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P L A QUARTERLY

VOLUME ONE

NUMBER SIX

MAY, 1958

EDITORIAL

The fifth number of *P.L.A. Quarterly* appeared very late, and without the illustration to the article on John Holl. We are now able to show this illustration, however, and hope that readers will excuse its previous absence, which was unavoidable. In this issue we have two articles by foreign members of P.L.A., and are very pleased to include them. Dr. Bielschowsky is already known for his generous donations to the Central Collection of Book Jackets, and his article on his own collection shows the despised dust cover in an unfamiliar and better light; while Dr. Goerlich (a Viennese member) crosses very unfamiliar ground in his sketch of the life of P. Paulinus. In the third article I have attempted to outline a method of cataloguing which I am applying to my own small collection of books.

NOTES AND QUERIES. In the next issue of the *Quarterly*, it is hoped to include a section of readers' notes, queries and comments on bookish topics: *please send me any notes or questions which you would like to include.*

ASSOCIATION AFFAIRS

ANNUAL GENERAL MEETING

The second A.G.M. of the Association will be held in the Library of London University, Senate House, Malet Street, London, W.C.1., on Thursday, 10th July, at 6.30 p.m. After the formal business, J. H. P. Pafford, M.A., F.L.A., will deliver the second Annual Lecture on "A modern university library." The Library will be closed to readers at 6.0 p.m., and after the talk members of the P.L.A. will have an opportunity to inspect this fine library and some of its treasures. It is hoped that all members living in the London area, and as many others as may find it convenient, will be present.

MEMBERS' HANDBOOK, 1958-59

The first edition of the "Members' Handbook" has now been published. Costing 3/6d., it is the only British guide to the special interests of individual book-collectors, to whom it is strictly confidential.

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ON COLLECTING BOOK JACKETS

by L. BIELSCHOWSKY

My collecting activities, like those of most people, started in my early boyhood. Their objects, I must admit, changed frequently. There was some sort of consistency, however, as the fundamental material of my affections was always paper. Among other articles, I used to go in for tramway tickets, picture postcards and postage stamps. Later on, my interest in literature and in the graphic arts awoke, mainly under the influence of my father, who was a keen collector of books and prints. His treasures did not survive the years of war and of persecution, and all that is left is a large oak book case, now, fortunately, filled again.

Fairly early, I began to get interested in book jackets. Their purpose is to promote the sale of a book in giving in artistic form an idea of its contents and intention. They are usually designed by gifted and capable artists and, therefore have some fascination for people interested in books and art. As in my opinion the binding of a book on the shelf should be seen, I always took their jackets off. From the jackets which I thought worthwhile preserving, I cut out the actual design which usually covered the front and put it into the book. However, when political events compelled me to leave my country, I had to leave most of my books and jackets behind.

I settled in the Union of South Africa where, eventually, I took up librarianship. While I worked in the accession department of the South African Library in Cape Town, most newly published British books and many from other countries went through my hands. Their jackets frequently aroused my admiration. After I had read Mr. Charles Rosner's various papers on the art of the book jacket, I decided to collect these attractive objects systematically.

There are two main problems confronting every collector: how to get the material aimed at and how to keep it. To solve them required a considerable effort. There were, of course, the jackets of my own books, and soon the libraries of my friends became my hunting grounds. To some extent, I was allowed to take jackets from the Cape Town library, and quite a few I got from local booksellers to whom they were sent to announce new publications. Eventually, I began to approach publishers and to ask them for jackets. As most of them adopted an understanding attitude, my collection grew fast.

Soon, the second problem arose: how was I to keep the jackets? Most book jackets have an inconvenient shape. As long as there were several hundred, it was possible, with my wife's readily given permission, to keep them in the spacious dining room cupboard. But soon, the available space became too small. So I decided to trim the jackets. As I keep them for their design's sake, I see no harm in cutting off what is no part of it—the blurb and advertising matter. In a few cases, I leave the blurb on, particularly when it is confined to the front flap, as the blurb, certainly, has some docu-

mentary value. Thus trimmed with a bookbinder's guillotine, the jackets are reduced to a more proportionate and commodious size. They also look more attractive when they are confined to the design, the work of the artist. After being arranged by country and designer, they are put into folders.

