

PRINTED & BOUND

A Newsletter for Bibliophiles

June 2016

Printed & Bound focuses on the book as a collectible item and as an example of the printer's art. It provides information about the history of printing and book production, guidelines for developing a book collection, and news about book-related publications and activities.

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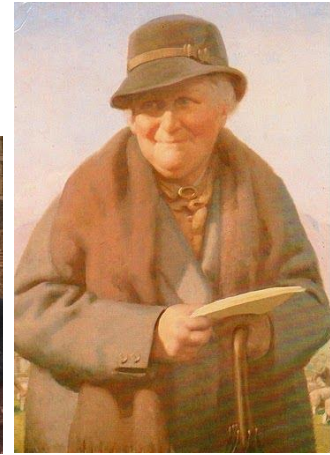
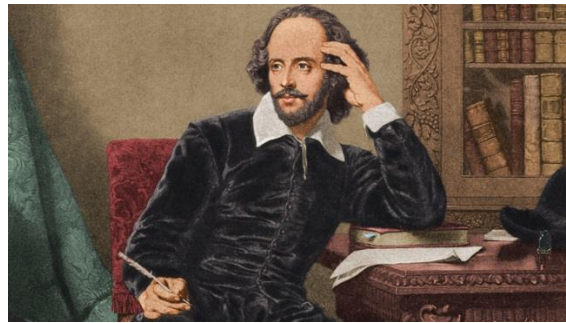


Queen Elizabeth II, now the longest reigning British monarch, is an ideal subject for a fascinating book collection. (Photo above taken during the 2015 Christmas season.)

A GOOD YEAR TO COLLECT A QUEEN

On April 21, Queen Elizabeth II celebrated her 90th birthday and thus became the oldest, as well as the longest-reigning, monarch in British history. Her official birthday celebration, however, will be held on June 11, which offers a timely opportunity to begin collecting "royal" books. Here are ten titles that will provide a good start.

- *The Little Princesses* by Marion Crawford
- *Elizabeth the Queen: The Life of a Modern Monarch* by Sally Bedell Smith
- *Sixty Glorious Years: Our Queen Elizabeth—Diamond Jubilee 1952-2012* by Victoria Murphy
- *Queen Elizabeth II: A Birthday Souvenir Album* by Jane Roberts
- *Philip and Elizabeth: Portrait of a Royal Marriage* by Gyles Brandreth
- *Elizabeth* by Sara Bradford
- *Queen Elizabeth II: Portraits by Cecil Beaton* by Cecil Beaton
- *Majesty: Queen Elizabeth II and the House of Windsor* by Robert Lacey
- *The Queen's Jewels: The Personal Collection of Elizabeth II* by Leslie Field
- *Lilibet: An Intimate Portrait of Elizabeth II* by Carolly Erickson



A YEAR OF NEW COLLECTING OPPORTUNITIES

Literary anniversaries bring renewed interest in authors, not only in the works they wrote but also in the many works written about them. Just as 2016 is a year to consider beginning a collection about Queen Elizabeth II, so, too, bibliophiles might wish to consider the following writers and the books written about them.

William Shakespeare (baptized April 26, 1564, buried April 25, 1616): The greatest English-language playwright died 400 years ago. Two centuries later, a few people began to express doubts about the authorship of the plays attributed to Shakespeare. Proposed alternative authors included Francis Bacon, Christopher Marlow, and Edward de Vere (17th Earl of Oxford). Although these theories continue to be minority opinions in the world of Shakespearean scholarship, books about these controversies offer vast and varied collecting opportunities. One of the most recent contributions to this debate is *Contested Will: Who Wrote Shakespeare?* by James Shapiro. For a beginning collector in the field of Shakespearean authorship, it's a good place to start.

