Catalog of the Peal Exhibition: The Book Arts

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Incunabula, Latin for "swaddling clothes," describes books produced in the infancy of printing, especially those printed before 1500. In 1428 Johann Gutenberg began experimenting in Strasbourg with cast letters and a press for printing, later developing his invention with Johann Fust in Mainz about 1445. The first great production of this new art was a forty-two-line Bible, completed about 1455 and generally attributed to Gutenberg.

The scholar Aldus Manutius (1449-1515) founded an academy in Venice for the study of Greek and Latin. In 1490 he established a firm to print and publish (often for the first time) reliable editions of the classics, popularizing the use of small formats for learned works. Italic type, once called Aldine, was devised by his type designer Francesco Griffo and introduced in 1501. Aldus's Greek types greatly influenced the style of printers' letters. His grandson, Aldus the Younger, closed the business upon taking charge of the Vatican press in 1590.

In 1497 Aldus printed an edition of De mysteriis Aegyptiorum, by the Syrian philosopher Jamblichus, in an Italian translation by Marsilio Ficino. Jamblichus (ca. 250-ca. 330), a student of Porphyry and the founder of a Syrian school of Neoplatonism, is credited with doing more than any other philosopher to transfer the Neoplatonism of Plotinus into the rigid, complex scholarship known best from the works of Proclus. On Neoplatonic foundations he attempted to erect a coherent theology encompassing all rites, myths, and divinities of later syncretistic paganism. In ethics he advocated Porphyry's classification of virtues (derived from Plotinus) into "political," "purifying," and "exemplary," inserting "contemplative" between the second and third divisions. Over these four areas he placed "priestly" and "unifying" virtues that would join all people to "the one." Only five genuine works by Jamblichus survive, although De mysteriis Aegyptiorum is also probably his. According to Charles Lamb,
Samuel Taylor Coleridge, while a student at Christ’s Hospital, unfolded in “deep and sweet intonations, the mysteries of Jamblichus, or Plotinus.”

This volume also contains tracts by Proclus, Porphyry, Priscianus, and Pythagoras, among others, translated by Ficino. They are bound with editions of *In somnium Scipionis* and *Saturnalia* by Macrobius. The texts are set in roman type; the Macrobius is partly printed in Greek. The book is bound in contemporary wooden boards retaining their original clasps, with a richly blind-stamped pigskin back extending over more than half of the covers.

Peal 7,163a.


Gutenberg’s invention of moveable type has long been established as the historical turning point that made the widespread communication of ideas a reality among an increasingly literate European population. Even after the introduction of the mechanically generated book in the fifteenth century, however, the manuscript book continued to enjoy a patronage among those who could afford to assemble libraries of beautifully produced handwritten texts. And until the introduction of the typewriter in the late nineteenth century, the art of penmanship continued to command a strong social and educational emphasis.

The eighteenth-century edition of Horace’s works by John Pine (1690-1756) is an extraordinary case of wedding the hand-drawn letter to the techniques of mechanical reproduction. Pine’s was perhaps the last age of eminent writing masters such as George Bickham, author of *The Universal Penman* (1743), and, of course, John Baskerville, the “thrice buried printer” of Birmingham, both versatile lettering artists who could teach “all the hands,” including copperplate script, italic, and black letter. The casual viewer of Pine’s Horace today might well fail to recognize that every character is engraved by hand, every roman letter a facsimile of the now familiar types. Pine produced here a species of *trompe l’œil* page, a scribal imitation of the printer which ironically reverses the original scheme of the printer to mock the manuscript leaf. The telltale evidence is the “plate mark” surrounding each block of text, an even depression which is the by-produce of the copper sheet used.
in the intaglio process. This is in distinct contrast to the heavily textured impression left by the relief technique of printing from type.

Joseph Blumenthal, writing of the evolution of typographical fashions, has cited the lettering of Pine as atypical of the English style. The student of a French engraver, Pine’s strong vertical shading and generous spacing is a foretaste of the roman letters to follow in the early part of the next century, typified by the work of the Didots in France and Bodoni in Italy. In fairness to the English, however, it is often observed that the Didot and Bodoni types were strongly influenced by Pine’s English contemporary, Baskerville.

The appearance of Pine’s book was quite evidently regarded as an event in publishing, and its list of subscribers includes the names of the great. Both Alexander Pope and Colley Cibber, the Poet Laureate Pope debunked in his *Dunciad*, subscribed. The painter Hogarth (who did a portrait of Pine), the architect William Kent, the composer Handel, and the founder of the British Museum, Sir Hans Sloane, are present as well. Indeed, the book’s reputation was transatlantic, for William Parks, printer at Williamsburg, also subscribed. The copy on exhibition belonged to a distinguished original subscriber from across the English Channel, Marie Yves Desmaretez, Comte de Maillebois, Marquis d’Allegre, the nephew of Colbert and a marshal of France. Elegantly bound in red morocco, each volume bears its first owner’s coat of arms.


