BOOK ART

ART IN BOOKS

BOOKS AS ART

An Exhibition from the Collection of Sturgis Library
Kennesaw State University
June 7 - July 26, 2007
Sturgis Library Gallery

BOOK ART; ART IN BOOKS; BOOKS AS ART

SEEING BOOKS ANEW

I welcome you to this exhibition of rare books from the library's Bentley Rare Book Gallery. Every book has a history, and each history has its own history—the key to understanding a book's many stories is to see it again and again and in doing so marvel at all its treasures.

Each time I think that I have seen all there is to be seen in a book, I suddenly find something new.

I hope you find many old and favorite things in this exhibition, and most of all I hope you see many things anew.

Robert B. Williams
Assistant Vice President for Library Services
Curator of the Bentley Rare Book Gallery

EXPO WELCOME

Welcome to the latest exhibition of rare books at Kennesaw State University. These items are housed in the Bentley Rare Book Gallery, a part of the Horace W. Sturgis Library in the heart of the campus. This collection of unusual books has been built up over the years with the purpose of providing a panorama of the book, as both intellectual and physical artifact. The Gallery is available to students, faculty, staff, and the greater community. It is not meant to be a repository only, but an active teaching tool that gives visitors the chance to experience books through several centuries and see how they have developed.

This summer the library is pleased to use the Sturgis Art Gallery to display many more of its treasures than can normally be shown at one time. Here the spotlight is trained upon the esthetics of the book, highlighting, in particular, decorative typefaces and title pages, illustrations, and bindings. often books are considered in a strictly utilitarian light, as if they were designed only to provide a straightforward narrative or information. Of course, those are things that books are expected to do, but they can also put one into a certain mood, spur the imagination, and give rewarding tactile and visual experiences.

Open a monumental book from the seventeenth century, for example, and let the title page lead you into a worshipful attitude considered proper to the text. Wander all over 19TH century Europe with Childe Harold and see exquisite illustrations depicting charming places in a time before trains, factories, and tourists. Imagine sitting back in a comfortable chair and spending some time with a beautiful leather-bound volume of any period. Let Gustave Doré, the great 19th-century illustrator, take you to the depths of Milton's hell and the heights of Dante's Paradiso.

WELCOME TO BOOK ART/ART IN BOOKS/BOOKS AS ART!

BOOK ART: THE ART AND CRAFT OF TYPOGRAPHIC PRINTING

I**NTRODUCTION**:
The elements of type, paper and ink brought together in book form highlight the craftsmanship, the art and the innovations of printers, typographers, type founders, and graphic designers. Over the centuries since the development of moveable type in the mid 15th century, their work reflected the esthetics, technology and economics of their times as they found ways to create multiple impressions of words, lines and pages to satisfy the growing demands for books among ever more literate populations.

A1   MA14xxa
[Franciscan Breviary Written in Northern Italy, 1450], 1450

A2   KF1386.1
Gutenberg Bible : A Facsimile Reprint of the Mazarin Library copy of the Gutenberg's 42-line Bible, 1985
[Paris] : Éditions Les Incunables, 1985.

A3   MA1490
[Leaf from Tractatus et Sermones, Printed by George Husner in Strassburg in 1490 on the Original Gutenberg Press, Illuminated by Hand, 1490
Ailly, Pierre d', 1350-1420?

A4.1   MA14xxc
[A Leaf from the Golden Legend].[Legenda Aurea. English], 147x
Caxton, William, ca. 1422-1491.
[Westminster : William Caxton, 147x]

A4.2   MA14xxd
[A Leaf from Recollections on the History of England], 147x
Caxton, William, ca. 1422-1491.
[Westminster : William Caxton, 147x]

A5   K1903
[Voi chascoltate inrime sparse], 1472
Petrarca, Francesco, 1304-1374.
Padua : Bartholomaeus de Valdezoccho and Martinus de Septem Arboribus, 6 Nov., 1472]

A Leaf from *The Golden Legend*, 147x, William Caxton

I**NCUNABULA**
Precursors to the book as we know it were bound manuscripts and block books produced from wood blocks. Each page was printed as an entire unit. As paper became available as a replacement for parchment and vellum, and with the discovery of techniques that led to moveable type and the technology in molding and casting, the art of typographic printing evolved into the publishing industry that dominates the distribution of information in all formats today

The earliest forms of the printed book, incunabula (to 1500), mimicked manuscripts and the letter forms of the calligraphers and scribes. The scribal letter form known as textur or textualis, recognized as "blackletter" or "gothic" common to the German areas, was the model for the first type styles. Thus this was Johann Gutenberg's (1398-1468) choice for his famous 42 line Bible (1454-1455) produced on his revolutionary press with moveable type. William Caxton (c 1421-1491) used a more cursive style of gothic in his publications, the first books printed in English.

As the movement to printed books progressed into Italy, a more humanist and neo-classical type style evolved from textur. By the end of the century, the preferred style was roman, attributed to Nicolas Jenson (d. 1480) with its more open and round legible characteristics that we would recognize today.

Early printed books also imitated versals or large decorative letters that scribes and illuminators used on manuscripts. At first, they were printed separately from the text; by the 1470's they were incorporated into the page in one process. Early printers also used rubrication, ornamental decorations, rules, woodcut decorative borders and printers marks to create embellishments and to fill space, much as the scribes had done to mark text breaks and create emphasis.

Letter spacing, line spacing and use of multiple fonts, as well as page composition, all became considerations as the art of printing spread throughout Europe. Aldus Manutius (1450–1515), printing in Venice, incorporated the roman letter style with clear, open pages and wide margins. He is credited with the development of the italic font to produce a more condensed script for smaller book formats in his effort to produce inexpensive and manageable editions.

Title pages, ubiquitous now, were not commonly used on manuscripts, but by the 1470s title pages were evolving, and since then, more than any other part of the book, title pages have come to reflect not only popular tastes but also the work of many of the finest artists and craftsmen of each era. 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 readers have come to expect on the modern title page. The earliest title pages, as well as later examples, 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.

A few 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 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 15th 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. In 1470, 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.

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

Sermones declamatorii prestantissimi uiri Roberti Liciensis, 1496

A6   KF1914
Textus sententiaru[m] cum conclusionib[us] Articulisq[ue] Parisien[sibus] et in q[ui]bus magister [com]muniter non tene[n]t., 1492
Peter Lombard, Bishop of Paris, ca. 1100-1160.
Basel : Nicolaus Kesler, 1492.

A7   K1397b
Sermones declamatorii prestantissimi uiri Roberti Liciensis : ex Seraphico Minorū ordine : Sacre theologie pfessoris : Ponitificis Aquinatis per aduentū domini & sanctam quadragesimam : ite de timore iudiocio[rum] dei : De īmortalitate animae...,
Caracciolo, Roberto, 1425-1495.
Venetiis : Impressum per Georgium de Arriuabenis Mantuanū, 16 Mai 1496.

tastes in art and decoration of the time. As early as 1480, printers were using wood-cut 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 simple scrollwork of flowers or leaves and the Italianate style of classic ornament. Later as the Italianate mixed with 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, such as Manutius' anchor and dolphin, were soon as much a part of the title page as the woodcut border and the woodcut illustration. Commonly used 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 16th century.

Thus by 1500, all the elements of book design and esthetics, as would be familiar today, were in place, and typographic printing was a full fledged industry throughout Europe.

SIXTEENTH CENTURY

As the 16th century opened, the increasing literacy of populations created more demand for the printed word, and diversity in letter design and calligraphy was more appreciated. The printing industry was spreading to Turkey, Romania, Greece, Ireland, and beyond Europe to Mexico, India, Palestine, Peru and Japan.

Page design became ever more lavish with borders and decorative initials. By the end of the century, the use of copper plate engraved, or intaglio, printing overtook woodcut, or relief, printing for ornamental elements as well as for illustrations.

Type ornament and copperplate engraving were introduced on the title page as well. Printers' devices, however, with the meaningless repetition of their designs, 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 (1472-1553), Albrecht Dürer (1471-1528) and Hans Holbein (c 1497-1543) in Germany, and Andrea Mantegna (c 1431-1506) 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.

Type designs began to move away from the calligraphic or manuscript hand written models, as with Claude Garamond's (1480-1561) roman inspired typeface, popularized by Jenson and Manutius, that has influenced font design for centuries. Garamond was the first to specialize in type design and type founding as a service to printers. The influence of his designs established roman letter forms as the standard for typographers to this day.


Aesopi Phrygii Fabulae
Graece Latine Conversae, 1544

A8   K1147
[Divina commedia]
Le terze rime di Dante. [The Divine Comedy], 1502
Dante Alighieri, 1265-1321.
Venetiis : In aedib[us] Aldi aAccuratissime, men[se] aug[usti] M.DII [1502]

A9   K1159
Aesopi Phrygii Fabulae Graece Latine conversae. , 1544
Aesop.
Basel : Heruagius ; 1544.

A10   KF1409
Thesavrvs lingvae romanae & britannicae, tam accurate congestus, vt nihil penè in eo desyderari possit, quod vel latinè complectatur amplissimus Stephani Thesaurus, vel angelicè, toties aucta Eliotae Bibliotheca ... opera & industria Thomae Cooperi., 1573
Cooper, Thomas, 1517?-1594.
Londini, 1573.

A11   K1895
Newe Testament of Our Lord Iesus Christ, Translated out of Greeke by Theod. Beza, Whereunto Are Adioyned Large Expositions of the Phrases and Harde Places by the Authour and Others : Together with a Table or Concordance Conteining the Principall Wordes, 1583
Imprinted at London : By Christopher Barker, printer to the Queenes most excellent Maiestie, 1583.
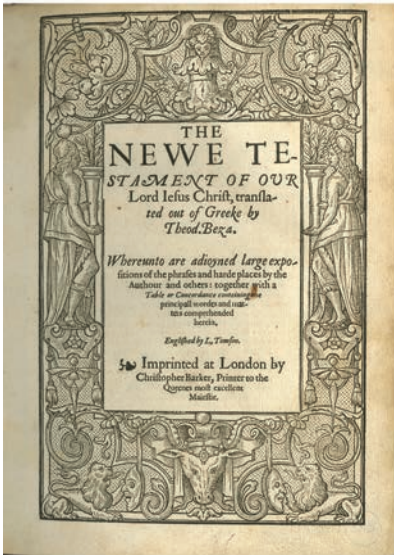
Newe Testament of Our Lord Iesus Christ, 1583
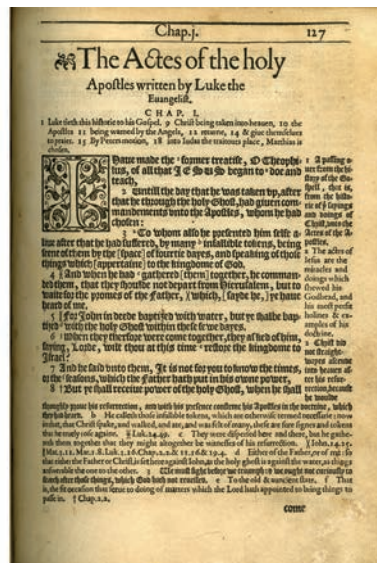
Faerie Queen , 1611
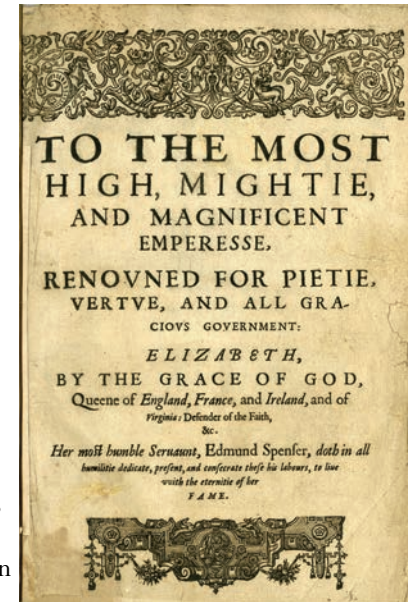
SEVENTEENTH CENTURY

The 17th century saw the industry spread to the Philippines, Lebanon, Bolivia, America, Iran, Finland, Norway, and China. In England, Robert Barker printed the King James Bible in 1611, one of the two most often printed works of the English Language. And in America, the first press was established in Cambridge by Stephen Day.

More and more attention was being given to commercial viability, marketing, and distribution of books, resulting in smaller formats that were more affordable to middle class readers. But with emphasis on quantity and with the interference of political disruptions on supplies, quality suffered with poor quality paper and worn out, damaged type, and lack of craftsmanship.
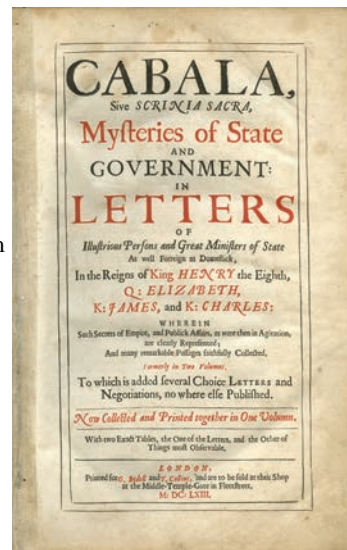
Though soft metal blocks were sometimes used, most woodcut designs would shrink, warp or crack. As blocks were sold, traded, used and reused in one book to the next, they quickly degenerated. As the quality of woodcut ornamentation declined, more emphasis was given to certain words on the title page, and printers began to crowd multiple type styles in varying sizes elaborately typeset in an effort to display the merits of their craftsmanship.

Type founders 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 15th 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 17th 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 nineteenth century.

Stylistically, copper plate embellishments began to dominate page ornamentation. 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 molding in the design. From the 17th century through the 19th, 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 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.

Letter forms, by the end of 17th century, become more academically and analytically derived. They were designed from carefully worked-out drawings by a committee of mathematicians and philosophers, and cut by Philippe Grandjean (1666-1714). Commissioned by the king of France, Louis XIV, these came to be known Romain du Roi fonts and featured thin flat serifs without brackets joining them to the main strokes that would have been common to the "old style" of Jenson and Garamond.

