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TRANSACTIONS
OF
THE GROLIER CLUB

PART IV
The Committee on Publications of The Grolier Club certifies that this copy is one of an edition of four hundred and four copies on Blandford wove paper, the printing of which was begun in the month of December M C M X X
TRANSACTIONS
OF
THE GROLIER CLUB
OF THE CITY OF NEW YORK
FROM JULY EIGHTEEN HUNDRED
AND NINETY-NINE TO DECEMBER NINETEEN HUNDRED
AND NINETEEN

PART IV

NEW YORK
THE GROLIER CLUB
FORTY-SEVEN EAST SIXTIETH STREET
MCMXXI
THE first volume of the "Transactions" of The Grolier Club was issued in 1885, one year after its founding; the second volume was issued in 1894 and the third in 1899. It seemed wise to the Council to publish a fourth volume now, while the events of the past twenty years are still fresh in the minds of those who should contribute the material for the book, and to that end a special committee was appointed on May 6, 1919, consisting of Samuel W. Marvin, Chairman, a Founder of the Club, Walter Gilliss, Secretary since 1905, and Henry W. Kent, the Chairman of the Committee on Publications.

The volume tells the story of the Club from 1900 through the year 1919, the end of the presidency of Arthur H. Scribner, the eighth incumbent of this office. These years have seen many changes, the going of some staunch friends and the coming of new ones, the leaving of the old house in Thirty-second Street, and the installation in the present building. They have included some critical days, happily wisely dealt with, but many more that have been prosperous. The record may well give satisfaction to the members, showing, as it does, the traditions of the Founders steadily carried forward, growth in new directions, and enthusiasm well grounded for what lies ahead.

(RECAP)
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INTRODUCTION

EARLY an entire generation has passed since the founding of The Grolier Club early in 1884, and, notwithstanding the fact that the early history was told briefly in the first and second volumes of the "Transactions," it seems not amiss to touch lightly upon it here, and to make this largely a sketch of our Founders, our Presidents and others who were most active in the early years—a personal rather than a statistical record—for the benefit of those of the present membership who did not know the earlier men personally, and who lacked the opportunity to receive from their hands the torch of their enthusiasm.

Members of the Club, and lovers of books generally, have become so familiar with the fact that for a number of years several Clubs or Associations in this country have been actively engaged in furthering the objects which The Grolier Club was
INTRODUCTION

founded to promote, that it may be a little difficult to imagine that there should have been a time when no such organizations existed in this city, or even in this country; yet so it was in the early '80s.

THE FOUNDERS

In any reference to the Club's early days, the first name that instinctively comes to mind is that of William Loring Andrews, our second President, whose name has always stood at the head of the list of Founders.

Although known and loved by all the earlier members, and to a yet wider circle, through the many books on special subjects which he has written, and published in attractive form, Mr. Andrews was probably unknown personally to many of our present members. It was in his mind that there germinated the seed of the idea from which the Club sprung, and it was by him that the writer was told long ago that he was one of a little company of men, who, as early as the autumn of 1883, held meetings, having in mind the establishing of a Reading or Book Club something in the nature of the Bradford Club, whose first publication appeared in 1859 and whose last was issued in 1867.*

While not officially so stated in our records, it is a fact that it was Mr. Andrews who first suggested the name "Grolier Club" for our organization, which, being favorably reported at the meeting on February 15, 1884, by the Committee on Name (of which Mr. Robert Hoe was Chairman), was adopted by the Council.

It seems appropriate to record here, that the little company of bibliophiles of which Mr. Andrews had been a member shortly before the founding of the "Grolier," and to which he often re-

*See "Transactions" Part II, pp. 16-18

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INTRODUCTION

ferred, was known as The Book Fellows’ Club, and that it issued two books.

Through the courtesy of our fellow-member and third President, Beverly Chew, the writer has had the privilege of examining these small volumes. The first to appear was entitled “London Lyrics” by Frederick Locker, of which four copies on vellum, six copies on plated paper, and ninety-four on Holland paper, were printed for The Book Fellows’ Club by De Vinne in 1883.

Besides an etched portrait of Locker (after Du Maurier), and the bookplate of The Book Fellows’ Club—“representing a mediæval Bookworm in his mediæval library room, and the legend from a line in the first stanza of ‘The Ship of Fools’:

‘For this is my minde,
This one pleasure have I’”

—the volume contained thirty-four original head- and tail-pieces of which thirty-two are signed by Bowlend, one by Caldecott, and one by Kate Greenaway.

The second of the books referred to was “Songs and Ballads” by Edmund Clarence Stedman, of which one hundred copies were printed by De Vinne in 1884—all on Japan paper. The illustrations in this volume numbered seventeen, of which one was by C. J. Taylor, and sixteen by Bowlend.

From the nature of the lines in the illustrations it would appear that they were made from pen-and-ink drawings by the first of the photo-reproductive processes employed in this country—that designated as the “swelled gelatine process,” invented by John C. Moss in 1867, which, on the death of Mr. Moss in 1891, was superseded by the zinc-etching process, as this later process gave a sharper and more durable plate than the soft, type-metal plate produced by the Moss method.

It was from a review of the two volumes mentioned, pub-
INTRODUCTION

lished in the New York Times about 1885, signed David Gamut, which had been carefully laid away in one of Mr. Chew's copies of the "Locker" that the quoted information here given, was gleaned.

This same article went on to tell how The Book Fellows' Club had been organized, in these words:

"Mr. Valentine Blacque, being possessed with much artistic discernment, an ardent love for books, and an impatient desire for more treasures than came of the Hôtel Drouot and Sotheby's, one fine day invited to dinner Messrs. W. L. Andrews and A. Duprat, and there delivered a speech which is lost to the records of bibliomania, but may be reconstructed in tenor, if not in exact diction, from the memory of its two auditors. . . . "That he (Valentine Blacque) was founder, and only member of a club called The Book Fellows, which at its first meeting had made him President, as was his due; Treasurer, as was his penalty, and Secretary, executive, membership, and publication committees, as was his pleasure. If they desired to become members he would pass upon their applications at once. No initiation fee was required, but they were expected to share proportionately in the expense of the publication of the first book, which would be Locker's 'London Lyrics.'"

Another society relating to the bookmaking arts which was very dear to the heart of Mr. Andrews (the members of which were likewise members of The Grolier Club), was The Society of Iconophiles, of which he was one of the Founders, as well as the one who first suggested the organizing of such a society and its only president up to the time of his death. It may be said to have come about in this way.

In the Summer or Autumn of 1893 the late Edwin Davis French made his first essays in the field of copper-plate engraving, in the form of bookplates. Proofs of some of these plates were
The book making art, which was a speciality of W. A. Andrews (the members of the Tidewater Club), was highly developed. Some of the founders, and also the mixing of such a society, and its increased proportions in the next book, which would be

--

The name of John Davis is etched in the engraving.

Proofs of one of the plates were
INTRODUCTION

shown to Beverly Chew, who thought so well of them that early in 1894 the commission for his bookplate was placed in Mr. French’s hands, and this was the first bookplate for which Mr. French received money, his earlier plates having been engraved for presentation to friends or to members of his family.

Messrs. Andrews, Bierstadt, Holden and others were also quick to appreciate the beauty of Mr. French’s work, and commissions followed rapidly, not only for bookplates, but for plates of varied character.

One of the early “Miscellaneous” plates depicts the good ship Britannia which brought Charles Dickens to this country, and was used as a frontispiece to a little volume published by Mr. Andrews in 1894, entitled “A Stray Leaf from the Correspondence of Washington Irving and Charles Dickens,” of which seventy-seven copies were printed—all on Japan paper.

The recollection of the writer is that the careful engraving of this plate was one of the causes which led to the founding of The Society of Iconophiles late in 1894, with a membership limited to six active members (later increased to ten), as follows: William Loring Andrews, Edward H. Bierstadt, Beverly Chew, Edwin B. Holden, Richard H. Lawrence, Marshall C. Lefferts, and later Samuel P. Avery, Charles B. Foote, William F. Havemeyer, and J. Harsen Purdy. This limit of ten has never been exceeded, although associate members have since been admitted.

Truly may it be said of Mr. Andrews, that through his taste, through his knowledge, and through his enthusiasm for the arts of printing, engraving and bookbinding, he had as wide, if not a wider influence in the development of those arts than any other member of the Club, if not of his time.

How many of our present-day members knew personally the Club’s first Secretary, the late Arthur B. Turnure (a much
INTRODUCTION

younger man than Mr. Andrews), an equal lover of books and a maker of them as well—in whom the old Manuscript Books and printed Books of Hours awakened an enthusiasm which burned as a lambent flame throughout his entire life?

It is a fact that in his desire to improve the standard of bookmaking in this country Mr. Turnure, as far back as the late Summer or early Autumn of 1883 talked with certain of his friends as to the desirability of establishing some sort of Club or Association which would provide for the holding of yearly exhibitions of books and the offering of prizes for the best-printed and best-illustrated books of the year.

Mr. Turnure died on April 13, 1906, but he had lived long enough to see this club, to which he had devoted so much time and energy, a firmly established institution, doing a worthy work, and the inspiration of like clubs in several other cities.

The late Robert Hoe, our first President, was one of the best-known and most ardent of book-collectors, and owner, during his lifetime, of the most famous private library in this country which, at the Hoe sale, yielded a large proportion of its treasures to the now equally famous collection of our fellow-member, Henry E. Huntington.

Mr. Hoe died on September 22, 1909, and in his passing America lost one of her greatest bibliophiles and the Club a firm friend—one who had contributed largely to its success through his labors for its welfare, through his contributions to its exhibitions (through loans from his library), and through his gifts for the adornment of the club-house, and to the library.

No one interested in the Art of Printing, or in the Club, can fail to know of the great printer, Theodore Low De Vinne, a tower of strength in the making of books. Those among us who knew him will ever remember him with admiration and respect.
INTRODUCTION

Even in those early days Mr. De Vinne, a student of Printing, had become well-known as a writer on various phases of the Art, and his fame as an author had been greatly augmented through the publication of his "Invention of Printing" which was issued in 1878. For more than thirty years Mr. De Vinne was esteemed the leading printer of this country, a position which he maintained until his death on February 16, 1914.

Then there was Alexander W. Drake, a born collector, not only of books but of many other things, from bottles to brasses and from samovars to miniature ships. His knowledge of art, of wood engraving of which he was a master in his earlier years, and of printing, enabled him (through Mr. De Vinne, who printed most of them) to make the Century Magazine and the books issued by the Century Company famous.

Mr. Drake died on February 4, 1916. In recognition of his earnest work as a Founder and as a member of the Council for thirteen years, he was elected an Honorary Member at the thirtieth Annual Meeting of the Club, January 22, 1914.

Of Albert Gallup, our first, and very efficient, Treasurer, it may be said an affectionate memory remains in the minds and hearts of our older members for what he was, and what he did for the Club.

A lawyer by profession, a lover of books by choice, and a devoted friend of the Club's first Secretary, Arthur B. Turnure, with whom he was closely associated in the Calumet Club (of which both were early members, and Gallup an Incorporator), Mr. Gallup was imbued with much of the enthusiasm of his friend for the success of the "Grolier," and for seven years he carefully guarded the funds of the Club, and remained a member of the Council until the year of his death (December, 1892), although he had retired from the Treasurership in the preceding year.
INTRODUCTION

It was Mr. Gallup's signature as Treasurer, which appeared on the first mortgage which the Club ever executed, which was issued to cover the building and furnishing of the club-house in Thirty-second Street. This mortgage was canceled in 1899, and was burned with great ceremony in a great brass brazier at the Annual Meeting in 1900. The ashes of the mortgage were ordered preserved and are now inclosed in a glass sphere blown for that purpose, which may be seen above one of the book-cases in the present Council Room.

Like Mr. Andrews and Mr. Hoe, the late Brayton Ives, a Founder and our first Vice-President, was a diligent collector in the early 80's and acquired what in those days was considered a valuable library, one of the treasures of which was one of the best copies on paper of the Gutenberg Bible (the Brinley-Cole-Ives-Ellsworth copy).

Keenly interested in the success of the Club, Mr. Ives was one of the officers to make an address before the Club—that on "Early Printed Books," illustrated with lantern-slides, which was given in the upper room of the old Madison Avenue location, on March 14, 1887* an evening when ladies were invited and the room was packed to the walls—around which were arranged standing cases, in which were displayed skeletons, and skulls and Medical paraphernalia, for be it known that the club-rooms at that time were in the old Mott Memorial Hall, founded in 1866

*On Mar. 14, 1887, Mr. Brayton Ives delivered an address, on Early Printed Books followed by a most remarkable exhibition of very rare volumes. The address was made exceedingly interesting by the use of the stereopticon by means of which the work of the early printers was exhibited in a striking way, and, in connection with the clear exposition of the History of Early Printing, made a strong impression on the audience. The examples shown on the screen, and the copies exhibited in the cases comprised the most complete collection of Early Printed Books ever brought together in America. A carefully prepared catalogue was issued in connection with this exhibition.—Club Year Book of 1888, Report of Secretary.
INTRODUCTION

by the widow of the late Dr. Valentine Mott as a fitting place for medical lectures.

Although a Founder and member of the Council, Mr. Edward S. Mead (who was not of robust constitution and suffered much from ill health) was not as active as many of the other members, but he served continuously on the Council until 1899. He was a member of the well-known publishing and bookselling firm of Dodd, Mead & Co., and as a collector, was interested in the works of Swinburne and the Rossettis.

Last but not least among our Founders in his devotion to the Club and its work is Samuel W. Marvin, who for more than half a century has devoted his life to the making of books—this period covering not only the years when the only methods of illustration were the woodcut, the lithograph and the steel- or copper-plate, and all books were printed on dampened paper, but down through the years of the development of photo-engraving; from the earliest process which gave a very soft metal plate, through all the developments of zinc- and copper-etching, and photogravure.

As a member of the Council for twelve years, and as the third Secretary of the Club (for the years 1887–1892), Mr. Marvin has been one of our most active and useful members, and at the Annual Meeting in 1920, was elected an Honorary Member in recognition of his thirty-six years of continuous interest and activity in the Club and its work.

Is it surprising that such a company of men, whose hearts were in the work, and who realized the need, should have founded a Book Club which has the distinction of having attained an enviable position and a longer life than any of its American predecessors, and whose example has inspired men in other cities to organize clubs or associations of like character!
INTRODUCTION

THE PRESIDENTS

Although the Constitution provides that a President may not serve more than four consecutive one-year terms in that office, that short period does not compass the term of devoted service of those who have guided the destiny of the Club.

The Club's first President, Robert Hoe (1884–1888), served continuously on the Council from 1884 until 1906, and, besides his energetic work on the Council, was a frequent donor to the library, his own notable library furnishing the material for many of the Club's exhibitions.

Our second President, William Loring Andrews (1888–1892), served almost as long a time, 1884–1897, and no member of the Council was ever a more regular attendant at its meetings or of the meetings of the Club or maintained a more real and earnest interest in the Club and all its activities during the entire time of his service on the Council and beyond,—until failing health made his visits infrequent.

Our third President, Beverly Chew (1892–1896), was not numbered among the Founders but followed very close after them, having been elected a member on March 17, 1884 (when the Club was less than two months old) and a member of the Council at the first Annual Meeting (1885). He served on the Council continuously from that time until 1920, thereby earning the honor of length of service—a period of thirty-five years. During the greater part of this time Mr. Chew served on the Committee on Publications, and for many terms as its Chairman, while many of the most important of the book exhibitions were due to his knowledge and unfailing service.

A typical collector, and an ardent lover of books, Mr. Chew gathered about him a library, abounding in works of the early English writers, as well as fine examples of bindings in leather
and silver, and although a number of his treasures were sold several years ago, enough remain (together with the additions which he is constantly making) to constitute a very choice library which is a joy to himself and those of his friends who are so fortunate as to visit it from time to time, and share the benefits of his ripe scholarship.

It was during Mr. Chew's administration that one of the most important projects ever undertaken by the Club was begun—the "Bibliography of English Literature," which brought great honor to the Club, and has stood the test of time, and although, with the exception of Mr. Chew, the men who carried through this work were neither Presidents nor Founders, it seems fitting that due recognition should be given them here.

A heroic share of the work was done by the late Edward Bierstadt, of whom Mr. Andrews wrote in his Introduction to the "Catalogue of the Society of Iconophiles" (of which Mr. Bierstadt also was a member): "Mr. Bierstadt was one of the most patient and painstaking of bibliographers. The preparation of the 'Bibliography of English Literature' in four volumes (1893–1905), probably involved more labor and study than any other of the publications of The Grolier Club. The Committee first placed in charge of this work was composed of Messrs. Lefferts, Chew, Bierstadt and Pierson, and most of the proofs of the first volume (all that was completed before Mr. Bierstadt's death) were read and corrected by Mr. Bierstadt, while a large proportion of the three subsequent volumes was the result of his labors."

The reading of the last three volumes, published in 1905, fell largely to the lot of Mr. Chew, thereby increasing the Club's obligation to him for faithful service, for when the work was ready for completion both Messrs. Pierson and Lefferts were in ill health.

Like Mr. Chew, our fourth President, the late Samuel P.
INTRODUCTION

Avery (1896–1900), was not a Founder. He was elected a member April 11, 1884, less than a month after Mr. Chew but did not become a member of the Council until 1888.

According to the records Mr. Avery was the first contributor to the library, the first item in the accession book reading "Actis made in the reign of Henry VIII," which was merely the beginning of a continuing series of gifts to the library, and for the adornment of the club-house.

Among the more important of his gifts to the Club was the Chronological Exhibition of Bindings which was augmented some years after his death by the two valuable collections of Miniature Books largely gathered by Mr. Avery, and presented by his son, Samuel P. Avery, Jr.

It was Mr. Avery who presented to the Club in 1890, the painting of "Grolier in the Printing House of Aldus" by François Flameng which has so long held the place of honor in the Exhibition Hall, and which our members are able to enjoy more intimately through possession of the etching by Leopold Flameng, published by the Club in January, 1891. A further reproduction of this painting, in the form of a binding by Meunier, is now owned by the Club, having been presented recently by Mr. S. P. Avery, Jr.

It was with the administration of Mr. Avery that the Club closed the first fifteen years of its history—a period within which the assets had accrued until they reached a total of $100,000, an ever increasing position of usefulness and accomplishment in its chosen field had been attained, our membership was virtually full, and our earlier publications, when sold at auction, brought the highest prices ever attained.

The period covered by this fourth Part of the "Transactions" was begun under the administration of the fifth President, Howard Mansfield (1900–1904), who was elected to that office at the February meeting of the Council in 1900.
not a founder. He was elected a member and, within a month after Mr. Chew's death, was appointed to the Council until 1888.

Mr. Avery was the first contributor to the accession book, reading "Antis and Henry VIII," which was merely the beginning of a series of gifts to the library and for the club house.

One of his most important gifts to the Club was the exhibition of Bindings, which was augmented by the two valuable collections of his son, presented by Mr. Avery, and presented to the Club in 1890, the "This is the Easter House of Akhs" by Frank B. B. A. long had the place of honor in the exhibition of the etching by Lynden the Club in January, 1891. A new age, in the form of a binding, was presented on the occasion of Mr. Avery's visit to the Club, having been presented re-

of its library a period within until they reached a total of 1,900. As a result of our membership and accomplishment, our membership of booksellers, when sold at a nominal price, were the "Transactions of the fifth President, who was elected to that Council in 1900."
ential members of the Council, as well as a member of the Committee on Publications, and for many years its Chairman, Mr. De Vinne was worthy of this honor.

It was Mr. De Vinne who was first to serve less than the traditional four terms as President; failing health causing him to request that he be not asked to stand again for re-election after two years of service.

In the hearts of those of us who knew him the name of Edwin B. Holden, our seventh President (1906), will ever awaken affectionate memories. Imbued with the spirit of labor, Mr. Holden devoted endless time to the Club and its affairs; no last ounce of energy or strength being withheld if the Club needed it.

Elected President in February, 1906, he was the only one of our Presidents to die in office; his death occurring on June 8th of that year. In the words of the Memorial which was sent to the members at the time of his death "no member of the Council has ever shown a more discerning appreciation of the objects of the Club, or a more intelligent understanding of the best methods of promoting those interests."

It was through Mr. Holden's generosity that the Club became possessed of the "Tapperij" or so called "Dutch Room" which, to supersede the high-ceilinged, bare-walled room in the old club-house was built in, in the Autumn of 1895, under Mr. Holden's direction, after water-color sketches by Frederick A. Castle (then Secretary of the Club), and was removed to the present club-house as the gift of Mrs. Holden.

Out of regard for Mr. Holden's memory the presidency was left vacant until February, 1907, when the Council elected as our eighth President, Richard Hoe Lawrence, who resigned on February 4, 1908 after one year of service. Elected to the Council in 1892, Mr. Lawrence served on the House Committee, the Committee on Publications, and the Library Committee, and
INTRODUCTION

as Librarian from 1892 until February, 1903, he gave unlimited time and attention to the affairs of the library, with results which are gratefully appreciated to-day. Like Mr. Holden, Mr. Lawrence was one of the early collectors of New York views, especially those of small size. His love for prints has led to his succeeding Mr. Andrews as president of The Society of Iconophiles.

Our ninth President was William F. Havemeyer (1908–1912). It was during Mr. Havemeyer's administration that the idea of removal to a larger club-house was born. In his annual address in January, 1910 he said: "The Council has in mind the need of a new club-house, but does not consider the time quite at hand for disposing of its present property." This was the first gun in the important campaign for providing new and more commodious quarters for the Club.

Of genial and energetic nature, Mr. Havemeyer was a familiar figure at our monthly meetings. He was an avid collector of Washington Manuscripts of which he had a large collection. It was at Mr. Havemeyer's suggestion that "The Barons of the Potomack and the Rappahannock," very largely founded upon material in his possession, was published by the Club in 1892. In addition to his other services, Mr. Havemeyer made a very extensive collection of portraits of Engravers, Printers, Bookbinders and others, which was presented by him to the library in 1904, and to which he continued to add as long as he lived.

At the Council meeting in February, 1912, Mr. Edward G. Kennedy was elected as tenth President and served for the traditional four years (1912–1916).

During Mr. Kennedy's administration the movement to secure a new club-house, of which he was one of the most strenuous advocates, gathered force, and finally in his address at the Annual Meeting in January, 1915, he announced the sale of
INTRODUCTION

the old club-house and at the Annual Meeting in 1916 was able to announce the purchase of the new site in East Sixtieth Street.

Among the most important of the many services rendered to the Club by Mr. Kennedy was the making of the monumental catalogue of the "Etchings and Dry-points of Whistler." It was in token of appreciation of the more than seven years' painstaking labor devoted by Mr. Kennedy to this work—a work not only important in itself, but to the Club, that Mr. Kennedy was presented by the Council with an appropriate engrossed resolution.

As chairman of the Committee on Arrangements Mr. Kennedy has carried out for the Club some of the most important exhibitions of prints which have been held in this country, and the collection of engraved portraits which was begun by the late Mr. Havemeyer has been generously continued by him.

It was at the Council meeting in February, 1916, that Mr. Arthur H. Scribner was elected as eleventh President. During the four years of his incumbency the new club-house has been completed and occupied, and through his untiring efforts aided by many loyal members of the Club, during the precarious years of the Great War, the Club is now established in its new house with a membership practically full, and continued enthusiasm and activity.

Mr. Scribner's most active interest has always been in books and he long served on the Library Committee. Many and valuable have been his gifts to the library, and what gift could have been more fitting than a copy of the first (1637) edition of "A Decree of Starre-Chamber Concerning Printing"? received from him in 1914, for it was a reprint of this famous volume which constituted the first publication of the Club in 1884, a little volume which has since that time sold for about one hundred times its publication price.
EMANUEL'S RECEPTION OF THE JEWISH PEOPLE

The events that followed are recorded in the Book of Joshua and the Book of Judges. These books, along with the Book of the Twelve Prophets, are the Old Testament.

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INTRODUCTION

The three Parts of the "Transactions" heretofore published cover only the first fifteen years of the Club's history, and the story of twenty years remains to be told.

Part I, issued in 1885, gave the story of the Club's founding, a list of Exhibitions and even included a catalogue of some of the early exhibitions.

Part II, issued in 1894, gave the history of the Club's activities for the succeeding ten years, and of the momentous event of its removal from the old club-rooms at 64 Madison Avenue to a comfortable home of its own at Twenty-nine East Thirty-second Street.

Part III, issued late in 1899, covered a little more than a five year period, and recorded many of the Club's successes in the way of Exhibitions and Publications.

The present volume, Part IV, is issued to cover the twenty years which have been added to the Club's score since Part III appeared.

It will readily be conceded that the most important single happening during this period was the decision of the Council that the time had arrived for the Club to "arise and build" a larger, more commodious, and fire-proof club-house in a more convenient location, which decision was consummated in the removal to our present home, in December, 1917.

As the story of this removal, the growth of the library, the variety and scope of the Publications, and the various Exhibitions are fully covered by special articles it is unnecessary to dwell upon them in this Introduction.

In addition to the regular work of the Club, its Exhibitions, Publications and monthly meetings, some mention should be made of the two Plays presented by members in the old club-house, and the Farewell Dinner given in the Exhibition Hall of the old house. A brief description of these events will be found in this volume.
INTRODUCTION

Following the precedent established in the Part III of the "Transactions" this volume is illustrated with portraits of the Presidents who have served during the last twenty years. There are also illustrations of the new club-house, and suitable decorative head- and tail-pieces chosen from the Club's Publications issued since 1899.

As the library has come to fill so large a place in the activities of the Club, this Introduction would be incomplete without due acknowledgement being made to the present Librarian, Miss Ruth S. Granniss who, since her appointment in 1905, has greatly increased the usefulness of the library, and by her ready helpfulness, her ability and scholarship has added to the pleasure and profit of the members and public at large, who have come to take advantage of its resources in ever-increasing numbers. And in the making of our publications Miss Granniss has helped greatly.
II

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THE plan for securing a new club-house received its primary impulse from the abundant indications that the location of the Club at that time (1912) was not conducive to its growth and prosperity. A Committee consisting of Messrs. Edward G. Kennedy, W. B. Osgood Field, and Robert Jaffray was appointed by the Council to consider the subject and report recommendations. This Committee reported to the Council in May 1913 as follows:

“Our opinion is that a new building is of vital importance to safeguard properly the valuable possessions of the Club and to
THE GROLIER CLUB

house them in such manner as will facilitate reference and research work; and we further believe that a new house would stimulate interest in the Club and offset to some extent the difficulties inevitably arising from the gradual loss of the generation that founded the Club, and from the increasing demands on time and energy incidental to the life of the present day."

