

PRINTED & BOUND

A Newsletter for Bibliophiles

October 2019

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

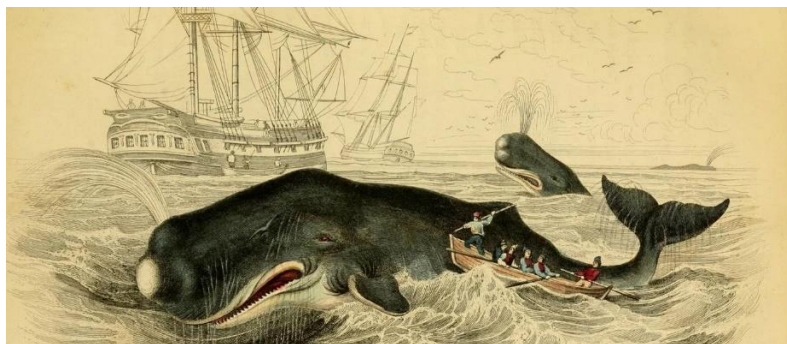
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Printed & Bound
Volume 6 Number 3
October 2019 Issue

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28800 Mound Road
Warren, MI 48092

Printed & Bound is published in February, June, and October. Back issues are available at www.bookclubofdetroit.org.

Bibliophilia: The love of books. A bibliophile is one who loves to read, admires fine books, and collects special editions.



The whaling ship Essex left Nantucket, Massachusetts, on August 12, 1819, and tragically sank on November 20, 1820, after an attack by a mammoth sperm whale.

THE *ESSEX* AND *MOBY DICK*

Just one year after author Herman Melville was born, an American whaling ship named the *Essex*, under the command of Captain George Pollard, Jr., was attacked and sunk by a sperm whale in the southern Pacific Ocean. The 20-man crew, stranded thousands of miles from the South American coastline, attempted to reach land in the ship's remaining whaleboats. Starving, dehydrated, and exposed to the elements, the men eventually ate the bodies of those who had died and then drew lots to determine which of the survivors would be sacrificed to save the rest of the crew members. First mate Owen Chase and cabin boy Thomas Nickerson later wrote about this harrowing experience, a tragedy that captured world-wide attention and inspired Melville's masterpiece, *Moby Dick*.

The final voyage of the *Essex*, which was expected to last two-and-a-half years, had been a troubled one even before the whale attack. Within two days of leaving Nantucket on August 12, 1819, the ship encountered a squall and lost a sail and two whaleboats. Without making

(continued on page 2)

When I have a little money, I buy books; and if I have any left, I buy food and clothes. (*Erasmus*)

THE *ESSEX* AND *MOBY DICK* (continued from page 1)

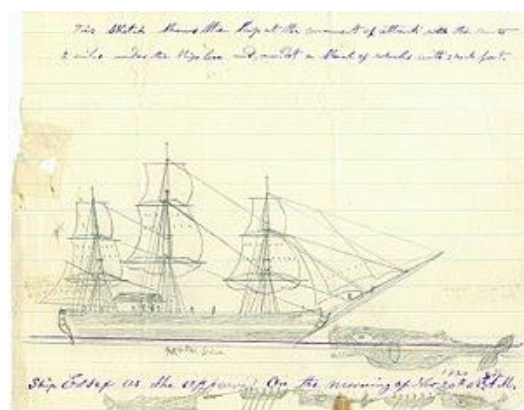
repairs or replacing the whaleboats, the captain, who at 29 was one of the youngest men ever to command a whaling ship, elected to continue his voyage. The ship finally rounded Cape Horn in January of 1820. Morale had been failing, but the crew's spirits lifted when they encountered the warm weather of the South Pacific. Unfortunately, one of the crew members deserted at Atacames in September. This meant that only two men would be left to handle the *Essex* when the rest of the crew were manning the remaining three whaleboats, each of which required six men.

During the following two months, the *Essex* crew encountered depleted whaling grounds and had to fix a serious leak. Then, on November 20, a huge male sperm whale, reportedly about 85 feet long, attacked the ship while one whale boat was being repaired on the ship and the other two were in the water. The whale smashed the bow of the *Essex* and swam off as the ship was sinking. The crew spent the next two days gathering as many supplies as possible from the waterlogged ship, and then the three whaleboats and their crew members set out to search for land. They stopped at Henderson Island and got food and fresh water. Three crew members (who were rescued a year later) chose to stay on the island, while the remaining men continued their journey. On January 10 and 18 of 1821, two men died and were buried at sea. Three more died after that, but their bodies were kept in order to feed the remaining crew members. On January 28, one of the whaleboats became separated from the rest, and its three crew members were later presumed dead. Two more men died when lots were drawn to decide who should be sacrificed to save the others.

