lightness and delicacy. They became highly influential and were widely copied, notably in a later version cut by Claude Garamont. This major edition of Virgil presents the new types in three sizes.

#### Aurelius Victor (fourth century C.E.): On Illustrious Men

*De viris illustribus (and other works)*. Paris: Robert Estienne, 25 August 1533.

The small Roman typeface shown here was completely new when this book was printed in August, 1533. The large typeface had first appeared in 1530. This work, a late-antique compilation of short biographies, was erroneously attributed to the younger Pliny in the sixteenth century.

#### Hebrew Bible

*Biblia Hebraica*. Paris: Robert Estienne, 1539–1542.

When in June 1539 Robert Estienne was appointed King's Printer in Hebrew and Latin, he immediately began to issue installments of a Hebrew Bible in quarto format, introducing new Hebrew types in three sizes. A successful innovation of this Bible was to use a larger typeface for the text than was customary, making the Hebrew easier to read. In 1543 Conrad Pellicanus wrote that he appreciated it "on account of the large print, which is agreeable to me, old man that I am."

## Hebrew Bible

*Biblia hebraica*. Paris: Robert Estienne, 1544–1546.

After finishing his large Hebrew Bible in quarto, Estienne reprinted it in this sextodecimo edition in seventeen pocket-size volumes, so that students of the sacred language “could easily carry them around with them wherever they went” (Estienne’s preface to Pagninus, *Thesaurus linguae sacrae*, 1548). This typeface was cut by Jean Arnoul.

## Alphabetum Hebraicum

*Alphabetum hebraicum*. Venice: Theodor de Ragazonibus, 1495.

Long given up as lost, Lucretius’ philosophical poem “On the Nature of Things” was rediscovered 1417 by Poggio Bracciolini (1380-1459) in the monastery of St. Gall. Its exposition of Epicurean philosophy is paradigmatic for some Renaissance thinkers’ understanding of the human subject as the center of inquiry and representation.

1495 LUCR; Sunderland

## Alphabetum Hebraicum

*Alphabetum hebraicum [et graecum]*. Paris: Robert Estienne, 21 November 1539.

While printing his installments of the Hebrew Bible in quarto, Estienne also printed this small primer of the Hebrew language, intended for the elementary student. Beginning with the alphabet, it proceeds to teach how to pronounce the combination of consonants and vowel points. Sample texts follow, such as the Ten Commandments.

## Julius Caesar (100–44 B.C.E.): Works

*Commentarii*. Paris: Robert Estienne, 1544.

In 1542 Estienne introduced a new italic typeface in the style of the well-known italic of Aldus Manutius. It was probably cut by Simon de Colines, whose own Aldine-style italic it closely resembles. Estienne employed it in a large series of compact and inexpensive Classical texts, such as this Caesar. The woodcut illustrations are modeled on those of the Aldine edition of 1513.

## Eusebius (260–339 C.E.): History of the Church, etc.

*Ecclesiasticae historiae lib. X*. Paris: Robert Estienne, 30 June 1544.

Claude Garamont cut the *grecs du roi* for Estienne’s editions of Greek manuscripts in François I’s library at Fontainebleau, designing the types after the handwriting of Angelo Vergecio, a Cretan scribe employed by the king. The first such publication was this *editio princeps* of Eusebius’s *History of the Church* (with continuations) and *Life of Constantine*.

## Greek New Testament

*Novum testamentum*. Paris: Robert Estienne, 7 November 1546.

For this Greek New Testament in pocket format, Estienne introduced a smaller font of the *grecs du roi*. It also was cut by Claude Garamont. In the preface Estienne praises the king’s generosity in commissioning the new types, but documentary evidence makes it clear that Estienne had to provide some of the money himself.

1495 LUCR; Sunderland

## Lucretius (99-55 B.C.E.): On the Nature of Things

*De rerum natura*. Venice: Theodor de Ragazonibus, 1495.

Long given up as lost, Lucretius’ philosophical poem “On the Nature of Things” was rediscovered 1417 by Poggio Bracciolini (1380-1459) in the monastery of St. Gall. Its exposition of Epicurean philosophy is paradigmatic for some Renaissance thinkers’ understanding of the human subject as the center of inquiry and representation.

1495 LUCR; Sunderland



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## CASE 2:

# Americana: Manuscripts and Modern First Editions

G. B. Espy

Mark Twain (pen name of Samuel Langhorne Clemens), Margaret Mitchell, and Harper Lee are three of America's most renowned authors, and their novels exhibited here won critical acclaim, an honored place in the canon of American literature, and further life in film. The copies shown here are all first editions, and those by Mitchell and Lee were either autographed by the author or has association significance. Four letters by Margaret Mitchell are in the case drawers and provide insight into her life as a celebrity author and some of the frustrations that entailed.

### Harper Lee (b. 1926): To Kill a Mockingbird

*To Kill a Mockingbird*. Philadelphia; New York: J. B. Lippincott Company, 1960. 296 pp. First edition, first printing, with dustjacket.

Published July 11, 1960, the book was awarded the Pulitzer Prize for Fiction (1961). Five thousand copies of the first edition were printed, priced at \$3.95 by Lippincott. It has been translated into more than 40 languages and more than 40,000,000 copies sold.

Two copies of the book, the first autographed by the author with the typical "Harper Lee" but the second inscribed to Joy [Bailey] with the more unusual "Nelle Harper Lee." There is a debate about which of the two states of the dustjacket was first. The one with Jonathan Daniels cited on back flap (second copy) is the more common.

### Margaret Mitchell (1900-1949): Gone with the Wind

*Gone with the Wind*. New York: Macmillan Company, 1936. 1037 pp. First edition, first printing, May 1936, with dustjacket.

Margaret Mitchell's only published novel won her the National Book Award (1936) and Pulitzer Prize (1937). Ten thousand copies of the first edition were printed, priced at \$3.00 by Macmillan.

Two copies of the book, both with inscriptions on the front free endpaper. The first copy is autographed "Margaret Mitchell" and the second inscribed to Dan

Abrams in March 1977 by Samuel Y. Tupper Jr., who wrote, "This is a copy from the same edition of *Gone With the Wind*, which I reviewed for the *Atlanta Journal*, before I received my own copy signed by Margaret Mitchell. Sometimes it doesn't seem so very long ago that this unique, exciting book came so close to me through my friendship with Margaret Mitchell." Harvey Dan Abrams was a prominent book dealer and publisher in Atlanta.

### Mark Twain (1835-1910): The Adventures of Tom Sawyer

*The Adventures of Tom Sawyer*. Hartford, Conn. [et al.]: American Publishing Company, 1876. First American edition, second issue (printed on laid paper, frontispiece on the verso of the half-title), includes 4 pp. of publisher's ads. Bound in publisher's library sheepskin.

