as a physician than for his success as an ironmaster. After working five days in Pittsburgh Eichholtz removed, because of a cholera scare, with the Shoenberger family to another of the Shoenberger residences at Rebecca Furnace in Huntingdon County. A man who had traveled with Eichholtz to Pittsburgh, Henry Keffer, an Alderman from Lancaster, remained behind in Pittsburgh to pursue his scheme of exhibiting some large Eichholtz paintings. We know from the *Pittsburgh Daily Advocate and Advertiser* that three paintings were exhibited in Concert Hall in Pittsburgh, but evidently as a money-maker the plan was a complete failure as Eichholtz had feared from the beginning.

Despite the goodly amount of traveling Eichholtz did, he was in no sense the traditional itinerant American limner since he always worked on commission, sometimes traveling to do his heads from life while finishing the paintings in his studio. Although landscapes often formed the background of his paintings and still-life elements such as books and flowers enhanced his sitters, Eichholtz was nearly exclusively a painter of the human physiognomy. Portraits were his craft, his livelihood, his absorption. In the course of his admirable and diligent career — he died in Lancaster in 1842 — his subjects included such well-known Americans as James Buchanan, Thaddeus Stevens, Andrew Ellicott, and The Rev. G. H. E. Muhlenberg as well as hosts of the less famous.

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When one considers the necessarily close relationship between writers and printers, and the many writers who have served an apprenticeship in printing, it is strange that writers have done so little to acclaim the mechanics of the craft which gives their work permanence. Few printers have been accorded biographies. And fewer novelists have employed printing as background or the printer as protagonist. Is it that writers look down on printing as merely a faintly contemptible vessel to carry their great thoughts? Since the printer has so
often provided the medium of controversy, why does he so often come out dull?

Richard F. Hixson has thus supplied a lack and done a much-needed service to printers and printing in a well-rounded biography of Isaac Collins, an 18th century Quaker printer. He has not always escaped dullness in dealing with Collins, but he has given us considerable peripheral material on printing in the period covered by Collins' life and a few decades preceding it.

Isaac Collins was indentured as a printer's apprentice soon after 1760 (at the age of fourteen) to James Adams of Delaware in what actually proved to be the beginning of the printing industry in an area which had previously depended on Philadelphia for its needs in that line. His job here as an apprentice, in addition to cleaning up, consisted of inking the type while two experienced pressmen placed the sheets to be printed and removed them after the impressions had been made. For this task, Collins received room, board, and clothing. His indenture, scarcely less formidable than a Hippocratic Oath or a Florence Nightingale Pledge, stipulated that he was to serve faithfully his master and mistress:

Their secrets he shall keep close; their commandments honest and lawful everywhere he shall gladly obey; he shall do no damage to his said master, &c. nor suffer it to be done by others without letting or giving seasonable notice thereof to his said master; he shall not waste the goods of his said master, &c. nor lend them unlawfully to any.

This total subservience and gratuitous labor seem quite remote today when the pay for the most humble printing task is $1.60 per hour.

At the Adams plant, Collins had his first taste of book publishing, being involved in the printing (1762) of Dilworth's *A New Guide to the English Tongue*, the first book printed in Delaware. There is an interesting discussion in these years of apprenticeship of the hardships imposed on the printer by the Stamp Act, with its tax on paper, and which called for the assessment of two shillings for each advertisement, while also applying to all forms of job printing.

A section titled Master Printer tells of Collins opening his first shop in Burlington, New Jersey, with one press and several sizes of type. Although Hixson is thorough in describing the early equipment of Franklin, William Goddard, and other colonial printers, apparently much pertaining to Collins is lost in obscurity. Here the author tells us only that his equipment was probably second- or third-hand.

Coming out strongest in the ensuing discussion of Collins as book
publisher is an amazing business acumen, reminiscent of certain astute present-day publishers who have become commercial successes by sensing trends and analyzing a potential market. If Isaac Collins were publishing today, his output would no doubt include Black literature, sex, and violence, the Quaker background notwithstanding. He first published the Burlington Almanack, an almanac being a sure-fire item for any aspiring publisher — every family, if it had no other book, must have an almanac. A staple of his book output was the printed sermon or tract, which again today commands a captive audience and makes the denominational publishing houses among the most profitable. One could always be certain of the literate clergy and their parishioners, as well as those of other denominations. Tracts against slave-holding found a ready market among the Quakers, as well as a book on “the havoc made by the mistaken use as well as abuse of distilled spirituous liquors.” Collins did not, however, limit himself to printing for the Friends but published much other religious writing, Baptist, Episcopal, Methodist, and others.

As part of his publishing program, Collins reprinted books which had been substantial successes in London, books which had proved themselves and could be expected to do likewise in the colonies, again much like the cautious publisher today who brings out American editions of English books or translations of foreign works which have already proved their salability. It can be seen there was nothing of the belles-lettrist about Collins, or the Maecenas. He probably never meant to be, and Hixson makes no point of this, since the Collins publishing activities come out largely as cut-and-dried printing.

His most ambitious project was begun in 1789, a King James Bible, the second quarto edition to be published in America. Even here the canny publisher would not start work until three thousand copies had been subscribed for; subsequently he sold four thousand to the Society of Friends alone. In preparation for this, the peak of his career, he checked with various denominational heads to make certain the finished product would be approved by all. As a result, the Collins Bible was published with and without the Apocrypha and various Notes.

There is an interesting sidelight here in the revelation that several of the Collins children examined the proofs of the Bible eleven times, receiving one pound for each error they detected. Only three crept in — a phenomenal achievement when one considers the method of composition at the time — and one of these was merely a broken letter.
(Incidentally, there is a broken letter on the title page of the present Rutgers volume!)

The sections devoted to Collins as newspaper editor and publisher are indicative of the author's position as instructor in journalism at Rutgers University. Here there is much detailed information, not only on Collins' founding of the New-Jersey Gazette in 1777, a paper which flourished for ten years, but a wealth of excellent background material on early newspapers in the colonies. It is in these newspaper sections which delineate Collins' fight for the "Liberty of the Press" and his resistance to attempts at censorship that the printer-publisher most comes to life.

Mr. Hixson is to be commended for the preparation of this volume on Isaac Collins, a man somewhat overshadowed by more spectacular contemporaries, but whose work still holds a high place in the history of printing in the United States. The author has included an extensive fifty-six page section of back matter, Notes, a Bibliographical Note, an Index and, most important, a comprehensive listing of two hundred sixty-three Collins imprints. Significantly, the book is composed throughout in Caslon type, William Caslon as a type designer having flourished within the period covered by Collins' life, and mention being made that in 1760 Franklin had purchased a font of a new type face from Caslon at an exorbitant price. Caslon incidentally is the type currently being used on the Society meeting notices.

Pittsburgh

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