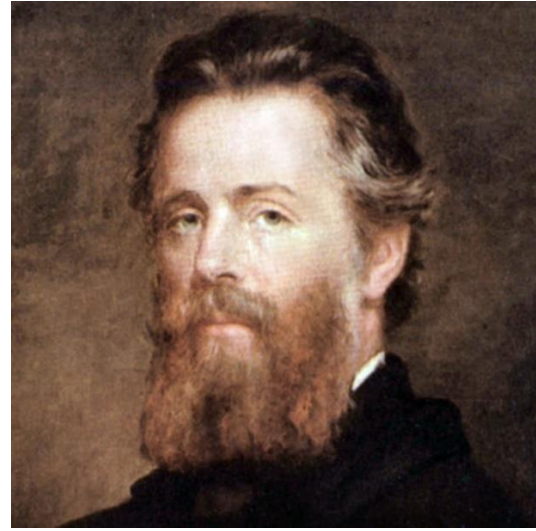
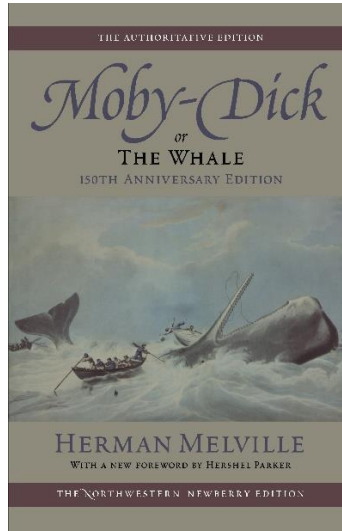
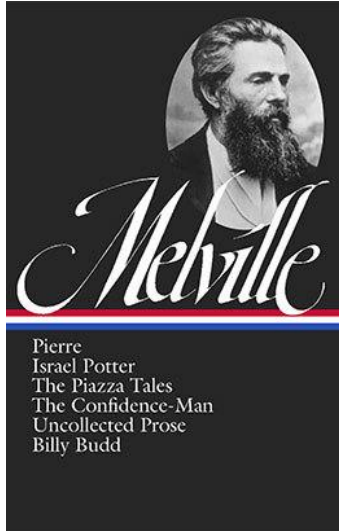
Five crew members in two whaleboats remained. The crew of one boat

were rescued on February 18, 1821, and the crew of the other boat were rescued on February 23, 93 days after the *Essex* had sunk. A year later, the three men who had stayed on Henderson Island were rescued and taken to Australia. Thus, eight men of the 20 crew members survived. First mate Owen Chase returned to Nantucket on June 11, 1821, and four months later wrote his account of the experience, the *Narrative of the Most Extraordinary and Distressing Shipwreck of the Whale-Ship Essex*; which Herman Melville used as one of the inspirations for his novel *Moby-Dick* (1851). Fifty-six years later, the cabin boy, Thomas Nickerson, wrote his own account of the sinking, titled *The Loss of the Ship "Essex" Sunk by a Whale and the Ordeal of the Crew in Open Boats*. It was lost until 1960 and was then published by the Nantucket Historical Association in 1984.

Owen Chase's narrative is still print. Thomas Nickerson's account is out of print, but used copies are available online. For accounts from other crew members, Nathaniel Philbrick has compiled and edited *The Loss of the Ship Essex, Sunk by a Whale: First-Person Accounts*.



Shown above, Thomas Nickerson's sketch of the *Essex* and the massive sperm whale that wrecked it.



MELVILLE'S BICENTENNIAL

By Paula Jarvis

Herman Melville was born 200 years ago, on August 1, 1819, in New York. A little more than a year later, the whaling ship *Essex* sank after being attacked by a sperm whale. It was a tragedy that became one of the inspirations for Melville's 1851 masterpiece, *Moby Dick*. (Note: Another inspiration for Melville was "Mocha Dick," an albino sperm whale that swam in the waters near Mocha Island off the coast of Chile in the 19th century. An American explorer, Jeremiah N. Reynolds, wrote about this whale in "Mocha Dick: Or the White Whale of the Pacific: A Leaf from a Manuscript Journal," an account that was published in *The Knickerbocker* in 1839.)

Long before Melville wrote *Moby Dick*, he had worked as a clerk and as a farm hand, traveled west to the Mississippi, gone to sea twice, written five novels, married, become a father, met Nathaniel Hawthorne, and bought a home in the Berkshires near Hawthorne, who would become his life-long friend. Although he would live to the age of 72, by the time he was 32, when *Moby Dick* was published, he had already acquired

what most men would consider a lifetime of experiences.

Born in New York City as the third of eight children and the second son of a successful merchant, Herman Melville (the "e" was added later) enjoyed a privileged life throughout his early years. However, his parents lived beyond their means and depended on their families for financial support. Following his father's death in 1832, Herman saw the end of his comfortable lifestyle and sought work in family businesses. He eventually embarked on the travels that informed much of his later writing.