Published first in England to secure a British copyright on June 9, 1876, the American edition was issued in December that year. More than 20,000,000 copies have likely been printed. "In his first novel, *The Adventures of Tom Sawyer* (1876), [Twain] wrote what would become one of America's defining boyhood texts and one that has had a profound impact on the whole national psyche...." – Peter Messent, in *The Cambridge Companion to American Novelists* (2012), s.v.

### Margaret Mitchell (1900-1949): Letters

Margaret Mitchell. (1900-1949). Three typewritten, signed letters by the author of *Gone with the Wind* (New York: Macmillan Company, 1936), dating from 1937, 1938, and 1939 and written to William Meharry Glenn, editor of the *Orlando Sentinel*.

Each letter responds to a communication from Mr. Glenn, the first about the ethnicity of Federal troops in General Sherman's army (descendants of German immigrants, who typically spoke German on their march through Georgia) and the other two about the production of and casting for the film based on the novel. David O. Selznick paid \$50,000 for the film right, and the casting process considered Katharine Hepburn, Carole Lombard, Barbara Stanwyck, Bette Davis, and Joan Crawford before settling on Vivien Leigh to play Scarlett O'Hara.

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2. Margaret Mitchell. (1900-1949). Typewritten, signed letter by the author of *Gone with the Wind* (New York: Macmillan Company, 1936), on her personal stationery, dating from 1938 and written to William Meharry Glenn, editor of the *Orlando Sentinel*.

Responds to a communication from Mr. Glenn about the production of and casting for the film based on the novel. David O. Selznick paid \$50,000 for the film right, and although Mitchell disavows any involvement in the production of the film, she affirms her interest in it and expectation that it will be "acceptable and pleasing to Southerners."

Margaret Mitchell. (1900-1949). Typewritten, signed letter by the author of *Gone with the Wind* (New York: Macmillan Company, 1936), on her personal stationery, dating from 1939 and written to William Meharry Glenn, editor of the *Orlando Sentinel*.

Responds to another communication from Mr. Glenn about the film and expresses relief that Vivien Leigh had been chosen to play Scarlett O'Hara. The casting process had considered Katharine Hepburn, Carole Lombard, Bette Davis, Joan Crawford and many others for this role.

3. Margaret Mitchell. (1900-1949). Typewritten, signed letter by the author of *Gone with the Wind* (New York: Macmillan Company, 1936) to "Mrs. Campbell."

Mrs. Campbell had invited Margaret Mitchell Marsh and her husband John to a tea on May 8, 1938, at which she was to meet "Mr. Holt," explaining that it conflicted with her prior commitment to attend the unveiling of a memorial by the Atlanta Pioneer Women's Society. The memorial is likely the bronze plaque in Piedmont Park that read "To the Atlanta Pioneer Women / 1847-1869," fixed to a granite slab on the back of which was inscribed, "In honor of the Atlanta women of the sixties and to keep alive the traditions of the South. The Atlanta Pioneer Women's Society ... 'Lest We Forget'."



### CASE 3:

## Books about Books

Greg Davis

This collection focuses on books about books; particularly finely bound, large paper copies, extra illustrated, limited copies and books about books with distinguished provenance. The collection has a special emphasis on Grolier Club founder and America's greatest book collector, Robert Hoe, III. (1839-1909). Hoe's library sold in a series of sales from April 1911 through November 1912, and buyers came from all across America and Europe. Among the rarities sold were: a Gutenberg Bible on vellum for \$50,000 to Henry E. Huntington and Malory's *Morte d'Arthur*, printed by Caxton in 1485, sold to John Pierpont Morgan for \$42,800. "When the last session was over in November 1912, the sale total reached an unprecedented \$1,932,000" (Donald C. Dickinson, *Dictionary of American Book Collectors*, p. 162). Other highlights of this collection include past Grolier Club members, famous collectors and authors.

### Hoe, Robert (1839-1909): Historic and Artistic Book-Bindings.

*One Hundred and Seventy-six Historic and Artistic Book-bindings Dating from the Fifteenth Century to the Present Time Pictured by Etchings, Artotypes, and Lithographs after the Originals Selected from the Library of Robert Hoe ....* New York: Dodd, Mead & Co., 1895. 2 vols. One of 200 copies on Imperial Japanese paper.

Full brown morocco, elaborately tooled in blind with quatrefoil devices and red morocco fleur-de-lis onlays on upper and lower covers. Spine tooled in blind with red morocco fleur-de-lis onlays. By Paul-Romain Raparlier (1858-1900).

### Bierstadt, O.A.: The Library of Robert Hoe

*The Library of Robert Hoe: A Contribution to the History of Bibliophilism in America. With One Hundred and Ten Illustrations.* New York: Duprat and Co. 1895. 1 of 350 copies.

Full olive green crushed morocco, upper and lower covers with gilt fillet borders and gilt devices. Spine gilt extra, olive green doublures, crimson silk free endpapers, all edges gilt, with chemise & etui by the Club Bindery 1903. Inscribed for the Club Bindery records keeper: "For Miss Cornelia A. Hopkins with the kind regards of Robert Hoe. Oct 10<sup>th</sup>, 1903."

## **Dibdin, T.F. (1776-1847): The Bibliographical Decameron**

*The Bibliographical Decameron, or, Ten Days Pleasant Discourse upon Illuminated Manuscripts, and Subjects connected with Early Engraving, Typography, and Bibliography.* London: ... for the author... Shakespeare Press, 1817. 3 vols. 1 of 50 copies on large paper.

Full olive green morocco, gilt panel design on upper and lower covers, spine gilt extra, marbled endpapers, all edges gilt, by Bedford. The Dawson Turner – Viscount Birkenhead – Doris Louise Benz – Stuart Schimmel copy. Extra-Illustrated, including the “Private Plate” portrait of the Earl Spencer, cancelled after 42 impressions. With autographed letter signed from Dibdin to Turner and Turner’s list of illustrations.

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### **CASES 4 & 5:**

## **Aaron Burr (1756-1836)**

Brian Hardison

*“Aaron Burr is one of the most interesting and picturesque characters of history. No tale of fiction can rival in dramatic interest the true story of his life, with its thrilling record of daring adventures, heroic exploits, tragic episodes and strange vicissitudes. He endured harassment, misfortune and public scorn with rare fortitude, and died in his eighty-first year the most hated, most maligned and least understood of any American statesman. . . . [H]e was neither an angel nor a demon, but one whose faults were counterbalanced by many virtues.”*

Inscription for S.D. Green, dated June 15, 1927 by New York lawyer Samuel H. Wandell, on the fly leaf of Wandell and Minnigerode, *Aaron Burr*, New York: G. P. Putnam’s Sons, 1925. 2 volumes.