The Committee further recommended that the new site should, if practicable, be selected between Forty-second Street and Fifty-ninth Street; they discussed certain details not necessary to consider here; and they recommended that $75,000 be raised either through gifts or through loans from members at a low rate of interest. The adoption of this report marked the official start of the movement which culminated in our occupancy of the present club-house.

The old club-house had been listed for sale, tentatively, for some time previous to the actual date of sale, without eliciting any great degree of interest on the part of buyers. The Council decided, however, to take no definite steps towards purchasing a new site until a sale of the old club-house could be made. The contract of sale was finally closed in December, 1914, the transaction to be consummated and the title to be passed on June 1, 1915. The price was $57,500, of which $22,500 was to be paid in cash on various dates and the balance $35,000 was to remain as a purchase money mortgage at 5 per cent. It was further provided that the Club should remain as a tenant for at least one year from June 1, 1915; also, that we should have the right to remove the unique Tap Room which had been one of the distinctive features of the old house and had served as a lasting memorial of the liberality and interest shown by our lamented friend and former President, Mr. Edwin B. Holden.

The purchase of the present site at 47-49 East Sixtieth Street was made by contract dated January 27, 1916, and the title to the
property was closed on March 16. Informal announcement was made at the Annual Meeting on January 27. The price paid for the property (about 31 feet x 100 feet was $72,500, of which $36,500 was to be paid in cash, the remainder, $36,000, being represented by outstanding mortgages on the two dwelling houses then occupying the site.

The financial problem before the Club had already been carefully considered. The idea of raising money by subscription was not at first considered practicable. However, as the plan came to receive more mature consideration it was believed that as our Club is in fact a public educational institution of high value and great future possibilities, it could properly claim the help of its members in carrying out a plan which would surely increase its usefulness to the community. A subscription was started quietly in December, 1915, and met with instant success. In the following March a circular was issued to the members, announcing that $55,000 had already been pledged, and asking for general support. The final result was that $85,570.85 was thus raised as a free-will offering from members of the Club who believed in its past usefulness and were glad to aid in safeguarding its future.

The amount was raised as follows:

1 subscription of $5,500
5 subscriptions of $5,000 each
1 "  " 3,000
3 "  " 2,500 "
1 "  " 1,500
1 "  " 1,300
20 "  " 1,000 "
2 "  " 750 "
18 "  " 500 "

and the balance in smaller amounts.
THE GROLIER CLUB

A detailed report of the building operations was embodied in the Treasurer's Report presented at the Annual Meeting in January, 1919. A brief summary is as follows:

Cost of site $72,500 subject to existing mortgages for $36,000, leaves cash payment . . $36,500.00
Cost of construction . . . . . . . . . . . . . . $119,660.08
Architect and other professional services . . 11,128.52
New furniture, repairing old furniture, and miscellaneous expenses . . . . . 4,338.58

Total cash paid out . . . . . . . . . . . . . . . . . . . . . . $171,627.18

The foregoing cost was met as follows:
Taken from Permanent Fund . . . . . . . . . . . . . . $85,046.22
Received in subscriptions . . . . . . . . . . . . . . . 85,570.85
" from interest on deposits . . . . . . . . . . . . . . 685.11
" " proceeds wrecking houses . . . . . . . . . . . . . . 325.00

$171,627.18

44
ADDRESS BY HOWARD MANSFIELD  
CHAIRMAN OF THE COMMITTEE ON THE LAYING  
OF THE CORNER-STONE  

ON THE OCCASION OF THE LAYING OF THE CORNER-STONE OF  
THE NEW CLUB HOUSE, AT 47-49 EAST SIXTIETH STREET  
DECEMBER FOURTEENTH, 1916  

WE are met together for a simple ceremony of much  
significance. The ceremony goes scarcely beyond  
depositing within the corner-stone of the new club-  
house of The Grolier Club a sealed box, containing records of the  
life and activities of the Club, two of its typical publications,  
United States coins such as are in current use, and newspapers  
of the day, which record a critical phase of the momentous war  
that is racking great nations and going far toward wrecking mod-  
ern civilization.  

The significance of what we are doing lies in the fact that in  
these times that are so out of joint we are testifying to a faith and  
hope that count for culture and to an abiding belief in the value  
of the refinements of life. We are laying the corner-stone of a  
building that is to give proof that some devotion to ideals remains  
alive among us. We are marking a notable stage in the history  
of an institution dedicated to the arts that contribute to the  
seemly setting of thoughts that have found worthy expression.  
Through the zeal and generosity of men within our borders, who  
firmly cherish the love of books and hold that the making of  
beautiful books is a matter of proper concern and their enjoyment  
an essential element of culture, the future of The Grolier Club is
made secure. We now have the assurance that here is to rise a permanent stronghold of our convictions. What we are to build will be as an island of safety and rest amid the materialism that surges so strongly through this community. The light that it will shed should serve in time to come as an unflickering beacon, spreading more and more its brightness and meaning. Within the walls of our new home will gather in increasing numbers those whom kindred tastes and pursuits within the realms of literature, art and scholarship bring together for more knowledge and enjoyment, and for the social intercourse which a love of the same things creates and fosters.

So shall The Grolier Club grow and prosper, and fulfill a noble service to those now within its fold and those who are to carry on its purpose, and to the widening circle that should vitally feel its influence. Therefore, in content and hopefulness, we lay this corner-stone to-day.
THE FAREWELL DINNER

IN THE OLD CLUB-HOUSE, 29 EAST THIRTY-SECOND STREET
THURSDAY, MAY TENTH, 1917

THE Grolier Club being an Association of men interested in the Art of Making Books and the Collection of Books, has never been a club in the general sense, never having had a restaurant or a grill room, but has nevertheless maintained a certain degree of hospitality at Monthly Meetings and suppers in the Dutch-Room.

It was therefore without precedent when the Council proposed to the members that A Farewell Dinner be held in the old club-house, and the Committee appointed to arrange for the dinner were somewhat dismayed by the difficulties in the way. The Exhibition Hall had a capacity of barely one hundred; there were no facilities for serving hot food on a large scale, and it was an expensive proposition.

But all obstacles were surmounted and the affair was an unqualified success. Delmonico served the dinner to the complete satisfaction of the Committee and the ninety-two members who enjoyed the occasion.

Mr. Royal Cortissoz was presented as toastmaster in an introductory address by Mr. Arthur H. Scribner, the President of the Club.
THE GROLIER CLUB

The principal after-dinner speech was by Dean Andrew F. West an Honorary Member of the Club. His address was received with great enthusiasm. Unfortunately he had no written copy, but the ringing words will long remain in the memory of the Grolierites who heard them. Following Dean West, there were short speeches by Howard Mansfield, Edward G. Kennedy, Samuel W. Marvin and others.

The unanimous sentiment of all who had the good fortune to attend this dinner was that in fellowship, loyalty and true enjoyment it was a memorable occasion.
III
THE LIBRARY
THE LIBRARY

In the first Year Book of the Club, Mr. Alexander W. Drake is recorded Librarian, and the office continued to be held by a member of the Council until 1903 (by Mr. Drake, assisted by Mr. Richard H. Lawrence, in 1884, by Mr. Beverly Chew, 1885–1891, and by Mr. Richard H. Lawrence, 1892–1903).

In Part I of the "Transactions," published in 1885, we find no allusion to the library, other than the appointment, among various special committees, of one on "Books and Periodicals," consisting of Mr. Henry C. Bunner, Mr. Beverly Chew and Mr. J. Harsen Purdy, and the setting forth in the Constitution of the duties of the Librarian, who "shall have the charge and disposition of all the books, papers and manuscripts of the Club, and shall with the concurrence of the Council provide for their purchase, acceptance and safe-keeping."

In 1887, a second section was added to that Article of the Constitution, empowering the Librarian to appoint from the Club
at large special committees upon the affairs of the library. The committee appointed accordingly by Mr. Chew, the Librarian, consisted of Messrs. Josiah Blackwell, J. Harsen Purdy and Bowen W. Pierson. Mr. Edward H. Bierstadt was afterwards added to the Committee.

The first Year Book containing a printed report of the library is the one of 1888, in which the Librarian reported that a circular had been issued asking members for contributions of money and books. As a result of this first specific effort to increase the library, many valuable books were received and money amounting to $595, with which Mr. Chew was able to purchase a large number of volumes from the typographical collection of Mr. Richard M. Hoe. Special mention is made in this report of the gifts of Mr. Samuel P. Avery, to whose interest and generosity the library has always owed many of its most valued possessions, the first entry in the Accession Book bearing the now familiar inscription—“Gift of Samuel P. Avery.” Other donors mentioned as having responded to the appeal were Messrs: Adee, Andrews, Avery, Bangs, Bement, Bierstadt, Blakeman, Bull, Chew, Cole, Cram, De Vinne, Du Bois, Foote, Garland, Haber, Hannah, Hawkins, Hoe, Hinton, Irwin, Lefferts, Marlor, Mansfield, Mead, J. Harsen Purdy, J. H. Purdy, Pyne, Scribner, Thompson, Tompkins, Vanderbilt, Van Emdurgh, and Way; nearly all names of men who still continue their benefactions to the library, or whose interest ceased only with their lives. The Club’s policy in the selection and acquisition of books, as set forth by Mr. Chew in this early report, is here quoted, as it seems to be the first printed statement of the aims with which the collection has been formed:

—“The books I have sought to add to the library are those naturally bearing on the objects of its organization—Histories of the Art of Printing, Lives of famous printers, Works on Engraving and Etching and Bookbinding. . . . Last, but not least,
the fact that a large number of our members are book collectors has not been forgotten, and special efforts have been made to secure the leading Bibliographies, and in particular a good line of priced auction sales catalogues.” The report goes on to state that the library “numbers not quite 400 volumes, but its value has increased during the year from $400 (very liberally estimated), at the last annual meeting to $1,500, on a careful valuation at the present time.” In closing, Mr. Chew writes: “Our library is not, and probably never can be, large, but I believe fully that one of the strongest attractions in the future for our members will be the fact that the Grolier Club will possess the best reference library on subjects connected with books to be found in the country.”

Mr. Avery’s notable gift of specimens of bookbindings is recorded in the Year Book for 1891, and the desire is expressed that it prove to be the nucleus of a collection of works by representative binders, to be kept on permanent exhibition (a hope soon fulfilled), and for the first time the now familiar plea for more shelf-room is made. It must be remembered that the two small cases which stand in the present “Club Room” and now hold the Club’s Publications and some of the choicest manuscripts and specimens of printing, for a long time contained the entire “library.”

In Part II of the “Transactions,” 1894, six pages are devoted to the library, with plates showing the two rooms which it occupied in the (then) new club-house, sharing one of them with the Council. It had increased to 2,810 volumes, valued at $12,500, the books had been arranged under thirty heads and a card catalogue of authors had been completed. The report also describes the collection of books containing manuscript notes, etc., in which Mr. Avery especially delighted, and which he constantly increased. The following tribute written at the time of Mr. Avery’s death expresses the loss occasioned thereby to the library:
THE GROLIER CLUB

"His interest and generosity have combined to make one of the chief factors in the formation of a collection of books, which, to-day, stands high among the technical or special libraries of the country. With a knowledge of the literature and bibliography of the subjects of the Club that was surprising, he went to work definitely and intelligently to collect the books that formed his gifts. It is not too much to say that every book given by him was ordered and delivered with affectionate solicitude. Almost every one of them, as they stand upon the shelves to-day, bears some evidence of this thoughtfulness, in extract, clipping, or marginal note."

With Part III of the "Transactions," published in 1899, we are made to feel that the library has come into its own, forming, so reads the report, one of the Club's "most valued and attractive features. From barely 300 volumes in 1888, and 2,810 in 1893, it now has 5,282 bound volumes on its shelves, systematically arranged and catalogued." And all this had been accomplished by voluntary labor, largely through the devoted efforts of the librarians and library committees! The great gift of the period covered by the third volume of "Transactions" was the valuable collection of early printed books and of works on the history of printing gathered by George Bruce and his son, David Wolfe Bruce, typefounders, and presented by the latter to The Grolier Club. The early printed books, numbering over one hundred, many of them containing allusions to the invention of printing, were described in a Catalogue issued to accompany an exhibition of the books in November, 1894, and reprinted, with additions, as Club Publication XXIV, the first exhibition and publication to be provided by the library. The cataloguing of the Bruce collection is only one of the many services of inestimable value rendered to the library by Mr. Richard Hoe Lawrence, who for the ten years covering its most important formative period gave it
his constant and affectionate attention, and to whose untiring efforts its growth and efficiency during that time were largely due.

In 1899 the size and importance of the library were such as to warrant engaging a paid assistant to the Librarian, and, after the short incumbency of Mr. Robert F. Roden, during which several important purchases were made, Mr. Henry W. Kent was appointed to the office, in 1900, becoming Librarian upon the well earned retirement of Mr. Lawrence in 1903. To their joint efforts is due the present system of classification of the library, which has been printed in two editions, and is recognized as the standard for books about books, having been adopted for similar collections, both in America and England.

The classification is founded upon the Decimal System, its ten divisions, with the approximate numbers of books on the Club’s special subjects, being as follows:

Class No. 00 General Bibliography (including technical periodicals) ................................. 4,000 vols.
Class No. 10 Bibliography: “The Book” .................. 1,500 vols.
Class No. 20 Palæography ................................. 500 vols.
Class No. 30 Typography (with examples) ................ 5,000 vols.
Class No. 40 Engraving and Book-illustration ............ 1,200 vols.
Class No. 50 Bookbinding (with examples) ................ 500 vols.
Class No. 60 Ex-libris .................................... 300 vols.
Class No. 70 Fine Arts.
Class No. 80 Literature.
Class No. 90 Biography, Portraits, Iconography, and Miscellaneous Works.

Combining special knowledge and executive skill with a love for the subjects of the library and enthusiasm for the work, Mr. Kent, during the comparatively short period of his librarianship accomplished many things in the systematic purchase, housing, arrangement and cataloguing of the collections and in enlarging
THE GROLIER CLUB

the scope of the library, as well as its opportunities for usefulness. He also inaugurated and carried into effect much of the work in connection with the Committees on Publications and Arrangements, which has become a recognized part of the duties of the librarian.

In 1903, the enlistment of the keen interest of Mr. William F. Havemeyer led to his great gift described as follows in the librarian's report for the following year: "In my last report I mentioned two gifts of prints, which more than doubled the size of the collection of engravings; a collection of lithographs from Mr. Holden, and a collection of engraved portraits from Mr. Havemeyer. This year I have the pleasure of reporting to you that Mr. Havemeyer, has, by constant additions, trebled the collection. With the greatest care and patience Mr. Havemeyer has himself brought together more than 1,400 portraits of printers, booksellers, booksellers, auctioneers, collectors, engravers, bibliographers and librarians of all countries and periods, with many views, both exterior and interior, of their offices, shops or libraries. The portraits are executed in all processes, the mechanical, as well as etching, line-engraving, lithograph and mezzotint. They embrace many prints that are rare by reason of their subjects, their number or their states. They offer material not only for the illustration of the subjects of bibliography, but also for the history of the processes of engraving itself.

"The collection is of importance and distinction, furnishing not only a valuable resource to the Club, but to the country as well. It will rank with such collections as those of J. T. Bodel Nyenhuis, the famous Dutch writer and collector of works of typography, and of Ambroise Firmin-Didot."

This special collection has formed the subject of six exhibitions, including one arranged for a memorial meeting at the time of the donor's death in 1913, when "Selections from the Books and
THE LIBRARY

Engravings presented by Mr. Havemeyer”—all evidencing his quick and generous response to any expression of the library’s needs—were exhibited. The Havemeyer portrait collection then numbered more than seventeen hundred, and has since been very substantially increased by gifts of members, particularly by those of Mr. Edward G. Kennedy, who, among his many activities for the Club, has paid special attention to the collection begun by Mr. Havemeyer. Enlarging its scope to include portraits of authors, Mr. Kennedy contributed to the decoration of the new club-house framed proofs of many of the most famous engraved portraits of English writers, and has since added to the number, so that few of the great names of English literature are missing from the collection.

An interesting by-path of the print collection (inaugurated by a Christmas gift from Mr. Kennedy in 1912) is a collection of engraved business cards, announcements, invitations, etc., of engravers, printers, and other members of the book trades, increased by the acquisition of a great part of the famous Hodgson collection, and enlarged from time to time by gifts from Mr. Robert Fridenberg, Mr. Henry W. Kent, and others.

Almost simultaneously with the beginning of the portrait collection came that of medals struck in commemoration of printers, and for printing celebrations, gifts for the most part of Mr. Avery and of Mr. Edwin B. Holden, another of the generous supporters of the library during the first half of its existence. This collection was described in the Year Book of 1903 as going “far toward duplicating the collection described by William Blades in his Numismata Typographica,” and has since received occasional additions.

In 1905, the Club suffered a great loss in Mr. Kent’s resignation from the librarianship, the present librarian succeeding him. The following year saw two important gifts—the monumental
work on Jade received from the estate of Heber R. Bishop, and a collection of one hundred and fifty miniature books from Mr. Samuel P. Avery, Jr., who has followed closely in the footsteps of his father in his many benefactions to the library. In 1918 a second gift, of more than one hundred and sixty small volumes, made the Club the possessor of one of the most remarkable collections of the kind in the world, including copies of most of the distinguished microscopic volumes which have been printed, many of them bound in silver and embroidery, so that the cases which have been made to hold them seem to glisten with veritable jewels.

The library was very substantially increased in 1907 and 1908 by the numerous gifts of Mr. Daniel B. Fearing, who, always mindful of its needs, and resolving to devote his energies to his collection of works on angling, gave to the Club the choice of any of his miscellaneous books, a generous action which added some six hundred volumes to the library, including a fifteenth century Horae by Pigouchet and Vostre, a Second Folio Shakespeare, a beautiful illuminated manuscript, many fine bindings, and miscellaneous works on the subjects which are of interest to the Club.

Another gift of 1907 was a number of important bibliographical works from Mr. William B. Osgood Field, who from that time has allowed no year to pass without contributing generously to the library's needs. When the request was made that the Club exhibit its publications at the ill-fated International Exhibition of Graphic Arts at Leipzig, Mr. Field lent his copies for the purpose, that those of the Library might be spared the risk of transportation. The books were returned only last year, happily showing no signs of the vicissitudes of five years of warfare through which they have passed.

A new interest was introduced by Mr. Stephen H. Wakeman in 1911, when he presented an oil portrait of Nathaniel Hawthorne
THE LIBRARY

painted by C. G. Thompson in 1850, and twice mentioned by Hawthorne in his diary of that year. An engraving after the painting appeared in "Twice told Tales" in 1851. This acquisition gave rise to the hope of a collection of painted portraits of American writers, and the following have been received toward the realization of that aim: James Russell Lowell, painted in black and white by Francis Lathrop, while Mr. Lowell was ambassador to England, and presented to the Club by Mr. Beverly Chew; William Cullen Bryant, the gift of Mr. George S. Hellman; and William Dean Howells, painted by Frank Fowler and presented by Messrs. Chew, Field, Havemeyer, Jaffray, Kennedy, Mansfield, Scribner and Turner.

A hitherto undescribed issue of the first edition of "A Decree of Starre-Chamber Concerning Printing," 1637, was received in 1914 as the gift of Mr. Arthur H. Scribner, who, in addition to many generous gifts of books, has inaugurred a new field of work by the donation of a large number of autograph letters of booksellers, printers and other members of the book trade.

A kindred collection is one of specimens of book papers, watermarks, etc., to which Mr. Richard H. Lawrence has been a generous contributor.

Almost from its beginning bookplates have been one of the interests of the Club, especially the work of American engravers, representative collections of the plates of Edwin Davis French, J. Winfred Spenceley and W. F. Hopson having been added by Messrs. Ira H. Brainerd, J. M. Andreini and W. F. Hopson. Of the two plates used by the Club for its own books, one was adapted by George Wharton Edwards, from a design owned by Robert Hoe, the other was designed and engraved by E. D. French.

Within the last few years the entire number of bookplates has been quadrupled by gifts of the collections of Messrs.
THE GROLIER CLUB

Frank Altschul, Louis I. Haber, C. C. Kalbfleisch and Beverly Chew. The gift of Mr. Chew, received in August, 1920, and reported here for the first time, consists of six hundred and sixty-five plates and includes many rare examples of the work of early American engravers—Dawkins, Doolittle, Hurd, the Mavericks, and others—as well as plates of numerous distinguished Americans, making the Club's collection in this respect a truly distinguished one.

Together with the bookplates, Mr. Chew has presented nearly one thousand engraved title-pages, mounted in four large volumes entitled "Old Title-pages," and bearing the bookplates of "Ditchfield, M. D." and Robert Hoe. The collection is most remarkable, and of great importance as illustrative both of the development of the title-page, and of the history of engraving itself. It adds much distinction to the library.

In 1917 came the transition to the new building, and the beginning of the thirty-fifth year of the library's existence saw it for the first time, since it attained considerable size, fittingly housed, with ample space for all its volumes, which have been made easily accessible for reference and study. In the beautiful book-room, which, with its alcoves, gallery and lecterns, closely resembles many of the English university libraries, have been placed the busts of Benjamin Franklin and Richard M. Hoe, famous names in the history of printing in America, and to fittingly accompany them, Mr. Theodore B. De Vinne has presented the plaster cast of a bronze bust of his father, Mr. Theodore L. De Vinne, by Chester Beach.

The new building affords also a room for prints and the books about them, with wall space for exhibiting the former. At the request of the Council, Mr. Edward G. Kennedy, from whom so many of the prints have been received has recently presented a marble bust of himself, made by John Flanagan.
THE LIBRARY

In the Club Room, the particularly fine specimens of printing, binding, manuscripts, the miniature books, and various curiosities of printing have been placed on permanent exhibition.

With the increased shelf room and general facilities comes more strongly than ever the desire to enlarge the Club's collections, and additions are always welcome and most earnestly requested, the sums appropriated each year allowing the purchase of only the most needed volumes. The necessity for obtaining works on the subjects of the Club as they appear, and for constantly adding to the library those of the past which it lacks, cannot be too greatly emphasized. The collection has become too important to allow of striking lacunae. While the Club may justly feel that it is in large measure due to its pioneer work that interest has been stimulated in its chosen field, and similar collections, both public and private, are being formed, these very facts make it particularly important that all available volumes on bibliographical subjects should be found upon our shelves.

It is also earnestly desired to obtain all the writings of members of the Club upon subjects in which The Grolier Club specializes, as well as catalogues of their libraries. Notable additions of the past to the former class are the bibliographical writings of William Loring Andrews and Theodore Low De Vinne, both Founders of the Club, while his monumental work on "The Iconography of Manhattan Island," which Mr. I. N. Phelps Stokes is presenting to the library, shows to what lengths the traditions of the earlier generation of bookmen have been carried. The private catalogues of the libraries, either entire or in part, of the following members of the Club are well known contributions to bibliography: Messrs. E. D. Church, C. W. Clark, W. A. Clark, Jr., Rush C. Hawkins, Robert Hoe, Henry E. Huntington, Theodore Irwin, J. Pierpont Morgan, Henry S. Van Duser, Henry Walters, William A. White and Harry E. Widener.
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Recently, several valuable accessions have been obtained as the joint gifts of various members, a pleasing instance of the kind being the purchase, at the sale of a noted bibliographical collection, last year, of a large number of books with funds presented by Messrs. Altschul, Field, Haber, Jaffray, Mansfield and Schiff. In this case, enough money was given to secure, as well, a set of the publications of the Edinburgh Bibliographical Society, one of the most important of the recent acquisitions.

The latest Year Book reports the following gifts from Mr. Samuel P. Avery, both volumes coming from the library of his father, and containing particular significance for the Club:

JACQUEMART. Reliures . . . planches gravées à l’eauforde par M. Jules Jacquemart. Paris. Techner, 1861. With one of the most sumptuous of modern mosaic bindings, executed by Charles Meunier. On the upper cover is reproduced the picture of Grolier visiting the Printing Office of Aldus at Venice, painted by François Flameng for Mr. Avery, who presented it to The Grolier Club.

NODIER, Charles. Le Bibliomane. Paris, 1894. With a water-color sketch of Mr. Avery reading in his library, painted on the half-title by Maurice Leloir, and inscribed by the artist, with various manuscripts by Nodier bound in.

It is a matter for regret that it is not possible, in this brief sketch, to mention all those who have been mindful of the library in various ways during these twenty years, and to whom grateful acknowledgment is made, both here and in the separate Year Books, where their names may be found.

Since the establishment of a regular Library Committee in 1903, the following members of the Council have served as its Chairmen, earning the lasting gratitude of the Club by their untiring interest and wise guidance,—Messrs. Samuel P. Avery, Bowen W. Pierson, Richard H. Lawrence, William F. Have-

The Library Committee is most desirous to make the library as useful as possible to all the members, who are urged to avail themselves of its resources, either by personal visits or through correspondence. The use of the library by other than Club members, in accordance with the generous provisions which have been made, is increasing constantly, and much appreciation of the facilities afforded them is shown by students.

Visits are often received from classes in printing, classes in literature, librarians and library training schools, members of other book clubs, and distinguished scholars, both American and foreign.

At the close of the year 1919 the statistics of the library were as follows: 14,321 volumes valued at $71,287.69; 3,328 paintings, prints, etc., valued at $14,088.41; 335 medals, plaques, etc., valued at $4,993.00.
IV

THE PUBLICATIONS
BEFORE referring to the publications of the Club which have been issued in the last twenty years it may be interesting to recall briefly those which preceded them in the period from 1884 to 1899, in order to see what kind of books the Founders of the Club produced with the plans of their own devising clearly in their minds, and in order to see later on, when comparing the new with the old, how far their principles have continued to furnish incentives. In this way, also, any new ideas that may have been developed will be the more clearly seen. The purpose of these publications, so the Founders tell us in Article I of the Constitution, was to illustrate, promote and encourage the literary study of the arts pertaining to the production of books; that is, printing, binding, papermaking, engraving, and everything in any way related thereto. By extension, we may include the history and biography of all these subjects, as well as book collecting and book collectors.
THE GROLIER CLUB

It follows, as a matter of course, that each and every book issued, whatever its subject, must in itself be an example of the rules of good bookmaking. The early committees on publication even went so far as to issue books the text of which had nothing to do with the book arts; they used them as vehicles to express their own taste, or to show some particular phase of the printing art. Out of twenty-nine books,* they availed themselves of their privilege to select seven for publication whose texts were purely literary in character—the "Rubáiyát of Omar Khayyám," the "Knickerbocker New York," "Peg Woffington," by Charles Reade, "Washington Irving," by George William Curtis, "Barons of the Potomack," "Poems of John Donne," and "Two Note Books of Carlyle." The most important subject, typography, was given a worthy prominence in the list; six books, all valuable ones, were issued, one, indeed, was the first on the Club's list, "A Decree of Starre-Chamber Concerning Printing," and perhaps none could have been more wisely chosen. The others were: "Historic Printing Types," by Theodore L. De Vinne, "Christopher Plantin," by Mr. De Vinne, "Areopagitica" by Milton, "Laws and Acts of the General Assembly," a facsimile of the rare volume printed by William Bradford, "Description of the Early Printed Books owned by the Club," and "The Charles Whittinghams." Four books on the subject of engraving were issued: "Effigies of English Writers," "Catalogue of the Engraved Work of A. B. Durand," "Catalogue illustrative of a Centenary of Artistic Lithography," and "Catalogue of Engravings by Dürer;" three books on collecting, "The Philobiblon," "Catalogue of Books of celebrated Bibliophiles," and "Life of Count Hoym;" three on bookbinding; one on manuscripts; one on bookplates;

*The List of Publications and Exhibition Catalogues, 1884-1916, published by the Club in 1917, gives full bibliographical details and notes of interest about all of these books, and for that reason such information is not attempted in the following notes.
and one on bibliography, "Early Editions of English Writers." Two medals and two engravings were included in the list of publications, and the early committees found material and enthusiasm for the publication of the three volumes of "Transactions."