All this sounds very easy. In practice, there are often difficulties. The fate of many jackets is to remain anonymous, as there is no chance to find out their creator. They should also be dated, a task not always possible, particularly if they are old ones. The collection is necessarily a selective one. Jackets of no artistic value are not included with the exception of a few examples which may interest and, perhaps, amuse future generations. On the other hand, there are favourites among the designers, and I am trying to get hold of whatever jackets I can obtain from them. There are Barnett Freedman's striking lithographs, Hans Tisdall's lively and fantastic jackets. Lynton Lamb's work, again, is harmonious and calm while Berthold Wolpe is a master of symbolic decoration. As creators of wood-engraved jackets excel John Farleigh, Robert Gibbings, Joan Hassall, Gwen Raverat and Reynolds Stone. There are the humorous ones by Edward Ardizzone, Osbert Lancaster and Ronald Searle and the artists with a distinct romantic note: Rex Whistler, John Minton and Philip Gough. Cheerful and elegant are the jackets by Anthony Gross, Phillipe Jullian and Felix Kelly. Many more artists could be mentioned who have their share in the high standard of the British book jacket.

In 1953, I returned to Germany where I was able to re-enter my judicial career. After about 4 years of collecting, I brought home some three thousand jackets, mostly British ones. Almost immediately, I started to beg jackets from German booksellers and publishers while I kept contact with the British publishing world. Already in Cape Town, I had got into touch with Dr. Tillmann, a bookseller of Mannheim, of whose fine and large collection of German book jackets and book and periodical covers I had read. He had managed to gather almost complete sets of the jackets and covers designed by famous German artists at the beginning of this century: Rudolf Koch, Walter Tiemann, Emil Rudolf Weiss and others. Unfortunately, the greatest part of his collection was burnt and destroyed during the air raids on Mannheim. The persistent collector was able to replace most of his losses and he owns today the largest collection I know, comprising almost all book jackets and covers issued in Germany since their beginning. To Dr. Tillmann I owe much valuable advice and many fine old and new jackets. We are ardently exchanging duplicates. When I once sent him a parcel of book jackets from Cape Town, consigned as 'printed matter,' the lady at the post office became suspicious. She enquired what the package contained and when I replied truthfully "book jackets," she remarked "but you cannot send them as 'printed matter,' it's of course, clothing!" Thanks to Dr. Tillmann's collaboration and to the helpfulness of the publishers whom I approached, I was soon able to add a numerous German section to the British one.

Another helpful mentor was Mr. Charles Rosner of the Sylvan Press, the authority on publicity art and writer of "The Art of the

Book Jacket." He was kind enough to send me specimens of jackets from countries hitherto not represented in my collection. This gave me the idea to collect on an international basis and within the last few years, I managed to get jackets from numerous countries. Some of the finest come from the Netherlands, from the Scandinavian countries and from Czechoslovakia, countries which have, like England and Germany, a long tradition in printing and book production and where remarkable artists are employed in the design of jackets.

By a particular stroke of luck I had an opportunity to acquire two collections of book jackets and covers. The smaller one, gathered by a Dutch collector, contained mainly jackets and covers from the first half of this century, mostly from the Netherlands, but also from England, Scandinavia and the Latin countries. Among the English covers were early ones, designed by Aubrey Beardsley, Walter Crane, Arthur Rackham and a whole set of Jessie King's attractive soft-coloured work. The other collection was the result of a life-long collecting activity of a Berlin bookseller. He must have started riding his hobby horse as a young apprentice and was most likely the first to discover the importance of collecting book jackets and covers, from the artistic as well as the documentary side. He had about fifteen thousand German jackets which I shared with Dr. Tillmann who was thus able to make good for his war time losses.

Of course, my treasures have long outgrown their cradle in the dining-room cupboard. A year ago, when we moved into a house of our own, the collection got new quarters in my study, together with the library. The situation, however, is again becoming a tight one. My son who, being of the same age as the collection and, as a twin brother, is watching its growing with some suspicion, said the other day that if we went on like that I might soon share the house with my collection and the rest of the family will have to live outside. I hope his pessimistic comment will not prevent publishers and their art-editors who might read this article from sending me their jackets! I have never taken the trouble to count the contents of my numerous files but there must be something like fifteen thousand jackets. About half of them were gathered by myself while I acquired the balance by purchase. However, the pleasures which I get out of my collection cannot be expressed in figures and do not depend on its size. They are pleasures of various sorts: beginning with the excitement and inquisitiveness when a parcel of jackets is to be opened up to the delight which gets hold of me when I look through my files and the pride which every collector feels when his treasures are admired by friends and experts. There is the satisfaction of preserving something attractive, a product of artistic creation which by its purpose is transitory and short-lived. Last, but not least, there is the valuable human contact which I entertain with people concerned with the making and issue of book jackets and covers, people to whom I owe a lot.