114. JOHN MILTON. *Paradise Lost*. Birmingham: John Baskerville, 1758.

The celebrated English printer John Baskerville (1706-1775) began as a writing master and cutter of gravestones at Birmingham. He later amassed a considerable fortune as a manufacturer of Japanned ware and retired in early middle age. In 1750 Baskerville resumed his previous interest in the lettering arts. The English printing types of the period had been strongly influenced by the Dutch models, and the most popular contemporary typeface, that of William Caslon, was derived for the most part from that of Christoffel Van Dijck. Baskerville, however, was an innovator, and he was quite prepared to redesign the alphabet in a way that was dramatic for
his times.

Baskerville had punches cut for an altogether original typeface in which the stresses of shading were vertical rather than diagonal. His letters were precise and elegant, and free of some of the eccentricities of the Caslon design. Moreover, not only his letters but his conception of the printed leaf itself departed from traditional practice. Baskerville commissioned a "wove" paper stock from the Whatman mill which was free of the parallel lines visible in papers from conventional molds. After printing on these sheets with an ink he made himself, Baskerville pressed them between hot copper plates to remove the textured impression left by the metal characters. The result was a brilliant page with a look which delighted some and disturbed others. (Not a few were concerned about its destructive impact on the eyes.)

In 1757, using type, presses, paper, and ink that conformed to his own high standards, Baskerville printed his first book, Virgil's Bucolica, Georgica et Aeneis, which, in Lord Macaulay's phrase, "went forth to astonish all the librarians of Europe." Baskerville issued his second book, the poetical works of John Milton in two volumes, in Birmingham in January of 1759. The title pages, however, carry the date 1758. The first volume contains Paradise Lost, the second Paradise Regain'd, Samson Agonistes, and "Poems upon Several Occasions," all "from the text of Thomas Newton, D.D." In the Subscribers' List appears the name of Benjamin Franklin. To Volume I Baskerville affixed the only preface he ever wrote, particularly important for its statement of his labors and his ambitions. He acknowledged his debt to Caslon and declared his intention to print only a few important books of intrinsic merit, notably, an octavo Prayer Book and a folio Bible. (Despite the attraction to sacred texts he was an avowed atheist who scorned "the wicked arts of priesthood" and requested burial in unconsecrated ground.) Appointment in 1758 as Printer to the University of Cambridge allowed him to realize these goals. He brought out three editions of The Book of Common Prayer between 1760 and 1762. The only work he issued in 1763 was a folio Bible that he printed at Cambridge.

Disheartened over the poor sales of the Bible, Baskerville severed his connections with Cambridge and handed over the management of his printing press to his foreman. In 1769, in Birmingham, he resumed personal control. The press continued to operate until his death in 1775. Four years later his widow sold his punches,
matrices, and type to the French dramatist Beaumarchais, who planned to print an edition of the complete works of Voltaire. Ironically, Baskerville had tried on several occasions from 1762 onwards to sell his types in France, where his achievements met with greater appreciation than in England. The Oxford University Press now owns the punches for Baskerville's Greek. In 1953, after an odyssey of nearly two hundred years, a sizable collection of original Baskerville punches returned to the Cambridge University Press.

The E. Hubert Litchfield copy. Peal 6,383.


In 1750 Horace Walpole (1717-1797)—author, novelist, dramatist, correspondent, and Member of Parliament—established the Gothic as a style for the English country house by enlarging and transforming his cottage near London, at Strawberry Hill, Twickenham, into "a little Gothic castle," a venture that occupied him for two decades. In 1757, in one of the property's outbuildings, he founded the first and most famous of the eighteenth-century English private presses, the Strawberry Hill Press, or, in Walpole's Latin translation, Officina Arbuteana. As Wilmarth S. Lewis, the editor of this nobleman's voluminous correspondence, has noted, Walpole used the press for his own "pleasure and convenience," printing books and trifles by his friends and himself, guides and tickets of admission to the house, and unpublished manuscripts of antiquarian interest. During its thirty-two years in existence, the press released thirty-four books, beginning with an edition of two Pindaric odes by Walpole's intimate, Thomas Gray (a copy of which the University of Kentucky Library owns). Walpole claimed that he had obtained these "first-fruits" of his press by "snatch[ing]" the poems from the hands of the London publisher Dodsley. Strawberry Hill later brought out Walpole's Catalogue of the Royal and Noble Authors of England (1758), and his tragedy The Mysterious Mother (1768), among other of his works, but not his gothic tale The Castle of Otranto, issued commercially in London in 1764. It also published the autobiography of Lord Herbert of Cherbury (1764) and Hamilton's Mémoires du Comte de Grammont (1772), with Walpole's "notes & eclaircissements necessaires." Lewis states that the Strawberry Hill Press produced "the first editions of
more books of lasting interest than any other private press” in British history.

In the opinion of Walpole bibliographer A.T. Hazen, “perhaps the most distinguished piece of printing” to come from the press is an edition of Lucan’s *Pharsalia*, with notes by the Dutch statesman, jurist, and Latinist, Hugo Grotius (1583-1645), and Richard Bentley (1662-1742), editor and classicist. Walpole began producing the volume in December 1758 and finished the five hundred copies in October 1760. (Ninety-one of these, with a second setting of the three preliminary leaves, were completed in June 1762.) He published the work, dated 1760 on the title page, on 8 January 1761.