Charlotte Brontë (April 21, 1816-March 31, 1855): The average bibliophile can't afford a first edition of *Jane Eyre*, but he or she can

certainly afford many of the hundreds of books written about Charlotte Brontë and her family. Just two years after Charlotte's death, her friend Elizabeth Gaskell (best known for her novel *Cranford*) produced the first and perhaps most important biography of the author of *Jane Eyre*. *The Life of Charlotte Brontë* by Elizabeth Gaskell is a must-have for any Brontë collector.

Beatrix Potter (July 28, 1866-December 22, 1943): Born 150 years ago, Beatrix Potter gave the world Peter Rabbit (who this year became the first character from children's literature to appear on a British coin) and a host of other animal characters who continue to delight children and their parents to this day. In addition, Beatrix Potter played an important role in land conservation and preservation in England's Lake District, bred and raised prize-winning Herdwick sheep, bought and restored farmhouses as part of her effort to preserve traditional fell farming, and was an authority on traditional Lakeland crafts. At the same time, she maintained a life-long interest in mycology (the study of fungi) and created meticulous illustrations of the fungi she studied. Linda Lear's *Beatrix Potter: A Life in Nature* is an excellent introduction to this multifaceted woman.



The Szyk Haggadah, illustrated between 1934 and 1936, is one of Arthur Szyk's most famous works. Shown above are three of the 48 miniature illuminations that he created for this masterpiece.

ARTHUR SZYK AND HIS ART *by Paula Jarvis*

Polish-Jewish artist Arthur Szyk (pronounced "schick") was born in Lodz, Poland, on June 16, 1894, and died on September 13, 1951, in New Canaan, Connecticut. During those 57 years, he produced an astonishing array of lavish book illustrations and biting political art.

At the time of his death, Szyk was best known in his adopted homeland. (He had become a naturalized U.S. citizen in 1948.) Beginning in the late 1990s, however, his stature in Poland and elsewhere in Europe began to grow as exhibitions of his work were mounted in Berlin (Germany) and in Warsaw, Krakow, and Lodz in Poland. His reputation in his homeland grew further when a documentary about his life was aired on Polish television in 2005.

EARLY YEARS

Szyk showed artistic promise from an early age; he reportedly drew sketches of the Boxer Rebellion in China when he was just six years old. Although his family members were culturally assimilated and didn't practice Orthodox Judaism, he also enjoyed drawing biblical scenes from the Hebrew

Bible. Thus, the religious and political themes of his art reflected concerns that had engaged him throughout his life.

EARLY INFLUENCES

While he was still in his teens, Szyk's teachers advised his father to send him to Paris to study art. There he became fascinated by medieval illuminated manuscripts, an influence that can be seen in many of his most famous illustrated books. However, from 1912 to 1914 he also produced drawings on political themes that were published in a Lodz satirical magazine. The contrast between Szyk's intricately designed and richly colored illuminations and his stark and unsettling political art make him a unique figure among 20th century illustrators.

From France, Szyk returned to Poland and then traveled to Palestine. However, because Poland was part of the Russian Empire at that time, he had to return to Poland at the outbreak of World War I. He was conscripted into the Russian army but managed to escape in 1915 and was *(continued on page 4)*

ARTHUR SZYK *(continued from page 3)*

able to spend the rest of the war in Lodz. There he published postcards of Russian soldiers that he had drawn during his brief stint in the army. A year later, Szyk married Julia Likerman. Their son, George, was born in the following year (1917), and their daughter, Alexandra, was born in 1922.

When the war ended and Poland regained its independence, Szyk published his first book of political illustrations (English title: *Revolution in Germany*), which satirized Germany's attempts to start a revolution. Then, during the 1919-1920 Polish-Soviet War, he became an officer in the Polish cavalry and artistic director of the army's propaganda department. That war, which gained 20 years of independence for Poland, marked the end of Szyk's residence in Poland. He and his family moved to Paris and lived there until 1933, although he was able to visit his homeland during that time.