## **William Coleman: Report of the Trial of Levi Weeks**

*Report of the Trial of Levi Weeks, on an Indictment for the Murder of Gulielma Sands ...* From the private library of and autographed twice by Theodore Dwight (1764- 1846), a cousin of Aaron Burr.

Burr was one of the defense lawyers representing Levi Weeks. The defense opened its case with Burr giving the address to the jury, in one of the few examples of his style at the bar to be preserved.

Levi Weeks was acquitted, and this work is the first recorded murder trial in the history of the United States.

## **J. Mund: The Duel, July 11, 1804**

*The Duel of Aaron Burr and Alexander Hamilton* (1888), etching, ca. 1804.

The artist portrays the mythical pause before the alleged murder of Hamilton (dressed in white) by Burr. This rendering, commonly used to illustrate the duel between Burr and Hamilton, contains many historical errors. The color of the men’s clothing is unknown, and Hamilton did not intentionally shoot into the air in order to give Burr a chance to reflect. There were only four men present during the actual firing of the guns. Rather than arriving in a carriage during the fall, the duel took place after the participants arrived by boat across the Hudson River .

## **William Coleman: The Death of Alexander Hamilton**

*A Collection of the Facts and Documents, Relative to the Death of Major-General Alexander Hamilton.* New York: Hopkins and Seymour, 1804.

This collection (edited by one of Hamilton’s warmest friends and admirers as a fitting monument to him) included nearly everything related to his death: eulogies, resolutions of various societies, newspaper testimonials, and much more that could otherwise be found only in the papers of the day.

## **The Hamilton Fund**

Share certificate signed, New York, November 29, 1804, 1 p.

The “Hamilton Fund” was created as a direct result of Alexander Hamilton’s death during the Aaron Burr-Alexander Hamilton duel. Gouverneur Morris, Rufus King, Egbert Benton, Oliver Wolcott, and Charles Wilkes all signed this document as trustees of the estate of Hamilton. Wilkes served as the president of the Bank of New York, for which Hamilton had served as a director, the author of its constitution, and its attorney.



### **William Wirt: The Two Principal Arguments of William Wirt**

*The Two Principal Arguments of William Wirt, Esquire, on the Trial of Aaron Burr for High Treason, and on the Motion to Commit Aaron Burr and Others for Trial in Kentucky.* Richmond: Samuel Pleasants, June, 1808.

Tipped in opposite the title page is an original intaglio engraved frontispiece, a portrait of William Wirt by Charles B. J. F. Saint-Memin (1770-1825). "The famous portrait artist, Saint Memin, who was present in Richmond during the trial, captured Wirt as almost a Byronesque figure, with a massive head of curly locks and Roman features" (Isenberg, *Fallen Founder*, 340).

### **Israel Putnam and Aaron Burr: Manuscript Letter**

Major General Israel Putnam and Major Aaron Burr to Colonel John Neilson. Manuscript letter written in the hand of Major Burr and signed by General Putnam, Princeton, April 1, 1777, with the verso docketed "Genl. Putnam's letter/1 April 1777," 1 p.

This letter is the transmittal of military intelligence received by General Washington and forwarded in Major Burr's hand from General Putnam to Colonel Neilson.

### **Alexander Hamilton: Legal Document**

Alexander Hamilton to Aaron Burr. Manuscript legal document signed, New York, January 12, 1788, 1 p.

Alexander Hamilton, as counsel for complainants in the Court of Chancery, signs and indicates in his hand here that the opposing counsel for the defendants was Aaron Burr. The lawsuit concerns the case of James Thompson and his wife Catherine v. William Walton, Gerard Walton, and Abraham Walton. A document indicating Hamilton and Burr as opposing counsel is exceedingly rare.

### **William Marshall: Witness Subpoena**

*A Witness Subpoena regarding the Motion to Commit following the Trial for High Treason of former Vice President Aaron Burr.* Richmond, VA: September 15, 1807.

This original subpoena was issued by the Clerk of Court in the name of the presiding judge, John Marshall, Chief Justice of the Supreme Court, to Littleton Waller Tazewell to testify on behalf of the defendant, Aaron Burr. Evidence of the service of the subpoena by the local sheriff is on the verso. Tazewell's testimony was used by the defense to impeach the testimony of the government's chief witness, General James Wilkinson. Burr was acquitted of all charges but committed to stand trial for a misdemeanor in Kentucky.

### **William Godwin: Gift of Aaron Burr for his Daughter**

*Essays on Sepulchres: Or, A Proposal for Erecting Some Memorial for the Illustrious Dead in All Ages, on the Spot Where their Remains Have Been Interred.* London: Printed for W. Miller, 1809.

The English political philosopher William Godwin inscribed the volume on the title page for Burr's daughter, Theodosia Burr Alston, and presented it to Aaron Burr, when he was in England. Godwin was the founder of philosophical anarchism, married to the pioneering feminist writer, Mary Wollstonecraft.

### **Unknown Artist: The Pocket Watch of Aaron Burr**

The pocket watch of Aaron Burr with the enameled portrait of his wife, 1790.

Aaron Burr commissioned an artist to paint facing miniature portraits of himself and his wife on the face of this pocket watch. After Burr left the United States in 1808, his kitchen chef seized the watch in payment for earned wages. For nearly two hundred years the watch was handed down by descendants of Burr's chef. Most recently, Dr. Ray Swick has declared the watch to be the holy grail of Burr collecting.



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**CASE 6:**

## Wall Hanging

Fred D. Bentley, Sr.

### **Nathaniel Pendleton (1756-1821): Commission to Constitutional Convention**

The Georgia Assembly appointed Pendleton and five others on February 10, 1787 as delegates to the Constitutional Convention in Philadelphia. The commission displayed here is from Georgia Governor George Mathews for Nathaniel Pendleton to represent the state.

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**CASES 6 & 7:**

## Canvassing Books

Nancy and Randall K. Burkett

Sample books offer a window onto the world of the marketing of books within the African American community.

From the 1840s through the early twentieth century, the use of individual agents going door to door constituted a principle means of selling books in America. These agents travelled with a sample book (called “salesman’s sample” or “canvassing book”) that contained the table of contents, numerous illustrations, and excerpts of chapters to demonstrate the size, scope, and richness of the finished volume. At the back of the sample book were lined pages where the purchaser would list name, address, and the cost of the book being purchased. If the book were offered in a deluxe edition with leather binding as well as in cloth, each binding was represented. The spine of the finished book was often represented either by a paste-in inside the rear cover or by a flap attached to the front cover, indicating the thickness of the volume. At least 2,000 different titles, covering topics ranging from religious books and Bibles to histories and biographies, were sold through this subscription method. A 1996 bibliography of salesman’s samples lists approximately 1,700 titles, of which ten were by or about African Americans. Five of the six volumes exhibited in this case are not in that bibliography.