Looking at these volumes at this distance of time, it is clear that our predecessors were concerned, first of all, with the desire to make good books as examples of their skill and knowledge and as a proof of their resources. It is manifest, also, that these books reflect the tastes and interests of the dominating spirits among them, especially Theodore L. De Vinne, master printer, and Robert Hoe, collector and bibliophile. One can see the evidence of the enthusiasm of Mr. De Vinne in the works on printing—indeed he wrote two of them—and of Mr. Hoe's delight in producing such a book as the "Rubáiyát," with his strong leaning towards French styles and methods. In the same way, one who knew the early group, could determine without recourse to minute books, the reason for this or that book; in them he would be able to check up the enthusiasms, the pleasures, sometimes the bias of this or that member, but in all of them he would find the evidences of delight in work well done; and if sometimes, as critic, he came across an uninteresting or commonplace note, he would be able to tell the reason for the failure. It is not necessary for us here to speak of the value of these books, of their intrinsic merit, nor of their influence in the history of printing in this country. They speak for themselves.

We are assuming to divide the output of the Club into two distinct periods, but, of course, literally, this cannot be done. The twenty years with which this paper is chiefly concerned begin in 1900, when Mr. De Vinne and others of the older group were still active and their influence still strong; and if certain minor characteristics to be met with in the early works ceased after a time, if
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certain new ones came in, it was not due to a complete change of influences in the Committee on Publications, but to changes in conditions. The matters of primary importance, the things laid down as tenets in the Constitution already quoted, held, and do hold as strongly as ever.

One of the most striking facts to be noted about the publications of the second period, thirty-nine in number, is the decrease in the books whose texts have historical or literary value. There are only four of these: Boccacio's "Life of Dante," edited by Professor G. R. Carpenter, and printed by De Vinne; "The Boston Port Bill," by R. T. Haines Halsey, printed by The Gilliss Press; "The Scarlet Letter," printed by De Vinne, and chosen as a medium for the use of illustrations in color; and the "Writers of Knickerbocker New York," by Hamilton W. Mabie. The reason for this falling off is clear; there began now to be more books turned over to the Committee on Publications whose texts were essentially of the kind the Club should publish. The increase in the publication of books having to do with bibliography, and the reason for the development along this line shows this. In them, the Club harvested the labor of a group of collectors, who reached their apogee during this period, men like Beverly Chew, Robert Hoe, W. A. White, Marshall C. Lefferts, Mr. Morgan, Mr. Church and Henry E. Huntington, who not only bought books and formed great libraries, but studied them also, and who helped to develop the science of bibliography by their own study, and by their willingness to share their knowledge and their books with others. It is not too much to say that the Club has rendered a real service to the world of books by its publications in which advantage is taken of the generosity of these men. During the past twenty years, the books of this class number some fourteen as against one in the earlier period, already referred to, the "Catalogue of original and early Editions
of English Writers, from Langland to Wither," to the making of which, together with its sequel of the later period, "From Wither to Prior," the greatest amount of labor, and knowledge was contributed by Messrs. Chew, Bierstadt, Lefferts and Pierson. These two publications may be said to be the corner-stone upon which subsequent books of their class were built. The other works of this class are: "First and other Editions of Dryden;" "Selected Works of the Poets Laureate," one of the first catalogues to adopt the anecdote form for its notes; "One Hundred Books famous in English Literature," Part One, with an introduction by Professor George E. Woodberry, of a delightful quality, and Part Two, by H. W. Kent, dealing with strictly bibliographical matters; "Catalogue of Early Editions of Italian Books;" "First Editions of Alexander Pope;" and catalogues of "Works by Thackeray," "Works of Dickens," "Works by John Leech," "Works of Stevenson," "Shakespeare's Plays," "Books Illustrated by Rowlandson," and "English Prose Fiction."

The subject of printing was not neglected in the second period. Mr. DeVinne himself contributed two books, which he also printed, "Title Pages as seen by a Printer," and "Notable Printers of Italy during the Fifteenth Century," works of high merit, in which the Club reaped the benefit of the ripe scholarship of this most distinguished printer of his time. The volume, "Helyas," containing an introduction by Robert Hoe, the owner of the unique copy by Wynkyn de Worde from which the facsimile was printed by Mr. DeVinne is an interesting tour de force; "Franklin and his Press at Passy," by Luther R. Livingston, that versatile and delightful writer on bibliographical subjects, and printed by Bruce Rogers, was a real contribution and handsome addition to our literature on typography; and the book, "The Just Formation of Letters," by Dürer, also printed by Rogers, is one of the most excellent examples of typography ever produced in this country.
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In the early period, as we have said, four books on engraving were issued; in the second period seven more were added to the list: "Catalogue of Etchings and Dry Points by Rembrandt," a standard work; the "Engraved Portraits of Washington," by Charles Henry Hart, a definitive catalogue made possible by the interest of Edwin B. Holden, and his knowledge of the subject as student and collector; "American Engravers upon Copper and Steel," by David McNeely Stauffer, a monumental work of the greatest value; "The Etched Work of Whistler," by Edward G. Kennedy, a performance to be ranked with the most important contributions to the bibliography of engraving and one of the most successful publications ever undertaken by the Club, to which the author devoted years of patient research; "Baziliologia," with notes by H. C. Levis, printed at the Chiswich Press in London; "New York," with text by Walter Pritchard Eaton and wood engravings in color by Rudolph Ruzicka; and "Wood Engraving" by A. V. S. Anthony, Timothy Cole and Elbridge Kingsley.

It was reserved for the second period to see the publication of the life of the Club's patron saint, Grolier, in a new edition, translated and revised by Carolyn Shipman from the French of A. J. V. Le Roux de Lincy. It is unnecessary to dwell upon the propriety of this biography, which, in its text and physical make-up, under Mr. De Vinne's direction, is worthy of the Club's best traditions.

There were no new books published after 1900 on bookbinding, bookplates, or manuscripts. Three medals were issued; but no engravings. Two little volumes, *jeux d'esprit*, "Depositio Cornuti Typographici," originally printed in the sixteenth century, and "Reading a Poem" by Thackeray, printed by D. B. Updike, were issued together after their use in the Club as plays.

Special reference should be made here to the books, chiefly those on bibliographical subjects, and on engraving, which have
resulted from exhibitions, planned by the Committee on Arrange-
ments and published with its coöperation. Perhaps nothing the
Club has done has been done more wisely than thus recording in
permanent form the results of the assemblage at monthly meet-
ings of the treasures of the Club members, with the opportunities
thus generously given for study and comparison. All of the sub-
jects represented, as well as bibliography, of which we have
spoken, owe much to these contributions.

Thus it will be seen that the Club, in its publications, has
followed consistently in the paths marked out by the Founders—
consistently but not servilely. It has carried forward the trad-
tions in the broadest spirit. Hardly one of the books of the Club
but has been used to treat some problem or teach some lesson
in bookmaking. Take, for example, the group of volumes whose
purpose centers in the problem of illustration. In “The Scarlet
Letter” was shown a method for the reproduction of water color
drawings of a truthfulness and variety never equaled in this coun-
try; in the “Notes on One Hundred Books,” by the use of over-
tints, zinc etchings are made into things of beauty; in “The Bos-
ton Port Bill,” already referred to, copperplate engraving by an
artist of to-day is made to challenge comparison with works
done in the heyday of this method of illustration; in “Jean Grolier”
a commercial reproductive process is made to serve the required
purpose handsomely; in “The Etched Work of Whistler,” gelat-
tine prints are made to do bibliographical work; in the “Knicker-
bocker Writers,” wood engravings are used to point the moral
that the art is not dead; and in the “New York” another neglect-
ed method of book illustration—printing in color from wood blocks
—is used to show once more what was shown in “The Scarlet
Letter,” “The Boston Port Bill,” and “Knickerbocker Writers”
—that there are artists to-day who can give to printers and pub-
lishers something besides mechanical processes.
THE GROLIER CLUB

Nowhere is the Club's desire to make its books useful seen more clearly than in their typography. Avoiding the pitfalls of imitation and the snares of mannerisms, refusing to follow fashions or whims, it has consistently sought to produce good printing according to the rules of printing, allowing the printer employed in each case to express his own individuality. The work done by men like De Vinne, Gilliss, Updike and Rogers, all of them masters, who express themselves in their types, margins, ornament, and impressions, surely and unmistakably, has given prestige to the printing of the long line of books which we have been considering.

Doubtless other books might have been chosen for publication, but as they stand the books of The Grolier Club reflect credit upon those who planned them, and distinction upon those who made them.
V

THE EXHIBITIONS
V
THE EXHIBITIONS

During the past twenty years the Grolier exhibitions have fully maintained the standard of excellence set during the earlier part of the Club's life. They have altered in character with the changes in the membership, and to a certain extent have become more formal as the private collections upon which it has been the Club's privilege to draw have increased in number and importance. Moreover they reflect with astonishing accuracy the shifting of fashions among those who find amusement in books and prints, great differences being noticeable not only in the types of material favored by them at the beginning and at the end of the period, but also in the rapid growth of specialization in their individual interests. The "library" in the traditional sense has become rarer and the "collection" more common.

Without commenting upon this phenomenon, except to call attention to the fact that its immediate causes, as well as the fundamental change of which it is a symptom, are deserving, if not of deepest concern, certainly of serious thought, it is obvious that from the point of view of those engaged in making exhi-
bitions, its occurrence, in so far as it has simplified their task, has not been unwelcome, for to-day when a particular exhibition is proposed not only is it possible to draw the material for it from a restricted and readily available number of sources, but also, usually, to find that material in unusual condition. From another and almost equally practical point of view, however, this change has brought its very real difficulties, because in an age of specialized interests and information it is becoming steadily more difficult to make exhibitions which will meet with wide appreciation, the specialist having a notorious tendency to be bored by anything except his own "shop." In fact in the moments of weariness and depression which follow the making of the occasional exhibition which "goes flat," it has almost seemed as though the only thing which can be depended upon to create wide interest is the notoriety which comes from "auction records."

This specialization has also had another effect, one this time really serious to the life of the Club itself, and that is that its stated meetings are no longer marked by the genial, humane and honestly spoken interchange of opinions which at one time was their chief attraction. Formerly one came to the monthly club nights rather looking forward to the "open meeting" and the pleasant contest of personal points of view. To-day, largely because the members, being specialists, will not take the floor except in their own specialties, the monthly meetings have become rather formal and staid affairs with a tendency to degenerate into the "set" lecture. Doubtless much more "information" is dispensed at these meetings than formerly, but still there are those who look back to the days of more intimate, even if less learned and more rambling discussion, with a certain sense of loss; for after all there was a triumphant and charming friendliness about a night devoted to an exhibition of old prints which developed into a beautiful and characteristic account
of a recent voyage through the Carribean and to the Panama Locks, or, as on another occasion, into a delightful series of reminiscences about Irish graveyards. All the learning in the world cannot quite take the place in one’s affections of the good fellow, before the fire, spinning yarns, to the joy of his friends and his own excitement. But as the Club has grown and matured such a change has been inevitable; it is not matter for sorrow or even for regret, simply we should take pleasure in the thought that we were privileged to be present when such things were.

All these changes have been reflected in the exhibitions which have been given in the Club’s galleries, both at the old house and in the new. The exhibitions which formerly were largely of a miscellaneous character have become more and more exhibitions showing as completely as possible the work of one man. Undoubtedly the passing of the fashion for extra-illustrating has had something to do with the fact that exhibitions of books and prints about certain subjects have grown fewer and fewer, for such exhibitions as those, and very remarkable they were too, of portraits of Lincoln and Washington, or of selected books of the Poets Laureate of England, would to-day be almost impossible to bring together. Increasingly have come the exhibitions in which completeness has been aimed at, an aim compatible only with the narrowest restriction of effort and interest. Typical of these last were the extremely elaborate exhibitions of the work of Seymour Haden, Whistler, and Blake, which like a number of other exhibitions have been noteworthy because of the fact that they contained more of the work of the artists or authors under consideration than had ever before been brought together within four walls. Of especial moment were the exhibitions on the occasions of the tercentenary of the birth of Milton and the bicentenary of that of Samuel Johnson, each of which was made memorable not only by the remarkable assemblages of their
THE GROLIER CLUB

printed works but by the delightful addresses which accompanied them. As reflecting the change in the hunting grounds of the book-collecting fraternity and their increasing tendency to turn to the work of the nineteenth century authors, may be particularly noted the exhibitions of Dickens and Thackeray, each of which brought forth such an accumulation of rarities and variations as few had previously considered possible. Among the other exhibitions showing the careful research and patient collecting typical of the Club’s membership are to be particularly emphasized those devoted to important edited editions of Shakespeare’s plays, and to the works of Alexander Pope, each of which was the result not only of hearty enthusiasm but of a well tempered scholarship of the most admirable kind.

During the last few years the exhibitions have shown a tendency to branch out into fields of taste and collecting which previously had had comparatively little attention paid to them. Thus for instance the great success of the historical exhibition of mezzotints, quite the most remarkable ever held in America, can possibly be traced to the influence of the contemporary fashion for the interior decoration of dwellings in eighteenth century styles, while the exhibitions of Callot, Goya, Manet and of Japanese Prints in black and white were responses to the attitude of mind of some of the younger collectors and were in each case the first representative exhibitions that had ever been devoted to their subjects in this country.

More and more emphasis, as the years have gone by, has been paid by collectors generally to condition and quality, and one result of this has been the development of a newer group who have been primarily interested in the typography, decoration and binding of books as works of art. To this interest may be traced the three exhibitions devoted respectively to Early Woodcuts, The Revival of the Woodcut, and of American Books Illustrated
anywhere, and there was a particular exhibition of Shakespeare's works, each of which was the creation of a well-tempered artist who had shown a tendency toward collecting with an exhibition. The exhibition included the contemporary works of art, as well as the contemporary works of the great masters and modern artists. It had been described as a gathering of a group of artists who sought to express their interests and ideas in a creative and meaningful way.
with Woodcuts. The same collecting frame of mind, in its more or less sporting or jocular attitude, was reflected in the exhibitions of illustrations, drawings and prints by Thomas Rowlandson and John Leech. Printing and typographical book decoration as fine arts were beautifully exemplified in the exhibition of the work of Bodoni, and especially in that, one of the most remarkable the Club has ever held, devoted to Early Liturgical Books, in which were shown not only such great monuments of printing as the Mainz Psalter of 1459 and the first devotional book printed in England, but such an array of Books of Hours as has rarely, if ever, been shown anywhere else. Book decoration at its most wonderful was displayed in a fashion such as America, at least, had never before known, in the marvellous calligraphy, dainty drawing and exquisite coloring which marked the really very great exhibition of books and miniatures from Persia and the Levant with which the new club-house was inaugurated. The latest exhibitions of this type have been devoted to Fine Bindings made prior to 1800 and to those made in the nineteenth century, in each of which was gathered together an unrivalled collection of masterpieces.

By themselves stand the two plays produced by members of the Club; one, Thackeray’s "Reading a Poem," given in connection with the exhibition of drawings by Thackeray, and the other the "Depositio Cornuti Typographici" performed on the occasion of a retrospective exhibition of the Club’s work.

One further aspect of the work of the Committee on Arrangements remains to be referred to, and that is the series of exhibition catalogues and the occasional printing which have been issued during the period under discussion. The catalogues have been made by various members of the Club and by its successive librarians, Henry Watson Kent and Miss Ruth Shepard Granniss, without whose ever-ready help, enthusiastic interest and pains-
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taking work the series of exhibitions and catalogues could never have been prepared. One of these catalogues, that of the Selected Works of the Poets Laureate of England, stands forth by itself, not because it was better than others, but because it was the first to contain the elaborate notes and documentation concerning the items exhibited which has since come to be expected in any Grolier catalogue, and has done more than anything else to give them their prominent and useful place among the working tools of students of bibliography and of prints. Where so many of the exhibition catalogues have been really important contributions it is difficult to choose any particular ones for especial mention, but surely there can be no invidiousness in calling attention to those prepared in connection with the several exhibitions of Blake, Whistler, Haden, Pope, Milton, Shakespeare, Dickens, Thackeray and the English Novel.

The occasional printing of the Club, especially the notices and the broadsides, have long since taken their place among the things worthy of collection, for seldom has so interesting, so varied, and so charming a series of cards and folders ever been issued in so short a period by any one body of men. The part played in their making by the Secretary of the Club has been so great that no reference to them could possibly be complete without mentioning the name of Walter Gilliss, one of the most accomplished of living printers, who in them alone has laid the foundation of an abiding reputation. There is no need here to refer to the devoted work of the members of the Committees on Arrangements, and especially of several of its chairmen during the earlier portion of the period under consideration, for their work and their abilities have been patent to all, and they may rest after their labors assured that few men in America have done more for the pleasure of their fellows or the education of the public taste in the subjects to which they have brought so much enthusiastic interest and such discerning knowledge.

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EXHIBITIONS AND ADDRESSES*
1899–1919

1899
April 7 Ladies’ Day: Address by Charles Henry Hart, “Abraham Lincoln’s Place in History.”
April 8–April 22, Exhibition: Engraved Portraits of Abraham Lincoln. [Catalogue.]
Nov. 9 Private View. Dramatic Portraits.

1900
Jan. 25–Feb. 8, Exhibition: Commemorative of the Five Hundredth Anniversary of the Death of Geoffrey Chaucer, the Father of English Poetry. [Catalogue.]
Mar. 8–Mar. 24, Exhibition: Commemorating the Two Hundredth Anniversary of the Death of John Dryden. [Catalogue.]
April 5 Private View. Lithographs by James McNeill Whistler.
April 20 Ladies’ Day: Address by Mr. Howard Mansfield, “Rembrandt and his Etchings.”
April 21–May 19, Exhibition: Etchings by Rembrandt.

Nov. 8–Nov. 24, Exhibition: The Engraved Work of Ferdinand Gaillard [Catalogue.]

1901
Mar. 8 Private View. Etchings by Corot, Daubigny and Legros.
April 12 Ladies’ Day: Address by Mr. Charles de Kay, “Women Engravers and their Work.”
April 13–April 27, Exhibition: Engravings by Women [Catalogue.]
May 9 Private View. Dramatic Prints.
Oct. 3 Private View. Examples of Bookbinding from the Club Library together with Engravings after Gilbert Stuart.
Nov. 7 Private View. Examples of Bookbinding from the Club Library together with Engravings after Gilbert Stuart. [A repetition of the Exhibition of October 3.]
Dec. 5 Private View. German Woodcuts of the Fifteenth and Sixteenth Centuries. Address by Mr. H. W. Kent, “Library Classification.”

1902
Jan. 23–Feb. 22, Exhibition: Mosaic Bindings. [Catalogue.]

*Compiled from lists appearing in Year Books, 1900–1930.
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Feb. 6 Address: Mr. H. W. Kent, "An Informal Talk on Mosaic Bindings."


April 18 Ladies' Day: Address by Mr. Royal Cortissoz, "Sir Seymour Haden as an Etcher."

April 19-May 10, Exhibition: Etchings by Sir Seymour Haden, P. R. E. First Part. [Catalogue.]

Nov. 6 Address: Mr. Royal Cortissoz, "The Etchings of Sir Seymour Haden."

Nov. 7-Nov. 29, Exhibition: Etchings by Sir Seymour Haden, P. R. E. Second Part.

Dec. 4 Address: Mr. F. Marion Crawford, "Early Italian Literature."

Dec. 5-Dec. 20, Exhibition: Original and Early Editions of Italian Books. [Catalogue.]

1904


Mar. 3-Mar. 19, Exhibition: Prints by Early English Engravers.

April 14 Private View. Etchings and Dry-points by Whistler.

April 15 Ladies' Day: Address by Mr. Royal Cortissoz, "Whistler and his Art." Music by Miss Sullivan and Miss Littlehales.

April 16-May 7 Exhibition of Etchings and Dry-points by Whistler. First Part. [Catalogue.]

Nov. 3-Nov. 26, Exhibition of Etchings and Dry-points by Whistler. Second Part.

Dec. 8-Dec. 24, Hawthorne Centenary: Exhibition of First Editions of the Works of Nathaniel Hawthorne. [Catalogue.]

1905

Jan. 26-Feb. 25, Exhibition of the Works of William Blake. [Catalogue.]

Mar. 2 Private View: American Broad-sides.


April 28 Ladies' Day: Address by Mr. F. R. Halsey, "French Engravings of the Eighteenth Century."

April 28-May 20, Exhibition of French Engravings of the Eighteenth Century. [Catalogue.]

Nov. 2 Private View. The First Part of a Collection of Portraits of Book Collectors, Printers, Publishers, Engravers and Binders, recently presented to the Club.

Dec. 7-Dec. 23, Exhibition of French Almanacs, 1693-1881, in Fine and Contemporary Bindings, with Armorial Bearings. [Catalogue.]
EXHIBITIONS AND ADDRESSES

1906
Jan. 25—Mar. 10, Exhibition Commemorative of the Two-hundredth Anniversary of the Birth of Benjamin Franklin. [Catalogue.]
Mar. 8 Address: Mr. R. T. H. Halsey, "Benjamin Franklin."
April 5 Private View. The Second Part of the Collection of Portraits of Book Collectors. Printers, Publishers, Engravers and Binders, recently presented to the Club.
April 26 Private View. Exhibition of some of the Latest Artistic Bindings done at the Club Bindery.
April 27 Ladies' Day: Address by Mr. Henry Watson Kent, "The Importance of Fine Book-bindings."
April 28—May 12, Exhibition of Some of the Latest Artistic Bindings done at the Club Bindery. [Catalogue.]
Nov. 8 Private View. The Third Part of the Collection of Portraits of Book Collectors, Printers, Publishers, Engravers and Binders, recently presented to the Club.
Dec. 6 Private View. The Fourth Part of the Collection of Portraits of Book Collectors, Printers, Publishers, Engravers and Binders, recently presented to the Club.

1907
Jan. 24—Feb. 16, Exhibition of Engraved Portraits of Famous Actors of Olden Time. [Catalogue.]
Mar. 7—Mar. 23, Exhibition of Medals and Plaques by Victor D. Brenner. [Catalogue.]

1908
Jan. 24—Feb. 15, Exhibition of Works by Early American Engravers. 1727—1850. [Catalogue.]
Mar. 5 Private View. Exhibition of Mezzotint Portraits of Ladies.
April 23 Private View. The Complete Etched Work of D. Y. Cameron.
April 24 Ladies' Day: Address by Mr. Arthur Hoeber, "The Etched Work of D. Y. Cameron."
April 25—May 16, Exhibition of the Complete Etched Work of D. Y. Cameron. [Catalogue.]
Nov. 5—Nov. 21, Exhibition of The Etchings of Joseph Pennell. [Catalogue.]
Dec. 3—Jan. 9, 1909, Exhibition Commemorative of the Tercentenary of the Birth of John Milton. [Catalogue.]

1909
Jan. 28 Private View. Retrospective Exhibition of the Work of the
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Club since its Foundation. Also, a Medieval Printers' Masque, entitled "Depositio Cornuti Typographici," performed by members of The Grolier Club.

Jan. 29-Feb. 27, Retrospective Exhibition of the Work of the Club since its Foundation.

Mar. 11-Mar. 27, Exhibition of Bronzes by Barye. [Catalogue.]

April 15 Private View. The Engraved Work of the late Edwin Davis French.

April 16 Ladies' Day: Address by Mr. Ira H. Brainerd, "Edwin Davis French and his Engravings."

April 17-May 8, Exhibition of the Engraved Work of the late Edwin Davis French. [Catalogue.]

Nov. 11-Dec. 12, Exhibition commemorative of the Bicentenary of the Birth of Samuel Johnson. [Catalogue.]

1910

Jan. 27 Private View. Representative Exhibition of Etchings and Dry-Points by Whistler. Also a Sketch by Thackeray entitled "Reading a Poem," the characters being taken by members of the Club.

Jan. 28-Feb. 12, Representative Exhibition of Etchings and Dry-Points by Whistler.

Mar. 3-Mar. 19, Exhibition of the Engraved Work of J. Winfred Spenceley.

April 7 Private View. Exhibition of Thackeray's Drawings.

April 8 Ladies' Day: Second presentation of a sketch by Thackeray entitled "Reading a Poem."

April 9-April 23, Exhibition of Thackeray's Drawings.

Nov. 10 Private View. Part VI of the Collection of Portraits of Book Collectors, Publishers, Printers, Engravers and Binders, belonging to the Club.


1911


Mar. 2 Informal Discussion on Alexander Pope and his works.

April 20 Private View. Exhibition of Engravings Printed in Colors.

April 21 Ladies' Day: Address by Mr. Royal Cortissoz, "Social Life in the Eighteenth Century Color Print."

April 22-May 13, Exhibition of Engravings Printed in Colors.

Nov. 2 Private View. Portraits of Book Collectors, Publishers, Printers, Engravers, etc., added to the Club's collection during the past year.

Dec. 7-Jan. 6, 1912, Exhibition of Angling Books, together with Manuscripts, Angling Bookplates, Prints, Medals, etc. [Catalogue.]

1912

Jan. 25-Mar. 16, Exhibition commemorating the Hundredth Anni-
EXHIBITIONS AND ADDRESSES

versary of the Birth of William Makepeace Thackeray, 1811-1863. [Catalogue.]

