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!
INTRODUCTION:

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.

INCUNABULA

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 neoclassical 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 begynmeth." 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
tastes in art and decoration of the time. As early as 1480, printers were using woodcut illustrations and woodcut borders to ornament the first page of text in much the same way as miniaturists had been doing by hand, usually after the book was purchased, in the blank spaces left by the printer. The earliest borders show 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.
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 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, became 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.
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.

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 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.
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
Milton, John, 1608-1674.

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

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 Prince Mary,
Peacock, Lucy, fl. 1785-1816.
London : Printed for the author, by T. Bensley ; and sold by J. Buckland, Pater-Noster-Row ; J. Priddin, Fleet-Street ; and by the author, at A. Perfetia's, No 91, Wimpole-Street, Cavendish-Square, 1785.

A19  K1227.13
Dramatck Writings of Will. Shakspeare : 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
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 papermaking 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

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.

Arabian Nights, Translated by the Reverend Edward Forster. With Engravings, from Pictures by Robert Smirke ..., 1802
*Gift of Fred D. Bentley.

Fables de La Fontaine : avec de nouvelles gravures exécutées en relief, 1811
La Fontaine, Jean de, 1621-1695.

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

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.
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.
A34  
**Young Folk's Companion, 1901**  
Clarke, J. Erskine (John Erskine), 1827-1920.  
Boston : D. Estes, [1901]

A35  
**Ecce Mundus : Industrial Ideals and the Book Beautiful, by T. J. Cobden-Sanderson.**  
Cobden-Sanderson, T. J. (Thomas James), 1840-1922.  

A36  
**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  
**God the Invisible King, by H.G. Wells, 1917**  
Wells, H. G. (Herbert George), 1866-1946.  
*Gift of Fred D. Bentley.

A38  
**Letters of George Meredith to Alice Meynell, with Annotations Thereto, 1896-1907,**  
Meredith, George, 1828-1909.  
*Gift of Fred D. Bentley.

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

A40  
New York, C. Gaige, 1928.

A41  
**We Happy Few; An Anthology. With 11 Engravings by John O'Connor, 1946**  
Rutter, Owen, 1889-1944.  
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.

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.
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.
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 Pastoralis 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 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 (1836–1875) 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.
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.

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.
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 gravure 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.

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 Maintenon., 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  KF150.1
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.
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.

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.

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.

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**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

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**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.

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**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.
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.
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'Shuffletton; 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_

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

B27  B376  
_Life's Handicap, 1891_

B28  BE425  
_Caravan, the Assembled Tales of John Galsworthy, 1925_

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

B30  B496  
_Afterwhiles, 1898_

B31  BE562  
_Sixes and Sevens, 1911_

B32  CSxx1  
_The Wandering Jew, c 1850_

B33  BEF1780  

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 François Rabelais; Comp. from the French by John Dimenty ... 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 George Cruikshank, 1910_

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_
ART IN BOOKS

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

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

Works of Rabelais, Illustrated by Gustave Doré., 1890
Rabelais, François, ca. 1490-1553?
*Gift of Robert de Treville Lawrence III.

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

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

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

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

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

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
*Gift of Fred D. Bentley and Sara Bentley.

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.

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.

Wild Pilgrimage., 1932
Ward, Lynd, 1905- 1985

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.

Paul Bunyan [by] James Stevens; Woodcuts by Allen Lewis., 1925
Stevens, James, 1892-1971.
*Gift of Fred D. Bentley and Sara Bentley.

Death in the Afternoon., 1932

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 personalities

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.

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Commentaires de M. Pierre André Matthiole, 1572

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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’authore mesme, & enrichis pour la troisieme fois, d’un grand nombre
Mattiolli, 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 systematibus, Ptolemaico et Copernico, rationibus vtrinque propositis indefinitè dissertur ..., 1641
Galilei, Galileo, 1564-1642.

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

| 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 Brasillien, welche er selbst publicirt hat, jetzt von newem verteutscht, durch T., Bry, Theodor de, 1528-1598
| B63 | MA1800b | [Hand-colored Engraving by William H. Bartlett, Washington from the President’s House., 1896]
| 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
| B66 | K1057 | Autant en emporte le vent, par Margaret Mitchell ; traduit de l’anglais par Pierre-François Caillé., 1938
| B67 | KF207 | Kelmscott Chaucer Woodcuts "The Knights Tale" "Chaucer in the Garden", 1896
| B68 | Wxxxx | Leaf from the Kelmscott Chaucer. Troilus and Criseyde, 1896
| 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
| 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
| B75 | BEF1779.1 | Uncle Remus’s Home Magazine., June 1907-May 1908
| B76 | New4h.3 | Harper’s Weekly May 17, 1862, 1862
| B77 | New4h.2 | Harper’s Weekly Dec. 14, 1861, 1861
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.

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**Bibliography**

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

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

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

- *Twilight Stories, by E. Nesbit...[et al].*
  Nesbit, E.

