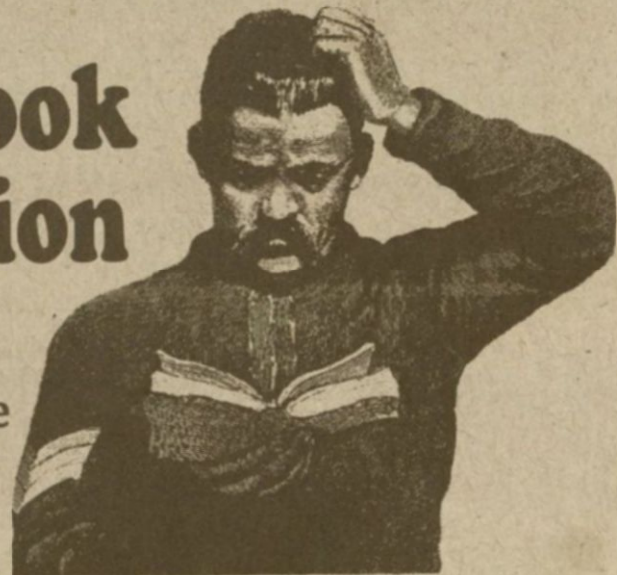# Pleasures and Treasures of the Rare Book Collection

The History of the Book Exhibition

Kennesaw State University • October 1997 – May 1998

Pleasures and Treasures of the Rare Book Collection

The History of the Book Exhibition
October 1997 – May 1998
Horace W. Sturgis Library

Contents

In Memoriam
Sara Moss Bentley

Sara Moss Bentley was a devoted friend to this university, its faculty, staff and students, and to this library. Her loving and caring interest and guidance in the building of these collections of rare and antique volumes and in the design and construction of the Bentley Rare Book Gallery are a lasting testimony of her generosity of wealth, talent, and intellect.

The Sturgis Library names in her honor and memory a permanent series of exhibitions and lectures on the book of which this exhibition is the first.

This exhibition and all those that follow speak to all who encounter these collections the memory of one who loved beauty, learning, and the joy of books.

Sara Moss Bentley was above all things an *editio princeps*.

Robert B. Williams

Robert B. Williams, Director
The Horace W. Sturgis Library, Kennesaw State University

Welcome to the first in the
Sara Moss Bentley Series of Exhibitions
on
The History of the Book
at the
Horace W. Sturgis Library of Kennesaw State University

PLEASURES AND TREASURES
OF THE RARE BOOK COLLECTION
AT KENNESAW STATE UNIVERSITY

The exhibition is meant to give all interested people an idea of this library's amazing special collections, which have taken on a shape and a size unusual in such a young institution. It is the library's intention to mount displays focusing on the history of the book for several months at a time. This first exhibition will give an idea of the wide range of materials included in the special collections and the space in which they are housed, the Bentley Rare Book Gallery. This first exhibition, which coincides with Kennesaw State's Year of the Arts celebration, will remain open through the academic year 1997-98.

This catalogue gives a general overview of the plan of the exhibition, the arrangement of which is mainly chronological. There are twelve display cases, each one devoted to a historical period, or to a theme that centers on a period. The individual items on display will be changed from time to time, and some cases will also be used for seasonal and special events. Not all the items listed in this catalogue will be on display at any one time; however, they are all part of the special collections and may be viewed by appointment.

The twelve display cases have been arranged in the hall of the lower level of the library, between the art gallery and the Bentley Rare Book Gallery, so visitors may have access to the exhibition at any time the library is open. The large window of the Rare Book Gallery will be used occasionally to display unusual items or items on loan.

The Bentley Rare Book Gallery is accessible
Monday through Friday from ten A.M. to four P.M., by appointment. It will be used throughout the year for
special talks and demonstrations, which will be announced.

Comments on the
Bentley Rare Book Gallery

It is most unusual for a relatively young institution such as Kennesaw State University to have such an impressive facility as the "Rare Book Room." An accomplishment of this magnitude does not just occur and Robert Williams is to be commended and deserves much credit for his vision and then the tenacity to make it a reality. Also, I applaud Fred Bentley and others who have contributed and supported the dream. Not only is the Bentley Rare Book Gallery handsome but it functions in an important manner with its collection which helps to preserve our heritage. The students and faculty of Kennesaw State University are indeed fortunate to have access to this tremendous resource on campus.

Charles B. Bedford
Executive Director
The University Center in Georgia
June 17, 1997

Essays

"In the Beginning Was the Word...": The Power of the Word and the History of Literacy

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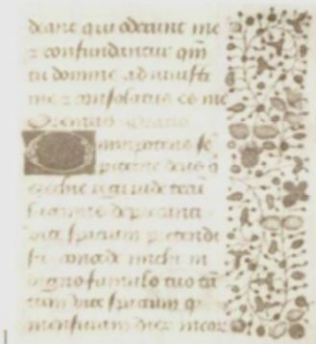
In the dialogue *Phaedrus*, Socrates fears that the adoption of writing will make the Greeks forgetful, unwise, and ignorant. Ironically, we are familiar with Socrates because Plato and his successors preserved this dialogue in a written manuscript. Nearly 2400 years later, Sven Birkerts, in his book *The Gutenberg Elegies*, laments the rise of such technological marvels as the computer and television because they may displace the book, causing Americans to become forgetful, unwise, and ignorant. Nevertheless, Birkerts credits his writing style to Virginia Woolf, whom he learned about on television–not in print. Also, no doubt he and his publisher used computers to produce his 1994 book. These examples from ancient times and the present illustrate the anxiety that accompanies changes in literacy and in the book, the instrument by which a culture perpetuates its knowledge.

"The book" in the time of Socrates was not a physical object at all, but rather the "writer's" memory. Thus, the bard Homer, the reputed author of the ancient Greek epics *The Iliad* and *The Odyssey*, had the amazing ability to compose mentally the equivalent of a modern novel. As Homer's masterpieces attest, oral literacy assumes a shape different from our written literacy. In a modern who-done-it with its tightly-constructed plot of devious twists and turns, we follow the detectives as they discover murder victims, hunt for clues, discard red herrings, and eventually track down the murderer. In contrast, Homer, when "writing" about a hero like Odysseus, would begin with a small, easily remembered episode–such as Odysseus's encounter with the wicked one-eyed Cyclops–to which would be added another episode–like Odysseus's visit to Circe. Composed in poetry (which is easier to memorize than prose), these episodes loosely strung together form *The Odyssey*.

Oral literature has been compared to jazz, in that both yield unique performances: differences emerge each time the work is performed. Perhaps if Homer noted that his audience was yawning, he would have cut short his stories about Odysseus. This uniqueness

of oral literature differs greatly from our standardized literature, which is frozen in print and replicated identically for as many copies as the publisher desires.

To many of us, a civilization could hardly call itself "civilized" unless it had written literacy, so we may wonder why Socrates objected to the introduction of the alphabet into Greece. He was concerned that his students may go off to read the master's words by themselves, then misunderstand the intended content. Socrates favored dialogues, because he could ask a question, hear his followers' responses, then correct them. Books robbed authorities like Socrates of their absolute power over knowledge.

Nevertheless, the ability to record events and ideas led to the inevitable establishment of writing and the highly prized book. Handwritten materials have assumed many forms around the globe through the millenia: Sumerian cuneiform on clay tablets, Egyptian papyrus, Asian rice paper, medieval manuscripts on vellum (animal skins). Since "the book" now existed as a physical object of tremendous cultural value, it is not surprising that the book was transformed into art. Examine one of the medieval manuscript pages in the Bentley Rare Book Gallery: the words are not simply scribbled – they are examples of calligraphy, the art of writing beautifully; exquisite borders and illuminations accompany the words (fig. 1).

Medieval manuscripts have been described as multimedia productions in which the verbal fuses with the visual to create meaning. Accordingly, medieval literature is often highly descriptive and detailed. Think of Geoffrey Chaucer's pilgrims in *The Canterbury Tales* – the lusty Wife of Bath dressed in scarlet red and the boorish Miller who indeed looks like a boar. These pilgrims' verbal portraits are accompanied by actual painted portraits in the famous Ellesmere manuscript and rendered in woodcut in the Bentley Rare Book Gallery 1542 printed edition of Chaucer (fig. 2).

And what of Socrates's fear of the loss of wisdom and power with the rise of alphabets? Authorities world-wide scrambled to bring writing under their control. Chinese calligraphy may well be the most beautiful and complex script ever created. Its complexity ensured that a few select individuals privileged with the proper education could attain a position of power within Chinese bureacracy. In the West, the Roman alphabet was much simpler, but the medieval Roman Catholic Church, which came "to own" literacy in Western Europe, mandated the dead tongue of Latin as the official language. When St. Jerome translated the Bible in the 380's , he chose Latin because it was the spoken language of Roman citizens. But with the collapse of the Roman Empire and the ascendancy of the Church, Latin remained the official language although it was no longer anyone's native tongue. As in China, only those privileged with an education could participate in literacy. (Note that the manuscript pages in the Rare Book Gallery are in Latin.)

As the Church was losing its power in the fifteenth century, Johannes Gutenberg invented his movable-type printing press, which helped change the literacy and culture of Europe. Rapid, silent reading coincided with the birth of the printed book. One old professor, gravely suspicious of his students' reading in silence their newfangled printed books commmanded his class to read aloud! With more people able to read quickly at less expense than ever, literacy shifted again: with the focus now on prose–not the poetic cadences of oral literature nor the visual beauty of the illuminated manuscript–the modern novel came into being.

For the Early Modern Era, the cliché "the pen is mightier than the sword" might better be rendered "the book is mightier than the bullet." Printed Bibles in such vernacular tongues as English and German helped kill the beleaguered medieval Roman Catholic Church and helped give birth to Protestantism. With the assistance of printed propaganda (like the writings of Thomas Paine), democracies gradually replaced monarchies. Even now, we believe that an educated citizenry is crucial in maintaining a democracy.

With the advent of the computer, literacy may very well shift again. Thus, Sven Birkerts, whom I mentioned in the opening paragraph, encourages poeple to turn off their computers and pick up their books. He fears that public participation on the Internet could decrease the individualism that solitary reading promotes. Snazzy computer-generated graphics could replace the written word, leading to poor literacy skills, he fears. And, he asks, what of publishing standards? Anyone with access to the proper equipment and a little know-how can publish God-knows-what on the Web. For example, I recall that after the library first installed the Galileo Internet system, librarian Mary Platt was kind enough to show my Chaucer class how to use it. When she typed "Chaucer" into the system, there appeared on the screen a picture of a handsome Airedale named Chaucer with a frisbee clenched between his teeth. The dangers of Internet freedom feared by Birkerts and others may best be illustrated by the Web page used to recruit new members for Heaven's Gate, the cult that later committed mass suicide. (Moreover, publishing companies cannot be thrilled with the prospect that the Web may reduce their profit margins.) Again, the specter of lost or abused power over the Word surfaces as an issue.

In contrast, others are euphoric about the possibilities of a new electronic literacy. As the Kennesaw State University homepage shows, the Web seems to mimic pre-print literacies like the illuminated medieval manuscript which meshes images and words (fig. 3). Others feel that equality in education may prove a reality if schools in the poorest regions are provided with the equipment that permits them access to the same resources as richer schools. As for literacy, e-mail seems to have revived the lost art of letter writing. However, we must wait to see what will happen in this newest chapter in the history of the book as it has moved from its origin in the spoken word, to the written word, to the printed word, and now to the electronic word.

The Title Page: Development and Design Through the 17th Century

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Ancient and medieval authors, scribes and librarians had not seen the need to display the title of a volume or to identify the names of authors or publishers in the manner that today's book lovers have come to expect on the modern title page. The earliest title pages did not appear until about fifteen years after the development of printing with movable type in the mid fifteenth century. These as well as later title pages were used to protect the first printed leaf from becoming dirty, as books were delivered unbound to the bookseller and sometimes remained so for years. Printers, however, soon saw that the title page offered an additional benefit as an inexpensive opportunity to express pride of workmanship and to advertise the book itself. Since then, the title page, more than any other part of the book, has come to reflect not only popular tastes but also the work of many of the finest artists and craftsmen of each era.

A few exceptional examples of early manuscripts included a title on a separate leaf; others showed that sometimes the scribe wrote the name of the volume on the cover, left the first page of the manuscript blank to keep the text clean, then began writing at the top of the second leaf. The text may have begun with a preliminary paragraph that included the name of the book; the title may have been rubricated, written in red ink; or it may have been preceded by the word "incipit," or "cy commence," or "incomincis," or "heir begynneth." Usually, however, the scribe just began the text without preliminaries or introduction. By the mid fifteenth century, scribes commonly added a colophon, a brief inscription at the end of the work to note when the work was finished and perhaps even the name of the scribe himself. Early printers followed this practice and soon began to include the title and place of printing in the colophon along with the name of the printer and the date.

In 1463, Peter Schoeffer, printing in Mainz, experimented with moving some of this information from the colophon to the first blank page and created a title page on several editions of a bull of Pope Pius

II. The title page did not appear again until 1470 when Arnold Therhoener in Cologne used a title page in his edition of a sermon on the presentation of the Blessed Virgin. Working in Venice, Erhard Ratdolt printed a calendar of Johannes Regiomontanus in 1476 in which he included the title and a poem on a separate page ornamented with a woodcut frame. With the success of Ratdolt's calendar, the commercial potential of the title page began to be realized.

Around the turn of the sixteenth century, Aldus Manutius, also working in Venice, began including more than just the title and author on his title pages. In inexpensive editions of Greek, Latin and Italian classics, he noted on the title page various commentators and editors, as well as imprinting his own printer's device. By 1520, the title page often displayed information on where the book was being sold, with addresses that were often quite lengthy. Thus the title page, in common use by this time, emerged in a form and with a purpose that would be familiar to today's reader.

As printers sought to make their books more marketable, they ornamented the title pages with a variety of motifs borrowed from artists of sculpture, reliefs, or paintings that reflected the public tastes in art and decoration of the time. These designs, along with the technology used to accomplish them, spread quickly through Renaissance Europe as artists, printers, and engravers migrated with the flourishing book trade. Certain types of designs were used constantly and became traditional patterns. Until the modern era, printers used three methods of ornamenting title pages: the woodblock print, type ornaments, and copper engraving. Each method flowered and waned in popularity through the centuries and appealed to each generation with its own distinct characteristics and advantages.

As early as 1480, printers were using woodcut illustrations and woodcut borders to ornament the first page of text in much the same way as miniaturists had been doing by hand, usually after the book was purchased, in the blank spaces left by the printer. The earliest borders show a simple scrollwork of flowers or leaves and the Italianate style of classic ornament. As the Italianate joined Gothic influences in Germany, a heavier mix evolved mingling classic ornament with grotesque heads and fat cherubs. Some borders were made of unrelated parts, just strips of ornament that were not intended to be parts of a whole. Some borders were set to frame the entire page or to separate compartments; others enclosed only a word or two.

The illustrations selected for title pages may or may not have had any relevance to the book, and they may have been put to a variety of uses in other publications. The figures selected were often in outline in the belief that the buyer would fill up the white space with washes of paint or ink.

Printers' devices were soon as much a part of the title page as the woodcut border and the woodcut illustration. Common as the printer's decorative trademark in the colophon, printers' devices were at first small simple designs that reflected some play on words, the printer's initials, heraldic design or characteristic of the printer's shop. As the designs gradually increased in size and were sometimes enclosed in borders, the devices began to overcrowd the last page. They were moved to the first page, even when the title of the book itself was not given, where they continued to be used well into the sixteenth century.

By the mid sixteenth century, type ornament and copperplate engraving were introduced on the title page. With the meaningless repetition of their

designs, printers' devices began to fall out of favor; they were given less emphasis, and the name of the book took prominence. Border designs became increasingly elaborate. Some filled the entire page. Arabesque designs were popular as were designs based on architecture or sculptured figures; others featured full scenes illustrating the text. Many were designed by the finest artists of the times such as Lucas Cranach, Albrecht Dürer and Hans Holbein in Germany, and Andrea Mantegna in Italy. Popular motifs also included illusions of cloth, scrollwork, masks, swags, and garlands often interwoven in complicated designs. Gods, goddesses, nymphs, satyrs, monsters, or grotesque figures might be included. A cartouche often enclosed coats of arms, portraits, or titles.

All of these designs demanded more and more fine lines and more detail in the cut of the woodblock. Poor printing technique often clogged the delicate lines leaving them heavy and smudgy. Though soft metal blocks were sometimes used, most designs were cut in pearwood or applewood, which would shink, warp, or crack. As blocks were sold, traded, used, and reused from one book to the next, they quickly degenerated. As the quality of woodcut ornamentation declined, more emphasis was given to certain words on the title page, and printers began to crowd multiple type styles in varying sizes elaborately typeset in an effort to display the merits of their craftmanship.

Another alternative to the woodblock was copperplate engraving. As the woodcut was relegated to small inexpensive books, the engraved title page was used most often for the larger, more important publications. It allowed for more precision, more detail, shading and modeling in the design, but it cost more to produce and was slower to print. In addition, it was difficult to make the movable type print within the copperplate border, so the lettering as well as the illustration for the title page was done by the engraver. From the seventeenth century through the nineteenth, it was the most popular method of title page ornamentation and allowed the title page to become an elaborate allegorical, emblematic and visual introduction to the book. Architectural motifs, particularly in the seventeenth century, became highly ornate stages filled with iconography and complex images often requiring literary interpretation. The visual symbolism may have been selected by the author himself to display spiritual, mythical, or factual messages that were obvious or that were deliberately obscure to all but the sharpwitted and literary elite readers.