Mar. 7 "Thackeray Evening," with informal discussion of the novelist and his works.

April 11 Private View. Exhibition of Fashion Books and Fashion Plates. Also, an informal discussion on Three Dutch Etchers of the XVII century.

April 12 Ladies' Day: Address by Miss Frances Morris, "The History and Development of Costume."

April 13–May 4, Exhibition of Fashion Books and Fashion Plates.

May 2 Address by Miss Morris repeated.

Nov. 7 Address by Mr. James Barnes, "American Privateers during the War of 1812."

Nov. 7–Dec. 14, Exhibition of Prints, Portraits and Books relating to the War of 1812. [Handlist.]

Dec. 5 Informal discussion on the Exhibition of Prints, Portraits and Books relating to the War of 1812.

1913

Jan. 23–Mar. 8, Exhibition of the Works of Charles Dickens. [Catalogue.]

Mar. 6 Discussion of the Exhibition of the Works of Charles Dickens.

April 3 Private View. Exhibition of Early Woodcuts, with discussion.

April 4–April 26, Exhibition of Early Woodcuts.

May 1 Final View of the Exhibition of Early Woodcuts, with continuation of the discussion.

Nov. 6 and Dec. 4, Private Views. Selections from the Books and Engravings presented to the Library of the Club by the late William F. Havemeyer.

1914


Jan. 23–Mar. 7, Exhibition of the Works of John Leech. [Large paper Catalogue.]

Mar. 5 Informal addresses on John Leech and his Work.

April 2 Private View of an Exhibition illustrative of the Revival of the Woodcut. Informal addresses.

April 3–May 2, Exhibition illustrative of the Revival of the Woodcut.

May 7–Address by Mr. Thomas M. Cleland on "Giambattista Bodoni," illustrated by an Exhibition of Books and Broadsides printed by Bodoni.

Nov. 5 Private View of an Exhibition of the Works of Robert Louis Stevenson. Informal addresses.

Nov. 6–Nov. 28, Exhibition of the Works of Robert Louis Stevenson. [Catalogue.]

Dec. 3 Private View of an Exhibition of Trade Cards and Announcements of French and English Engravers, Printers and Booksellers. Informal addresses.

Dec. 4–Dec. 26, Exhibition of Trade Cards and Announcements.

1915


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Feb. 15–Mar. 6, Continuation of the Exhibition of the Engraved Work of Jacques Callot.

Mar. 4 Informal addresses on Jacques Callot and his Work.


April 9–May 1, Exhibition of American Books illustrated with Woodcuts from 1850.

May 1–May 6, Continuation of an Exhibition of American Books illustrated with Woodcuts from 1850.

May 6 Addresses on Wood Engraving, by Messrs. Timothy Cole and Elbridge Kingsley, with general discussion of the subject.

Nov. 4 Private View of an Exhibition of Books and Prints Relating to Pirates and Highwaymen. Address by Mr. Don C. Seitz.

Nov. 5–Nov. 20, Exhibition of Books and Prints Relating to Pirates and Highwaymen.


1916


Mar. 2 Private View of an Exhibition of the Etched Work of Francesco Goya. Address by Mr. W. E. V. Starkweather, of the Hispanic Museum of America.

Mar. 3–25, Exhibition of the Etched Work of Francesco Goya.

April 6 Private View of an Exhibition of Important Edited Editions of Shakespeare's Plays, and Engraved Portraits of the Poet. Addresses by Miss Henrietta C. Bartlett, Mr. W. A. White and Mr. George Parker Winship.

April 7–May 20, Exhibition of Important Edited Editions of Shakespeare's Plays, and Engraved Portraits of the Poet. [Catalogue.]

May 4 Addresses by Professor Ashley H. Thorndike and Mr. John Corbin on the Exhibition of Important Edited Editions of Shakespeare's Plays, etc.

Nov. 2 Private View of an Exhibition of Book Illustrations and Drawings by Thomas Rowlandson. Addresses by Mr. Walter Jack Duncan, Mr. Royal Cortissoz and Mr. William M. Ivins, Jr.

Nov. 3–Nov. 23, Exhibition of Book Illustrations and Drawings by Thomas Rowlandson. [Catalogue.]

Dec. 7 Address by Mr. Fitz Roy Carrington, Curator of Prints at the Boston Museum of Fine Arts, on "German Engraving, from the Beginnings to Albrecht Dürer," illustrated by facsimiles of the engravings lent by The Boston Museum.
EXHIBITIONS AND ADDRESSES

1917
Mar. 1 Address by Mr. Howard Mansfield, "Japanese Prints in Black and White."
April 13-May 5, Exhibition of Books illustrative of the History of the English Novel. [Catalogue.]
Dec. 7 Reception from three until seven o'clock, to which ladies were invited.
Dec. 8-Jan. 13, 1918, Exhibition of Books and Miniatures from Persia and the Levant.

1918
Jan. 3 Special Meeting, to which members of the Authors' Club were invited. Address by Dr. R. M. Riefstahl, on Persian Miniatures.
Jan. 25-Mar. 9, Exhibition of Mezzotints, Part I. [Catalogue.]
April 11 Private View of an Exhibition of Artistic Lithographs. Address with lantern slides, by Mr. Joseph Pennell.
April 12-27, Exhibition of Artistic Lithographs.
May 9 Private View of an Exhibition of Mezzotints chronologically arranged. Part II, from Dixon to Cousins.
May 10 Ladies' Day. Address by Mr. Horace Townsend, "Mezzotints."
May 11-June 1, Exhibition of Mezzotints. Part II.
June 7-Sept. 7, Exhibition of a Collection of Angling Bookplates. [Catalogue.]
Nov. 7 Private View of an Exhibition of Books and Engravings Illustrative of the Arts of the
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Architect and Interior Decorator, principally of the Eighteenth Century. Addresses by Mr. Lloyd Warren and Mr. William M. Ivins, Jr.

Nov. 8–Dec. 31, Exhibition of Books and Engravings illustrative of the Arts of the Architect and Interior Decorator.

Dec. 5 Continuation of the November Exhibition. Address, with lantern slides, by Professor Charles R. Richards.

1919


Mar. 6 Continuation of Exhibition of Early Printed Liturgical Books. Address by M. Seymour de Ricci, Honorary Foreign Corresponding Member of the Club.

April 3 Private View of an Exhibition of Prints by Manet. Informal addresses.

April 4–April 20, Exhibition of Prints by Manet.

May 8 Private View of an Historical Exhibition of Bookbindings made before the year Eighteen Hundred. Addresses by Mr. Cortlandt Field Bishop and Mr. Mortimer L. Schiff.

May 9 Ladies' Day. A short talk on the Historical Exhibition of Bookbindings by Miss Ruth S. Granniss, Librarian of the Club.

May 10–June 15, Historical Exhibition of Bookbindings.

July 1–Sept. 15, Exhibition of the Publications of the Society of Iconophiles of the city of N. Y.

Oct. 30 Private View of an Exhibition of Bookbindings made during the Nineteenth Century. Informal addresses.

Oct. 31–Nov. 22, Exhibition of Bookbindings made during the Nineteenth Century.

Nov. 18 Joint Meeting of The Grolier Club and the American Institute of Graphic Arts. Address by Mr. Samuel W. Marvin, "Fifty Years in the Manufacture of Books."

Dec. 4 Private View of an Exhibition of Works by William Blake. Addresses by Mr. A. Edward Newton, Mr. Henry Watson Kent, and Mr. S. Foster Damon.

Dec. 5–Jan. 10, Exhibition of Works by William Blake. [Catalogue.]
ADDRESSES
VI

REMBRANDT AS ETCHER*

The place which etching holds in the graphic arts to-day is, for the most part, re-conquered territory. Crudely practised in the sixteenth century, from the opening of which its discovery dates, the art became in the seventeenth splendid and triumphant. Great painters of that century were etchers as well, and great etchers. The art reached its full development in the Low Countries and France, but in Germany, Italy, Spain and England it was known and valued. Rembrandt, Van Dyck, Claude, Ostade and Potter, illustrious otherwise in the annals of art, found in etching a not inadequate means of expression. Wood engraving and line engraving, by means of which artists had earlier made their chief appeal to the people, almost universally gave place to the new method.

Foremost among these etchers, and without a rival, until Whistler in the last half of the nineteenth century achieved works in etching and dry-point which, in the opinion of his admirer's,

*An address delivered by Howard Mansfield on Ladies' Day, April 20, 1900.

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placed him in the rank of the earlier master, stands Rembrandt—Rembrandt, the glorious painter, the splendid etcher, the omnivorous collector of objects of art, the genius, who, as painter, etcher and collector, was artist to the core. In Rembrandt the art of etching found at once its full range and essential completeness. There is scarcely a phase of the art which he did not illustrate, no technical method which he failed to employ, no range of printing in which he was not an expert. He began with the bare foundations of an art and he left a finished structure.

Realism, touched by sentiment or illumined by insight, is perhaps the chief characteristic of the etchings of Rembrandt. In choice of subject he was, like most of the greatest artists, somewhat indifferent to outward aspects. He did not always seek the beautiful, nor did he always avoid the ugly. But he could express the beautiful with rare delicacy and he could invest the ugly with picturesque interest. For, after all, art is not necessarily the expression of the beautiful, but it is essentially beautiful expression.

What Rembrandt knew in men was the character of man, and what he recognized in nature was the essential charm of the scene before him. So it comes about that, while the scriptural subjects of Rembrandt are portrayed with a homeliness and a localization which are far away from any ideal conception of the scenes which they are meant to illustrate, we yet find in the faces, in the attitudes, in the reverence, in the devotion of the figures in the etchings of this description, an evident truthfulness which brings the message they would convey more directly home to us than any imaginings of Eastern scenes and Eastern people could do. Although the Jews whom he portrayed may not be the Jews of Palestine, as some later artists have imagined them to have been, they were the Jews of Amsterdam, whom Rembrandt saw about him in his daily life. He was an artist of his
own time, as every supremely great artist must be, and not a painter-archeologist highly equipped with learning and talent. Consequently, the people who figure in his pictures are real, with the capacities which imagination could scarcely supply, but which the insight of a great artist could nevertheless appreciate and reveal.

The small print, "Christ Preaching," admirably illustrates this. The scene is what might have been witnessed in Amsterdam in Rembrandt’s time, had a great preacher gone about among the people; but it is in essence scarcely less true as a picture of what occurred in Jerusalem. In his more important religious subjects Rembrandt rises to great heights of feeling—rises even to sublimity. The large dry-point of "Christ Healing the Sick," or, as it is so often called, "The Hundred Guilder Print," is a marvelous exposition of solemnity, where compassionate charity is contrasted with helpless yet hopeful suffering. In the fine etching known as the "Death of the Virgin," the most appealing sorrow is depicted in the faces of the men and women who stand about the death-bed in an attitude of helpfulness, devotion or despairing grief. In the large print of "Christ Shown to the People," the contrast of the dignity of the central figure with the indifference or mere curiosity of the crowd, is expressed with extraordinary power. In "The Three Crosses," a noble composition presents a scene tragic and awful, as if the night of the world had come.

The etched portraits from Rembrandt’s hands are not merely strong in character in the realm of portraiture, but they have, for the most part, a certain painter-like quality which shows what painter-etching can at its best achieve. The finest of the engraved portraits of the best period of the French School can scarcely compete with the finest portraits etched by Rembrandt. Among these masterpieces, it is not easy to assign the
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supremacy. Outstanding are the marvelous "Jan Lutma" in the first state, the first state of the "Ephraim Bonus," the portraits of Jan Asselyn, the preacher, Jan Koppenol, the writing-master, and a number of portraits of Rembrandt's mother, notably the "Mother in Widow's Weeds;" besides portraits of Rembrandt himself, especially "Rembrandt Leaning on a Stone Sill." With these may be classed the portrait of "Old Haaring" and that of "Young Haaring," two officials of the bankruptcy court in which Rembrandt was forced to seek for relief from his heavy debts, passing through an experience which seems in nowise to have crippled his artistic powers. Of another type is the extraordinary dry-point of Jan Six, standing by the open window of a darkened room. Of exquisite beauty is the sketch of a "Youth Musing," and other of the slighter portraits may well be studied. But, perhaps, supreme among the portraits is that of Arnold Tholinx, although scarcely below it in rank is the Clement de Jonghe, printseller, on a proof of which in the first state, Whistler has written: "Without a flaw!—Beautiful as a Greek marble or a canvas by Tintoret—A master-piece in all its elements—beyond which there is nothing."

Although Rembrandt's work in landscape-etching is relatively limited, it is at its best extremely fine. The landscape known as the "Three Trees" has usually, because of its size (although, as Whistler has said, "the importance of an etching does not depend upon its size"), been regarded as the artist's chief achievement of this type. It is indeed a noble piece—fine in the contrast between the departing storm and the clear glow of the western sky; beautiful in the sunset gleam as it touches the outlines of the trees and throws long shadows down the slope from the high road; charming in the diffusion of light over the plain beyond, and wonderful in the indication of the plain and its distance. But really more distinguished as an example of Rembrandt's art in
REMBRANDT AS ETCHER

landscape-etching is the "Cottage and Hay-Barn," with its richness of foliage, strength of line in the foreground, delicacy of distance, charming reflection in the lake at the right, and loveliness in the background. Comparable to this in exquisite beauty is the dry-point, "Landscape with the Flock of Sheep," with which may be ranged the "Landscape with Trees, Buildings, and Tower," remarkable for its fascinating contrasts of light and shadow. For vigor in rendering and picturesqueness of effect, the "Three Cottages by the Roadside" holds a worthy place among great landscape prints, while for boldness and strength of drawing, combined with beauty in details, the "Windmill" stands nearly at the summit of Rembrandt's achievement of this description. Yet the climax is, doubtless, reached in the "Goldweigher's Field," amazing in concise and comprehensive expression—the very epitome of the highest art in landscape-etching.

An extended review need scarcely be made of the remaining types of Rembrandt's etched work, or of examples of types already considered, to which no special reference has been made. Among the larger and more pretentious plates which bear his name, such as the "Ecce Homo" and the "Descent from the Cross," in some of which there is thought to be the work of other hands, the achievement is neither so fine nor so impressive as in the larger religious pieces to which attention has been especially drawn. On the other hand, while there are some among the remaining etchings which reflect little credit on Rembrandt's art, and are less creditable to his taste, there are others, slighter pieces, often rapid sketches, which, varied in subject, disclose a wide range of human sympathy and curious interest, and in which high technical skill, aiding a keen artistic appreciation, creates a charm comparable with that of his greater works. Among these the "Beggars at a Cottage Door" stands out as a fine print from every point of judgment.

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In conclusion, it may fairly be maintained that, imperishable as is the fame of Rembrandt as one of the supreme masters of the painter’s art, the fame of Rembrandt the etcher is not less secure nor less highly distinguished.
THE ETCHED WORK OF D. Y. CAMERON*

ENCYCLOPEDIAS tell us that Glasgow is the second city in the United Kingdom and the seventh in all Europe; that it is a region rich in coal and iron, the centre of the ship-building industry of the world. With its one hundred and twenty-seven founderies and its one hundred and twenty-nine textile factories, its chimneys send out enough smoke to make our own Pittsburgh jealous. Progressive and above convention, it resembles more our great American cities than it does the ancient towns of Europe in its freedom from hide-bound tradition. At first glance, it would seem strange that, in this centre of commercial activity there should have been brought forth what is practically a new school in art and that it should have developed a band of highly

*An address delivered by Arthur Hoeber on Ladies' Day, Friday, April 23, 1908.

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artistic men who should cause the rest of Europe and all of America to sit up and take notice. One would think, had such a movement been possible, Edinburgh would have furnished a background for its development and that it should have come to its fine flower there. Edinburgh, the modern Athens, as it has been called not inaptly, with its University—that famous seat of learning—wit h its long history of literary achievements, its splendid list of great and learned men, its law and its philosophy, there indeed, might art flourish! Yet it is Glasgow on the Clyde to which we must turn for one of the remarkable art achievements of recent years.

Art however, seems to flourish under the somewhat eccentric conditions that arise out of companionship with commercialism. She does so in strange places and in extremely curious environments. In the fourteenth century Bruges was the commercial capital of Northern Europe. Her streets were filled with busy men and her marts of trade teemed with merchants. In the middle of all this was the birth of a movement that completely revolutionized the art of painting in oils as then practiced, for the brothers Van Eyck discovered a way of mixing pigments with a colorless medium, a sort of varnish that kept them fresh and caused them to dry readily. In another hundred years, Venice, a city of restless commercial activity, found time nevertheless, to foster art and to produce a race of great painters. Later came Amsterdam, and to-day it is Paris, and the capital of France is one of the most actively engaged of all the cities in the world in the pursuit of the nimble franc! It is highly artistic if you will, but it never forgets for a moment to be keenly alive to gain, and even in its wickedness it finds profit, arranging all sorts of gaiety that the tourist may be separated from his money. In short, a civic life seems to knock fire out of men like the sparks evolved from the contact of flint and steel.
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Since the year 1729, when the Guild of Saint Luke was founded in Edinburgh, Scotland has formed an independent province in British painting. Scotch art has always had something rich and sonorous in it—a preference for deep and swelling chords. The English artists have ever made spiritual profundity and graceful poetry the aim of their pictures. The Scotch on the other hand are painters, and while the British are distinctly not artistic as a race, the Scot has much in affiliation with his neighbor the Gaul in an art way. In a letter to Edmund Gosse, Robert Louis Stevenson jocously suggests that he is getting up a handy encyclopedia and proposes to insert this paragraph regarding the people across the border;—

"ENGLISH, THE—a dull people, incapable of comprehending the Scottish tongue. Their history is so intimately connected with that of Scotland that we must refer our readers to that heading. Their literature is principally the work of venal Scots."

Edinburgh then it seems, was not to have been the place for the development of all the germs which nature had implanted in the Scotch temperament, but the very qualities of modernity which Glasgow possessed, made it destined to represent a new movement in art that was of to-day in opposition to the staid and conservative notions of the city of the hills. The movement dates from 1886, when there was held in Glasgow, through the enthusiastic efforts of a distinguished amateur, an exhibition of the work of modern French and Dutch painters, along with canvases by Monticelli, and the American, Whistler. The young artists were greatly impressed and soon came the formation of the Glasgow School, and the Scotch gallery in the Munich Exposition of 1890 called attention to the work of these men.

It is a never-ending surprise when there comes along a man in art with something absolutely new to say, or rather when a
man so utilizes and combines the old in art, as to appear novel, for the new in art is always formed out of the old. After all, nature remains quite the same to-day as it was when the earliest of the men began making efforts to represent her on canvas. Humanity has changed not at all. The same anatomy continues to be reproduced generation after generation. Your lovely woman remains still lovely, whether in the stiff ruffles of the middle ages, or in the fluffy ruffles of this twentieth century. So too, good art remains good art, whether it is the detail and finish of a Dürrer, the elegance of a Van Dyck, the mellowness of a Rembrandt, the dash of a Velasquez, or the brilliancy of a Sargent. Each time there comes a master, it matters little how his results are achieved, so they are achieved, and we may be enthusiastic over a Botticelli and still admire a Dégas, for after all, it is the end, not the means that counts in the great domain of art.

No man however, can quite emancipate himself from his age and country, or produce a model in which the education, the religion, the politics, usages and art of his time shall have no share. Though he were never so original, never so willful and fantastic, he cannot wipe out of his work every trace of the thoughts amid which it grew. Above his will, and out of his sight, he is compelled by the air he breathes, and the idea on which he and his contemporaries live and toil. to share the manner of his times, without knowing what that manner is. And you may etch or paint, mezzotint, draw in charcoal or in lead pencil, so you have something worth the while to express and that you express it in an original, personal way. I say “personal” advisedly, for it is the personal element in art that counts, though underneath the work of any great man, the true principles of art always have and always will exist. Truth is no less mighty in art than elsewhere and will prevail, though this inconvenient fact is too frequently
THE ETCHED WORK OF D. Y. CAMERON

ignored by many of the radical men, who, impressed by the surface mannerisms of some master, annex all his faults and overlook his virtues, absorb certain tricks of technique and forget the genuineness of his academic training and foundation, and his long study before nature, seeking in this imitativeness a shortcut to fame.

This, of course, is one of the faults of impressionable youth. So many of the younger men are deeply affected by the tricks of the older painters, carried away by their technique, forgetting meanwhile that these same men are finding their outlet quite naturally in their novel manner of putting pigment on canvas and that they have something worth the while, despite the mannerisms, something which would be worth the while, no matter how it were expressed technically. For after all, there are many ways of arriving at a result. Dürer had one way, Velasquez another, while the technique of Monet, Whistler and Segantini all differ radically. It was not their way of doing it, it was rather what they had to express. Emerson says; "Though we travel the world over to find the beautiful, we must carry it with us, or we find it not," and again; "It is the office of art to educate the perception of beauty."

So we come to our friend David Y. Cameron, painter and etcher, though to-day this last accomplishment demands our special attention. He is however, a capital man with his brush and colors; of originality and force, of skilful technique and admirable tonal feeling, one who paints the landscape and the figure equally well and who is a distinguished draughtsman. And he has that rare quality, the intuition to know what themes are fit for adequate treatment as well, with his needle. For etching has its distinct limitations, after all. Frederick Wedmore of catalogue fame, an authority on the subject of etching, says; "The history of etching has not disclosed that etching is adapted
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to the subtlest modelling of the figure. Rembrandt's triumphs . . .—with subjects always chosen discreetly—do nothing to prove that the whole range of portraiture lies open to the etcher's attack, for there are themes in portraiture of which color is almost the essence, and to true etching color is inevitably denied. Even in landscape, so much of whose interest lies in the disposition and the swell of the line, there are scenes which call to be translated in a medium more fitted to the evanescence of atmospheric effects. The true etcher does not tackle such themes. In portraiture he shuns generally the person who has not strength or subtlety of character; in landscape he oftenest avoids the place of which the main attraction is not in its lasting line.

"In one thing however—in Architecture, which the great Rembrandt chanced to etch but little—in architecture, whether grand or humble, whether of temples touched by Piranesi, or of decaying wooden warehouses living forever in the art of Whistler, there is nothing that the etcher is chary of approaching; and though the figure to some extent, and landscape happily, in much more noteworthy measure, has engaged the labor of Cameron, and though upon pure ornament he has bestowed no inconsiderable thought, it is as an etcher of architecture, or architectural scenes, as one who is alive, not only to a building's beauty, but just as much to its associations and the charm of its mystery, that Cameron must greatly be regarded."

I can, perhaps, do no better than to continue with Mr. Wedmore when he asks, "How is architecture to be drawn? . . . What is the right way for an etcher? Architecture, if it is to be the leading feature, the dominant motive, in any given print, must be drawn with what is scarcely less than an architect's knowledge; but, to boot, there must be conveyed into its representation a personal sentiment—some signals of its purpose, of its surroundings, it may be, even of its history—which an architect
THE ETCHED WORK OF D. Y. CAMERON

himself may properly feel, but which it is no portion of his business, in any drawing he may execute for purely practical objects, to express and convey. . . . [It] must be something very different from the architect's 'elevation.' It must express more; . . . but in another sense, it must express less, because it must have reserve and reticence as well as exposition; it must encourage the idea of mystery, a place not penetrated to the remotest end; a structure after all that just a little eludes you—that is not absolutely within your grasp. The idea of infinity must be encouraged; the imagination of the beholder must be tempted to come forth, to meet half way upon the artist's course, the imagination of the artist. So has architecture been etched and nobly etched by Méryon. So has it been etched gracefully, elusively, suggestively, by Whistler. So has it been etched, sternly and grimly, yet at need daintily and delicately too, by Cameron.'

We may find influences, as is but natural:—Rembrandt, Méryon, Whistler—but all these were at least classics at whose founts Cameron drank, and gradually, there came a style of his own. He found his personal way of expressing his theme. An etching, however, is simply a drawing by an artist, executed on copper, with a steel point and the print is enhanced in a measure by the more or less accidental leaving on the paper in the printing, of some of the ink which has not been entirely wiped off of the surface of the plate.

To better understand this, let me briefly explain the process of etching. You may purchase copper plates made specially for the purpose. They resemble nothing so much as sheets of fine looking glass, save that instead of being colorless, they are the tone of copper, but you may see your reflection in one just as you would in a mirror. The surface is perfectly smooth and on this, the etcher, after heating it, spreads thinly a "ground" made of resin, pitch, wax and asphaltum which, mixed together in the
shape of a ball, is placed in a silk bag and daubed on, being afterwards spread evenly by means of a rubber roller. Before it is quite dry it is smoked by a flaring lamp or candle which causes it to blacken to a dull tone. Now, with a sharp steel point called a needle—and which frequently is simply a needle such as a woman uses, inserted in a wooden shaft like a lead pencil, the artist draws his design, and with each stroke the copper is laid bare, so that instead of having a drawing of black lines on a white surface, as with pen-and-ink or pencil, on paper, the reverse takes place and we have a white line on a black surface.

Wherever the copper is laid bare, it is possible to eat a line in it by flooding the surface with a composition of which nitric acid is the body. When the line to be least bitten—the lightest line in short—is sufficiently eaten away, or goes deep enough, the acid is wiped off and that line is covered with what is known as "stopping out varnish," after which the acid has no further effect on it. The acid is again put on the plate and the process continued until the line or lines to be most deeply bitten are completed. After this the plate is thoroughly cleansed. It now resumes the appearance of a copper mirror, save that it has a design on it in lines of varying depth. It is now ready for the printer, who inks it thoroughly, after which he rubs the ink well in with the palm of his hand and it is this delicate manipulation of the plate with the palm that gives significance to the print. Now the ink is again wiped off from the plate, but, where there is a bitten line, the ink clings and of necessity some ink clings as well to the surface of the plate. Indeed, in places it is perhaps desirable that some should anyway, but it is when the printer knows rather by feeling and intuition just how much to leave that a fine result ensues. The plate is now placed face-up on the press and a piece of fine and somewhat absorbent paper is laid carefully over it when it is passed under a roller, which, pressing the paper into the
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lines, causes the ink therein to adhere to it, as well as the ink on the surface of the plate, infinitesimal as the last may be. Thus you will understand that the ensuing print is a reproduction of every touch and scratch that the artist has made with his needle and it is good, bad, or indifferent, according to the artistic endowment and feeling of the worker.

