

The Compleat Collector

CARL PURINGTON ROLLINS

Cushing on Vesalius

A BIO-BIBLIOGRAPHY OF ANDREAS VESALIUS. By Harvey Cushing. New York: Schuman. 1943. xxxviii—230 pp. \$15.

FOUR centuries ago there issued from the press at Basel an impressive folio volume which did much to upset medical traditions of fourteen hundred years. The title-page displayed an elaborate engraving of a dissecting room, and the title, mod-

estly concealed in a small cartouche, announced that Andreas Vesalius of Brussels, professor of medicine at Padua, would explain the works of the human body—*de humani corporis fabrica*. The author was not yet thirty years old, and the *Fabrica* was his principal (but by no means his only) contribution to medical literature. The title-page did not mention the dramatic and magnificent woodcuts by Jan van Calcar which illuminated the text—but they spoke for themselves.

To celebrate the fourth centenary of the appearance of the *Fabrica* we now have a great surgeon's tribute to the famous anatomist. For forty years Cushing had been interested in Vesalius: for half of that time he had planned a book about him. He did not live to finish it, although at his death he had written half of it, and had roughly indicated the nature of the remaining portions. To the devotion of his secretary, Miss Stanton, and the generous labors of Dr. Castiglioni and Dr. Francis, we owe the completion of the work, while the enthusiasm of his colleague, Dr. Fulton, has seen the work to a conclusion in this anniversary year.

It is a complicated book—even its title is unusual. As biography, in the orthodox sense, it is deficient. If one turns to the index for biographical help, one finds only Vesalius *père*—with two references. One must consult Roth or even Ball for the conventional records of his birth, peregrinations, and death. But as annotated and animated bibliography the book is a treasure house wherein physician, bibliophile, and humanist may find endless enlightenment.

Not least of Harvey Cushing's talents was his skill in writing for entertainment as well as elucidation. He once expressed a mild dismay at his "inky past," but that past, as recorded in his bibliography, published in 1939, contains no better book than this tribute to a colleague *de temps passé*. Cushing's "gay disregard of bibliographical conventions" has been kept within bounds by the sedulous care of his editors, while certain chores left undone have been attended to by Dr. Castiglioni. But the book is Harvey Cushing's. His meticulous scholarship and his engaging literary style are


apparent in all that came from his pen, even as his handwriting betrayed the skilled craftsman.

The "Bio-Bibliography" is an example of good bookmaking which would have pleased the author. It is a small quarto printed on soft and mellow paper in that revived Renaissance type face of Aldus's first used in the *Hypnerotomachia* of 1499. The main text is set in a wide measure with large type, while the notes, bibliographical descriptions, and indices are set in two columns, in a smaller size. The page is readable and handsome, and, *pace* the WPB, has the grace of adequate margins. The binding leaves something to be desired in material and design as well as in sewing. There are eighty-nine figures, many of them full page, printed—and very well printed—by off-set. A good book deserves a competent printer, and has found it in this case.

Hopkins of the Marion Press

THE MARION PRESS, A SURVEY AND A CHECKLIST. By Thomas A. and Amy Hopkins Larremore. Checklist compiled by Joseph W. Rogers. Jamaica: Queens Borough Public Library. 1943.

THE Marion Press was established at Jamaica, Long Island, in 1896 by Frank Easton Hopkins, and named for his daughter. The last item in the bibliography is dated 1931, although the Press was relatively inactive in the later years. Its founder had been Superintendent for DeVinne for ten years, and he learned from that stern but intelligent printer many of the principles and practices which made the DeVinne Press famous. These he put into successful operation in the small printing office which he set up in his attic, with meager type equipment and a hand press. As the business grew (it was never a large one) he added more type and power presses, but he always maintained a scrupulous regard for the mechanical niceties of presswork; if his typographic resources seem to us meager and conventional, he used them with discrimination. In 1896 Caslon type had no such universality as it has now come to have, and the so-called "modern" roman was in common use in books and especially in newspapers. One forgets that the tremendous repertory of type faces now available to the printer have mostly come into use in the last forty years. If Hopkins's types were of what now seems like an elder vintage, a souvenir of a more distant past was the collection of a hundred



I seem to be listening for a flurry
and a hurry in the hall — For the
sound of a bark that comes not.