Typefounders created other methods of decorating the less pretentious editions with the use of type ornaments and ruled lines. Type ornaments, which had first appeared on title pages in the fifteenth century, were cast metal decorative elements put together from the compositor's case. They could be common letters arranged in decorative patterns, or they might have been patterns cut and molded as supplements to the type font. The latter became known as printer's flowers and could be combined hundreds of different ways to fit any space or page dimension by the printer himself. The arabesque design was the most popular motif created by type ornament. It reflected the blend of western Renaissance with the eastern and Moorish influences through the seventeenth century and was featured in the many pattern books that were published during this period for the inspiration of craftsmen like painters, goldsmiths, engravers, binders as well as printers. Ruled lines made with reed or pen had been common on manuscripts. Printers had followed

with rules of brass. Despite problems of bent, crooked, and gaping lines and corner miters caused by the soft metal and by poor registration, ruled borders remained popular especially in England and America until the mid nineteeth century.

Much of what is now known about early printed title pages results from John Bagford's (1650-1716) collection of materials for a history of printing. Bagford's collection consists chiefly of title pages (approximately 25,000) torn from early printed books from France, England, and Germany. Though this practice would hardly be commendable in today's book lovers and scholars, his collection and others like it reflect the many different ways printers made their books attractive to buyers and show through the development of the title page the evolution of book design, ornamentation, typography, and illustration through the centuries.

Laurence Sterne's "Life and Opinions of Tristram Shandy, Gentleman"

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In 1759, a significant event occurred in the history of both the novel and of book publishing. Laurence Sterne, unable to interest a London bookseller in his new work, published in the city of York two small volumes entitled *The Life and Opinions of Tristram Shandy, Gentleman*. Ever sensitive to the market place, Sterne had the book published without any imprint; he knew that to display its provincial origins would prejudice its sales in more sophisticated London, the market and readership he sought. When the small run of about four hundred copies proved successful, he was able to move the publication of the second edition to London, where it was printed with "the Second Edition" and "London" on its title page.

The volumes marked a historic milestone in the history of novelistic construction because of the open-ended nature of the work. Sterne promised to publish two volumes a year for the rest of his life: "not to be in a hurry;–but to go on leisurely, writing and publishing two volumes of my life every year;– which, if I am suffered to go on quietly, and can make a tolerable bargain with my bookseller, I shall continue to do as long as I live" (I.14). While serial publication was not unheard of, and would continue well into the nineteenth century and beyond, generally the author had some idea of where the book was going before it appeared in public. The readership expected that in the fullness of time the story would be wrapped up literally and figuratively– brought to a satisfactory conclusion and available in a finished edition of one or more volumes, complete. But to suggest that the book will simply ramble on as the writer's fancy takes him was something new indeed, even in an era in which the novel lived up to its name and most authors claimed to be doing something new.

The unusual nature of the story extends further than its projected length, however, for as its author says, it is digressive and progressive at the same time, wandering from the presumably straight path of plot

into the realms of thought, speculation and fantasy as the humor of the narrator and his characters dictates. Its influence continues into this century in the works of authors like James Joyce and Salmon Rushdie who have further developed Sterne's constructions of what are now called stream-of-consciousness and the self-conscious narrator. Sterne simply calls it Shandeism and among its few rules are the requirements that everyone be allowed to ride his own hobby-horse, and that all participants keep their tempers.

The book's publication was also a significant moment in the history of the book itself, for from the beginning Sterne had a very clear idea of what it should look like as an object: "a lean edition, in two small volumes, of the size of Rasselas, and on the same paper and type...as I live at York, and shall correct every proof myself, it shall go perfect into the world." His control over it extended beyond the externals of size, paper and type, however; here was a man who realized that the technology of type allowed for manipulation, that the look of the words on the page was as much a part of the reader's experience as the import of those words. His desire for control over the printing of the book, while not unheard of, was unusual in a day and age when the writer usually sold his or her work to a bookseller for a fixed fee and then relinquished all rights to it. Defoe refused even to correct proofs unless he were paid by the page to do so; Sterne hung over the presses to make sure that every jot and squiggle was just as he planned it. As a result, he knew what an effort it was for the compositors–the ledger entry for the printing of volumes V and VI includes the note "Drink money to the Men, by Order £1:10:0."

There were, finally, nine volumes produced over seven years; the promise to publish two a year proved overly optimistic, given the constraints of ill-health and other business. Volumes I and II are dated 1760; III and IV, 1761; V and VI, 1762; VII and VIII, 1765; and IX, 1767. The lone ninth volume tells a melancholy story, for while he had intended another pair of volumes his health, always fragile, took a devastating turn. In a metaphor in keeping with one of the central themes of his book, he says that "I miscarried of my tenth Volume by the violence of a fever, I have just got thro'." Just over a year later, he was dead.

Kennesaw State University's copy of this book is a partial first edition, suggesting that the original owner was not among Sterne's earliest admirers, but jumped on the bandwagon when it was well under way. The first two volumes are the fifth edition, published in 1763; the second two are the second edition, which appeared in 1761. All the others are first printings of the first editions, the evidence of which is Sterne's signature on the first pages of volumes V, VII and IX. An indication of the instant success of *Tristram Shandy* is the number of imitations it spawned; Garland Press published a series of facsimile editions of these productions, most of which sputter out in facetiousness and obscenity, proving that Shandeism is harder than it looks. But, more seriously from Sterne's point of view, opportunistic hacks took advantage of the novel's scheme to produce spurious continuations of the book. In order to authenticate his own work, Sterne decided to sign every copy of the first volume of the first editions.

We are no different from Sterne's readership in expecting that a book will provide us with words on a page from which we ingest argument, entertainment, or information; we may expect the book's content to be

supplemented on occasion by illustrations or graphs. Sterne, however, insisted that the reader not be passive, but participate, and that illustrations were to be read just as were the words set in type. The first indication of his approach for his contemporary readers appears on pages 73 and 74 of the first volume, which are completely black, in mourning for his character Yorick, whose epitaph has been graphically presented on page 71. Subsequent volumes have similar items: volume II, pages 169-170, contains the marbled page, "motley emblem of all my work"; volume VI, page 147 is blank, and the reader is invited to draw the Widow Wadman, "as like your mistress as you can—as unlike your wife as your conscience will let you," words having failed the author. Melvyn New says that never, in any of the many copies of the volume he has examined, has anyone inscribed anything in the blank page, and this volume maintains the tradition— the page is still pristine. Sterne does provide conventional illustrations as well; volumes I and III have frontispieces by William Hogarth, one of the foremost artisits of the day, who, significantly, insisted that one should "read" his work, and who produced narrative series of paintings.

Sterne also mocks the idea of graphs and mathematical demonstrations in volume VI, where on pages 152-153 he diagrams the plot of the story with all its digressions. His understanding of the physical presentation of publishing as well as reader expectation is illustrated in the joke at the end of volume VII: the words "I begun thus–" is followed by "END OF THE SEVENTH VOLUME."

Sterne also satirizes the conventions of learned publishing. The Preface appears in the third volume (he claims he hasn't had time for it before) and a dedication is offered for sale in the first. He provides footnotes in a variety of languages (see, for example, V.93, which satirizes the popular taste for *romans à clef*; V.100-101, which contains Latin and Greek footnotes; and VIII.2, which contains a footnote referring backwards in his own text). The tale of Slawkenbergius, IV.[1]-21, is in Latin with a parallel text in English. While it is conventional for writers to complain about the difficulties they have in writing, he demonstrates these difficulties visually: unhappy with Chapter 24 in volume IV, he rips it out and throws it away, and as a result pages 147-156 are missing. He claims ten pages are gone, although the compositor only skipped nine. To this day it is one of the marks of a good, scholarly edition of the book that it should honor his intention with a hiatus of ten pages.

Finally, Sterne insisted that his book was a reflection of the human mind in the act of thinking, feeling and experiencing, and he sought to imitate that process in a work that digresses, breaks off, repeats itself, and speaks off the page directly to the reader. A good example for our purposes of his replication of the moment is his description of Uncle Toby reading a letter on page 21 of volume V. The broken lines show where he is reading, interrupted by text as he breaks into speech.

Sterne meant his book to be read by people who enjoy the process of reading, who are willing to participate in the project with him (another rule of Shandeism is that the reader does half the work), and who do not take themselves too seriously. Like a child's game, though, the book has an underlying intention which is utterly serious: the equal importance of heart and mind, body and soul, in our experience of his book, and of the world it seeks to represent.

Morris and Medievalism: Reviving the Craft of Bookmaking

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One of the great generative forces in nineteenth-century European thought was the Medieval Revival, which, from its inception in the mid eighteenth century to its demise with the beginning of World War I, found its richest and most varied expression in British culture. Initially, this neo-medievalism manifested itself in a simple fascination for the primitive and supernatural, as well as a vague nostalgia for an idealized past. In pre-Romantic literature, for example, "antient" oral poetry and "gothick" fiction were poised against neoclassical models of unity and restrained expression, and authors such as Walter Scott and Horace Walpole became wildly successful for works in which reason was dethroned by extravagant, exotic, and unabashedly imaginative plots, carried out in romantic "medieval" settings. Walpole even translated his obsession with the Middle Ages into the architectural whimsies of Strawberry Hill, which helped make flying buttresses, roof bosses, and pointed arches as appealing to the popular imagination as Doric columns and classical pediments.

As medievalism became more culturally entrenched, however, it became much more than a vehicle for romantic escapism or reaction against the formalities of poetic discourse or architectural uniformity dictated by neoclassicism. Nineteenth-century artists began to look to the Middle Ages for an antidote to the breakdown of traditional social values that followed hard on industrialization and the French Revolution. Thomas Carlyle, for instance, felt no hesitation in holding up England in the year 1200 as an ideal alternative to England in 1843, where social order had been "utterly transformed by the technological effects and utilitarian philosophy of industrialism" (Bugge 17). In the work of medieval chronicler Jocelin of Brakelond, Carlyle discovered a spirituality he thought capable of reuniting Victorian society and countering the "gospel of 'Enlightened Selfishness'" he found so prevalent among his contemporaries (28). His conviction that "men then had a *soul*" (46) was echoed by John Ruskin, for whom

the medieval artisan became a powerful symbol of that "freedom of thought" so essential to social progress (194). But one nineteenth-century artist stands out for giving form and substance to the philosophical idealism of Carlyle and the aesthetic program of Ruskin. That artist, of course, is William Morris, whose omnifarious career was unified by "a desire to reunite art and craftsmanship" in the tradition of the medieval artist (Peterson xi). This he did, in designing artifacts as varied as buildings, furniture, fabrics, tiles, and, as his crowning achievement, books—books that rivaled the earliest incunabula for their richness of detail and meticulousness of execution.

Morris's turn to medievalism was prompted by his disgust with the shoddiness and banality of so much that the industrial revolution had produced. Ironically, it was also fueled by the "bogus medievalism" (Peterson xvi) he found so contemptible in the literary and architectural productions of self-styled antiquarians such Horace Walpole and, more significantly, in the "indiscriminate revival of medieval styles" (Peterson xii) that had gained popularity among Victorian entrepreneurs. He objected with particular zeal to the "Old-style printing" favored by some bookmakers, "a bewildering mixture of Old Style . . . text type, pseudo-Caxton display types, and borders and ornaments borrowed from four centuries" and made even more offensive by the kind of archaic spelling "that one would today associate with pretentious Ye Olde Antique Shoppes" (Peterson xiii-xvi). Like Carlyle, Morris felt that such antiquarians were little more than dilettantes, more interested in the Middle Ages for their romantic—and commercial—appeal than for their historical, social, or political

significance. For Morris, love of the past went hand in hand with an ardent socialism, and the medieval craftsman was the happiest of men because "working as a free-workman, or artist, amidst just the amount of traditional skill and mechanical appliances best fitted for making an ordinarily intelligent man an artist; [and] organized (as far as he was organized) not by a portion of a vast commercial system, but by his craft guild and politically and socially rather than commercially, his relation to art was personal and not mechanical. So that he was free to develop both his love for ornament and his love for story to the full" ("Some Thoughts" 2). Moreover, Morris argued, the medieval artist's freedom to interpret text he was illustrating so that it would appeal to the "collective imagination" created an organic—and spiritually charged— unity between the "epical" and "ornamental" aspects of his work. Medieval art is "obviously and simply beautiful as ornament," he claimed, "but its ornament also is vivified with forcible meaning, so that neither in one nor the other does the life ever flag, or the sensuous pleasure of the eye ever lack." For Morris, contemporary artists were, by contrast, vulnerable to a self-centered, fragmented and dangerously utilitarian vision of artistic production. One could easily ask them, "Now you have your story, how are you going to embellish it?" Or, " Now you have made your beauty, what are you going to do with it?" for they found it impossible to think of the production of art as an end in itself ("The Woodcuts of Gothic Books" 26-27).

After hearing a lecture by the prominent printer and typographer Emery Walker at the London Arts and Crafts Exhibition on November 15, 1888, Morris decided to recreate the kind of organic unity he admired so much in medieval art by reviving the

craft of bookmaking with his friend and collaborator, Edward Burne-Jones. Accordingly, the two founded the Kelmscott Press in a cottage near Hammersmith's Kelmscott House— the perfect setting for a small hand-press that would run only 300 copies per printing, each requiring highly sensitive quality control (Peterson xxviii). The books published by the Kelmscott Press shared several features, all of which illustrate Morris's allegiance to the methods of fifteenth-century printers, as well as his contempt for "the utilitarian production of makeshifts, which is the especial curse of modern times" ("Some Thoughts" 1). "[Taking] up the cudgels against compressed type" ("The Ideal Book" 68), Morris insisted on the use of dark typefaces (for readability) in one of three original styles: the Golden type (a new Roman face inspired by work of earliest Venetian printers), the Troy type (an eighteen-point Gothic type), and the Chaucer type (a twelve-point Gothic type) (Peterson xxiv-xxviii). He also instructed his assistants to flout convention by putting narrow spaces between the words of any Kelmscott publication, for, as he explained in his 1893 lecture "The Ideal Book," "No more white should be used between the words than just clearly cuts them off from one another; if the whites are bigger than this it both tends to illegibility and makes the page ugly" (68). And he was adamant that the outer margin of a page should be twice the width of the inner margin, so that two pages facing one another would look like an aesthetic unit, as in the earliest printed books. Of course, the most famous—and, perhaps, most retrospective—of the Kelmscott innovations were the wood-engraved initials that decorated many pages. Only one feature of books published by the Kelmscott Press seemed to run

counter to Morris's anti-utilitarian philosophy, though not seriously so: the publisher gave minimal attention to bookbinding. Since Morris expected his customers to have their books rebound to their own tastes *and* preferred that they give more attention to what was inside than outside their purchases, he advocated the use of simple trade bindings, made as inexpensively as possible by a machine. Accordingly, the hallmark of the Kelmscott book became the limp vellum binding so common to trade books (Peterson xxx).

Although Morris directed the production of more than sixty-six volumes between 1891 and 1896 (Robinson 13), the Kelmscott *Chaucer* proved to be among his most profound challenges. The *Chaucer* "produced, in a single work, an epitome of the convictions and the aims upon which both Morris and Burne-Jones based a shared lifetime of prodigious activity" (Robinson 35), but executing it to his own exacting standards required Morris to adapt nineteenth-century printing methods to the spirit of medieval craftsmanship. One of the main difficulties he encountered was in translating Burne-Jones's pencil drawings to the surface of a woodblock with enough precision to meet the needs of a skilled engraver—a problem that proved intractable using the primitive methods of the medieval craftsman. He soon discovered that the solution to this problem lay in making a photographic print, or "platino," from each of Burne-Jones's pencil drawings, and in using these platinotypes to reproduce the designs on blocks of wood. Even this technological compromise, however, required studied care and artistry on the part of Morris's assistants, for each platinotype had to be meticulously reworked before it would make a suitable prototype for the engraver

(Robinson 33). When the engraved plates were ready for printing, a new typeface had to be invented as well, for after Morris set two pages in the larger Troy type used for other Kelmscott publications, he realized that it would be "too bulky" to accompany Burne-Jones's delicate designs (Robinson 19). Thus, a Pica version of the Troy type was created expressly for the Kelmscott *Chaucer*, and became known as the Chaucer type.

Morris also contributed the exquisite decorative borders for the illustrated pages of the book, executing his work with the unrestrained delight and spontaneity he admired so much in his medieval counterparts. When he was designing the fourteen borders and eighteen frames for the illustrations (and therefore drawing a seemingly countless number of intricate garlands), he evoked this response from his disciple W. R. Lethaby: "[Morris believed] that a given piece of work was best done once for all, and that all making of elaborate cartoons, and then accurate copying into a clear finished drawing was a mistake. . . . [T]hus he kept alive every part of his work by growing the pattern, as I have said, bit by bit, solving the turns and twists as he came to them. It was to express this sensuous pleasure that he used to say that all good designing was felt in the stomach" (qtd. in Robinson 34).

When he died on October 6, 1896, Morris had produced "what many would claim to be the finest publication of the nineteenth century" (Robinson 35). Burne-Jones himself, celebrating the almost architectural perfection of the well-made book, once compared the Kelmscott *Chaucer* to "a pocket cathedral" (qtd. in Robinson 36). It certainly represents one of the supreme achievements of the Medieval Revival, and reminds us that the Revival, at its best, defied its stereotype as a reactionary movement and changed the course of twentieth-century European and American cultural history.