Cabala, Sive, Scrinia Sacra, 1663



Workes of the Most High and Mightie Prince, Iames, 1616

EIGHTEENTH CENTURY

The 18th century type founding industry became preeminent in England as William Caslon (1692-1766) established his foundry and produced highly regarded type designs based on Dutch models that had dominated British designs to that period. His "Caslon" became so popular that it became the standard for British newspapers and was the type face preferred in the American colonies, as seen in the Declaration of Independence.

Also transforming type design and printing in this "transitional" period in Great Britain was John Baskerville (1706-1775) whose work featured finely-modeled bracketed serifs and long stems, a strong vertical axis, wide margins, liberal leading, and the absence of ornament. His letter forms and page layout, along with his innovations in press construction, blacker ink, and paper sealed with hot rollers to ensure crisp impressions, reflect his quest for perfection in every aspect of his work and his far reaching influence on European and American printing.

The transition to more mechanical perfection in type design with greater contrasts between thick and thin lines influenced by engraving style and a strong horizontal effect to the text continued throughout the 18th century. This informed the work of the Didot family and Giambattista Bodoni (1740-1813) in France and William Bulmer (1757-1830) and John Bell (1745-1831) in England as their type designs generated the first "modern" fonts with hairline serifs and heavy contrasts between thick and thin strokes.

Paradise Regained , 1758

Oeuvres d'Horace en Latin et Francois, 1709
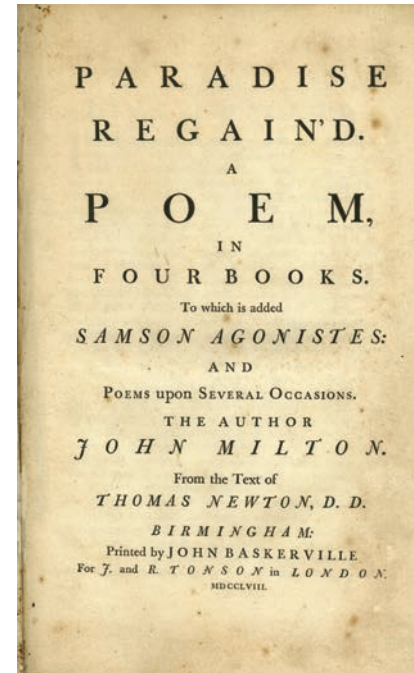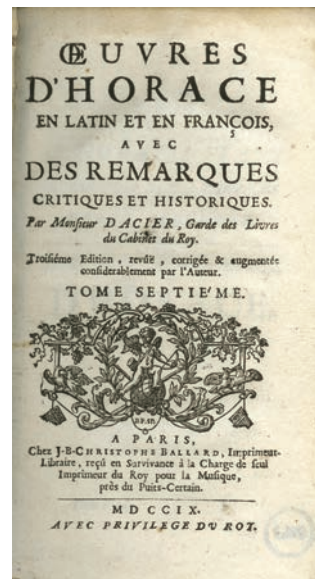
On the title pages of this period, the tendency to restraint overtook the overloaded embellishments of the previous era, and most books had purely typographic title pages except for the occasional vignette. This was achieved with the focus on the arrangement of type with little or no ornament and became the part of the "modern" movement in book production up to now. attention was put to the shape or layout of the blocks of text, conical or triangular, for example, or a to a more natural pattern to breaks of text lines. Concern might have been given to dividing a word in the title, setting a single word in different type, the mix of upper and lower case, the distribution of the visual weight of the fonts as they were arranged on the page, and just how much information to include on the title page. As printers became more proud of their fonts and sought a more classical composition, they allowed the type itself to be of sufficient interest to stand alone.

Atlas, et Tables Elémentaires de Géographie Ancienne et Moderne, 1777
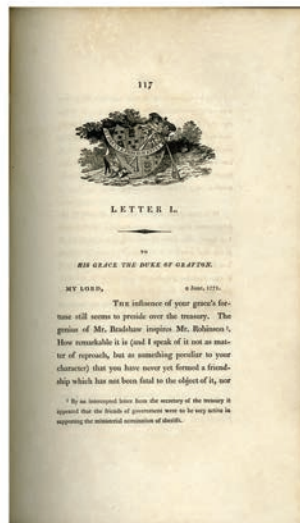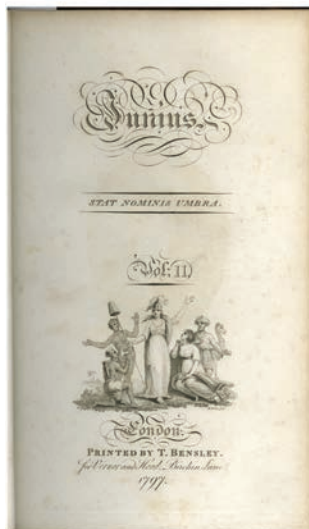
Junius. Stat Nominis Umbra, 1799

A15   K907.7
Oeuvres d'Horace en Latin et Francois, avec des Remarques Critiques et Historiques par Monsieur Dacier, ... , 1709
Horace.
Paris, J.B. Christophe Ballard, 1709.

A16   K1203
Paradise Regained : a Poem in Four Books. To Which Is Added Samson Agonistes; and Poems Upon Several Occasions, The Author John Milton. From the Text of Thomas Newton, D.D., 1758
Milton, John, 1608-1674.
Birmingham : Printed by John Baskerville for J. and R. Tonson in London, 1758.

A17   K1575
Atlas, et Tables Elémentaires de Géographie Ancienne et Moderne : adopté parplusieurs Ecoles Royales Militaires, 1777
Brion de la Tour, Louis, d. 1823.
À Paris : Chez J. Barbou, 1777.

A18   K1210
Adventures of the Six Princesses of Babylon, in Their Travels to the Temple of Virtue : An Allegory : Dedicated, by Permission to Her Royal Highness the Princess Mary,
Peacock, Lucy, fl. 1785-1816.
London : Printed for the author, by T. Bensley : and sold by J. Buckland, Pater-Noster-Row : J. Pridden, Fleet-Street : and by the author, at A. Perfetia's, No 91, Wimpole-Street, Cavendish-Square, 1785.

A19   K1227.13
Dramatick Writings of Will. Shakspere : with the Notes of All the Various Commentators., 1788
Shakespeare, William, 1564-1616.
London : Printed for, and under the direction of, John Bell, 1788.

A20   K922.1
Etudes de la Nature, par Jacques-Bernardin-Henri de Saint-Pierre , 1792
Saint-Pierre, Bernardin de, 1737-1814.
Paris, Imprimerie de Didot jeune, 1792.

A21   K909.1
Junius. Stat Nominis Umbra., 1799
Junius, 18th Cent.
London, Printed by T. Bensley, for Vernor and Hood, 1799, 1797.

NINETEENTH CENTURY

Advances in technology brought new methods of printing in the 19th century, including lithography, in which an image was printed from a flat or level surface of limestone slate, and defined as planographic printing. Also under development were power presses, type composing machines, and paper-making process that all emphasized production, particularly for newspapers and advertising and less attention to fine printing.

In type design, the modern fonts of the Didot family, Bulmer, Bell and many variations of Bodoni were commonplace. Ornaments and decorative borders were inspired by the 16th century. But most books were quite plain typographically and placed emphasis on illustration. An important exception to this was the emergence of specialty presses and publishing houses, such as Chiswick Press in London and Kelmscott Press in Oxford. Reflective of the Arts and Crafts movement of the second half of the 19th century, they were devoted to a revival of craftsmanship and often the look of the Middle Ages and the Renaissance in their pursuit of harmony between type and ornament.
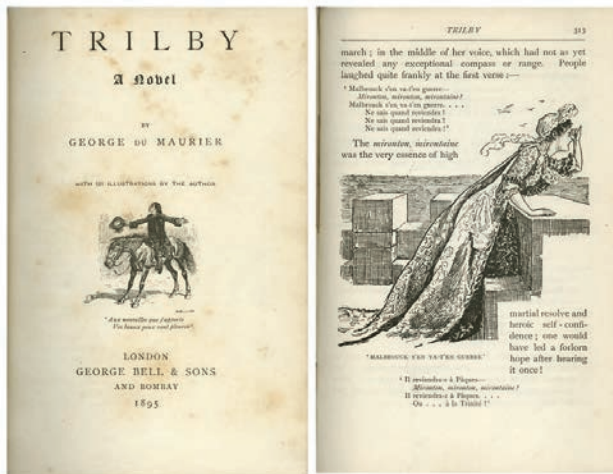
Trilby; a Novel by George Du Maurier, 1895
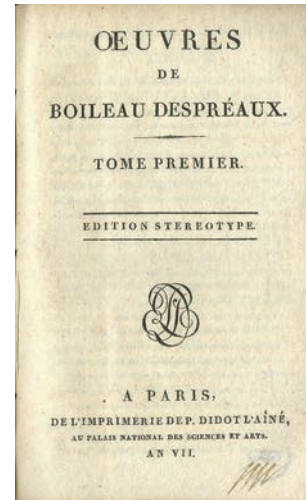
Oeuvres de Boileau-Despréaux, 1800

A22   K558.1
Oeuvres de Boileau-Despréaux. , 1800
Boileau Despréaux, Nicolas, 1636-1711.
Paris, P. Didot l'aîne, et de F. Didot, an VII (1800).

A23   K1191.2
Tales of Wonder, Written and Collected by M.G. Lewis; In Two Volumes., 1801
Lewis, M. G. (Matthew Gregory), 1775-1818.
London: Printed by W. Bulmer and Co. ... for the author; and sold by J. Bell ..., 1801.

A24   BE26bc.2
Arabian Nights, Translated by the Reverend Edward Forster. With Engravings, from Pictures by Robert Smirke ..., 1802
 London, Printed for W. Miller, by W. Bulmer and Co., 1802.
*Gift of Fred D. Bentley.

A25   K1163.1
Fables de La Fontaine : avec de nouvelles gravures exécutées en relief, 1811
La Fontaine, Jean de, 1621-1695.
Paris : Ant. Aug. Renouard, 1811.

A26   K959
Estelle, pastorale par Florian, 1812
Florian, 1755-1794.
Paris, A. A. Renouard, 1812.

A27   BE706
Official Correspondence with the Department of War, Relative to the Military Operations of the American Army under the Command of Major General Izard, on the Northern Frontier of the United States in the Years 1814 and 1815, 1816
Izard, George, 1777-1828.
Philadelphia, Published by Thomas Dobson, at the Stone House, no. 41 South Second Street.   William Fry, printer, 1816.
*Gift of Fred D. Bentley.

A28   K572
Quinti Horatii Flacci Opera, cum novo commentario ad modum Joannis Bond., 1855
Horace.
Paris : F. Didot, 1855.

A29   B604
Strange Case of Dr. Jekyll and Mr. Hyde, by Robert Louis Stevenson, 1886
Stevenson, Robert Louis, 1850-1894.
London : Longmans, Green, and Co., 1886.
*Gift of Fred D. Bentley and Sara Bentley.

A30   CSxxxx.12
Robert Browning's Complete Works, the 1889 Camberwell Edition, 1889
Browning, Robert, 1812-1889.
New York : Thomas Y. Crowell, 1889.
*On loan from the collection of Cheryl Stiles, Librarian at KSU.

A31   B281
Life of Henry W. Grady, Including His Writings and Speeches. A Memorial Volume Compiled by Henry W. Grady's Co-Workers on "The Constitution," and Edited by Joel Chandler Harris, 1890
Harris, Joel Chandler, 1848-1908.
New York, Cassell Publishing Co., [1890]
*Gift of Fred D. Bentley and Sara Bentley.

A32   BE330
Trilby; a Novel by George Du Maurier. With 121 Illustrations by the Author, 1895
Du Maurier, George, 1834-1896.
London [etc.] G. Bell and sons, 1895.
*Gift of Fred D. Bentley.

A33   K998.1
Earthly Paradise., 1896
Morris, William, 1834-1896.
[Hammersmith, Kelmscott Press, 1896-97]
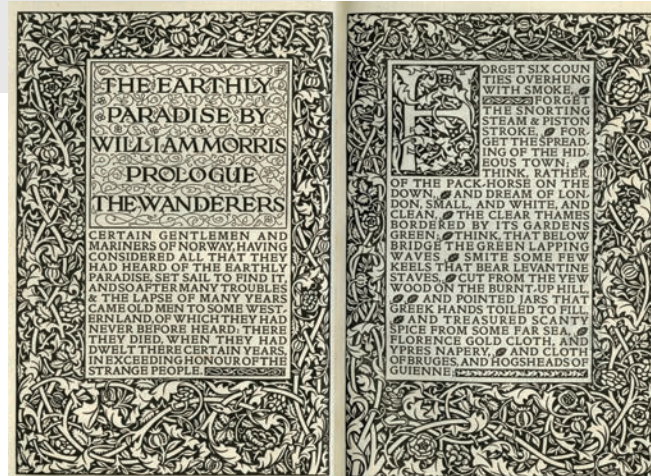
TWENTIETH CENTURY
Private presses continued to flourish in the 20th century with revivals of past typographic styles and innovations in special fonts. Designs were creative while eclectic. Leaders of the typography renaissance were Bruce Rogers (1870-1957) and Frederic Goudy (1865-1947). A rediscovery of calligraphy that also engendered much interest in letter forms was led by Edward Johnston (1872-1944) and Rudolf Koch (1876-1934). The Bauhaus, an avant-garde art and design school that operated from 1919 to 1933 in Germany, had a profound influence on graphic design and typography in particular with its concept of functionality and the sans serif type face so pervasive now as the textual form for processing digital information.

Much of the interest in letter design, the alphabet, calligraphy and book design over the first half of the century was reflected in the establishment of organizations and publications on the subject, such as *The Fleuron, a Journal of Typography,* and through dedicated scholarship on the subject by authors such as Stanley Morison (1889-1967) and Daniel Berkley Updike (1860-1941). But the bulk of printing of this period, produced through technological advances of photomechanical reproduction and photocomposing, was uninspired and commonplace, particularly in the trade books of American publisher. By the 2nd half of the century, the use of electronic and computer technology had changed the very nature of the book and brought the printing and design process to the masses with unprecedented access and cost savings. But while seeming to make all things possible to the production of the printed word, it is often at the price of the creative human judgment.

