
The APHA Newsletter

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APHA 17th Annual Conference

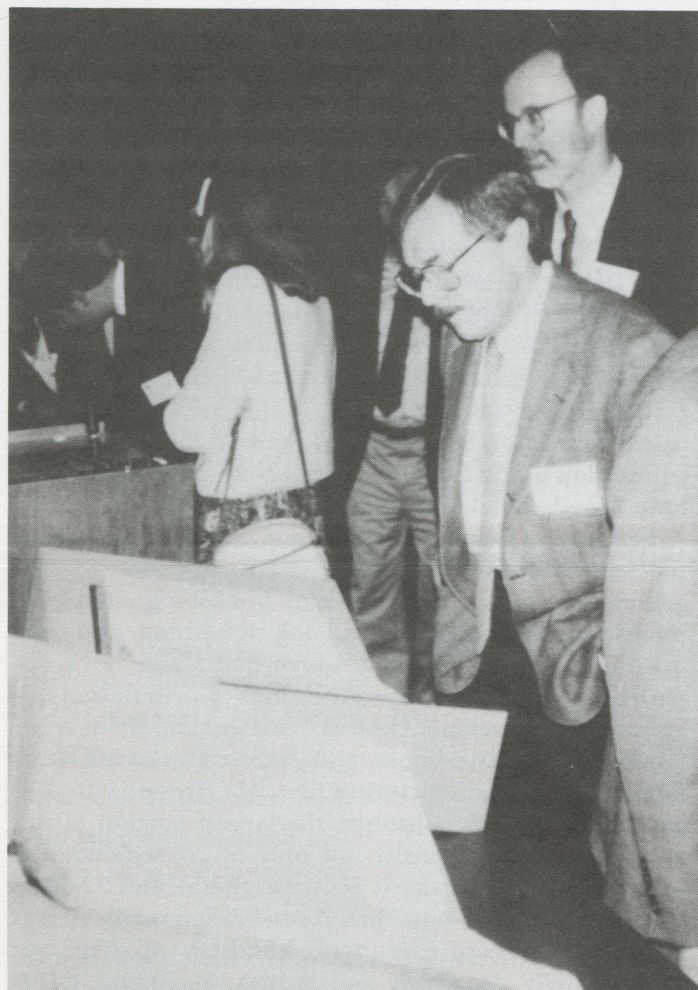
October 3, 1992

Princeton University

**Printing and Publishing History at Princeton:
Materials and Methodologies**

Some 70 APHA members gathered on a lovely day in Princeton for the annual conference, well organized by the local committee.

The morning was given over to a series of talks based on the Princeton collections, first on manuscripts and early printing, later on publishing archives.



APHA members at the Annual Conference taking pleasure in inspecting "treasures" of the Princeton University Library including Guillaume Budé's copy of Homer, as well as several books owned by Gabriel Harvey including his heavily annotated copy of Livy.

William Stoneman "From Manuscript to Print: The Physical Evidence of a Revolution"

Mr. Stoneman divided his presentation into two parts: the second part being a summary of a work in progress, the first part "a context for that work."

The "work in progress" took definition in Mr. Stoneman's analysis of a printing exemplar lately acquired by the Scheide library: a manuscript of sixty-four leaves from which Albrecht Kunne of Memmingen printed the first edition of *In Europam*, a history by Aeneas Silvius Piccolomini (later Pope Pius II). The publication is conventionally dated to not after March 1491, although set somewhat further back by Marie Pellechet, to 1485.

In considering the physical evidence of the manuscript, Mr. Stoneman drew for us such useful distinctions as the difference between casting-off marks (used, before typesetting began, to estimate the size of the finished book) and compositor's marks (which record the actual point where the change from one page to the next took place in setting the type), and commented upon Michael Cristan's crucial annotations, upon which Kunne's edition depended. He also looked at the history and provenance of the manuscript and at Aeneas Silvius's life leading up to his composition of *In Europam* in 1458.