In Publishing, Timing Is Critical: Edith Holden's "Country Diary of an Edwardian Lady"

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The story of one of this century's major literary events, the publication of *The Country Diary of an Edwardian Lady*, began in the nineteenth century. Edith Holden's pre-World War I watercolors of flora and fauna of the rural English countryside fast vanishing in the flood of industrialization, combined with compositions by well known poets and family members, remained on the best sellers' list for sixty-four weeks, winning a place in the Guinness Book of Records in the 1980's.

Holden's biographer has commented that her diaries are not unique and suggested they were intended as reference for a working artist. They may have been produced as examples for her art students at a time when genteel ladies, lacking the financial support of a male family member, had to find suitable employment such as teacher, governess, or companion to more affluent but equally restricted women and their families. She was deeply affected by the balancing act involved in meeting society's expectations of ladylike behavior while seeking a means to earn a adequate living of artistic merit.

Holden grew up in very progressive and supportive circumstances. Her family benefited from the dilution of the aristocratic class system and had the capacity to exploit opportunities that became available to the escalating middle class. Seven siblings were well educated at home by their mother, a governess before her marriage. Her father, who profited from the American turpentine supply disrupted by civil war, was known for his fairness and concern for his employees in an era of notorious labor exploitation. He was active in civic affairs in association with Joseph Chamberlain and was allied politically with John Bright, the Birmingham radical, who advocated repeal of the Corn Laws in England that facilitated the transition from an agrarian to the industrial economy. Holden was very active, with her entire family, in addressing the social ills of the working poor through a nonconformist religious organization and at one

point, nursed a child from the slums of Birmingham in the family home. Her maternal cousin was Elizabeth Blackwell, the first woman physician in the United States. Holden, beginning at age thirteen, studied at the Birmingham art school that produced several notable contributors to the output of Morris' Kelmscott Press and participated yearly in the city's art exhibitions. She was much better prepared for commercial success in the world of art than many Victorian women who are associated with deterioration in the quality of design within the Arts and Crafts Movement. After her marriage to a promising sculptor associated with the Royal Academy of Art and her move to London, she had moderate success as an illustrator and exhibited twice at the Royal Academy. It is inconceivable that she was not exposed to radical humanistic, egalitarian and philosophical ideas.

One of the manuscripts, "Nature Notes for 1906," remained hidden in the family's possession until the author's great niece decided to share her pleasure in Holden's work and offered the manuscript to Webb and Bower Ltd., of Exeter, a small provincial British publisher. Richard Webb and Delian Bower quickly realized that the technical requirements for reproducing the illustrations were more than they could undertake and took it to larger publishers on both sides of the Atlantic. Richard Webb recalls in a recent interview the anxiety associated with carrying the original around in a satchel. Mysteriously, a second diary, "Nature Notes for 1905," appeared in 1988 and was published as a companion volume after being authenticated by Sotheby. There is speculation that this unfinished manuscript, with handwritten rather than hand lettered text, was somehow included in a lot of china at a country

auction. For authenticity of color and appearance *Country Diary* was printed in Italy. The large investment involved in reproducing the illustrations has been maximized to the fullest. A major retailer in the United Kingdom and Canada markets a very successful line of household items and linens decorated with adaptations of Holden's illustrations. Film rights for *Country Diary* were sold in 1980. In 1982, Richard Gamble completed an agreement with Central Independent Television to produce a twelve-part series of half-hour episodes with incredible natural-history photography telling the story of Edith Holden's life with close-ups from the book to link scenes and episodes. The highlights were released on video in 1993 and then the entire series on four video tapes in 1996.

It is plausible that Holden deliberately chose the juxtaposition of poetry and painting to transmit her concern with deteriorating conditions in the area of increased industrialization. The page with a verse beginning "Nature Notes for 1906" headed with her initials and the location of the family home may be her own composition. It expresses a theology of natural order and how it comforts the sensibilities and elevates the thoughts of a lover of nature. It presents an attractive coping strategy without being maudlin. Holden chose Byron's conversation with the natural landscape as the preface to recollections from 1905. It is incongruous considering that England's landscape had been modified for two thousand years by man's adaptations.

John Ruskin described man's marrying painting and poetry in defending J.M.W. Turner's mystical, veiled representational style and his habit of attaching an epigram to clarify what he intended to convey. He theorized that artist and poet actively

collaborated to refine or improve on nature's shortcomings. A realistic representation was considered mechanical, a craftsman's motif for decorating a useful object. Ruskin explains that engagement of the emotions, the delight of the audience, invests the image as art. The effect of Holden's work on the senses is confirmed by the overwhelming response to *Country Diary*.

The artist's record of color and form, underscored by very brief comments in the text about quality of light, color, weather conditions, and location, amplify what she is attempting to share. Delian Bower recalls a first impression of the manuscript as magical with a jewel-like quality. In the printed version a fresh and informal quality results. Holden's work is described by another of her publishers, Alan Brooke, as having an undefinable appeal—what he calls an immense, nostalgic charm. Turner worked on a grand scale with a mystical, unearthly property. Holden is intimate, clear and detailed.

Edith Holden seems more the critical thinker, rational, modest , and easily understandable rather than a dreamy romantic. She has something in common with Ruskin's contemporary, Matthew Arnold. Arnold provides his interrogator with clues to a larger treasure hunt by indicating passages from poets he considered to have substance instead of explaining his own theory about their worth. A well-rounded individual is left to draw on experience and principles to form his own conclusion about the value of Arnold's selections. Being economically viable requires conformity with most of society's expectations at the same time engaging its emotions to positively examine an issue. Keeping the audience in mind while creating a work of art can create limitations or it can focus the effort of the author.

Holden's work has great appeal to ordinary individuals caught up in modern reality–those people living unassuming lives, enjoying a good book, gardening modestly, and cooking creatively. This is the audience that she had in mind and touched fifty years after her death. A known spiritualist, she would be pleased to have communicated her beliefs so clearly and given so much pleasure to so many.

Teaching Book Arts: Turning Time

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Lamentations on the death of print culture rise almost daily; we hear the knell for the book and for the library as techno-enthusiasts shout, "The book is dead; long live electronics." For book lovers this forecast is depressing; for society, disastrous. Sven Birkerts's moving and sensitively reasoned book *The Gutenberg Elegies* explores, as his subtitle promises, "the fate of reading in an electronic age." One of the essays, "Into the Electronic Millennium," puts the case directly: "A change is upon us—nothing could be clearer. The printed word is part of a vestigial order that we are moving away from—by choice and by societal compulsion. . . . This shift is happening throughout our culture, away from the patterns and habits of the printed page and toward a new world distinguished by its reliance on electronic communications" (118). Birkerts, like others, compares the information revolution to the invention of printing and raises the specter of electronic dissemination eradicating or seriously marginalizing print culture the way print culture replaced Greek oral culture. Birkerts's examination, appealing primarily to devotees of books and printing, is hardly an extreme reaction. Joe Schultz, writing in *MacWorld* for October 1996, addresses the same question but concludes it's still too early to tell if computers will effectively bury the society and standards created and supported by the movable-type printing press (254).

If not dead, print culture, which the book symbolizes, is in decline. Adults don't read; many students can't; circulation of newspapers is down; book stores close daily; book publishing is a bottom-line financial deal. Ironically, book arts is thriving. In the *Atlantic Monthly* for October 1990, Pamela Petro declares that "the field now called book arts is the most furiously creative place in the art world today (131). Perhaps book arts is more than "furiously active." Anyone who has

seen or participated in a course in the art of making a book, or book arts, sees what this complex and challenging process conveys to students who, for the most part, are part of a MTV-Cyberspace-Web world.

Making their own paper, students recapitulate the history of civilization. Designing fit carriers of their content, they internalize the principle of appropriateness. And in preparing and presenting shape, texture, structure, and materials as the single focus or as the complement to content, they intuit that they carry the past and offer a gift to the future. Teaching book arts may be a highly effective way of reminding students at the end of the twentieth century that the book is the work of hands and mind and time and heart. Its creation is labor- and time-intensive, and the investment that students make in turning out books clarifies for them that books are valuable and demand respect and protection. Having seen what goes into a book, having communed with its evolution, these students will be forever at odds with the dictators and fanatics, the self-righteous and the misinformed who burn books in their effort to control expression and creativity. They stand a good chance of championing those powerful ends printing meets, but electronic databases and bright screens miss.

For the summer of 1997 at Kennesaw State University, Professor of Art Barbara J. Swindell listed a course in bookmaking in the schedule of classes. So many students preregistered that Ms. Swindell had to open a new section in order to accommodate demand. Determining the motivation of each of the forty-two students is impossible, but easy credit in a slide-by summer course was not among reasons for their enrolling. The syllabus specified that in a six-week term, each student had to make three books, two of which required making the paper itself, and one required text or illustration or text and illustration. In addition to the three books, each student had to keep a sketchbook of designs for books and write a term paper. Nor could saving money on textbooks be a motivator; the list of supplies would send anyone scurrying for checkbooks and credit cards. It would send the fainthearted running for the door. The desire to create art is always a strong motivator, but other art courses, offered during the same term, might satisfy this need. Moreover, art or art-education majors constituted only thirty percent of the students enrolled, and the remaining seventy percent came from biology, business, English, political science, elementary education, and most of the other fields in which college students specialize. Curiosity? Certainly this would lure a few. And the reputation of Ms. Swindell as a fine teacher would have drawn many.

Because of my own interest in the history of books and the intersection of text and its vehicle, I attended these classes and watched the students. From my experience, I offer another theory on the popularity of teaching and learning book arts and the resurgence in making handsome books. Watching Ms. Swindell demonstrate and watching the students listen and then work, what impressed me was the seriousness of the faces. They were enjoying their work, but they seemed to be looking for something they very much needed to find and to understand. They might have been in a cathedral, not a cluttered art room with cinderblock walls. Most acted as if they were there to participate in the mystery: the deconstruction of the familiar thing, a book, which they had taken for granted, into the intangible thing: the creative process that struggles to combine information with beauty, portability with relative permanence,

and aims to deliver—in harmony—aesthetic, imaginative, and intellectual experience.

In an information age, these bookmakers saw that the transmission of information is not the pressing of keys, but the creation of form through an informed sensibility. In an information age, they understood the long journey from papyrus to the CRT display. They were the medieval workers pouring pulp on wire screens and shaking the water out to make a mat that would dry into deckle-edged paper that rewarded the touch as well as the eye before word or illustration appeared there. How many millions of people over thousands of years, I wondered during our Tuesday and Thursday evening sessions, had performed this same messy but miraculous process by which paper is born? The shredding, mixing, pouring, shaping, blotting, couching remained so primitive, so totally pre-technological. I looked hard at hands and fingers, some of which had spent all day on the pale, smooth keys of terminals. Even before Ms. Swindell had completed all she wanted to demonstrate to the class, students were eager to start their own pulping and producing. They did not hesitate to put their hands in the unappetizing looking bucket of grey mush. Watching them, I saw beyond the tee-shirts and torn-knee jeans, beyond the business dress of those who had come from offices buzzing with digital and analog wonders and animated by networks. I saw the ancient Chinese and the medieval Europeans pouring and shaking, blotting and waiting.

Ms. Swindell demonstrated marbling paper and the creation of illuminated manuscripts. And the students, monks for the moment, went back to a system more intimate and individual than accessing a graphic, sizing it, possibly spinning it about or putting it in border or frame, and then pressing a print key. These students, ranging in age from probably nineteen to seventy, were the Irish monks illuminating their manuscripts so that the word might dwell among us with commanding grace and dazzling color. One of their choices for illustration was the inked block from which they could print. Those who chose this method moved back to the first days of printing—the woodcuts and the block books that constituted the state of printing before that auspicious moment when movable type moved civilization in a different direction.

Part of the requirement was filling the space of the paper and pages they made; and, privileged, I watched careful hands craft fonts that would match the size of the paper, be appropriate to words and tone, remain readable and pleasant to the eye. I watched the evolution that created all the various typefaces now commercially reproduced on CDs of fonts. Script was the model for the first type fonts, initially in block form, ultimately in movable type, and in bringing into being the medium for their message, these post-McLuhan students became one with the pre-Gutenberg apprentices, and, in the process, savored that past and their almost forgotten inheritances. The long roll call of serifs, descenders, ascenders sounded as neo-scribes met new paper for the first time.

These students were concentrating on artist's books, which Petro defines as books that don't "rely solely, or even chiefly, on text to communicate a message" (131), but she is quick to describe the artist's book as one that synthesizes many arts and ways of effecting a record of the human mind: "Its literary component links it to writing and performance art, its materials to sculpture, its illustrations to painting" (131). As students worked

with this synthesis, they resurrected, most without conscious knowledge of doing so, William Morris, come back to attend to every detail of production so that humanity might not be lost in industrialization or minimized through mass production.

Striving for an original book that would qualify as "book objects," "book works," or "portable sculpture" (Petro 132), they were the innovators and barrier-breakers, joining twentieth-century artists, especially the French, in making books high art.

We might dismiss these classes and their intense work as a glorified history lesson—though there's certainly nothing wrong with a good history lesson—but the faces tell another story. These weren't students learning a lesson, per se. These were questers reclaiming the practices and procedures that brought into being a literate culture. For them the book was a means of time travel and initiation. Pleasure in creation is infinitely satisfying; pleasure in discovery is equally rewarding. The two merged as these forty-two people went back to practically the first pages in the book of history and turned—chapter by chapter—through time to arrive at the product, a book, that was no longer a commonplace object to be taken for granted, no longer something bookstores sold and classes required, but evidence of their oneness with their past.

They worked by trial and error, of course, never having made a book before. Ms. Swindell stressed that the third book with its text and illustrations was to be far better than the first two, and she reassured her makers that no one produced the perfect book the first time. So even the succession of books within the six weeks encapsulated the practice, the experimentation, the failures and frustrations that went into the original creation of books. Those

craftspeople, most buried nameless in time, had to struggle and rework until they got cover, paper, connectivity, and contents all working right and outlasting a week or two.

Were the students conscious of all these things? I doubt it. But in the course of the meetings I sensed, and in reflecting on the process and the people, I remain convinced that, unawares, the forty-two bookmakers sought roots and reasons they needed. In a retrospective of printing, I saw the students as they could not see themselves. Saw the young man sitting on the floor tearing up bark, leaves, and flowers to press them into proto-paper. The momentary fierceness of his expression and the strength of his fingers seemed better suited to a European hillside about 1100 than to an air-conditioned university three years before the approaching millennium. Saw the young woman with her twigs and sticks and her dream of making an accordion-style book with sewn-together sticks as binding. I wondered, if she did not, if some ancient ancestor, centuries before books as we know them came into being, wrestled with the same challenge of protecting a document inscribed on who knows what by wrapping it in the sturdy protection of trees. Saw the Asian faces bent studiously over their measuring, cutting, drawing, and hoped that each of them had a sense memory, some 2000 years old, of the Orient as cradle for printing and papermaking. Saw the women, who far outnumbered the men in the class, and wondered if they had any idea that their contemporary freedom was directly connected to the press and to printed books? During the eighteenth century, women began to operate print shops, and by the end of the century, female novelists could support themselves, on a very modest scale, by their writings which were demanded by the rapidly increasing audience of female readers.

Did these young women have any idea that their breadth and range of choices began with presses turning about 1750? I wanted all of them—these re-creators of evolution—to see and celebrate what they were finding and doing.

The future is now! That's the cry with infotech and electronic transmission, and there's no gainsaying the beeping and blinking, but the fused history of paper and art and text, of printing and binding, of loving a new expression into being is also now— now as Pathfinder reaches and photographs Mars in fulfillment of another long dream fostered by the human imagination.

Rooms Do Furnish a Book: The Bentley Rare Book Gallery

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The idea of creating a rare book collection began at this institution (then known as Kennesaw State College) when the new director of the library, Mr. Robert B. Williams, noticed eight unidentified boxes in the library's vault. They were not to be touched, he learned, since they had been a gift to the library during the previous director's tenure and were supposed to be valuable. About this same time, President Betty Siegel introduced Mr. Williams to Mr. Fred D. Bentley, Sr., a Cobb County attorney and book collector who was interested in donating some items to the library. Someone remembered the fabled eight boxes and thought that they, together with Mr. Bentley's contribution, might constitute a core collection. Mr. Williams decided that this was at last the time to open the boxes. To the horror of some and the amusement of others, they turned out to contain a matched set of Reader's Digest Condensed Books!

In 1986, when Richard Leakey was the featured speaker for Kennesaw State's Chautauqua program, he was heard to observe that he was obliged to spend a great deal of time in the restroom, because that was the only quiet place on the campus he had found to review his notes. It became obvious that there needed to be another place where visitors to Kennesaw State could find the quiet and soothing surroundings associated with a traditional library. Thus was born the idea of a Rare Book Room. It would, of course, house the fledgling rare book collection, but it would not simply be a repository with the latest conservation equipment; it would also create an atmosphere that would foster respect and appreciation for the intellectual products of the past. It would provide a connection between the hectic world of quick information retrieval and a more leisurely era that encouraged concentration and reflection in study.

Mr. Bentley is the main benefactor of the rare book room. It was he who donated almost everything in the collection at the beginning. For this reason

the room is officially designated the Bentley Rare Book Gallery. Mr. Bentley and Mr. Williams worked together to arrive at a style for the room. Mr. Bentley originally thought that it should be designed in a Victorian style, since the items he donated were primarily first editions from the nineteenth century, whereas Mr. Williams was interested in a slightly more remote eighteenth-century style. Compromises and modifications were made, and it was agreed that it was not necessary to be too precise about the dating. Ultimately, the room was designed to give the feel of a domestic library in a middle-class household during the reign of King George III (1760–1820). Other influences complementing this choice of period were Agatha Christie's vision of the perfect house, from her autobiography, and the Edwardian ideas of Edith Wharton and E. M. Forster. Edith Wharton's *The Decoration of Houses*,1895, was particularly useful in this connection.