Earthly Paradise., 1896
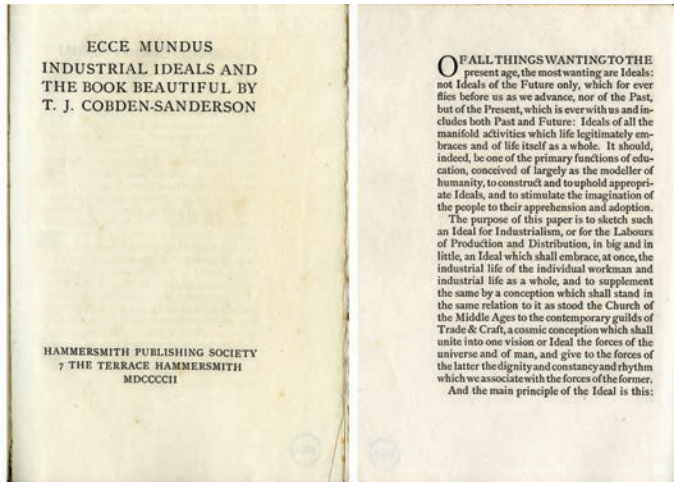
Ecce Mundus : Industrial Ideals and the Book Beautiful, 1902

Old Peabody Pew; 1907
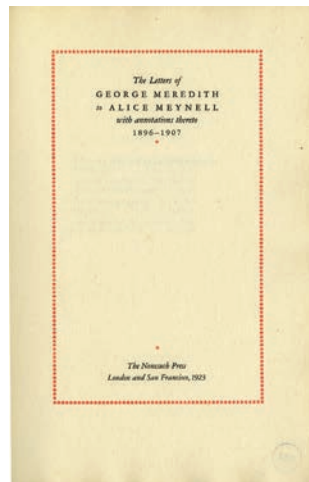
Letters of George Meredith to Alice Meynell, with Annotations Thereto, 1923
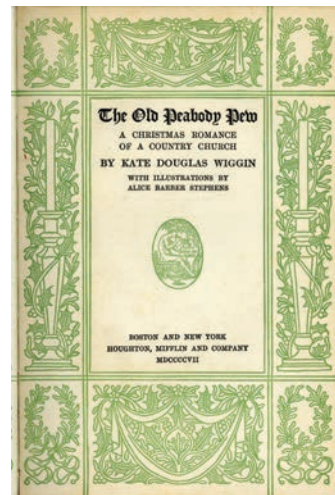
A34   K1407
Young Folk's Companion, 1901
Clarke, J. Erskine (John Erskine), 1827-1920.
Boston : D. Estes, [1901]

A35   K650
Ecce Mundus : Industrial Ideals and the Book Beautiful, by T. J. Cobden-Sanderson.,
Cobden-Sanderson, T. J. (Thomas James), 1840-1922.
Hammersmith [London, printed at the Chiswick press, and sold by the] Hammersmith Publishing Society, 1902.

A36   B715
Old Peabody Pew; a Christmas Romance of a Country Church, by Kate Douglas Wiggin; with Illustrations by Alice Barber Stephens, 1907
Wiggin, Kate Douglas Smith, 1856-1923.
Boston, New York, Houghton, Mifflin and Company, 1907
*Gift of Fred D. Bentley and Sara Bentley.

A37   BE1484
God the Invisible King, by H.G. Wells, 1917
Wells, H. G. (Herbert George), 1866-1946.
London ; New York : Cassell, 1917.
*Gift of Fred D. Bentley.

A38   BE997
Letters of George Meredith to Alice Meynell, with Annotations Thereto, 1896-1907,
Meredith, George, 1828-1909.
London : Chatto & Windus, 1923.
*Gift of Fred D. Bentley.

A39   BE214
Cherry Orchard, and Other Plays, by Anton Chekov; from the Russian by Constance Garnett, 1923
Chekhov, Anton Pavlovich, 1860-1904.
London, San Francisco, Nonesuch Press, 1923.
*Gift of Fred D. Bentley.

A40   K28
Letters [of] Joseph Conrad to Richard Curle; Edited with an Introduction and Notes by R.C. ..., 1928
Conrad, Joseph, 1857-1924.
New York, C. Gaige, 1928.

A41   K137
We Happy Few; An Anthology. With 11 Engravings by John O'Connor, 1946
Rutter, Owen, 1889-1944.
[London] Golden Cockerel Press, 1946.

ART IN BOOKS: ILLUSTRATION AS A REFLECTION OF THE DEVELOPMENT OF TECHNIQUES, STYLES, AND THEMES

INTRODUCTION

Sometimes unbroken text is called for in a book; but most people, most of the time, like a book with illustrations. "'And what is the use of a book,' thought Alice, 'without pictures or conversation?'" (Lewis Carroll, *Alice's Adventures in Wonderland).* It is as if, without pictures or conversation, a text were merely talking at us, whereas what we would like is a feeling that the book has a life of its own. We would like to have an exchange of views with it, as if it were a real person.

In this part of the exhibition we welcome you to a panorama of the faces and moods of the book illustrations that people the Bentley Rare Book Gallery. Let's take a look at three aspects of illustrations through the past few centuries, ever since books printed with movable type emerged from Johann Gutenberg's shop.

The relationship between an illustration and its text is varied. In "block books" the image dominates the text, but in most books the image is dependent on or explanatory of the text. In scientific, travel, and other informative books images are didactic: they are meant to teach something, to be useful. They may extend or complement the verbal message. In fictional works they can act as interpretations or visual equivalents of scenes, or they can be iconic and symbolic. In religious books they may be used to provoke piety. More generally, images may be present merely to enhance sales.

The Holy Family with St John, The Magdalen and Nicodemus, Albrecht Dürer, c 1512

THREE ASPECTS OF ILLUSTRATION

1. TECHNIQUES: the different ways artists and artisans have produced illustrations
2. STYLES: how illustrators have moved with the times
3. THEMES: how illustrations have been used to go beyond the text—or further into it

TECHNIQUES: 1. ILLUMINATION

Illustrating before the invention of movable type was done mostly by hand. Carved wooden blocks began to be used to print images in the early 14th century. The earliest printed books could not compete with manuscripts with respect to illustrations, but usually fell back on cruder, simpler woodcuts, which could often be printed at the same time as text. Illuminations set a high standard for illustration, since early printed books were modeled after the manuscripts of their era.

Here are some definitions for the earliest period of printed books:

ILLUMINATION

Illuminated manuscripts are handwritten books embellished by painted pictures, ornamented letters, or designs, or by combinations of these, in colors and, usually, burnished gold or silver foil. The word "illuminated" derives from the Latin *illuminare* (to light up) and, as applied to manuscripts, means "lighted up" with color and metal.

ILLUMINATION/ ILLUSTRATION

It is not always easy to distinguish clearly between "illumination" and "illustration," both of which use pictorial and ornamental material and contribute to making books attractive. Illustration, however, is chiefly concerned with pictorially clarifying the text, while illumination emphasizes brilliant color and other decorative elements that do not necessarily have any connection with the meaning of the words.

MORAL EMBLEMS
& OTHER POEMS WRITTEN AND
ILLUSTRATED WITH WOODCUTS
BY ROBERT LOUIS STEVENSON
FIRST PRINTED AT THE DAVOS
PRESS BY LLOYD OSBOURNE
AND WITH A PREFACE
BY THE SAME

LONDON
CHATTO & WINDUS
1921

Moral Emblems & Other Poems Written and Illustrated with Woodcuts, Robert Louis Stevenson, 1921

TECHNIQUES: 2. WOODCUTS

There are two main manual techniques of producing an illustration: *relief* and *intaglio.* Woodcuts are examples of the relief process. The design to be printed is on the surface of the block, and the unneeded parts are cut away around the design. If the surface of the design is at the same height as the surface of the type, both can be printed together as one operation. Wood is the usual medium for relief prints, but metal and linoleum can be used in the same way.

Woodcutting is the oldest and simplest of print techniques. Its history is intertwined with the history of the illustrated book as well as the single print. The smooth flat surface of a thick piece of prepared wood acts as the printing surface. The surface of the block is then inked with a roller, and a sheet of sturdy paper is placed over the block. By applying vertical pressure, either by hand or by means of a press, the ink is transferred to the paper, giving an impression in reverse. In general a woodblock is more durable than a copper plate, permitting more satisfactory impressions, and thus making it more appropriate for simple popular prints. However, fine lines can rapidly break down.

The woodcut is the senior member of the family of relief prints, differing fundamentally from intaglio methods such as etching or line engraving, which are printed from fine lines etched or incised into the plate. The most frequently used woods are pear, sycamore, and cherry. The blocks are cut along the length of the tree before being planed down, and the artist is thus obliged to cut through the texture of the wood with very sharp tools. The medium favors a bold, direct approach with a simple and limited syntax of forms and marks.

Throughout the 17th and 18th centuries the woodcut fell from favor, but revived at the end of the 19th century.

TECHNIQUES: 3. ENGRAVING

Engraving is a technique of intaglio printmaking. (The other major intaglio process is etching.) In engraving an image is cut with tools into a plate from which multiple impressions may be made. The term is also applied to the resulting print, which has characteristic lines created by the tools and techniques of cutting. Ink is carried by grooves or pits in the surface of a metal plate. The incised image, which lies below the plate's surface, is filled with the sticky ink, and the surface is wiped clean. The ink stays in the grooves. Pressure forces the paper into the inked lines, creating a slightly raised three-dimensional line and an embossed platemark.

The artist pushes a burin, a sharpened steel tool, through the surface of a metal plate, cutting v-shaped grooves. Engraved lines can be broad and deep or very fine, and engraved designs are usually painstakingly controlled and highly finished. Etching, drypoint, mezzotint, and aquatint are all variants of engraving, using different processes for working on the plate. Etching and drypoint produce lines; mezzotint and aquatint produce shades of tone by pitting the surface to hold tiny dots of ink.

The preferred metal for engraving plates is copper, which is easily incised, yet strong enough to withstand repeated passes through a press under pressure. Silver, zinc, steel, and plastic plates are also used. Metal plates can also be steel- or chrome-faced by electrolysis. This protective layer, consisting of a microscopically thin coating of a stronger metal, is useful in large editions, in which the line quality gradually deteriorates. Since the 1950s some artists have engraved on transparent plastics, with the advantage that a drawing placed underneath can be seen.

Specialized engraving tools are used, and each has a characteristic cut that produces a distinctive printed line.

Histoire de France, 1643

TECHNIQUES: 4. WOOD ENGRAVING

A technique of engraving in wood that is related to the woodcut, although very distinct in character. England was the main home of the wood engraving but fine work was done in France, notably from the designs of Doré, and in Germany.

Its principal feature is identical to that of the ordinary woodcut: the lines or marks cut away will not print, the ink adhering only to the raised, uncut parts of the wooden block. However, whereas the woodcut designer works with a broad tool to gouge out large chunks around the lines that are to be printed, the wood engraver works with a burin and other tools common to engraving, working positively to create delicate white lines. The wood engraver uses a hardwood, generally box, sawed across the grain of the wood and highly polished. The hardwood enables the engraver to create very fine lines and delicate modeling, generally denied to the woodcut.

A prerequisite of the wood engraver is fine, smooth paper, of a kind that became available toward the close of the 18th century when the history of the medium effectively began.

There are a number of Dutch and French references to end-grain engraving in the 18th century, but Thomas Bewick was the first great wood engraver, with his beautiful vignettes of animals and landscape, drawn with a delicate slightly tremulous white line. He had much influence through his own work, and that of his pupils, principally on small-scale book illustrations. The best of his pupils were Luke Clennell (1781–1840) and William Harvey (1796–1866). The most exhilarating early wood engravings, though, are Blake's tiny blocks for the *Pastorals of Virgil* (1821), little remarked at the time, but very influential in the 20th century.

After this handful of exceptional works the entire direction of 19th-century wood engraving was toward reproductive work for illustrated books and journals, whereby professional engravers cut into the wood designs drawn on the block by artists who never handled the engraving tools themselves. The block can be locked up with typeface and printed simultaneously, making it the perfect tool for the book publisher. In this way workshops produced thousands of blocks, ranging from the most elevated biblical illustrations to corset advertisements. Journals contained scores of engravings, while the *Illustrated London News* published engravings of all descriptions, sometimes large designs printed from multiple blocks, each engraved
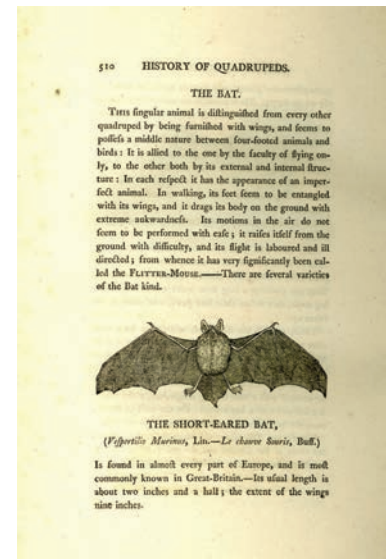
General History of Quadrupeds,
Thomas Bewick, 1800

by a different hand. A golden age was in the 1860s when artists as distinguished as Millais and Rossetti drew illustrations for Trollope and Tennyson respectively, corrected proofs demonstrating the extraordinary care with which they worked in partnership with their engravers. No nuance of tone or cross-hatching was too little to be modified by the correcting pencil of the artist. If for Millais and Rossetti this was only an occasional activity, for other artists such as Arthur Boyd Houghton (1836–75) it was a life's work.

Before 1870 engravers were able to recreate a photographic tone, by minuscule flurries of parallel lines, incised by new multiple tools. Photo-mechanical processes in the 1880s sounded the death knell of large-scale commercial wood engraving. Yet until 1900 it competed gallantly with the photograph, engravers copying paintings with an extraordinarily skillful system of linework.

Wood engraving had a revival in the 20th century particularly in the private press movement. William Morris's Kelmscott Chaucer set the example in the 1890s. This tradition was continued into the 1930s.

TECHNIQUES: 5. SPECIAL TYPES OF ENGRAVING (INTAGLIO)

Etching

The artist covers a metal plate with wax or varnish, and scratches through it to make a design. The plate is put into an acid bath that etches grooves into the plate wherever the wax has been scratched away. Etched lines may be fine or heavy. Etchings are usually more freely drawn and sketchy than engravings, but some etchers imitate the high finish of engraved designs.

