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**Front Cover:** California fine printer Richard J. Hoffman pulls the lever of his Columbian iron press. See the article by Dr. Ethan Lipton on Hoffman's distinguished career, pp. 8-17. Photograph by Sam Woo.

**Back Cover.** The cover of Pearl Church's diary in which she wrote a detailed account of her railroad journey from St. Louis to the West Coast and back in 1928. See Michael Dolgushkin's article on pp. 22-24.

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## EDITOR'S NOTE

he California State Library and **⊥** its Sutro Library branch in San Francisco make available for public research an outstanding collection representative of the history of the book and printing. Over the last several months, we have received three excellent articles pertaining to this theme, and it made sense to publish them together as a special issue of the Bulletin. The first article, by librarian Diana Kohnke, the Sutro Library's outstanding exhibit curator, focuses on the mystery behind the purchase of a remarkable collection of Hebrew fragments, scrolls, and books by Adolph Sutro in 1884. This is followed by a superb contribution by noted author and printer Alastair Johnston of the Poltroon Press concerning a recently discovered volume at the Sutro Library, beautifully printed by Jacques Du Puys in 1554. California has long been noted as a center for the book arts and fine printing. One printer who is often overlooked is Richard J. Hoffman of Los Angeles. Professor Ethan Lipton points out in his article that Hoffman "remained in the shadows." After reading Dr. Lipton's eloquent profile of Hoffman, the reader will certainly come away with a true appreciation of one of America's and California's master printers and typographers. Through the generosity of Dr. Edward Petko the State Library now has a comprehensive Richard J. Hoffman Collection.



n a story that reads like a real life Raiders of the Lost Ark, Chanan Tigay's 2016 book, The Lost Book of Moses: The Hunt for the World's Oldest Bible has the Sutro Library closing the chapter on a century old biblical mystery, and in the process getting some much needed, much deserved, recognition. Tigay's book reveals the truth behind one of the most infamous scandals in biblical archaeological history, a scandal which involved a Jerusalem antiquities dealer named Moses Wilhelm Shapira and his proposed 1883 sale of ancient Deuteronomy fragments to the British Museum. Fragments, which if authentic, would stand as the oldest Bible ever discovered, pre-dating the Dead Sea Scrolls by an incredible 600 years. The fragments were publicly declared fake and Shapira denounced. French scholar Clermont-Ganneau, who studied the frag-

ments at the time, asserted that it would be impossible for the fragments to have survived for 2,000 years near the shores of the Dead Sea. However, the 1958 discovery of the Dead Sea Scrolls in the same vicinity caused many to reassess and to wonder if the Shapira scrolls were real after all.

The story of the ill-fated Moses Shapira has all the makings of a Shakespearean tragedy, ending with the discovery of Shapira's body in a Rotterdam hotel room with an apparent self-inflicted gunshot wound to the head. Author Chanan Tigay, son of a renowned Israeli biblical scholar, was told Shapira's story by his father when he was a boy. Decades later, Tigay proposed the book to his publisher and set out to settle the mystery once and for all: were the Shapira manuscripts real or forged? Part memoir, part treasure hunt, and part detective story, the book takes Tigay across the globe

## EDITOR'S NOTE

Diana Kohnke is a reference librarian at the State Library's Sutro Library branch at San Francisco State University. She has curated several exhibits featuring treasures from the collection. In addition, Ms. Kohnke has been working closely with students and faculty from the university in making use of the Sutro's rich holdings. You can follow her posts on Twitter (#sutrolibrary) and Facebook (https://www.facebook.com/Sutro-Library-1562963444015863/?fref=ts) to see snapshots of some of the Sutro's rare collections.



driving through deserts in Qumran, trekking through caves, wading through rivers, researching in archives, and following every lead no matter how remote, no matter how unlikely. At one point, Tigay flew to Australia just to visit the church of a man who contacted him with information about the scrolls, and who then disappeared. With a deadline looming and without the answer, Tigay took a final look at Sutro Library's Hebraica collection and had a "eureka" moment. Prior to Professor Tigay coming to teach at SFSU, he was already hard at work on the Lost Book of Moses. That the Shapira collection just happened to be housed at the Sutro, literally next door to Tigay's office, was serendipitous. The professor made an appointment to come to the Sutro and eventually examined all 167 scrolls, fragments, and books. When he returned nine months later in October 2015, he asked for just three items: WPA 6, WPA 11, and WPA 13B. It was WPA 13B which turned out to be the missing piece of the puzzle. It showed definitive proof that Shapira had in fact trimmed off fragments to create the fakes which he had presented for sale to the

British Museum in 1883. Those fragments mysteriously disappeared, but their origins lay forever within the vault of the Sutro.

