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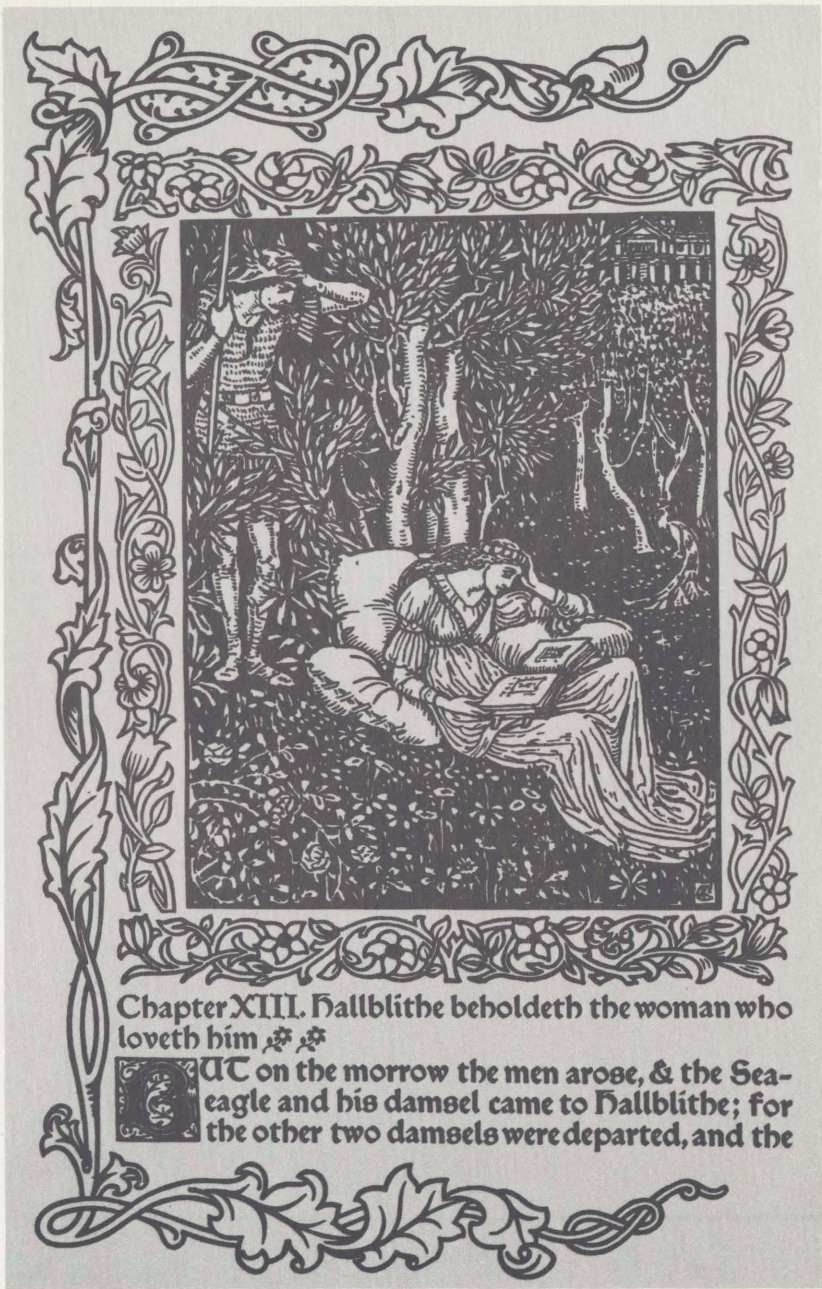


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Chapter XIII. Hallblithe beholdeth the woman who loveth him ❀ ❀

WAT on the morrow the men arose, & the Sea-eagle and his damsel came to Hallblithe; for the other two damsels were departed, and the

William Morris, *The Glittering Plain*, p. 84.

THE COURIER

SYRACUSE UNIVERSITY LIBRARY ASSOCIATES VOLUME XI, NUMBER 3

SYRACUSE UNIVERSITY LIBRARY ASSOCIATES
publishes THE COURIER several times each year for its members.