YEARS IN FRANCE

While in France, Szyk departed from his earlier pen and ink drawings to begin illustrating books with colorful, intricately detailed art reminiscent of medieval illuminated manuscripts. *The Book of Esther* was published in 1925, followed by Flaubert's *Temptation of Saint Anthony* in 1926 and many other lavishly decorated books. From 1926 to 1928, he illustrated the *Statute of Kalisz*, a 45-page-long charter of liberties that were granted to the Jews of Kalisz in 1264. It showed contributions that Jews had made throughout Polish history and honored their participation in Poland's struggle for independence. For this, Szyk was decorated with the Gold Cross of Merit by the Polish government.

In 1930, Szyk began a series of 38 watercolors called *Washington and His Times*. A tribute to the first president of the United States, it garnered Szyk the George

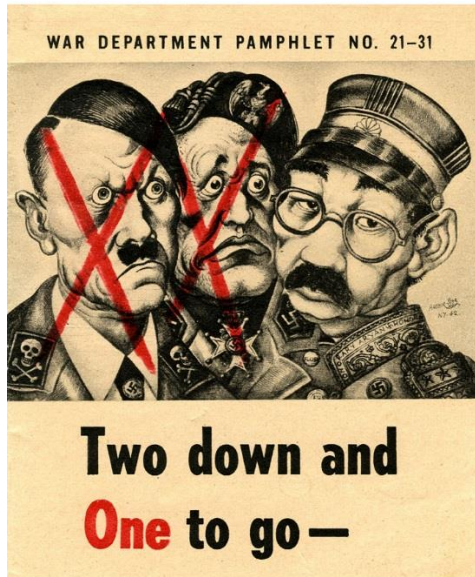
Washington Bicentennial Medal from the American government.

HITLER AND THE *HAGGADAH*

As early as 1933, Szyk returned to his political drawings with caricatures of Hitler and his followers. Szyk's preoccupation with Hitler's rise and the threat of his Nazi regime found its way into Szyk's masterpiece, his *Haggadah*, which he worked on from 1934 to 1936. The *Haggadah*, which tells the story of the Israelites' flight from Egypt, is read every year during the Passover Seder. Szyk illustrated his version with 48 miniature paintings, many of which incorporated references (including swastikas) to the then-current political situation.

In 1937, Szyk went to London to oversee the production of the book. By the time it was finally published in 1940, many of the most obvious political references, such as the swastikas, had disappeared. Whether the pressure to tone down his message came from his publishers or from British politicians who still hoped to appease Germany is not known. Nonetheless, the final version is one of the most beautiful books ever produced. Printed on vellum in a limited edition of 250 copies, it was also the costliest new book in the world with a price of 100 guineas (USD\$520) per copy.

During World War II, Szyk, with his wife and daughter (his son had enlisted in the Free French Forces) went to North America to tell the story, through his art, of Britain's and Poland's struggle against the Nazis. Inspired by Franklin Roosevelt's 1941 State of the Union speech, he illustrated the Four Freedoms (two years before Norman Rockwell did the same). In 1948, Szyk became an American citizen. He died in 1951 from a heart attack.



AN ARTHUR SZYK ALBUM
Above, left to right: Frontispiece for Heritage Press edition of *Rubaiyat of Omar Khayyam* (1940); *The Knight*, from Chaucer's *Canterbury Tales*, Heritage Press, 1942; a portrait from Szyk's *Washington and His Times* series, 1932. Left and below: A selection of Szyk's political art.



THE CURSE THAT NEVER WAS

By Paula Jarvis

Anyone who has ever lost a treasured volume to a book-thieving relative or friend relishes a curse attributed to the monks of San Pedro monastery in Barcelona, Spain: *For him that stealeth a Book from this Library, let it change to a Serpent in his hand and rend him. Let him be struck with Palsy, and all his Members blasted. Let him languish in Pain, crying aloud for Mercy and let there be no surcease to his Agony till he sink to Dissolution. Let Book-worms gnaw his Entrails in token of the Worm that dieth not, and when at last he goeth to his final Punishment let the Flames of Hell consume him for ever and aye.*