Exactly how the mystery was solved by Sutro Library's Hebraica collection is part and parcel of the legacy of Adolph Sutro. Engineer, entrepreneur, onetime mayor of San Francisco, and builder of the Sutro Baths, the civic-minded Sutro wanted to make San Francisco a world-class urban center. To that end, he began to build a public research library to rival any in the world, with the intention of donating it to the citizens of San Francisco, Sutro's mode of collecting was to purchase collections en masse, and both he and hired agents traveled the world buying up rare books and manuscripts. One such purchase was made from the estate of the disgraced Moses W. Shapira and contained 169 Hebrew fragments, scrolls, and books, mostly Yemenite in origin.

Unfortunately, Sutro never got around to erecting a library building, and the collections that he had amassed remained stored at two locations in downtown San Francisco. It would be almost two decades after Sutro's death in 1898 before the family would decide to donate Sutro's library to the State of California, with the stipulation that it never leave the city limits of San Francisco. In the meantime, the 1906 Earthquake and Fire destroyed approximately two-thirds of Sutro's original collection, and given the richness of what remains, it can only be imagined the treasures that were lost. Nevertheless, approximately 100,000 items survived, the Hebraica from the Shapira estate among them.

In addition to the Hebraica, other treasures in the collection include two copies of Shakespeare's First Folio as well as the three Second Folios, a Third, and a Fourth Folio;30,000 Mexican pamphlets and broadsides documenting the creation of the Mexican Republic, approximately 25,000 British pamphlets dating from the 1500s-1800s, and the Joseph Banks Collection. And thanks to The Sutro Library Project, part of the Works Progress Administration (WPA), Sutro has bibliographies, reproductions of important works, and detailed card catalogs that describe, sometimes at an item level, the various collections. All provide an invaluable resource for researchers. In the first *Bulletin* produced by the Sutro Library Project, the WPA writes:

"The Sutro Library project began with the intention of listing the... Hebrew manuscripts and... Hebrew books in the collection and of arranging the Spanish material in a preliminary way. After the project started, the value of the hitherto unsorted pamphlet and manuscript material became evident and the work was extended to fields much wider than those originally planned."

That value has been somewhat lost, and for many years the Sutro Library's genealogy collection, as well as the lack of a permanent building, has overshadowed the legacy collection of Adolph Sutro. It is sincerely hoped that the Sutro Library will be on more people's radar in the coming years. With discoveries like Tigay's, that seems very likely.

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# $\begin{array}{c} \text{A Fine Book} \\ \text{from the Press of} \end{array} \left. \begin{array}{c} Jacques\ Du\ Puys, \\ Paris,\ 1554 \end{array} \right. \\ {}_{\textit{By Alastair M. Johnston}} \end{array}$

#### INTRODUCTION BY DANIEL FLANAGAN

As a book conservator in the Preservation Office at the California State Library, I am fortunate to come into intimate contact with many of the State Library's treasures. A few months ago, I was performing a routine preservation assessment of a portion of the large Mexicana Collection housed at the Sutro Library. The group of books that I was handling was almost without exception published in the late seventeenth to the early nineteenth centuries, indifferently printed on low quality paper, and hastily bound in the "limp vellum" style. By and large, these were undistinguished books, entirely suitable for a working theological

library. One book, however, stood above the rest and caught my attention. The vellum used in the binding was of a higher quality than the rest; the binding was more carefully and masterfully made. When I opened the book, I saw that the paper was of the highest quality. The quality of the printing was superb. The types, which included Roman, italic, and Greek, and the layout of the pages were of similar quality to those produced by the best Italian Renaissance printers. I noticed that the book was from the library of the Colegio de Santa Cruz de Tlatelolco which had been purchased in its entirety by Adolf Sutro (see Foundation Bulletin issue

105, 2013). The book contained the writings of the Christian apologist Saint Justin. I noticed the name Jacob Du Puys near the bottom of the title page and it was a name I had not seen before. I also saw that the book was printed in Paris in 1554. I could not discern whether Du Puys was the name of the printer, or the publisher, or someone else altogether. I was out of my depth with this beautiful book and I remembered that my long-time acquaintance, the writer and printer Alastair Johnston, had an interest in the history of French typography. I brought this book to Alastair's attention, and what follows is his reaction and response.

e think of the French Renaissance as an early pinnacle of fine printing, when the manuscript book finally surrendered the field to beautifully printed works that were fully articulated with detailed title pages, illustrations in woodcut including woodcut initials, marginal types in smaller size, page numbers, chapter headings, running heads and indices. The men credited with the innovations that brought the book to its early perfection in a printed form are few: Josse Bade, Michel de Vas-

cosan, Simon de Colines, the Estiennes, and Geofroy Tory. These men knew one another and collaborated, employing the finest punch-cutters\* known up to that time: among them Robert Granjon, Pierre Haultin and Claude Garamont.