His first novel, *Typee* (1846), and its sequel, *Omoo* (1847), were exotic tales inspired by his sojourns in the South Seas. They brought him fame among the general public and an admiring—but unsigned—review by Nathaniel Hawthorne, who described *Typee* as "lightly but vigorously written" and said that "we are acquainted with no book that gives a freer and more effective picture of barbarian life."

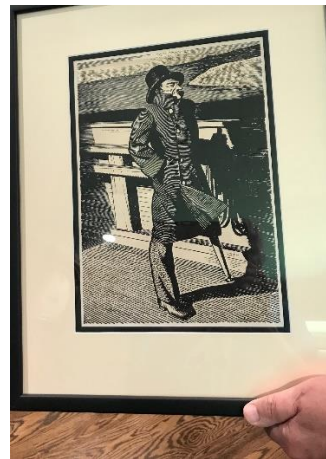
(continued on page 10)

A MICHIGAN MELVILLE COLLECTOR

More than 800 miles separate Grosse Pointe Farms, Michigan, from Nantucket, Massachusetts, where the fictional *Pequod* of *Moby Dick* fame set sail. But for one Melville enthusiast in Michigan, Herman Melville's tales of seagoing adventures are no farther away than the shelves in his library. An avid collector of Melville's works and items related to the author and his books, this collector has first editions of every book that Melville wrote (except for his two volumes of poetry). He also collects scrimshaw and other items associated with Melville's books and his world.

An orthopedic surgeon who travels widely on medical missions, this collector (who prefers to remain anonymous) always carries a copy of *Moby Dick* with him and has read Melville's masterpiece countless times in settings that range as far from Michigan as Cambodia and Viet Nam. He continues to marvel at Melville's insight into the human mind and heart, and he revels in his poetic prose. Not surprisingly, special editions of *Moby Dick* hold pride of place on his bookshelves, most of which are carefully protected in custom-made solander boxes.

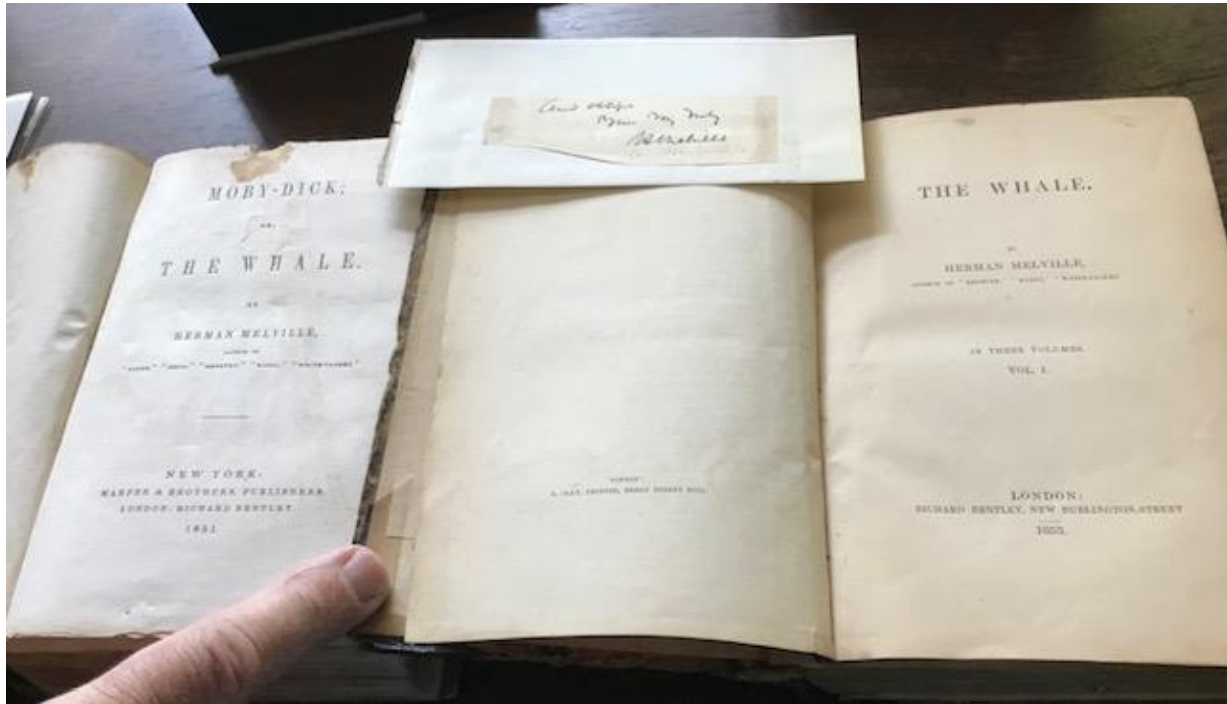
Shown below are two shelves with his Melville first editions, a bust of Melville, some of his many books related to Melville and whaling, and a few pieces from his collection of scrimshaw.