### **Henry Frick Kletzing (b. 1850) and William Henry Crogman (1841-1931): Progress of a Race**

*Progress of a Race; or The Remarkable Advancement of the Afro-American Negro.*

Cincinnati: W.H. Ferguson Company, 1900.

This was by far the most successful of the volumes represented in these two cases, going through multiple editions between 1899 and 1920. Of the two authors, only Crogman was African American. Born in St. Martin, he was educated in Massachusetts and taught Greek, Latin, and New Testament at Clark University (later Clark College) in Atlanta. The volume is both a history of African Americans and a collective biography of leading men and women of the race.

### **William Still (1821-1902): Still’s Underground Rail Road Records**

*Still’s Underground Rail Road Records*, Revised Edition. Hartford: Betts & Company, 1886.

Still was born of enslaved parents who had themselves escaped to freedom via the Underground Rail Road. A talented entrepreneur, he negotiated with publishers Porter and Coates, who published the first edition in 1872, to sell him the plates from which the book was printed, once their initial investment was recouped. He then published subsequent editions under his own imprint, using African American agents to sell his book. This volume is handsomely illustrated by fine engravings and a magnificent portrait of the author by Philadelphia artist Sarbanes. In 1886 Still engaged the Hartford subscription firm of James Betts & Company to create the salesman’s sample shown here.

### **Kelly Miller (1863-1939): History of the World War for Human Rights**

*Kelly Miller’s History of the World War for Human Rights...and the Important Part Taken by the Negro.* Washington: Austin Jenkins Co., 1919.

Miller, a prolific author and pamphleteer, was educated at Johns Hopkins University and for many years was on the faculty of Howard University. The 95-page salesman’s sample includes portions of his text, maps, and many photographs, along with sixteen pages of subscription blanks. The Kelly Miller papers are housed in the Manuscript, Archives, and Rare Book Library at Emory.



### **Emmett Jay Scott (1873-1957): History of the American Negro in the World War**

*Scott's Official History of the American Negro in the World War.* Washington, D. C.: Negro Historical Publishing Co, 1919.

Scott served for many years as private secretary to Booker T. Washington, and on Washington's death he moved to the nation's capital to become special assistant to the Secretary of War. From this vantage point he was able to write a comprehensive history of the role of African Americans in the First World War. Scott's volume includes a chapter by Alice Dunbar Nelson on "Negro Women in War Work." Scott apparently created his own publishing enterprise, the Negro Historical Publishing Company, to produce the volume. Although no complete copies with that imprint are known, the volume was widely produced, with three 1919 imprints..

### **James Jefferson Pipkin (1861-1941): The Story of a Rising Race**

*The Story of a Rising Race: The Negro in Revelation, in History and in Citizenship.* N.p.: N.D. Thompson Publishing Company, 1902.

This sample book is rich in photographs and is especially attentive to African American religious history. The author describes himself as "a Southern man, born and bred, and he has been subjected to all the influences that are supposed to breed race prejudice ... but in the name of white men North, South, East, and West, he protests against everything that tends to degrade the Negro, and either rob him of self-respect or excite his animosity." The foreword was written by General John B. Gordon, a former Senator and Governor from Georgia, and although he complimented the Negro on his many accomplishments since emancipation, Gordon pointed to Africa as his proper home.

### **Norman Barton Wood (1857-1933): The White Side of a Black Subject**

*The White Side of a Black Subject... A Vindication of the Afro-American Race.*

Cincinnati: W. H. Ferguson Company, n.d., ca. 1899.

The author was a white Baptist minister in Chicago whose only other book, also sold by subscription, was *Lives of Famous Indian Chiefs* published in 1906. *The White Side of a Black Subject*, printed on highly acidic

paper, offers a sympathetic survey of African American history and is well illustrated, with a section devoted to biographies of leading citizens. This salesman's sample contains names of purchasers, all of whom were from Paris, Tennessee. Each was promised delivery of the book on April 1, 1900.

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### **CASES 8 & 9:**

## **Build Me a Sanctuary, and I Will Dwell Among Them – Exodus 25:8**

Bob Yellowlees

The micro exhibition in cases 8 and 9 illustrates the varied religious sanctuaries in two very different geographic regions: English colonies with ready ocean access in the East and the land locked Spanish settlements that occupied the Native American lands to the West.

Colonial Charleston was the wealthiest of the English cities in America, maintaining close ties with London. This was reflected in the diversity of its commerce, architecture and religious beliefs. This pattern is also reflected in Savannah in the Georgia colony. The sanctuaries shown here are frequently third generation structures, with earlier ones destroyed by fires and hurricanes. Nonetheless, they reflect the spirit and resilience of their congregations and of the New World. While the Church of England was the established church, the colonies' religious freedom attracted many dissenters (Protestants) as well as immigrants of the Catholic and Jewish faiths from England, Scotland, Ireland, Wales, France, Spain and Portugal.

By contrast, the more unforgiving desert landscape of the West produced a sparse economic and architectural profile. The settlers' culture and religion was derived from Spain. The photographs in this exhibition are from the cameras of two master photographers. Douglas Keats of Santa Fe, New Mexico and Tim Barnwell of Asheville, North Carolina.



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**CASE 8:**

## New Mexico Mission Churches

Bob Yellowlees

The early 18<sup>th</sup> century ventures into New Mexico by the Spanish led to permanent settlements such as Ranchos de Taos in the 1760's for protection from Comanche and other Plains Indians. A mission church was begun there in 1772. In 1815, San Francisco de Assis Mission church was completed. These hand-built adobe sanctuaries symbolize the grace and strength of a people who have long struggled to survive in this harsh region. With paintings by Georgia O'Keefe and photographs by Ansel Adams and Paul Strand, it has become the most recognizable structure from this early period in the American West, O'Keefe described it as one of the most striking examples of Spanish architecture. All of the photographs in this case were taken by Douglas Keats. These photos are part of a larger body of work produced in 1987 on New Mexico churches, and are included in collections such as that of the Amon Carter Museum in Fort Worth.

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**CASE 9:**

## Coastal Places of Worship

Bob Yellowlees

Tim Barnwell photographed coastal churches and synagogues over a two-year period as part of a commissioned project to record major elements of the Southern Heritage. The image on the left is the Congregation Mickve Israel in Savannah. Organized in 1735 by Spanish and Portuguese Jews who had fled to London 10 years earlier during the Spanish Inquisition, it is a rare example of a Gothic style synagogue.