It was decided to convert the faculty smoking lounge into this special domain. John Frey, a local contractor, carried out the project. Keeping all water away from the room was a priority, for preservation as well as insurance purposes. All major water pipes were moved to the other side of the building. Twelve feet below the room is a limestone seam. No walls of the Rare Book Room are exterior library walls. There is even a false wall behind the bookshelves. The room is kept at a constant temperature and humidity; however, dust is a major problem.

The design generally represents the period beginning in 1770 and continuing to 1820, a length of time that corresponds to the life-span of a mature person at the end of the eighteenth century. A person who lived between those years would have seen the transition from Neoclassicism to Romanticism in literature and the arts in general. Because of the constraints imposed by the space available, the domestic library of a middle class household was chosen as a model. The typical library of earlier times, before the eighteenth century, would have been institutional (ecclesiastical or academic) or aristocratic. In the early 1700's the major national libraries were founded or consolidated, and certain members of the middle classes were beginning to establish their own libraries, often for research, such as Gibbon's. That changed in the middle of the century, however, when the novel swept all before it, beginning with Richardson's *Clarissa* and *Pamela*. The literate public had grown, and it wanted to be entertained. The rental library came into being to satisfy this demand, but many readers wanted to own their own copies of books and could afford them. No longer did they have to be members of the aristocracy in order to buy books or even to have a special room in which to keep them.

By the end of our period (1820) the domestic library was ubiquitous. Naturally, it would have been located in the sunniest part of the house, but here at Sturgis Library compromises had to be made. If the room had been done in a pure style typical of the late eighteenth century, the woodwork would probably have been painted. Mr. Williams opted for a somewhat later look, more suited to the Romantic period, when the natural look of unpainted wood was more appreciated. He did, however, want an intriguing and authentic rough finish; unfortunately, Mr. Frey did not know how to achieve this effect. By chance Mr. Williams about this time visited the special collections at Emory University's Woodfuff Library and came upon an eighteenth century "cookery book" that included a recipe for varnish calling for sand as an

important ingredient, which turned out to be what was needed.

The furnishings are for the most part from the years just before and after 1800. At first the room was to house a collection of first editions and antique furniture. The desk is of Chippendale provenance. The lid of the desk, known as a fall, and the upper case are original. A three-step desk (three rows of small drawers) like this one is unusual. Secret doors (panels on the side) hint at a domestic mystery. Other furnishings from the period include the lowboy (about 1740), the large round table, and the blue wingback chairs around it. The table in the center of the room was actually used as a library table two hundred years ago. It is three inches lower than a comparable piece would be today.

Three paintings continue the theme of the styles of domestic decoration moving from the eighteenth into the nineteenth century. The visitor will first notice two portraits on the west wall, on either side of the desk. Facing the wall, on the right of the desk is a Neoclassical portrait from Philadelphia. It breathes an atmosphere of order and civilization. Note the binding of the book in the painting; it matches the binding of the *Bentley Miscellany* on the shelves next to it. The portrait's domineering figure looks down on the viewer. On the left is a more romantic and democratic composition, with some manifestations of nature in the background. The subject is on almost the same level as the viewer. The painting at the back of the room (the east wall), which dates from 1863, depicts nature in a wilder, later Romantic style. It is asymmetrical and is positioned where a window might have been. The carpet is Turkish, dating somewhere between 1810 and 1840.

Another period feature would have been a fireplace, which was originally to have occupied the south wall (facing the art gallery). When part of the wall for it had already been constructed, the project turned out to be impractical, and for security reasons it was thought best to have a window there. Everyone was grateful for the extra light and spaciousness created by the window. It occurred to Mr. Williams that appropriate draperies should be created to keep the suggestion of an English ambiance. He asked a library staff member, Mrs. Charlotte Adams, who is well known for her sewing skills, to make some, after similar draperies he had seen at Jesus College, Cambridge. The chandelier, of course, is completely modern. The bust of Mr. Bentley is by John B. Williamson.

The rare book collection contains about 15,000 volumes. It has three major divisions. First, books originally collected by Mr. Bentley are mostly first editions ranging from the eighteenth to the twentieth century. These items are the ones displayed on the main bookshelves on the north wall and in the small alcove at the rear of the room. The other main components are the Quadfasel collection, which is a research library that belonged to a doctor and was donated complete to Sturgis Library, and books selected by Mr. Williams that illustrate the history of the book. He insists that the collection be viewed as "representative examples of the book" and that it has no claim to completeness. About fifty people have donated to the collection. This collection is now one of the three museum-grade libraries in the state of Georgia, the others being at Athens and Emory. This is the only one to make the collection available to students and the public for teaching purposes.

This exhibition on the History of the Book is the first to display a panorama of the holdings at Sturgis

Library. Many students and members of the general public have attended special classes and presentations in the Bentley Rare Book Gallery and have enjoyed Mr. Williams's anecdotes about favorite or unusual items and how some were acquired, for example the Fourth Folio of Shakespeare, which was on the auction block at Sotheby's for a large suggested low bid. Mr. Williams bid $2,500, which was much lower than what Sotheby's wanted, but at the last moment the seller needed cash. Mr. Williams was able to receive immediate authorization to pay, so the Kennesaw State bid got the book. The book on Cromwell in display case #8 (Eighteenth Century) was a gift from a person who heard Mr. Williams speak on books at a Rotary Club meeting and wanted someone who valued antique books so highly to have it. It was discovered later that the broadside bound in the back of the book did not exist in any library in England, and the Guildhall in London would be grateful if Kennesaw State donated the book to its collection.

There are several items with decorated fore-edges, which are difficult to display. The oldest object in the room is probably the manuscript sheet of a breviary. The rarest? Probably one of these three: the 1542 Chaucer, the nine-volume set of *Tristram Shandy*, or the Cromwell broadside. The chess set in the alcove is on loan from Archie Bailey of Marietta. It comes from India and was made about the time of Partition, in 1947.

The most important aspect of the Bentley Rare Book Gallery is that it is actually used. It is meant to be a living, growing resource for the university and the community at large, not a museum dedicated to a moribund form of learning or entertainment of interest to only a few. It is hoped that the atmosphere of the room will be serious and at the same time inviting. Due to the efforts of Mr. Bentley and Mr. Williams and the others who have contributed to it the room has been designed to enhance and emphasize the learning experience in a way that is becoming rarer and rarer in the modern world. Mr. Williams is proud of Kennesaw State's role in developing such a varied collection, which would be valuable at any institution but is particularly remarkable in one only thirty years old.

But do the students actually use it? Yes, many classes are held in the room, and students appreciate being able to handle the artifacts that connect them to the intellectual life of the past. One even had her wedding in the room!

The Exhibition Cases: 1—12
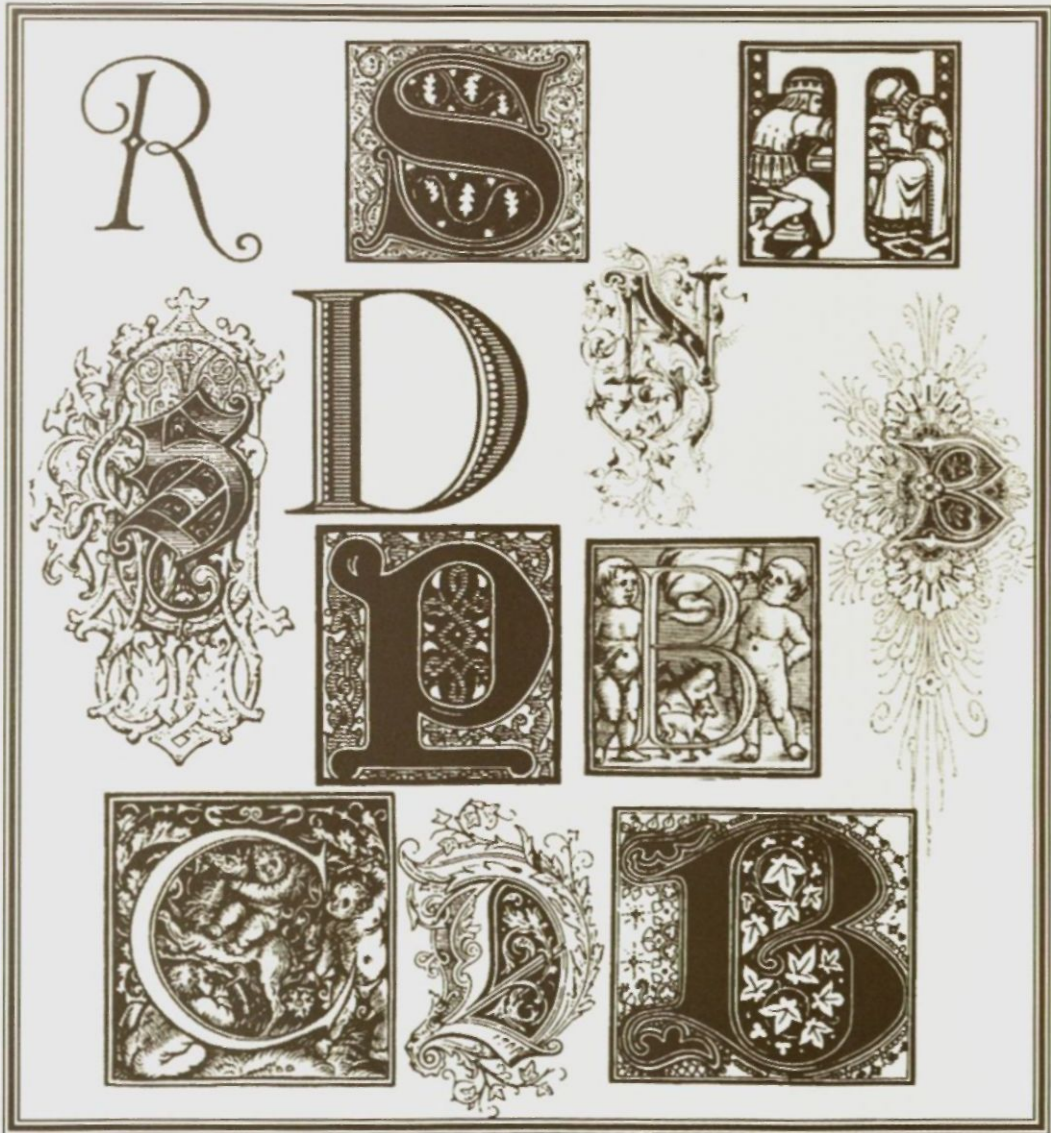
The arrangement of the exhibition is mainly chronological. There are 12 display cases, each of which is devoted to a historical period, or theme that centers on a period. The large window of the Rare Book Gallery will be used to display unusual items or items on loan. The first and last cases will also be used for seasonal and extraordinary displays, especially those that will fit into the plan for Kennesaw State's Year of the Arts, 1997 – 1998.

1. BEFORE 1450

The book before the invention of printing with movable type.

The display: Here are examples of medieval manuscript pages in the collection of Sturgis Library. Typical of the period, all these manuscripts are from books on religious topics. This library does not have any complete books from the period before 1450. Manuscript copying was done in workplaces called *scriptoria*, which established strict rules for the process. The manuscripts were to be used for the celebration of sacred services or to enrich the library of a monastery where they stayed put, occasionally chained to desks, for instruction and edification. Toward the year 1200 that began to change, with the rise of the popularity of secular stories and poems, and the huge market represented by the universities, which needed large numbers of textbooks. During the High Middle Ages there was nothing like a market for manuscripts, but that situation changed toward the end of the period with the appearance of wealthy book lovers, who wanted to own luxurious books with illustrations by the finest artists.

1.1 PETER LOMBARD, Bishop of Paris (c. 1100-60). Manuscript vellum leaf from the Sentences (*Sententiarum libri quattuor, 1250*). c. 1250.

1.2 BOOK OF JEREMIAH, ch. 27-29 (from the Vulgate). Illuminated manuscript vellum (unborn calf skin) leaf. 1240.

1.3 BREVIARY, France. Illuminated vellum (unborn calf skin) leaf containing prayers, sentences and responses, and a passage from the Book of Job written in Gothic minuscule. c.1350 -1450.

1.4 BREVIARY, Italy. Illuminated vellum leaf from a breviary containing a calendar for the months of November and December, written in northern Italy. Some illuminations are done in 24-karat gold. c. 1450.
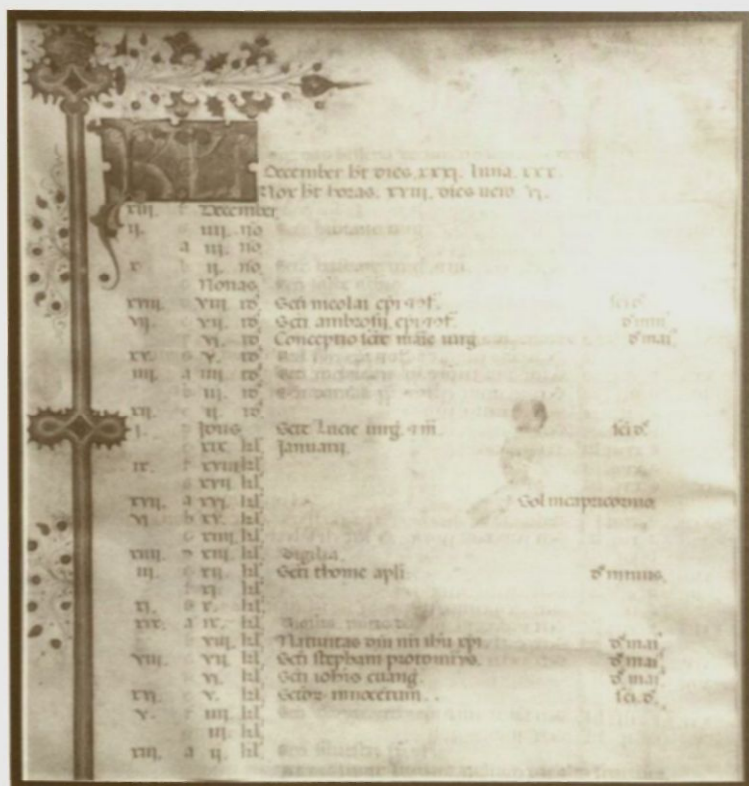
1.4....Calendar for December
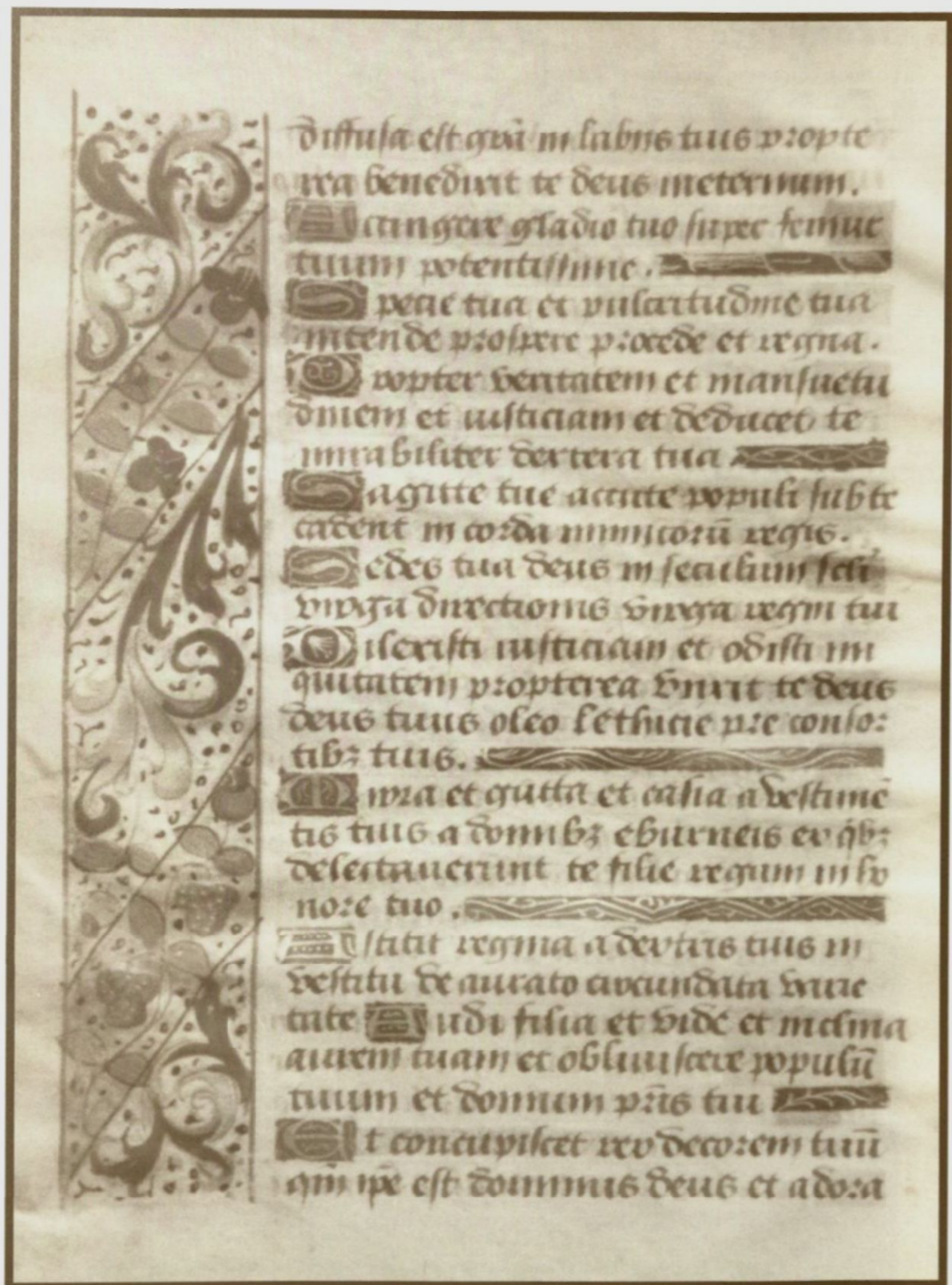
A decorated ("illuminated") psalm from a 14th-century breviary

2. BEGINNING OF PRINTING – LAST HALF OF THE FIFTEENTH CENTURY

The period of INCUNABULA, a term for books published before January 1, 1501.
The Sturgis Library has about 150 examples.