Above, a small section of this enthusiast's Melville collection. Left, Rockwell Kent's iconic portrait of Ahab from the Lakeside Press edition of *Moby Dick*.



*In chapters 100 and 101 of *Moby Dick*, Melville mentions a real-life ship, the Samuel Enderby, which, in Melville's fictional account, had also encountered Moby Dick. Named for the London owner of Samuel Enderby & Sons, the ship was one of the whaling company's three vessels. Shown above is Enderby's own almanac, one of this collector's prized treasures.*



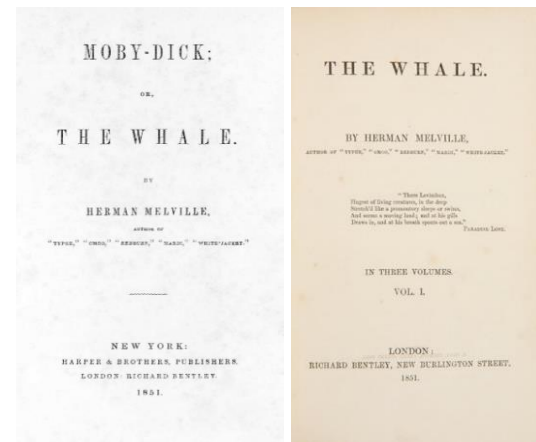
The first American edition of *Moby Dick* (above left) and the first English edition (on the right), with a Melville autograph in the center. The English edition, titled *The Whale*, actually came out one month before the American edition, with several changes, including the accidental elimination of the epilogue. Enough unbound sheets from the English edition were left over to print cheaper editions in 1852 and in 1853, as shown above. (From the collection of a Grosse Pointe Farms [Michigan] Melville enthusiast.)

COLLECTING *MOBY DICK*

As the photo above indicates, collecting the works of Herman Melville, and especially editions of *Moby Dick*, is a complicated task. Not surprisingly, it can also be extremely expensive for those who focus on “firsts” and on special limited editions. Listed here are some of the prizes that the dedicated collector will want.

Opening lines of *Moby Dick*:

“Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing in particular to interest me on shore, I thought I would sail about a little and see the watery part of the world.”



FIRST ENGLISH EDITION 1851

Published as *The Whale* in three volumes in October 1851 by Richard Bentley. Due to the slow sales of Melville’s previous works,

(continued on page 6)

COLLECTING MOBY DICK (continued from page 5)

Bentley initially printed just 500 copies, of which only 300 sold in the first four months. The remaining unbound sheets were bound in a cheaper casing in 1852. A year later, there were still enough unbound sheets left to allow an even cheaper casing to be used for another version. On this version, the title page was changed to show the 1853 date. This is actually rarer than the copies with the 1851 date in that only nine copies are known to exist.

FIRST AMERICAN EDITION 1851

Moby Dick, or The Whale, was first published in the United States in November 1851 by Harper & Brothers in a single volume. Of the 2,951 copies printed, 125 were review copies. About 1,500 sold in 11 days, but then sales slowed, and copies of the first edition were still available after two years. Almost 300 were destroyed in an 1853 fire at Harper's warehouse. (Note: Most of the first editions have orange end-papers, although there are two known volumes with rare white end-papers.)

Much confusion surrounds the publication of the American and English editions of *Moby Dick*. Reprinted below is an excerpt from an explanation available online at Hofstra University's "Melville Electronic Library: A Critical Archive":

"To avoid the pirating of his text, Melville arranged for the near-simultaneous publication of *Moby-Dick* in the US and England. Melville had his novel typeset in New York City in the summer of 1851 but withheld publication of it in the US until after the British version was released. The British version titled *The Whale* appeared in October 1851; the American titled *Moby-Dick; or, The Whale* in November.

"For the British version, Melville sent a set of the American proof sheets, which included some corrections and revisions of his own, to Richard Bentley in London, who instructed Henry Milton to copy-edit the American sheets, adapting it to British usage and Bentley's house style. Milton also expurgated the text in about 200 places. In going to press, Bentley's edition famously omitted Melville's

epilogue, in which we learn that Ishmael is the only survivor of the *Pequod* shipwreck. Much to Melville's chagrin over the loss of some of the novel's most memorable poetic prose, reviewers were also quick to note the formal impossibility of the death of the novel's first-person narrator. Also bungled in the British production is the placement of Etymology and Extracts at the end of volume 3, instead of its place at the front of the single-volume American version. The Epilogue omission and Etymology / Extracts misplacement may have been the consequence of confusions arising from the shipment of proofs.