Drypoint

Drypoint is like engraving, but less controlled. The artist scratches his design into the plate. Drypoint lines are not very heavy, but a burr raised up on the copper along the edge of the scratched line adds a "shadow" to the line when the plate is printed. When drypoint lines are massed together a very black, velvety patch of shading can result. Drypoint may be used by itself or to "touch up" an etching or engraving. Note the drypoints by Dürer.

Mezzotint

The entire plate is roughened using a steel tool called a rocker. If it were inked and printed at that point it would print a solid black all over. To make a picture, the artist polishes parts of the plate to get highlights—the more the plate is polished, the less ink it will hold, and the lighter it will print. Mezzotints tend to have few or no lines, and transitions between light and shadow are gradual.

Aquatint

Aquatint is a variety of etching, and often used in combination with it. The plate is given a coating that is only partially resistant to acid, so when it is placed in the acid bath droplets of acid etch tiny pits in the plate. By controlling the length of time the plate is in the acid, and covering parts of it with a completely acid-resistant coating, the artist can produce different amounts of pitting, which will correspond to lighter or darker areas in the print. Aquatints usually show a variety of tones of gray, but transitions between them are sharp, unlike the gradual transitions of mezzotint.

TECHNIQUES: 6. COPPERPLATE ENGRAVING

The first etching plates were of iron. The earliest etchings on copper were made about 1520. Since that time etching and engraving have been constantly used on the same plates. Some "etchings" have a very high proportion of engraving in them.

In colonial America, for the 17th century and most of the 18th century, the woodcut and an occasional small cut (illustration) done on type metal were the only type of illustration. During the 1700s another form of illustration began to appear — the copperplate engraving. An engraving was accomplished with a tool called a burin or graver, a sharp, pointed tool used to "plow" or gouge a line in the copper. One of America's earliest engravers, and also the best known, was the Boston silversmith and patriot, Paul Revere.

In the late 1790s the English poet, William Blake, in making the relief metal plates for his *Songs of Innocence,* drew his designs on clean copper plates with a brush and liquid etching ground, and then etched away the whites.

A copper plate can be "steel-faced" by electroplating it with a microscopically thin film of pure iron. The process is said to have been invented in Paris in 1857. It makes plates wear much longer. Given equal care in printing, no one can tell the difference between impressions from the copper and from the steel facing.

*Portraits of Illustrious Personages of Great Britain,* 1821-1834

TECHNIQUES: 7. STEEL ENGRAVING

Steel engraving is a commercial engraving technique for printing illustrations, based on steel instead of copper. It has been rarely used in artistic printmaking, although was much used for reproductions in the 19th century. Steel engraving was introduced in 1792 by Jacob Perkins (1766-1849), an American inventor, for the use of banknote printing. The new technique only partially replaced the other commercial techniques of that time (woodcut, wood engraving, and later lithography). All the illustrations of the *Encyclopedia Britannica* of 1911 are steel engravings.

Most engraving is done by laying out the broad, general outline onto the plate first. This is commonly referred to simply as etching. After this step is complete the artist can move to strictly engraving the work. The tool most commonly used for engraving is the burin (tool), which is a small bar of hardened steel with a sharp point.. It is important to note that engraving must be done in the reverse or mirror image, so that the image faces the correct way when the die prints. One trick of the trade was for engravers to look at the object that they were engraving through a mirror so that the image was naturally reversed and they would be less likely to engrave the image incorrectly. Steel plates can be case hardened to ensure that they can print thousands of times with little wear. Copper plates cannot be case hardened but can be steel-faced or nickel-plated to increase their life expectancy.

Tales and Novels. With Engravings on Steel, Maria Edgeworth, 1857
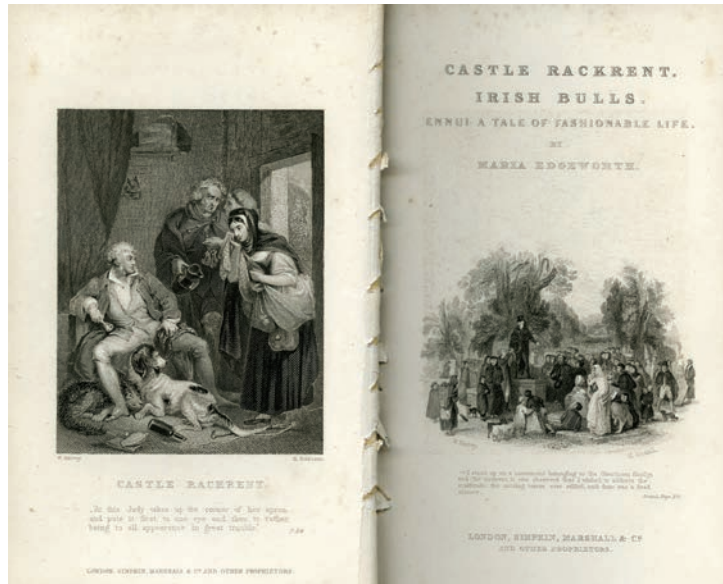
TECHNIQUES: 8. LITHOGRAPHY

In lithography, ink is chemically attracted to parts of a flat surface and repelled by others.

A smooth slab of limestone can be drawn on with an oil-based ink or crayon. The printer sponges the stone with water, which rolls off the oily drawing but wets the untouched stone. Then the printer rolls an oily ink over the wet stone, which will stick only to the lines of the drawing. Lithographs can look like pen, crayon, or brush drawings, but the surface of the paper is very flat (the lines neither stand up above the surface of the paper nor are impressed into it), and the ink areas are often slightly shiny.

Designs by Mr. R. Bentley : For Six Poems by Mr. T. Gray, 1789

TECHNIQUES: 9. PHOTOMECHANICAL PROCESSES AND COLOR PRINTING

This type of print is made by treating the printing surface with a light-sensitive coating and exposing it to light through a photographic transparency.

One of the greatest problems of 19th-century photography was the fading of prints. Many experimenters made attempts to devise a "permanent print," the most important perhaps being the process using carbon pigment, announced in 1864. Carbon prints are extremely stable and were produced in large numbers in both the 19th and 20th centuries. Another solution was platinum printing, which derived from a process patented in 1873. Platinum prints became quite popular until the rise in price of the metal at the time of World War I caused it to be discontinued.

It was the problem of fading as much as the desire to reproduce photographs alongside text on a printed page that led to the invention of satisfactory photomechanical processes. Almost all photomechanical processes depend on the fact that bichromated gelatin is hardened by the action of light. The first person to make use of this was William Henry Fox Talbot, and the foundations of the successful photogravure processes were laid in his patent of 1852. Both photolithography and half-tone printing also depend on the same action of light on bichromated gelatin.

Half-tone printing is a photomechanical means of reproducing photographs using very small dots of variable size to reproduce tone. The principle was first suggested by Talbot in 1852 but was not developed commercially until the 1880s. The process involves rephotographing a photograph through a ruled screen, which gives a negative image made of dots of variable size. From the end of the 19th century onwards half-tone has been the principal means of reproducing photographs in printer's ink where long print runs are required and quality is not of paramount importance.

B1   MA146Xa
[Illuminated Leaf from the Ave Maris Stella], 1460-1470

B2   MA1483
[Incunabulum Bible Leaf from the Book of Maccabees] Printed by [Anton] Koberger on the Original Gutenberg Printing Press., 1483

B3   MA1493g
[Nuremberg Chronicle. LIIII. 1493 Prague]., 1493
Schedel, Hartmann, 1440-1514.

B4   MA1493e
[Nuremberg Chronicle. LIIII. 1493 Nuremberg]., 1493
Schedel, Hartmann, 1440-1514.

B5   KF987.1
Portraits of Illustrious Personages of Great Britain. Engraved from Authentic Pictures, in the Galleries of the Nobility, and the Public Collections of the Country. With Biographical and Historical Memoirs of Their Lives and Actions., 1821
Lodge, Edmund

B6   KF610.1
Histoire de France, depuis Faramond jusqu'a Maintenant., 1643
Mézeray, François Eudes de, 1610-1683

B7   KF1128
Grave, A Poem. By Robert Blair. Illustrated by Twelve Etchings Executed from Original Designs., 1808
Blair, Robert, 1699-1746.

B8   KF1501.3
The Works of Shakespear in Six Volumes : Carefully Revised and Corrected by the Former Editions, and Adorned with Sculptures Designed and Executed by the Best   1744
Shakespeare, William, 1564-1616.

B9   KF1065
Shakespeare Illustrated, by an Assemblage of Portraits and Views, Adapted to the Whole Series of That Authors Historical Dramas; to Which Are Added Portraits of Actors, Editors, etc., 1793
S. & E. Harding, 1793

B10   B593
Moral Emblems & Other Poems Written and Illustrated with Woodcuts, by Robert Louis Stevenson; First Printed at the Davos Press by Lloyd Osbourne, and with a Preface by the Same., 1921
Stevenson, Robert Louis, 1850-1894.
*Gift of Fred D. Bentley and Sara Bentley.

B11   K879a
Boetius de Philosophico Consolatu [Boethius on the Consolation of Philosophy], 1501
Boethius, ca. 480- 524

B12   K1880
The Complete Engravings, Etchings, and Drypoints of Albrecht Dürer/ edited by Walter L. Strauss., 1973
Dürer, Albrecht, 1471-1528

B13   K1494
Polygraphice, or The Arts of Drawing, Engraving, Etching, Limning, Painting, Washing, Varnishing, Gilding, Colouring, Dying, Beautifying and Perfuming : in Seven Books, by William Salmon., 1685
Salmon, William, 1644-1713.

B14   K438.4
Tales and Novels. With Engravings on Steel., 1857
Edgeworth, Maria, 1767-1849.

STYLES: 1. LATE MEDIEVAL, AGE OF THE WOODCUT

The regular use of the woodcut in European art does not date until the first decades of the 15th century, when paper manufacture was established on a regular basis, particularly in northern countries such as Germany and Switzerland. Early woodcuts are usually simple devotional subjects, often based on some well-known prototype in sculpture or painting, and frequently boldly colored by hand, or sometimes through the use of stencils.

Woodcuts immediately proved a valuable ally to movable type, since the woodblock could be matched to the size of the typeface and printed simultaneously. This gave it an immense advantage over the use of copper plates in book illustration, since they had to be printed in a laborious separate process. The woodcut thus enabled many books to be cheaply and boldly illustrated, a famous example in Germany being Wolgemut's illustrations to the *Nuremberg Chronicle* (1491–4). Single sheets are rarely found in early Italian art, but book illustrations, such as the exquisite courtly designs for the *Hypnerotomachia Poliphili* (1499), have a linear grace, often complemented by decorative surrounds, that eluded the northern artists.

Workes, Newlye Printed, wyth Dyuers Workes Whych Were Neuer in Print Before, Geoffrey Chaucer, 1542

STYLES: 2. 15TH AND 16TH CENTURIES

This period of the early printed book is characterized by the effort to imitate manuscripts, which were still considered the standard. The printed book resembled manuscripts in many ways. Printing workshops, like the monastic scriptoria (writing centers), were places of collective effort. The typefaces were shaped like the handwriting in vogue in different localities. However, there was no longer the same interest in fine colored illustrations: illuminations were being sacrificed for the mass market, although there was still a small upscale market for illuminated manuscripts. The print shop was now a commercial enterprise. Illuminated manuscripts continued to be produced well into the sixteenth century, but producing them was a dying art, superseded by panel painting and the printed book.

Color was often applied by hand over the printed cut in an attempt to emulate the painted manuscript illustration, but the result was usually crude, as indeed were the cuts themselves. The cuts were usually small, necessitating a simple design (the complex naturalistic illuminations of the time could not be attempted in woodcuts), and the printing presses did not lend themselves to any elaboration. The tradition of the manuscript was followed for many years, with color applied by hand to the woodcuts.

The woodcuts of Albrecht Dürer (early 16th century) cast off Gothic conventions and trumpeted a new Renaissance confidence and sophistication. Many great German artists followed in his footsteps in this Golden Age of the woodcut, including Burgkmair, and Baldung, who made brilliant innovations in printing in color or in chiaroscuro woodcuts. With Dürer the work of the painter-illustrator began to appear in the book. Germany was viewed as the true homeland of the woodcut.

Slightly later, in France there began the process of illustrating with copper engraving. Books produced in this way tended to be destined for the libraries of wealthy people, although individual prints were often offered for sale.

In England this was a great period for drama and poetry, including Shakespeare and the metaphysical poets. In addition to literature there were interesting things going on in the nearby topics of philosophy and religion. It was in general an exuberant period. This was not a great time for book design, except for some aspects of illustration. Architecture set the tone of the title page and of the book's monumental look.

STYLES: 3. 17TH AND 18TH CENTURIES

The fact that the 17th century was a period of almost continuous warfare seems to have had little effect on book illustration. In the 17th century copperplate and various other intaglio techniques were employed. The difficulty of using movable type and intaglio plates on the same page led to the physical separation of text and image, a development compounded by the flourishing market for individual illustrations. In the 18th century ornate Rococo images were used for book illustration, the finest examples appearing in France. Wood engraving also developed at this time through the work of Thomas Bewick.

This was a period of increasing literacy and a general decline in book design. The early part and middle of the 18th century in England constitute what is called the Augustan or Neoclassical Age, in which the greatest writers admired what they considered the best in "classical" (Greek and Latin) culture. The effects of this concern may be seen in the productions of the prominent printers of the day, such as John Baskerville, who tried to inspire a feeling of imperial simplicity in their work. Spaciousness and graciousness set the tone and lend an austere charm to many books of this period, the most impressive of which may be Bentley's almost overdesigned production of Gray's poems.

In 18th century Europe, however, France led in book illustration. Engraving was the standard technique, although occasionally woodcuts were used for contrast. The engravings tended to be in black and white only.

This is also the period in which the novel became established as a standard genre. The novel gave numerous opportunities for illustration with many picturesque incidents in the plot calling out to artists to give their interpretations.

MONUMENTS

Examples of iconic figures through the centuries, in books designed to elicit reverence and awe, from history as pageant to the Graveyard School of poetry and the years just before the accession of Victoria.