The display: This period of the early printed book is characterized by the effort to imitate manuscripts, which were still considered the standard. Many features that we now expect in books, such as tables of contents and title pages, were just starting to become available. Even though the process of casting type was arduous, without printing from movable type, the Renaissance, the Reformation, and the scientific revolution would not have taken place, at any rate not in the form in which we know them. Many attempts were made to invent a process whereby a book could be reproduced in a mechanical way, but the first successful venture seems not to have occurred before the year 1450. It is generally accepted that the first book printed with movable type was produced by Johannes Gutenberg, in the region of Mainz, Germany (also known as Mayence): the "Gutenberg Bible," otherwise known as the "42-line" Bible. The printed book resembled manuscripts in many ways. Printing workshops, like scriptoria, were places of collective effort. The printed book was designed to look as much like a manuscript as possible, with typefaces that were shaped like the handwriting in vogue in different localities. However, there was no longer the same interest in fine colored illustrations (called illuminations), and the print shop was now a commercial enterprise.

2.1   JUSTINUS, Marcus Junianus, and Lucius FLORUS. *Epitome in Trogi Pompeii Historias; Lucii Flori Epitome,* ed. Philippus Beroaldus, revised by Justinianus Romanus. Venice: Joannes Rubeus, after 1489. A history book with a registrum (rudimentary table of contents/index), which was mainly used to guide the bookbinders.

2.2   Facsimile of the GUTENBERG BIBLE, 2 vols. Also known as the Mazarin Bible, because this particular edition reproduces the binding of the copy that belonged to Cardinal Mazarin, including the pattern of his lace. Also known as the "42-line" Bible, because each page was made up of two columns 42 lines long.

2.3   SCHEDEL, Hartmann (1440-1514). *Liber chronicarum.* Nuremberg: Anton Koberger, 1493. Two leaves from the *Nuremberg Chronicle,* featuring woodcuts.

2.4   PETRARCH (Francesco Petrarca). *I Trionfi.* 1472. Almost complete original edition, with some pages supplied (indicated "facsimile").

2.5   BOETHIUS. *De consolatione philosophiae.* 1501. Note colophon. Variations correspond to different editions.

2.6   CANON LAW. 1489. Folio pages, oak binding (probably a replacement), original metal clasp.

Important dates:

1450.   Johannes Gutenberg and Johannes Fust print the Constance Mass Book.

1452.   Dutch and German printers begin to employ metal plates for the printing process.

c.1453.   Printing of the Gutenberg Bible (also known as the "42-line Bible" or the "Mazarin Bible") begun by Gutenberg with his financier and partner, Fust, at Mainz (now in Germany).

1454.   Gutenberg produces papal indulgences bearing printed data.

1463.   Peter Schoeffer, a printer at Mainz, is the first to create a title page by moving information from the colophon to the front of a papal bull.

1470.   Arnold Therhoener, a printer in Cologne, uses a title page for a sermon.

1476.   Erhard Ratdolt prints a calendar using an ornamented title page. From this point printers begin to realize the commercial potential of the title page.

1480.   The use of woodcuts for illustrations becomes widespread.

Registrum

a
prima alba
iuftini hyftorici
rogat ut fi
labia & aures

b
putes quo cum
opera eorum
fet interiectis

c
ti effent q̄
cas & dardanos
liceretur fed

d
trem Alexandri
eorum ex promiffis
murorum præfidio

e
dat atcʒ ita
uictoria poft hæc
etiam fine opibus

f
taris in illo uiro

mum benigne
cit quafi

g
Iuftini hiftorici
xit quod propter
cum paphragonia

h
Iuftini hyftorici
Inftini hiftorici
ad .M.comitem

i
ciam tracti
Confule:claffe
libus pertinere

k
fic ad meridiē
dia regis
alto romanam

l
Cæfar parcendis
tus ipfe eft
farianæ eft
Finis

2.1....The *registrum* at the back of the book was used mainly as a guide to the bookbinders so they would know the correct order of the pages.

Type Cabinet for Storing Letterpress Type

When a frame was printed, the form would be broken up and the type "distributed" back to the case, as in this arrangement. A good typesetter could set up 1,500 letters an hour, and distribute perhaps 5,000. This was made possible by the efficient arrangement of the case which the typesetter learned by touch, as typists learn their keyboard. The upper line is for the capital letters, the lower for small – hence the "upper case" and "lower case" of modern typograpical terminology – and the largest compartments are for the most frequently used letters.

3. PRINTING IN THE FIFTEENTH CENTURY IN ENGLAND

The period of incunabula in England. The major figure in printing: William Caxton.

The display: The case shows examples of the typefaces used in this early period in England, along with samples of handwriting at the same time. Because Caxton, the first printer in England, printed books written in English (Chaucer, Malory) as well as Latin, he made a major contribution to the movement of writing in the vernacular, the actual language of the people. It is difficult for us to conceive what a small market there was in this period for books written in English.

3.1 CAXTON, William. A leaf.

3.2 Sample of King Henry V's handwriting (facsimile manuscript).

3.3 Signatures of King Henry VII and of his wife, Elizabeth of York (facsimile manuscript).

3.4 PYNSON, Richard. Original leaf from his edition of Jean FROISSART's chronicles. 1523. Pynson was Caxton's successor as the major English printer.

3.5 Portrait of Elizabeth of York, from *Portraits of Illustrious Personages*.

3.6 OVID. *The Metamorphoses*, translated and printed by William Caxton. 1480. Facsimile.

Important dates:

1476. Caxton returns to his native England from Bruges and becomes the first English printer to employ movable type. He establishes a press under the sign of the Red Pail near the court at Westminster. He has the patronage of King Edward IV.

1477. Caxton issues his first dated book from his press at Westminster: *The Dictes or Sayengis of the Philosophres*. He uses type fonts brought from Bruges.

1478. Caxton produces the first printed edition of Chaucer's *Canterbury Tales*. This is the first printed book in a vernacular language (not Latin or Greek).

1479. Establishment of a printing press at St. Albans, Hertfordshire, shortly after Caxton had begun to print at Westminster. It lasts until 1486.

1481. Caxton translates and prints a Flemish version of the satirical bestiary *Roman de Renart* ("Reynard the Fox").

1486. Publication of *The Book of St. Albans*, a collection of treatises on hawking, hunting, and heraldry. This is the last work published by the press at St. Albans (established in 1479).
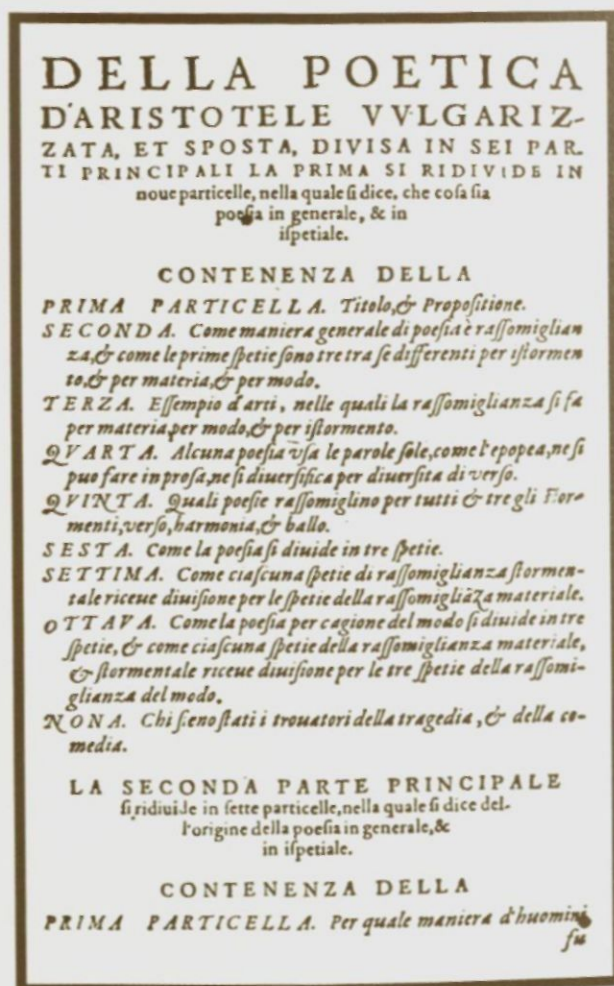
1491. Death of Caxton.
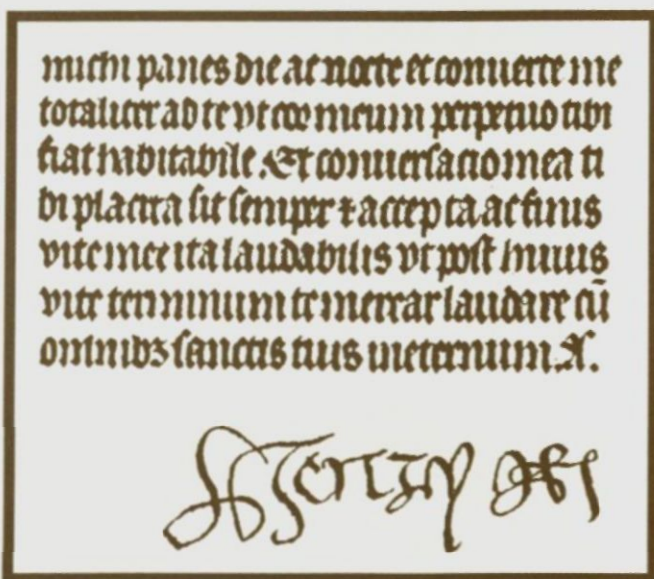
3.3.... The signature of Henry VII

4. SIXTEENTH CENTURY

The book resembles a manuscript less and less.

The display: This case gives a cross-section of the types of non-fiction typical of this century. This was an age of great religious controversy. Great attempts were made to censor or at least control the circulation of books in England, whereas in France the first half of the 16th century saw the greatest flowering of the French style of book making. The end of the century showed an important direction of humanistic inquiry: the beginning of the scientific method.

4.1 ST. AUGUSTINE, Bishop of Hippo (354-430). *Letters.* 1515.

4.2 THEOPHYLACTUS, Bishop of Bulgaria. Commentaries on Holy Scripture. 1528.

4.3 ARISTOTLE. *Poetica.* 1576.

4.4 COMMINES, Philippe de (c. 1445-1511). *Memoirs.* 1601. Commines was a French chronicler whose *Mémoires* were originally published in 1524-28. They were first translated into English by Thomas Danett (1596) and were the inspiration for Sir Walter Scott's *Quentin Durward.*

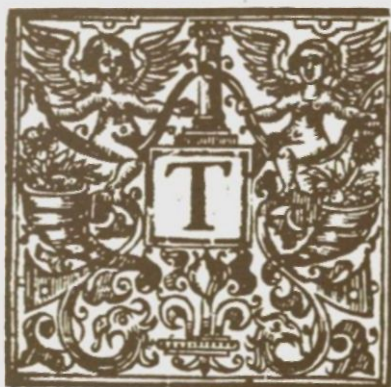4.5 BACON, Sir Francis (1561-1626). *The Works of Francis Bacon.* With a facsimile of his signature.

DELLA POETICA
D'ARISTOTELE VVLGARIZ-
ZATA, ET SPOSTA, DIVISA IN SEI PAR.
TI PRINCIPALI LA PRIMA SI RIDIVIDE IN
noue particelle, nella quale si dice, che cosa sia
poesia in generale, & in
ispetiale.

CONTENENZA DELLA

PRIMA PARTICELLA. Titolo,& Propositione.
SECONDA. Come maniera generale di poesia è rassomiglian
za,& come le prime spetie sono tre tra se differenti per istormen
to,& per materia,& per modo.
TERZA. Essempio d'arti, nelle quali la rassomiglianza si fa
per materia,per modo,& per istormento.
QVARTA. Alcuna poesia vsa le parole sole,come l'epopea,ne si
può fare in prosa,ne si diuersifica per diuersita di verso.
QVINTA. Quali poesie rassomigliano per tutti & tre gli Fiore
menti,verso,harmonia,& ballo.
SESTA. Come la poesia si diuide in tre spetie.
SETTIMA. Come ciascuna spetie di rassomiglianza stormen-
tale riceue diuisione per le spetie della rassomigliaza materiale.
OTTAVA. Come la poesia per cagione del modo si diuide in tre
spetie,& come ciascuna spetie della rassomiglianza materiale,
& stormentale riceue diuisione per le tre spetie della rassomi-
glianza del modo.
NONA. Chi si eno stati i trouatori della tragedia,& della co-
media.

LA SECONDA PARTE PRINCIPALE
si ridiuide in sette particelle,nella quale si dice del-
l'origine della poesia in generale,&
in ispetiale.

CONTENENZA DELLA

PRIMA PARTICELLA. Per quale maniera d'huomini fu

4.3.... Aristotle's *Poetica:* the title page

THE
STATIONERS
TO THE
READER

COURTEOUS READER,

O you this Rarity once more offereth it self; a Piece (considered in its circumstances) most remarkable, if you respect the Persons, the Language, or Sublimity of the Subject: A Collection not so much of Letters, as of Keyes to open unto you the Mysteries of Government, and the Management of Publick Transactions, in the late Reigns of the greatest Princes in *Europe*; whose principal Ministers of State, and their Negotiations, are here Presented naked; and their Consultations, Designs, and Policies, as they were Contrived, are here exposed to publick view and observation, without any the least Bias or false Gloss, and with more truth and sincerity then *Annals* usually declare to posterity: where Partiality,

A 3   Error,

4.6....*Cabala:* note to the readers from the publisher

5. CHAUCER IN PRINT (1542-1721)

THE CANTERBURY TALES: the first classic text printed in England that was not written originally in Latin or Greek.

The display: The books in the case center on the second printed edition of Chaucer's complete works, 1542. They represent five of the eight major editions of Chaucer before 1800. Note the evolution of the typefaces, from the early, medieval solemnity of black letter ("Gothic" type) to the slim roman and italic fonts of the 18th century.

5.1   CHAUCER, Geoffrey. *The workes, newlye printed, wyth dyuers workes whych were neuer in print before.* London: Printed by W. Bonham, 1542.

5.2   CHAUCER. *The woorkes of Geffrey Chaucer, newly printed, with divers addicions, whiche were neuer in printe before:....* London: Jhon Kyngston by Jhon Wight, 1561.

5.3   CHAUCER. *The Workes of our Antient and Learned English Poet, Geffrey Chaucer, newly Printed...* London: Printed by Adam Islip, at the charges of Thomas Wight, (Anno) 1598.

5.4   CHAUCER. *The Works of our Ancient, Learned, and Excellent English Poet, Jeffrey Chaucer....* London: 1687.

5.5   CHAUCER. *The Works of Geoffrey Chaucer...* London: Printed for B. Lintot, 1721.
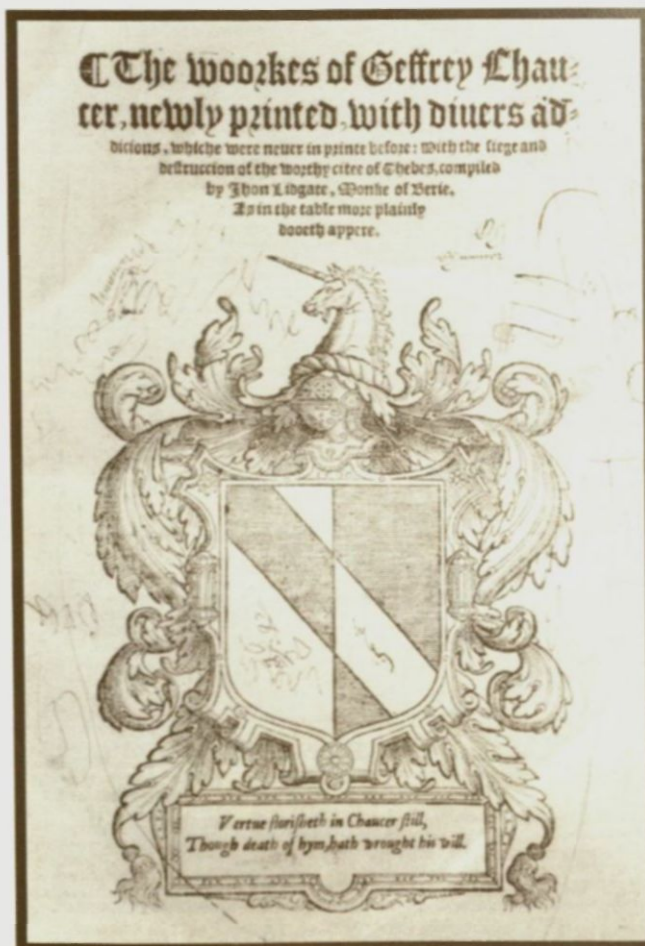
5.2....1561 Chaucer: the title page

Iohannes Vrry
Armiger Ædis Christi Alumnus
Obijt Anno Dom. 1714. Ætat. 51.