To the future of my collection I have not given much thought yet. Most likely, the objects of my hobby will be given one day to a museum of the graphic arts or of typography where, I hope, many others will enjoy them.

A METHOD OF SUBJECT INDEXING FOR THE PRIVATE LIBRARY

by RODERICK CAVE

"Always verify your references": most books of quotations contain this saying attributed to Dr. Routh of Magdalen College, and I suppose all book-collectors know it and pay lip-service to it. But how many of them always check on their references? The number must be very small indeed, although probably it would be larger if the collector could remember in which particular book he found this or that piece of information. However, modern life and increasing collections of books make it more and more difficult to remember, not only the exact whereabouts of all important information in one's books, but also all the likely places — it is so easy to forget the little pamphlet, or the magazine article, or in what book such-and-such an essay is included. For this reason at some stage in a library's growth it becomes necessary to find some means of indexing its contents, some method of harnessing its resources efficiently and without too much labour.

In the past there have been two methods of 'subject-cataloguing' in general use in libraries, though of course there have been other interesting experiments in information retrieval, such as that of Dr. Regensburger (1). These two methods are the *classified* catalogue and the *dictionary* catalogue. In the classified catalogue, each book is given a number (or numbers) which stands for the book's subject matter in a previously designed classification, and the catalogue is arranged in the notational order: thus the entries for all books on the same subject will be found together. The dictionary catalogue works on a similar principle, except that instead of classifying the books, and arranging the catalogue in the order of the classification, entries are made for each book under specific subject headings, which are filed in normal alphabetical order in the catalogue. Both of these methods have their exponents — most public libraries in this country have classified catalogues, while the "subject catalogue" of the British Museum is one of the best examples of the dictionary form — and both have advantages and disadvantages which it may be useful to enumerate:

The Classified Catalogue

- (i) is "suggestive," that is, it arranges the catalogue entries so that related subjects are together;
- (ii) facilitates a logical arrangement of the books on the shelves of the library; BUT
- (iii) as it brings together some related subjects, inevitably separates others;
- (iv) being based on a general classification of knowledge, is often unsuitable for application in collections of limited scope, which are built around a special subject;
- (v) is expensive to produce, as most classification schemes cost ten to twenty pounds apiece; and as it needs an index or key to the classification;
- (vi) grows rapidly out of date — the classification scheme can provide only for subjects known and written about, before it

was published ; and the rapid advances of science, and changing fashions or theories in the humanities soon outgrow any scheme.

Perhaps the best definition of classification's failings is that by Jesse H. Shera (2): "Classification was asked to do what it could not do because misguided men assumed ; first that there is a universal pattern of all knowledge that will be all things to all readers, and second that the pattern of the thought content of books approximated that of the thought processes of their users."

The Dictionary Catalogue

- (i) Arranges all material on one subject at one heading, and by mean of "see-also" references refers you to related topics ;
- (ii) is simple to use : no "key to the classification" with the related work in its compilation is necessary ; and as a result
- (iii) is comparatively cheap to compile, though the lists of subject headings that are published are almost as expensive as the classification schemes ; BUT
- (iv) becomes very bulky with all the references that have to be made from one heading to another ;
- (v) is bound to ignore some subject relationships ;
- (vi) cannot, by its arrangement, give one certainty that one has searched all the necessary places.

During the past few years another method of cataloguing has been introduced in the United States, mostly in technical libraries which found the conventional methods inadequate for their needs. This, the "Uniterm" system of co-ordinate-indexing, I have begun to apply to my own collection of books, with excellent results. The arguments behind this scheme are first, that conventional subject cataloguing methods must overlook some combinations of subjects, and second, that conventional methods with their principle of one-entry-for-every-book, are very bulky ; therefore an efficient system of cataloguing must find a method of co-ordinating all subjects, and must have abbreviated entries. "Uniterm" indexing attacks this problem in the following manner :