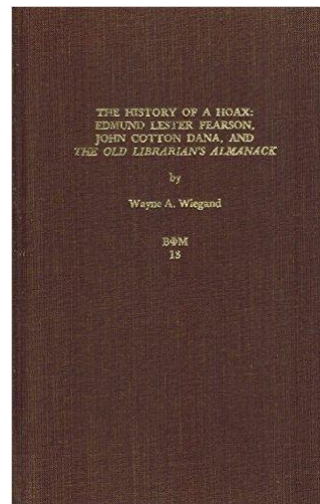
A delicious sentiment, to be sure, and certainly a satisfying punishment for those “forgetful” folks who borrow your books and never remember to return them. Books are, after all, members of your family, beloved children, seen but never heard, who remain patiently on your shelves waiting to be called upon. Why, to steal a book is nothing less than kidnapping! Not surprisingly, any booklover whose shelves have been denuded by pilfering guests secretly delights in the curse’s list of gruesome tortures.

Sadly, the curse is a hoax (as is the putative San Pedro monastery in Barcelona). Supposedly found in *The Old Librarian’s Almanack*, which was purported to be “a very rare pamphlet first published in New Haven Connecticut in 1773 and now reprinted for the first time (1909),” the almanac itself was another hoax. Both the curse and the almanac were invented by Edmund Lester Pearson (1880-1937), an American librarian whose fictional almanac included a statement that the Latin inscription displayed in the monastery’s library had been translated into English by Sir Matthew Manhan and described in his “learn’d Book,

Travels in Spanish Countries, 1712.” Thus we have five hoaxes: the curse itself, the monastery, the man who supposedly found and translated the curse, and the book in which he wrote about it, as well as the almanac that revealed the story of this 18th century curse to 20th century readers.

In an age before the term “urban myth” was coined and before the advent of Snopes, the story of this curse rapidly spread (despite those who expressed their doubts early on) and is, even today, cited by many booklovers, some of whom have copies of the curse in their home libraries. (I, myself, have a beautifully calligraphed version, framed in gold leaf and displayed on my bookshelves. I bought it long before I knew about the hoax.)

In 1979, Wayne A. Wiegand compiled a complete expose of the hoax and its seven decades of circulation among bibliophiles. Called *The History of a Hoax: Edmund Lester Pearson, John Cotton Dana, and The Old Librarian’s Almanack*, it was published by Beta Phi Mu as Chapbook Number 13. It’s great fun to read and a “must-have” for any book collector.





Above left: Cornucopia bookends produced by the Philadelphia Manufacturing Company, from the collection of Mareva Spitz-Johnson. Above right: Bronze-clad "Basket Case" bookends made by Armor Bronze, New York City, circa 1925 (page 105 in *Collectors Encyclopedia of Bookends*), from the collection of Sibylla Heise Mitchell.

COLLECTING BOOKENDS *by Paula Jarvis*

An essential but often-overlooked guideline regarding the proper care of books is the admonition against allowing books to lean precariously against one another, which can lead to sagging and, eventually, broken spines. To prevent this, most collectors use bookends to hold a row of books in place.

Whether merely practical or also aesthetically pleasing, bookends are an important part of any bibliophile's library. In their most decorative forms, they are a joy to use and can form a collection in themselves. Even a single pair of bookends can lend a special touch to shelf of books, especially when bookends are matched to the subject matter of the volumes they protect. For example, bronze horseheads can be paired with a half dozen books about equine subjects, cast brass ducks or geese can be matched with a selection of bird-watching books, and antique spelter figures of children can support a collection of folk and fairy tales.

Although bookends are made in a wide variety of materials, such as glass,

pottery, and wood, metal bookends are by far the most popular. Antique and vintage metal bookends are made from many metallic materials, including cast brass, bronze-coated iron, and solid bronze. Modern bookends are also sometimes made of chrome, aluminum, or stainless steel, as well as the traditional materials. (Note that many modern "bronze" bookends are actually made from a resin-based material and covered in a bronze-like finish.)