5.5.... 1721 Chaucer: frontispiece, engraving of John Urry,
in whose memory this edition was published

The Knight of the Burning Pestle.

To the Readers of this COMEDY.

Gentlemen, the World is so nice in these our times, that for Apparel, there is no fashion, For Musick, which is a rare Art, (though now slighted) No Instrument; For Diet, none but the *French* Kickshoes that are delicate; and for Plaies, no invention but that which now runneth an invective way, touching some particular persons, or else it is contemned before it is throughly understood. This is all that I have to say, That the Author had no intent to wrong any one in this *Comedy*, but as a merry passage, here and there interlaced it with delight, which he hopes will please all, and be hurtful to none.

The PROLOGUE.

Where the Bee can suck no Honey, she leaves her sting behind; and where the Bear cannot find Origanum to heal his grief, he blasteth all other leaves with his breath. We fear it is like to fare so with us; that seeing you cannot draw from our labours sweet content, you leave behind you a sower mis-like, and with open reproach blame our good meaning, because you cannot reap the wonted mirth. Our intent was at this time to move inward delight, not outward lightness; and to breed (if it might be) soft smiling, not loud laughing: knowing it (to the wise) to be a great pleasure, to hear Counsel mixed with Wit, as to the foolish to have sport mingled with rudeness. They were banished the Theater of Athens, and from Rome hissed, that brought Parasites on the Stage with apish actions, or Fools with uncivil habits, or Courtezans with immodest words. We have endeavoured to be as far from unseemly speeches, to make your ears glow, as we hope you will be free from unkind reports, or mistaking the Authors intention (who never aimed at any one particular in this Play,) to make our cheeks blush. And thus I leave it, and thee to thine own censure, to like, or dislike. Vale.

The Actors Names.

The Prologue.
Then a Citizen.
The Citizens wife, and *Ralph* her man, sitting below amidst the Spectators.
A rich Merchant.
Jasper his Apprentice,
Master *Humphrey*, a friend to the Merchant,
Luce, the Merchants Daughter.
Mistress *Merry-thought*, *Jaspers* Mother.
Michael, a second Son of Mistris *Merry-thought*.

Old M. *Merry-thought*.
A Squire.
A Dwarfe.
A Tapster.
A Boy that Danceth and Singeth.
An Host.
A Barber.
Two Knights.
A Captain.
A Sergeant.
Soldiers.

Enter Prologue.

From all that's near the Court, from all that's great
Within the compass of the City-walls
We now have brought our Scene.

Enter Citizen.

Cit. Hold your peace good-man boy.

Pro. What do you mean Sir?

Cit. That you have no good meaning: These seven years there hath been Plays at this House, I have observed it, you have still girds at Citizens; and now you call your Play *The London Merchant*. Down with your Title, boy, down with your Title.

Pro. Are you a member of the noble City?

Cit. I am.

Pro. And a Free-man?

Cit. Yea, and a Grocer.

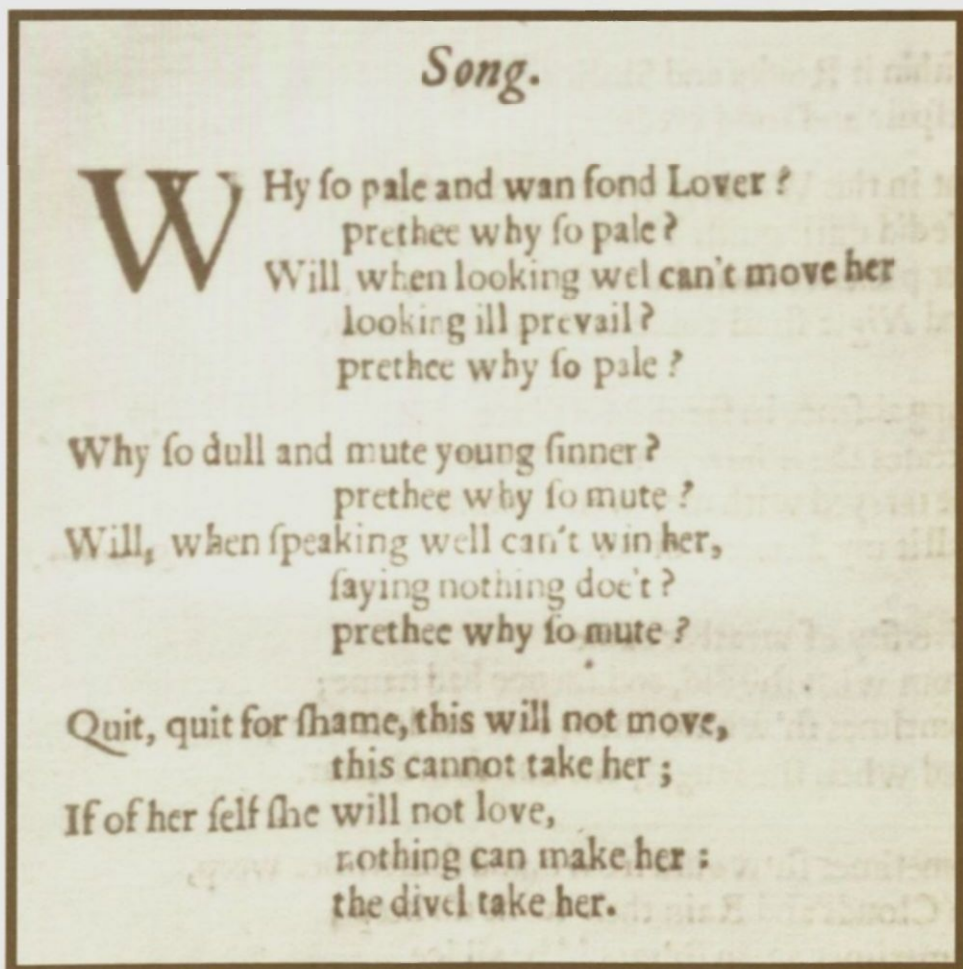*Pro.* So Grocer, then by your sweet favour, we intend no abuse to the City.

6.3....Beaumont and Fletcher's plays: the first page with a prologue.
The Knight of the Burning Pestle is probably by Beaumont alone and is his most successful comedy of manners.

6. SEVENTEENTH CENTURY

The display: This was a great time for drama and poetry in England, including the metaphysical poets. But literature is not all: there were state secrets to be revealed and manuals on how to do all sorts of things. This was not a great period for book design, except for some aspects of illustration, and the title page became architectural.

6.1   SHAKESPEARE, William (1564-1616). The Second Folio, 1632.

6.2   SHAKESPEARE, William (1564-1616). The Fourth Folio. Facsimile. Rebound, new frontispiece. No prologue to "Romeo and Juliet." 1685.

6.3   BEAUMONT, Francis (1584-1616), and John FLETCHER (1579-1625). *Fifty Comedies and Tragedies.* 1679.

6.4   MILTON, John (1608-74). *Paradise Lost.* 1674.

6.5   HERBERT, George (1593-1633). *The Temple, Sacred Poems and Private Ejaculations* (originally published in 1633). 1674.

6.6   SUCKLING, Sir John (1609-41). *Fragmenta Aurea.* 1646.

6.7   *Cabala, sive Scrinia sacra.* 1663. Neither philosophy nor a Latin text, this is a record of secrets of state from the previous century.

6.8   SALMON, William. *Polygraphice.* 1685. A manual of how to do all sorts of ordinary and curious things.

6.9   ST. AUGUSTINE, Bishop of Hippo (354-430). *Les Confessions.* 1642. In French.

6.10   LOUET, Georges. *Recueil d'aucuns notables arrests donnez en la cour du Parlement de Paris.* 1618.

6.11   MILTON, John (1608-74) *Paradise Lost: Poem in Twelve Books.* 5th ed. 1691.

6.12   TAYLOR, Jeremy, *The Rule and Exercise of Holy Living and of Holy Dying.* 1686.

Song.

WHy fo pale and wan fond Lover ?
    prethee why fo pale ?
Will when looking wel can't move her
    looking ill prevail ?
    prethee why fo pale ?

Why fo dull and mute young finner ?
    prethee why fo mute ?
Will, when fpeaking well can't win her,
    faying nothing doe't ?
    prethee why fo mute ?

Quit, quit for fhame, this will not move,
    this cannot take her ;
If of her felf fhe will not love,
    nothing can make her :
    the divel take her.

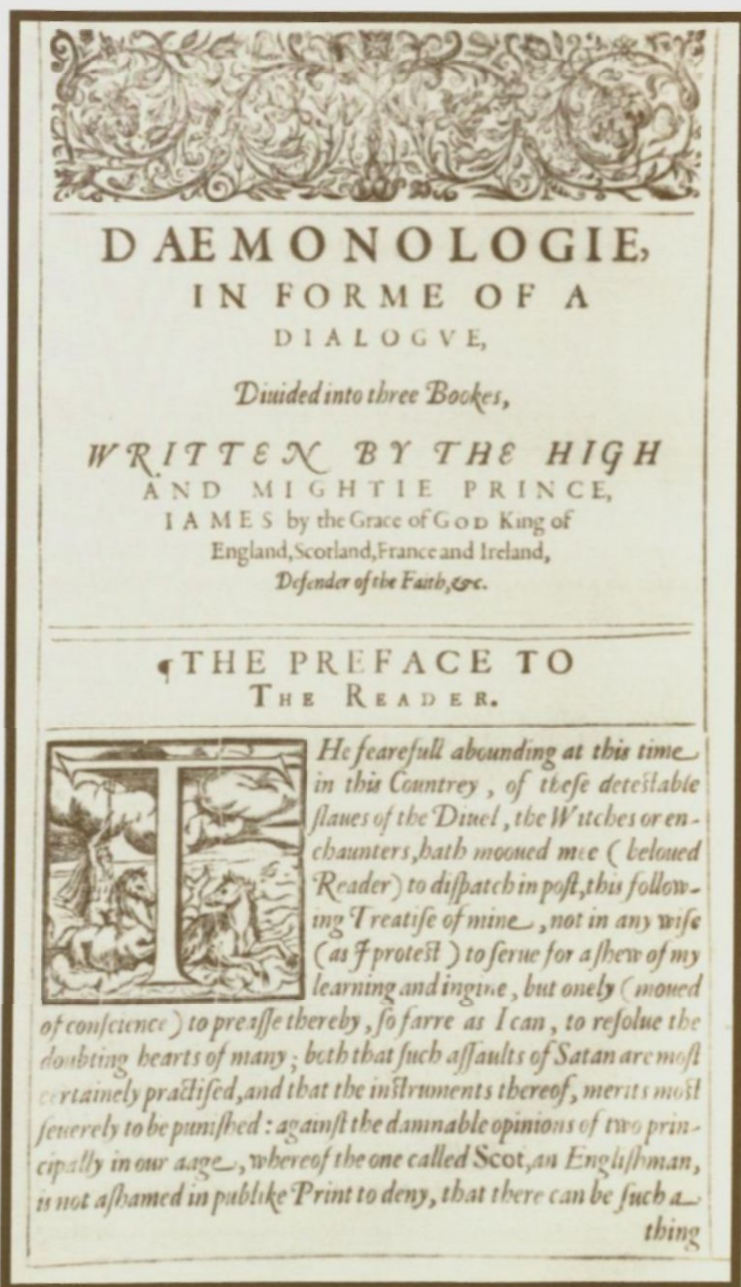6.6....Suckling: one of his most famous poems

6.8....Salmon, *Poygraphice:* how to draw facial features

7. DIVINE RIGHT OF KINGS

The display: The first part of the 17th century in England was notable for the quarrel over the Stuart family's concept of their Divine Right to be on the throne. After 1649 and the execution of King Charles I, that concept lay in ruins in England, while in France *le Roi soleil*, Louis XIV, was at his height. Notice the monumental quality of the books and their title pages.

7.1 JAMES I (James VI of Scotland) (1566-1625), king of England 1603-25. *The Works of the Most High and Mightie Prince, James.* 1616.

7.2 CHARLES I, King of England 1625-49. *The Work of Charles I with his Life and Martyrdome.* 1662.

7.3 MÉZERAY. *Histoire de France, depuis Faramond...*, 3 vols. 1643.

DAEMONOLOGIE,
IN FORME OF A
DIALOGVE,

Diuided into three Bookes,

WRITTEN BY THE HIGH
AND MIGHTIE PRINCE,
IAMES by the Grace of GOD King of
England, Scotland, France and Ireland,
Defender of the Faith, &c.

¶ THE PREFACE TO
THE READER.

7.1....Works of King James I: title page. *The Daemonolgie*,
a book about witchcraft, is one of James's most notorious works.

ΒΑΣΙΛΙΚΑ. *Itinches*

THE WORKES

OF

King Charles

THE MARTYR:

WITH

A COLLECTION

OF

DECLARATIONS;

TREATIES,

And other PAPERS concerning the *Differences*

BETWIXT

His said Majesty

AND HIS

Two Houses of *Parliament*.

LONDON,

Printed by *James Flesher* for R. Royston, Book-seller to
His most Sacred MAJESTY. MDCLXII.
1662

A 3

7.2....Works of King Charles I: title page

HISTOIRE
DE FRANCE
DEPVIS FARAMOND
IVSQV'A MAINTENANT

OEVVRE ENRICHIE DE PLVSIEVRS BELLES
& rares Antiquitez ; & d'vn Abregé de la vie de châque Reyne,
dont il ne s'estoit presque point parlé cy-deuant.

AVEC LES PORTRAITS AV NATVREL DES ROYS,
des Reynes, & des Dauphins, tirez de leurs Chartes, Effigies, & autres
anciens Originaux ; ou de leurs veritables Copies conseruées dans
les plus curieux Cabinets de l'Europe.

LE TOVT EMBELLY D'VN RECVEIL NECESSAIRE DES
Medailles qui ont esté fabriquées sous châque Regne ; Et de leur explication,
seruant d'esclaircissement pour la memoire des choses les plus
signalées aduenuës dans cette Monarchie.

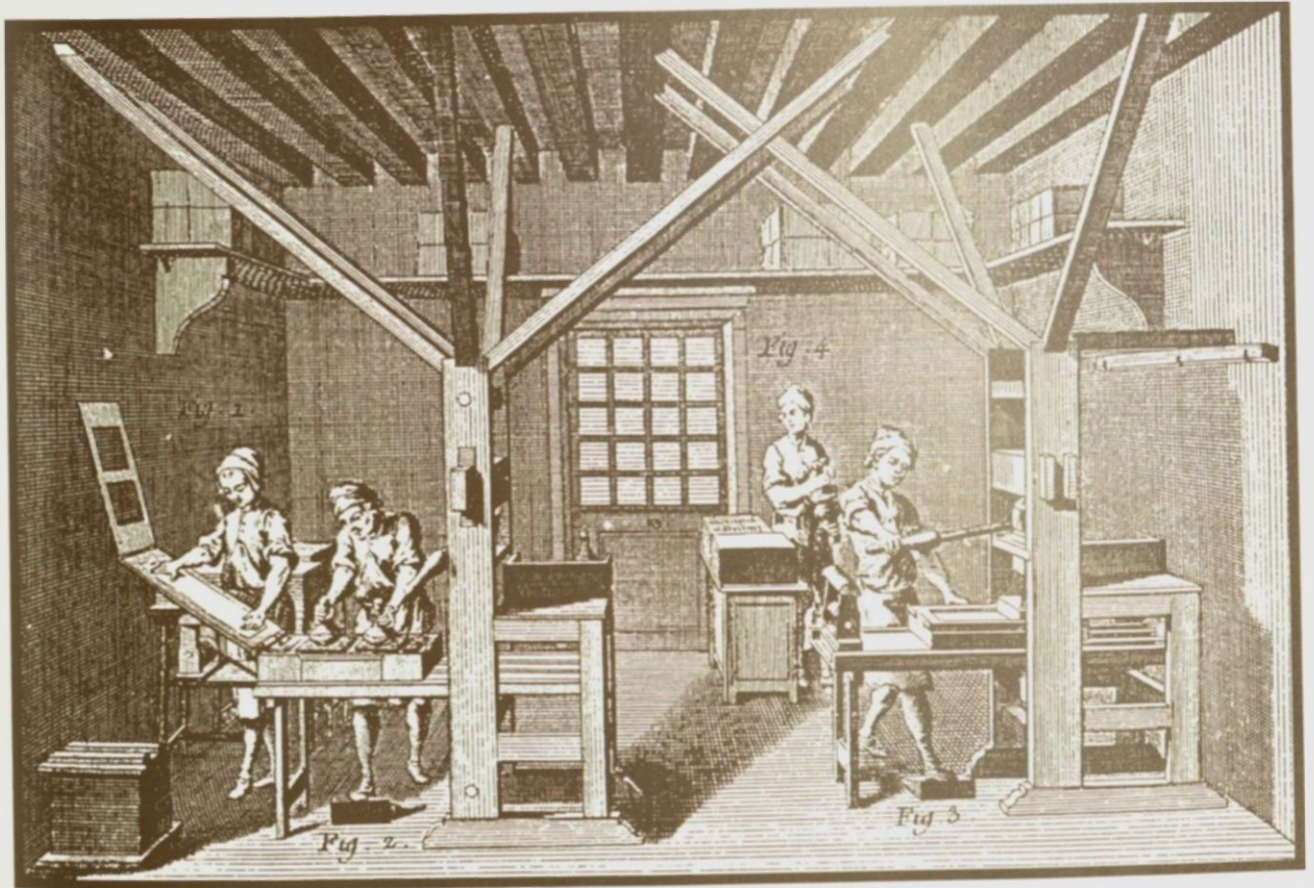*PAR F. E. DV MEZERAY.*

TOME PREMIER.