- *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.*

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

- *Jolly Jingles from Mother Goose, Profusely Illustrated, 1880*

- *My ABC Book*

- *Wonders of the Circus : Men, Monkeys, and Dogs, 1883*

- *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.*

- *Uncle Wiggily on Roller Skates, or, What Happened When the Skillywiggly 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.*
<table>
<thead>
<tr>
<th>Call Number</th>
<th>Title</th>
<th>Notes</th>
<th>Illustrators</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>C13</td>
<td>Uncle Wiggly and His Flying Rug, or, The Great Adventure on a Windy March Day</td>
<td>Garis, Howard Roger, 1873-1962. *From the collection of Hugh T. Keenan, Professor of English at GSU.</td>
<td>Campbell, Lang</td>
<td>1940</td>
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<tr>
<td>C16</td>
<td>Alice’s Adventures in Wonderland, by Lewis Carroll [i.e. C. L. Dodgson]; with Forty-Two Illustrations by John Tenniel</td>
<td>Carroll, Lewis, 1832-1898. *Gift of Fred D. Bentley.</td>
<td>Tenniel, John</td>
<td>1869</td>
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<td>C17</td>
<td>Sniffy, Snaffy and Velvet Paw, by Ruth O. Dyer; Illustrated by Alice Bolam Preston</td>
<td>Dyer, Ruth Omega. *From the collection of Hugh T. Keenan, Professor of English at GSU.</td>
<td>Preston, Alice</td>
<td></td>
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<tr>
<td>C18</td>
<td>The Art of Maurice Sendak / by Selma G. Lanes</td>
<td>Lanes, Selma G.</td>
<td>Sendak, Maurice</td>
<td>1984</td>
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<td>C19</td>
<td>One Hundred &amp; One Stories for Boys and Girls.</td>
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<td>C20</td>
<td>Summer Days and Holidays; with Ninety Illustrations by the Best American Designers and Engravers, by Favorite American Authors., 1888</td>
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<td>C21</td>
<td>Aunt Louisa’s Good Old Stories : Comprising Mother Hubbard’s Dog, Cock Robin, Three Bears, Tom Thumb, with Twenty-Four Pages of Illustrations, 1880</td>
<td>Valentine, L. (Laura), d. 1899.</td>
<td></td>
<td>1899</td>
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<tr>
<td>C22</td>
<td>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</td>
<td>Cox, Palmer, 1840-1924.</td>
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<td>C23</td>
<td>Gulliver's Travels, 1887 [Swift, Jonathan, 1667-1745.].</td>
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<td>C24</td>
<td>Tom Brown's School Days, by Thomas Hughes, 1890</td>
<td>Hughes, Thomas, 1822-1896. *From the collection of Hugh T. Keenan, Professor of English at GSU.</td>
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<td>C27</td>
<td>Jungle Book, by Rudyard Kipling, 1894</td>
<td>Kipling, Rudyard, 1865-1936. *Gift of Fred D. Bentley and Sara Bentley.</td>
<td></td>
<td>1894</td>
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</table>

*Illustrated by John Tenniel, 1869
Treasure Island, by Robert Louis Stevenson, 1883

King of The Golden River; or, The Black Brothers, A Legend of Stria, by John Ruskin, M.A. Ed. With Introduction and Notes by M. V. O'Shea. Illustrated by Sears Gallagher, 1900

Little Pet's Chatterbox., 1885
Chatterbox Quartette, or, Stories in Pictures, 1881

Peter Pan in Kensington Gardens: (from 'The Little White Bird'), by J.M. Barrie; with Drawings by Arthur Rackham, 1906

Raven, Annabel Lee & The Bells, by Edgar Allan Poe; with Drawings by John Rea Neill, 1910

Black Arrow; A Tale of the Two Roses [by] Robert Louis Stevenson; Illustrated by N.C. Wyeth, 1916

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.

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

*Aristotle.*

Parchment binding with gauffered edge decoration. Early books were shelved flat, the fore-edge exposed to view.*Gift of Fred D. Bentley.*

**Institutio oratoriae 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.*Gift of Fred D. Bentley.*

**Ex gestis romanorum historia notabilis de vicis virtutibusq[ue] tractantes cum applicationibus 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 the 1850’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 emiptione et venditione et quae ad eandem materiam pertinent, tractatus aliquot doctissimi & vtilissimi trium clarissimorum iureconsultorum Fabiani de Monte S. Sabini, Francisci Zaonnetti, et Gasparis Caballini ... ; diligenter recogniti & pluribus locis restituti., 1574 *
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 Illustrated 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
Calf bindings with blind tie decoration.