### Congregation Mickve Israel

Organized in 1735 by Spanish and Portuguese Jews who had fled to London 10 years earlier during the Spanish Inquisition. It is a rare example of a Gothic style synagogue.

### Independent Presbyterian Church

Established in 1755 by Scotsmen who landed with Oglethorpe when he founded the Georgia Colony.

### Independent Presbyterian Church Interior

"The interior is of such exquisite loveliness that no church in London can compare."

Its' marble baptismal font was hauled from New Jersey by wagons pulled by oxen.

### Kahal Kadosh Beth Elohim Synagogue

America's second oldest synagogue and the oldest in continuous use, it was founded

by Sephardic immigrants in 1749. By the end of the 18<sup>th</sup> Century, it was the largest Jewish congregation in the nation.

### Kahal Kadosh Beth Elohim Interior

In 1841, it became America's first reform congregation-with choral singing as well as prayers and sermons in English.

### Circular Church Cemetery

Charleston's oldest burial ground (1695).

This image of the Congregationalist Cemetery for "dissenters" with the established Anglican religion's St. Philip's Church in the background is a metaphor for the religious diversity of the colonies.

### St. Michael's (Steeple at Night)

The original St. Michael's was begun in 1751- inspired by James Gibbs' design of St. Martin's in the Field in London

### Cathedral of St. John the Baptist

The cornerstone of the original church was laid in 1780 by French immigrants, including noblemen who fled the French Revolution via Haiti.

### Unitarian Universalist Church

The oldest Unitarian church in the South saw the Revolutionary War delay completion of its construction until 1787.

### Circular Congregational Church

This congregation was formed by English Congregationalists, Scots Presbyterians and French Huguenots about 1681. As 'dissenters' their "meeting house" was a center for independence and tolerance. This reflected itself in the functional, circular design of this sanctuary. It was also the first domed building in the United States.



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**CASE 10:**

## David Parsons

Pitts Theology Library

There were 18 printings of the Bible in German (translated from the Latin Vulgate) produced before Martin Luther, and the collector George Kloss had owned 10 of these editions. Samuel Leigh Sotheby cataloged Kloss's library himself and became convinced, based on annotations, that the Kloss collection contained the library of Philip Melanchthon. This was false, and although Kloss himself wrote a letter repudiating Sotheby's claims, for many years these copies appeared in catalogues as being from Melanchthon's library.

### German Bible (1477)

Augsburg: Anton Sorg, 20 June 1477

Dr. George Kloss (1787-1854), bookplate. Sotheby's sale, May 9<sup>th</sup>, 1835 lot 742; George Livermore – bookplate. C. F. Libbie & Co., Boston, sale November 20, 1894 lot 112, \$42.50.

1477 BIBL

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**CASE 11:**

## The Sunderland Collection

Pitts Theology Library

Sir Charles Spencer, 3rd Earl of Sunderland (1675–1722), was an English statesman from the Spencer family. He had a remarkable collection of Greek and Latin classics, including many incunables, which he had often bound in red morocco leather with gilt ornamentations. The “Sunderland Collection” was sold in 1882 by Puttick and Simpson over a period of several days.

### Pope Leo I (d. 461): Sermons and Correspondence

*Sermons and Correspondence*. Rome: Giovanni Filippo Legnamine, 1470.

The sermons of Leo I were reprinted frequently in the 1470s and 1480s. Included in this edition, edited by Giovanni Andrea Bussi, bishop of Aleria, is a tract by Bussi on the nature of Christ.

Charles Spenser, 3rd Earl of Sunderland (Puttick and Simpson, Sale II, April 22, 1882, lot 4351); 1470 LEO

### Jerome (d. 420): Correspondence

*Correspondence*. Rome: Arnold Panartz, 1476.

The letters of the fifth-century theologian Jerome, edited and published in 2 vols. by Giovanni Andrea Bussi, bishop of Aleria.

Charles Spenser, 3rd Earl of Sunderland (Puttick and Simpson, Sale III, July 19, 1882, lot 6169); 1476 JERO V.1-2

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**CASE 12:**

## The sale of C.J. Stewart's collection by Sotheby, Wilkinson and Hodge (1882)

Pitts Theology Library

In 1882, Sotheby, Wilkinson and Hodge sold the stock of Charles James Stewart, a London based bookseller specializing in religious and theological literature. The sale took 21 days and many books were acquired by Herman Grevel, a London publisher who had also purchased many items from the sale of the Sunderland Collection, which occurred in 1882 as well. The books were eventually bought by Hartford Seminary and acquired by the Pitts Theology Library in 1976, along with a substantial portion of the Hartford Seminary Library's collection.

### Robertus Caracciolus: Sermones quadragesimales de poenitentia

*Sermones quadragesimales de poenitentia*. Venice: Vindelinius de Spira, 20 July 1472.

Caracciolus, a Franciscan and eventually Bishop of Aquino, was the most famous preacher of his day. He was one of the first authors to see his works regularly multiplied in print, and more than 75 editions of his sermons were printed in the fifteenth century. This volume was formerly owned by the Jesuit College of Brescia, before being acquired by C.J. Stewart.

Jesuit College of Brescia; C.J. Stewart, bookseller, Sotheby's 1882 sale of his stock [Lot 1934]; 1472 CARA



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**CASE 13:**

## The Sunderland Collection, Puttick and Simpson sale IV (1882) lot 9026

Pitts Theology Library

Sir Charles Spencer, 3rd Earl of Sunderland (1675–1722), was an English statesman from the Spencer family. He had a remarkable collection of Greek and Latin classics, including many incunables. The “Sunderland Collection” was sold in 1882 by Puttick and Simpson over a period of several days. Several smaller tracts were grouped in lots, such as the seven Latin orations displayed here, which sold for £8.