All Dogs Go To Heaven

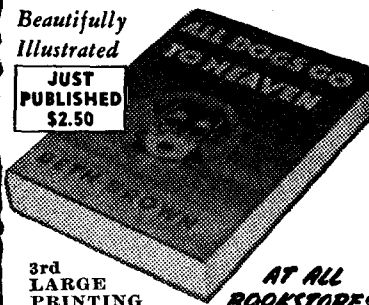
by Beth Brown

Here is the most unique and unusual story about dogs and humans and their undying affection for each other that has ever been written. It's a book of books for you who have ever had a dog—a tender, deeply moving story for you who ever wanted a dog—a stirring, emotional tale for you who ever loved a dog an unforgettable, inspiring message for you who ever lost a dog! As you read "All Dogs Go to Heaven" you really get to know dogs—and once you know dogs—you know people—and once you know people—you know the divine plan of the universe. And then somehow you get a new perspective on life—renewed faith and courage and hope.

Ever hear dogs speak? These do. They speak to say that there is no death. There is only life in another form. Some little dog you've lost—is not really lost. He is always with you—wherever he is—wherever you are.

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or so wood blocks engraved by Dr. Alexander Anderson, a follower of Bewick, and the first native wood engraver of any consequence.

Hopkins was fortunate from the first in his customers—men who had known him at the DeVinne Press. He began while there to do some work for them at his attic press, and it was DeVinne's annoyance with this small competition which led to a severance of their relations. Hopkins had confidence in his ability to do good work for exacting customers, and this confidence was justified by repeated commissions from the same clients.

The Marion Press has been fortunate also in its biographers. His daughter and son-in-law have had access to all sources of information, original documents as well as the memory of men who knew Hopkins and his work. The style is somewhat discursive and repetitious, but the story is well worth telling. The narrative is reinforced by numerous pictures of Hopkins and of his printing-offices and examples of its product. The text is amply and interestingly annotated, and there is a full index. Last, but not least, there is a complete bibliography by Joseph W. Rogers of the imprints of the Press.

The main text of the work is hand set in the Caslon type which Hopkins used, and printed on one of his hand presses, as a WPA project; the notes, index, etc., having been completed by machine. It is a good-looking volume which Hopkins would have found creditable even to his exacting standards.

Hispanic Publications

THE HISPANIC SOCIETY OF AMERICA: CATALOGUE OF PUBLICATIONS. By Clara L. Penney. New York. 1943.

THIS modest little book, innocently tagged "Publications 1943" on the spine and in obscure blind stamping of the name and seal of the Society on the front cover, is as full of meat as an egg. Textually it is a list of the publications of the Hispanic Society of America, giving all necessary bibliographical data, together with explanatory notes. The information is given in crisp, lucid, condensed form. The arrangement is in general chronological, and any awkwardness arising from such a listing is prevented by a remarkably full and explicit index. A good many illustrations, reduced facsimiles of title-pages, etc., quite charming in themselves, are introduced throughout the pages.

Typographically the book has been put together with a simple, straightforwardness which is no small part of its value. In its demure way it is a model of how such a catalogue can be compiled and printed, while its appropriateness at the present time is clear. It is almost annoying to fail to find any detail which has been omitted or slighted either by compiler or printer!

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(Continued on page 38)

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DEADLINE AT DAWN William Irish (J. B. Lippincott: \$2.)	Dance-hall girl and boy who thinks cops are after him solve a Manhattan murder their own way.	Gets off to rather slow start, but once the chase begins it's packed to overflowing with action and some excess moralizing.	Good
THE DELICATE APE Dorothy B. Hughes (Duell, Sloan & Pearce: \$2.)	Mysterious death of American Secretary of Peace on eve of fateful conference put his assistant in perilous spot.	Adventure in future, with diplomats as villains and vast amount of swift action, intrigue, and violence. Climax is startling.	First rate
THE OPENING DOOR Helen Reilly (Random House: \$2.)	Murder of woman who knew too much gives Insp. McKee of Manhattan homicide squad a tough problem.	Excellent combination of romance, excitement, and shrewd sleuthing—with much put-upon heroine and a surprising solution.	Grade A