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SUMMER 1974

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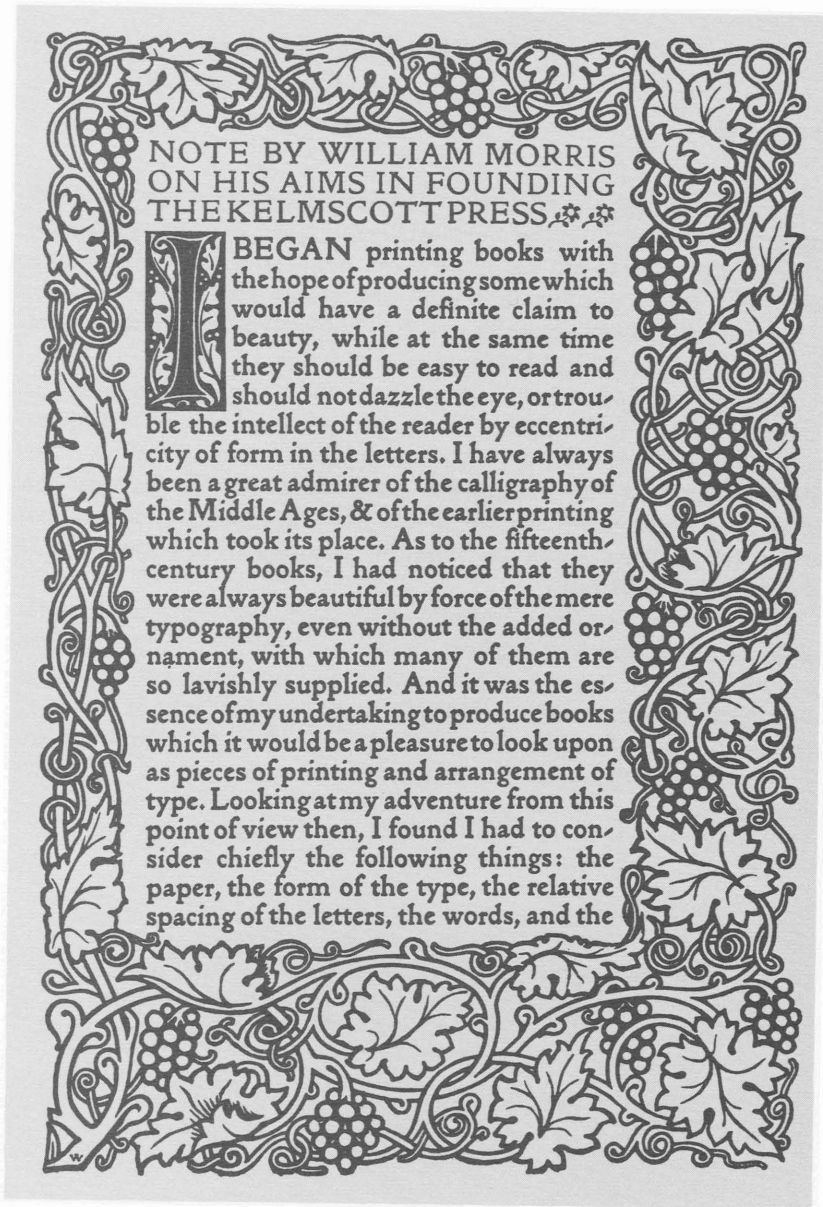
The William Morris Collection at Syracuse University

There has been an increasing interest in all aspects of the nineteenth century in recent years. One of the most intriguing and genuinely fascinating figures of the Victorian Age was the versatile artist-craftsman William Morris (1834-1896). Morris not only expressed interest in a wide variety of fields: art, architecture, painting, tapestry weaving, dyeing, illuminated manuscripts, and printing, but personally tried his hand at each one.

One of Morris's best known projects was the Kelmscott Press which he founded in 1891 to revive the lost art of decoration and beauty in printing. Morris drew over six hundred designs for the Press before he died in 1896. While the Kelmscott Press reflects but one of Morris's many interests and talents, it is perhaps through the books printed there that the general audience can best understand the versatility and gentle but powerful spirit which characterized Morris.

The following is a list of materials in the Rare Book Department of the George Arents Research Library at Syracuse University, including some non-cataloged items. The list is in two parts; an alphabetical list by title of books, articles and lectures by William Morris, and a list by authors' names of works about Morris. In addition, works from the John Mayfield Library are listed separately. Brief biographical notes of the major donors follow the bibliography.