The best guide to metal bookends is *Collector's Encyclopedia of Bookends: Identification & Values* by Louis Kuritzky and Charles De Costa (published by Collector Books, a division of Schroeder Publishing Co., Inc.). In addition to chapters on manufacturers; sculptors, artists, and designers; reproductions; and shop marks, this book offers hundreds of photos and descriptions of all of the major types of metal bookend themes (agricultural, Arabian, Asian, aviation, bears, birds, bison, buildings, doors and gates, *(continued on page 8)*



Two sets of bookends from the author's collection.

COLLECTING BOOKENDS *(continued from page 7)*

fireplaces, camels, canines, carriages, children, collegiate, couples, Dante and Beatrice, deer and antelope, Egyptian, elephants, expandable, felines, female figures, fraternal order, horses and related animals, lamps, Lincoln, literary, male figures, marine life, medical, military, monkeys, musical, mythological, Native Americans, nature, nautical, patriotic, rabbits and related animals, religious, Shakespeare, ships, sports, Washington, western, and, of course, miscellaneous).

The novice collector will soon notice that bookend sets come in three main types. The first and most common type consists of two identical and interchangeable figures, both oriented in the same direction. In some cases, this means that one figure faces outward towards the viewer, while the other figure faces the back of the bookshelf. The second and much less common type consists of two mirror-image sculptures with one half of the pair oriented in one direction and the other oriented in the opposite direction so that both halves can be placed facing outward. The third type consists of two different but related

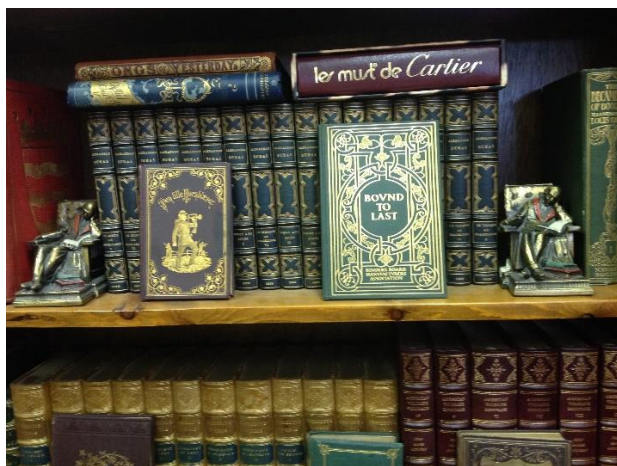
sculptures (such as the Dante-and-Beatrice bookends shown on page 9).

The novice will soon learn that another type is harder to find than all others, i.e., miniature bookends. However, the search is well worth it because bookends that are the perfect size for a set of small volumes add immeasurably to their attractiveness on a bookshelf. Fortunately, some modern companies now produce bookends that meet this need, the most popular being small mounted globes, including some made of semi-precious stones.

Although young people today are more likely to read their “books” in electronic format, a pair of bookends is still an ideal graduation present. If you add a few books,* you will create a gift that just might encourage the recipient to buy more paper-and-ink books to place between his or her new bookends. It's worth a try!

**A mix of reference books for the graduate's desk or bookshelf could include a basic cookbook, a book of business and personal etiquette, and The Real Simple Guide to Real Life by the editors of Real Simple magazine.*

AN ALBUM OF BOOKENDS



Shown above, bookends at Shaw's Books in Grosse Pointe Park, Michigan. Top: "Bookworm" replicas and a seated variation. Center: Bookends with related but not identical figures. (Figures on right are the ever-popular Beatrice and Dante busts.) Bottom: Seated scholars with books (left) and dog heads (right).