- (1) The key words in the subject of each book are determined, and cards are headed with each of these keywords. Thus for such a book as Robert Graves' *The Greek Myths*, cards would be made out with the headings *Greece, Greek* (as nouns and their adjectives are treated as one) and *Myths* ; for *The Chronicle of Jocelin of Brakelond* the headings would be *Bury St. Edmunds, Benedictines, Twelfth Century, the Kings John and Richard I* and *Abbot Samson* ; while such works as John Aubrey's *Brief Lives* call for entries under everybody and everything subjects of study in them.
- (2) Every book in the library must be given a number, and then be catalogued in numerical order. If the collector keeps a chronological record of his accessions, this numbering is a simple matter.
- (3) As each book is catalogued, its number is entered on all the appropriate Uniterm cards. This is done in a systematic manner, so that each number is entered in one of ten columns, according to its last digit — as shown in the examples.

GOTHIC

10	21	22	43	104	115	226	87	28	59
50	81	132		114	635	316	157		139
120	161	772		834	725	396	217		529
430	321			924	885	476			559
	591			1104		837			1829
	1011			1384		876			2449
	1211					946			
						1206			
						1316			

ARCHITECTURE

0	11	22	63	44	45	86	117	158	19
30	61	742	173	84	135	136	627	218	1039
40	101		213	234	215	156	777	718	1189
110	161		293	434	265	226	837		1829
230	721			524	885	716			2309
350					915	876			2449
360						886			
430						926			
900						1006			
1160						1316			

FRANCE, FRENCH

0	11	32	143	104	65	86	337	8	79
20	51		203			226			109
170	91					1666			1139
430									1589
580									1829

THIRTEENTH CENTURY

60	1	212	43	134	85	226	97	18	189
120		532	83	224		586		158	219
430			173					808	1829
580			2103						2119
			2173						

- (4) The completed cards are filed in normal alphabetical order.

When it is necessary to find what material there is on a specific topic, the appropriate cards are removed from the sequence, and those with fewest numbers on them are compared for common entries. The novel method of arrangement makes it a matter of seconds only to ascertain that in the example above, the books numbered 430, 580, 226, and 1829 contain material on France in the thirteenth century ; and a check with the remaining cards shows that of these four numbers 430, 226 and 1829 are on thirteenth century Gothic architecture in France. That it is quicker to compare the least filled

cards first is shown by the fact that those for *Gothic and Architecture* contain nine common numbers for which the other cards would have to be checked.

It may be objected against this system of cataloguing that it is time consuming, as it is necessary to check the cards for a series of common numbers, and then search through another index to find what books these numbers represent. It is a valid objection, but it should be remembered that if a classified catalogue is used, it is necessary to consult an index to the classification before going to the catalogue, and that in a Dictionary catalogue it is usually necessary to look under several headings. Against this disadvantage is the good point that I have found it possible to analyse the contents of my books very closely (3), so that even minor references are recorded. This need not be done consistently, of course, but only in fields of special interest. When I have employed this close indexing, I have found it useful to give the page number as well as the book's number: thus 121/430 represents a reference on page 121 of book number 430. A further advantage is that it is possible to catalogue the books by their literary form as well as their subject matter more easily than by classification or dictionary cataloguing — thus novels can be entered under their subject or background as well as under *Novels*, essays can be entered as *Essays* as well as contributions to their field of knowledge, and so on.

Previous writers on Uniterm have seemed very concerned about what is called (inexplicably to me) its *noise*, that is, the number of false leads it gives. When searching for material on, say, German influences in eighteenth century French art, one will compare the cards for *German, French, Art*, and *18th Century* (such vague words as *effects, influences* and *results* are not considered as retrieval words). However, when the common material turns up, one of the books may instead be on eighteenth century French influences in German art. It was partly with this *noise* in mind that Shera has said that "... terminology itself is so lacking in standardisation, so filled with redundancy, ambiguity and omission that it has... discredited itself as a valid tool..." (4). I may just have been very lucky, but I have not had a single example of this false guiding, and I think it too rare to warrant all the fuss.