STYLES: 4. 19TH CENTURY—ROMANTICISM

Color-plate printing and lithography both came into use in the 19th century, and, at the end of the century, William Morris's Kelmscott Press spawned a renewed interest in book illustration in England and elsewhere.

The early part of the 19th century saw the rise of the Romantic movement, which was characterized by a rejection of the modern (soulless) world, partly because of the excesses of the French Revolution. Belief in rational progress went into decline, and the darker, more mysterious aspects of the world were emphasized—ruins, nighttime, loss, and the ravages of time. In literature Byron, Shelley, and Keats led the way in poetry, while Sir Walter Scott gave a new lease of life to prose fiction with his invention of the hugely popular historical novel. Note Scott's *Border Antiquities,* which allowed the well-heeled reader the chance to see, in copperplate, the actual ruined places he or she would be reading about in Scott's Waverley novels.

Grave, A Poem. By Robert Blair. Illustrated by Twelve Etchings Executed from Original Designs, Illustrated by William Blake, 1808

STYLES: 5. 19ᵀᴴ CENTURY—REALISM

Western civilization was curious about everything, and now it had all the techniques of illustration to picture it, except photography, which was not long in coming. Especially with Thomas Bewick's invention of wood engraving, exotic and ordinary things could be pictured in great detail, from scenes of London and Paris to the most remote places in the world.

STYLES: 6. 19ᵀᴴ CENTURY—THE VICTORIAN PERIOD (1837-1901)

Toward the middle of the 19ᵗʰ century the book was democratized in England, thanks mainly to the national education acts. Magazines, such as *Punch* and *The Illustrated London News,* sprang up, and they all used wood engravings to reproduce drawings. There was a remarkable flowering of good illustration, in both magazines and books. The best-known book was probably Lewis Carroll's *Alice in Wonderland* (1865), illustrated by the *Punch* cartoonist John Tenniel.

Essay on the Genius of George Cruikshank,
W. M. Thackeray; 1885

The great illustrator Gustave Doré was wildly popular in both France and England. He was known for his wood engravings. Oddly, with him the decline of wood engraving began, although the engravers who worked for him produced astonishing effects with wood.

Color wood engravings were perfected first in children's books. Then came books illustrated by pasted-in photographs, and finally, in the 1880s, the photoengraving processes made their debut. At about the same time the poet and craftsman William Morris revived the woodcut, and the decorative material that he designed, together with his typography, was to have far-reaching effects during the next century.

STYLES: 6. 19ᵀᴴ CENTURY—THE VICTORIAN PERIOD (1837-1901) DICKENS AND HIS ILLUSTRATORS

Nearly all of Dickens's novels were illustrated in their serial and first editions. Only *Hard Times* and *Great Expectations,* which first appeared in Dickens's unillustrated magazines, made their first appearance without pictures.

The Pickwick Papers, Dickens's first novel, was originally conceived as a series of sporting prints by Robert Seymour for which Dickens was to provide editorial copy. Dickens took the opportunity provided by Seymour's suicide to reorient the project and to give more prominence to the verbal narrative.

Dickens seems to have thought of *Oliver Twist,* which he subtitled "The Parish Boy's Progress," as a narrative in the manner of William Hogarth, whose progresses told stories in series of pictures. Visual narrative, then, had an important place in Dickens's developing idea of the novel. The illustrators with whom Dickens worked on these early novels, Hablot Browne ("Phiz") and George Cruikshank, were both practitioners of the graphic satire tradition descended from Hogarth.

In Dickens's standard serial format, each monthly number included two illustrations, so a 20-part novel contained 40 illustrations by the time it was completed. During his career, Dickens worked with 18 different illustrators, among them some of the foremost artists of his day, including Cruikshank, Leech, Maclise, Landseer, and Fildes. His principal collaborator was Hablot Browne ("Phiz"), who illustrated most of the novels from *Pickwick* through *A Tale of Two Cities.*

The illustrations for the later novels are generally considered to be less successful than those for the earlier books. This decline has been variously attributed to the displacement of visual caricature by more realistic illustration, the increased literacy of Dickens's readers, and Dickens's own diminished interest in the illustrations.

Scholars have discussed the illustrations of Dickens's novels with respect to the tradition of graphic satire, the relations between Dickens and the artists, and the way in which the illustrations help the reader understand the text.

Many later artists have also undertaken to illustrate the novels or to represent the characters. Among the more noteworthy are Eytinge, Barnard, "Kyd" (J. C. Clarke), Charles Green, Furniss, C. E. Brock, and Gordon Ross.

STYLES: 7. THE GOLDEN AGE OF BOOK ILLUSTRATION (1890-1914) GUSTAVE DORE

A panoramic view of one of the greatest book illustrators of any period: Gustave Doré. The Bentley Rare Book Gallery has a large collection of the books that made Doré a household word in the 19th century: the classics of Western European literature, plus the Bible.

THE RETURN OF THE MYTH AS FICTION:

Doré and the Wandering Jew

Who was this person condemned to immortality, known as the Wandering Jew? Ahasuerus, a cobbler? Cartaphilus, Pontius Pilate's doorkeeper? For centuries the obscure legend circulated through Europe, telling how a Jew who refused to allow Christ to rest at his door while he was bearing his cross to Calvary, or who failed to help Jesus carry the Cross or — who struck him on his way out of Pilate's hall--was condemned to wander over the face of the earth till the end of the world. Tales and legends were accompanied by what seemed to be eyewitness accounts of people who were convinced they had caught glimpses of the fabulous Wandering Jew, eternally the outsider, but with a special wisdom.

This story was a favorite in the popular French series called the Bibliothèque Bleue [Blue Library], and in popular prints. In the 19th century, however, with the proliferation of novels and books in general, new interpretations flourished. Eugène Sue gave it a new lease of life, and Doré provided the imagery to make us feel that we really know

Kelmscott Chaucer Woodcuts "The Knights Tale" "Chaucer in the Garden", William Morris, 1896

WILLIAM MORRIS AND KELMSCOTT

At the end of the 19th century William Morris (1834-96), a multitalented artist associated with the Pre-Raphaelites, led a movement to counter some of the worst tendencies of book publishers of his day. He harked back to the day (using his imagination somewhat) when printers were artisans who worked from sound principles on good materials to produce an object of beauty. Morris's press at Kelmscott (1891-9), near London, became known for its devotion to quality. Ironically, although Morris was committed to making art available to the common man, the products of his press were destined to belong to the well-heeled few. His influence, however, along with the Arts and Crafts Movement in general, has been felt everywhere in the world of publishing ever since.

Lives of the Presidents of the United States of America, John S. C. Abbot, 1881

STYLES: 8. THE UNITED STATES IN THE 19TH CENTURY

Book illustration in the United States virtually started with the 19th century. The engraver Alexander Anderson pioneered wood engraving there, basing his technique on Bewick. Wood, lithography, and steel engraving were used, for example, in the prints by Currier & Ives and the magazine illustrations of Timothy Cole. Most illustration was oriented toward magazines and reproduction of paintings, however, and not toward books.

At the end of the century, when photoengraving processes were being perfected, illustrators such as Howard Pyle and Edwin Austin Abbey, unlike some of their European counterparts, welcomed these processes. Their response seems to have led to—or at least made possible—a fashion for illustration from painted originals.

Death in the Afternoon, 1932

B15   KF622
Workes, Newlye Printed, wyth Dyuers Workes Whych Were Neuer in Print Before., 1542
Chaucer, Geoffrey, d. 1400

B16   KF611
Mr. William Shakespear's Comedies, Histories, and Tragedies : Published According to the True Original Copies Unto Which Is Added, Seven Plays, Never Before Printed in Folio., 1685
Shakespeare, William, 1564-1616.

B17   KF1435
Designs by Mr. R. Bentley : For Six Poems by Mr. T. Gray, 1789
Gray, Thomas, 1716-1771.

B18   K601.2
Works of Mr. William Congreve. In Three Volumes. Consisting of His Plays and Poems, 1761
Congreve, William, 1670-1729.

B19   KF1225.2
Border Antiquities of England and Scotland; Comprising Specimens of Architecture and Sculpture, and Other Vestiges of Former Ages, Accompanied by Descriptions. Together with Illustrations of Remarkable Incidents in Border History and Tradition, 1814
Scott, Walter, Sir, 1771-1832.

STYLES: 9. THE MODERN PERIOD

In the early years of the 20th century Ambroise Vollard in France helped to generate a market for luxury illustrated books, and this led to a proliferation of private presses. Nevertheless, children's books constituted the main field for illustration in the 20th century.

Trends in the United States and England have been broadly similar, with the influence of advertising being even more pronounced in the former. All over the Western world an international style of drawing has grown up, so it is not easy to determine the nationality of a book from the pictures alone. The perfecting of the photo-engraving processes (stimulated by the requirements of magazines) was partly responsible for the progression in illustration from line to tone. However, in the United States there was also a strongly typographical tradition. In the 1920s the trend from line to tone was further counteracted by the many foreign artists who came to the United States and who favored wood engraving.

Through book clubs and private presses many Americans have had access to books with interesting illustrations, more than in many other countries. In spite of the influence of magazine illustration and of the international style, many book illustrators have developed their own styles, especially in the field of children's books.

Wild Pilgrimage, 1932

B20   K1298
Childe Harold's Pilgrimage: A Romaunt, 1841
Byron, George Gordon Byron, Baron, 1788-1824

B21   K940
General History of Quadrupeds : the Figures Engraved on Wood, by T. Bewick., 1800
Bewick, Thomas, 1753-1828.

B22   KF1243
Essay on the Genius of George Cruikshank, by W. M. Thackeray ; Illustrated., 1885
Thackeray, William Makepeace, 1811-1863.

B23   K1398
Life in Paris; Comprising the Rambles, Sprees, and Amours of Dick Wildfire ... Squire Jenkins and Captain O'Shuffleton; with the Whimsical Adventures of the Halibut Family; Including Sketches of a Variety of Other Eccentric Characters in the French .., 1822
Carey, David, 1782-1824.

B24   KF1980
Légende du Juif errant, compositions et dessins par Gustave Doré, gravés sur bois par F. Rouget, O. Jahyer et J. Gauchard, imprimés par J. Best; poème avec prologue et épilogue par Pierre Dupont, préface et notice bibliographique par Paul La , 1856
Doré, Gustave, 1832-1883.

B25   BE1437.1
Prince of India; or, Why Constantinople Fell, by Lew Wallace ..., 1893
Wallace, Lew, 1827-1905.
*Gift of Fred D. Bentley.

B26   PN6193.M8D6
Adventures of Baron Munchausen; One Hundred and Sixty Illustrations by Gustave Doré., 1944
Munchausen. English.

B27   B376
Life's Handicap, 1891
Kipling, Rudyard, 1865-1936.
*Gift of Fred D. Bentley and Sara Bentley.

B28   BE425
Caravan, the Assembled Tales of John Galsworthy., 1925
Galsworthy, John, 1867-1933
*Gift of Fred D. Bentley.

B29   B305
Mosses from an Old Manse, 1846
Hawthorne, Nathaniel, 1804-1864.
*Gift of Fred D. Bentley and Sara Bentley.

B30   B496
Afterwhiles, 1898
Riley, James Whitcomb, 1849-1916.
*Gift of Fred D. Bentley and Sara Bentley.

B31   BE562
Sixes and Sevens, 1911
Henry, O., 1862-1910.
*Gift of Fred D. Bentley.

B32   CSxxx1
The Wandering Jew, c 1850
Sue, Eugene, 1804-1857
*On loan from the collection of Cheryl Stiles.

B33   BEF1780
Milton's Paradise Lost. Illustrated by Gustave Doré. Edited with Notes and a Life of Milton by Robert Vaughan, D.D.
Milton, John, 1608-1674.
*Gift of Fred D. Bentley.

B34   KF1400
Chatterbox Quartette, or, Stories in Pictures., 1881

B35   L75
Doré Bible Gallery : Containing One Hundred Superb Illustrations and a Page of Explanatory Letter-Press Facing Each; Illustrated by Gustave Doré., 1889
Doré, Gustave, 1832-1883.
*Gift of Robert de Treville Lawrence III.

B36   K852
Three Good Giants Whose Famous Deeds Are Recorded in the Ancient Chronicles of Francois Rabelais; Comp. from the French by John Dimitry ... Illustrated by Gustave Doré and A. Robida., 1887
Rabelais, François, ca. 1490-1553?
*From the collection of Hugh T. Keenan, Professor of English at GSU.

B37   KF1710
History of Don Quixote, by Cervantes. The Text Edited by J.W. Clark, M.A., and a Biographical Notice of Cervantes by T. Teignmouth Shore, M.A. Illustrated by Gustave Doré., 1871
Cervantes Saavedra, Miguel de, 1547-1616.

B38   B7
Jack Sheppard : A Romance, by William Harrison Ainsworth; with Illustrations on Steel by Geoge Cruikshank., 1910
Ainsworth, William Harrison, 1805-1882.
*Gift of Fred D. Bentley and Sara Bentley.

B39   K401.7
Bentley's Miscellany, 1837 - 1868
Dickens, Charles, 1812-1870. Ainsworth, William Harrison, 1805-1882. Smith, Albert, 1816-

B40   BE1361
Vanity Fair, A Novel Without A Hero, by William Makepeace Thackeray ; with Illustrations on Wood and Steel by the Author., 1848

Thackeray, William Makepeace, 1811-1863.
*Gift of Fred D. Bentley.

B40   NC248.D6R89
Illustrations to Don Quixote, Gustave Doré ; [Compiled by] Jeannie Ruzicka., 1974
Doré, Gustave, 1832-1883.

B41   KxxxCD
Dore Gallery CD-Rom. Dover Publications, 2006
Works of Rabelais, Illustrated by Gustave Dore., 1890
Rabelais, François, ca. 1490-1553?
*Gift of Robert de Treville Lawrence III.

B43   B194.1
Charles Dickens Rare Print Collection; Edited by Seymour Eaton, 1900
Eaton, Seymour, 1859-1916.

B44   K1042
Works of Charles Dickens. , 1906
Dickens, Charles, 1812-1870.

B45   KF1243.3
Essay on the Genius of George Cruikshank, by W. M. Thackeray ; Illustrated., 1885
Thackeray, William Makepeace, 1811-1863.