Incidentally, a good printer may materially assist the artist, while a poor one may practically spoil his work. As a rule, the best of the etchers have been their own printers, or at least have stood over the pressmen. In dry-point etching, no acid is employed, the artist instead scratching lightly or deeply on the copper, according as he desires his lines to hold much or little ink. In thus working, he leaves an edge where the soft copper has been ploughed up, and this is known technically as a “burr” which catches the ink and gives a certain velvety quality to the print. Now, the copper, being soft, is capable of standing only a certain number of impressions for, in passing under the great pressure of the roller of the press, it has, after a while, a tendency to flatten out, so that the sharpness and brilliancy of the lines are taken away. Hence, and naturally, the first impressions are always the best and have, by reason of their freshness, a greater value. In working on a plate, the needle after a while becomes dull and is sharpened on a stone to obtain a cleaner point. Artists frequently test their needles on the margin of the plate, making a few scratches, perhaps, as their fancy suggests, sketching a fragment of something, a head, hand, leaf, what not, anything in short to find the tool has just the right point. When they take their proofs, naturally these lines print with the rest, though the plate being completed, they are burnished off, but their presence on a print shows conclusively that the impression was an early one, before the copper had become “fatigued,” and hence such a print is eagerly sought after by the collector. Some of the
modern cheap etchings have these remarques put on them with fell purpose and intent to catch the unwary, but it means nothing, for such plates as a rule, are steel-faced and all impressions are practically the same.

I have said that you must have something to say if you are to be a successful etcher. But this applies to all forms of art and, though the layman perhaps never stops to think of it, the composition plays a most important part in an artist’s success. It is nearly always the composition that makes the picture, an ability to grasp the possibilities of the pictorial, to so arrange the work that it shall have the quality of entertaining and interesting the spectator. Note the work of all the successful men and you will see that the composition has an appeal. It may be in the arrangement of light and shade, in the placing of the masses so as to make a happy balance, but always it must be present. Not all men who make entertaining compositions are good artists, but all good artists make entertaining compositions! But pictures must not be too picturesque! Nothing astonishes men so much as common sense and plain dealing. All great actions have been simple and all great pictures are. A great writer has said; “I require this of all great pictures, that they domesticate me, not that they dazzle me.”

Mr. Cameron has the secret and attracts the spectator at the start. Common sense in his work and simplicity, yes; but the commonplace never. If it be a group of houses like his “Queen Anne’s Gate,” then are the shadows well disposed, the whites of the higher lights come out just right, so as to catch your eye, and there is a suggestiveness that enables you to enter with him into the picture; and, as most men like to think they have a finger in the pie, it is agreeable thus to partake of the entertainment. Let us however, begin at the beginning and look over these etchings in regular order and from the first we discover Mr. Cameron
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to have a high sense of the pictorial, the initial plate of the straggling little village of Burnmouth disclosing effective, expressive line and the "Tay at Kinfuans" (4)* in the first case to the right, having a nice feeling in the darks. And we must remember these are his first efforts with the needle. In the second case, you immediately see a technical jump. Here he attacks more elaborate themes, that is, compositions with more detail, such as "The Albert and Victoria Bridge" (10) and "Broomielaw and Railway Bridge" (12) with some vessels, their rigging and spars silhouetted against the sky. He is clever here and to an extent capable, but the work lacks certainty, the certainty of that which is to come. Yet always from the beginning, you are interested.

It is in the "Culzean Castle" (23) that we first catch a hint of that freer handling of the needle which now characterizes Mr. Cameron's plates, and in his "Dundee" (28)—seen across the river, we have an agreeable silhouette of buildings against an evening sky. From this to "Greenock" (32) the jump is great and the lines are more freely rendered, more telling, while the detail is worked out dexterously and things take their places well. In "Rowallan's Towers" (54) we have the first of what may be termed the romantic efforts, the light kept low and the darks made very dark, a mysterious sort of conception, frankly to my mind, a little outside the pale of the medium, and which were perhaps better expressed by mezzotint, by which I mean that it is here no longer a question of line, but rather of masses. The "Broomielaw" (53), with its boat, bridge and bargeman, recalls Whistler more than any of the rest of these earlier plates; but after all, to do such scenes as Whistler did many times, is to

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*In this part of his address Mr. Hoeber referred to the catalogue numbers of the prints displayed in cases in the Exhibition Hall. See a "Catalogue of Etchings and Dry-points by D. Y. Cameron," New York, The Grolier Club, 1908.
suggest him unwittingly, the theme itself bringing that master to mind. A little house at Stirling, a public-house called "The Unicorn" (49) is straightforward architectural work and shows how Cameron understands construction, and there is a flight of steps in the next cabinet, "Rowallan" (55), that presages more elaborate rendering.

Note the exquisite quality of "The Y, Amsterdam" a lot of shipping on the river, and the city on the horizon. The plate is very small but here is delicacy, the boats lie well on the surface of the water and the drawing is charming. Architecture is again in the "Oude Kirk, Amsterdam" (64) well composed, the light and shade properly balanced, and alongside of this is an effective, dramatic landscape, "Storm, Sunset" (65). In the first state of the "Amsterdam Corner" (80), there is charming suggestiveness, the finished plate being most satisfactory. So dainty is this, so full of expression and so cleverly drawn that we must linger over it, delighted. In the Dutch set there is a "Windmill" (75) with its contiguous houses, well composed and below are two states of the "Dutch Village" (85), and now the man is distinctly expanding, for these are bigger in feeling and more complete in the arrangement. We begin to make the acquaintance of the velvety blacks that are to greet us frequently as we progress through the display. The first of them is a "Landscape with Trees" (90) and near it is "Lowland River" (88) even darker still, and effective. The "Old Houses, Stirling" (93) is the best architecture we have yet encountered and the cutting down of the plate as you will admit, is an improvement. There is a big feeling to these pictures. Some Florentine work comes next, the "Ponte Vecchio" (97), and this is artistically felt and drawn with considerable freedom. By it, is a gem in its way, "The Butterfly" (100) of delicious imagination, showing a low-lying landscape with a great expanse of sky in which floats
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a Cupid holding a garland of flowers, about him being some butterflies. It is a pretty conceit, of daintiness and elusive beauty and the landscape is suggestively indicated as befits so ideal a composition. The case to my right contains some charming Venetian work and, looking at “Saint Mark’s” (95), we see the first of the church interiors that later are to occupy so much of Mr. Cameron’s time and give him fame. This gives evidence of the man’s feeling for big architectural spaces, though the line is not as certain as we shall find it later. If you will compare it with a plate of the same place “Saint Mark’s, number 2” (152) or with “The Crucifix” (151), with a great window in the centre and the Cross silhouetted against it, you will observe how little short of astonishing it is that the etcher obtains so fine a sense of immensity with a plate not over ten inches high, a small enough surface you will admit, and yet you have the notion of a great dome overhead. For ecclesiastical treatment, note the “Roslyn” (150) showing the entrance to a chapel, high in the composition being two open-mouthed monsters and a Norman arch. A Renaissance door at Harfleur (177–178) is handled with alluring dexterity, freedom of line and a knowledge of the utmost value of every stroke. Not a line here too much, not a touch but has some distinct meaning in the general arrangement. How artistically the etcher conveys a feeling of the sculptured stone and how simply does he express it! I am inclined to believe one must have struggled with the needle over a like problem, to get a true realization of what the result means. I am going to pass by the figure work here, for frankly, I do not think it for a moment comparable with the other, since to my mind it lacks the freedom of handling given to either the landscape or the architecture; and this is strange too, for the man is a capable figure painter.

The “San Giorgio il Maggiore” (105) is frankly delightful and
the etcher here shows his composition feeling to the utmost. It is beautifully arranged, well balanced, altogether picturesque. We must pass by some lovely, velvety blacks in a few landscapes, ignore some capital interiors, and pause before the first of the shop compositions, "The Smithy" (125) two states of it. Excellent drawing here, and a mass of detail difficult to express, yet admirably carried out and, here to my left, we have three states of the "Cour des Bons Enfants" (130) which reek of that interesting architectural period. Every line tells, and there is a nice feeling of light and shade. "Broad Street, Stirling" (134) is again masterly and drawn with so clever a point, while "The Palace of the Stuarts" (133) has a big feeling and conveys excellently a sense of the solidity and vastness of the pile. Note again the "Queen Anne's Gate" (145) to which I referred earlier, so altogether charming, and then we will pause before the Venetian "Ca d'Oro" (158) with its entertaining detail. Cameron is in sympathy with these palaces, that of the Doge being elaborately carried out, though it is not quite as picturesquely seen as other things here.

The "Chinon" (169) is a romantic conception of a receding road with short walls in the foreground, an embanked pathway to the left leading to a shadowed street, wherein are a forbidding tower and building. Here are deep shadows and soft lighting, something dramatic about the scene and always suggestion to halt the spectator—qualities apparent in the "Rue des Barres" (181) with a line of ancient houses and gargoyles projecting from a high building at the left. But street scenes are frequent now in this period and the excellence of them seems to increase with each plate, both in the line and color quality. There is nothing better here than the three states of the "Old Saumur" (188), the copper having finally been cut down—to its improvement. You may prefer other things in this collection, but you shall find no
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better etching, as etching pure and simple, than this plate. There are textures here and quite remarkable they are; there is freedom of line, the stroke of a genuine artist who expresses himself with the authority of a thoroughly equipped draughtsman, one who knows thoroughly his metier. The third state, by the way, is a marvel of good printing.

In the next case are more of the shops, one, "Robert Lee's," (190) and two states of another attractively indicated. To a brother artist it is a joy to note the facility, directness and craftsmanship obvious in these plates. How full they are of suggestion, in what excellent taste are they conceived! You never mistake Cameron for other than the well-endowed artist that he is and you marvel at his continued novelty of view-point, for he seems never to repeat himself and has no preconceived notions of what he means to do. Everything seems so spontaneous. Unerringly he grasps just the right outlook. He knows just where to place himself in order to obtain the best arrangement for his picture, and I suspect he discloses quite as much genius in knowing immediately what to leave out of his compositions, as he does what to include, which after all, is part of the equipment of the true artist. In short, there is no doubt but that Mr. Cameron has the real call to his profession, and a room full of such work as greets us on every side here, is a monument, both to the man's fecundity and his artistic capacity.
IT is a great honor and a great pleasure for me to have the 
opportunity to address as a student a club of collectors, be-
cause if collectors say that they are occasionally indebted to 
students I must say on behalf of the students that students are 
perpetually and continually indebted to collectors. As a matter 
of fact, if there were not collectors there would be no students. 
It is the activity, the energy, the liberality, the generosity of col-
lectors which have made the existence and the work of students 
possible. If there had been only public libraries, public museums, 
public print-cabinets, we should know very little at the present 
moment about books, about prints and about works of art gene-
really. It is because there have been private men who have spent 
much time, much energy and very often much money in bringing

*An address delivered by Seymour de Ricci, honorary foreign corresponding member of The Grolier Club, at a meeting of the Club held on March 6, 1919.
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together relics of the past—it is because of that, that we are able to study them.

I cannot give you a better example than by inviting you to look around this room. If there had been only public libraries in New York city, if there had been no private collectors, what chance would there be to find, in New York, French, Italian, German and English service books of the fifteenth and sixteenth centuries? We should probably find the latest dictionaries of engineering and the latest treatise on color-photography and cinematography, but we certainly would not find many examples of Books of Hours of the fifteenth century. If on the contrary we are able to bring together in this room such a wonderful assemblage of the rarest books in the world it is because there have been collectors with energy, patience and liberality enough to bring them together and to loan them to the Club for the benefit of all those who want to see them.

That is why in this short talk about Liturgical Books and Books of Hours I am going to speak a good deal about collectors, because I feel such a tremendous sense of obligation to collectors.

And first of all, who collects service books and why do people collect them? Well, you might think that service books, liturgical books, are collected for liturgical reasons. As a matter of fact they are not, because collectors are men. There are a few collectors who are really deeply interested in the evolution of the liturgy and who are really excited when they find an issue of the 1549 Prayer Book in which there are two prayers, one for the king and one for the royal family, instead of only one; but the average collector is a human being, who refuses to be excited about things which have so little bearing on his usual tastes and preoccupations. And that is why most of the collectors of liturgical books from a liturgical point of view have been men of the ecclesiastic persuasion who have collected them out of professional interest.
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Doubtless they have made very nice collections, but all the same they would not have had the opportunities which men who have brought together large fortunes in industry or in trade have enjoyed. And that is why if liturgical books had been collected for liturgical reasons only, you probably would not have around this room as many marvelous things as you see here. Liturgical books have been collected for other reasons. They have been collected for their beauty as typographical monuments, and for their beauty as illustrated books. However, their liturgical importance must not be forgotten and there have been a few collectors who have collected these books purely from a liturgical point of view, one of the most important being the Duke of Parma who died about 1883, who was known as Count de Villafranca, who lived in the south of France and who made a very fine library of liturgical books collected for liturgical purposes, for liturgical interest.

As I say, it is the collector who makes possible the student. The Count de Villafranca found a very able bibliographer named Alès who compiled an excellent catalogue of his collection. This collection now belongs to the present Duke of Parma in the castle of Schwarzau am Steinfeld in Austria, and Alès being dead for many years, an Austrian bibliographer named Bohatta became the librarian, and of course Mr. Bohatta published a new catalogue and has also compiled a very useful summary of Books of Hours, with the help of his munificent ducal patron.

Likewise, it is because there have been made in England collections of liturgical books, that at various times we have found English bibliographers bringing out important works on old liturgies considered from a liturgical point of view. As early as 1850 a man named Dickinson compiled a hand-list of the old service books of the Church of England, which are so very scarce because so many of them were destroyed during the Reformation
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in the middle of the sixteenth century. Later the Primer was studied by Henry Bradshaw, the Cambridge librarian, and the Missals of the whole world were very ably catalogued by a veteran of the history of art and bibliography, Mr. W. H. James Weale, who died only a few years ago. Mr. Weale not only catalogued the Missals, but he also organized in London in 1886 a very interesting exhibition of liturgical books, chiefly chosen on account of their interest for the history of music, thus pointing out a further possible interest of service books of the Old Church.

However, our real interest, our real sympathy will go toward the men who have collected early service books, because they were rare, because they were beautiful. That is the true spirit of the bibliophile. And this true spirit we find first dawning in France in the late eighteenth and early nineteenth century. An Irish gentleman named Count McCarthy lived at Toulouse and collected books printed on vellum, and naturally among these books printed on vellum were a number of service books; and at the same time the librarian of the Bibliothèque Nationale, Van Praet, was compiling a great bibliography of books printed on vellum, and as at that time also the French Revolution and the secularization of religious houses throughout Germany and Austria had thrown on the market a great number of old monastic libraries, Van Praet was able to choose and purchase for the Bibliothèque Nationale a great number of books on vellum. McCarthy bought a great many others, which were sold at his sale, and at this sale a great many were purchased by the Bibliothèque Nationale. That is why the Bibliothèque Nationale at Paris owns at the present moment a collection of about 300 Books of Hours, which is probably the finest general collection in existence. This collection, which had been first catalogued by Van Praet in his general bibliography of books printed on vellum,
has recently been catalogued in great detail by M. Paul La-
combe. As you see, it is the energy of collectors which promotes
the industry of bibliographers.

In those days people did not yet collect books for their illus-
trations. It was about the middle of the nineteenth century that
collectors began to take a very keen interest not only in single
prints but in series of prints as contained in volumes. One of
the first men to make a large collection of illustrated books was
the great French printer, Ambroise Firmin-Didot, who started his
collection about 1850 and completed it about 1870. This very
extensive collection you will find has more than one relic around
the walls of this room, and in these cases, and I am going to
tell you why. It is because Didot's collection was dispersed
from 1878 to 1884 in a number of sales, and at that time one of
the most intelligent buyers was the late Mr. Robert Hoe. At
Mr. Hoe's sale in 1911 and 1912 there were a great number
of Books of Hours. These Books of Hours were largely pur-
chased by two members of the Club, by Mr. Henry E. Hun-
tington and by Mr. Cortlandt F. Bishop; and Mr. Huntington
and Mr. Bishop have both been kind enough to lend their Books
of Hours to the Club. So we have here a kind of direct inheri-
tance of the Didot collection.

I said that collectors stimulate bibliographers. Didot was the
publisher of Brunet, who compiled in the first half of the nine-
teenth century a very elaborate dictionary of old books known as
the "Manuel du Libraire," and at the end of the fifth volume
Brunet, probably under the direct inspiration of Didot, pub-
lished a very interesting catalogue of all the Books of Hours he
had met, using very largely those which were available to him
in the Didot collection. And up to the present day this biblio-
graphy is perhaps the most useful that we have on the subject.

Later still we find a great English writer, artist, printer and
encyclopaedic man generally, William Morris, deeply interested in the revival of printing and very anxious to produce beautiful books, and to produce beautiful books by copying and adapting the finest elements he could find in older books. He therefore formed a collection of these older books, among which were a certain number of Books of Hours. These older books brought together by William Morris were purchased after his death by a Manchester collector named Richard Bennett. Richard Bennett, a few years later sold his collection to Mr. Pierpont Morgan, and the present Mr. Pierpont Morgan has loaned the Club a number of very fine Books of Hours selected from this Bennett collection which he had purchased.

And thus it is that almost every important collection of Books of Hours which has been formed has finally drifted by some way or other into the United States, and has somehow or other become available to The Grolier Club for this exhibition, thus enabling the Committee to choose among the Books of Hours existing in this city those which are most representative and those which are the most instructive to the public and to visitors. There are still a few private collections of Books of Hours left, one of the most important perhaps being the collection belonging to Mr. Fairfax Murray of London; and if we consider only service books printed in Italy, there is a very important collection of Italian illustrated books in Paris belonging to Prince d’Essling, which has supplied its owner with the materials for a very elaborate bibliography of Italian illustrated books of the fifteenth century.

We have in this room around this wall service books; around these two walls, Books of Hours. Books of Hours are not service books. Books of Hours are not books in which the public may follow portions of the public service, of the public liturgy. Books of Hours are essentially private prayer
books—Prayer Books for private use. And they derive their name "books of hours" from the custom of the early church to have hourly ceremonies; and these hourly ceremonies were connected by ancient tradition with various events in the life of Christ. The Hours of Lauds, Prime, Tierce, Sexte, etc., were each connected with a different episode of sacred history. And thus when people came to illustrate the Books of Hours it was quite natural for them to reproduce at the head of each section a picture of the divine episode which was connected by tradition with that particular section of the private prayer book. It was first done in the manuscript Books of Hours, of which the printed Books of Hours are nothing but a later outgrowth. So we find in a Book of Hours a certain number of parts, always accompanied by the same illustrations. The parts usually found, says Mr. Pollard, are at the beginning a calendar with the twelve months, and in each month the various feast days. It was a most natural thing to illustrate this calendar with a miniature or an engraving reproducing for each month an appropriate scene such as the occupations of this or that particular month. Then we have portions of the Gospels relating to the Passion of Christ, with one or two or three pictures representing episodes of the Passion. Then we have the Hours of the Virgin, with various episodes of the life of Christ such as the Visitation, the Angels' Message to the Shepherds, the Adoration of the Magi, the Flight into Egypt, the Assumption of the Virgin. In a typical Book of Hours we would have the Seven Penitential Psalms, and they would have as a natural preface the portrait of King David in his most sinful attitude, which as we all know was connected with the history of Bathsheba. Finally we would have the Litany of the Saints, the Vigils of the Dead and possibly the Seven Psalms on Christ's Passion. But the Vigils of the Dead would give an excellent opportunity to the artist to insert into the Books of Hours one of
these favorite medieval compositions representing various great men of the earth dancing with skeletons, what the old French used to call "danses macabres" and which appealed so much to their sense of the grotesque and of the arabesque.

We must not imagine for a minute that a Book of Hours produced in 1495 has the same appearance as a Book of Hours produced in 1535. On the contrary, in the course of that half-century we can follow decade by decade, the evolution, the artistic evolution of the Book of Hours. The first were somewhat primitive but are very interesting to us because we find the inventor's genius contending with all sorts of difficulties, and though we do not know the name of the inventor of the illustrated Book of Hours as a printed book, yet a good many people think that part of the credit should be awarded to a French printer, a very energetic but somewhat unfortunate French printer, named Jean Dupré. We think that as early as 1485 Jean Dupré was trying to produce Books of Hours and we think that certain fragments may be referred to that early date. He did not always work for himself. He worked very often for a Paris publisher, a very able commercial man named Antoine Vérard. But we think that the early Books of Hours thus produced by Jean Dupré in 1485, 1486 and 1487 contain so to speak the germ of all subsequent developments of the Book of Hours. Dupré was a technical inventor. He experimented with wood, metal, copper blocks. He experimented in color-printing. There is a Book of Hours by Dupré with the illustrations printed in blue, red and green. There is a Missal printed by Jean Dupré which is included in this exhibition, with a large woodcut of a priest praying before the altar. But other examples exist of this engraving which was perhaps not a woodcut, perhaps produced from a metal plate, in which the engraving is printed in a dull, bluish-green ink. Is not some respect due to a man who in these early days in the
face of great technical difficulties was so eager to experiment with
new methods and new technical processes?

On the other hand, in Vérand we find a skilful and success-
ful publisher who in 1488 produced large and sumptuous Books
of Hours which are among the masterpieces of French book-pro-
ducing of the fifteenth century. There are very fine specimens
in the exhibition which will show you to what perfection Vérand
with the assistance, doubtless, of Dupré, had arrived in two or
three years.

As you walk beside the cases which are along this wall you
will see what an easy perfection was reached by the continuators
of Vérand, such as Pigouchet, Simon Vostre, and various members
of the Hardouin family. But they were perfecters and imitators
and adapters rather than original genuises. There was very
little creative genius in their work, and though our admiration
may go to some of their books our sympathy will perhaps go in a
greater degree to the earlier men, who, as I say, had to contend
with such enormous and varied difficulties.

On the other hand, about 1520, and from 1520 to 1530 we
find another man who was evidently of opinion that the Gothic
art was dying out. This man was Geoffroi Tory. Geoffroi
Tory had seen Italian books, he had seen Greek and Roman
monuments, he was impressed with the typographical beauty,
if I may use the word, of Greek and Latin inscriptions, and wrote
a treatise “Champ fleury,” to prove that nothing was as beautiful
as the original Roman letter, nothing as perfect as the “lettre
antique.” Well, he was a very likely man for any innovation in
book-producing; so he produced Books of Hours in which Gothic
crosscuts and Gothic shadings were replaced by classical outline
designs, much in the style which had obtained such success in
Florence and in Venice from 1490 to 1500. Tory had evidently
seen the beautiful Italian books, some examples of which you will
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find in the various cases along this wall; and he attempted to renovate the Book of Hours by introducing these new elements. He met with a certain degree of success, but there was one thing he had not counted upon, he had not counted upon the fact that private Prayer Books were only really useful as long as people were willing to say private prayers. I am afraid that the French congregations began at that time to get lazy and they found it more convenient to go to church and to let the priest pray than to take the trouble of carrying out a practice of daily divine services for their own private benefit in the secret of their own houses. And so the Book of Hours was no longer so much required and the Book of Hours died out.

As you look around these cases you will see that a number of Books of Hours are colored. Some of this coloring is very beautifully done, but I must say that occasionally the coloring is very crude and on the whole I am not certain that the collector to-day does not rather prefer the uncolored copies in which he is able to follow in a much closer and more direct way the work of the engraver and the trace of the engraver’s tool. Occasionally we meet with very curious circumstances, and in the last case but one on the left there is a very remarkable instance which shows how the publisher had to cater to the most varied tastes. You will find in that case two copies of the same edition of the same Book of Hours, curiously enough belonging to the same collector, Mr. Chew, who is here this evening. One of these copies shows the usual borders of the Books of Hours. In the other copy on the contrary, by some process such as the use of a frisket, the borders were not printed, only the center portion of each page being printed, and the borders being left out and replaced by little gilt fillets painted by hand around the book. It is quite evident that at that time the borders were no longer so much in favor, and the people were beginning to think that these Gothic ornaments...
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were no longer as charming and interesting as people had found them some twenty years before.

It would take long research if we were to examine all the technical problems brought up by the study of these Books of Hours. But there is one problem at any rate, one essential problem, to which I must draw your attention, and the existence of which shows how little we really know about early engraving. Experts do not yet agree on the very simple question: Are these engravings, these illustrations which we see in the Books of Hours, printed from wooden blocks, from copper plates or from plates of printer's metal? Experts totally disagree. It is possible that we may have to take an intermediate view and that we may say that some are printed from copper and that some are printed from wood. There is actually an early Book of Hours printed by Jean Dupré about 1490 in which he speaks of the illustrations as "imprimées encuivre," but the next edition of the same Book of Hours has the same colophon but merely "imprimées" and does not mention the word "encuivre." From which people have decided that if the word "encuivre" has been suppressed it was because it did not at that time or possibly did no longer correspond to the truth. There is in a Paris private collection a small copperplate which seems to be the original copperplate of an illustration of a Book of Hours; but again some people say that it is a later reproduction, and so that evidence is not decisive. We wish some very good technician, an engraver by profession, to take his tools, to take a piece of box-wood and to take a piece of copper and to reproduce a square inch of one of these engravings and see if he can better reproduce the general effect with wood or with copper. And again we would like him, after he has reproduced it in wood, to take stereotyped impressions with printer's metal of his block and see if he can produce similar effects. The bibliographer has already to know a great many
EARLY PRINTED LITURGICAL BOOKS

different things; but if it comes to asking the bibliographer not only to know all about printing but to be able to print, himself; not only to know all about engraving, but to be able to handle, himself, with a certain skill the engraver's tool and the engraver's press, it seems to me that you are asking the bibliographer to do a great deal.

As you look around this room you will see in addition to these French Hours a certain number of service books from various countries. You will see some very fine examples of German service books, and the most important of all is the celebrated Psalter of 1459, which is probably the most important book in this exhibition, a very scarce and very celebrated book, the second or third printed book with a date, namely 1459. When we consider that printing was invented about 1450 and that this is already a masterpiece of printing, it will interest us for innumerable reasons. It will interest us because for many years that copy enjoyed the honor of being the book which had fetched the highest price in a public auction. It will interest us because on this first page there is a beautifully engraved initial, a beautiful letter B printed in two colors, red and blue, and apparently from a copper die and possibly from two copper dies, one for each color, slipped one inside the other. It is, I think, probable that it was printed at one stroke, because in the various examples of this letter there is no variation between the relative positions of the red and the blue. And finally it is important because of the musical notations and because of its general typographical beauty.

Another very valuable and interesting book not so much from a typographical point of view as for a sentimental interest, is the tiny little book in the corner of this case. It is an imperfect copy, but the only copy known, of the first service book in England, a tiny little book printed by Caxton at Westminster in
THE GROLIER CLUB

1477, just a few months after he had come back to England. It is to Mr. Morgan's generosity that we owe our ability to show this priceless relic, which was identified by a very able English bibliographer, Mr. Gordon Duff. The other books in this case are English service books and many of these service books are exceedingly scarce because, as you well know, the service books of the Church of Rome were generally destroyed when the reformed religion triumphed in England in the middle of the sixteenth century.