In "Studies in Co-ordinate Indexing" (5), Mortimer Taube lists some criteria of the various methods of 'bibliographic organisation.' Among these he includes the *cost of application*, the *size and rate of growth* of the catalogue, the *number of 'retrieval points'* per book, the *'specificity'* of the entries, the *rate of obsolescence*, and the *neutrality, hospitality, simplicity*, and *suggestiveness* of the scheme. Taube claims that, save in *suggestiveness*, where he acknowledges the classified catalogue is better, Uniterm is superior to its rivals. While I would not go as far as he does, Uniterm is certainly simple and cheap to apply, and is completely neutral and hospitable — that is to say, it allows any item to be catalogued anywhere in the sequence, and will also easily take entries prepared originally to fit a classification. On the whole, I don't find it very much quicker than its rivals, though certainly it is exhaustive — and it *works*.

NOTES

- (1) Dr. Regensburger's classification system is discussed in *The President's Private Library* by Philip Ward. *P.L.A. Quarterly* 1 (1) January, 1957.
- (2) *Pattern, Structure and Conceptualization in Classification* by Jesse H. Shera; in *Proceedings of the International Study Conference on Classification for Information Retrieval* (London, ASLIB, 1957) page 21.
- (3) Thus Sadleir's essay on Archdeacon Wrangham (in his *Things Past*, Constable, 1944) has entries under Wrangham himself, and under *Dr. Jowett, Sir Egerton Brydges, William Wordsworth, the Lee Priory Press, Private Presses, Libraries* and the *Roxburghe Club*.
- (4) Shera, *op. cit.*, page 23.
- (5) "Studies in Co-ordinate Indexing," by Mortimer Taube and associates (Washington, Documentation Inc., 1953), pages 101-108.
- (6) My apologies for the use of jargon are offered to all readers: if any P.L.A. members are interested in the scheme I shall be glad to hear from them, and to give any further help I can.

P. PAULINUS a S. BARTOLOMEO:

A Sketch of his Life and Work

by ERNEST JOSEPH GOERLICH

On 25th April, 1748, a boy was born at Hof im Leithagebirge, a little village in Lower Austria, and received the baptismal name of Philip Vezdin. His family came from Croatia (as is confirmed by their name) whence there were immigrants for two centuries past and later, during the disturbed times on the Turko-Croatian borders, which followed the establishment of the Turkish power in Europe. As a young boy Philip spoke Latin, German, Hungarian and Croat; later he added Italian, Spanish, Portugese, English, French and Hebrew. He was — as is already sufficiently obvious — a very diligent student, and worked at the high schools of Kőszeg, Sopron and Győr, in Hungary.

Philip Vezdin became a monk at Linz (Upper Austria) on the 21st August, 1769, and his prefects gave him his new monk-name, of Paulinus a S. Bartolomeo. He received orders to study the oriental languages at Rome, and was later sent out to the East Indies, where he laboured hard for the Christian faith, baptising about three hundred Indians. In 1779, he became rector of the seminary of Calamina, on the Malabar coast, and met the Rajah of Travancore, who thought highly of the simple monk, naming him his *guru* (master) and was taught English by him. P. Paulinus recognised the difficulties of Sanscrit, and set himself to learn it: soon he was highly regarded by the Indians for being able to speak their own language like a native, although he was a European.

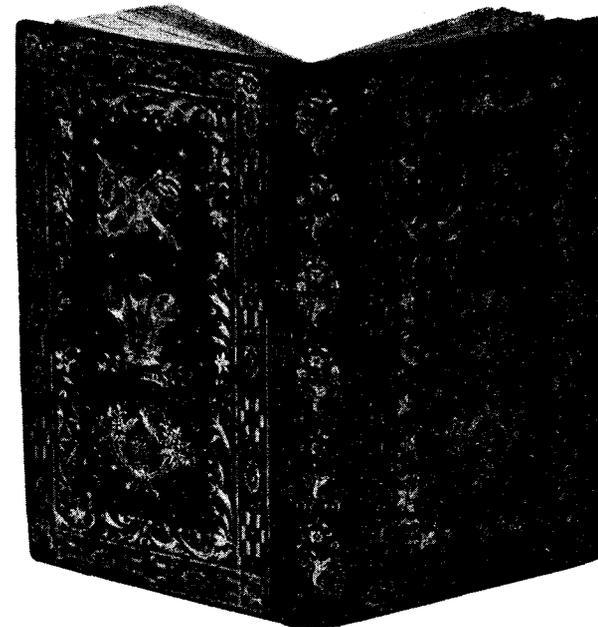
At the dawn of the French Revolution, in 1789, P. Paulinus returned to Europe, where, at Rome, he worked for the priests going to the East Indies, compiling grammars of the various English languages he knew better than anyone else in Europe. When the French troops occupied Rome, he returned to his own country, living for a while in a Viennese monastery. Then the Pope, Pius VII, who had been elected in 1799, gave orders for him to return to the eternal city, and he became a consultor of the congregation of the Index, and prefect of the Congregation of Propaganda there. P. Paulinus died on 7th February, 1806, and was buried at the monastery of Santa Maria della Scala, in Rome.