"The difference in title in the British and American titles reflects a late change of mind on Melville's part. When he sent his proofs to Bentley the novel was simply *The Whale*, but an undated draft of a letter from Melville's brother and literary agent Allan Melville to Richard Bentley, requesting a title change to *Moby-Dick; or, The Whale*, came too late for Bentley to make the change; he had already advertised the original title. Exactly when Melville changed his mind is not certain. But the appearance of 'The Town-Ho's Story' (Ch. 54) as a pre-publication excerpt from 'The Whale' in the October 1851 issue of *Harper's New Monthly Magazine* indicates that Melville had held onto this title into late September, about the time that Bentley had already arranged for his early October advertisements of *The Whale*. Nevertheless, Bentley was able to insert a half-title page, in volume 1 only, that reads *The Whale; or, Moby Dick*. The subtitle omits the hyphen in the American title *Moby-Dick*.

"Even this difference has meaning, for in modern usage—both scholarly and now popularly—the hyphenated *Moby-Dick* designates the book; the unhyphenated "Moby Dick" represents the white whale.

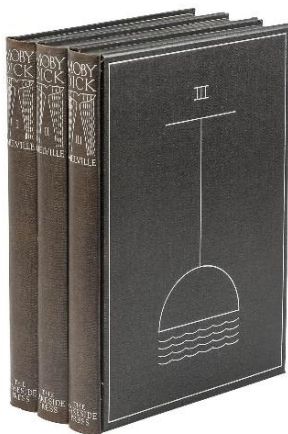
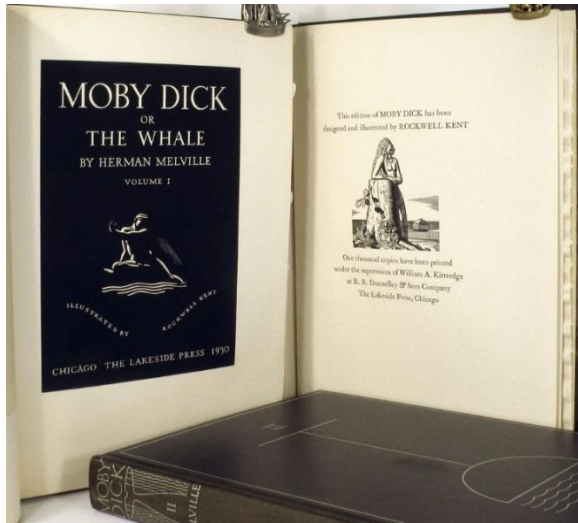
"Regardless of these complications and the fact that the American version's text precedes the British, Bentley's revised and expurgated British version appeared first, in October 1851, and was followed in November by the American version."

The following pages feature fine editions of *Moby Dick* that were illustrated by Rockwell Kent, Boardman Robinson, and Barry Moser.

ROCKWELL KENT

Lakeside Press (1930)—shown below

This much-sought-after version of *Moby Dick* features 280 stunning illustrations by Rockwell Kent, in a three-volume large quarto format published by R. R. Donnelly (Chicago) under the Lakeside Press imprint. Binding is black cloth with silver lettering and designs, with acetate jackets and an aluminum slipcase. Edition limited to 1,000 copies. Reprinted in a one-volume trade edition by Random House (see next entry) in the same year.

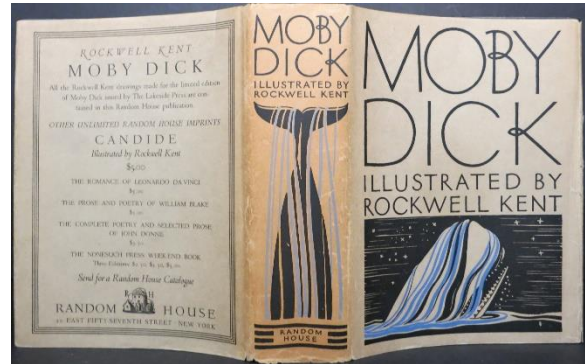


Rockwell Kent (1882-1971) was one of America's most distinguished illustrators.

Random House (1930)—shown below

This one-volume version of the Lakeside Press edition features a new cover design and a colorful dust jacket. The original interior Rockwell Kent illustrations were

retained, but the cover and dust jacket design were created by another artist.

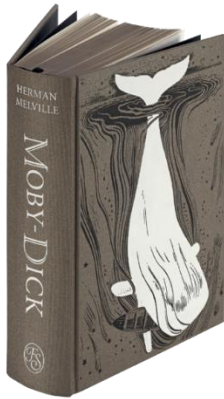


Folio Society (2009)—shown below

This magnificent Folio Society edition of *Moby Dick* is bound in smooth-grain black leather with a white-and-silver whale design by Rockwell Kent. Limited edition of 1,750 copies. A companion volume with a commentary by Harold Beaver is bound in black cloth with silver lettering. Both are enclosed in a black slipcase with title lettering blocked vertically on back in silver. (Note: The Folio Society also published an edition of *Moby Dick* in 1974 with wood engravings by Garrick Palmer.)