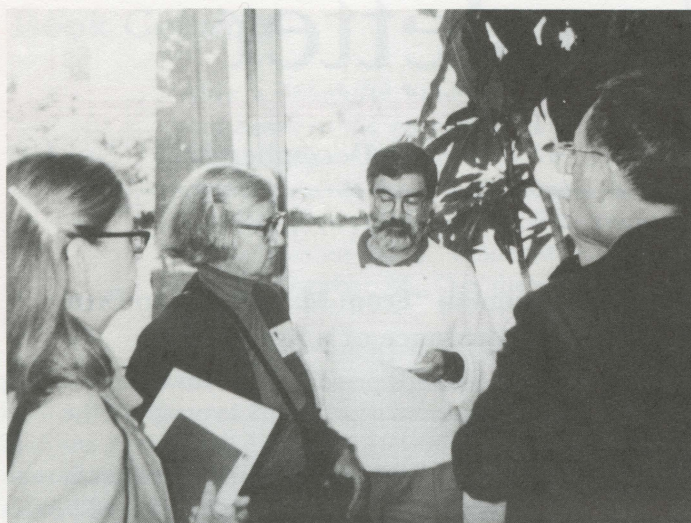
Mr. Stoneman located the "context" for his work within a casual delineation of the relationship between manuscript books and early printed books. Testing an hypothesis of Norman Blake's, with which he found himself to be generally in agreement, Stoneman marshalled evidence to demonstrate that printing from movable type did not fundamentally alter the manner in which Renaissance authors and readers conceived of books.

Tucked within the first part of his presentation, Mr. Stoneman made the modest announcement of his own recent identification of an important manuscript copy of the third edition of *Lydgate's Fall of Princes*—not in the Scheide Library, as some might indeed wish it to be, but, tantalizingly, "in a private collection in New Jersey."

MICHAEL JOSEPH

Anthony Grafton "Gabriel Harvey's Reading"

Grafton, a professor in the Department of History at Princeton, gave an account of one scholar's use of reading which both continued the discussion of the close relationship between manuscript and printed book, and gave an



APHA Board members and guests at intermission during the Annual Conference at Princeton University, with proceedings and discussion taking place in Robertson Hall.

example of research into the "growth field" of the history of reading.

Harvey (1550–1630), an English author and close friend of Edmund Spenser, was the biggest reader ever." His many books, now scattered, are heavily annotated with summaries, reactions, and cross references to other works. Harvey's reading was public: he carried around a 1555 folio *Livy*, reading it with others and annotating it with copious notes. His reading was also political: he read classics with Sidney in order to prepare for a diplomatic post.

Books were the source of knowledge, and were read intensively; elaborate systems were developed to annotate them, to consolidate and compare information by elaborate cross-referencing.

Grafton compared printed books to cars, both mass-produced items which were personalized by their owners, the printed book often becoming a manuscript by the addition of annotations and notes. He noted the importance of breaking down the division between manuscript and printed book scholars in order to make sense of such manuscript-books.

JANE SIEGEL

Stephen Ferguson **"Publishing History Materials in the Princeton University Library: A Brief Survey"**

Stephen Ferguson, Curator of Rare Books and Special Collections in the Firestone Library, opened the second half of the program with a brief history of the Princeton University Library Collections during the eighteenth and nineteenth centuries.

Following this introduction, he described the recent growth of the resources which form fundamental records of publishing history. In 1940, Julian Boyd, then librarian of Princeton, announced that it was time to concentrate on research collections, and subsequently began a campaign to collect the "archives of American civilization." In 1941, Boyd began meeting obligations to future historians, and identified literature as the first field of collecting activity. It was not long before the library faced problems of bulk and storage, and new quarters were sought. With the dedication of the Firestone Library in 1948, collecting was begun in earnest. The 1952 acquisition of the archive of the American publisher Henry Holt was a major step towards the creation of a publishers' archive. In 1962, Princeton acquired the papers of Harper and Row, a large collection occupying 570 boxes. Other major acquisitions included the papers of the John Day Publishing Co., G.B. Putnam and Son, and Doubleday, all of which include business materials and correspondence between literary agents and authors. This provided a background for the next speaker's description of the 1967 gift of the Charles Scribner and Sons, Inc. Archives.

LOIS FISHER BLACK

John Delaney **"The Archives of Charles Scribner's Sons"**

The archives of Charles Scribner's Sons, Princeton's most prominent publisher's archives, was the subject of a talk by John Delaney, head of the rare books and manuscripts cataloging team in the Princeton University Library and editor of the *Guide to Modern Manuscripts* at Princeton. Delaney pointed out the family nature of the Scribner firm (which, until it was sold to a conglomerate, was headed by three succeeding Scribners forenamed Charles) and the connection of the family with Princeton (all Scribner sons have attended that university).