An editorial in the *Allgemeine Literaturzeitung* of Halle, said in 1802 that P. Paulinus "was the first by his little Sanscrit grammar to take note of the old holy language of India, and to give cognizance of Indian religion and antiquities to European men of science"; certainly he was the precursor of the modern studies of Indian literature, culture and languages. Yet today he is almost unknown.

The most important works edited by P. Paulinus a S. Bartolomeo are as follows:

- (1) *Sidharaubam, seu Grammatica Samscrdamicá* (sic). Rome, Congr. de Prop. Fide, 1790.
- (2) *Centum Adagia Malabarica cum Textu Autographico et Versione Latina*. Rome, Fulgoni, 1790.
- (3) *Systema Brahmanicum, Liturgicum, Mythologicum et Civile, ex Monumentis Indicis Musei Borgiani Velitris*. Rome, Fulgoni, 1791. (32 plates).
- (4) *Examen historico-criticum codicum indicorum Bibliothecae S. Congregationis de Propaganda Fide*. Rome, Congr. de Prop. Fide, 1792.
- (5) *Musei Borgiani Velitris Codices manuscripti Avenses, Peguani, Sciamici, Malabarici, Indostani, ansmadversionibus historico-criticis castigati et illustrati, accedunt Monumento inedita, et Cosmogonia Indico-Tibetana*. Rome, Antonio Fulgoni, 1793.
- (6) *Scitismo sviluppato in riposta alla lettera del Sig. Conte Castone della Torre di Rezzonico sui monumenti Idici del Museo Borgiano di Velletri*. Rome, Fulgoni, 1793.
- (7) *India orientalis Christiana, continens foundationes ecclesiarum, seriem Episcoporum, missiones, schismata, persecutiones, Reges, vires illustres*. Rome, Salomoni, 1793.
- (8) *De Veteribus Indis, Dissertatio, in qua cavillationes auctoris Alphabeti Tibetani castigantur*. Rome, Fulgoni, 1795.
- (9) *Viaggio alle Indie Orientali*. Rome, Fulgoni, 1796.
- (10) *Amarasinha, sectio Prima de Coeto ex tribus ineditis codicibus Indicis*. Rome, Fulgoni, 1798.
- (11) *Musei Caesarei Vindobonensis Nummi Zodiacales animadversionibus illustrati*. Vienna, Joh. Georg Binz, 1799.
- (12) *De codicibus Indicis Manuscriptis R.P. Joannis Ernesti Hanxleden Epistola*. Vienna, Alberti, 1799.
- (13) *De Antiquitate et Affinitate Linguae Zendicae, Samscrdamicae (sic) et Germanicae*. Padua, Seminary Press, 1799.
- (14) *Mumiographia Musei Obiciani*. Padua, Seminary Press, 1799.
- (15) *Monumenti Indici del Museo Naniano illustrati*. Padua, Seminary Press, 1799.
- (16) *ŷornandis Vindicae de Var Hunnorum*. Rome, Fulgoni, 1800.

- (17) *De Latino Sermonis Origine et cum Orientalibus Linguis connexione*. Rome, Fulgoni, 1802.
- (18) *De Basilica S. Pancratii Martyris Christi extra urbis moenia Disquisitio*. Rome, Fulgoni, 1803.
- (19) *Vyacarana seu locupletissima Samscrdamicae (sic) linguae institutio in usum Fidei Praeconum in India Orientali, et virorum Litt. in Europa adornata*. Rome, Prop. Fide, 1804.
- (20) *Vitae Synopsis Stephani Borgiae S.R.E. Cardinalis, et congregationis de Propaganda Fide Praefecti*. Rome, Fulgoni, 1805.



John Bell's edition of Hammond's *Poetical Works*, 1783, bound in blue silk by John Holl of Worcester.

see Charles Ramsden on this binding in *P.L.A. Quarterly*, Vol. 1, (5), pp. 62-4

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Samuel Pepys' Diary, July 21st, 1663

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