B46   K544
Bleak House, by Charles Dickens ; with Illustrations by H.K. Browne., 1852
Dickens, Charles, 1812-1870.

B47   BEF1778
White House Gallery of Official Portraits of the Presidents, [Compiled by George Raywood Devitt]., 1901
Devitt, George Raymond
*Gift of Fred D. Bentley.

B48   B1
Lives of the Presidents of the United States of America : from Washington to the Present Time, by John S. C. Abbott and Russell H. Conwell. Illustrated with Portraits of All the Presidents Engraved on Steel, Pictures of Their Private Residences., 1881
Abbott, John S. C. (John Stevens Cabot), 1805-1877.
*Gift of Fred D. Bentley and Sara Bentley.

B49   PS1151.U5
The Poems of William Cullen Bryant, Selected and Edited with a Commentary by Louis Untermeyer, and Illustrated with Engravings on Wood by Thomas W. Nason., 1947
Bryant, William Cullen, 1794-1878.

B50   B63
Poetical Works of William Cullen Bryant : Collected and Arranged by the Author ; Illustrated by One Hundred Engravings from Drawings by Birket Foster, Harry Fenn, Alfred Fredericks, and Others., 1878
Bryant, William Cullen, 1794-1878.
*Gift of Fred D. Bentley and Sara Bentley.

B51   K173
Wild Pilgrimage., 1932
Ward, Lynd, 1905– 1985

B52   K1403
Geoffrey Chaucer : Canterbury Tales, Rendered into Modern English by J.U. Nicolson, with Illustrations by Rockwell Kent and an Introduction by Gordon Hall Gerould., 1934
Chaucer, Geoffrey, d. 1400.

B53   K157
Paul Bunyan [by] James Stevens; Woodcuts by Allen Lewis., 1925
Stevens, James, 1892-1971.

B54   B316
Death in the Afternoon., 1932
Hemingway, Ernest, 1899-1961.
*Gift of Fred D. Bentley and Sara Bentley.

Milton's Paradise Lost.
Illustrated by Gustave Doré, 1882

THEMES

Let's go farther into the text. Illustrations usually have the function of clarifying the text, but they can do it in different ways. Often "clarifying" means filling out the meaning of the words, but it may also mean extending it. Illustrations may focus on a particular mood or illuminate an aspect of the text that did not at first seem of major importance.

Here are some ways in which illustrations have complemented text through the years, in many diverse thematic areas:

1. Social criticism, satire, editorial and political commentary

We have seen Cruikshank's satirical bent.

2. Nature, science

Examples include Newton and Bewick.

3. History

Note the early examples of de Bry and Holinshed (a source of many of Shakespeare's plots).

4. Biography, important personages

Commentaires de M. Pierre André Matthiole, 1572

Throughout the exhibition there have been examples of royalty, and a few presidents of the United States.

5. Exploration, new worlds, travel

Note the old-fashioned exoticism of the "Oriental" lady; also views of Paris and Washington, D.C., in the 19th century.

6. Art reproduction, culture

Books gave everyone the opportunity to see remote, foreign, and one-of-a-kind items for themselves.

7. Allegory, symbolism

An interesting period portrait of Queen Elizabeth I gives clues to her charisma, if one knows how to read the allegory.

8. Commerce, marketing

Finally, let's not forget that any printed document is a commodity and is therefore subject to the laws of the marketplace. In this last section we have included printed materials that claim our attention because they have something to report and something to sell. Note the unique broadside (a sort of early poster) advertising the display of Cromwell's embalmed head and a few pages from early American newspapers and magazines.

B55   K1356
Chronology of Ancient Kingdoms Amended. To Which Is Prefix'd, a Short Chronicle from the First Memory of Things in Europe, to the Conquest of Persia by Alexander the Great. By Sir Isaac Newton., 1728
Newton, Isaac, Sir, 1642-1727.

B56   K230.4
Handbuch für Eisenbetonbau, in vier bänden, hrsg. von Dr. Ingenieur F. von Emperger. , 1907

B57   KF1544
Commentaires de M. Pierre André Matthiole, medecin senois, svr les six livres de Ped. Dioscoride, Anazarbeen, de la matiere medecinale, reueuz & augmentés en plus de mille lieux par l'autheur mesme, & enrichis pour la troisieme fois, d'vn grand nombre
Mattioli, Pietro Andrea, 1500-1577.

B58   L169
Chasses et faune d'Indochine. , 1952
Monestrol, H. de.
*Gift of Robert de Treville Lawrence III.

B59   K1321
Galilaei Galilaei ... Systema cosmicum : in quo dialogis IV de duobus maximis mundi sysematibus, Ptolemaico et Copernicano, rationibus vtrinque propositis indefinitè disseritur ..., 1641
Galilei, Galileo, 1564-1642.

B60   K1262
[Chronicles of England, Scotlande, and Irelande], 1577
Holinshed, Raphael, d. 1580.

B61   KF1132
[America. pt. 3. German] Dritte Buch Americae, darinn Brasilia durch Johann Staden auss eigener Erfahrung in teutsch beschrieben. Item Historia der Schiffart Ioannis Lerij in Brasilien, welche er selbst publiciert hat, jetzt von newem verteutscht, durch T,
Bry, Theodor de, 1528-1598

B62   K356
Lalla Rookh : An Oriental Romance, by Thomas Moore. Illustrated with Engravings from Drawings from Eminent Artists., 1846
Moore, Thomas, 1779-1852.
*Gift of Dr. and Mrs. Cecil Toole

B63   MA1800b
[Hand-colored Engraving by William H. Bartlett, Washington from the President's

B64   MA1800a
[Hand-colored Engraving by William H. Bartlett, Principal Front of the Capitol in Washington, D.C.],

B65   BE16.1
Paris, by Grant Allen … , 1901
Allen, Grant, 1848-1899.
*Gift of Fred D. Bentley.

B65   BE16.2
Paris, by Grant Allen … , 1901
Allen, Grant, 1848-1899.
*Gift of Fred D. Bentley.

B66   K1057
Autant en emporte le vent, par Margaret Mitchell ; traduit de l'anglais par Pierre-François Caillé., 1938
Mitchell, Margaret, 1900-1949.

B67   KF207
Kelmscott Chaucer Woodcuts "The Knights Tale" "Chaucer in the Garden", 1896
Morris, William, 1834-1896

B68   Wxxxx
Leaf from the Kelmscott Chaucer. Troilus and Criseyde, 1896
Morris, William, 1834-1896
*On loan from the collection of Robert B. Williams.

B69   KF208
Works of Geoffrey Chaucer : A Facsimile of the William Morris Kelmscott Chaucer, with the Original 87 Illustrations by Edward Burne-Jones, Together with an Introduction by John T. Winterich and a Glossary for the Modern Reader., 1958
Chaucer, Geoffrey, d. 1400.

B70   KF660
William Morris, Edward Burne-Jones, and the Kelmscott Chaucer, Duncan Robinson.,
Robinson, Duncan

B71   K1247
William Morris, his art, his writings, and his public life; a record, by Aymer Vallance.,
Vallance, Aymer, 1862-1943.

B72   KF987.2
Portraits of Illustrious Personages of Great Britain. Engraved from Authentic Pictures, in the Galleries of the Nobility, and the Public Collections of the Country. With Biographical and Historical Memoirs of Their Lives and Actions., 1821
Lodge, Edmund

B73   MA1799
[Broadside for The Remains of the Real Embalmed Head of the Powerful and Renowned Usurper; Oliver Cromwell], 1799

B74   K1522
The Heads of the Kings of England, : Proper for Mr. Rapin's History, Translated by N. Tindal, M.A. Viz. Egbert First Monarch of England, Alfred the Great, Canute the Dane, William the Conqueror, and All the Succeeding Kings and Sovereign Queens…, 1736
Vertue, George, 1684-1756.

B75   BEF1779.1
Uncle Remus's Home Magazine., June 1907-May 1908
Sunny South Pub Co.
*Gift of Fred D. Bentley.

B76   New4h.3
Harper's Weekly May 17, 1862, 1862

B77   New4h.2
Harper's Weekly Dec. 14, 1861, 1861
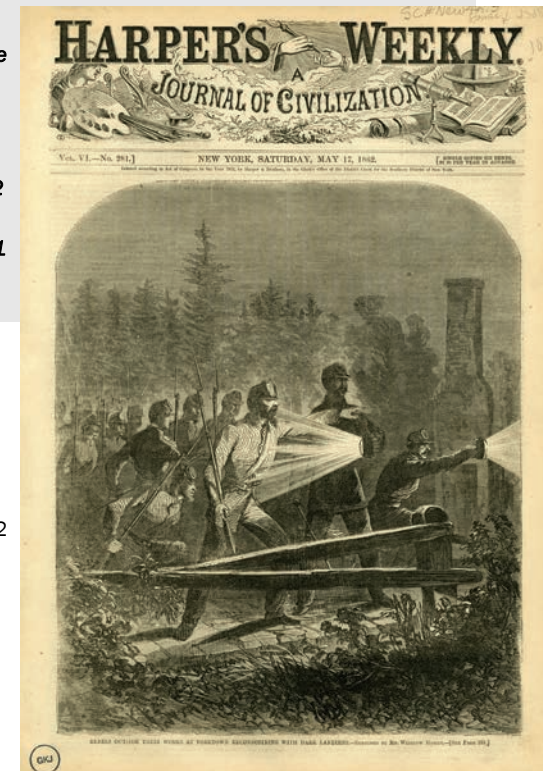

Harper's Weekly, 1862

STORYTELLING

The emphasis here is on children's books, which came into their own in the 19th century. Storytelling is the ancient art of communicating events in words, images and sounds. Stories may teach, explain, or entertain.

Do you remember your favorite childhood story books? Do you recall Denslow's glorious illustrations of Dorothy with the Cowardly Lion on her journey to Oz? Sir John Tenniel's drawing of Alice with a flamingo for a coquet mallet? Both of these favorite illustrators are represented in this exhibit.

A wonderful find in the children's collection is *Jackanapes,* a book illustrated by Randolph Caldecott. Does the "Caldecott medal" sound familiar? This award is bestowed annually on the most distinguished illustrator of an American children's book. Caldecott was an influential children's illustrator in 19th century England. He was unique in his time because of his humor and the sense of movement in his illustrations. These various works show the importance of art in storytelling. Much of the meaning and mood of the story would be missing without the illustrations.

C1   K826
Raggedy Ann Stories, Written & Illustrated by Johnny Gruelle, 1947
Gruelle, Johnny, 1880-1938.
*From the collection of Hugh T. Keenan, Professor of English at GSU.

C2   K1190
Book of Nonsense. By Edward Lear. From the 10th London Edition. With Many New Pictures and Verses ..., 1800
Lear, Edward, 1812-1888.

C3   K1259
Ginger & Pickles, by Beatrix Potter, 1909
Potter, Beatrix, 1866-1943.

C4   K1260
Tale of Mrs. Tiggy-Winkle, by Beatrix Potter ... , 1905
Potter, Beatrix, 1866-1943.

C5   K1355
Twilight Stories, by E. Nesbit...[et al].
Nisbet, E.

C6   K818
Jackanapes, by Juliana Horatia Ewing ; with Illustrations by Randolph Caldecott, 1887
Ewing, Juliana Horatia Gatty, 1841-1885.
*From the collection of Hugh T. Keenan, Professor of English at GSU.

C7   K1530
New Wizard of Oz, by L. Frank Baum; with Pictures by W.W. Denslow, 1903
Baum, L. Frank (Lyman Frank), 1856-1919.

C8   K1350
Jolly Jingles from Mother Goose, Profusely Illustrated, 1880

C9   K1354
My ABC Book

C10   K1527
Wonders of the Circus : Men, Monkeys, and Dogs, 1883

C11   K824
Uncle Wiggily Goes Camping, or, How the Skee and Pip Fell Into Trouble, Text by Howard R. Garis ; Pictured by Lang Campbell, 1940
Garis, Howard Roger, 1873-1962.
*From the collection of Hugh T. Keenan, Professor of English at GSU.

C12   K825
Uncle Wiggily on Roller Skates, or, What Happened When the Skillery Scallery Alligator Gave Chase, Text by Howard R. Garis ; Pictured by Lang Campbell, 1940
Garis, Howard Roger, 1873-1962.
*From the collection of Hugh T. Keenan, Professor of English at GSU.
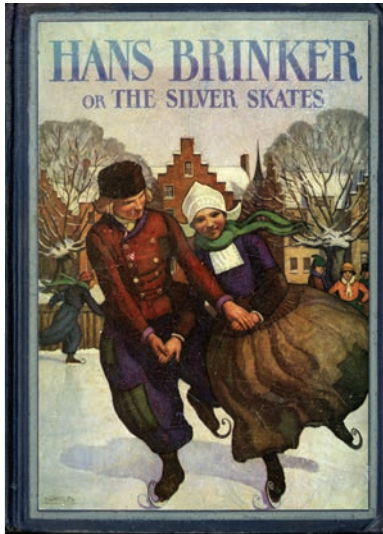
Hans Brinker; or, The Silver Skates. Illustrated by N. C. Wyeth and Peter Hurd, 1932

C13   K822
Uncle Wiggily and His Flying Rug, or, The Great Adventure on a Windy March Day, Text by Howard R. Garis ; Pictures by Lang Campbell, 1940
Garis, Howard Roger, 1873-1962.
*From the collection of Hugh T. Keenan, Professor of English at GSU.

C14   BE306
Hans Brinker; or, The Silver Skates. Illustrated in Color by N. C. Wyeth and Peter Hurd, 1932
Dodge, Mary Mapes, 1830-1905.
*Gift of Fred D. Bentley.

C15   BE1267
Child's Garden Of Verses. By Robert Louis Stevenson. Illustrated by Charles Robinson, 1895
Stevenson, Robert Louis, 1850-1894.
*Gift of Fred D. Bentley.

C16   BE196
Alice's Adventures in Wonderland, by Lewis Carroll [i.e. C. L. Dodgson] ; with Forty-Two Illustrations by John Tenniel, 1869
Carroll, Lewis, 1832-1898.
*Gift of Fred D. Bentley.