Before being forced to commit suicide for his role in the conspiracy of Piso, Marcus Annaeus Lucanus (A.D. 39-65) composed nine and a half books of his historical epic *Pharsalia* or *De Bello Civili*. The poem, in Latin hexameters, concerns the civil war between Julius Caesar and Pompey, and derives its title from Caesar’s decisive victory at the battle of Pharsalus in 48 B.C.

Charles Grignion (1721-1810) designed two vignettes for Walpole’s edition. The first, on the title page, features a central stack of weapons, trophies, burning brands, and imperial eagles; medallions with profiles of Caesar, Pompey, Antonius, and Brutus, and with other insignia along the sides; and the lyre of Apollo, god of music and poetry, at the top. Partially visible behind this military pile are the towers and battlements of Walpole’s Gothic pile, Strawberry Hill.

To decorate the address “AD LECTOREM” (“To the Reader”), Grignion surrounded a pedestaled classical bust with volumes associated with Richard Bentley. Bentley boldly revised Horace and Manilius; published an edition of Terence; wrote an *Epistola ad Millum* on the Greek dramatists; exposed the *Epistles of Phalarus* as forgeries; delivered the first Boyle Lecture and a variety of sermons; and replied to a discourse on freethinking. His arbitrary emendations in Milton’s *Paradise Lost* earned him the nickname “Slashing” Bentley.

With Lucan’s *Pharsalia*, as with other of the works produced by his press, Horace Walpole realized his modest wish: that “future edition-mongers” would say “of those of Strawberry Hill, they have all the beautiful negligence of a gentleman.”

The Joseph Coltman copy. Peal 7,292.
The Lee Priory Press was one of a number of scholarly private presses of the nineteenth century. After Horace Walpole's considerably earlier example at Strawberry Hill, men such as Sir Alexander Boswell (son of Dr. Johnson's biographer), Sir Thomas Phillipps (the world's greatest collector of books and manuscripts), and Dr. C.H.O. Daniel (Provost of Worcester College, Oxford) were attracted by the possibilities of printing themselves, or having printed under their direction, carefully selected texts of antiquarian or strictly personal appeal. The press at Lee Priory, in Kent, where Sir Samuel Egerton Brydges (1762-1837) lived with his eldest son, began in 1813 and produced forty-five such titles within a span of nine years.

Brydges, like Walpole, harbored both literary and antiquarian interests, and he was captivated, as well, by the aesthetic allure of the picturesque, the romantic, and the gothic. He failed to take his Cambridge degree because, he claimed, "of giving himself up to poetry." (A biographer, W.W. Wroth, characterizes Brydges's verse as "of the most mediocre description, recalling the dullest efforts of Bowles or Thomas Warton.") He was called to the bar in 1787, and he also served for a period in Parliament, where he took an interest in copyright legislation.

The Lee Priory Press began with two pressmen from the distinguished commercial house of Richard Bensley. John Johnson, the more talented of the pair, quarreled with Brydges and departed in high dudgeon via the courts of chancery in 1816. He published his two-volume Typographia, one of the most admired of the older printers' manuals, in 1824. The second printer at Lee Priory was John Warwick.

The Life and Death of Sir Francis Drake, by Charles Fitzgeffrey (1575?-1638), was printed by Warwick in 1819. (The year before, Brydges, embittered by his failure to claim an ancient barony and financially distressed by his own extravagances, had moved to the Continent, living chiefly at Geneva.) The Fitzgeffrey publication is in keeping with the intent of the press expressed in its second production, "furnishing the literary collectors with reprints of some of the most curious tracts of former days, in which there shall be an attempt to add beauty of typography and wood-engraving, to the interest of the matter selected from the rarities of the Black

Robert Southey's copy of Fitzgeffrey's *Drake*, inscribed by Southey (item 116)
Letter Stores." Sir Francis Drake is an attractive republication of a poem of 285 stanzas first printed in 1596. Bound together in the same volume is The Trumpet of Fame; or, Sir Francis Drake's & Sir J. Hawkins' Farewell, an 1818 reprinting of fourteen pages of verse from 1595. In both there is the Lee Priory Press's characteristic use of multiple rule borders about the text, the nostalgic display of archaic black letter types, and the embellishment of wood engravings of a then quite contemporary style.

Those familiar with Thomas Kirgate's bitter poem, "The Printer's Farewell to Strawberry Hill," will probably find far more attractive this "Farewell to Lee Priory":

Adieu, the pensive still retreat,
The woodland paths, the classic dome,
Where float the mental visions sweet,
And fancy finds her genial home.

The verses are by Edward Quillinan, Brydges's son-in-law, and were printed at the Lee Priory Press in 1820. After the death of his wife, he was married, over the objections of her father, to Dorothy Wordsworth, daughter of William Wordsworth.

The book displayed from the Peal Collection bears on its title page the following inscription: "Robert Southey, from Sir Egerton Brydges, Keswick." The hand is Southey's.