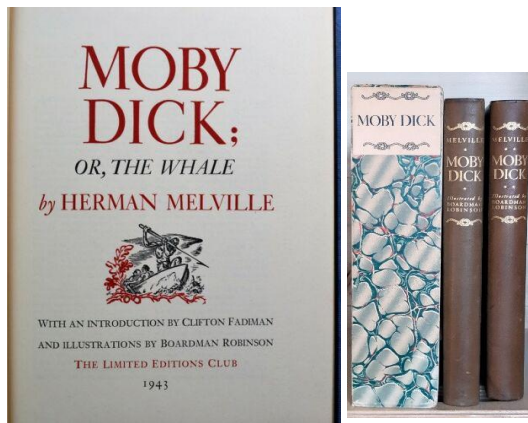


FOLIO SOCIETY (Reprint 2009)—below
Following the success of its deluxe 2009 edition, the Folio Society quickly reprinted *Moby Dick* in metallic buckram with a design based on Rockwell Kent's artwork. This edition has colored page tops, a ribbon marker, and a cloth slipcase.

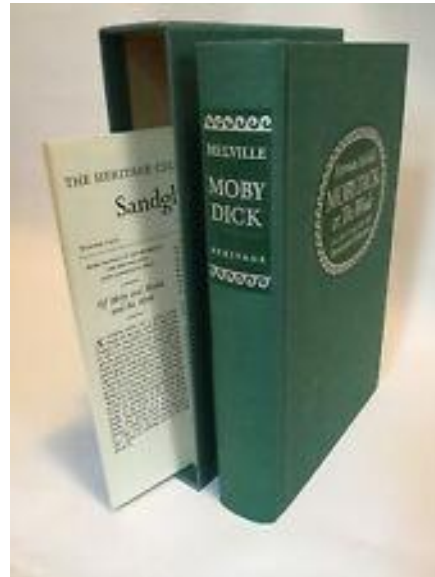


BOARDMAN ROBINSON

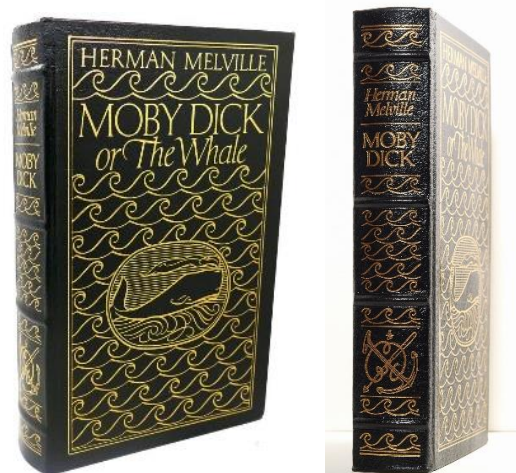
Limited Editions Club (1943)—below
Two leather-bound volumes in a slipcase. (Title page shown at bottom.) Introduction by Clifton Fadiman. Illustrations by Boardman Robinson.



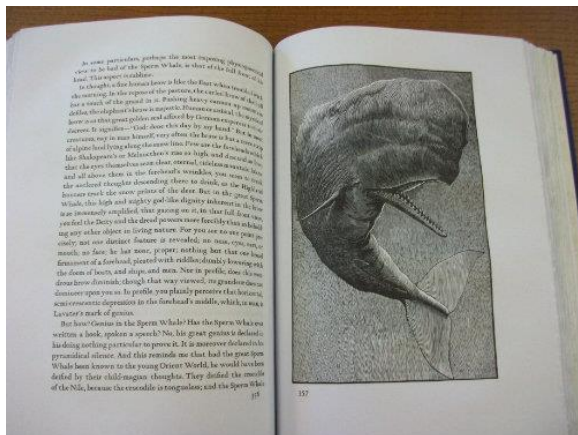
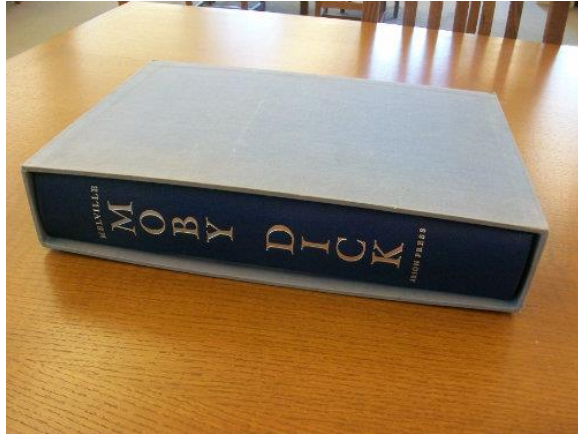
Heritage Press (1943)—shown below
Trade version of the Limited Editions Club edition with illustrations by Boardman Robinson. In green cloth-covered boards in slipcase with "Sandglass" newsletter. Tall octavo (9 to 10 in. tall).



