book to locate omissions. Responsibility rests on the reviewer, however, to mention such items yet at the same time to avoid placing too much emphasis on them at the expense of the book as a whole.

Glaister's Glossary of the Book is a work of intense, bibliographical dedication that contains an enormous amount of valuable information. It is a highly serious undertaking, which perhaps accounts for the omission of the 'folkslore' of the printing and publishing industry. Some mention might have been included about the many lives of Gutenberg and the legends surrounding him; under the 'lay of the case' some reference to the rhymes used by apprentices to master the case's layout would have added colour to the entry. These matters aside, Glaister's Glossary is a major accomplishment, one without equal, and a work with which every bibliographer should become closely acquainted.

DOUGLAS G. LOCHHEAD

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The significance of the publication of the subject catalogue of the Typographic Library and Museum resides in the fact that it is the sole remaining record of a collection dealing with the typographic arts considered to have been the most comprehensive and cohesive in its day. The collection itself has been dispersed, but the subject catalogue offers some indication of its glory and marks a fitting memorial to the vision of Henry Lewis Bullen, its founder-curator, and to the support of the American Type Founders Company [ATF].

Institutions are only rarely the creators of major collections, though they often become their conservators and assist in their latter-day extension. Commonly such collections are the product of personal and individual interest and concern. The Typographic Library and Museum was no exception and could not have achieved such prominence without the unusually rich experience of its founder, Henry L. Bullen. Bullen (1857-1938) was born in Australia, where he was apprenticed in typography, stone lithography, and bookbinding from the age of fourteen to eighteen. Having completed his apprenticeship Bullen emigrated to the United States in 1875. America did not immediately turn out to be the land of opportunity he had imagined, failing to find employment in New York, Bullen spent five years in the wilderness of the Middle United States as a tramp printer. Although, apparently, Bullen was somewhat reticent about this portion of his life, it is this varied part of his career that subsequently served the collection of materials for the ATF Library so well. In 1880 Bullen arrived in Boston and, leaving the trade of type compositor, became responsible for the promotional advertising of Golding & Company, manufacturers of printing equipment. In 1883 he became Sales Manager and while employed by the firm devised a number of well-known items of printing equipment, notably the standard
composing stick and the Little Giant brass rule and lead cutter. In 1888 Bullen returned to Australia where he stayed until 1892.

1892 marks an important year, not only in Bullen’s career but in the events that led to the foundation of the Typographic Library and Museum. Increasingly, following the Civil War, American type foundries had found their mutual competition was financially unprofitable. In 1892 a remarkable consolidation of twenty-three foundries, under the name of the American Type Founders Company, was achieved, with eleven of the smaller foundries being closed within the next few years. The company’s plans eventually called for a total consolidation of all the foundries under one roof. Bullen, on his return to America, became the New York Manager of the ATF. Three years later Robert W. Nelson was appointed General Manager of ATF, and Bullen was appointed General Advertising Manager and Assistant Sales Manager under Nelson. It was at this point that Bullen initiated a suggestion that was to be instrumental in the establishment of the library some thirteen years later. Bullen, knowing of ATF’s plans to consolidate its holdings in a single plant and realizing that member foundries were already possessed of significant individual libraries, which were not considered in the general company inventory of equipment, recommended that these libraries be boxed and preserved in storage in New York against the eventual establishment of a typographic library. Nelson approved of this action, and the plan was quickly put into effect before any of the libraries were dispersed or lost.

No further plans seem to have been made for a library at this time, and Bullen left ATF in 1899 to work successively for the F. Wesel Manufacturing Company (1899-1905) and the United Machinery Company (1905-1906). Apparently his tenure at the latter was not a happy one, and his sudden departure left him unemployed for two years. These were not fruitless years, especially in terms of Bullen’s interest in typographic history. During 1906 he renewed his acquaintance with the editor of the Inland Printer and wrote a series of articles, the first of which proposed the establishment of a national printing library, possibly under the sponsorship of the ATF. He confirmed his personal interest in the following year by placing an ad for the purchase of typographic materials in a number of newspapers.