The Robert Southey copy. Peal 12,221.


Samuel Rogers (1763-1855), a member of a wealthy family of bankers, was a patron and connoisseur of the arts, with a house in St. James's Street regarded as a model of good taste. He made his name as a poet in 1792, when he published The Pleasures of Memory. Italy, however, on its first appearances, part one in 1822 and part two in 1828, attracted little notice. Rogers made a bonfire of the unsold copies and determined to improve the fortunes of his book, which contains his reminiscences of Italian scenes and art, and stories of Italy. His improvement of Italy took the form not only of revising and enlarging the verses but of planning a handsome setting for them. He arranged for J.M.W. Turner and Thomas Stothard to make drawings from which he could have steel
plates for illustrations engraved. The resulting volumes cost Rogers £7335, but apparently proved to be a worthwhile investment. By May 1832, 6800 copies had been sold, and there were only “648 copies to sell before expenses are paid.” So pleased was Rogers with the reception of *Italy* that he published a companion volume of *Poems*, also with head- and tailpieces by Turner and Stothard. *Italy* and *Poems* brought Turner for the first time to the attention of a large part of the British public.

John Ruskin, when he was about thirteen, was given a copy of *Italy* by his father’s partner. In *Praeterita*, Ruskin recalled that this gift, especially Turner’s vignettes, “determined the main tenor of my life.” The engravings in *Italy* are certainly more remarkable than the poetry. Lady Blessington once noted that *Italy* “would have been dished were it not for the plates.” However, Rogers’s recollections in verse are not without charm, and his incisive notes in prose reflect his biting style during conversation. Ruskin wrote to Rogers in June 1850 from Venice, “Whenever I found myself getting utterly hard and indifferent [to this city], I used to read over a little of the ‘Venice’ in the *Italy*, and it put me always into the right tone of thought again.”

Peal 12,336.


The English Poet Laureate Robert Bridges (1844-1930) displayed throughout his life a keen interest in the relationship between music and language. His first volume of poetry (1873) contained examples of the shorter lyrics of a seventeenth-century flavor that would distinguish his career and win him permanent fame. Arthur Symons commented that his finest lyrical pieces “might have found their place . . . in an Elizabethan songbook.” Among Bridges’s later works appear *Eden*, an oratorio set to music by C.V. Stanford (1891), and four odes, with music by C.H.H. Parry: *Invocation to Music* (1895), *A Song of Darkness and Light* (1898), *Eton Memorial Ode* (1898), and *The Chivalry of the Sea* (1916). To his *Ode* in honor of Henry Purcell’s bicentenary he appended “A Preface on the Musical Setting of Poetry” (1896). He also published articles on “English Music, a Practical Scheme” (1904), “English Chanting” (1911), and “Anglican Chanting” (1912).
Following his marriage in 1884 Bridges moved to Yattendon, Berkshire, where he established and trained a boys’ choir for the country church. As he found the quality of hymn singing debased, and nineteenth-century hymns generally wanting in good words and music, he devoted himself to the revival of exceptional hymns and tunes of past centuries. His stated purpose was to restore to hymns “their free and original rhythms, keeping them as varied as possible,” while leaving “plain-song melodies” “unbarred” and “taught as free rhythms.” In 1897 he compiled Chants for the Psalter, combining his alterations of older works with original compositions.

In editorial collaboration with H. Ellis Wooldridge, Bridges produced The Yattendon Hymnal, a collection of one hundred hymns published by the Oxford University Press in four parts between 1895 and 1899. Bridges stated that the editors intended to assemble “the best ecclesiastical and sacred hymn-melodies, and nothing but these.” To this end he translated hymns from German and Latin, adapted older ones from various languages, and wrote still others.

On 29 June 1899, prior to the appearance of Part IV of the Oxford University Press edition, Henry Daniel printed one hundred fifty copies of an abridged Yattendon Hymnal. The Peal Collection houses number 54. The forty-three hymns in the Daniel Press edition indicate their sources, the tunes for which they were written, and appropriate occasions for their use.

Daniel (1836-1919), scholar, fellow, and Provost of Worcester College, Oxford, had a lifelong devotion to printing. He established a private press at Oxford in 1874, where he revived the use of the seventeenth-century Fell types and produced several notable examples of typography, including editions of Bridges’s plays and poems. The Daniel Press became a forerunner of the modern handpress movement. The “Daniel” or Misit mark that symbolizes this press represents Daniel in the lions’ den with the motto, “Misit Angelum suum” (“He sent his Angel”). Daniel printed the sixty-two-page edition of Bridges’s Yattendon Hymnal on handmade laid paper bearing the watermark Van Gelder Zonen, and a device with motto, and bound it in bluish-gray wove paper wrappers.

Because of Robert Bridges’s devotion to excellence in church music, The Yattendon Hymnal shows to what heights the translator and the hymnographer might aspire.