The last line continues on the next page: "lines; and lastly the position of the printed matter on the page."
From *A Note on his Aims in Founding the Kelmscott Press* . . .

The Bibliography

William Morris as Author, Artist, and Publisher

Addresses, Essays, and Lectures

- The Aims of Art*, by William Morris . . . London, Office of *The Commonweal*, 1887. 39 p. 15 cm. With this is bound: Morris, William, "Under an Elm-Tree; or, Thoughts in the Country-Side." Aberdeen [England] 1891.
- Architecture and History, and Westminster Abbey*. [London, Longmans & Co., 1900]. 50 p. 21 cm. "A paper read before the society for the protection of ancient buildings, on July 1, 1884."
- Art and Socialism: a Lecture Delivered [January 23rd, 1884] before the Secular Society of Leicester*, by William Morris . . . and Watchman: *What of the Night?* London, Sold by W. Reeves, and by Heywoods, London and Manchester; imprinted for E.E.M. and W.L.S., 1884. 72 p. 16 cm. (On cover: Leek bijou reprints, no. VII) The first page bears the Leek book-mark and the words "Reprint number VII. Art and Socialism: the Aims and Ideals of the English Socialists of Today." Sixteen pages of advertising matter follow p. 72.
- Art and the Beauty of the Earth*. [London, Longmans, 1899] 1 p. l., 31 p. 22 cm. "Reprinted at the Chiswick Press with the Golden type designed by William Morris for the Kelmscott Press, and finished on the sixteenth day of August, 1899."
- The Decorative Arts, their Relation to Modern Life and Progress; an Address Delivered Before the Trades' Guild of Learning by William Morris*. London, Ellis and White, 1878. 32 p. 19 cm.
- Gothic Architecture, a Lecture for the Arts and Crafts Exhibition Society*. Hammersmith, Kelmscott Press, 1893. 68 p. 14 cm.
- How I Became a Socialist*. [By] William Morris. [London, Twentieth Century Press, Ltd., 1896] 16 p. 19 cm. Title vignette (portrait) "William Morris" [a Tribute] by H. M. Hyndman: p. 4-8.
- [*The Ideal Book*] London, Printed for The [Bibliographical] Society, 1893. 1 p. l., [179]-186 p. 23 cm. Read before the Bibliographical Society in London June 19th, 1893. Issued as the "Transactions of the Bibliographical Society, Session 1892-3, Part 3. (Completing Vol. I.)."
- Letters on Socialism*. London, Privately printed, 1894. 30 p. 21 cm. "Thirty-four copies for private circulation only." Manuscript letter of the author bound in.
- Monopoly; or, How Labour is Robbed*. London, Office of *The Commonweal*, 1890. 15 p. illus. 19 cm. (The Socialist Platform, no. 7) At head of title: The Socialist League.
- Mr. William Morris on Art Matters; from The Manchester Guardian*, 21 October, 1882. London, William Morris Society, 1961. 7 [1] p. 26 cm. Cover title.

Neale, John Mason. *Good King Wenceslas; a Carol . . . pictured by Arthur J. Gaskin with an Introduction by William Morris*. Birmingham [Eng.] Cornish Brothers, 1895. [1] l., [20] p. illus. 27 cm. Printed on one side of leaf only. First edition, as issued in blue boards printed in black. Inscription: With the compliments of the Chiswick Book Shop.

Neale, John Mason. *Good King Wenceslas; a Carol . . . Pictures by Arthur Gaskin. With an Introduction by William Morris*. Hingham, Mass. [The Village Press] 1904. [1] l., [5], 6-19, [1] p. front., illus. 16 cm. Press edition, as issued in grey boards with white paper label printed in black. Colophon: Reprinted from the edition issued by Cornish Brothers. Double border and title from drawings by Will Dwiggins. One hundred eighty-five copies printed by hand at the Village Press, Hingham, Massachusetts, by Fred & Bertha Goudy, and finished the 19th day of November, 1904. Type: Goudy Village.