I also draw your attention to the beautiful Italian books you will find here, which are as generally beautiful as Italian books can be.

But to revert a moment to these French Books of Hours, there is something I must draw your attention to. Occasionally you will have some admirer of the art of the Rhine valley ask you: "How is it that when the inhabitants of the upper and lower Rhine can show you such masterpieces of engraving as the works of Isreal Van Meckenen, as the works of Martin Schongauer, as the works of Albert Dürer, France has nothing to show which can be compared for the same periods?" And then we may turn these people toward these French Books of Hours and tell them that if France did not produce sets of engravings to be compared with the various New Testament sets produced by the three great artists mentioned, yet they will find in the illustrations of these Books of Hours a tremendous amount of inventive talent, of executive talent and of artistic spirit which truly honor the nation and the generation in which they originated.

And another thing which is not without its personal charm is the fact that this talent is anonymous. You will find one or two engravings which are signed by a little mark in the corner, but we don't even know what that mark means. Most of them, the great bulk of them, are anonymous. They are evidence of the
EARLY PRINTED LITURGICAL BOOKS

spirit of the times, of the religious spirit of the times, of the artistic spirit of the times and of the corporative spirit of the times, in which the individuality of the artist was thought of far less importance than the renown of the corporation to which he belonged.

And let me now as a conclusion draw your attention to the particular sentimental interest which attaches itself to these Books of Hours, to these private Prayer Books. They appeal to us because they enable us to get in touch with the private life, so to speak, of the people who owned them, and the people who used them. The bindings will more than once bear, stamped, the name of the first owner. On the fly leaves we will find recorded the events of the private life of these individuals; births and deaths are noted and registered as in family Bibles. And that gives to a great many of these books a personal and vivid interest. History, says Michelet, is a resurrection. And never has a finer definition been given of the historian's task. But are there not occasions in which bibliography, history's humble servant; bibliography, inoculated perhaps with some of this labor unrest which seems to be prevalent throughout the world—are there not occasions in which bibliography may claim a right, to stand up and ask to be recognized as an independent trade union, with her share, with her honored share in the great and endless task of the resurrection of former ages?
IX
THE PLAYS
THE PLAYS

I
DEPOSITIO CORNUTI TYPOGRAPHICI

SEARCH will be made in vain among the objects for which The Grolier Club was formed for any reference to dramatic art. Yet, in order to enliven the Annual Meeting of the Club in January, 1909, the bold innovation of a play was suggested; to be performed, of course, by members of the Club. By way of linking the performance with a branch of bookmaking and thus justifying a seeming approach to frivolity in our usual staid proceedings, the play selected was the "Depositio Cornuti Typographici," described on the program as "a German Morality Play as performed in the Fifteenth to the Seventeenth Centuries." The text of the play used on this occasion was a translation by William Blades of a version by Johann Rist, printed in 1654. Some doubt naturally arose as to whether or not, among the dignified members of the Club, all of whom were willing enough to sit as
spectators of the unwonted performance, one could be found to take the part of THE CORNUTE and subject himself to the prescribed initiation which might seem to accord rather with the crude views of German society in the fifteenth century than with the refined notions of to-day so highly represented in the membership of The Grolier Club. Resort to conscription was avoided by the voluntary enlistment of a member whose zeal and willingness to serve the Club have always been conspicuous and whose lively appreciation of the play developed in the performance dramatic talent of the highest order.

When the night of January 28 arrived, the Exhibition Hall of the club-house was crowded to capacity with members awaiting with eager curiosity the rendering of the novel diversion that had been promised them. The spirit of fun prevailed over the seriousness of a formal meeting, and the prescribed order of business was dispatched with impatient speed. When the curtain rose upon a scene of severe simplicity in accord with the demands of a Morality Play, the audience settled into a properly respectful silence, and awaited the final test of the experiment with no little querying. It may modestly be asserted by one who was cast in a minor part, that those who had sacrificed an evening in mid-winter to this unusual occasion were not regretful nor unhappily disappointed. The dignity of the PROLOGUS, delivering an oration upon the importance and usefulness of printing, raised the affair at the outset to a level corresponding with the lofty aims of the Club. The DEPOSITOR, as if emerging from a remote century, ordered the subsequent proceedings with a thoroughness that became one who had learned all that the books could teach of what was befitting under the circumstances. No German apprentice of the period could have performed his office with more enthusiasm and athletic vigor than URIAN, the servant, applied to his task of putting the aspiring CORNUTE through the pre-
DEPOSITIO CORNUTI TYPOGRAPHICI

scribed ceremonies. As for THE CORNUTE himself, he simply lived the part—he had to live it; realism became a necessity. The solemnity of the PASTOR, in contrast with the levity of his attendant SPONSORS, can be imagined without undue effort. A graceful rendering of the EPILOGUE, spoken by the impersonator of Typographia, brought the performance to a successful close.

Thus an interesting episode takes its place among the transactions of the Club, and becomes a part of its history.

The program of the occasion is shown in facsimile in one-half the size of original on pages 147 to 150.
II

READING A POEM

The success of the first dramatic experiment at the Club encouraged a more ambitious undertaking in the form of a play probably never before acted, a sketch by Thackeray entitled "Reading a Poem." The sketch had been buried for years in a scarce volume of the weekly paper, "The Britannia," where it was discovered by Charles Plumptre Johnson, and, not long before it was acted, was republished for the first time by the "Sette of Odd Volumes," and afterward privately reprinted for a member of The Grolier Club.

It may fairly be ranked among the wittiest and most delightful of Thackeray’s satires and takes a rightful place among his best writings. It appears to have been written at a period in the Victorian era when occasional publications under sentimental titles were put forth in lavish style, bringing to the attention of an elegant public the diversified effusions of noble lords and ladies and other distinguished personages able to remunerate publishers handsomely for the privilege of appearing in print in a refined and exclusive manner. For such titled and wealthy interlopers in the field of literature, Thackeray could only feel a proper contempt, and in making them the target of his shafts of playful satire, he achieved our play. Of course, no apology or explanation was required to justify its presentation at the Annual Meeting of The Grolier Club, on January 27, 1910.
not the least of his services to the art of the stage, was a sketch in the form of a
picture, a sketch by Thackeray, the so-called, 'The Britisher,' which had been
buried for twenty years in the Johnson collection, and not appeared in print at
the first time by the special request of the author and privately remodeled to
meet the tastes and delights of his age. In a period when publishers under
several real names carried on the secret publishing of books and pamphlets in
the name of one or another, a few copies of such a book as this would only find
a few lovers of the new and the unknown. Thackeray's sketch was one of the
most delightful and most delightful of his works of playful art. At the same
time, at the same time, at the same time, at the same time, at the same time,
many years after his death.
READING A POEM

The performance of this piece was naturally a much more ambitious affair and called for a good deal more in the way of preparation than the "Depositio Cornuti Typographici" of the year before. The scene of the play also made greater demands, being nothing less than a drawing-room in the Albany in London as it was imagined to have been about 1840, and some greater variety in costumes became requisite.

The bill of the play tells the story of the performance in admirable style, and therefore requires reproduction, and is shown in facsimile on page 151.

After some contention among the members of the Club who had volunteered to act the play, about the characters they were to assume, the performers settled down to rehearsals without any very exact knowledge of the text assigned them, nor did the conception of their parts by the individual members of the cast seem, at the outset, to be in all cases appropriate in the eyes of their fellow actors. In this emergency, a fine sense of responsibility on the part of the energetic Acting Manager led to the retaining of an experienced Stage-Manager from The New Theatre, by whom, as stated in the program, the actors "were trained in their parts." Week after week, the players came together evenings, after busy days, with such zest that those who, at the early rehearsals, were especially concerned in instructing the others how to act properly, before any of them had even mastered their lines, yielded to discipline and fell comfortably into their places. So, when the time came, they were at least letter perfect and could fairly be said to have formed proper conceptions of the parts they were to play.

The fame of the earlier performance brought together even more of an audience than before. The formal proceedings of the annual meeting were soon over, and the curtain rose upon Lord Daudley in his drawing-room, surrounded by his cringing pub-
lisher eager for more patronage, the flattering editor seeking contributions to the "Castalian Magazine," and the bullying editor of the "Weekly Bravo" with financial demands. With the utmost poverty of ideas, the noble lord sets out upon the reading of a poem, which the group had been invited to hear and to which, as the verses halt, they contribute rhythm and rhyme and thoughts which the noble author himself was about to express, "taking the words out of my own mouth," as he would say. The altogether delicious humor and delicate satire of the play would have gone far in any performance to carry it through in enjoyable fashion, but a fair report compels the tribute that on this occasion the play was very well acted. It certainly was received with every mark of enthusiastic approval.

The proceedings of the evening, except for the annual feast, were brought to a close by the auction of special copies of the Club's latest publication, conducted by Lord Daudley in costume.

The play was repeated on Ladies' Day in April of the same year, with the original cast except the impersonator of Lord Daudley, who balked at so public a display of his histrionic powers; the part being taken by a professional substitute.

Both the "Depositio Cornuti Typographici" and "Reading a Poem" were separately reprinted as Club publications, in 1911.
He "Depositio Cornuti Typographici" a German Morality Play... as performed in the Fifteenth to the Seventeenth Centuries
Translated by William Blades Typographer Anno Domini MDCCCLXXV
Performed by Members of the Grolier Club at the Club House January the twenty-eighth A.D. MCMXV
The text of the play used on this occasion is a translation by William Blades of a version by Johann Rist, entitled: *Deposito coruri typographici. Das ist: Lust- und Freuden-Spiel, vermittelt welchem junge Personen, so die Edle Buchdrucker-Kunst reddlich erlernen, nach Verfleissung ihrer Lehr-Jahre, zu Buchdrucker-Gewellen bestätigt und aufgenommen werden.
1654*.
He Printers' Depositio Described

Abridged from the account given by Mr. Blades in the Introduction to his translation

German printers were very particular as to the fitness of the youth who applied to them to be made apprentices. Above everything else they must be of respectable parentage. When received, they served for a term of four or five years, and even at the expiration of this time were not immediately made workmen. At the end of the apprenticeship the boy was called a "Cornute"—an amphibious animal, neither apprentice nor workman, but a horned beast, full of wickedness, from which state he could be freed only by the saving ceremony of the Deposition, a play which marked, also, the real induction into the brotherhood of journeyman printers.

The character of the company invited to witness one of these plays was determined by the social standing of the Cornute, and the elaborateness of the performance was in accordance with the worldly condition of his parents. If the occasion was an important one, the stage was elaborately dressed and music was provided.

As to the nature of the play itself:

"PROLOGUS" first appears and delivers an oration upon the importance and usefulness of printing.

"DEPOSITOR," or the master, then comes on and calling his servant, "URIAN," asks the meaning of the decoration of the room. Urian professes ignorance, but complains of a horrid smell. Going out he returns shortly, dragging "CORNUTUS," or the "horn-bearer," of fantastic appearance. Astonished at this, both Master and Man ply him with questions as to his condition, etc., play tricks upon him, and finally, with a plane, saw, axe and other tools, proceed to shape him to their minds—until he calls for mercy and begs to be made an honest journeyman.

During this horse-play a song is introduced, to be sung by the audience standing:

A Workman's Rhyme

Such a Song as will not give Public Offence

L
live and soar, O glorious Art,
May naught disturb thy fame and action;
Of God's good grace thou hast thy part
In spite of envy and distraction.
Of all other Arts the light,
First of all thou stand'st by right.

Let all creation sing thy fame,
Bright as the sun, in lay and story,
So resplendent is thy name,
Of great kings thou art the glory.
Of all other Arts the light,
First of all thou stand'st by right.
The Master of the apprentice, dressed as a priest and called "PASTOR," then appears, and with two apprentices who accompany him as "SPONSORS," receives the Cornute's confession and, after an exhortation, baptizes him in the names of Venus, Ceres, and Bacchus (Love—Meat—Drink).

A young workman dressed as Typographia then thanks the audience for its attendance and attention in an EPILOGUE.

CHARACTERS OF THE PLAY

PROLOGUS, - - - - Henry McMahon Painter, M.D.
DEPOSITOR, - - - - - - - - Henry Watson Kent
URIAN, the Servant, - - - - - - Ingalls Kimball
THE CORNUTE, - - - - - - William M. Irvine, Jr.
PASTOR, - - - - - - Howard Mansfield
EPILOGUE, - - - - - - Paul B. Haviland
The Grolier Club Exhibition Hall

REGULAR PRICES OF ADMISSION
RESIDENT Members for the entire year, $30.00. NON-RESIDENT Members, $15.00. GUESTS who may accompany Members will be admitted FREE. BOXES may be had at double the regular rates of admission.

"The Play 's the thing."—Hamlet.

This Evening, THURSDAY, JANUARY 27th, 1910
there will be given a play never before acted, as far as can be learned from the archives of the Players' Club, entitled

READING A POEM
BY
MR. MICHAEL ANGELO TITMARSH
A SKETCH BY
William Makepeace Thackeray

This sketch was lost in a scarce volume of the weekly paper "The Briton," Discovered by Charles Thurneys Johnson, republished for the first time by the "Sette of Odd Volumes" and afterwards privately reprinted for a member of The Grolier Club.

The play will be acted by a various company of a laugh. Some cuts are to be had in this or any other city until a year ago,—when, in this same playground, the successful of George II. and afterwards privately printed for a member of The Grolier Club.

REMARKABLE COMPANY OF PLAYERS
never seen together in the hands of the same printer, yet printed for the first time by the "Sette of Odd Volumes" and afterwards privately reprinted for a member of The Grolier Club.

The actors have been treated in their parts by MR. WILFRID NORTH, a stage manager from The New Theatre.

CHARACTERS

LOD. DAVIDSON, the Earl of Burgundy's eldest son, a worshipper of the Press. MR. HOWARD MAVENFELD
MR. DEWSBURY, an English gentleman of the press; Editor of the "Leather Magazine." MR. HENRY W. KNIGHT
MR. ROGEE, the celebrated publisher. MR. MARSHALL R. TEMPLETON
MR. KLUTZER, an English gentleman of the Press; Editor of the "Weekly Review." MR. WALTER KIRKALL
MR. WOOLSEY, the Earl's body servant. MR. PAUL B. HAVILAND
MR. NEWALL, the Earl's pages. MR. WILLIAM H. IVENS, JR.

THE SCENE
In Lord Davidson's drawing room in the Albany
Then, about 1660

NOTE.—The "Leather Magazine" of the next week contained a flaming article upon Lord Orkney's "Passion Flower"; but that the "Weekly Review" had a furious attack upon the work, because Lord Orkney refused to advance a third share of the costs to the celebrated: Among the articles were the following:

The Independence of the Press?
It is his foe, or friend;
Whoever it is he is:

Acting Manager, MR. WILLIAM B. OSGOOD FIELD

The THEATRE has been entirely rearranged, new pictures have been placed upon the walls and new scenery painted for this evening's play.

The new and magnificent CURTAIN has never before been used, having been made specially for this occasion.

FOOT-WARMERS may be left in the boxes, where they will be kept hot before a blinding fire. GENTLEMEN
and other objects may be left with the pages at the door, who will give a ticket for them, and hand them back to the owners in good condition an surrender of the tickets.

All information regarding Future Plays to be given in this Playhouse may be had by, addressing the Acting Manager at the office.
APPENDIX
OFFICERS AND COUNCIL
SINCE THE FOUNDING OF THE CLUB

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VICE-PRESIDENT

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THE GROLIER CLUB

VICE-PRESIDENT—Continued

FROM TO
1892 Samuel P. Avery 1896
1896 Marshall C. Lefferts 1900
1901 Beverly Chew 1902
1902 Edwin B. Holden 1903
1903 Samuel P. Avery 1904
1904 Howard Mansfield 1906
1906 Richard Hoe Lawrence 1906
1906 Beverly Chew 1913
1913 Arthur H. Scribner 1916
1916 William B. Osgood Field 1918
1918 Harris D. Colt 1920
1920 William B. Osgood Field

TREASURER

1884 Albert Gallup 1891
1891 Edward H. Bierstadt 1897
1897 Edwin B. Holden 1902
1902 Beverly Chew 1903
1903 Richard Hoe Lawrence 1904
1904 Arthur H. Scribner 1910
1910 Robert Jaffray

SECRETARY

1884 Arthur B. Turnure 1886
1886 Beverly Chew 1887
1887 Samuel W. Marvin 1892
1892 Frederick A. Castle 1897
1897 Thomas G. Evans 1905
1905 Edwin B. Holden 1905
1905 Walter Gilliss
OFFICERS AND COUNCIL

LIBRARIAN

FROM 1884 to 1887
ALEXANDER W. DRAKE
1887 to 1892
BEVERLY CHEW
1892 to 1903
RICHARD HOE LAWRENCE

COUNCIL

1884 to 1898
WILLIAM LORING ANDREWS
1884 to 1914
THEODORE L. DE VINNE
1884 to 1897
ALEXANDER W. DRAKE
1884 to 1892
ALBERT GALLUP
1884 to 1906
ROBERT HOE
1884 to 1889
BRAYTON IVES
1884 to 1896
SAMUEL W. MARVIN
1884 to 1889
EDWARD S. MEAD
1884 to 1894
ARTHUR B. TURNURE
1885 to 1887
WILLIAM BISPHAM
1885 to 1920
BEVERLY CHEW
1887 to 1891
WILLIAM M. LAFFAN
1887 to 1898
FREDERICK A. CASTLE
1888 to 1904
SAMUEL P. AVERY
1888 to 1895
HOWARD MANSFIELD
1888 to 1895
WILLIAM BISPHAM
1889 to 1890
JOHN HOLME MAGHEE
1890 to 1897
EDWARD H. BIERSTADT
1890 to 1895
JOHN H. CASWELL
1891 to 1908
RICHARD HOE LAWRENCE
1893 to 1906
EDWIN B. HOLDEN
1894 to 1906
BOWEN WHITING PIERSO
1895 to 1901
MARSHALL C. LEFFERTS
1895 to 1901
WALTER GILLISS
1896 to 157
ARTHUR H. SCRIBNER
THE GROLIER CLUB

COUNCIL—Continued

FROM

1897  THOMAS G. Evans  1905
1897  CHARLES F. Chichester  1907
1898  WILLIAM F. Havemeyer  1913
1898  EDWARD G. Kennedy  1918
1901  R. T. Haines Halsey  1911
1905  MARSHALL C. Lefferts  1906
1905  H. McNeely Stauffer  1911
1906  WILLIAM LORING ANDREWS  1908
1906  SAMUEL P. Avery, Jr.  1912
1906  WINSTON H. Hagen  1910
1906  ADRIAN H. Joline  1907
1907  WILLIAM B. OSGOOD FIELD  1918
1907  ROBERT JAFFRAY
1908  HENRY W. KENT
1909  HENRY McMahan Painter  1914
1910  ARCHER M. Huntington  1912
1911  HARRIS D. Colt
1911  ROYAL CORTISSOZ  1917
1913  WILLIAM ARMSTRONG  1915
1913  FREDERIC ROBERT HALSEY  1918
1913  INGALLS KIMBALL  1918
1914  WILLIAM M. IVINS, JR.
1915  GEORGE A. PLIMPTON  1918
1915  WILLIAM A. WHITE  1919
1918  BERTRAM GROSVENOR GOODHUE
1918  ROBERT HARTSHORNE
1919  THOMAS NAST FAIRBANKS
1919  WILLIAM B. OSGOOD FIELD
1919  LOUIS I. HABER
1919  GEORGE FREDERICK KUNZ

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William F. Havemeyer
Walter Gilliss
Arthur H. Scribner
R. T. Haines Halsey
Charles F. Chichester
Marshall C. Lefferts
Winston H. Hagen
Walter Gilliss
Robert Jaffray
William B. Osgood Field
H. McMahon Painter
H. McNeely Stauffer
William B. Osgood Field
Walter Gilliss
Royal Cortissoz
Archer M. Huntington
THE GROLIER CLUB

HOUSE COMMITTEE—CONTINUED

1913        Harris D. Colt                    to
1913        William Armstrong                1914
1914        Ingalls Kimball                  1915
1916        William A. White                 1916
1917        Frederic Robert Halsey           1918
1917        Edward G. Kennedy                 1918
1918        Albert Eugene Gallatin           1920
1918        Bertram G. Goodhue                1918
1918        Arthur C. Holden                  1918
1919        Thomas Nast Fairbanks            1920
1919        Samuel W. Marvin                  1920
1920        Louis I. Haber                    1920
1920        David Keppel                     1920
1920        Spencer Van B. Nichols


AUDITING

1899        Charles F. Chichester            1902
1899        Richard Hoe Lawrence            1902
1899        Howard Mansfield                 1899
1900        Bowen W. Pierson                 1902
1903        Junius S. Morgan                 1904
1903        Alvin W. Krech                   1904
1903        J. Harsen Purdy                  1904
1904        William A. Reed                  1904
1905        Charles Dewar Simons             1905
1905        George A. Plimpton                1905
1905        Charles A. Munn                   1905
1906        James W. Ellsworth               1906

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COMMITTEES

AUDITING COMMITTEE—Continued

<table>
<thead>
<tr>
<th>FROM</th>
<th>TO</th>
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<tbody>
<tr>
<td>1907</td>
<td>Tracy Dows 1914</td>
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<td>1907</td>
<td>James Gaunt 1916</td>
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<td>Alexander M. Hudnut</td>
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<td>1915</td>
<td>Charles Dewar Simons</td>
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<td>1917</td>
<td>Samuel A. Goldschmidt</td>
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COMMITTEE ON PUBLICATIONS

| 1899   | Beverly Chew 1901 |
| 1899   | Charles F. Chichester 1905 |
| 1899   | Theodore L. De Vinne 1903 |
| 1899   | Robert Hoe 1905 |
| 1899   | Richard Hoe Lawrence 1901 |
| 1904   | Howard Mansfield 1908 |
| 1906   | Beverly Chew 1908 |
| 1906   | Theodore L. De Vinne 1908 |
| 1909   | R. T. Haines Halsey 1909 |
| 1909   | Henry W. Kent 1920 |
| 1910   | Arthur H. Scribner 1915 |
| 1916   | George A. Plimpton 1916 |
| 1917   | William A. White 1917 |
| 1918   | Henry F. De Puy 1918 |
| 1918   | Ingalls Kimball 1918 |
| 1918   | Henry C. Smith |
| 1919   | Bertram G. Goodhue |
| 1919   | William B. Osgood Field |
| 1920   | Frank Altschul |
| 1920   | Thomas M. Cleland |
| 1920   | Howard Mansfield |

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THE GROLIER CLUB

COMMITTEE ON ARRANGEMENTS

FROM TO
1899 Beverly Chew 1901
1899 Edward G. Kennedy 1910
1899 Howard Mansfield 1903
1899 Bowen W. Pierson 1902
1902 R. T. Haines Halsey 1902
1903 Edwin B. Holden 1905
1903 Beverly Chew 1909
1906 David McNeely Stauffer 1906
1907 R. T. Haines Halsey 1910
1910 Howard Mansfield 1910
1910 H. McMahon Painter 1914
1911 William B. Osgood Field 1917
1911 Samuel P. Avery 1911
1912 Harris D. Colt 1912
1913 Ingalls Kimball 1913
1914 William Armstrong 1915
1915 William M. Ivins, Jr. 1917
1916 Ingalls Kimball 1917
1918 Thomas M. Cleland 1919
1918 Robert Hartshorne 1918
1918 Don C. Seitz 1920
1918 Hermann Wunderlich 1920
1919 George F. Kunz 1920
1920 Sherman P. Haight

---

BUILDING COMMITTEE

1916 Harris D. Colt 1919
1916 Henry W. Kent 1919
1916 Robert Jaffray 1919

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<td>Bowen W. Pierson</td>
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<td>Arthur H. Scribner</td>
<td>1906</td>
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<td>Richard Hoe Lawrence</td>
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<td>David McNeely Stauffer</td>
<td>1908</td>
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<td>William F. Havemeyer</td>
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<td>Samuel P. Avery</td>
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<td>Richard Hoe Lawrence</td>
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<td>Howard Mansfield</td>
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<td>William B. Osgood Field</td>
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<td>Archer M. Huntington</td>
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<td>Edward G. Kennedy</td>
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<td>Samuel P. Avery</td>
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<td>William F. Havemeyer</td>
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<td>Royal Cortissoz</td>
<td>1913</td>
<td>Samuel P. Avery</td>
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<td>Lathrop C. Harper</td>
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<td>Louis I. Haber</td>
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<td>Arthur H. Scribner</td>
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<td>1920</td>
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<td>1917</td>
<td>Oscar A. Morgner</td>
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XII
MEMBERS
IN THE ORDER OF THEIR ELECTION SINCE THE FOUNDING OF THE CLUB

FOUNDERS

1 Andrews, William Loring ♦
   Jan. 23, 1884–Mar. 1920

2 De Vinne, Theodore L.*
   Jan. 23, 1884–Feb. 16, 1914

3 Drake, Alexander W. ♦
   Jan. 23, 1884–Feb. 4, 1916

4 Gallup, Albert*
   January 23, 1884–Dec. 1893

5 Hoe, Robert*
   Jan. 23, 1884–Sept. 25, 1909

6 Ives, Brayton*
   Jan. 23, 1884–Oct. 1914

7 Marvin, Samuel W.*
   Jan. 23, 1884–

8 Mead, Edward S.*
   Jan. 23, 1884–Feb. 1891

9 Turnure, Arthur B.*
   Jan. 23, 1884–April 13, 1906

RESIDENT

A

Adams, Edward D. ♦ Feb. 1889–

Adams, Ernest Kempton Oct. 1902–July '04

Adams, H. A. ♦ Jan. 1887–Feb. '90

Adee, David ♦ Dec. 1885–Feb. '96

Adenaw, Julius ♦ Oct. 1896–Feb. '10

Aitkin, John W. ♦ Oct. 1891–Nov. '11

Allen, Charles Dexter ♦ Dec. 1903–Apr. '07

Allen, Frederick H. ♦ Feb. 1886–Dec. '93

Allens, George C. ♦ June 1885–Jan. '88

Altschul, Frank ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ #
MEMBERS—RESIDENT

Armstrong, Dr. William........ Apr. 1908–Oct. ’15
Arnold, Edward W. C. Jan. 1909
Arnoux, William Henry........ Jan. 1894–Apr. ’95
Atkinson, Fred W.............. Jan. 1920
Atterbury, Charles L............ Feb. 1884–Jan. ’02
Atterbury, John T.............. Mar. 1890–Dec. ’12
Auerbach, Joseph S............. Nov. 1918
Avery, Brainard.............. June 1909–Dec. ’10
Avery, Samuel P.............. Apr. 1884–Aug. ’04
Babb, George Fletcher........ May 1884–May ’97
Babbott, Frank L.............. June 1893–Jan. ’08
Bacon, Clarence E............. Feb. 1891–Jan. ’09
Bacon, Francis M.............. Feb. 1890–Jan. ’08
Baldwin, Charles M............ Jan. 1888–Jan. ’02
Baldwin, George V. N........ Feb. 1903–Feb. ’08
Banks, Fletcher H.............. Nov. 1883–May ’03
Banks, John K.............. Mar. 1886–Dec. ’91
Barker, Dr. Percival M........ May 1917–May 1937
Barnes, John S.............. Feb. 1906–Nov. ’11
Barney, Charles T.............. Dec. 1888–Nov. ’07
Barrows, Ira A.............. May 1915–May 1935
Bates, James Hale.............. Feb. 1895–Nov. ’01
Behr, Max H.............. Mar. 1909–June ’18
Bement, Edward............ Feb. 1884–Dec. ’95
Benton, L. Boyd............ May 1866–Nov. 1879
Bernheim, Abram C........ Mar. 1889–July ’95
Betz, Frederic H............. Mar. 1891–Nov. ’05
Bickerton, Dr. T. W........... May 1917–June 1920
Bishop, Cortlandt Field........ Nov. 1896–Dec. ’12
Bishop, Heber R........ May 1888–Dec. ’02
Bispham, William............. June 1884–Jan. ’09
Bisset, Thomas B............. May 1897–Dec. ’05
Blackwell, Josiah.............. Nov. 1885–Dec. ’93
Blakeman, Birdseye............ June 1886–Sept. ’94
Bliss, George T.............. Oct. 1894–Mar. ’01
Boas, Emil L.............. Feb. 1910–May ’12
Bolles, Edwin C............. Feb. 1889–Mar. ’91
Booth, Edwin.............. Jan. 1891–June ’93
Bothwell, James W........ Apr. 1903–June 1908
Bowker, Richard R........ May 1885–Jan. ’08
Braem, Henry M............. June 1884–Dec. ’92
Brainerd, Cephas........ May 1884–Dec. ’10
Brainerd, Ira H............ Mar. 1885–Jan. 1890
Brett, George P............. Jan. 1895–Nov. ’07
Brown, Dr. Alfred J........ May 1910–May ’19
Brown, Robert W............. June 1894–Feb. ’10
Bruce, David Wolfe.......... Dec. 1885–Mar. ’95
Brusie, Charles F........... Apr. 1904–May ’09
Buckley, Willfred............ Jan. 1902–Feb. ’05
Butlock, George............. June 1913–June 1914
Bunker, William............. June 1904–June 1910
Bunner, Henry C.............. Nov. 1884–Jan. ’87
Burtt, James.............. Nov. 1889–July ’93
Butler, Richard.............. Feb. 1891–Jan. ’02
Butler, William Allen........ Mar. 1890–Sep. ’02
Cadwalader, John L............ Apr. 1898–Mar. ’14
Calkins, Earnest Elmo........ Mar. 1919–June 1920
Calman, Albert.............. Mar. 1909–Apr. 16
Cammann, Hermann H........ Oct. 1904–May ’13

* Died. † Transferred to Non-resident. § Retransferred.