Stanley Morison, the English typographer, begins a biographical sketch of C.H. St. John Hornby (1867-1946) by describing him as a "printer and connoisseur." Curiously omitted is "businessman," for Hornby was a director of W.H. Smith & Son, the British book marketing firm. As such, however, he harbored a deep professional concern for the design of commercially produced printing. A graduate of Oxford, he was a cultured and scholarly English gentleman, as well, interested from youth in literature and in the fine books printed by C.H.O. Daniel.

Hornby had the opportunity to visit William Morris in 1895 and to view the printing of the great Kelmscott Chaucer. Moreover, he made the acquaintance of such figures as Sydney Cockerell (Morris's secretary) and Emery Walker (typographical adviser to the Kelmscott and Doves presses), both intimately involved in the revival of fine printing. Hornby established his press in the same year at his family home, Ashendene, in a "little garden-house of happy memory." In 1900 the press was moved from Hertfordshire to Shelley House, his own residence in Chelsea.

Although, like Daniel, he began printing with the loan of fonts of the Fell types from Oxford, he soon commissioned a proprietary face derived from the fifteenth-century types used at Subiaco by the first Italian printers, Sweynheym and Pannartz. Called Subiaco, it was used initially in 1902 to print the Inferno of Dante. He later commissioned a second historically based type, Ptolemy, employed first in an edition of Cervantes's Don Quixote in 1927 and last in the text of a magnificent Bibliography of the press completed in 1935.

Although many of the Ashendene books are large and stately volumes handsomely illustrated with woodcuts in the style of the fifteenth and sixteenth centuries, not a few are charming productions in the smaller formats. Among these Hornby issued several texts of Horace. A Carmina Alcaica of 1903 was a companion in design to the Carmina Sapphica of the same year, included in this showing from the Peal Collection. (Yet another Horace was printed in miniature for the Queen's Doll House—in a miniature edition of three!) The Carmina Sapphica is one of an edition of 150 printed in red and black on Japan paper (twenty-five were printed on vellum), and it is bound in full limp vellum. The
The text is printed in the Ashendene Subiaco type with a magnificent illuminated letter "I" by Graily Hewitt, the master calligrapher and student of Edward Johnston. There are other hand-drawn initials by Hewitt in blue and red. The book was printed by Hornby with the aid of a cousin, Meysey Turton. The Latin colophon states that the work was "maxima cum cura excudebant" ("carried out by them with the greatest of care"), and the last page displays a fine woodcut pressmark.

The connoisseurship which Morison ascribed to Hornby is clearly evident in this Ashendene Horace. Not merely the choice of text but its treatment, as well, reveal the taste and aesthetic sensitivity of a carefully educated mind. In his Bibliography Hornby declared that his interests lay in selections which "gave scope for a certain gaiety of treatment in the use of colored initials and chapter-headings," and few of his productions could have achieved it so well within such limits.

The Carson Brevoort-Saul Cohn copy. Peal 9,374.


In 1900 Thomas James Cobden-Sanderson and Emery Walker established the private Doves Press in Hammersmith, Greater London. After their partnership ended nine years later, Cobden-Sanderson continued to direct the press alone until 1916, when he closed it with a grand gesture.

The unillustrated Doves Press books have long been noted for the simple beauty they radiate through their type and design. Especially memorable are those Doves works that feature judicious use of color or the masterly calligraphic initials of Edward Johnston, under whom Cobden-Sanderson had studied lettering. The felicitous marriage of color, calligraphy, and typography creates an arresting opening to Genesis in the Doves Bible.

The Doves Bible stands out as the masterpiece of Cobden-Sanderson's handpress and is considered by many to be one of the most significant of all private press publications. In Four Centuries of Fine Printing Stanley Morison states that the Doves Bible "represents the finest achievement of modern English printing."

In 1894 Cobden-Sanderson set up the Doves Bindery close to William Morris's Kelmscott Press in Hammersmith, with the
original—but unrealized—intention of collaborating with this innovative enterprise, as famous for Morris’s type fonts and lavish ornamental letters and borders as for its titles. The craftsmanship of Cobden-Sanderson’s own work distinguishes him as one of the leading figures in the revival of fine binding at the end of the nineteenth century. Bookbinding, however, failed to satisfy his self-determined quest for “man’s ultimate and infinite ideal.”

The answer to this search appears in an entry in his Journals late in 1898: “I must, before I die, create the type for today of ‘the Book Beautiful’ and actualize it—paper, ink, writing, ornament and binding.” On Sydney Cockerell’s advice, Cobden-Sanderson revived Jenson’s roman in its pure form as the model for his ideal type. E.P. Prince, who had cut typefaces for Morris and for Charles Ricketts at the Vale Press, joined with Emery Walker to improve the Jenson letters by removing irregularities caused by imperfect cutting and casting in the originals. Miller & Richard cast the new type on a two-line brevier body.

From the publication of Tacitus’s Agricola in January 1901 onward, the Doves Press was a success. Its books, unlike the elaborate products from the Kelmscott Press, lacked ornamentation or illustration, depending for their beauty on clarity of type, excellence of layout, and perfection of presswork. Their elegant simplicity directly conformed to Cobden-Sanderson’s belief that “the whole duty of typography . . . is to communicate, without loss by the way, the thought or image intended to be communicated by the author.” Consequently, the Doves volumes, unlike those from other “fine art” presses, changed little in style over the years because Cobden-Sanderson felt that he had realized the ideal “Book Beautiful” almost from the start of his operation.