THE EXCLUSIVE GROLIER CLUB: A PRIVATE HAVEN FOR BIBLIOPHILES

The Grolier Club in New York City is the oldest still-functioning bibliophilic society in North America. Founded in January of 1884, it was named in honor of Jean Grolier de Servières (1489/90-1565), Viscount d'Aquisy and Treasurer-General of France. Grolier was a bibliophile known for the size and quality of his library and the beauty of his book bindings. Although the exact extent of his library is unknown, at least 500 volumes in various private and public collections have been identified as having come from his library. Grolier had his books bound in different colors depending on their subject matter, and he adapted the "plaquette" style of bindings for his books. These plaquette bindings, with large medal-like reliefs on the center of the cover, had previously been used only for presentation volumes, but Grolier used them throughout his library. In addition, his name is applied to a style of binding ornamented with geometric designs that he commissioned for many of his books and which he may have helped design. Altogether, his name was a fitting choice for an association of bibliophiles who formed some of the finest book collections in North America.

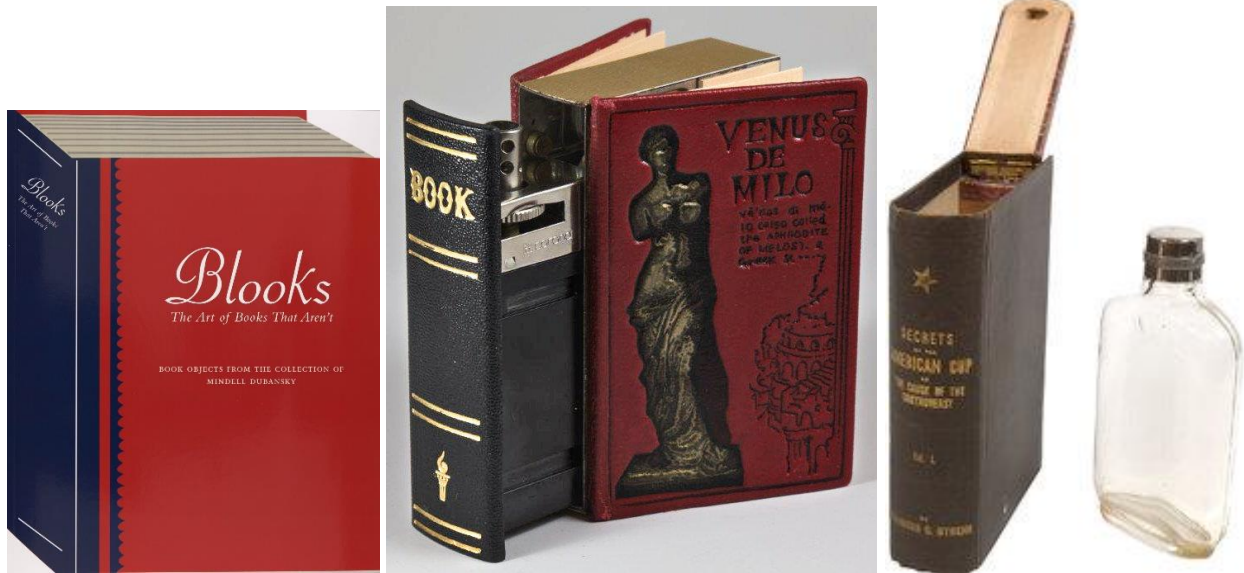
At the time of its founding, the Grolier Club was a private men-only club. Women were not admitted as members until 1976. According to the club's web site, "The Grolier Club is a private bibliophile society, which means that candidates may not apply for membership, but must be nominated. Nominations are based on a candidate's personal and/or professional commitment to books, as demonstrated through outstanding activity as a collector, antiquarian bookdealer, rare book librarian, or some other bookish pursuit. Prospective candidates must be proposed in writing by a

Club member, and supported by letters of recommendation from three additional members. Direct participation by candidates in this process is by tradition quite limited; however, those interested in membership are urged to inquire among fellow collectors, professional colleagues, and/or dealers with whom they regularly do business. Some of these may be Grolier members, and willing to sponsor membership in the Club."