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THE GROLIER CLUB

Camp, Hugh N.* . Mar. 1889–Sep. ’95
212 Cannon, James G. . Mar. 1886–Apr. ’93
212 Carlebach, Walter M. . Oct. 1919
212 Carr, John Foster . Dec. 1903
212 Carrington, Fitz Roy† . Nov. 1908–Nov. ’13
212 Castle, George P.* . Feb. 1890–Aug. ’04
212 Chamberlain, J. C.* . May 1903–July ’05
212 Chandler, Charles F.* . Apr. 1884
212 Chew, Beverly . Mar. 1884
212 Chauncey, Elijah† . Feb. 1886–May ’16
212 Chichester, Charles F. . May 1885–Feb. ’08
212 Chittenden, Lucius E. . Apr. 1886–Dec. ’93
212 Church, E. Dwight† . Dec. 1888–Aug. ’08
212 Clark, Charles F.* . Mar. 1890–Sept. ’04
212 Clark, William A. . Jan. 1918
212 Clark, James Wilson, Jr. . Mar. 1889–Nov. ’05
212 Gleland, Thomas M. . Nov. 1913
212 Clemens, Dr. James B. . Feb. 1911
212 Cochran, Alexander Smith . Oct. 1918
212 Codman, Ogden . Dec. 1905–Mar. ’09
212 Coggeshall, Edwin W. . Feb. 1896
212 Cole, George Watson . Dec. 1918
212 Coler, Bird S. . Jan. 1896
212 Coley, Dr. William B. . Mar. 1914
212 Colt, Harris D. . Jan. 1909
212 Conway, Eustace . Nov. 1911
212 Coombes, George J. . Nov. 1884–1900
212 Cooper, George C.* . May 1884–Jan. ’95
212 Cox, Charles F. . May 1890–Jan. ’08
212 Coykendall, Frederick . Dec. 1914
212 Cramp, George W.* . Apr. 1886–Dec. ’05
212 Cravath, Paul D. . Jan. 1903
212 Crawford, J. W. R. . May 1915
212 Currier, Everett R.§ . Oct. 1920
212 Curtis, F. Kingsbury . Oct. 1904
212 Cutler, Dr. Colman W. . Apr. 1918
212 Cutting, Wm. Bayard* . Feb. 1894–Mar. ’12
212 Daly, Augustin . Feb. 1889–Nov. ’94
212 Davies, William Gilbert*May 1890–July ’10
212 Davison, George W. . Dec. 1912
212 Deering, Charles . Oct. 1903
212 de Forest, George B. . Dec. 1886–Nov. ’13
212 de Forest, Robert W. . Mar. 1890
212 De Lanoy, William C.t§. June 1892
212 De Vinne, Theodore B. . Dec. 1883
212 Dewees, Hugh Munroe† June 1883–’87
212 De Witt, Theodore . Nov. 1908
212 De Witt, William G. . Nov. 1891
212 Dick, William B.* . May 1887–Sep. ’01
212 Dimock, George E. . Apr. 1908–Oct. ’19
212 Dix, Rev. Morgan® . May 1884–Apr. ’08
212 Dodd, Charles G.* . Feb. 1914–Aug. ’14
212 Dodd, Robert H. . Jan. 1888

*Died. † Transferred to Non-resident. § Retransferred.

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MEMBERS—RESIDENT

Dodge, George E. . . . . Mar. 1884-Apr. 04
Dodson, Robert B. . . . Jan. 1907-
Dominick, H. Blanchard . . . Feb. 1895-Jan. '06
Doubleday, Frank N. . May 1917-
Douglas, Rev. George
William . . . . . . . Apr. 1884-Jan. '90
Douglas, Rev. George
William . . . . . Nov. 1901-Oct. '17
Douglas, Walter . . . . Mar. 1917-
Dowling, Victor J. . . . Dec. 1911-Feb. '18
Dows, Tracy . . . . Dec. 1895-
Drake, James F. . . . . Nov. 1919-
Drexel, Joseph W. . Feb. 1883-'88
Drummond, Isaac
Wyman . . . . . . . Jan. 1888-
Dunham, Carroll . . Oct. 1902-
Dunham, O. M. . . . Feb. 1891-Apr. '94
Dwight, Frederick . . Dec. 1903-
Dyer, George J. . . . Jan. 1919-
Eddy, Charles B.† . Dec. 1914-Oct. '18
Eddy, Charles B. § . Apr. 1920-
Eddy, George Simpson. Feb. 1915-
Edgar, H. Le Roy . . Dec. 1916-
Egleston, Thomas . . . Dec. 1888-Nov. '96
Elliott, Dr. Ellsworth, Jr. Dec. 1912-
Elliott, Samuel . . . . . Jan. 1911-Oct. '17
Ellsworth, James W.† Dec. 1900-Feb. '12
Ellsworth, James W.§ Dec. 1917-Oct. '19
Ellsworth, William
Webster . . . . . . Apr. 1893-Nov. '05
Eno, Henry C.* . . . Apr. 1884-July '14
Evans, Thomas G.* . Nov. 1883-Mar. '05
Evart, Allen W. . . . Apr. 1900-
Evarts, Sherman . . Feb. 1889-Jan. '98

F
Fabbri, Alessandro . . Nov. 1916-
Fabbri, Ernesto G. . Feb. 1908-
Fahnestock, Dr. Clarence* . . Dec. 1916-Oct. '18
Fairbanks, Thomas Nast Apr. 1917-
Field, Wm. B. Osgood Mar. 1904-
Fiske, Haley B. . . . Apr. 1893-
Folger, H. C., Jr. . Dec. 1897-
Foote, Charles B.* . Apr. 1884-Sep. '00
Ford, Paul Leicester* . . Feb. 1889-May '02
Fountain, Gerard . . . June 1915-
Fowler, Thomas Powell* Feb. 1894-Oct. '14
Franklin, William Morris* . Jan. 1893-Nov. '15
Fraser, W. Lewis* . May 1884-Oct. '05
French, Amos Tuck . . Oct. 1903-
French, Frank . . . Dec. 1884-Apr. '88
Fridenberg, Robert . . . Apr. 1913-
G
Gaige, Roscoe Crosby . May 1909-Jan. '17
Gallatin, Albert E. . . Dec. 1902-
Gallatin, Gelet . . . . . Mar. 1908-Jan. '14
Gallatin, R. Horace . Feb. 1908-
Garland, James A.* . . June 1884-July '00
Gaunt, James* . . . . . . Oct. 1889-Sep. '16
Gaunt, Dr. Thomas T. . . June 1892-Jan. '10
Gay, Charles M. . . . . . Apr. 1910-Jan. '14
Gibbins, Louis . . . . . Jan. 1887-May '93
Gilliss, Morton Melville* . . . June 1884-Dec. '91
Gilliss, Walter . . . . . Feb. 1884-
Goddard, F. Norton* . . May 1889-May '05
Godfrey, Edwin D. . . June 1915-Nov. '19
Goldschmidt, Samuel A. Mar. 1889-
Goldsmith, Abraham . Jan. 1897-
Goodhue, Bertram G. . . May 1913-
Goodrich, George S. . . . Feb. 1911-June '19
Goudy, Frederick W. . . Feb. 1920-

* Died. † Transferred to Non-resident. § Retransferred.

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# THE GROLIER CLUB

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<td>Grace, Lee Ashley</td>
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<td>Gray, Olin D.</td>
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<td>Haber, Ferdinand I.</td>
<td>Mar. 1916-</td>
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<td>Haber, Louis I.</td>
<td>Dec. 1885-</td>
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<td>Haff, Leroy B.</td>
<td>Feb. 1893-Sep. '93</td>
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<td>Hagen, Winston H.</td>
<td>Jan. 1902-Feb. '18</td>
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<td>Haight, Everett Densmore</td>
<td>Feb. 1920-</td>
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<td>Haight, Sherman P.</td>
<td>Dec. 1916-</td>
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<td>Hall, Edwin Trowbridge</td>
<td>Jan. 1911-</td>
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<td>Halsey, Frederic Robert</td>
<td>Mar. 1899-Sept. '18</td>
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<td>Halsey, R. T. H.</td>
<td>Feb. 1900-</td>
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<td>Hannah, George</td>
<td>Dec. 1885-Apr. '98</td>
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<td>Harbeck, Charles T.</td>
<td>Apr. 1898-Dec. '01</td>
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<td>Harden, Edward Walker</td>
<td>June 1910-Jan. '14</td>
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<td>Hardenbergh, Henry J.</td>
<td>Feb. 1896-Jan. '08</td>
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<td>Harrison, George D. L.</td>
<td>Feb. 1900-May '18</td>
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<td>Harkness, Edward S.</td>
<td>Feb. 1911-</td>
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<td>Harper, J. Henry</td>
<td>Feb. 1884-Nov. '96</td>
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<td>Harper, Lathrop C.</td>
<td>Feb. 1902-</td>
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<td>Hartshorne, Robert</td>
<td>May 1903-</td>
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<td>Havemeyer, Henry O.</td>
<td>Mar. 1889-Dec. '07</td>
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<td>Havemeyer, William F.</td>
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<td>Haven, J. Woodward</td>
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<td>Haviland, Paul B.</td>
<td>Jan. 1905-Oct. '15</td>
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<td>Hawkes, McDougall</td>
<td>Oct. 1904-Feb. '17</td>
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<td>Hazen, George H.</td>
<td>Oct. 1891-</td>
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<td>Hellmann, George S.</td>
<td>June 1913-</td>
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<td>Helmuth, William Tod</td>
<td>Oct. 1892-May '02</td>
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<tr>
<td>Henderson, Edward C.</td>
<td>Apr. 1919-</td>
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<td>Herzog, Paul M.</td>
<td>Mar. 1907-</td>
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<tr>
<td>Hewlett, Walter G.</td>
<td>Feb. 1918-</td>
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<td>Hillhouse, Thomas</td>
<td>Dec. 1888-July '97</td>
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<td>Hine, Francis L.</td>
<td>June 1918-</td>
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<td>Hinton, John H.</td>
<td>Mar. 1885-Apr. '05</td>
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<td>Hoe, Peter S.</td>
<td>Nov. 1886-Aug. '02</td>
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<td>Hoe, Richard M.</td>
<td>June 1885-June '86</td>
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<td>Hoe, Richard M.</td>
<td>Apr. 1888-</td>
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<td>Hoe, Robert</td>
<td>Jan. 1913-</td>
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<td>Hoffman, Samuel Verplanck</td>
<td>Jan. 1892-</td>
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<td>June 1915-</td>
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<td>Holden, Arthur C.</td>
<td>Apr. 1916-</td>
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<td>Holden, Edwin B.</td>
<td>Dec. 1888-June '06</td>
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<td>Holden, Raymond P.</td>
<td>Apr. 1916-</td>
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<td>Horler, Earl</td>
<td>June 1912-</td>
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<td>Hoskier, Herman C.</td>
<td>Nov. 1905-</td>
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<td>Houston, Herbert S.</td>
<td>Feb. 1914-</td>
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<td>Howe, Walter</td>
<td>Mar. 1884-'90</td>
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<td>Howells, Henry C.</td>
<td>May 1884-Jan. '85</td>
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<td>Howland, Louis M.</td>
<td>Jan. 1887-June '94</td>
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<td>Hoyt, Alfred M.</td>
<td>Apr. 1884-June '03</td>
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<td>Hoyt, Gerald L.</td>
<td>Feb. 1893-Oct. '93</td>
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<td>Hoyt, Joseph Blackley</td>
<td>Jan. 1895-Nov. '99</td>
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<td>Hudnut, Alexander M.</td>
<td>Oct. 1900-</td>
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<td>Jan. 1894-</td>
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<td>Nov. 1911-</td>
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<td>Hyde, James Hazen</td>
<td>Jan. 1898-June '11</td>
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<td>Inglis, James S.</td>
<td>Apr. 1888-Nov. '07</td>
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<td>Mar. 1911-</td>
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<td>Jaffray, Robert, Jr.</td>
<td>Jan. 1894-</td>
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<td>Feb. 1891-Oct. '92</td>
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<td>Feb. 1887-Apr. '93</td>
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<td>Johnson, Louis K.</td>
<td>June 1885-Dec. '89</td>
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<td>Joline, Adrian H.</td>
<td>Apr. 1892-Oct. '12</td>
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<td>Jones, Gilbert</td>
<td>May 1887-Jan. '90</td>
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* Died. † Transferred to Non-resident.

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MEMBERS—RESIDENT

K
227 Kane, Grenville . . . . June 1918—
228 Kast, Ludwig . . . . Feb. 1919—
228 Kelso, William Gordon, Jr. . . . . Apr. 1919—
234 Kennedy, Edward G. . . . Apr. 1891—
234 Kennedy, John S. . . . June 1890—Oct. ’09
234 Kennerley, Mitchell . . . June 1918—
224 Kent, Henry W. . . . . Oct. 1906—
227 Keppel, David . . . . Nov. 1903—
227 Keppel, Frederick . . . Jan. 1886—Nov. ’11
227 King, David Bennet . . . Feb. 1893—Jan. ’96
227 Kingsley, Darwin P. . . . June 1917—
227 Kip, Charles A. . . . . Nov. 1897—Dec. ’09
227 Kneeland, Yale . . . . Apr. 1916—
227 Knight, Charles H. . . . Feb. 1889—Jan. ’03
227 Knoedler, Roland F. . . . Jan. 1891—
227 Krech, Alvin W. . . . . Jan. 1897—
227 Kunz, George F. . . . . Nov. 1886—
227 Kurtz, William . . . . Mar. 1891—June ’95

L
227 La Farge, John . . . . Feb. 1889—May ’08
227 Lambert, Dr. Samuel W. Jan. 1903—
227 Lane, Wocott G. . . . Nov. 1914—Dec. ’17
227 Larocque, Joseph . . . May 1920—
227 Lathrop, Francis . . . . Mar. 1884—Jan. ’95
227 Law, James Tewksbury . Feb. 1893—Apr. ’02
227 Lawrence, Cyrus J. . . . Dec. 1883—Jan. ’08
227 Lawrence, Richard Hoe. Dec. 1883—
227 Lefferts, Marshall C. . June 1884—
227 Lehman, Robert . . . . Feb. 1915—
227 Litchfield, E. Hubert, Jr. . . . Apr. 1920—
227 Little, Andrew J. . . . . Feb. 1887—Dec. ’92
227 Livingston, Luther S.† Apr. 1906—Oct. ’14
227 Lloyd, Francis G. . . . Apr. 1910—
227 Lockwood, Howard . . . Nov. 1889—
227 Loeb, James . . . . . . Feb. 1902—
227 Lord, Edward Crary . . . Jan. 1911—
227 Lord, Everett E. . . . . Jan. 1893—Apr. ’95
227 Lorillard, Pierre, Jr. . . Jan. 1898—
227 Low, A. Augustus . . . June 1885—May ’89
227 Luce, Clarence S. . . . Feb. 1887—Jan. ’90

M
234 Macy, V. Everit . . . . Mar. 1904—
234 McAlpin, Charles W. . . Mar. 1889—
234 McCutcheon, George . . . . Dec. 1914—
234 McDougall, George R. . Oct. 1899—
234 McDonald, M. A. . . . Jan. 1913—
234 McElroy, Henry . . . . . Oct. 1891—
234 Mansfield, Howard . . . Mar. 1894—
234 Marburg, Theodore† . Nov. 1891—Oct. ’93
234 Marsh, Rolf . . . . . Nov. 1899—Feb. ’18
234 Marchbanks, Hal. . . . . Mar. 1919—
234 Markle, John . . . . . Oct. 1907—
234 Marquand, Henry G. . . Nov. 1885—Feb. ’02

* Died. † Transferred to Non-resident.

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THE GROLIER CLUB

[List of members and their dates of membership, with footnotes indicating deaths, transfers to non-residence, and retransfers.]

* Died. † Transferred to Non-resident. § Retransferred.

170
MEMBERS—RESIDENT

Reid, Wallace.............Oct. 1908
27 Read, William A.*......Jan. 1892-April '16
27 Reid, Hon. Whitelaw*..Feb. 1887-Dec. '12
34 Rhead, Louis J.†......Jan. 1887-Feb. '94
27 Rhead, Louis J. .........Feb. 1895-Oct. '02
34 Ripley, Julian A.......Apr. 1900-April '11
34 Ritchie, G. W. H. .....Jan. 1917
34 Robb, J. Hampden*....Nov. 1890-Jan. '11
40 Rogers, Edward L.......Mar. 1906-Jan. '18
34 Rogers, James G. ......Mar. 1914
34 Rollins, Philip Ashton..Apr. 1904
34 Rowell, George P.......Dec. 1889-Jan. '97
34 Rosen, Walter T. .........June 1914
34 Rossiter, Ehrick K. ....Apr. 1886-Jan. 89
34 Rousmanière, John East-  
ton..................Feb. 1919
34 Rousseau, Theodore....Mar. 1919
34 Rudge, William E........May 1920
34 Ruxton, William N. C. Jan. 1917
34 Ryan, John Barry......April 1918
34 Ryan, Thomas Fortune.Apr. 1918
34 Sabin, Joseph F........Dec. 1909
34 Sachs, Paul Joseph†....Jan. 1910-Feb. '16
34 Sage, Dean..................Feb. 1919
34 Sampson, Edward C. ....Mar. 1887-Jan. '00
34 Schiff, Mortimer L........Mar. 1914
34 Schley, Grant Barney,  
Jr..................April 1910-June '13
34 Scholle, Albert W.*....June 1906-Dec. '17
34 Scott, Donald............June 1911
34 Scoville, Robert.......Apr. 1916
34 Scribner, Arthur H.......May 1884
34 Scudder, Rev. Henry T. Oct. 1894
34 Seitz, Don C............Mar. 1899
34 Seligman, Theodore*..Mar. 1886-Sept. '07
34 Sellew, Frederick S.*...Jan. 1898-Dec. '12
34 Sewall, Henry F.*....Nov. 1886-Apr. '96
34 Sharon, Frederick W. ....Feb. 1889-Jan. '14
34 Sheldon, Charles........May 1914-Nov. '16
34 Sheldon, Edward W. ....Dec. 1889
34 Shepard, Francis N.* ..Nov. 1886
34 Sherrill, Charles H......Apr. 1915
34 Shipman, David Hoopes*.....Nov. 1891-Sep. '94
34 Shipman, Louis Evan†..June 1891-Oct. '93
34 Shipman, Louis Evan.....Nov. 1893-Apr. '96
34 Shugio, Heromichi....Apr. 1884-Jan. '92
34 Simons, Charles Dewar..Oct. 1899
34 Simons, James D.......June 1883-Dec. '05
34 Simpson, John W.*......June 1890-June '20
34 Sinclair, Edmund E......June 1920
34 Sizer, Theodore........Feb. 1920
34 Sloane, William .........Apr. 1915
34 Sherman, Frederick F. Feb. 1910-June '13
34 Smith, Abram Alexan-  
der*..................Dec. 1888-Dec. '15
34 Smith, Charles S.*......Oct. 1889-Nov. '09
34 Smith, George D.*......April 1918- '20
34 Smith, Henry B........Nov. 1908-May '16
34 Smith, Henry C. .........Nov. 1913
34 Smith, Howard C........May 1894-Nov. '97
34 Smith, Howard C........May 1918
34 Smith, L. Bayard........Mar. 1896-Jan. '06
34 Smith, James H.......Oct. 1903-Mar. '07
34 Smith, Robert W. .......May 1885-Feb. '19
34 Smith, Roswell*........June 1885-Apr. '92
34 Smith, William  
Wheeler*...............Nov. 1890-Apr. '08
34 Sprague, Henry L.......Jan. 1895-Oct. '96
34 Squier, Frank............Dec. 1888-Jan. '93
34 Stanchfield, John B....Jan. 1919
34 Stanton, Edmund C.......Feb. 1891-Nov. '92
34 Statzwell, Henry C.†....Oct. 1886-Mar. '00
34 Stauffer, D. McN.*......Feb. 1900-Feb. '13
34 Steele, Rev. J. Nevett*..Oct. 1893-Aug. '16
34 Steers, James Rich......May 1911
34 Stetson, Francis Lyons.Feb. 1889-Dec. '17
34 Stevens, Dr. George T. Feb. 1889
34 Stevens, Richard Tracy.Jan. 1918-Jan. '20
34 Stokes, I. Newton  
Phelps..................Jan. 1900
34 Straight, Willard D.*..Dec. 1913-Dec. '18
34 Straus, H. N. ..........Feb. 1917

* Died. † Transferred to Non-resident.

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THE GROLIER CLUB

Sturges, Henry Cady... Jan. 1889-Apr. '17
274 Sturges, Frederick*... Feb. 1891-Dec. '17
275 Sturgis, Frank K.... Apr. 1910-
276 Sturgis, Russell... June 1885-Jan. '04
277 Sutton, Frederick, J. H. Feb. 1917-
278 Swords, Henry C... Jan. 1900-
279 Symonds, Dr. Bran- deth... Jan. 1903-

T
280 Tainter, Charles M... Oct. 1905-
281 Talmage, John F., Jr. Feb. 1894-Feb. '18
282 Tappen, Frederick D... Dec. 1888-Feb. '02
283 Taylor, Alfred J.*... Dec. 1888-July '01
284 Taylor, Henry F... Jan. 1899-Nov. '14
285 Taylor, John Howard... Feb. 1893-Nov. '02
286 Tenney, Charles H... Jan. 1913-Apr. '19
287 Tenney, Dudley... Jan. 1889-
288 Terry, Rev. Roderick... Oct. 1905-
289 Thayer, Stephen H... Feb. 1886-Jan. '88
290 Thomas, Edward Russell... Feb. 1895-Mar. '99
291 Thomas, Henry T... Mar. 1889-Apr. '98
292 Thomas, Seth E., Jr... May 1914-Dec. '17
293 Thompson, Frederick F... Apr. 1884-Jan. '99
294 Thornell, Henry L... Feb. 1895-Oct. '06
295 Tiffany, Charles C... Jan. 1885-Jan. '90
296 Tiffany, Louis C... Dec. 1884-
297 Tilney, John S... June 1894-
298 Timmons, William M... May 1919-
299 Tinker, Franklin H.*... Dec. 1884-June '90
300 Tompkins, Hamilton B... Jan. 1887-
301 Tonnellé, Walter... Apr. 1891-June '19
302 Torrington, Otto M... Nov. 1910-
303 Townsend, James B... Feb. 1915-Jan. '20
304 Townsend, John P.*... May 1885-Sep. '98
305 Trask, Spencer... Jan. 1892-Jan. '95
306 Travis, George C.*... Feb. 1886-Jan. '96
307 Treadwell, Prentice... Feb. 1887-Oct. '89
308 Trowbridge, Edwin D.*Feb. 1891-Mar. '04
309 Trowbridge, Edwin K... Jan. 1900-Jan. '04
310 Trowbridge, Frederick K... Feb. 1891-June '16
311 Trowbridge, Robertson... Feb. 1981-Nov. '99

Tuck, Edward... Jan. 1887-Oct. '97
312 Tuckerman, Arthur L.*Feb. 1890-May '92
313 Tuckerman, Bayard... Mar. 1884-Jan. '94
314 Tuckerman, Walter C.*Apr. 1884-Apr. '94
315 Turner, Emory S... May 1906-Jan. '16
316 Turnure, David M... May 1884-Jan. '88
317 Tuttle, Dr. George M... Nov. 1905-Feb. '12
318 Tweed, Charles H.*... Feb. 1902-Oct. '17
319 Tyler, Stanley B... Mar. 1889-Jan. '93

U
320 Uhl, John Howard... Jan. 1893-Jan. '03
321 Vail, Benjamin H.*... Apr. 1891-Jan. '18
322 Vail, Theodore N.*... Apr. 1919-Apr. '20
323 Van Antwerp, W. C... Mar. 1906-Mar. '12
324 Van Der Poel, Augustus† Dec. 1914-Mar. '16
325 Vanderbilt, Cornelius* Mar. 1884-Sep. '99
326 Vanderbilt, George W... Feb. 1894-Nov. '06
327 Van Duzer, Dr. Henry

Sayre... Oct. 1917-
328 Van Emburgh, D. B... Apr. 1886-Oct. '14
329 Van Ingen, Dr. Philip... Mar. 1914-
331 Van Norden, Theodore

Langdon... Jan. 1907-June '10
332 Van Wagenen, Bleecker... May 1885-Dec. '07
333 Vincent, Rev. Marvin R... Apr. 1884-Apr. '86
334 Virgin, Edward H... June 1912-Feb. '16

W
335 Wagner, H. R.... Dec. 1919-
336 Wakeman, Stephen H... Apr. 1905-
337 Wolcott, Benjamin S.*... May 1884- '90
338 Walker, Henry F... Jan. 1903-Feb. '14
340 Warburg, Felix M... May 1913-
341 Ward, John G... Apr. 1910-
342 Waterbury, John I... Jan. 1918-
343 Watson, John Hall, Jr... Feb. 1895-Apr. '99
344 Weatherbee, Edwin H.*... Nov. 1902-Feb. '12
345 Webb, H. Walter*... Nov. 1894-June '00
346 Webb, W. Seward... June 1895-Feb. '99
347 Weitenkampf, Frank... Mar. 1917-
348 Weld, Francis M... Feb. 1916-
349 West, Charles E... April 1885-May '87

* Died. † Transferred to Non-resident.