Charles Spencer, 3<sup>rd</sup> Earl of Sunderland (Puttick and Simpson sale IV, Nov 9, 1882, lot 9026, £1/8/; 1523 GUIC, 1504 BOMD, 1493 ESTE, 1483 CAPI, 1492 CATA, 1502 ISOC, 1494 SANC)

### Puttick and Simpson sale IV (1882) lot 9026

1. Thomas Guichard, *Oratio in qua Rhodiorum oppugnationis & deditionis summa continetur* (Rome: Marcello Silber, 1523)
2. Franciscus de Bomdon, *Oracio ad Iulium secundum Pont. Max.* (Rome: [s.n.], 1504)
3. Niccolò Maria d’Este, *Oratio pro Hercule Estensi, Ferrariae duce, ad Alexandrum VI* (Rome: Andreas Freitag, 1494)
4. Thomas de Capitaneis, *Oratio in die Omnium Sanctorum*, (Rome: Stephan Planck, 1483)
5. Johannes Lucidus Cataneus, *Oratio ad Alexandrum VI* (Rome: Stephan Planck, 1492)
6. Isocrates, *Ad Demonicum oratio praeceptiua* (Bologna: Benedetto Faelli, 1502)
7. Benevenutus de Sancto Georgio, *Oratio ad Maximilianum Romanorum Regem*, (Milan: Leonhard Pachel, 1494)

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**CASE 14:**

## David Parsons

Pitts Theology Library

David Parsons joined the Grolier Club in 2003, learned about the Pitts incunable collection at a Grolier event, and in 2010 began an intensive examination of it. True to form, David undertook his work with thoroughness and precision, providing the library with a five-page document outlining his approach, defining his terms, and much more. He produced about two pages of information on each incunable, including collation, bibliographic references, provenance notes, imperfections, auction record, other holding libraries, and general notes. The results of his work became part of the Pitts Library’s records and much of his research was added to the online catalogue.

Although careful in his purchases, David Parsons was a generous spirit, providing financial support to libraries, the Grolier Club, and to bibliographic projects and serving on governing bodies for the John Carter Brown Library, the Folger Library, and the Pitts Theology Library. In this case are two volumes that illustrate David’s generosity. The first is the 100<sup>th</sup> incunable of the Pitts Theology Library, which he purchased to celebrate this milestone in the collection’s growth, and the second is Brian Hardison’s *Burriana*, a monumental volume that accompanied the author’s exhibit at the Grolier Club in 2012 and was subvented by the financial support of David and others.

### R. David Parsons (1939-2014): Pacific Voyage Books

Hordern House. *The Parsons Collection: Rare Pacific Voyage Books from the Collection of David Parsons*. Potts Point, N.S.W.: Hordern House, 2005. 2 volumes.

This beautifully-illustrated catalogue of the 295 items in David Parsons’ first major collection was prepared by Hordern House for the sale of the collection and is a tribute to the collector’s knowledge of the subject matter, skill in collecting, and dedication to his project. Parsons’ foreword describes his initial steps in collecting these materials, how the scope expanded over the years, highlights of the collection, and the purpose of the sale (“... [it] will enable me to focus on ... the expansion, beginning at the end of the fifteenth century, of the Spanish to the West and the Portuguese to the East and the pre-1492 texts that [informed their ventures] ...”).



### **Pseudo-Augustine: Soul and Spirit**

*De anima et spiritu*. [Lauringen: Printer of Augustinus *De consensu evangelistarum*, 9 Nov. 1472].

Bound with six other works: *De ebrietate*, *De vanitate saeculi*, *De vita christiana*, *De sobrietate*, *De quattuor virtutibus caritatis*, and *De contritione cordis*.

From the collection of Sir M.M. Sykes (sale May 1824; C.J. Stewart, bookseller, Sotheby's 1882 sale of his stock, lot 7935).

### **Jean Raulin (1443-1514): Benedictine Call to Reform**

*Collatio de perfecta religionis plantatione, incremento et instauratione*. Impressum Basilee: Opera Iohannis Bergman de Olpe, 1498 X. Kl. Iulii [22 June]. First edition.

### **Brian Davon Hardison: Burriana**

*Burriana: A Catalogue of Rare Books, Pamphlets, Letters, Manuscripts, Documents, & Objects by, about, or relating to Aaron Burr and his Contemporaries, from the Collection of Brian Davon Hardison*. New York: The Grolier Club, 2012.

Catalog of the exhibition, "Aaron Burr Returns to New York: An Exhibition on Burr and His Contemporaries," held at the Grolier Club, May 15-July 28, 2012. "Printed in an edition of 500 copies on Mohawk paper, of which 15 have been specially bound. Set in Miller & Bell types. Design and typography by Jerry Kelly"--Colophon.

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#### **CASE 15:**

## **David Parsons – Collection of Catalogs**

Pitts Theology Library

As an experienced collector of antiquarian imprints, David Parsons knew the importance of solid bibliographic research, book dealers' sale catalogues, and library catalogues of notable exhibitions. Consequently, David collected these regularly.

### **Charles Spencer, Earl of Sunderland (1674-1722): Sale Catalogue**

*Bibliotheca Sunderlandiana: Sale Catalogue of the Sunderland or Blenheim Library ....* London: G. Norman and Son, 1881-1883.

The auction of the Sunderland Library was handled by Puttick and Simpson (London) and described in a catalogue of five parts (here bound in two volumes, marbled boards, three-quarters leather). David purchased the set to facilitate his research into the 99 volumes of incunabula at Pitts.

### **Richard Timothy George Mansfield Parker; Earl of Macclesfield (1943- ): The Library**

*The Library of the Earls of Macclesfield Removed from Shirburn Castle. Part Seven: Bibles 1477-1739*. London: Sotheby's, 2004.

Also representative of the many catalogues published by auction houses and antiquarian dealers is this beautifully illustrated and bound volume from Sotheby's. Such volumes provide careful bibliographic descriptions, references to the standard bibliographies, sometimes indications of provenance, and estimates of sale prices.

### **P. G. Naiditch, Nicholas Barker, and Sue Abbe Kaplan: The Aldine Press**

*The Aldine Press: Catalogue of the Ahmanson-Murphy Collection of Books by or relating to the Press in the Library of the University of California, Los Angeles ....* Berkeley: University of California Press, 2001.

The Aldine Press represented the highest quality in the first century of European printing, and the catalogue of the Ahmanson-Murphy Collection documents the establishment of the collection in 1961 and rise to international prominence with bibliographic descriptions of 1,187 items.



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**CASE 16:**

## David Parsons – Research Collection

Pitts Theology Library

David Parsons' interest in voyages, travel, and exploration is clear in his collection of maps, atlases, travel accounts, and journals of explorers. Such have great value for universities, as scholarship seeks to understand the work of earlier generations to comprehend the physical world and its inhabitants and then document the process. This scientific inquiry also holds value for theological libraries as well, since there was often a religious component in the exploration and in the later debates that drew science and theology into conversation.

### **Samuel Purchas (1577?-1626): Hakluytus posthumus**

*Hakluytus posthumus, or, Purchas his Pilgrimes: contayning a history of the world in sea voyages and lande travells by Englishmen and others.* Glasgow: James MacLehose and Sons, 1905-1907. 20 volumes. Reprint of the 1625 edition on hand-made paper and bound in quarter parchment gilt; number 87 of 100 sets.