Despite the exclusivity of its membership, the club hosts, throughout the year, many book-related exhibits that are open to the public. In addition, it maintains a library of letters, manuscripts, and archives (available to non-members by appointment only) and publishes or sponsors numerous books and catalogues. To learn more about the Grolier Club, go to www.grolierclub.org.



Shown above is the Grolier Club's East 60th Street home in New York City. This is the third residence of the organization since its founding in 1884. The club moved to this location in 1917.



BLOOKS: THE ART OF BOOKS THAT AREN'T

Blooks: The Art of Books That Aren't by Mindell Dubansky was issued in conjunction with an exhibition of the same name at the Grolier Club that ran from January through mid-March of 2016. A 9" by 11" paperback with more than 200 color illustrations of non-books in the shape of books, *Blooks* showcases a collection that the author began about 20 years ago. A preservation librarian at the Metropolitan Museum of Art, Dubansky began collecting blooks in earnest when she discovered a captivating flea-market find: a late 19th century blook made out of coal to commemorate the death

of a coal miner. Today, she has about 600 items in her collection.

The Grolier Club exhibit included 130 blooks that were organized into 14 themes, including religious, household, gags, and secret storage. Not surprisingly, book-like artifacts made to store money, jewelry, and liquor flasks are among the most frequently seen blooks.

Dubansky, who now blogs about blooks, hopes that book collectors might start taking blooks seriously, not as “kitsch,” but as a reflection of the role that these artifacts have played in the history of books.





BOOKS

**ARTS • TEXTS
MECHANICAL**

**FICTION
TRAVEL
RELIGIOUS**

**Reference
Books for
Students**

**BOOKS
BOUGHT**

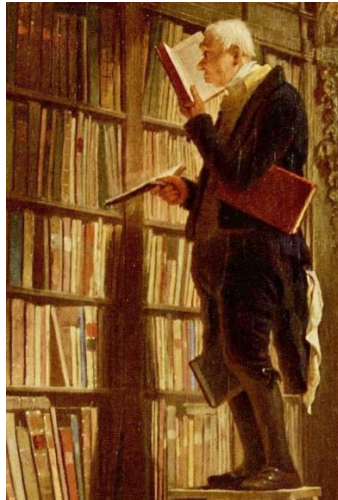
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Carl Spitzweg's painting "The Bookworm" has an iconic status among book collectors and those in the book trade. The painting, shown at near left, has often been reproduced on bookplates and on bookmarks, such as the one shown at far left from Leary's book store in Philadelphia.

CARL SPITZWEG'S BOOKWORM

More people know the name of "The Bookworm" painting than know the name of the artist who created it. Yet Carl Spitzweg (February 5, 1808-September 23, 1885) was one of the most important artists of the Biedermeier era in Germany.

Born in Unterpfaffenhofen (in Bavaria, Germany), Spitzweg trained to be a pharmacist but took up painting while recovering from an illness. He had no formal art lessons but taught himself by copying the works of Flemish masters. After he received an inheritance in 1833, he was able to devote himself to painting full time. He was then also able to travel throughout Europe to study the works of various artists. In his later works, Spitzweg often depicted humorous themes and eccentric characters. "The Bookworm" (1850) and "The Hypochondriac" (1865) were typical of that period.

In the 1930s, an art forgery case made headlines when it was discovered that 54 paintings had been passed off as Spitzweg originals. The paintings were done by a copyist who signed the works with his own name followed by "after Spitzweg." However, swindlers removed his name, artificially aged the paintings, and sought to sell them as originals. They were convicted and jailed for up to ten years.

In 1972, "The Bookworm" was donated to the Milwaukee Public Library, although the library occasionally lent it to the Milwaukee Museum of Art, as well as to art museums in Germany and Switzerland. In 2014, it was transferred on permanent loan to the Milwaukee School of Engineering's Grohmann Museum.

At left: Leary's book store opened its South Ninth Street location in Philadelphia in 1877. It closed in 1968.