C17   K814
Sniffy, Snaffy and Velvet Paw, by Ruth O. Dyer ; Illustrated by Alice Bolam Preston,
Dyer, Ruth Omega.
*From the collection of Hugh T. Keenan, Professor of English at GSU.

C18   KF725
The Art of Maurice Sendak / by Selma G. Lanes, 1984
Lanes, Selma G.

C19   K1357
One Hundred & One Stories for Boys and Girls.

C20   K1372
Summer Days and Holidays; with Ninety Illustrations by the Best American Designers and Engravers, by Favorite American Authors., 1888

C21   K1521
Aunt Louisa's Good Old Stories : Comprising Mother Hubbard's Dog, Cock Robin, Three Bears, Tom Thumb, with Twenty-Four Pages of Illustrations, 1880
Valentine, L. (Laura), d. 1899.

C22   K1411
Palmer Cox's Book of Fairy Stories and Pictures : a Selected Collection of This Famous Artist's Best Efforts for the Amusement and Joy of Our Young Folks, 1902
Cox, Palmer, 1840-1924.

C23   K1326
Gulliver's Travels, 1887
[Swift, Jonathan, 1667-1745.].

C24   K832
Tom Brown's School Days, by Thomas Hughes, 1890
Hughes, Thomas, 1822-1896.
*From the collection of Hugh T. Keenan, Professor of English at GSU.

C25   BE586
Dorothy Q; Together with A Ballad of the Boston Tea Party ; & Grandmother's Story of Bunker Hill Battle, by Oliver Wendell Holmes ; with Illustrations by Howard Pyle, 1893
Holmes, Oliver Wendell, 1809-1894.

*Gift of Fred D. Bentley.

C26   B221
Lullaby land. Songs of childhood, by Eugene Field. Selected by Kenneth Grahame and illustrated by Charles Robinson, 1894
Field, Eugene, 1850-1895.
*Gift of Fred D. Bentley and Sara Bentley.

C27   B367
Jungle Book, by Rudyard Kipling, 1894
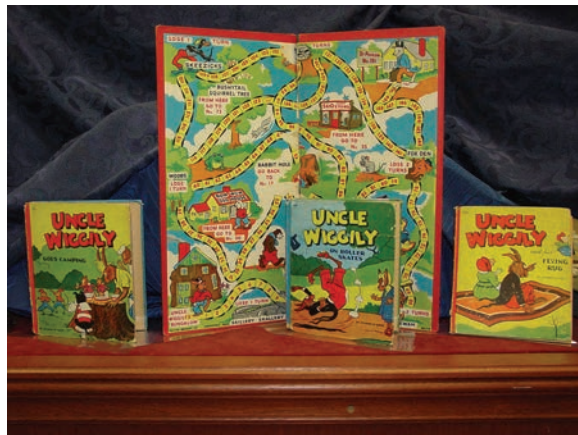Kipling, Rudyard, 1865-1936.
*Gift of Fred D. Bentley and Sara Bentley.

Alice's Adventures in Wonderland, Illustrated by John Tenniel, 1869

Chatterbox Quartette,
or, Stories in Pictures, 1881

Peter Pan in Kensington Gardens, 1906

C28   B607
Treasure Island, by Robert Louis Stevenson, 1883
Stevenson, Robert Louis, 1850-1894.
*Gift of Fred D. Bentley and Sara Bentley.

C29   BE1197
King of The Golden River; or, The Black
Brothers, A Legend of Stiria, by John Ruskin, M.A. Ed. With Introduction and Notes by M.
V. O'Shea. Illustrated by Sears Gallagher, 1900
Ruskin, John, 1819-1900.
*Gift of Fred D. Bentley.

C30   K1337
Little Pet's Chatterbox., 1885

C31   KF1400
Chatterbox Quartette, or, Stories in Pictures, 1881

C32   K1906
Peter Pan in Kensington Gardens : (from 'The Little White Bird'), by J.M. Barrie ; with
Drawings by Arthur Rackham, 1906
Barrie, J. M. (James Matthew), 1860-1937.

C33   BE1112
Raven, Annabel Lee & The Bells, by Edgar Allan Poe; with Drawings by John Rea Neill,
1910
Poe, Edgar Allan, 1809-1849.
*Gift of Fred D. Bentley.

C34   K418
Black Arrow; A Tale of the Two Roses [by] Robert Louis Stevenson; Illustrated by N.C.
Wyeth, 1916
Stevenson, Robert Louis, 1850-1894.
*Gift of Dr. Noah D. Meadows, Jr.

C35   K823
Uncle Wiggily and the Pirates; or, How the Enemy Craft of Pirate Fox Was Sunk and How
the Bobcat Nearly Spoiled a Nutting Party Also Uncle Wiggily and Nurse Jane Gather
Mayflowers; Pictured by Lang Campbell, 1940
Garis, Howard Roger, 1873-1962.
*From the collection of Hugh T. Keenan, Professor of English at GSU.

C36   K1369
Petit Prince, Antoine de Saint-Exupéry ; avec les dessins de l'auteur, 1946
Saint-Exupéry, Antoine de, 1900-1944.

THE BOOK AS ART

THE ART OF THE BINDER
We appreciate books as physical embodiments of knowledge and we also enjoy them as objects of art. Over the centuries bookbinders have used their skills to create books to satisfy our visual and tactile senses.

In the early book trade patrons purchased the unbound text and hired a craftsman binder to create a custom binding.

Early bindings reflected the taste and economic status of their owners.

Bindings were invented for utilitarian purposes: to protect the text and ensure that it kept its shape. However, the structure of the binding, with its flat empty boards, provided a surface that invited decoration. Bindings have been made of a variety of materials, the most common being parchment, leather, and paper. Early printed books were expensive, and it was not uncommon for a book to remain unbound. Often, simple undecorated parchment bindings were used as an economical or temporary binding.

Early books were shelved flat, with the spine facing the back and the fore edge facing front. Early bindings did not contain the title. Titles were sometimes noted on the fore-edge or later written on the spine by the owner (when books began to be shelved upright).

Wealthy patrons could have their leather bound books decorated with blind stamps. Heated tools were used to press designs into the leather.

As the social importance of books increased, the methods of decoration expanded as well. Gold tooling developed. This method of decoration required considerable skill. A heated tool was used to impress a thin sheet of gold into the blind-tooled leather decoration. The designs became more complex, and every surface of the book began to be decorated.

De Rhetorica, et Poetica Libri, 1550

D1   BE1804
De Rhetorica, et poetica libri, cvm Averrois Cordvbensis in eosdem paraphrasibvs, qvorvm nvmervm versa pagina monstrat. [Rhetoric. Latin], 1550
Aristotle.
Parchment binding with gauffered edge decoration. Early books were shelved flat, the fore-edge exposed to view.
*Gift of Fred D. Bentley.

D2   KF1488
Institutiones oratorie ac declamationes [Institutes of Oratory], 1531
Quintilian, ca. 35-95 CE
Blind tooled leather binding.
Tools with small raised designs were heated and impressed into the leather in patterns, because no gold was added to the impression it was known as "in blind" tooling or blind stamping.

D3   KF1495
Ex gestis rhomanorũ[m] historie notabiles de vicijs virtutibusq[ue] tractantes cum appli-cat[i]ônibus moralisatis [et] mysticis incipiunt feliciter. , 1489
 Author unknown
Binding made with oak boards and covered with blind tooled pigskin.
The Gesta Romanorum was often used as a source of many sermon topics. The book has been hinged with a 900 year-old parchment containing hand-written music.

After the advent of the moveable type press, binders had to alter their production methods and materials to satisfy the increasing demand for faster and cheaper book-binding. New methods of sewing and attaching bindings, more efficient methods of decoration, less expensive and more readily available binding materials all had to be developed to meet the exploding demand.

Binders had to be innovators as well as craftsmen in a trade with a slim profit margin. Binders began the practice of creating trade bindings, constructing bindings to standard sizes without the text in hand. Books could then be "cased" in this ready-made binding.

By the1850's the industry began to mass produce bindings and create divisions of labor. Craftsmen were divided into forwarders (construction of the book) and finishers (cover design and binding decoration). Cloth bindings began to replace leather in trade bindings. Patrons could now purchase bound books. Decorative volumes or matched sets of books were produced for the burgeoning market created by domestic libraries.

D4   K1191
Tales of Wonder, Written and Collected by M.G. Lewis ., 1801
Lewis, M. G. (Matthew Gregory), 1775-1818
During the Napoleonic Wars between England and France leather was in demand and the price rose dramatically. Leather bound books became too costly for the book buying public. Paper bindings were introduced to make books affordable.

D5   BE1201
The Poems of John Ruskin, Now First Collected from Original Manuscript and Printed Sources and Edited in Chronological Order, with Notes, Biographical and Critical, by W.G. Collingwood., 1891
Ruskin, John, 1819-1900.
Tree-marble on calf leather binding with gold vein on Spanish moire marbled paper and gold tooled turn-ins.
*Gift of Fred D. Bentley.

D6   K195
De emptione et venditione et quae ad eandem materiam pertinent, tractatus aliquot doctissimi & vtilissimi trium clarissimorum iureconsultorum Fabiani de Monte S. Sabini, Francisci Zoannetti, et Gasparis Caballini ... ; diligenter recogniti & pluribus locis restituti., 1574
Giovanetti, Francesco, d. 1586 and. Du Moulin, Charles, 1500-1566.
Panel stamped leather binding.

D7   K2030
Record of the Black Prince. Being a Selection of Such Passages in His Life As Have Been Most Quaintly and Strikingly Narrated by Chroniclers of the Period, Embellished with Highly Wrought miniatures and Borderings Selected from Various Illuminated Manuscripts., 1849
Humphreys, Henry Noel, 1810-1879.
Pierced papier mache binding with "Old Dutch" marbled end papers. The carved cover is taken from one of the compartments of the Prince's tomb at Canterbury.

D8   K1376
Oeuvres de Maistre Francois Villon illustrated by Emile Bernard., 1969
Villon, Francois
Panel stamped calf leather binding. Note the intricate design.

D9   K1534
Paroissien romain très complet, approuve par S.G. Monseigneur, l'Archeveque de Tours.
Catholic Church. Liturgy and ritual.
Calf bindings with blind tie decoration.

D10   K1578-K1580
Martin Chuzzlewit , Oliver Twist, and the Pickwick Papers. German Language Editions.,
Dickens, Charles, 1812-1870.
Limp suede binding with "D" for Dickens gold tooled on the cover.

Although the binding industry had changed, craft binders did not disappear. Due to the social importance and personal nature of books there was, and still is, an enduring desire to have beautiful, hand-crafted bindings custom-made. Craft binders were engaged and supported by book collectors, wealthy patrons, and royalty to produce high-quality bindings. Family-owned binderies like Riviere and Sons and the Zaehnsdorfs prospered.

William Morris's Kelmscott press and the Arts and Crafts Movement in the 1900s influenced binding design in the trade industry as well as the craft binding industry, resulting in designs that reflected the text and had continuity between the spine and cover.Book cover design was considered an art form, not just a craft.

Kennesaw State University's rare book collection contains bindings that reflect the changing aesthetics, economics, and skills of binding craftsmen.

D11   K1399
Ingenioso hidalgo Don Quijote de la Mancha. [Illus. por Augusto Fernández Sastre., 1972.,
Cervantes Saavedra, Miguel de, 1547-1616.
Wood binding with illustration. Images from the story are branded on top edge of the text.

D12   K1242
Rule and Exercises of Holy Living: in Which Are Described the Means and Instruments of Obtaining Every Vertue, and the Remedies Agains Every Vice ... Together with Prayers Containing the Whole Duty of a Christian ..., 1686
Taylor, Jeremy, Bp. of Down and Connor, 1613-1667.
Gold tooled arabesque designs on Morrocco leather.

D13   K1123
Holy Bible, Containing the Old Testament and the New; Newly Translated out of the Originall Tongues: and with the Former Translations Diligently Compared and Revised. By His Majesties Speciall Commandment; Appointed to be Read in Churches., 1650
Gold tooled arabesque designs on Morrocco leather.

D14   K601.1
Works of Mr. William Congreve. In Three Volumes. Consisting of His Plays and Poems., 1761
Congreve, William, 1670-1729.
Full leather binding with gold tooled lace-like designs.

D15   BEF1778
White House Gallery of Official Portraits of the Presidents, [Compiled by George Raywood Devitt]., 1901
Devitt, George Raymond
Cameo binding.
*Gift of Fred D. Bentley.

D16   K1583
Dieux ont soif, Anatole France., 1912
France, Anatole, 1844-1924.

D17   K1584
Lys rouge, by Anatole France., 1899
France, Anatole, 1844-1924.

D18   K406.4
Memoirs of the Court of England, early 20th century
Jesse, John Heneage, 1815-1874

D19   **K608.2**
Biographical and Critical Essays : Reprinted from Reviews, with Additions and Corrections, by A. Hayward., 1858

Hayward, A. (Abraham), 1801-1884.

D20   **BE344**
Tales and Novels, by Maria Edgeworth., 1832
Edgeworth, Maria, 1767-1849.
*Gift of Fred D. Bentley.

D21   **BE1046d**
Henry VIII. And His Court;, 1921
Mühlbach, L. (Luise), 1814-1873.
*Gift of Fred D. Bentley.

D22   **K1060b.1**
Œuvres de Racine, d'après l'édition de 1760, illustrées d'un portrait, de 12 gravures hors texte, de 12 en-têtes, et de 49 culs-de-lamps, par Jacques De Sève. [Works], 1904
Racine, Jean, 1639-1699.

D23   **K1045**
Salammbô, Gustave Flaubert., 1920
Flaubert, Gustave, 1821-1880.
Quarter leather binding with marbled cloth. Ocean wave marbled end papers.

D24   **K975**
Quatrevingt-treize, 18xx
Hugo, Victor, 1802-18858
Quarter leather binding with sun spot marbled paper and nonpareil marbled end papers.

D25   **K983**
Les Liaisons dangereuses, ou, Lettres recueillies dans une société, et publiées pour l'instruction de quelques autres., n.d.
Laclos, Choderlos de, 1741-1803
Particularly good example of a French book with a half-binding and interesting colors.