A Note by William Morris on his Aims in Founding the Kelmscott Press, Together with a Short Description of the Press by S. C. Cockerell & an Annotated List of the Books Printed There. [Hammersmith, Kelmscott Press, 1898] 2 p.l., 70 p., 1l. illus. 21 cm. Printed in red and black. Errata slip tipped in on back paste-down endpaper. Press edition, as issued in grey-blue boards printed in black; backed in tan cloth. Colophon: This was the last book printed at the Kelmscott Press. It was finished . . . at . . . Hammersmith . . . on the fourth day of March, MDCCCXCVIII. Sold by the trustees of the late William Morris at the Kelmscott Press. Provenance: C. R. Ashbee (bookplate) Bound with Kelmscott Press, *Announcement of William Morris's Love is Enough*. 1 p. 21 cm. Inscription: The last leaflet issued by the Kelmscott Press just before it closed. dd, Sir Sydney C. Cockerell. 24.8.47. Provenance; Sir Sydney C. Cockerell; C. R. Ashbee.

Printing. An Essay by William Morris & Emery Walker. From "Arts and Crafts Essays by Members of the Arts and Crafts Exhibition Society." Park Ridge [Ill.] The Village Press, 1903. 16, [1] p. diagr. 24 cm. Press edition, as issued in brown boards printed in red. Colophon: ". . . Designed, printed in the Village type, and bound by Fred W. Goudy and Will H. Ransom . . . in the month of August, 1903. Of 231 copies, (200 for sale), this is number 2 . . ."

The Reward of Labour: a Dialogue, by William Morris, author of "The Earthly Paradise". Being no. 1 of the Hammersmith Socialist Library. [London, 1892?] 12 p. 19 cm.

Signs of Change; Seven Lectures, Delivered on Various Occasions. London, Reeves and Turner, 1888. viii, 202 p. 20 cm.

Socialism, its Growth & Outcome; by William Morris and E. Belfort Bax, London, Swan Sonnenschein, 1893. viii, 335 p. 20 cm. First edition.

Socialism, its Growth & Outcome; by William Morris . . . and E. Belfort Bax . . . London, S. Sonnenschein; New York, C. Scribner, 1893. viii, 335 p. 24 cm. No. 19 of only 275 copies of this large paper edition printed, for Great Britain and America.

- The Socialist Ideal of Art.* London, Reprinted from *The New York Review*, 1891. 12 p. 20 cm.
- Some Great Churches in France; Three Essays*, by William Morris and Walter Pater. Portland, Me., T. B. Mosher, 1905. vii, [1] p. 1 l., 11-107 [1] p., 1 l. 14 cm. "Four hundred and twenty-five copies of this book (second edition) have been printed on Japan vellum, and type distributed." "As originally printed in the *Oxford and Cambridge* magazine for February, 1865, the article by William Morris, was entitled 'The Churches of North France,' no. I, and had for sub-title "Shadows of Amiens' . . . Pater's two essays first appeared in the *Nineteenth Century* for March and June, 1894, under the name 'Some Great Churches in France'." – Foreword.
- Some Hints on Pattern Designing.* [A Lecture Delivered by William Morris at the Working Men's College, London, on December 10, 1881. London, Longmans and Co., 1899.] 1 p. l., 1-45 p. 21 cm.
- True and False Society.* London, Socialist League Office, 1888. 22 p. 19 cm. (The Socialist Platform, no. 6) At head of title: The Socialist League.
- [*The Woodcuts of Gothic books*] London, The Society [of Arts] 1892. 246-260 p. illus. 26 cm. Extracted from the *Journal* of the Society of Arts, vol. XL, February 12, 1892.