In 1911 Cobden-Sanderson drew up “the last will and testament of the Doves Press”: “To the Bed of the River Thames, the river on whose banks I have printed all of my printed books, I bequeath The Doves Press Fount of Type—the punches, the matrices and the type in use at the time of my death, . . . untouched of other use and all else.” He cast them from the Hammersmith Bridge between 1913 and 1917.

Or so runs the dramatic account—reminiscent of Ricketts’s consigning of the Vale types to the Thames in 1903—in Cobden-Sanderson’s Journals. According to an assistant at the Doves Bindery, however, Cobden-Sanderson could not in fact bear to part so totally with the type, and instead buried it in the garden of the
Doves buildings. Whatever the truth, with the publication of a final *Catalogue raisonné*, the Doves Press went out of existence in 1916.

The flyleaf at the end of the first volume of the Doves Bible in the Peal Collection carries an inscription by Mrs. Cobden-Sanderson: "The Magnum Opus of my husband's printing. Anne Cobden-Sanderson Los Angeles. March 23rd 1926." Laid in Volume I is a portrait of Cobden-Sanderson, inscribed by his wife at the foot: "To dear Mrs. Getz this portrait of the Printer & Binder T.J. Cobden-Sanderson in remembrance of my visit to her at Los Angeles. Anne Cobden-Sanderson 1926."

The Jean Hersholt copy. Peal 8,284-8,288.


Although Andrew Marvell (1621-1678) was known to his contemporaries as a Member of Parliament for Hull and a supporter of Cromwell during the Interregnum, he did not gain widely in reputation until the nineteenth century. Not least sensitive to the merits of Marvell's poetry was Charles Lamb. In a letter to William Godwin, Lamb mentions that he is "just going to possess" Marvell's poems, and he quotes from Marvell's "The Garden" and "Upon Appleton House" in the *Essays of Elia*. He speaks favorably of Marvell in saying that all of his serious poetry is "full of a witty delicacy."

The first extensive publication of Marvell's poems was posthumous. They were printed from his manuscripts in 1681 for a woman who may or may not have been his wife. Mary Palmer was both Marvell's landlady and housekeeper and claimed with some success afterwards to have been Mrs. Marvell. The first edition of *Miscellaneous Poems* contains a note to the reader, dated 15 October 1680, stating that the book is "Printed according to the exact Copies of my late dear Husband, under his Hand-Writing."

The printing of the Nonesuch edition of this Puritan poet represents the successful realization in commercial publishing of the aims of the somewhat earlier Arts and Crafts printers. In Nonesuch imprints the choice of text, the attention to design, and the richness of materials result in books with the luxurious feel of private press productions. Sir Francis Meynell founded the enterprise in the early 1920s. Although his first ambition had been to produce books by
hand at his own Romney Street Press, Meynell later determined to become, in his own metaphor, an architect rather than a builder of books. By carefully specifying every detail, he brought about fine printing from the commercial houses in a way that reconciled aesthetic achievement with the advantages of industrial advancement.

The paper for the Nonesuch Marvell is a handmade Italian stock with the press's own watermark. The text contains passages cancelled in all known copies of the first edition, save for a unique copy in the British Library. The composition is restrained and elegant, and the text blocks are surrounded by luxurious margins. The binding is in paper-covered boards with gilt lettering and designs on the spine and covers. It is fully representative of the character and quality of all the Nonesuch books.

The G.C. Hutchinson copy. Peal 8,365.


Certain classic texts have always held a particular attraction for the private presses. Shakespeare, Homer, and Dante have often lured fine printers, and the Bible, perhaps above all others, proves especially appealing. The Psalms, the Song of Solomon, and Ecclesiastes are all available in beautifully printed form from the various presses. To print the entire Bible successfully can be an achievement of exceptional typographical grandeur, and in the twentieth century alone Bruce Rogers, D.B. Updike, and Thomas James Cobden-Sanderson have printed magnificent English Bibles. (In the whole history of English printing the finest title page is said to be that of the King James Bible printed by John Baskerville in 1763; he also printed a notable Greek New Testament as well as the Anglican Prayer Book, all represented in the Peal Collection.) Another of the great twentieth-century Bibles is the Bremer Presse Bible, consisting of five volumes printed at Munich between 1926 and 1928, in the German of Martin Luther.

The Bremer Presse was founded at Bremen in 1911 by Dr. Willy Wiegand (1884-1961) and his associates. Its greatest productions are of classic literary texts in large formats. Like the English presses of the Arts and Crafts period, this press boasted a number of proprietary typefaces. Shown here is a handsome black letter
designed by Wiegand. His typography is remarkable for its bold austerity, pages rich in color but devoid of ornament, save for occasional hand-drawn initials, printed from cuts. These letters were designed by Anna Simons, a pupil of the great English calligrapher Edward Johnston. Luxurious but unadorned, this Bible is a fully representative work of the Bremer Presse. The Peal copy, one of an edition of 365, was fully bound in red morocco by Frieda Thierisch.