An Anglican cleric, Purchas chronicled the stories of travelers from the large body of manuscripts left to him by Richard Hakluyt (d. 1616), another Anglican priest interested in travel and the settlement of North America, and from the stories of sailors working out of a nearby port. Purchas' accounts appeared in successive publications from 1613 through 1626 and then were reprinted in Glasgow. Lacking in accuracy but still containing much useful material, the work inspired Coleridge's poem *Kubla Khan*.

### **Philip D. Burden: Mapping of North America**

*The Mapping of North America: A List of Printed Maps, 1511-1670.* Rickmansworth, Herts: Raleigh Publications, 1996. Number 11 of a limited edition of 100.

Written by a map dealer, this extensive and carefully-researched carto-bibliography lists, describes, and illustrates 410 maps and surely has achieved what Tony Campbell, Map Librarian at the British Library, predicted in the foreword: "... it is destined to become an essential pillar of the cartographic historian's bookshelf...."

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**CASE 17, 18, & 19:**

## Exploring of the New World

Dave M. Davis

Although there were millions of people living in the Americas when the Europeans "discovered" the area, we often view this history through the eyes of Europeans. These three cases contain items from 1540 to 1907, as well as the beautifully bound first edition of the *Transactions of the Grolier Club* (of New York) in 1884.

### **John Bethune (1770-1861): Cherokee Lands in Georgia**

*A Map of that Part of Georgia Occupied by the Cherokee Indians, Taken From an Actual Survey Made During the Present Year 1831 . . . By John Bethune Surveyor Genl. of the State of Georgia . . . Milledgeville, 1831*

In 1830, 1831, and 1832, the Georgia General Assembly enacted legislation to claim Cherokee lands for the state. Bethune was surveyor general for Georgia, when he created this map. It would not be until 1835 and the completion of the Treaty of New Echota that a delegation of the Cherokee nation accepted \$5,000,000 in payment to surrender their claims to land in Georgia and other states.



### **The Grolier Club: Transactions of the Grolier Club**

*Transactions of the Grolier Club.* New York, 1884. 3 volumes.

The Grolier Club is America's oldest bibliographic society and has existed as one of the world's most important collections of members (over 800 worldwide) that promotes and preserves books as treasures of knowledge and as physical objects. These three volumes, with beautiful bindings and very clear type and printing, were the club's report of its founding and goals.

### **William Tecumseh Sherman (1820-1891): Atlanta**

*Atlanta.* Drawn in the field, 1864.

This map was prepared for the siege of Atlanta, July 25, 1864, by Sherman's engineering office.

### **Rembrandt Peale (1778-1860): George Washington**

*George Washington.* Boston, 1827. Lithograph.

This lithograph was based on the original painting done in 1795, when Rembrandt Peale accompanied his father, Charles Wilson Peale, and both were allowed to paint Washington. The original *Patriae Pater* (Father of the Country) now hangs in the gallery level of the U.S. Senate chamber.

### **M. Giero Ruscelli (d. ca. 1565): La Geografia**

*La Geografia di Claudio Tolomeo, Alessandrino.* Venice: Giordano Ziletti, 1574.

One of the very earliest atlases of the world to include the "new discoveries." North America is shown connected to Asia.

### **Richard Hakluyt (1552?-1616): Principal Navigations**

*The Principal Navigations, Voyages, Traffiques & Discoveries of the English Nation: Made by Sea or Over-land to the Remote and Farthest Distant Quarters of the Earth at any Time within the Compasse of these 1600 Yeeres.* Glasgow: J. MacLehose and Sons, 1903-05. Reprint of the second edition, 1598-1600, 12 volumes, contemporary full brown morocco, raised bands, gilt spines, dentelles, marbled endpapers, all edges gilt, by Sangorski & Sutcliffe.

Hakluyt was an Anglican cleric and geographer who knew great English navigators, such as Drake, Raleigh, and others and advocated the English settlement of North America. His *Principal Navigations* first appeared in 1589 and as a single volume and then in an enlarged, second edition in 1598-1600, which included 216 voyages and citations from 378 documents. It influenced the East India Company, inspired voyages to North America, and in other ways exerted enormous impact on its day.

### **William Bartram (1739-1823): Travels**

*Travels Through North and South Carolina, Georgia, East & West Florida, The Cherokee Country.* Philadelphia: James & Johnson, 1791.

His famous narrative, with descriptions of the flora and fauna of the Southeast--incredible for the time--have led us to honor this heroic traveler by naming many trails, plants and festivals after him.

### **The Gospel According to Luke**

*The Gospel According to Luke translated into the Cherokee Language.* Park Hill: Mission Press, 1850.

Christian missionary Samuel Worcester (1798-1859) collaborated with Elias Boudinot (1802-1839), a Cherokee convert to Christianity, to produce one of the earliest translations of the Christian Bible into the native language of a Southeastern tribe.

### **Thomas L. McKenny (1785-1859) and James Hall (1793-1868): History of the Indian Tribes of North America**

*History of the Indian Tribes of North America.* Philadelphia: D. Rice & A. N. Hart, 1854. 3 volumes.

Believing that Native Americans were threatened as a race, Superintendent of Indian Trade McKenney commissioned Charles Bird King to make oil paintings of Indian leaders as they visited Washington. Lithographs were made from the paintings, and Hall wrote biographies. The purpose was to preserve and record Indian leaders for government archives and the American people.



## Wilson Lumpkin: The Removal of the Cherokee Indians from Georgia

*The Removal of the Cherokee Indians from Georgia.* Privately printed for Wormsloe (Georgia) in New York, 1907.

Lumpkin, a Governor of Georgia, was born in 1782, but in his 70th year gathered information about the removal period (1827-1841) from his own speeches and writings. These were compiled and privately printed by Wymberly Jones DeRenne, who lived at Wormsloe Plantation near Savannah, Georgia. Although full of important and valuable information, these writings do not come close to describing the inhumane, violent and harsh treatment the Native Americans received at the hands of the U.S. government and its agents during their removal from their ancestral lands and eventual deportation to Oklahoma.

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### CASE 20:

## Mapping Earth and Heavens: Athanasius Kircher's *Mundus Subterraneus*

Bill Biggers

### Athanasius Kircher, S. J. (1602-1680): *Mundus subterraneus*

Athanasius Kircher, S. J. was a German Jesuit who worked in a variety of academic disciplines (e.g., Semitics, Egyptology, geology, ethics, mathematics, physics) and spent most of his teaching career in Rome (from 1633). One of his most notable books was *Mundus subterraneus* (Amsterdam: J. Jansson and E. Weyerstraet, 1664/1665), a lavishly illustrated, two-volume work that presents Kircher's theories on the earth, its plant and animal life, and the subterranean interconnections of air, fire, and water.

