

**FIRST EDITIONS OF THE WORKS
OF NATHANIEL HAWTHORNE:
TOGETHER WITH SOME
MANUSCRIPTS, LETTERS, AND
PORTRAITS**

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First Editions of the Works of Nathaniel Hawthorne: Together with Some Manuscripts, Letters, and Portraits by Various

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VARIOUS

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FIRST EDITIONS
OF
THE WORKS OF
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EXHIBITED AT THE GROLIER CLUB
FROM DECEMBER 8 TO DECEMBER 24,

1904



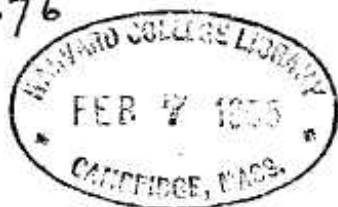
J. Chester Chamberlain, compiler

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Elihu Chauncey,
N.Y. City





PREFACE

NATHANIEL HAWTHORNE was born at Salem, Massachusetts, on Independence Day, one hundred years ago. It has been thought fitting that the Grolier Club should mark its interest in his centenary by an exhibition of the works of this, our foremost American romancer. In so doing the Club follows the example of several other institutions, notably the Essex Institute of Salem, whose exhibition showed not only the books published by Hawthorne, but also many objects of a biographical nature.

The exhibition here catalogued has been restricted to first editions of the writer's works, with some few manuscripts, letters, and portraits. The portrait by the German historical painter Emanuel Leutze, lent by a gentleman not a member of the

Club, adds not a little of special interest to the occasion.

Besides the testimony of respect which it bears to the man it commemorates, such an exhibition as this serves to show in a tangible way the scope of Hawthorne's literary genius, and spreads in sequence before the collector the volumes, which, with time, are growing more and more desirable.