Wiegand and his colleagues printed in English and Greek as well as in German. Hence the press’s repertory of types included not only another gothic face, but also a Greek type and a roman. Consciously traditional in its interpretation of the art of the book, the Bremer Presse is known among the Germans, the inventors of printing, as the Queen of the Private Presses. It continued to work until 1939, closing a long career amid the political upheaval of the Nazi regime.

Peal 9,096-9,100.


The compleat Oxonian, Anthony à Wood (1632-1695) passed from birth through life to death at Oxford. Educated there at New College, Thame School, and Merton College, he centered his adult existence around the university, and devoted most of his writings to the city’s antiquarian lore.

Following the publication in 1674 of an edited Latin translation of his history of the University of Oxford, Wood compiled *Athenae Oxonienses* (1691-1692), the first significant biographical dictionary in English. The two volumes treat of literary and ecclesiastical figures connected in any way with the university between 1500 and 1690. Often quarrelsome and biased, the work pronounces severe judgments on certain of the worthies it describes. A libel in the book on the first Earl of Clarendon led to Wood’s expulsion from the university in 1693 at the behest of Henry Hyde, the subject’s son and the second Earl. Nevertheless, *Athenae Oxonienses* remains an invaluable gallery of pen-portraits spanning two centuries.

In this project Wood had the research assistance of fellow Oxonian John Aubrey (1626-1697), whose collection of “Lives” of eminent men from the time of Shakespeare through the seventeenth
century proved a useful if occasionally unreliable source for Wood's entries. Wood based his account of the Earl of Clarendon on Aubrey's tactless notes, a situation that doubtless underlies Wood's vitriolic characterization of Aubrey as "a shiftless person, roving and magotie-headed, and sometimes little better than erased," whose "follies and misinformations" sometimes guided Wood "into the paths of Erreur."

A second edition of *Athenae Oxonienses*, extending "to the Author's Death in November, 1695," and "very much Corrected and Enlarged; with the Addition of above 500 new Lives from the Author's Original Manuscript," appeared in 1721. The Peal copy of this edition is fully bound in brown morocco, with elegantly gilt borders on front and back panels, richly gilt-tooled spines, and all edges gilt. This splendid binding is the work of the celebrated Roger Payne.

The art of bookbinding, which had deteriorated both in design and workmanship in England, was dramatically revived by Payne (1738-1797). Although habitually ragged and unkempt, he produced works of extraordinary quality. He usually sewed his books with silk and coated the backs with Russia leather before covering them, with the result that his smaller volumes did not always open easily. But such a treatment strengthened the leather and prevented it from stretching too far and creasing. It also preserved the gold decoration laid on the backs. He frequently used morocco joints in his bindings. His endpapers were less satisfactory, for they were often too thick and of unpleasing colors. Payne preferred what he termed "purple paper" that did not always blend with the rest of the book. He was the first binder to cover his books in straight-grain morocco, which he originated by rolling or "boarding" damp leather in a single direction. He used morccos in a variety of colors, including an olive or greenish grey that he created and termed Venetian. He also employed diced Russia, leather marked or impressed with diagonal lines that divide it into lozenge shapes or "dice." The backs usually display rich tooling, although the boards have a plainer finish. Payne was noted for his elaborate borders, patterned panels, and decorative corners, but he also left large areas of the leather unadorned, to allow its natural beauty to produce an effect. On occasion he left the sides of the book plain and decorated only the spine, tooling it completely. Roger Payne's scrupulous attention to every detail of his work contributed to the strongly individual appearance and charm of his books, and reinstated the

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Kate Greenaway (1846-1901) grew famous as the illustrator of a number of highly popular children's books for which she often provided the text. She dressed the solemn young people in her drawings in the distinctive, quaint attire of the early nineteenth century. Artists Walter Crane and Randolph Caldecott befriended her, critic John Ruskin (to whom she was devoted) advised her, and writer Austin Dobson encouraged her.

In 1880 she met Frederick Locker, with whom she maintained a friendship until his death fifteen years later. On intimate terms with his family, she visited constantly at Rowfant and Newhaven Court. She and Locker regularly inspected the National Gallery, the Grosvenor, the British Museum, and the printsellers. He introduced her to Browning and Tennyson, composed verses for her Christmas cards, and wrote her hundreds of letters. In 1882 she designed a bookplate for him. Two of her little bonneted Regency girls sit on the grass against a fruit tree from which hangs a coat of arms. An owl perched on a low railing surveys the scene. The top border carries the motto "FEAR GOD & FEAR NOUGHT," while Locker's name occupies the opposite edge.

In a letter of 27 August 1880, one of many she addressed to Locker, Greenaway expresses her gratitude for "the beautiful little red book" which gives her "the greatest satisfaction merely regarded as a book it is so pretty and nice." Because she has not thanked him earlier, she fears he will think her "very ungrateful" for the "trouble" he has taken "to give her pleasure." In fact, "when people are very very kind—well—when they are very kind," she is "so glad" that she cannot "say anything to tell them so." But now she sends him "very many thanks" for his "kindness" and "the pleasure" it gives her.