A recently unearthed book at the Sutro Library in San Francisco *Beati Iustini Philosophi & Martyris Opera Omnia* (1554) raises another printer/publisher to that esteemed company: Jacques Du Puys. From a handful of title pages bearing his imprint we can conjecture a few things

about him: he spared no expense in the production of his books, which are as beautiful as those of his more noted contemporaries. As early as 1540, he visited the Frankfurt book fair to sell his wares. A few years later Estienne also became a regular at the annual spring event. Du Puys was a *Libraire juré* which meant he sold law books to the University of Paris and printed with a Royal privilege. His imprint was at the Sign of the Samaritan Woman in Rue St. Jean de Latran. He commissioned several pressmarks showing Jesus at the Well of Jacob asking the Samaritan woman for water.

Since printing presses with all their accoutrements were at a premium, the best way to get into the printing business was to marry into it, and Du Puys was no exception: he married Catherine, the daughter of Josse Bade, which also made him an uncle

### **EDITOR'S NOTE**

Alastair M. Johnston was born in Glasgow, Scotland, in 1950. He grew up in Northumberland and Newcastle upon Tyne. He has lived in California since 1970 where he works as a writer, teacher, and letterpress printer and is the co-proprietor of Poltroon Press. In addition to writing about typographic history, literature, and bibliography, he writes about world music. His latest book is titled Dreaming on the Edge: Poets and Book Artists in California, (New Castle, Delaware: Oak Knoll Press, 2016).

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of Michel de Vascosan. Catherine gave birth to a son, Jean, in February 1554. He had another son, Jacques, with his second wife Marguerite. His brother and sons were also active in the publishing world. His ancestors may have been Italian and changed their name from Del Poggio. Because the new field of publishing was wide open, and liberally exploited in Paris, Du Puys could cast about for translators and reprint many manuscripts on a variety of subjects, so he enjoyed a long career of over fifty years (He died in the winter of 1591. His titles include Twenty-one books about Subtlety by Girolamo Cardona, physician at Milan (1551); a law textbook by Nicholas de Grouchy (1565), which would have guaranteed repeat sales at the Sorbonne; a fine two-volume folio work on costume with over 1,100 pages; Charles Du Moulin's Le grand coustumier general, as well as Coustumes de Bretagne, also in 1567; The Four Books of the Secrets of Medicine and Chemical Philosophy (1573), a translation that includes remedies for all ailments (internal and external) which explains how to distill water, oil and other essences; a translation from the German of the works of Paracelsus (1578); Bodin's On the Demonomania of Sorcerers (1580), plus three other titles by him, and many others. In 1574, and again in 1590 and 1591, he had bills due in Lyon, the other important center of printing in France, so he had enough work to farm some out. In 1585 and 1586, his imprint moved to Lyon for a while. A Florentine merchant was entrusted with collecting one of these bills from Du Puys in Paris, further suggesting an Italian connection.

Du Puys was well known and seems to have worked closely with other notable publishers. However, when Estienne finished his great Latin Bible of 1556–7, it was found that there was a pirated edition in circulation that had been printed by Johannes Oporinus of Basel. As soon as he was questioned, Oporinus claimed he was working for Du Puys. The pirated edition of the book undercut the market, and according to Esti-



The pressmark "At the Sign of the Samaritan Woman" of Jacques Du Puys. The engraving shows Jesus at the Well of Jacob asking the Samaritan woman for water.

A X I M A vis est amicitiæ, Burgi, quæ sacit, primum vt vnus quasi animus ex pluribus siat: deinde vt eorum, quos semel consugauerit, omnia sint communia, opes, honores, studia, voluntates, consilia atque virtutes. Ego hac opinione imbutus, cum tu initio penè atatu, idest, cum primum mihi cognitus es Symphoriani Trunelli opera, quem tu morum eruditionisque magistrum habebas, virum & doctissimum, & quo samiliarissimè quamdiu vixit, vt scis, vsus sum, te ad amicitiam med contulisses: nihil prius habui, quàm vt ea tibi officia & deserre & præstarem, quæ amor in te meus, primus ille quidem, sed iam tum maximus propter egregiam indolem, qua in te elucebat, postularet. Itaque & præsentem verbus hic, & absentem literis cùm Tolosa, tum Aureliæ te in iure ciuili versantem, sæpe hortatus sum: hic quidem, vt Ciceronem tibi vnum proponeres ad imitandum, Gracáque cũ Latinus coniungeres, illic vt hanc ipsam studiorum rationem, quam hortante me delegisses, & in qua magnos progressus secussores atque sequerère: nihilque postea, vt te scire arbitror, prætermisi quod ad meam illam perpetuam in te voluntatem declaran

Page of text showing the 1547 Garamont italic type.