Easton Press (1977)—shown below
Another version of the Limited Editions Club edition. Full leather (black with gilt designs) binding with full gilt edges, hubbed spine, moiré endpapers, and ribbon place marker. Introduction by Clifton Fadiman and illustrations by Boardman Robinson (including color frontispiece portrait of the author) from the Limited Editions Club edition.



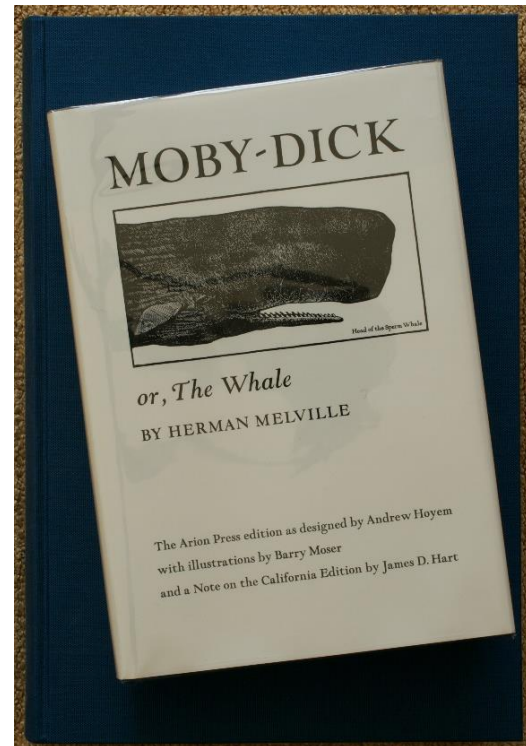
BARRY MOSER



Arion Press (1979)
Considered by many to be the most beautiful version of *Moby Dick* ever

published, the Arion Press edition is best appreciated close up, where its fine details can be seen. This edition features a blue morocco cover with silver lettering, boxwood engravings by Barry Moser, and handmade paper with a whale watermark created especially for this edition. The text was set by hand in Goudy Modern, with blue initial letters at the start of each chapter in Leviathan Capitals, a typeface designed for this purpose by Charles Bigelow & Kris Holmes. Only 265 copies were printed, of which 250 were for sale. This edition was named by the Grolier Club as one of the “100 Most Beautiful Books of the 20th Century.”

(Note: The University of California produced two facsimile editions: (1) a deluxe slipcased limited edition of 750 copies published in 1979 and (2) a standard trade hardcover and paperback published in 1981 and still available today. The standard trade editions do not replicate the blue ink colors; they are all black ink. They feature a harpoon on the spine.)



MELVILLE'S BICENTENNIAL (continued from page 3)

Melville's next three books—*Mardi* (1848), *Redburn* (1849), and *White Jacket* (1850)—moved away from the South Seas focus of his first two books to experiment with elements of every 19th century genre, from gothic thrillers to urban reform literature.

In August of 1840, 31-year-old Melville met 46-year-old Nathaniel Hawthorne, and their friendship began. Although Hawthorne often found Melville's enthusiasm and intensity exhausting, both men found intellectual and creative stimulation in their relationship, so it is not surprising that Melville dedicated *Moby Dick* to his new friend: "In token of my admiration for his genius this book is inscribed to Nathaniel Hawthorne." After reading *Moby Dick*, Hawthorne wrote to a friend, "What a book Melville has written! It gives me an idea of much greater power than his preceding ones."

Melville's writings after *Moby Dick* included both novels and short stories, but he didn't find financial stability until he became a customs officer in the City of New York, a position he held for 19 years. Unbeknownst to him, his job was protected from the uncertainty and turmoil of political reappointments by a customs official who admired his writings. That official was Chester A. Arthur, future president of the United States.

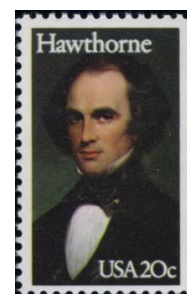
Herman Melville suffered from a variety of problems and tragedies

throughout his life. In 1867, the oldest of his four children, Malcom, died from a self-inflicted gunshot wound. In 1886, his son Stanwix died from tuberculosis. In addition, throughout his life Melville endured financial setbacks and bouts of melancholy and rages that caused family and friends to fear for his sanity.