In 1908 a number of factors culminated in the final establishment of the Typographic Library and Museum. Bullen rejoined ATF in that year and immediately proposed the establishment of the library, offering both his personal collection and his services as librarian in addition to the performance of his regular duties for the firm. ATF had only just achieved a consolidation of its offices by building new premises in Jersey City and, again with Nelson’s support, agreed to the proposal and allocated space for the library. The original basis for the collection of the Typographic Library and Museum were the books from ATF member foundries’ libraries, stored by Bullen in 1895, and some three hundred volumes from his own library. However, Bullen’s energy and his wide contacts within the trade soon brought other donations. The Inland Typographic Company donated a further three hundred books in the year the library was established, and other pertinent acquisitions included a selection of books from the library of the Typothetae of the City of New York, the library of the Franklin Typographical Society of Boston, the shop collection and papers of Theodore DeVinne, and the account books of the first important American foundry established by Archibald Binney and James Ronaldson. Through the generosity of ATF Bullen was
also able to make a number of important buying trips to Europe as well as buying many individual items in the United States. The library grew quickly to some 12,000 volumes in 1923; a parallel estimate in the same period by Beatrice Warde put the collection at something in the range of 14,000 volumes. As reflected in the published subject catalogue the Typographic Library and Museum contained roughly 16,600 items, ‘including 6,500 books, 3,500 volumes of periodicals, 5,000 pamphlets, 200 scrapbooks of manuscripts and ephemera, 500 portfolios and boxes of leaflets and broadsides, and at least 1,000 miscellaneous items’ (Introduction, p. xi).

Since ATF gave so much support to the development and maintenance of the library in the early years, it is necessary to consider the firm’s official view of the collection and its role. Fortunately a very clear account of the library, no doubt coloured by the enthusiasm of its librarian, is provided in the 1923 Specimen Book and Catalogue. It is doubly fortunate since this account includes two photographs of the library in situ, which serve to provide a picture of what users of the day saw when they visited the collection. The official role of the collection was stated as follows:

The Typographic Library and Museum assumes the duty of collecting and preserving the memorabilia of printing and printers of all nations. It aims to answer or afford means of answering authoritatively all the questions relating to printing and its allied arts. Its ability to do this is the test of its comprehensiveness.

A more succinct statement of ATF’s goal in establishing the library, as provided in the Preface to the 1923 Specimen Book and Catalogue, was to provide ‘for the higher education of the printers in the art of typography.’ Certainly the firm appeared to have little doubt that it had succeeded:

This collection, which has grown to be the most complete of its kind in existence, has entirely justified the expectations of the management. It has stimulated the enthusiasms and aspirations of many of those who, within the last decade, have become leaders in the typographic art.

For this, of course, much of the credit must go to Bullen – to his unique vision of what the collection should be and to his unceasing efforts on its behalf. The collection ranged over the entire spectrum of the printing and allied arts, including, as stated in 1923,

- type specimen books and broadsides from 1486 to the present time, textbooks, pictures and portraits, medals and autograph letters relating to printing and printers... printing presses and related equipment... books on journalism, advertising and relief engraving... bookbinding, paper making, illuminated and other pre-typographic books, and... masterpieces in early printed and modern books.

A more detailed statement, compiled by Bullen in 1929, is reproduced in the Introduction to the Kraus International publication of the subject catalogue, and particular reference is given to the more than seventy incunables, including the third known and most complete copy of the 1458 Canon Missae. Despite these treasures the importance of the collection resided in the fact that Bullen, with his long and varied experience of the printing trade, was able to break through the conventional divisions of the industry of his day to create a comprehensive working collection. Beatrice
Warde, employed as Bullen's assistant from 1922 to 1925, noted the barriers that existed between the art, business, and technical aspects of the trade in the first quarter of the century, which Bullen had successfully integrated into a cohesive and real whole in the context of the Typographic Library and Museum. The ability to see the field in its entirety could only occur in someone with Bullen's wide experience in the trade.