Scribner's, Delaney pointed out, was for many years the most complete publishing firm in the country, engaging in printing, binding, book publishing, magazine publishing, and subscription book publishing, and conducting a retail book store, which had a rare book department. Delaney surveyed the kinds of materials in the archives that document the activities of the firm, from family papers, letterbooks, and author files to business, financial, and manufacturing files. He stressed that the author files, which constitute the largest portion of the Scribner archives, consist not only of correspondence with Ernest Hemingway, F. Scott Fitzgerald, and Thomas Wolfe—which by now has been well-mined by researchers—but also extends to hundreds of other authors, chiefly American and British, including Edith Wharton and Marjorie Kinnan Rawlings, to name only two.

DONALD FARREN

Joel Gardner

"Oral History and Publishing History: the Case of the Scribner Archives"

Joel Gardner's talk was a wonderful synopsis of his interviews with Charles Scribner IV, work that eventually led to the publication of Scribner's autobiography, *In the Company of Writers: A Life in Publishing* (New York: Scribner, 1990).

Mr. Gardner's initial project was to interview Scribner for Columbia University's Oral History Office. This project filled 20 hours of tape and 800 pages of transcript. He also examined the Scribner Archives at Princeton pertaining to Charles Scribner IV and his father, as well as the correspondence of Maxwell Evarts Perkins and others.

An important result of Mr. Gardner's work was the documentation of how the publishing world has changed during Charles Scribner IV's lifetime, as relationships between authors and publishers have often become more litigious than friendly.

Time constraints led Mr. Gardner to cut short his remarks in order to keep the conference on schedule, but one can, of course, read the book.

JENNIFER B. LEE

The attendees had a chance to discuss the talks over lunch, then separated to visit nearby bookshops, the campus, special collections, and library exhibits. The most spectacular exhibit, *Graphic Americana: The Art and Technique of Printed Ephemera*, included material from the collection of APHA member Jack Golden. One of the conference handouts was a handsomely produced checklist of the exhibit; a color catalog is available as well. The day was officially over with a reception sponsored by the Friends of the Princeton University Library.

New Members

Jerome E. Anderson, New England Historical Genealogical Society, Boston, MA

Irvin J. Borowsky, Philadelphia, PA

Scott Carlisle, Princeton, NJ

Robert M. Fresco, New York, NY

Bud Hadfield, Tomball, TX

Paul F. Helfer, New York, NY

Michael Mazur, Albany, CA

Museum of American Financial History, New York, NY

Merry Obrecht Sawdey, Minneapolis, MN

George E. Thompson, Chicago, IL

Maggie Yax, Champaign, IL

APHA Calendar

APHA Annual Meeting

January 30, 1993, at the New York Public Library.

APHA 18th Annual Conference

October 1-3, 1993.

Fellowships

The Library Company of Philadelphia announces Research Fellowships in American History and Culture for 1993-1994, supporting post-doctoral and dissertation research. Fellowships are tenable for one month at any time from June 1993 to May 1994. Research proposals should demonstrate that the Library Company has primary sources central to the research topic. Applications are due February 1, 1993. Contact: James Green, Curator, Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA 19107. Call 215/546-3181; fax 215/546-5167.

The Beinecke Rare Book & Manuscript Library, Yale University offers visiting fellowships for the year 1993-1994; all application materials must be received by January 15, 1993 for awards September 1993-May 1994. Contact: The Beinecke Rare Book & Manuscript Library; P.O. Box 1603A Yale Station, New Haven, CT 06520-1603. Call 203/432-2977; fax 203/432-4047.

Exhibits

CLAREMONT, CALIFORNIA

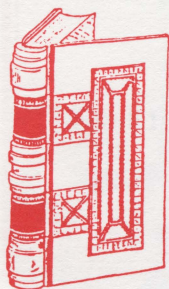
"How Paper Bindings Clothe Italian Books: Examples from the Bodman Renaissance Collection." January 18-February 28.

"The 1992 Western Books Exhibition," sponsored by the Rounce and Coffin Club of Los Angeles. This traveling exhibition will be in Claremont February 8-March 5. Both at Honnold/Mudd Library, Claremont, CA.

"Leather, Linen, and Livres: Traditional Bookbinding of the 14th-20th Centuries." January 18-February 28, Denison Library, Scripps College.

"Fine Printers Finely Bound, Too," a Guild of Book Workers traveling exhibition. January 18-February 12, at the Clark Humanities Museum, Scripps College.