Fortunately, his marriage to Elizabeth Knapp Shaw in 1847 proved to be an enduring and stable union that provided him with a safety net of love and security. Perhaps equally important, his friendship with Nathaniel Hawthorne gave him the intellectual companionship he needed; it lasted until Hawthorne's death in 1864.

When Melville died in 1891 at the age of 72 from "cardiac dilation," his books had been out of print since 1876. He left behind an unfinished novel that was published posthumously in 1924 as *Billy Budd, Sailor (An Inside Narrative)*. This "new" masterpiece, which has been compared to *Moby Dick* for its brilliant exploration of timeless themes, prompted a Melville revival that has continued unabated to this day.

Herman Melville is buried in Woodlawn Cemetery in the Bronx, New York, now a place of pilgrimage for his devotees. Devotees can also join The Melville Society, which was formed in 1945 and is dedicated to the study of Herman Melville. Its web page address is https://people.hofstra.edu/john_L_bryant/Melville/soc.html.





Fore-edge painting of a fishing scene, fanned to the right, from The Poetical Works of Thomas Campbell, published by Edward Moxon, London, 1840. Gift of John H. and Martha Daniels to the National Sporting Library in Middleburg, Virginia.

HIDDEN IN PLAIN SIGHT: FORE-EDGE PAINTINGS THEN AND NOW

“Hidden treasures” is an apt way of describing fore-edge paintings, which are decorations painted on the edges of a book’s pages. Although these paintings are most often done on the edge opposite the book’s spine, they are sometimes painted on all three edges of the book.

Originally, fore-edge paintings were applied directly to the edges of the leaves and were clearly visible when the book was closed so that the book could be easily identified. However, artists later began painting the edge with the pages splayed (as shown in the photo above). Done this way, the painting was undetectable when the

book was closed and thus became a hidden treasure.

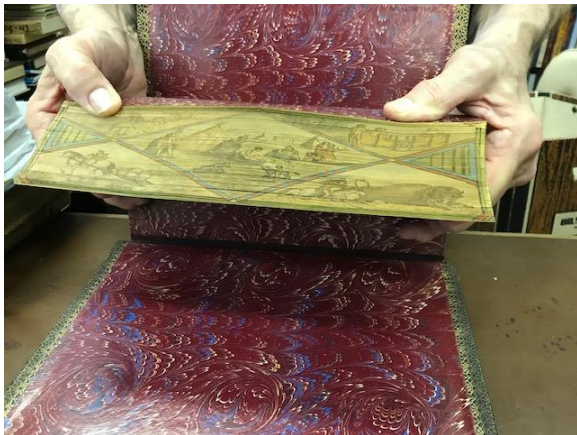
It’s believed that fore-edge paintings began as long ago as the 10th century, but it wasn’t until the 16th century that a cousin of Italian Renaissance painter Titian began to use the fore-edge of books as a canvas. A century later, bookbinders in England began painting on the edges of splayed pages and then gilded or marbled the remaining edges. This effectively hid the paintings from the casual browser.

Some painters went a step further and painted the edges so that one scene
(continued on page 12)

FORE-EDGE PAINTINGS (continued from page 1)



Fore-edge painting decorating an edition of The Works of Edmund Spenser, published by Routledge, Warne, and Routledge, London 1859. (Private collection.)



Fore-edge painting featuring American Indians on a two-volume edition of The Poetical Works of Longfellow, published by Houghton, Mifflin and Company in 1880. One of several books with fore-edge paintings available from Shaw's Books in Grosse Pointe Park, Michigan.

appeared if the pages were splayed in one direction but another scene appeared when the pages were splayed in the opposite direction. Other versions of fore-edge paintings include panoramic paintings that go around all three sides of the book, and “double split” paintings where, when a book is open at the middle, one scene is painted on the left-hand edge and another on the

right-hand edge. (See Martin Frost example below.)

Books with fore-edge paintings can vary widely in price, depending on age, condition, quality of painting, and rarity. For example, Hank Zuchowski at Shaw's Books in Grosse Pointe Park, Michigan, has several examples that range from \$500 to \$1,250 per volume. (The two-volume Longfellow set shown at bottom left is \$2,500 for the pair.)

Oddly, most fore-edge paintings have nothing to do with the contents of the book itself. Many book owners choose subjects that reflect their own interests or hobbies (golf, sailing, fishing, etc.), favorite motifs (flowers, birds, religious designs), or historical subjects, such as battle scenes.

Despite the long history of fore-edge paintings, most of those available today date from the late 19th century to the early 20th century. Fortunately, Martin Frost, an English artist, is keeping the technique alive. Shown below is one of his magnificent productions. (To see more examples of Frost's artwork, go to <https://www.foredefrost.co.uk/the-artist>.)



COMING IN 2020:
Isaac Asimov Centennial
January 2, 1920—April 6, 1992