

with great verve, demonstrating the author's rare skill at interweaving into vivid scenes the larger social forces and individual personalities.' At the close of a review essay that listed the various themes 'with which present-day revisionists will have to reckon,' Young concluded that the book 'should delight all who believe biography is a branch of literature: it has wit, irony, subtlety, and charm.'

In his next book, Dangerfield returned to the Era of Good Feelings, but with a different, sharper interpretation. *The Awakening of American Nationalism, 1815-1828* (1965), which formed part of the New American Nation series, took into account the scholarship that had appeared since 1952, and it emphasized the struggle for dominance during the 1820s of 'economic nationalism' and 'democratic nationalism.' Reflecting the critical revisionism that had engulfed the Jackson field since the publication of Arthur Schlesinger, Jr.'s *The Age of Jackson* in 1945, Dangerfield took a much less favorable view of the triumph of 'democratic nationalism' in Jackson's election in 1828. *The Awakening* probably has been Dangerfield's most-read book over the past twenty years.

Dangerfield had lived with his wife and three children in Santa Barbara, California, since 1968, where he taught at the University of California. His later publications included *Defiance to the Old World* (1970) and *The Damnable Question* (1976). Dangerfield was elected to membership in the American Antiquarian Society in October 1971. He died at Santa Barbara on December 27, 1987.

Ronald P. Formisano

#### HENRY BRADLEY MARTIN

One of America's great book collectors, H. Bradley Martin, died on April 23, 1988. His library, which was assembled over the course of more than sixty years, survives as a memorial of his taste and skill.

Broadly speaking, Bradley's interests as a bibliophile lay in three areas, English and American literature, French literature, and ornithology. Each field was pursued with enthusiasm, but the approach to each was quite different. The distinctions that can be drawn are interesting and, if one stops to think of it, surprising; there can be few private libraries that illustrate so well the varieties of collecting.

Bradley began by collecting English and American literature. He was born in New York City and made his first purchases as a teenager in the second-hand shops of Fourth Avenue; a modest copy of *Tom Sawyer* has been identified as his first acquisition. Shortly afterwards, he went to study at Christ Church, Oxford, where he got his undergraduate degree in 1929. Five years in England provided access to many shops and many opportunities, and the pursuit of a lifetime was determined.

Some years ago, I had the chance to see the results of this pursuit, and I came away dazzled. On one shelf, I found, side by side, the first books of Elizabeth Barrett and Robert Browning. Fifteen copies of *The Battle of Marathon* are known; fourteen are in public collections. *Pauline* is known in twenty-three copies, and again the Martin copy is the only one privately owned. These were acquired comparatively recently (ca. 1977), through the good offices of Seven Gables Bookshop.

Bradley spent many hours at the premises of Seven Gables, on West 46th Street, and had many lunches with the proprietors, Michael Papantonio and John S. van E. Kohn, two of the most able and knowledgeable booksellers of their generation. Many fine things were purchased as a result of these interludes. I have before me John Kohn's marked copy of his Catalogue 34 (1972), 'More First Books by American Authors,' and I see that of the 301 items listed, Bradley bought twenty-six, ranging from a fine copy of Jeremy Belknap's early novel, *The Foresters* (1792), to a presentation copy of Robert Lowell's *Land of Unlikeness* (1944). These first books catalogues were eagerly awaited and always sold quickly. It is clear from the annotations here that Bradley had pretty much

first pick, though in one or two instances he yielded to Robert Taylor. But Taylor was a friend and, in collecting terms, an equal, so there can have been no hard feelings; in 1963, Taylor had published a charming account of Bradley's collection in *The Book Collector*, the leading journal of its kind, edited by John Hayward.

Hayward, a friend of T. S. Eliot and an arbiter of taste in the book world, was an important influence upon Bradley, particularly after a 1947 exhibition he arranged in London of first and early editions of the works of English poets, 'From Chaucer to the Present Day.' Bradley's predilection was, in English-language books, for verse, and he tried to acquire as many Hayward titles as possible. I once spent a pleasant hour going through the exhibition catalogue with Bradley and marking down in my copy what he had and what he didn't have. There were gaps, to be sure; some of the titles are known only in a copy or two. But the 'haves' are impressive. In the eighteenth century, for example, not Bradley's favorite, his holdings include Gray's *Ode on a Distant Prospect of Eton College* (1747) and Blake's *Poetical Sketches* (1783). A couple of copies of the Blake have changed hands in the last twenty years, but I've never seen the Gray for sale at any price. Bradley's moderns were pretty wonderful as well. He had Auden's *Poems* and Spender's *Nine Experiments*, both printed on a hand press in 1928; each survives in only a handful of copies. Bradley used to laugh at how many times he had been the underbidder on Yeats's *Mosada* (1886); but he did not give up, and a copy was added to his shelves in 1986.