D10  K1578-K1580
* Martin Chuzzlewit , Oliver Twist, and the Pickwick Papers. German Language Editions., 1849 *
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.
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.
<table>
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<tr>
<th>Call Number</th>
<th>Call Number</th>
<th>Title</th>
<th>Author</th>
<th>Notes</th>
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<td>Abbott, John S. C. (John Stevens Cabot), 1805-1877.</td>
<td>Stevens Cabot</td>
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<td>D29</td>
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<td>Biographical and Critical Essays: Reprinted from Reviews, with</td>
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<td>Additions and Corrections, by A. Hayward. 1903</td>
<td>Stevens Cabot</td>
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<tr>
<td>D30</td>
<td>K1297</td>
<td>Pilgrim's Progress from This World to That Which Is to Come;</td>
<td>Bunyan, John</td>
<td>Early American example of block</td>
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<td>Delivered Under the Similitude of a Dream, By John Bunyan.</td>
<td>1628-1688.</td>
<td>binding, a heated blocking press</td>
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<td>impressed the whole design on</td>
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<td>the cover.</td>
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<td>D31</td>
<td>K465</td>
<td>Fadette (La petite Fadette) by George Sand [pseud.] Tr. From the</td>
<td>Sand, George</td>
<td>Illustrated and embossed</td>
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<td>French by Jane Minot Sedgwick, with an Etching by E. Abot., 1893</td>
<td>1804-1876.</td>
<td>buckram binding.</td>
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<td>D32</td>
<td>BE886</td>
<td>The Boy's Mabinogion: Being The Earliest Welsh Tales of King Arthur</td>
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<td>in the Famous Red Book of Hergest. Illustrated by Alfred Frederick-</td>
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<td>ka, 1881</td>
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<td>D33</td>
<td>K236.3</td>
<td>Source Records of the Great War; a Comprehensive and Readable</td>
<td>Horne, Charles</td>
<td>The design on this binding is</td>
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<td>Source Record of the World's Great War, 1923</td>
<td>F. (Charles</td>
<td>an authorized facsimile of the</td>
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<td>Francis), 1870-1942.</td>
<td>original art binding on the</td>
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<td>official copy of the Versailles</td>
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<td>Peace Treaty which was signed</td>
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<td>by George V.</td>
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<td>D34</td>
<td>B537A</td>
<td>The Abbot. By the Author of &quot;Waverley&quot;, 1820</td>
<td>Scott, Walter</td>
<td>A typical three-decker novel.</td>
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<td>1771-1832.</td>
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<td>The Writings of John Fiske., 1902</td>
<td>Fiske, John</td>
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<td>D36</td>
<td>K401</td>
<td>Bentley's Miscellany, 1837 - 1868</td>
<td>Dickens, Charles</td>
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<td>Ainsworth,</td>
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<td>William</td>
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<td>Harrison, 1805-</td>
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<td>1882. Smith,</td>
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<td>Albert, 1816-</td>
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<td>D37</td>
<td>W3</td>
<td>Writings of Washington Irving, 1900</td>
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<td>The Amusements of Old London; Being a Survey of the Sports, 1901</td>
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<td>B.</td>
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<td>D39</td>
<td>K1025.3</td>
<td>Oeuvres de P. Corneille: théâtre complete. Ornée de portraits en</td>
<td>Corneille,</td>
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<td>The writings of George Eliot: together with the life by J. W. Cross.,</td>
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<td>1909</td>
<td>1819-1880.</td>
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<td>Life of Tymon of Athens, 1632</td>
<td>Shakespeare,</td>
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<td>Shakespeare's play.</td>
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<td>D43</td>
<td>K1298</td>
<td>Child's Harold's Pilgrimage: A Romaunt, 1841</td>
<td>Byron, George</td>
<td>A fine example of a customized</td>
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<td>Gordon Byron,</td>
<td>binding for a nineteenth-century</td>
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<td>Baron, 1788-1824</td>
<td>classic, produced by Tout</td>
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<td></td>
<td></td>
<td></td>
<td>in the 1920s. Note the silk</td>
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<td></td>
<td></td>
<td></td>
<td>woven headband.</td>
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<tr>
<td>D44</td>
<td>B613</td>
<td>The Wrecker, by Robert Louis Stevenson and Lloyd Osbourne;</td>
<td>Stevenson,</td>
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<td></td>
<td>Illustrated by William Hole and W.L. Metcalf, 1892</td>
<td>Robert Louis</td>
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<td></td>
<td>1850-1894.</td>
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<td>*Gift of Fred D. Bentley.</td>
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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.

D50  K1321
Galilaei Galilaei ... Systema cosmicum : in quo dialogis IV de duobus maximis mundi systematibus, Ptolemaico et Copernicano, rationibus utrinque propositis indefinitè dissertitur ..., 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 castilia 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.

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.
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.
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.

Sturgis Library Exhibit Committee:
Dianne Bridges
Rita Impey Imes
Mary Platt
Rita Spisak
Cheryl Stiles
Dewi Wilson
with the assistance of Rick Gillert

Catalog by Mary Platt 2007