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MEMBERS—RESIDENT

Weston, Theodore. . . . Mar. 1889—May '92
Westinghouse, Herman
H. . . . . . . . . . . . . . Dec. 1903—
Wheeler, John Visscher* Feb. 1891—Jan. '02
White, Alfred T. . . . . June 1902—
White, Francis L.* Dec. 1902—Dec. '12
White, William A. Oct. 1889—
Whitlock, William Jan. 1887—Jan. '88
Wickersham, George W. Feb. 1895—
Willard, Thomas H. May 1906—Jan. '11
Willet, Howard May 1902—
Williams, David May 1892—Dec. '18
Williams, John C. Jan. 1901—
Williamson, George M. Feb. 1889—Apr. '93
Wilmending, Lucius Apr. 1919—
Wilson, Francis. Apr. 1892—Apr. '04
Wilson, Washington Feb. 1890—Jan. '00

Winter, Edwin W. May 1905—
Winthrop, Bronson Dec. 1901—
Winthrop, Egerton L. Mar. 1899—Apr. '16
Winthrop, Grenville L. Feb. 1908—
Wodell, Silas Mar. 1906—
Wood, Arnold Feb. 1899—Jan. '05
Wood, William Congdon June 1890—Jan. '05
Wood, William H. S. Dec. 1885—Nov. '95
Woodward, George B. May 1906—Jan. '11
Woodward, Russell W. Jan. 1888—May '92
Work, Bertram G. Mar. 1919—
Wright, Herbert C. Feb. 1905—June '19
Wright, James Osborne Nov. 1889—Jan. '15
Wunderlich, Hermann* Dec. 1888—
Wunderlich, Hermann Dec. 1905—

Yale, Le Roy Milton Feb. 1884—Jan. '87

* Died. † Transferred to Non-resident.
MEMBERS

NON-RESIDENT

A

73 Adam, Robert B.*...... Feb. 1892–June '04
71 Adam, Robert B. ...... Jan. 1918–
114 Alden, R. Percy*...... Mar. 1902–Apr. '09
125 Alger, Frederick, M...... Nov. 1903–
134 Allen, Charles Dexter† Jan. 1894–Dec. '03
130 Allis, William W.*..... May 1915–Oct. '18
177 Andrews, Charles W. ... Dec. 1902–Nov. '14
174 Angert, Eugene H. ...... Feb. 1930–
113 Appleton, Edward D.† Dec. 1901–Jan. '05
10 Armour, George A...... June 1884–
130 Armstrong, Dr. William Oct. 1915–Dec. '19
128 Ashbee, H. S.*....... May 1893–July '00
144 Atterbury, Charles L. ... June 1910–Feb. '13
128 Augustus, A. A....... June 1918–
128 Ayer, Edward E......... May 1893–Nov. '96

B

80 Bailey, Lewis H. ...... Apr. 1901–May '08
170 Baker, Ezra Henry..... May 1866–
174 Balken, Edward Duff. ... Feb. 1911–
113 Baldwin, Charles M.† Jan. 1893–Jan. '95
177 Baldwin, E. A.*...... Oct. 1911–May '18
130 Bancroft, Joseph. ...... June 1916–
47 Bancroft, Samuel, Jr.* Feb. 1888–Apr. '15

* Died. † Transferred to Resident.

4 Bangs, Lemuel W. ...... Apr. 1884–Oct. '09
66 Barlow, Clement A. M. May 1914–
39 Barrett, Lawrence*...... Jan. 1888–'91
39 Bartlett, Edward E.† ... June 1915–Nov. '17
33 Beer, William............ Apr. 1893–
33 Belden, Charles O.*..... May 1893–Jan. '05
33 Bement, Clarence S. ... Nov. 1886–Nov. '94
77 Bemis, Judson Stephen May. 1920–
3 Benedict, Henry H.* .... June 1894–Mar. '97
77 Bennett, William L. ... Mar. 1890–Jan. '96
77 Bentley, James H. ..... Nov. 1913–
173 Bergner, C. William*... Mar. 1896–May '03
63 Bingham, Hiram, Jr. ... Apr. 1905–Jan. '08
77 Bishop, William Warner ... Jan. 1920–
78 Bixby, W. K. ............ Oct. 1904–
23 Blatchford, E. W. ...... Apr. 1886–May '07
77 Bliss, William H.† ...... Jan. 1917–
77 Booth, Edwin†......... June 1885–Jan. '91
77 Bosworth, William W. ... Oct. 1892–Apr. '95
77 Boughton, George H.* ... Jan. 1888–June '03
77 Breithaupt, William H. Mar. 1912–
77 Brewer, Luther A....... Dec. 1905–
77 Brewster, Walter S. ... Apr. 1919–
77 Bridgman, Henry H. ... Jan. 1897–
77 Briggs, Frank O.*..... Feb. 1898–May '13

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MEMBERS—NON-RESIDENT

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<tr>
<th>Name</th>
<th>Term</th>
<th>Date</th>
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<td>Bristol, Louis H.*</td>
<td>Feb. 1890</td>
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<td>Brooks, Edmund D.*</td>
<td>Apr. 1909</td>
<td>Apr. '19</td>
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<td>Brown, Dr. Alfred Jerome</td>
<td>May 1919</td>
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<td>Brown, Charles A.</td>
<td>June 1912</td>
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<td>Brown, Harold*</td>
<td>June 1885</td>
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<td>Brown, John Nicholas*</td>
<td>Apr. 1885</td>
<td>May '00</td>
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<td>Brown, Dr. Lawson</td>
<td>June 1909</td>
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<td>Browne, Irving</td>
<td>Mar. 1890</td>
<td>Jan. '99</td>
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<td>Buckingham, Clarence*</td>
<td>Mar. 1907</td>
<td>Aug. '13</td>
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<td>Buckler, William H.</td>
<td>Jan. 1903</td>
<td>Feb. '10</td>
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<td>Bullard, Francis*</td>
<td>Dec. 1900</td>
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<td>Bullivant, W. M.</td>
<td>May 1896</td>
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<td>Bullock, George†</td>
<td>Dec. 1888</td>
<td>June '13</td>
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<td>Bullock, James Wilson</td>
<td>Feb. 1906</td>
<td>June '13</td>
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<td>Butler, Joseph G., Jr.</td>
<td>June 1918</td>
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<td>Cable, Benjamin T.</td>
<td>Oct. 1886</td>
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<td>Caldwell, John *</td>
<td>Mar. 1887</td>
<td>Nov. '09</td>
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<td>Carr, John Foster</td>
<td>Dec. 1893</td>
<td>Mar. '06</td>
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<td>Carrington, Fitz Roy</td>
<td>Nov. 1913</td>
<td>Jan. '15</td>
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<td>Castle, William R., Jr.</td>
<td>Jan. 1911</td>
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<td>Chalmers, H. A.</td>
<td>Oct. 1913</td>
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<td>Childs, George W.*</td>
<td>May 1884</td>
<td>Feb. '94</td>
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<td>Chubbuck, L. H.*</td>
<td>June 1895</td>
<td>Aug. '04</td>
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<td>Clark, Charles E.*</td>
<td>June 1895</td>
<td>Jan. '11</td>
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<td>Clark, Charles W.</td>
<td>June 1918</td>
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<td>Clark, William A., Jr.</td>
<td>May 1918</td>
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<td>Clawson, John L.</td>
<td>June 1918</td>
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<td>Clearwater, Alphonso T.</td>
<td>Jan. 1897</td>
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<td>Clements, William L.</td>
<td>June 1920</td>
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<td>Cock, Alfred</td>
<td>Nov. 1891</td>
<td>May 94</td>
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<td>Cole, Theodore L.</td>
<td>Dec. 1893</td>
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<td>Coller, Allen</td>
<td>Feb. 1916</td>
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<td>Conner, Henry Failing</td>
<td>Oct. 1899</td>
<td>Mar. '12</td>
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<td>Constable, Casimir*</td>
<td>Feb. 1889</td>
<td>Feb. '05</td>
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<td>Cooper, James Fennimore, Jr.</td>
<td>Dec. 1914</td>
<td>Feb. '18</td>
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<td>Cooper, James Fennimore</td>
<td>Feb. 1919</td>
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<td>Corson, Hiram</td>
<td>Oct. 1886</td>
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<td>Nov. 1884</td>
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<td>Dec. 1914</td>
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<td>Jan. 1892</td>
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<td>Crane, Zenas*</td>
<td>Jan. 1910</td>
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<td>Crooks, R. Fleming</td>
<td>Jan. 1900</td>
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<td>Crouse, Clarence B.</td>
<td>Feb. 1897</td>
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<td>Oct. 1919</td>
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<td>Currier, Everett R.</td>
<td>Jan. 1920</td>
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<td>Nov. 1907</td>
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<td>Apr. 1889</td>
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<td>Deering, Charles†</td>
<td>Dec. 1903</td>
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<td>De Lanoy, William C†</td>
<td>Dec. 1917</td>
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<td>Mar. 1920</td>
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<td>Derr, Andrew F.</td>
<td>Apr. 1888</td>
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<td>Donnelley, R. R.*</td>
<td>June 1895</td>
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<td>Donnelley, Thomas E.</td>
<td>Nov. 1895</td>
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<td>Douglas, Rev. George</td>
<td>Jan. 1890</td>
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<td>Downes, John I. H.</td>
<td>June 1920</td>
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<td>Dows, Tracy†</td>
<td>Oct. 1893</td>
<td>Jan. '96</td>
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<td>Dring, E. H.</td>
<td>Feb. 1920</td>
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<td>Du Bois, Loren G.*</td>
<td>Nov. 1891</td>
<td>Jan. '19</td>
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<td>Feb. 1906</td>
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<td>Eastman, George</td>
<td>Apr. 1905</td>
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<td>June 1918</td>
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<td>Eddy, Charles B.†</td>
<td>Oct. 1918</td>
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<td>June 1884</td>
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<td>Elkins, William M.</td>
<td>Jan. 1912</td>
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<td>Ellis, Gilbert I.*</td>
<td>Apr. 1890</td>
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<td>Ellis, Harvey</td>
<td>Jan. 1895</td>
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<td>Ellsworth, James W.†</td>
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<td>Feb. 1912</td>
<td>Dec. '17</td>
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<td>Oct. 1919</td>
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<td>Ellwanger, William D.</td>
<td>Jan. 1891</td>
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<td>Ellwanger, W. D.*</td>
<td>Apr. 1909</td>
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<tr>
<td>Evans, Edwin T.*</td>
<td>Jan. 1896</td>
<td>Dec. '09</td>
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* Died. † Transferred to Resident.
THE GROLIER CLUB

F
30 Failing, Henry ........... June 1886-Nov. ’98
30 Fearing, Daniel B.* .... April 1887-May ’18
11 Feiss, Paul Louis ......... Mar. 1917-
11 Fish, Frederick P. ...... Mar. 1891-
11 Flint, David B.* ......... May 1887-July ’03
11 Ford, Worthington C. .... Nov. 1903-
21 Fowler, H. Alfred ......... Oct. 1911-
14 Fraser, George S.* ....... Apr. 1890-Oct. ’96
14 Freer, Charles L.* ......... Dec. 1889-Oct. ’19
14 French, Edwin Davis* .... Jan. 1899-Dec. ’06
14 French, Frederick W.* .... Jan. 1892-July ’00
14 Frost, E. Horry* ........... May 1891-Sept. ’97
14 Furniss, Horace Howard .... Mar. 1886-Dec. ’92
G
14 Gale, Edward C. ......... Feb. 1890-
14 Garrett, John W. ......... Dec. 1894-
11 Garrett, Robert ......... Feb. 1905-
14 Gibbon, Thomas Edward .... Mar. 1919-
14 Gilchrist, Henry K. ....... June 1900-May ’11
14 Goddard, Robert Hale .... Ives* ......... Feb. 1894-Apr. ’16
27 Goodspeed, Charles E. .... May 1918-
14 Gratwick, William H., Jr. .... Jan. 1896-
14 Greig, Henry Sturges .... 2nd. ......... Apr. 1908-Nov. ’16
11 Gribbel, John ......... Nov. 1907-
H
11 Hackett, E. Byrne ......... Jan. 1919-
11 Hall, Richard S.* ......... June 1906-Aug. ’10
27 Hamill, Alfred E. ......... Apr. 1920-
11 Hamilton, George L.* .... Apr. 1866-
24 Harper, H. H. ......... Feb. 1905-
11 Harrison, Charles Le- land ......... June 1885-Feb. ’93
11 Hart, Francis R. ......... May 1917-
11 Hart, Horace ......... Dec. 1900-Feb. ’06
11 Hart, Louis Bret. ......... June 1918-
11 Haskell, Coburn ......... Feb. 1916-
11 Haviland, Paul B. ......... Oct. 1915-
11 Hazard, Rowland G.* .... Jan. 1918-Jan. ’18
11 Herr, Edwin M. ......... June 1918-
11 Higginson, George, Jr. .... Apr. 1895-Dec. ’02
11 Hildeburn, Charles R. .... June 1888-Jan. ’97
11 Hill, Walter M. ......... Jan. 1909-
11 Hollingsworth, Amos L .... Feb. 1889-May ’06
11 Hollingsworth, Sumner* .... Feb. 1898-June ’99
11 Hollingsworth, Valentin. .... Jan. 1919-
11 Hollingsworth, Zachary T. .... Jan. 1898-
11 Hopson, W. F. ......... Feb. 1898-
11 Howe, Henry S. ......... May 1901-
11 Howland, Louis M. ......... June 1894-Nov. ’13
11 Hubbard, Gardiner Green* ......... May 1896-Dec. ’97
14 Hughes, H. D. ......... Dec. 1919-
14 Hunt, John L. Starr ....... Dec. 1908-
14 Huntington, Austin* .... Oct. 1892-Nov. ’93
14 Hutchinson, Charles Hare* ......... Jan. 1889-Oct. ’02
14 Hutchinson, Joshua H.* .... Jan. 1888- ’91
17 Hyde, James Hazen ....... June 1911-Jan. ’14
14 Irwin, Dudley M. ......... Jan. 1892-
14 Irwin, Theodore,* ......... June 1885- Dec. ’02
14 Irwin, Theodore, Jr. .... Nov. 1919-

J
14 Jacobs, Dr. Henry Bar- ton ......... May 1908-
14 James, Frank L.* ......... Oct. 1885- ’90
14 Jones, H. B. ......... Feb. 1917-
14 Joseph, Isaac ......... May 1918-

* Died. † Transferred to Resident.
MEMBERS—NON-RESIDENT

K
- Kauffmann, Samuel H. Mar. 1886–Mar. '06
- Kauffmann, Victor. June 1906
- Keith, Albert Grey. Jan. 1919
- Kellen, William Vail. Jan. 1898

L
- Ladd, Charles E. Apr. 1892–Feb. '07
- Ladd, William M. Dec. 1892
- Lathrop, Bryan. Feb. 1909–May '16
- Lauriat, Charles E., Jr. Feb. 1910
- Learned, Walter*. June 1888–Dec. '15
- Lehmann, Frederick W. Oct. 1899
- Leonard, Arthur G. June 1918
- Lethbridge, Worth P. C. Feb. 1892–May '07
- Levis, Howard Coppuck. June 1909
- Little, Alexander E. May 1908
- Livingston, Luther S. Oct. 1914–Dec. '14
- Lloyd, William S. June 1918
- Loesch, Frank, Joseph. Apr. 1919
- Lord, Everett E.‡ Feb. 1891–Jan. '92

M
- McCoy, J. C. Nov. 1919
- McClurg, Alexander C.* Apr. 1884–Apr. '01
- Macbeth, George A.* Jan. 1893–Feb. '16
- Macomber, Frank Gair. May 1908
- Mack, Julian W. Mar. 1919
- Mackall, Leonard L. Jan. 1919
- MacMillan, Frederick. June 1892–May '11
- Madden, Clarence L. June 1920

Marburg, Theodore. Oct. 1892
- Marlow, Arthur L.* Apr. 1902
- Marlor, Henry S.‡ Dec. 1885–Dec. '91
- Marquand, Allan. Dec. 1888
- Marquand, Henry. Jan. 1920
- Martin, Mac. Apr. 1919
- Mason, Burdett* May 1891–June '17
- Mason, William S. Oct. 1913

- Mather, Samuel. June 1918
- Mather, William Gwin. June 1918
- Mead, W. Leroy. Jan. 1895–May '08
- Meirs, Richard Walm*. Dec. 1913–Apr. '16
- Merritt, Edward P. Dec. 1905
- Merryweather, George. Nov. 1894
- Mifflin, George H. Mar. 1884–Dec. '93
- Miles, William Porcher* May 1897–May '99
- Miller, Edgar G.* June 1892–Dec. '10
- Moak, Nathaniel C.* Apr. 1885–Sep. '92
- Mohr, Louis.* Dec. 1902–Aug. '19
- Morgan, Junius S. Mar. 1919
- Morley, Christopher. Jan. 1918–Apr. '19
- Morse, Willard S. Nov. 1919
- Mosher, Thomas B. Dec. 1895
- Munder, Norman T. A. Mar. 1919
- Murdock, Harold. Apr. 1904–Nov. '16

N
- Nash, John Henry. Oct. 1918
- Newton, A. Edward. Nov. 1890
- Nobles, Dr. N. T. B. June 1920
- Norton, David Z. Mar. 1918

O
- Osborne, John H.* Jan. 1893–Aug. '11
- Osgood, James R. Nov. 1889–Dec. '92

P
- Page, John K.‡ Nov. 1889–Apr. '91
- Page, John K.§ Feb. 1906
- Palmer, Elisha L.* Dec. 1884–Nov. '12
- Palmer, Robert Amory. Jan. 1892–Apr. '96
- Parsons, Arthur Jeffrey* Apr. 1895–Nov. '15
- Payson, George S. Oct. 1893–Jan. '15
- Payson, Samuel Clifford. Feb. 1895–Apr. '04
- Peabody, Francis S. Oct. 1892
- Peabody, John Endicott. May 1905–Jan. '16
- Peirce, Harold. Oct. 1899
- Pell, Herbert C., Jr. Feb. 1914–Feb. '15
- Pennell, Joseph. Apr. 1884
- Perkins, John L. May 1894
- Perry, Marsden J. Dec. 1905–Jan. '08
- Peter, Marc. May 1920

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THE GROLIER CLUB

Phinney, J. W. ......... Mar. 1896-
Pitt, Faris C. ........ Mar. 1886-Jan. 95
Platt, Charles H. .... Apr. 1919-
Porter, W. D. ........ Dec. 1890-Dec. 91
Prang, Louis ........ Mar. 1884-Jan. 88
Prang, Louis§ ......... Jan. 1893-Dec. 07
Prescott, Winward .... Mar. 1912-
Proctor, Harley T. .... June 1893-May 97
Pruyn, John V. L. .... Dec. 1885-Feb. 90
Purdy, J. Henry† .... Jan. 1905-
Pyle, Howard .......... Oct. 1884-Jan. 95
Randall, Blanchard ... Oct. 1904-
Reed, David Aikten ... June 1920-
Rhead, Louis J.† ..... Feb. 1894-Feb. 95
Richmond, Gerald Hunt Feb. 1905-Oct. 11
Richmond, John R. H.§ June 1900-May 08
Rider, Wheelock ... Jan. 1892-Jan. 96
Roelker, William G. .... Dec. 1903-Jan. 08
Rogers, Charles B. .... Jan. 1892-Jan. 98
Rogers, Edward S. .... Mar. 1920-
Root, John W.° .... Apr. 1889-90
Rosenbach, A. W. S. ... June 1918-
Rowe, Edward Prescott May 1915-
Rowe, Henry S. .... May 1890-
Sachs, Paul J. .... Feb. 1916-
Sage, Dean° .... Feb. 1887-June 02
Sage, Henry M. ... Feb. 1919-
Sanford, William H. ... Oct. 1891-Apr. 96
Scarborough, the Earl of .... Dec. 1888-Feb. 98
Selfridge, Harry G. ... Oct. 1897-
Senter, Charles Parsons ... Feb. 1920-
Sheldon, Charles .... Nov. 1916-
Sherwin, Henry A.° ... June 1896-June 16
Shillaber, William G. ... Feb. 1898-
Shipman, Louis Evan† Oct. 1893-Nov. 95
Shugio, Hermoch .... Jan. 1892-
Simmons, Park Edward Apr. 1919-
Smith, Byron L.* ... Jan. 1909-Mar. '14
Smith, Howard M. ..... Feb. 1886-Apr. '99
Smith, Philip Sherwood ... Oct. 1901-May '11
Smith, T. Guilford ... Feb. 1895-Nov. '03
Smyth, Albert H. ... Nov. 1891-May '93
Soper, John A. .... Jan. 1903-
Squire, Andrew .... Apr. 1918-
Statz, Henry C.* ... Mar. 1900-Sep. 02
Stearns, Joseph B. ... Dec. 1884-May '88
Stetson, John B., Jr. ... Jan. 1920-
Stevens, B. F.* .... May 1897-Mar. '02
Stockton-Hough, John* Feb. 1895-May '00
Stringer, George Alfred ... Oct. 1887-
Swasey, Ambrose ... Jan. 1918-
Tapley, Henry F. ... Feb. 1900-
Taussig, Rudolph J. ... Nov. 1912-
Taylor, Charles H., Jr. May 1895-
Thacher, John Boyd* ... Oct. 1887-Feb. 09
Thomas, Douglas H. ... Mar. 1893-Jan. '96
Thompson, E. Ray* ... Feb. 1892-Aug. '99
Thompson, J. M. ... May 1896-May '00
Thurston, Benjamin F.* Feb. 1889-90
Trowbridge, Edwin K. ... Jan. 1904-
Tuer, Andrew White ... May 1888-Jan. '92
Tyler, Morris F.* ... Dec. 1905-Dec. '07
Updike, Daniel Berkeley ... June 1893-Feb. '98
Vail, Henry H.† .... Oct. 1887-Apr. '91
Vail, H. H. ........ Jan. 1918-
Van der Poel, Augustus ... Mar. 1916-
Vickery, Willis .... May 1919-
Wallace, Andrew B. ... Feb. 1908-
Walters, Harry .... Feb. 1895-
Walters, W. T.* ... Jan. 1893-Nov. '94
Ward, Harry Parker ... Nov. 1916-Feb. '20
Watt, Alexander P.* ... Feb. 1893- '14
Way, W. Irving ... June 1884-Apr. '05
West, William ........ May 1910-
Westinghouse, Herman
H.† ........ June 1894-Dec. '03
White, Herbert H. ... Nov. 1896-Nov. '15

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MEMBERS—NON-RESIDENT

White, William G. . . . . . May 1890–Apr. '19
Wilber, James B. . . . . . Jan. 1918–
Wilkins, Henry B. . . . . . June 1900–Jan. '03
Williams, Chauncey L. . . . Feb. 1895–Feb. '98
Williams, Frederick Wells. . . . . . June 1891–
Williams, George H. . . . June 1920–
Williams, John C. † . . . . . Apr. 1899–Jan. '01
Wilson, Charles R. . . . . . Apr. 1894–Jan. '09
Wilson, Stanley K. . . . Feb. 1914–Apr. '17
Winship, George Parker. Apr. 1916–
Withrow, Thomas F. * . Feb. 1892–Feb. '93
Wolf, Henry M. . . . . . Feb. 1918–
Wood, Charles E. S. . . . Apr. 1885–
Woodbury, John . . . . . Feb. 1906–
Woodward, Frank L. . . . June 1907–
Woolworth, James M. * . Dec. 1905–June '06
Wrenn, John H. * . . . . . June 1893–May '11
Wright, Herbert Carleton † . . . . Dec. 1903–Feb. '05
Wright, Joseph * . . . . . Dec. 1903–Feb. '14
Wright, W. D. Craig . . . June 1908–
Young, Horace G. . . . . Feb. 1905–Oct. '11
Young, James Carleton * . Mar. 1900–Jan. '17
Z

HONORARY

FROM TO
1890 Feb. 19 Andrew F. West
1892 Feb. 2 George William Curtis * Aug. '92
1896 Jan. 7 Charles Eliot Norton * Oct. '08
1918 Jan. 24 Brander Matthews
1919 Jan. 21 Samuel W. Marvin

HONORARY FOREIGN CORRESPONDING

FROM TO
1897 Nov. 3 Venancio Deslandes, Lisbon * June '09
1898 Jan. 4 George A. Lucas, Paris Dec. '09
1909 Nov. Seymour de Ricci

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LIBRARIANS
FROM 1903 Henry W. Kent 1905
1905 Miss Ruth S. Granniss

CURATORS
1893 Joseph L. Morton 1916
1916 Arthur K. Jolliffe 1917
1918 William R. Billings