By and large, though, Bradley did not collect English literature in a systematic or mechanical way; rather he gathered what he enjoyed or what charmed him. His holdings of Poe and Melville are legendary and have been exhibited several times, but his collection of Henry James is represented only by a single three-decker. Bradley's interests were not always obvious ones. He had, for example, many seventeenth-century tracts by the amusingly eccentric John Taylor, the Water-Poet, and a fine collection of books and pamphlets by the engaging and talented Victorian clergyman

Hawker of Morwenstow. The Martin collection is by no means predictable, but it is always interesting.

The collection of French literature was housed in a separate room, and was somewhat different in character. Here, there was a definite concentration on the nineteenth and early twentieth centuries, and a marked emphasis on long runs of particular authors, such as Baudelaire, Flaubert, Hugo, Mallarmé, Stendhal, and, especially, Balzac. Included are great rarities, books in superb condition, and splendid presentation copies—Verlaine to Hugo, Gautier to Sainte-Beuve, Hugo to Juliette Drouet, and many more. This portion of Bradley's collection is perhaps visually the most pleasing. Where the English books are eclectic and various, the French books are all of a piece, and a wall of them makes a beautiful array. The approach here is more defined, more homogeneous, and one's eye catches the difference immediately.

A certain number of books fall into no particular category, and have nothing in common beyond the fact that Bradley liked them and acquired them. There is a magnificent copy of the *editio princeps* of the *Imitatio Christi* (Augsburg, 1473), bound up with other tracts in a very fine contemporary South German binding. And no description of the Martin collection, however brief, can fail to mention his copy of *The Federalist*, presented by Hamilton to Washington, signed by Washington in each volume, with manuscript attributions of the essays in the hand of James Madison, and preserved in a fine (and ticketed) eighteenth-century New York binding. This is perfection.

The final portion of Bradley's library, his ornithology, is probably the most valuable, and it is in many ways the most spectacular. Every imaginable color-plate book is here, from Audubon's folio to Gould, from Catesby to Selby. There are virtually no gaps at all. But here again the method of collecting has been quite different. This is not just a collection of set pieces, but a collection of ornithology in all its aspects. The numbers are vast and the scope is broad. Bradley came to this field from his early experiences of bird-watching during summers spent as a boy in New England and

from a chance acquaintance with the writings of W. H. Hudson. But once started in this field, he proceeded quickly and omnivorously. He bought early books and current monographs, illustrated books and technical treatises—everything, old and new, relating to the study of birds. G. W. Cottrell, Jr., in another *Book Collector* article, sums it up quite well: 'One looks eagerly to the day when this magnificent assemblage will emerge from its corners and cupboards, and, in spacious rank on rank, take its place in providing edification and delectation for collector, scientist, and student throughout the world.' It is worth noting that the ornithological part of Bradley's library was the only portion to be fully catalogued; the computer printout of his holdings is not easily lifted.

Bradley was elected to the American Antiquarian Society in April 1968, and he was a generous contributor in both general and particular ways. He had a collector's sympathy for the Society's ambitions, and it pleased him from time to time to help with acquisitions. A few years ago, the opportunity arose to fill the most notable gap in the Society's holdings of James Fenimore Cooper, the very rare, Florence-printed, first edition of *The Wept of Wish-Ton-Wish*. The copy was a beautiful one, in original printed wrappers. The price was fair, and Bradley provided the funds. This was the sort of book he understood and loved.

Bradley's professional life was spent as a director of the Bessemer Trust Company, N.A., a major New York investment bank. He retired from active service there at the age of seventy but maintained an office that he visited regularly. He is survived by his wife Jacqueline, their two children, Alice Tarafa and H. Bradley Martin, Jr., as well as one child by a previous marriage, Helen Bryan; another child by his first marriage, Anne Johnston, is deceased. At the time of his death, Bradley had fifteen grandchildren and two great-grandchildren.

Stephen Weissman

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