She informs Locker that her recently published Birthday Book for Children "seems to be going to turn out a selling success—5,000 for America 3,000 for Germany and the rest going off so well that they are ordering paper for another Edition. This first Edition is 50,000." Not surprisingly, she is "looking forward with rejoicing to
future pounds and pennies, uncommonly nice possessions." She concludes with the request that on her behalf Locker tell his wife "just the very nicest thing" he can think of.

Peal 9,676a.

125. RANDOLPH CALDECOTT. A.L.s. to J. Comyns Carr, 22 October 1883.

While employed at a bank in Manchester, Randolph Caldecott (1846-1886) began his life's work as an artist, studying at the city's School of Art and contributing sketches of contemporary people and events to local newspapers and magazines. In 1872 he left banking and moved to London to devote himself to a career in art. A visit to the Continent that year inspired his first book, *The Harz Mountains: A Tour in the Toy Country*, with a text by Henry Blackburn. His drawings for the popular *Old Christmas* (1876) and *Bracebridge Hall* (1877), excerpted from Washington Irving's *Sketch Book*, established Caldecott's reputation as an illustrator. In the spring of 1883 appeared *Some of Aesop's Fables with Modern Instances*, on which Caldecott had worked in 1874 and 1875. The "modern instances" were pictures of people and incidents on the page opposite each illustration for the *Fables*. In succeeding years he also turned his hand to bas-relief and oil painting.

His health, never very good, had begun to fail, and in 1877 he escaped from the English cold and damp into the Italian sun. A letter from this period hints at his physical condition.

"Consumption be damned!" it begins, "It is consumption of cigarettes and chianti that interests me." While there he made drawings for *North Italian Folk; Sketches of Town and Country Life* (1878), a volume by the wife of the playwright and critic J. Comyns Carr.

In his brief professional career he illustrated some seventeen picture books, often of popular nursery rhymes, such as *The House That Jack Built* (1878), *Hey Diddle Diddle* (1882), and *A Frog He Would A-Wooing Go* (1883), and he also provided drawings for a dozen works by others, among them Mrs. Frederick Locker's *What the Blackbird Said* (1881) and Hallam Tennyson's *Jack and the Beanstalk* (1886).

Early in 1886 Caldecott and his wife sailed to the United States, where he planned to sketch American subjects and locales. He died
while in St. Augustine, Florida, for his health.

On 22 October 1883 Caldecott wrote to J. Comyns Carr (1849-1916), a well-known journalist, art critic for the *Pall Mall Gazette* in 1873, and prolific dramatist, with such adaptations to his credit as *Far from the Madding Crowd* (1882), *Oliver Twist* (1905), and *Dr. Jekyll and Mr. Hyde* (1910). He proposes sending Carr a "fable" soon. He has been "cogitating" fables enhanced with "instances," but he finds it "of no use to make a drawing which is very difficult to see through—a very conundrum—perhaps impossible to find out, even with the help of the fable above as a key." He therefore considers "making a 'human' illustration of the fable as an application & putting such words to it as are necessary for the characters & circumstances of it to be understood." He also thinks "of trying to be a little humorous" in the scenes, the occasions, and the actors. His "application" to the "Kid and the Wolf" may, he fears, "offend some people's susceptibilities—there is a ridiculous parson in it"—so he shall alter the piece.

He also contemplates "a drawing in line & tint 2 feet long" for which he has made "a small design for enlargement." He has not had the time, however, "to put it 'in big' yet."

Peal 9,077i.

126. JOHN TENNIEL. A.L.s. to Mrs. Bernard Partridge, 21 November 1904.

John Tenniel (1820-1914) is probably best known for his imaginative illustrations for Lewis Carroll's *Alice in Wonderland* (1865) and *Through the Looking-Glass* (1871). Although *Alice* has challenged all of the great book artists, Tenniel's drawings have been frequently reprinted, attaining an almost definitive status.

Tenniel sold his first painting at age sixteen, but it was 1848 that marked the turning point in his career. His illustrations for Rev. Thomas James's version of *Aesop's Fables*, published that year, attracted the attention of many, including Mark Lemon, the editor of *Punch*. Tenniel joined the magazine's staff in 1850 and served as its principal political cartoonist for fifty years. During his tenure, he drew over two thousand cartoons.

While working for *Punch*, he met Bernard Partridge (1861-1945), another of the magazine's cartoonists. Partridge's drawings were not as vivacious as Tenniel's, but he was a better draftsman and had a
sounder knowledge of history. His career as a cartoonist lasted almost as long as Tenniel's, and he was with Punch longer.

In the letter to Mrs. Bernard Partridge on display, Tenniel apologizes profusely for not having written sooner in answer to her delightful letter from Switzerland. He also sends her husband an "old Japanese book... evidently a bloodcurdling romance of the Japanese Middle Ages— with Anthropophagi—'men whose heads do grow beneath their shoulders'—dragons, & other wildfowl."

Peal 7,959f.