A PARIS,
Chez MATHIEV GVILLEMOT, ruë Sainct Iacques,
au coin de la ruë de la Parcheminerie.

M· DC· XLIII.
AVEC PRIVILEGE DV ROY.

7.3....Mezeray's *Historie de France*, v.1: title page

A Typical Printing Establishment

This is an establishment with two presses. At the left, one journeyman spreads out a sheet of paper, while his companion (fig.2) inks the type. Then when the press is closed, it is slid under the "platen", or upper plate, which is pressed down upon it by means of a screw. A detail of the old hand-press is opposite. The fourth workman has a double job: inking the balls used by (2) and scrutinizing each sheet for even inking and printing as it emerges from the press.

8. EIGHTEENTH CENTURY

The display: This is a period of increasing literacy and a general decline in book design. The early part and the middle of the century constitute what is called the Augustan or Neoclassical Age, in which the greatest writers admired what they considered the best in Roman culture. The effects of this may be seen in the productions of the prominent printers of the day, such as Baskerville, who swam against the current and tried to inspire a feeling of imperial simplicity in their work.

8.1   MATHER, Increase. *A Conversation in Heaven, Quickened and Assisted with...* 1723. An early American production.

8.2   JOHNSON, Samuel (1709-84). *A Dictionary of the English Language: in which the Words...* (originally published in 1755). 1756.

8.3   GRAY, Thomas (1716-71). *Designs by Mr. R. Bentley, for Six Poems.* 1789.

8.4   CROMWELL, Oliver (1599-1658). *Memoirs of the Protector, Oliver Cromwell...* 1820. Unremarkable for the book itself; but note the broadside circular (1799) tipped in. Rebound, c. 1860.

8.5   BURNET, Gilbert (1643-1715), Bishop of Salisbury. *The History of My Own Times,* 2 vols. 1734.

8.6   MILTON, John (1608-74). *Paradise Lost, Paradise Regained.* 1758. Printed by John BASKERVILLE (1706-75).

8.7   CONGREVE, William (1670-1729). *The Works of Mr. William Congreve,* 3 vols. Printed by John BASKERVILLE (1706-75).
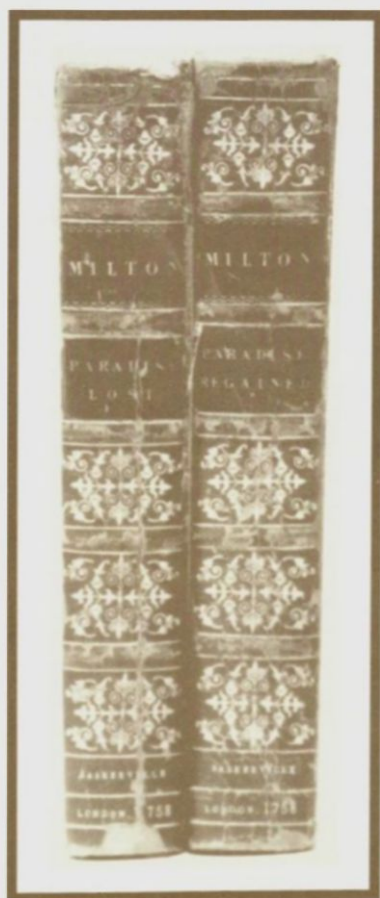
8.6....Milton's *Paradise Lost* and *Paradise Regained* printed by Baskerville, bound alike
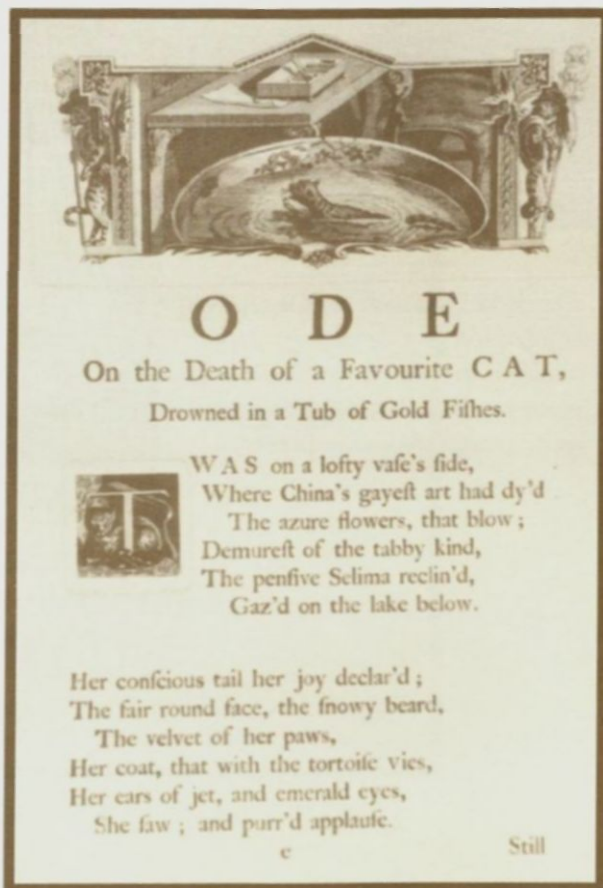
8.3....Gray's *Ode on the Death of a Favoite Cat*

9. RISE OF THE NOVEL

Rise of the middle class: note the design of the Bentley Rare Book Gallery which is in many ways typical of this period.

The display: Monuments of the first great age of the novel, including a French one with a possibly wicked influence.

9.1   FIELDING, Henry (1707-54). *The Works of Henry Fielding, Esq.; with The Life of the Author in Four Volumes.* London: Printed for A. Millar, 1762.

9.2   STERNE, Laurence (1713-68). *The Life and Opinions of Tristram Shandy,* 9 vols. Published 1759-67. Volumes 5, 7, and 9 of the set at Kennesaw State are most unusual: signed by Laurence Sterne, they are products of the first printing of the first editions.

9.3   EDGEWORTH, Maria (1768-1849). *Tales and Novels,* v. 4: *Castle Rackrent; An Essay on Irish Bulls; An Essay on the Noble Science of Self-Justification; Ennui: A Tale of Fashionable Life; and The Dun.* London: Simpkin, Marshal, 1857. Note the steel engravings in this edition of collected works.

9.4   EDGEWORTH, Maria (1768-1849). *Patronage,* 4 volumes. London: Printed for J. Johnson, 1814. This set is from the first edition and is signed by Maria Edgeworth on the title page.

9.5   PHILIPPE, Gérard-Louis. *Le Comte de Valmont, ou Les Égaremens de la raison,* vol. 1, 4th ed. Paris: Moutard, 1777. Possible source of *Les Liaisons dangereuses* by Choderlos de Laclos.

9.6   FIELDING, Henry (1707-54). *A Journal of a Voyage to Lisbon.* London: Printed for A. Millar, 1755 (posthumous, first edition).
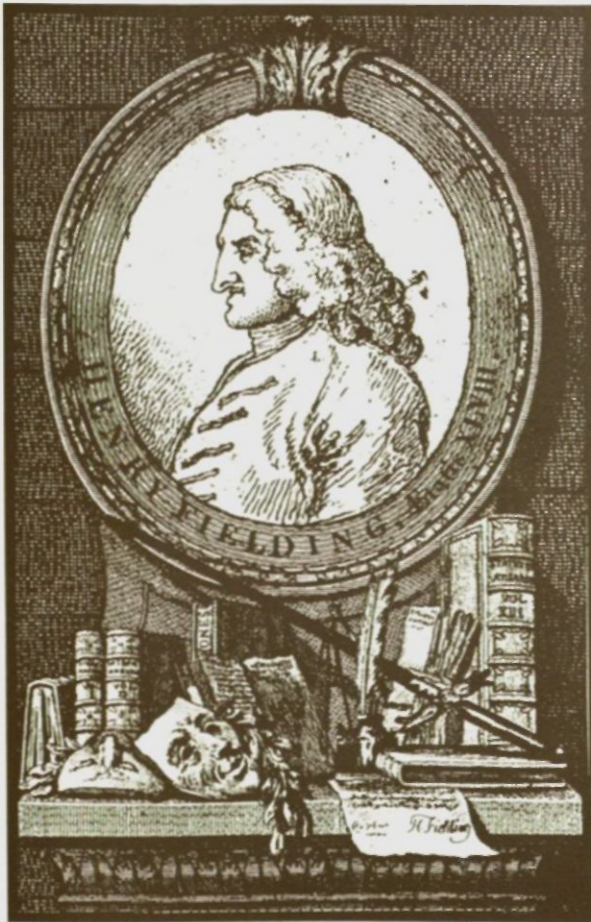
9.1.... Fielding, *The Works of Henry Fielding, Esq.,* v. 1: title page and frontispiece (picture of the author)
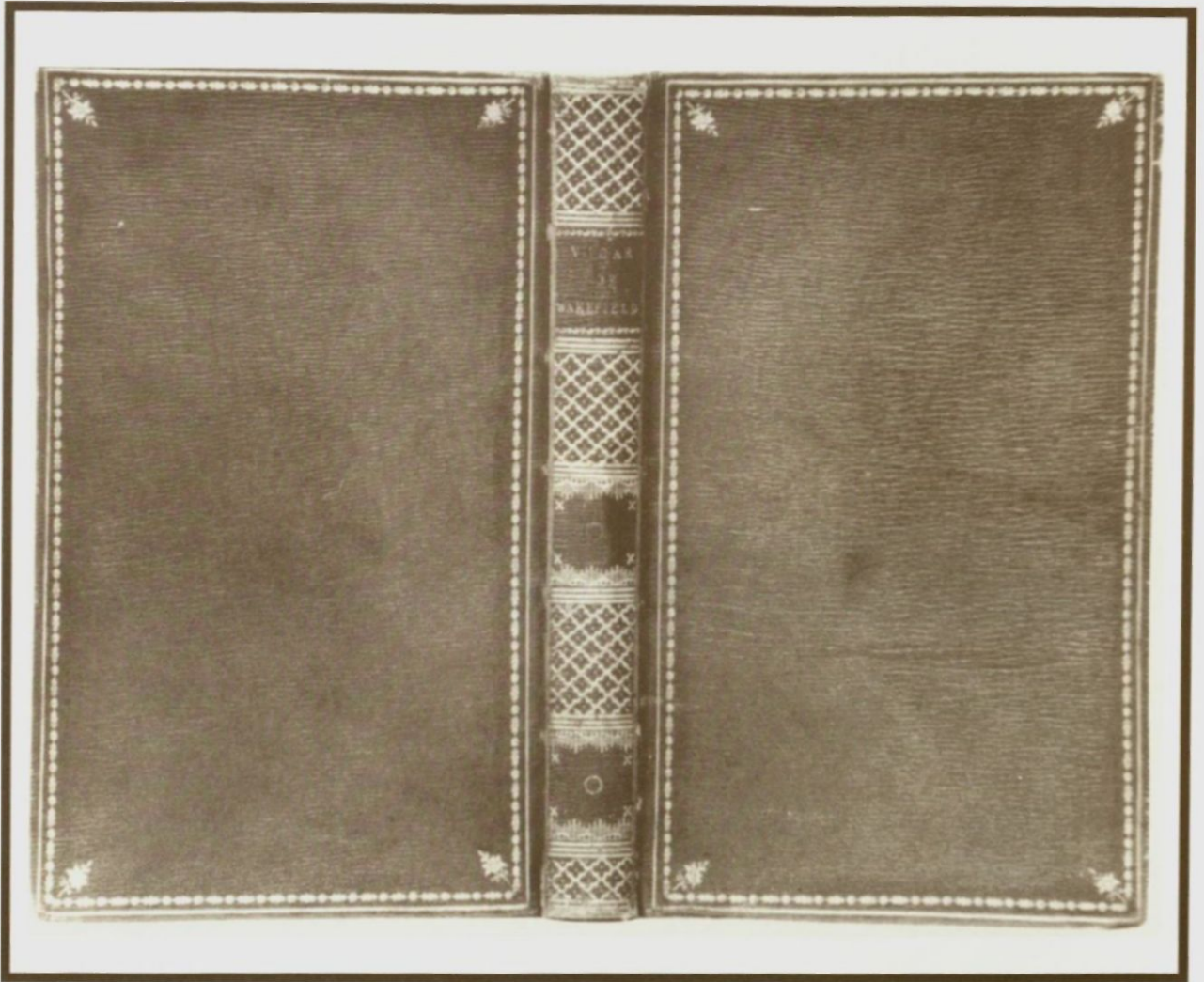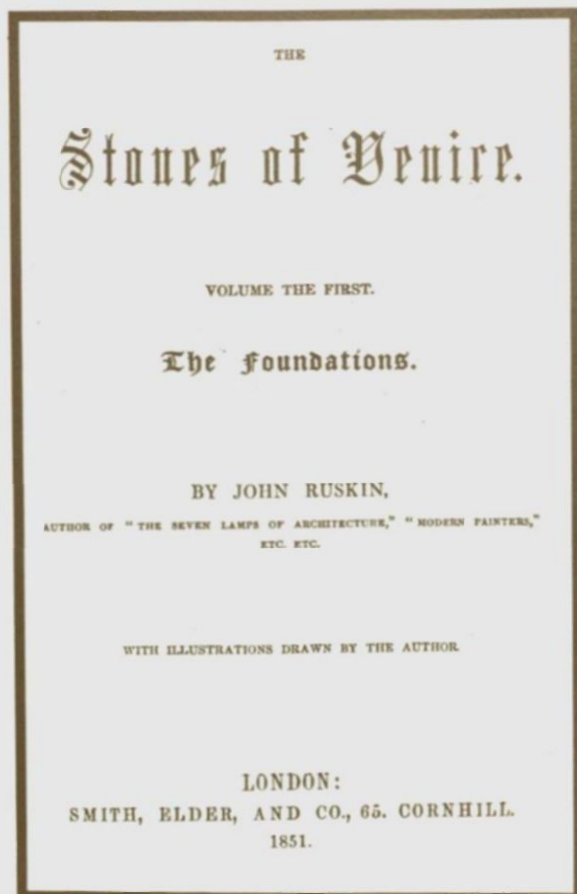
9.7....Goldsmith, *The Vicar of Wakefield:* spine and binding, one of the nicer examples

10. NINETEENTH CENTURY

The display: Books that give us our picture of that important period. Incredible explosion of literacy and the means to satisfy the market it created. In general, a great decline in the quality of bookmaking, accentuated by the new use of wood pulp, a cheaper way to make paper.

10.1 Scott, Sir Walter (1771-1832). *Border Antiquities of England and Scotland.* 1814. Important copperplates.

10.2 Dickens, Charles John Huffham (1812-70). *Bleak House*, published in monthly parts. 1852-53.

10.3 *Bentley's Miscellany* (1837-69), a very successful periodical consisting of essays, stories, and poems, but mainly fiction, begun by Richard Bentley (1794-1871). Dickens was its first editor, and *Oliver Twist* appeared in its pages in 1837-38.

10.4 Thackery, William Makepeace (1811-63). *An Essay on the Genius of George Cruikshank*, 4 vols. A "scrapbook" of drawings by Cruikshank (1792-1878), who is famous particularly for his long association with Dickens. The scrapbook was bound by John Wood of London in morocco lined with silk moiré.

10.5 A German Bible, with hymnal.

10.6 Ruskin, John (1819-1900). *The Stones of Venice*, v.1 1851. The second and third volumes were published in 1853. Revere binding, drawings by Ruskin.

10.7 May, Caroline. *The American Female Poets.* 1848.

10.8 Dickens, Charles. *Christmas Books*. The first edition containing all the Christmas books in one volume.

THE

Stones of Venice.

VOLUME THE FIRST.

The Foundations.

BY JOHN RUSKIN,

AUTHOR OF " THE SEVEN LAMPS OF ARCHITECTURE," " MODERN PAINTERS,"
ETC. ETC.

WITH ILLUSTRATIONS DRAWN BY THE AUTHOR.

LONDON:
SMITH, ELDER, AND CO., 65. CORNHILL.
1851.

10.6....Ruskin, *Stones of Venice*, v.1: title page

Verbessertes

Gesang = Buch,

zum Gebrauch

bei dem

öffentlichen

Gottes = Dienste

sowohl

als zur Privat=Erbauung.

Auf erhaltenes allergnädigstes Privilegium.

Cassel, 1825.

Gedruckt und zu haben in der Hof- und Waisenhaus-Buchdruckerei.

10.5....German Bible: title page; also first page of hymnal

11. BOOK PRODUCTION AND TECHNOLOGY

The display: Selected interesting bindings, title pages, other physical features, including fore-edge painting.