The later history of the collection is not so happy. ATF began to experience financial difficulties in the late 1920s and its support of the library lessened. At the same time, professional use of the collection had dwindled. Bullen attempted to revive interest in the collection by means of touring displays from city to city in this period. Warde explains the lack of visitors and researchers, in part, by the difficulties in reaching the library's Jersey City address. In 1927, and again in 1931, Bullen suffered a series of heart attacks, which weakened his efforts to promote the library. ATF's financial difficulties were aggravated by the deepening depression and the company finally declared bankruptcy in 1933. In the same year the company ordered the closure of the library, treating it as an expensive liability. During the company's ensuing reorganization in 1934-35 and its move from Jersey City to Elizabeth, the library was left behind. Control of the library, even to its disposal, remained largely in Bullen's hands. In 1933 he issued two mimeographed sales catalogues of duplicates from the collection.

Fortunately for the preservation of the collection, Bullen had developed excellent contacts with Columbia University in the preceding decade. In 1934 the collection was indeed packed up, but it was then assigned on loan to the University. Throughout the balance of the decade the University sought the necessary funds to purchase the collection, finally achieving this end in 1941. However, the collection that was ultimately acquired by Columbia is not the complete collection as reflected by the subject catalogue. Apart from the two sales catalogues, it appears that Bullen removed, at least in part, the items which he had personally donated to the library, and there is a suggestion that he was involved in the rare book business for a time in the 1930s. A later dispersal of the collection took place in 1946 when it was recatalogued and divided amongst the University's library research collections.

Kraus International's publication of the subject catalogue, therefore, is the only statement of the Typographic Library and Museum collection in its entirety.

The subject catalogue was begun by Bullen in 1908 and appears to be entirely of his own devising, no model nor any plan for it have come to light. It is important to remember that, at no time, was a professional librarian connected with the Typographic Library and Museum. Bullen seems to have been unaware of the Library of Congress subject schemes, and the catalogue of the St. Bride's collection, published in 1919, would have been of no help since it was simply an author-title listing. Bullen's scheme for the library's physical organization was based on a fixed location for each item. This was temporarily altered during Bullen's absence on a European buying trip in 1924, when Beatrice Warde, as acting librarian, attempted to impose her interpretation of the Dewey Decimal Classification scheme on the collection. Following Bullen's return and Warde's departure, the subject catalogue, as prepared by Bullen with his wife's assistance, was continued in its original form.

Because of the idiosyncrasies of Bullen's system, as the Introduction to the published catalogue makes clear, there are some slight difficulties in its use. To this end
the Kraus International version of the catalogue has extracted the primary list of subject headings used. It is suggested that users, before consulting the catalogue proper, examine the list carefully and search under a variety of headings for the desired information. While the difficulties in using the catalogue do not detract from its ultimate value as a reference source, it is unfortunate that no rationalization — possibly by the addition of cross references — of Bullen's system was made. Perhaps the most serious omission on the part of the producers of this version of the subject catalogue is the absence of the present-day locations for the materials from the original collection. Given the partial dispersal of the collection — both by sales and within the Columbia University Library, as outlined above — it would have been helpful if the entries could have been checked against Columbia's current catalogue and the appropriate shelf numbers added.

Despite these minor quibblings, the Kraus International's publication of the subject catalogue of the Typographic Library and Museum is an invaluable reference to the recorded knowledge of the printing industry and its allied trades as conceived in the first third of the twentieth century and an appropriate memorial to Henry Lewis Bullen and the American Type Founders Company, who made this superb collection possible.

PETER E. GREIG

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In these two volumes Maureen Bradbury, former Assistant Special Collections Librarian at the D.E. Cameron Library, has recorded the remarkable Canadian printing collection of the University of Alberta. She has adhered to John Ryder's broad definition of private printing in Glaister's Glossary of the Book (1960). In her desire to include presses concerned with 'the physical aesthetics of printing' (all quotations are from Bradbury), she excludes presses dealing with content rather than form and those showing 'well-defined distribution techniques.' Her closest attempt at defining the limits of her subject is her statement that 'the ideal of printing for pleasure rather than profit is still at the heart of the undertaking.'

The printing resources of Alberta must be staggering and Bradbury's extensive research reveals an astonishing amount of ephemeral work — the most elusive of printed items — as well as a remarkable range of books and pamphlets. Bradbury has noted items not owned by the Library but important for a well-rounded view of Canadian printing. The chronological listings, useful biographical notes, and references make the volumes invaluable for collectors and librarians.

It is most unfortunate that Bradbury titled the work as productions from Canadian private presses, since fewer than half the presses listed are truly private. Ryder