Book Column



After a delightful lunch with Ed Colker, and a tour of the very interesting facilities of the Cooper Union in New York, I had a chance to settle down and examine an exhibition there entitled "Printed Responses to the Written Word," before it ended its run on October 24. This show was an attempt to depict for Cooper Union students the tradition of fine letterpress printing, a tradition they have in the normal course of events little chance of making contact with otherwise. In addition to seeing the works of 29 fine printers, one could also examine the tools of letterpress printing—type, a composing stick, and even some of the paraphernalia of mechanical composition. What must the computer generation think of these strange objects. The typography of the books of the fine press printers ranged from the classical to the quasi avant garde, but all capable of being read as texts. (Full avant garde I would define as an object that identifies itself as a book, but resembles more a cross between a lobster pot and a baboon.) As usual in such assemblages, the tension between book as craft object and book as carrier of text was evident. The interplay of these forces, also as usual, varied in outcome. While I don't have space to mention all the presses individually, I would like to commend the fine presswork of Arif Press and Passim Editions, and the wonderful and delicate use of color for woodcuts by the Stone House Press. Kim Merkers' work displayed perhaps the best balance between object and text in the show. It was interesting, too, to see typographic ideas that went somewhat awry. One example was a book which made extensive use of swelled rule to divide paragraphs. This perhaps looked good on the basis of a single page, but made the open paired pages seem stretched and distorted. I find, though, that looking at ideas that don't work is often more instructive than looking at ideas that do. The exhibition was accompanied by an attractive brochure, one thousand copies printed letterpress by The Stinehour Press, which was incidentally represented in the show as well. The text of the brochure, a thoughtful discussion of the meaning of fine press printing, is by Sandra D. Kirshenbaum. One error to be noted: the Poltroon Press is omitted from the list of participating presses.

PHILIP A. METZGER

News & Notes

Dorothy Drake and the Scripps College Press, by Judy Harvey Sahak (Claremont, Scripps College Press, 1992), recounts the history of the origins of the Scripps College Press, es-

tablished in 1941, through letters from Frederic Goudy, designer of the Press' proprietary type to Dorothy Drake, Librarian 1938–1970. Hand set in Scripps College Old Style by typography students at the Press, the book features drawings of the Roman and recently cast italic types. The frontispiece was drawn in 1896 by Bertha Goudy, Frederic Goudy's wife. The book has 35 printed pages and is bound in Japanese bookcloth with a slipcase. The paper is Frankfurt Creme with Roma endpapers. The price is \$125. Please add \$4 shipping and California residents 8-1/4% sales tax. Order from Scripps College Press, 1030 Columbia Avenue, Claremont, CA 91711.

The most recent issue of *The Library Chronicle of the University of Texas at Austin* (volume 22, number 4) focuses on the Alfred A. Knopf Archive and contains an article by Wendy Bowersock titled "William Addison Dwiggins: Knopf's Master of Book Design." The article is illustrated with a selection of Dwiggins designs from the Knopf archive.

Other articles in the issue address "The Education of a Publisher," "Selections from the Memoirs," "Langston Hughes and Alfred A. Knopf, Inc., 1925–1935," "Carl Van Vechten, Blanche Knopf, and the Harlem Renaissance," "Publicity to Overawe the Public: Marketing 'The Second Sex'," "Walker Percy's 'The Moviegoer': A Publishing History," and "Research Opportunities: The Alfred A. Knopf, Inc. Archive."

Copies of the issue may be ordered from the Harry Ransom Humanities Research Center, P.O. Drawer 7219, The University of Texas at Austin, Austin, TX 78713–7219. The cost is \$10. Add \$2.50 for shipping within the U.S.; \$3.50 for overseas. Send check or VISA/MC number and expiration date.

Jack Salling is attempting to amass a comprehensive collection of books on the history of printing and related subjects and encourages members to quote individual titles or entire collections. He may be reached at 404/475–4839 between 6:30–10:00 p.m., E.S.T.

The Editorial Committee of *The APHA Newsletter* welcomes your news, announcements, comments and corrections. *The Newsletter* is published six times yearly by the American Printing History Association. Subscriptions are through membership in APHA. Individual memberships for the calendar year are \$30; \$35 for Institutions; \$60 for Contributing memberships; \$15 for Student memberships. Included in that membership is a subscription to *Printing History*, APHA's semiannual scholarly journal. Advertising in the journal is available at \$250 for a full page. APHA's mailing list can be rented for one-time use at \$100. Address all correspondence to APHA, P.O. Box 4922, Grand Central Station, New York NY 10163–4922. Copyright © 1992 by the American Printing History Association. All rights reserved.