D26   **K1493**
Poems, by Dante Gabriel Rossetti., 1870
Rossetti, Dante Gabriel, d 1828-1882.
Binding designed by D.G. Rossetti. Rossetti, a poet, illustrator and painter, collaborated with William Morris in the creation of the Kelmscott Press.

D27   **K57**
Bab Ballads and Savoy Songs , W.H. [i.e., W.S.] Gilbert., 1896
Gilbert, W. S. (William Schwenck), 1836-1911.
Onlay leather binding with gold tooling. The back cover is not decorated.

Poems, by Dante Gabriel Rossetti, 1870
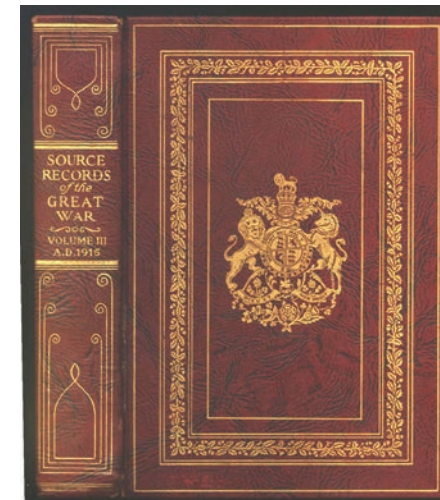
Source Records of the Great War; 1923

D28   K1
Ferdinand de Soto. The discoverer of the Mississippi. By John S. C. Abbott, 1875
Abbott, John S. C. (John Stevens Cabot), 1805-1877.
Buckram embossed binding.

D29   K1359
Biographical and Critical Essays : Reprinted from Reviews, with Additions and Corrections, by A. Hayward., 1903
Perreyve, Henri, 1831-1865.

D30   K1297
Pilgrim's Progress from This World to That Which Is to Come; Delivered Under the Similitude of a Dream, By John Bunyan.
Bunyan, John, 1628-1688.
Early American example of block binding, a heated blocking press impressed the whole design on the cover.

D31   K465
Fadette (La petite Fadette) by George Sand [pseud.] Tr. From the French by Jane Minot Sedgwick, with an Etching by E. Abot., 1893
Sand, George, 1804-1876.
Illustrated and embossed buckram binding.

D32   BE886
The Boy's Mabinogion: Being The Earliest Welsh Tales of King Arthur in the Famous Red Book of Hergest. Illustrated by Alfred Fredericks., 1881
Mabinogion
Buckram embossed binding.
*Gift of Fred D. Bentley.

D33   K236.3
Source Records of the Great War; a Comprehensive and Readable Source Record of the World's Great War, 1923
Horne, Charles F. (Charles Francis), 1870-1942,
The design on this binding is an authorized facsimile of the original art binding on the official British copy of the Versailles Peace Treaty which was signed by George V.

D34   B537A
The Abbot. By the Author of "Waverley", 1820
Scott, Walter, 1771-1832.
A typical three-decker novel.
*Gift of Fred D. Bentley.

D35   W4
The Writings of John Fiske., 1902
Fiske, John, 1842-1901.
*Gift of Robert B. Williams.

D36   K401
Bentley's Miscellany, 1837 - 1868
Dickens, Charles, 1812-1870. Ainsworth, William Harrison, 1805-1882. Smith, Albert, 1816-

D37   W3
Writings of Washington Irving. , 1900
Irving, Washington, 1783-1859.
*Gift of Robert B. Williams.

D38   K1064.2
The Amusements of Old London; Being a Survey of the Sports, 1901
Roulton, William, B.

D39   K1025.3
Oeuvres de P. Corneille: théatre complete. Ornée de portraits en pied coloriés, dessins de M. Geffroy.
Corneille, Pierre, 1606-1684.

D40   W8
The writings of George Eliot : together with the life by J. W. Cross., 1909
Eliot, George, 1819-1880.
*Gift of Robert B. Williams.

D41   KF1386.2
Gutenberg Bible : a Commentary, Historical Background, Transcription, Translation, Jean-Marie Dodu., 1985
This facsimile of Gutenberg's 42-line bible was created using the methods and materials of Gutenberg's time. The leather binding is gold tooled with the lace pattern of Cardinal Mazarin on the turn-in.

D42   KF1915
Life of Tymon of Athens, 1632
Shakespeare, William 1564-1616
Partridge's eye marbled paper and half binding of morocco leather adorn this attractive rebound 1632 printing of Shakespeare's play.

D43   K1298
Childe Harold's Pilgrimage: A Romaunt, 1841
Byron, George Gordon Byron, Baron, 1788-1824
A fine example of a customized binding for a nineteenth-century classic, produced by Tout in the 1920s. Note the silk woven headband.

D44   B613
The Wrecker, by Robert Louis Stevenson and Lloyd Osbourne; illustrated by William Hole and W.L. Metcalf, 1892
Stevenson, Robert Louis, 1850-1894.
*Gift of Fred D. Bentley.

D45   B590
R. L. Stevenson Memories., 1912
Stevenson, Robert Louis, 1850-1894.
*Gift of Fred D. Bentley.

D46   B577
Essays in the Art of Writing / by Robert Louis Stevenson., 1905
Stevenson, Robert Louis, 1850-1894.
Bound by Zaehnsdorf, one of the most famous fine binders, renowned for their quality, and conservation work. Many of their bindings grace the libraries of Royal families.
*Gift of Fred D. Bentley.

D47   K668.2
Illustrations to Inchbald's British Theatre : Proofs., 1808
Well designed and executed binding by Reviere, a bindery known for their craftsmanship. These volumes contain 149 proof plates, illustrations to the "British Theatre" edited by Mrs. Elizabeth Inchbald.

D48   KF611
Mr. William Shakespear's Comedies, Histories, and Tragedies : Published According to the True Original Copies Unto Which Is Added, Seven Plays, Never Before Printed in Folio., 1685
Shakespeare, William, 1564-1616.
Our curator and library director, Mr. Williams commissioned the National Library Bindery in Roswell, Georgia to create this binding for the fourth folio of Shakespeare's works. The calf leather has been gold-tooled in a Jacobean design.

D49   KF1243.4
Essay on the Genius of George Cruikshank, by W. M. Thackeray ; Illustrated., 1885
Thackeray, William Makepeace, 1811-1863.
Full leather binding with watered silk doublure decorated with lively gold tooled characters.

Galilaei Galilaei ... Systema cosmicum, 1641

Mr. William Shakespear's Comedies, Histories, and Tragedies, 1685

Conjuros y ebriedades, 1997

D50   K1321
Galilaei Galilaei ... Systema cosmicum : in quo dialogis IV de duobus maximis mundi sysematibus, Ptolemaico et Copernicano, rationibus vtrinque propositis indefinitè disseritur ..., 1641
Galilei, Galileo, 1564-1642.
Calf-skin binding embossed in gold with the design of Galileo's drawing of the solar system.

D51   KF1435
Designs by Mr. R. Bentley: For Six Poems by Mr. T. Gray., 1789
Gray, Thomas, 1716-1771; Bentley, R. (Richard), 1708-1782
An exceptionally beautiful binding was custom made for this book of poetry. The expensive cloth doublure is gold-tooled with an elegant design.

D52   KF1624
Conjuros y ebriedades : cantos de mujeres mayas, prólogo de Juan Bañuelos ; versiones en castía por Ámbar Past con la colaboración de Xun Okotz y Petra., 1997
The first Mayan book in 1000 years, recycled and natural materials were used in its construction.

Fore-edge Painted Books

Fore-edge painting was a novel method of decorating a book. Paintings were executed on the fanned-out edges of the pages, the fore edge was then gilt or marbled. These paintings were invisible when the book was closed. Although fore-edge painters were highly skilled craftsmen, they seldom signed their work. Hidden fore-edge paintings became popular in the 18th century.

Seasons, by James Thomson, with His Life and Notes, 1794

D53   K1540
Seasons, by James Thomson, with His Life and Notes., 1794
Thomson, James, 1700-1748
Fore-edge painting of Cambridge.

D54   K1896
The Life of the Most Noble Arthur Duke of Wellington, from the Period of His First Achievements in India, Down to the Battle of Waterloo, and His Invasion of France in 1815., 1816
Elliott, George
Fore-edge painting contains a portrait of Wellington, a portrait of Napoleon, and paintings of Walmer Castle and Waterloo.

D55   K1142
Book of Common Prayer, and Administration of the Sacraments, and Other Rites and Ceremonies of the Church According to the Use of the Church of England., 1719
Church of England
Fanned fore-edge reveals a painting of the city of Lincoln.

D56   K1168
The Vicar of Wakefield, A Tale., 1801
Goldsmith, Oliver, 1730-1774
Fore-edge painting of Trinity College in Dublin.

D57   K1170.1
Memoirs of Count Grammont., 1811
Hamilton, Anthony, Count, 1645-1719
Fore-edge painting of St. James street in London.

Prize Bindings

Prize books were regularly presented in many schools during the last quarter of the 19th century. These lovely books were embellished with gold tooling, calf leather, silk doublures, and decorated turn-ins. The student's initials or the school's emblem would adorn the book and its case.

D58   CSxxxx.12
Robert Browning's Complete Works, the 1889 Camberwell Edition., 1889
Browning, Robert, 1812-1889.
New York : Thomas Y. Crowell, 1889.
*On loan from the collection of Cheryl Stiles.

D59   K4000
Missel Romain Dit De La Chevalerie, 1909

D60   K4001
Paroissien Romain, 1880

D61   K4002
Paroissien Romain, 1874

D62   K4003
Paroissien Romain, 1885

D63   K4004
L'imitation De Jésus-Christ, 1856

D64   K4005
Missel De La Vie De Jesus, 1908

D65   K4006
Paroissien Romain, 1914

BOOK JACKETS: CAN YOU JUDGE A BOOK BY ITS COVER?
In 1833, the English publisher Longmans introduced the dust wrapper or jacket. It was used to protect a book's leather, cloth, or silk binding from the smut and fog of London. The bookseller would remove the wrapper when selling the book to the buyer. Books had been protected prior to this by cardboard covers or loosely wrapped paper.

In the early 1900s jackets were used to promote publishers' other books by listing the titles on the back. The promotional "blurb," a "brief testimonial that claims every book published is the finest on the subject that has ever been written," can be traced back to this time. The jacket flaps now began to include summaries of the book to tempt browsers to buy.

When She Was About Sixteen, 1911

D66
Old Peabody Pew; a Christmas Romance of a Country Church, by Kate Douglas Wiggin; with Illustrations by Alice Barber Stephens., 1907
Wiggin, Kate Douglas Smith, 1856-1923.
*Gift of Fred D. Bentley and Sara Bentley.

D67   B526
When She Was About Sixteen, by James Whitcomb Riley ; Illustrated by Howard Chandler Christy., 1911
Riley, James Whitcomb, 1849-1916.
*Gift of Fred D. Bentley and Sara Bentley.

D68   K1688
Smoke and Steel., 1921
Sandburg, Carl, 1878-1967.

D69   B402
"Teem" - : a Treasure-Hunter, by Rudyard Kipling ; Frontispiece Illustration by Marguerite Kirmse., 1938
Kipling, Rudyard, 1865-1936.
*Gift of Fred D. Bentley and Sara Bentley.

D70   B215
Hamlet, by William Faulkner. , 1940
Faulkner, William, 1897-1962.
*Gift of Fred D. Bentley and Sara Bentley.

D71   B212
Fable. , 1954
Faulkner, William, 1897-1962.
*Gift of Fred D. Bentley and Sara Bentley.

D72   B218
Reivers, a Reminiscence., 1962
Faulkner, William, 1897-1962.
*Gift of Fred D. Bentley and Sara Bentley.

MARBLED PAPERS

Marbled papers were prized for their marble-like designs and rich colors. They were produced for centuries in the Middle East. Venetian merchants returning from Turkey and Persia introduced these brightly colored papers to Europeans late in the 15th century.

In the 16th century European bookbinders began to add these marbled papers to the front and back of books for their wealthier patrons.

By the 17th century France, Germany, and Holland were producing marbled papers, adding a variety of beautiful new designs and techniques to the art form. The process of manufacturing these decorative papers was a closely guarded trade secret. To avoid customs duties, sheets of these "Dutch" marbled papers were sometimes wrapped around cheap toys and exported to English binders. English binders would unwrap the toys, flatten the papers, and use these "smuggled" marbled papers in book bindings.

By the 18th century marbled papers were being produced throughout Europe. Although marbling the edges of books added aesthetic appeal to the look of a book, it also had a practical purpose. If the edges of an account book were marbled, any pages later removed would interrupt the delicate design and would be immediately apparent.

In 1885 Joseph Halfer revolutionized the marbled paper industry by publishing his recommendations for improved materials and a simplified production process. Halfer introduced Europeans to a size made from carragheen moss (a seaweed, also called "Irish moss"). This new size allowed for more delicate and complex designs and required less special handling.

The use of marbled papers in bookbinding began to wane in the late 19th century. As the demand grew for production of less expensive books, marbled papers fell out of fashion. There has been an occasional resurgence of their use in custom binding in the 20th and 21st centuries.

The Bentley Rare Book Gallery has a great variety of these beautiful marbled papers in its book collection and a small sampling is on display.
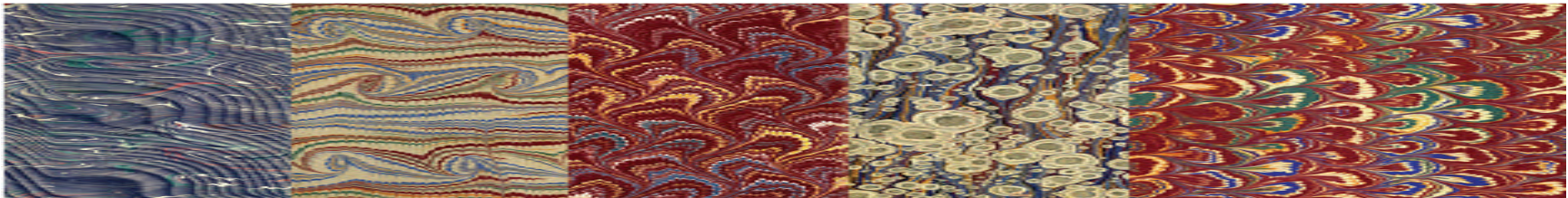
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