### Four plates from the first volume:

The moon, based on recent observation (Typus corporis lunaris) presents the lunar surface as observed by Christoph Scheiner, S.J. and his telescope.

Origins of the White Nile in the Mountains of the Moon (Hydrophilacium Africae precipuum) is a speculative map of southern Africa that is based on ancient Greek sources and the journal of the Jesuit explorer Pedro Páez.

Mount Vesuvius in eruption (Typus montis Vesuvius) was based on Kircher's observations, when he had a guide lower him into the crater of the volcano in 1638 to measure the temperature.

Chambers for subterranean fires (pyrophyllacia), as well as those for air (aerophyllacia) and water (hydrophyllacia) were drawn by Kircher to explain the generation of hot springs and other natural phenomena (Systema ideale pyrophyllaciorum).

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### CASES 21 & 22:

## Artists' Books

Bob Schnapper

"An artist's book is a medium of artistic expression that uses the form or function of 'book' as inspiration. It is the artistic initiative seen in the illustration, choice of materials, creation process, layout and design that makes it an art object. ... What truly makes an artist's book is the artist's intent, and artists have used the book as inspiration in a myriad of ways and techniques, from traditional to the experimental. The book could be made through fine press printing or hand-crafted, the pages illustrated with computer-generated images or cheap photocopies; books became sculptures, tiny and gargantuan; books were sliced up and reconfigured, made from all kinds of materials with unconventional objects incorporated, in unique or limited editions, or produced in multiple copies. With all sorts of ideas behind them, artists continue to challenge the idea, content and structure of the traditional book." (Smithsonian Museum, "What is an artist's book?" <http://blog.library.si.edu/2012/06/what-is-an-artists-book/>)



### **William Shakespeare: The Tempest**

*The Tempest*. Canton, New York. 2001.

A contemporary and imaginative version of this late Shakespearean play, using five types of handmade and mould made papers, illustrated by relief prints, collage, pochoir, and a volvelle.

### **Russell Maret: Specimens of Diverse Characters**

*Specimens of Diverse Characters*. New York: Russell Maret, 2011.

The type specimen has a long and storied history, but for the most part was conceived to sell type. This contemporary example was designed with specific texts or authors in mind and to display the types in an ideal setting – as an object in its own right.

### **Nahum Tate: Dido and Aeneas**

*Dido and Aeneas*. Newark, Vermont: Janus Press and Theodore Press, 1989.

An opera performed at Mr. Josias Prinst's Boarding School. Accordion folded paperwork collage with fine text pamphlets. The most ambitious of Claire Van Vliet's paperwork publications in both design and structure.

### **Walter Hamady: Papermaking by Hand**

*Papermaking by Hand: A Book of Suspicions*. Perry Township, Wise: The Perishable Press Limited, 1982.

One of the most influential of American private presses since 1964. The book is a study, with many digressions, of how handmade paper is made from used rags of cotton and linen origin as well as other material. The title page was designed by Hermann Zapf.

### **W. S. Merwin: The Real World of Manuel Cordova**

*The Real World of Manuel Cordova*. Sherman Oaks, California: Ninja Press, 1991.

This single long poem was inspired by events in the life of Manuel Cordova-Rios, occurring at the headwaters of the Amazon River in 1907. The image of the river undulates alongside the poem while the setting of the poem mirrors the serpentine meanders of the river.

### **Maureen Cummins: Aureole to Zingaresca**

*Aureole to Zingaresca: An Exotic Alphabet Book*. New York: Center for Book Arts, 1994.

An exotic alphabet book with initial caps from woodblock type. Both color and type were printed letterpress on handmade paper.

### **Jean-Pierre Hebert: In Visible Cities**

*Invisible Cities*. Isla Vista, California: Edition Reese, 2012.

The poems and illustrations are inspired by Italo Calvino's text. City names assemble each poem and fractal timelines animate worlds of color, lines and symbols implied by each city character.

### **William Carlos Williams (1883-1963): WCW's Accordion**

*WCW's Accordion: Six Early Poems*. Jersey City, New Jersey: Hasimus Press, 2006.

Pochoir illustrations made in gouache serve to enhance the texts of these youthful poems.



## A Brief History of the Grolier Club

On the evening of January 23, 1884, New York printing press manufacturer and book collector Robert Hoe invited to his home eight fellow bibliophiles to discuss the formation of a club devoted to the book arts. Although the nine men differed in age, occupation and social position, they shared the opinion that the arts of printing and typography in late 19th-century America were in need of reform.

Hoe and his associates were all involved in the editing, design, production, sale or acquisition of fine books, and his invitation fired their imaginations. They were also men of action, and before the evening ended, a resolution had been adopted specifying the purpose of the organization, a committee had been appointed to choose a name for the group, and another to draft a constitution. Within two weeks, a suggestion that the fledgling organization call itself after the great French bibliophile Jean Grolier (1489/90-1565) ... had been passed by acclamation, a constitution duly drawn up, and "The Grolier Club of the City of New-York" was a going concern.

The object of the Grolier Club (to quote from its Constitution) is "to foster the study, collecting, and appreciation of books and works on paper, their art, history, production, and commerce. It shall pursue this mission through the maintenance of a library devoted to all aspects of the book and graphic arts and especially bibliography; through the occasional publication of books designed to illustrate, promote and encourage the book and graphic arts; through exhibitions and educational programs for its members and the general public; and through the maintenance of a Club building for the safekeeping of its property, and otherwise suitable for the purposes of the Club."

(Quoted from "History," Grolier Club website).

## Grolier Exhibit Participants

**Fred D. Bentley Sr., J.D.**

1995 | Americana

**Dr. William H. Biggers, M.D.**

2005 | 17<sup>th</sup> & 18<sup>th</sup> century maps and explorations

**Dr. Randall K. Burkett, Ph.D.**

1998 | African-American history

**Mrs. Nancy H. Burkett**

1993 | African-American history

**Dr. Dave M. Davis, M.D.**

1999 | Maps and travel books

**Gregory D. Davis**

1999 | Bindings, early printing, illustrated books, modern first editions

**Dr. G. B. Espy III, M.D.**

2001 | Manuscripts and signed, first editions of Americana

**Dr. M. Patrick Graham, Ph.D.**

2006 | Theology

**Mr. Brian D. Hardison, J.D.**

2006 | Aaron Burr

**Dr. Robert A. Schnapper, M.D.**

2005 | Art books

**Dr. Garth Tissol, Ph.D.**

2002 | Estienne Press

**Mr. Robert A. Yellowlees**

2011 | Fine art photography