11.1   BOCCACCIO, Giovanni. *The Decameron.*
11.2   FULLER, Thomas. *The Historie of the Holy Warre.* 1640.
11.3   FULLER, Thomas. *The Church-History of Britain...* 1648.
11.4   Holy Bible Containing the Old Testament and... Printed by the Company of Stationers, 1650.
11.5   NADASI, Janos. *R. P. Joannis Nadasi Annus Caelestis Jesu Regi...* 1667.
11.6   MORLAND, S. *The Doctrine of Interest, Both Simple and Compound...* 1679.
11.7   TAYLOR, Jeremy. *The Rule and Exercise of Holy Living and of Holy Dying.* 1686.
11.8   The New Testament of Our Lord and Saviour Jesus Christ... 1711.
11.9   MILTON, John (1608-74). *Paradise Lost: A Poem in Twelve Books.* 1691.
11.10   *Horae diurnae breviarii Romani...* 1696.
11.11   The Book of Common Prayer. 1719. Fore-edge painting of the city of Lincoln from the southeast.
11.12   MILTON, John (1608-74). *Milton's Paradise Lost: A New Edition.* 1732.
11.13   WOOD, Robert. *An Essay on the Original Genius and Writings of Homer...* 1775.
11.14   BEWICK, Thomas. *A General History of Quadrupeds.* 1800.
11.15   VITU, Auguste. *Paris.* [n.d.] c. 1890.
11.16   DAYOT, Armand. *Image de la femme.* 1899.


11.3....Map of Cambridge

12. BOOK ART: LOOKING BACK AND AHEAD –
William Morris and the Kelmscott Press

The display: The end of the 19th century saw a great reaction against mass production and the power of money and markets. In many areas this reaction became an "art for art's sake" repugnance toward anything smacking of the marketplace and mechanization. There were a few people, however, who thought that the recent technological advances did contribute something of value to society and were not to be rejected out of hand. One of the most important of these artists was a person who looked both to the past and the present for ideas on creating beauty for everyone, no matter what the social class. This man was William Morris, who, with Edward Burne-Jones set up the famed Kelmscott Press.

12.1   CHAUCER, Geoffrey. *The Works of Geoffrey Chaucer.* 1958. A facsimile of the Kelmscott Chaucer, considered to be Morris's and Kelmscott's masterpiece.

12.2   VALLANCE, Aymer. *William Morris: His Art, His Writings, and His Public Life.* London: G. Bell, 1987.

12.3   ROBINSON, Duncan. *William Morris, Edward Burne-Jones and the Kelmscott Chaucer.* NY: Moyer Bell, 1986 (orig. publ. 1982).

12.4   MORRIS, William. *The Earthly Paradise,* 8 vols. Kelmscott, 1896-97. A series of 24 tales. Typical of the intense interest the Kelmscott Press paid to all details of bookmaking, except binding.

12.5   ELLIS, F.S. ed. *The Romance of Sir Degrevant.* Printed by William Morris at the Kelmscott Press.

12.6   HOLDEN, Edith. *The Country Diary of an Edwardian Lady* (1906). New York: Holt, Rinehart and Winston, 1977.

12.7   TAYLOR, Ina, comp. *The Edwardian Lady: The Story of Edith Holden Author of the Country Diary of an Edwardian Lady.* London: Michael Joseph, 1980.
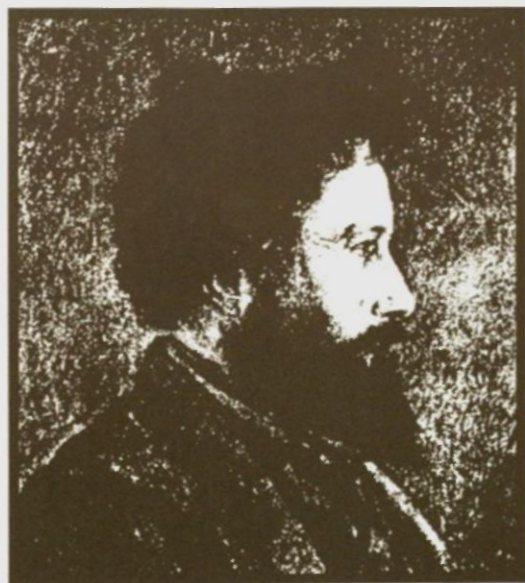
12.3....Portrait of William Morris
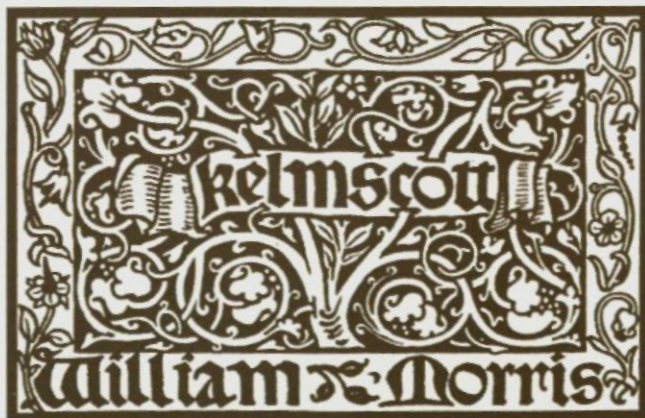
12.2....The Kelmscott Press Mark

the works of Geoffrey Chaucer now newly imprinted
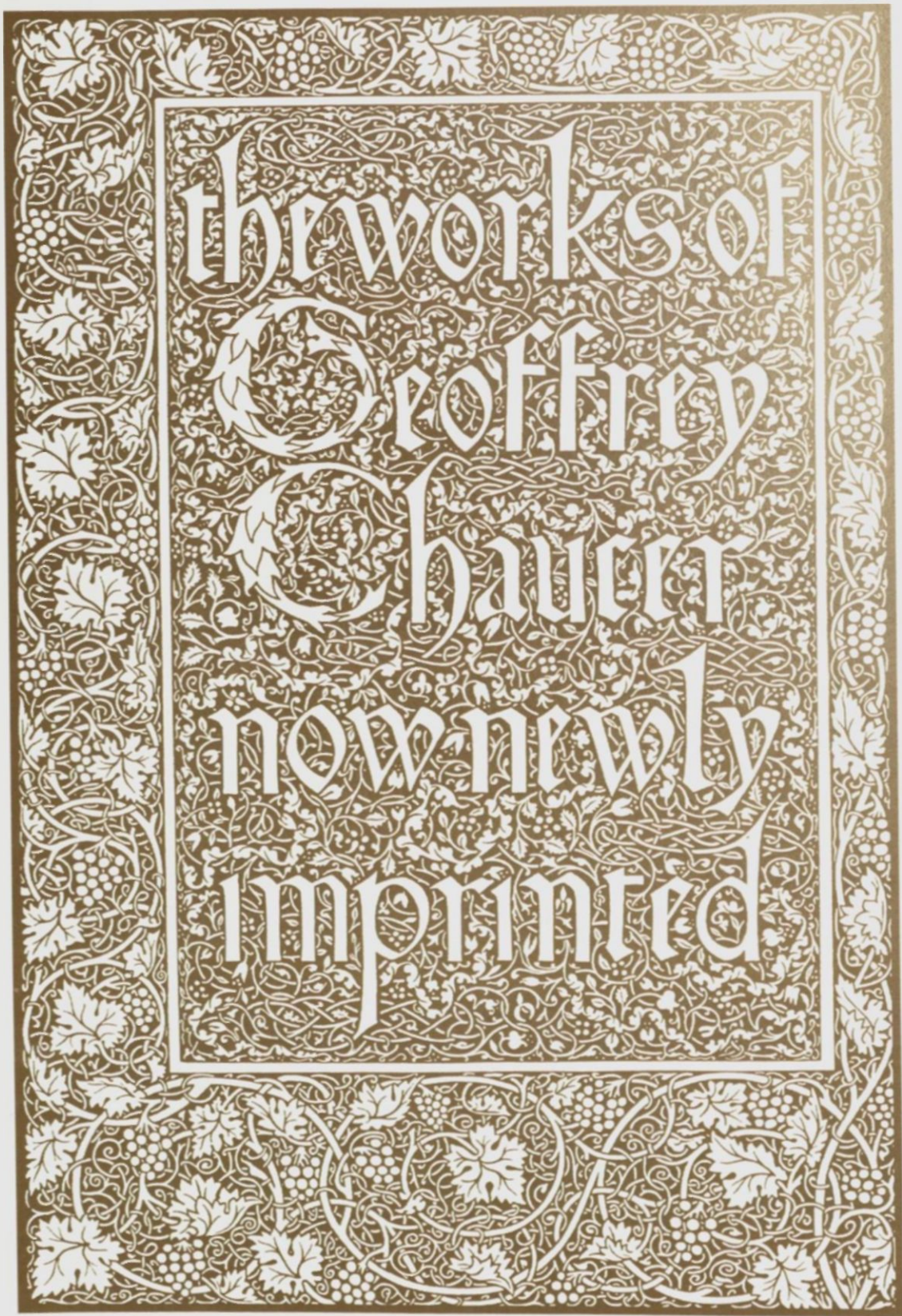
12.3....Title page of the Kelmscot Chaucer

BASIC BIBLIOGRAPHY OF THE BOOK

Would you like to know more about the history of the book? Here are some suggestions for further reading that delve into many aspects of this topic. The first four works give an overview of the entire field, and the rest concentrate on a particular feature or time period. All these books are available in the Sturgis Library of Kennesaw State University. Their call numbers are given, prefaced by "KSU" at the end of each entry.

1. McMurtrie, Douglas C. *The Book: The Story of Printing & Bookmaking,* 3d rev. ed. London; NY: Oxford, 1943. Illustrated account, from primitive records to modern industry. Probably the best introduction to the subject. A standard work.
KSU: Z4 .M15 1943

2. Chappell, Warren. *A Short History of the Printed Word.* NY: Knopf, 1989. An up-to-date approach written for laymen. A working typographer, Chappell offers a lay person's version of D.B. Updike's *Printing Types* (1922). The primary focus is on the history of type, title pages, and makeup. The first three chapters are background on type and type casting and cutting. Chapters 4-10 cover progress from the 15th through the mid-20th centuries, with about one chapter to one century. Along the way major trends and printers and publishers are touched upon, but never in any great depth. There are useful black and white illustrations on almost every page. The overview is well written and draws upon practical experience. A good beginning for the average reader.
KSU: Z 124 .C47 1989

3. Steinberg, Saul H. *Five Hundred Years of Printing,* 3d ed. Harmondsworth, UK; Baltimore: Penguin Books, 1974. (orig. publ. London; NY: Criterion Books, 1959.) The best relatively current overall history of printing, this is as well written as it is organized. There may be too much emphasis on English interests (as it was published in England) and not enough on 20th century publishing, but for what it does, it does better than any other book. Arrangement is chronological, with a focus on both technology and on publishing and reading.
KSU: Z 124 .S8 1974

4. Levarie, Norma. *The Art and History of Books.* James H. Heineman, 1968; repr. Da Capo, 1982; new ed., 1995: the new edition has foreword by Nicolas Barker; otherwise, the text is a reprint. London: The British Library; New Castle, DE: Knoll Press, 1995. History of societal changes. Includes facsimile pages and a bibliography.
KSU: Z 4 .L58 1995.

GOOD INTRODUCTIONS TO SPECIAL TOPICS AND PERIODS

1. Bennett, H. S. (Henry Stanley). *English Books and Readers.*
Vol. 1: 1475 to 1557: *Being a Study in the History of the Book Trade from Caxton to the Incorporation of the Stationers' Company.* Cambridge, UK: Cambridge University Press, 1952. 2d ed., London: Cambridge U P, 1969; first paperback ed. 1989.
Vol. 2: 1558-1603: *Being a Study in the History of the Book Trade in the Reign of Elizabeth I.* Cambridge, UK: Cambridge University Press, 1965; first paperback ed. 1989.
Vol. 3: 1603-1640: *Being a Study in the History of the Book Trade in the Reigns of James I and Charles I.* Cambridge, UK: Cambridge University Press, 1970; first paperback ed. 1989.
KSU: Z 151 .B38 1989 v.1-3

2. Carter, John, and Percy H. Muir, comps. and eds. *Printing and the Mind of Man: A Descriptive Catalogue Illustrating the Impact of Print on the Evolution of Western Civilization during Five Centuries.* Assisted by Nicolas Barker, H. A. Feisenberger, Howard Nixon, and S. H. Steinberg. With an introductory essay by Denys Hay. London: Cassell; NY: HRW, 1967. A survey of the historical ramifications of important books that were displayed at an exhibition at the British Museum. Good essay by Hay interpreting the meaning of the advent of printing.
KSU: Z4 .C3

3. Coser, Lewis A., Charles Kadushin, and Walter W. Powell. *Books: The Culture and Commerce of Publishing.* NY: Basic Books, 1982. There is supposed to be a newer edition of this, and some sources give the date as 1985. The copy at KSU is copyrighted 1982.
KSU: Z 471 .C69

4. Katz, Bill, ed. *Dahl's History of the Book,* 3d Eng. ed. The History of the Book, No. 2. Metuchen, NJ: Scarecrow, 1995. Excellent overview of the history of the book and of the library from the beginnings. A very free adaptation of the Swedish original to American needs and tastes. Good bibliography with many extended annotations.
KSU: Z 4 .K37 1995

5. Diehl, Edith. *Bookbinding: Its Background and Technique,* 2 v. NY: 1946; rpt. 2 v. in 1, NY: Dover, 1980. Much cited; standard text.
KSU: Z 266 .D5 1980 (Dover rpt.); also 1st ed. in Special Collections

6. Eisenstein, Elizabeth L. *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early Modern Europe,* 2 v. Cambridge (Eng.); NY: Cambridge U P, 1979. Important text on the social importance and meaning of the introduction of printing with movable type.
KSU: Z 124 .E37 (2 v.)

7. Febvre, Lucien, et Henri-Jean Martin. *L'Apparition du livre.* Paris: Albin Michel, 1958. English translation by David Gerard, *The Coming of the Book: The Impact of Printing, 1450-1800.* London: Humanities Press (or N.L.B.), 1976. Extremely important. The first outline of the new critical framework for the study of the history of the book. A translation and edited version of the French 1958 ed., this is both a social history and a history of printing and publishing. The book is almost entirely the work of Martin and the translation of the original 1958 title has been faulted. Nevertheless, it remains a classic and is in the same general class as Eisenstein's (see the preceding item) efforts.
KSU: Z 4 .F413 1976

8. Hofer, Philip. *Baroque Book Illustration: A Short Survey:* From the Collection in the Department of Graphic Arts Harvard College Library. Cambridge, MA: Harvard U P, 1951. (2d printing, with new introductory material, 1970)
KSU: NC 960 .H6

9. McKerrow, Ronald B. *An Introduction to Bibliography for Literary Students*. Oxford: Clarendon Press, 1927; rpt 1967. Remains useful for the period up to about 1800; then superseded by Gaskell's *New Introduction to Bibliography*, 1972.
KSU: Z 1001 .M16

10. Norrie, Ian, ed. [Mumby, Frank Arthur, and Ian Norrie]. *Mumby's Publishing and Bookselling in the Twentieth Century*, 6th rev. ed. London: Bell & Hyman, 1982. A history of the British scene from the medieval era to the present day, with a comprehensive bibliography. A basic, relatively popular history with particular emphasis on the book trade after the advent of printing. Most of the interest is in English and European concerns.
KSU: Z 323 .M94 1982

11. Pollard, Alfred W. *Fine Books*. London: Methuen, 1912; rpt.: NY: Cooper Square Publishers, 1964.
KSU: Z 124 .P76 1964

12. Putnam, George Haven. *Books and Their Makers during the Middle Ages: A Study of the Conditions of the Production and Distribution of Literature from the Fall of the Roman Empire to the Close of the 17th Century*, 2 v. Putnam, 1896-97; rpt. NY: Hillary House, 1962; Gordon Press. Various other reprints. Thorough, scholarly, readable. Dated and a trifle romantic, the text does offer a relatively good description of scriptoria and working conditions during the Middle Ages. The overview is worthwhile for beginners, but of little value to anyone who has more than gone over the surface of the history of publishing.
KSU: Z4 .P99 1962 (2 v.)

13. Tebbel, John. *A History of Book Publishing in the United States*, 4 v. NY: R. R. Bowker, 1972-81. From 1630 to the present. An exhaustive study of the subject by an experienced writer, this is a basic source of information – at least about further readings. Unfortunately, as critics pointed out, Tebbel tends to accept the facts and conclusions of others without too much double checking of facts. So while it may not be totally reliable, at least it is totally readable – in parts – and one of the first places to turn.
KSU: Z 473 .T42 v.2 [only]

14. Wilson, Robert A. *Modern Book Collecting*. NY: Knopf, 1980; rpt.: NY: Lyons & Burford, 1992.
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  Gainesville: The University Presses of Florida, 1978-1982.
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  London: J. M. Dent & Sons, 1960.
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  By William Morris. Berkeley: U of California Press, 1982. [Introduction, xi-xxxix.]
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  Volume 2. Volume 10 of *The Works of John Ruskin.*
  39 vols. London: George Allen, 1902-12.

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It goes without saying that an exhibition like this one is not the work of any one person. Many people have collaborated to bring this one to fruition. I would like to thank them as follows for their contributions:

Mrs. Charlotte Adams, library assistant, for advice on decorating the display cases and selecting cloth.

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The Special Collections at Robert W. Woodruff Library of Emory University, for graciously allowing this library to borrow rare items that it does not own and that illustrate the history of the book. Special mention must be made of Beverly Allen, reference archivist, and Ann Frellsen, conservationist, for taking the time to work with Kennesaw State University in this regard.

Mr. Robert B. Williams, director of the Sturgis Library, deserves a special mention, since it is due to him that this series of exhibitions is seeing the light of day. It was his suggestion that set it in motion, and it is a natural consequence of his desire not only to collect books of other eras, but above all to communicate his passion for books and his knowledge of books to all those whom Kennesaw State University serves.

<div align="center">

Dewi (J.D.) Wilson
Assistant Librarian
October 1, 1997

</div>