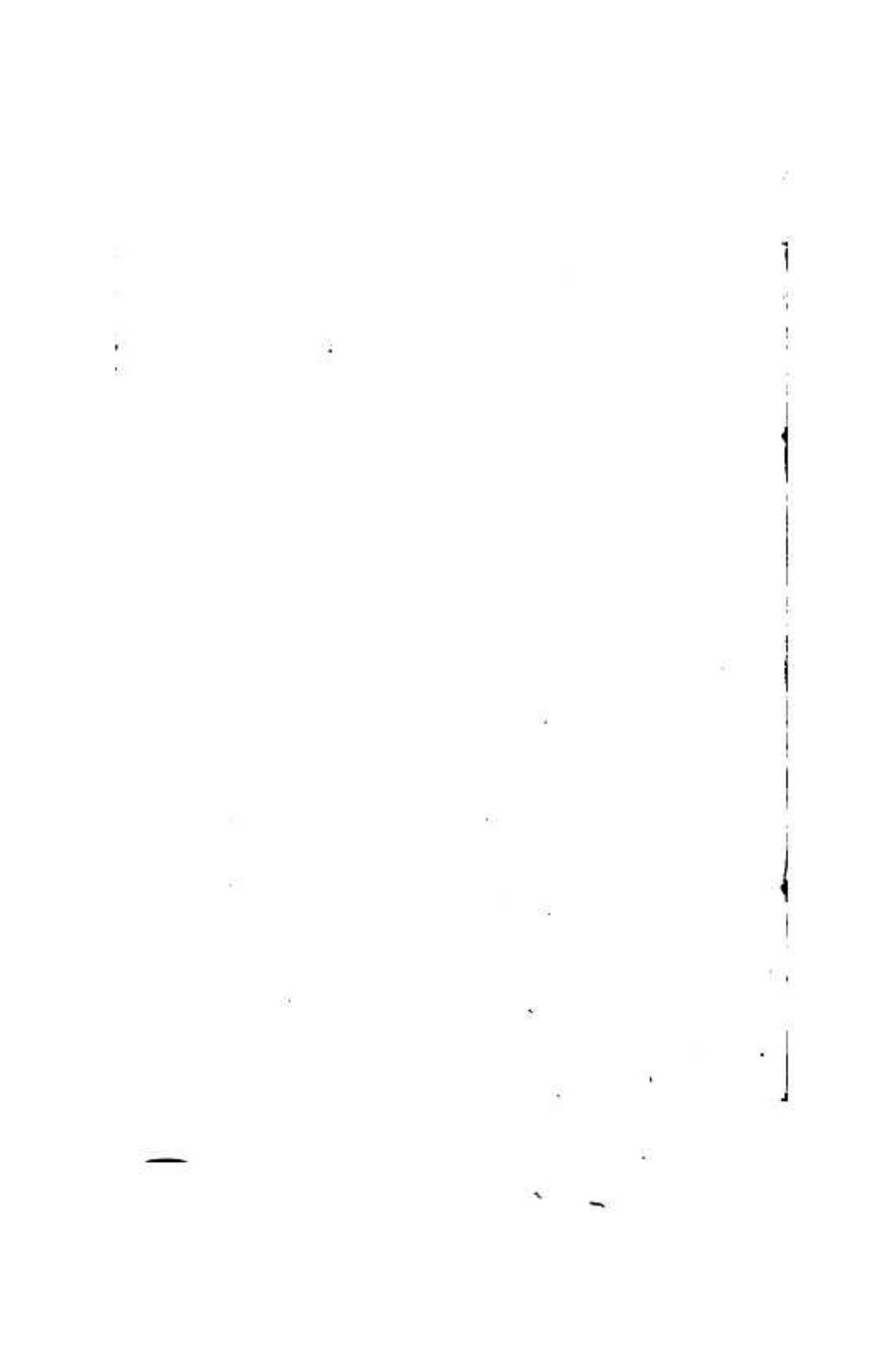
Time, too, brings to these small books an increased interest on the part of the typographer. While individually the volumes are unpretentious to a degree, this very simplicity, coupled as it is with legibility, gives them dignity, and commends them to the attention of printers. The printing presses of Putnam & Hunt, Freeman & Bolles, Folsom, Wells & Thurston, I. R. Butts, and of many other forgotten names, not to mention those of better-known firms of forty years ago, will be found remarkable for the good taste of their clear and legible books.

Whether or not this point of taste be agreed upon, it will be admitted that, side by side, these books put forth by Hawthorne's publishers show the growth of American book-making in the last sev-

enty-five years. In particular, they remind us that the process of stereotyping, now rapidly disappearing before the more durable electrotpe, in its popular form was of comparatively recent date, having been invented in 1810. It is interesting to note that the legibility of the pages of many of the books is due to the fact that the soft metal stereotype necessitated printing upon dampened paper, to avoid wearing out the plates, and that thus the effect of ink and type was heightened.

By a survey of the collection, we are forcibly reminded of another interesting fact, which is that cloth, one of the most desirable materials for the bindings of books, is an invention of the nineteenth century. Introduced in England by the binder Archibald Leighton, in 1822, American binders and publishers were not slow to see its value. Used at first with a "smooth-washed" surface, the cloth began to be embossed about 1831, and stamped in blind and gold about 1832.

Thus the Grolier Club in this exhibition adds a contribution to the celebration, trusting that it may prove to the lovers of Hawthorne an acceptable tribute to his memory.





WORKS PUBLISHED

1828-1863

1. Fanshawe, | A Tale. | "Wilt thou go on with me?"—Southey. | Boston: | Marsh & Capen, 362 Washington Street. | Press Of Putnam And Hunt. | 1828.

Duodecimo. 141 pp.

Copyrighted, July 22, 1828. Published in buff boards, cloth back and paper label.

Hawthorne's first book, published anonymously and unacknowledged by him.

Horatio Bridge, his classmate and lifelong friend, says: "It is well known that, soon after graduating, he prepared for the press a little volume of tales, entitled *Seven Tales of my Native Land*. The publisher who engaged to bring out the book was so dilatory that at last