Poetry and Fiction

- The Earthly Paradise, a Poem.* London, F. S. Ellis, 1868 - 70. 6 v. in 5. 23 cm. A series of twenty-four tales, two for each month of the year; twelve from classical sources; the other twelve chiefly from mediæval Latin, French, and Icelandic originals. Twenty-five copies printed on large paper for Private Circulation only.
- Five Arthurian Poems*, by William Morris. *The Defence of Guenevere. King Arthur's Tomb. Sir Galahad, a Christmas Mystery. The Chapel in Lyoness. A Good Knight in Prison.* [New Rochelle, N.Y., Elston Press, 1902] 1 p. l., 45 p., 1 l. 25 cm. Colophon: . . . One hundred and seventy-eight copies have been printed, with initials from designs from H. M. O'Kane. Printed and sold by Clarke Conwell, at the Elston Press, New Rochelle, New York.
- The Hollow Land, a Romance.* [Hingham, Mass., The Village Press, 1905] [7], 8-67, [1] p. front., illus. 24 cm. Press edition, as issued in grey boards printed in red. Colophon: ". . . Reprinted from the *Oxford and Cambridge Magazine*. Printed by hand at the Village Press, Hingham, Massachusetts, by Frederick W. & Bertha M. Goudy, from the Village type, and finished this second day of October, 1905. Frontispiece illustration from drawing by Walter J. Enright; illustration on page 43 from drawing by Bror. J. Olsson Nordfeldt; The note by Cyrus Lauron Hooper; and the double border, Title and initial by Mr. Goudy, the designer of the fount. Composition by Mrs. Goudy. Two hundred twenty copies . . ."
- The Life and Death of Jason, a Poem.* London, Bell and Daldy, 1867. 363 p.

- 20 cm. First edition; 500 copies printed. Errata slip inserted.
- Love is Enough; or, The Freeing of Pharamond, a Morality.* Boston, Ellis & White, 1873. 134 p. 20 cm.
- News from Nowhere; or, An Epoch of Rest; Being Some Chapters from a Utopian Romance . . .* London, Reeves & Turner, 1891. 2 p. l., 238 p. 21 cm. First English edition, large paper, as issued in boards with paper label. Colophon: This large paper edition . . . is limited to two hundred and fifty copies. Provenance: William Pearson Tolley.
- The Pilgrims of Hope: a Poem in Thirteen Books.* London [Privately printed by H. Buxton Forman] 1886. 69 p. 19 cm. "Brought together from *The Commonweal* for . . . 1885 and . . . 1886."
- The Pilgrims of Hope; a Poem in XIII Books.* Portland, Maine, Thomas B. Mosher, 1901. viii, 53 p. 22 cm.
- Poems by the Way.* London, Reeves and Turner, 1891. 196 p. 19 cm.
- Sir Galahad a Christmas Mystery, by William Morris.* London, Bell and Daldy, 1858. 18 p. 18 cm. Bound in full calf, with original wrappers bound in. Binder: Tout. Provenance: George Arents (bookplate).
- The Story of the Glittering Plain. Which Has Been Also Called the Land of Living Men or the Acre of the Undying. Written by William Morris.* [Hammersmith, Kelmscott Press, 1891] 2 p.l., 188 p. 21 cm. First page within border, initials. 200 copies on paper, and 6 on vellum. First edition, as issued in full vellum stamped in gilt; leather ties. Colophon: . . . printed by William Morris at the Kelmscott Press . . . Hammersmith . . . finished on the 4th day of April of the year 1891 . . . Provenance: Edmund Bulkeley (bookplate).
- The Story of the Glittering Plain, Trial Proof, p. 1-[2].* [Hammersmith, Kelmscott Press, 1894] [1] p. 25 cm. Inscription: The Glittering Plain – Trial proof for the edition of 1894. Sydney Cockerell. Provenance: Sir Sydney C. Cockerell; George Arents.
- The Story of the Glittering Plain Which Has Been Also Called the Land of Living Men, or the Acre of the Undying. Written by William Morris.* [Hammersmith, Kelmscott Press, 1894] 2 p. l., 177, [2] p. illus. 29 cm. Troy type with initials; added t.p. and first page of text within ornamental border; chapter headings in red. 250 copies on paper, 7 on vellum. Press edition, as issued in limp vellum stamped in gilt; green silk ties; in fold-out case by Arno Werner. Colophon: . . . ornamented with 23 pictures by Walter Crane. Printed at the Kelmscott Press . . . Hammersmith . . . & finished on the 13th day of January, 1894 . . . Inscription: to Sydney C. Cockerell from William Morris. January 22nd 1894. Annotation: Sir Sydney C. Cockerell. Provenance: Sir Sydney C. Cockerell; George Arents.
- The Story of Kormak, the Son of Ogmund, by William Morris and Eiríkr Magnússon.* With an introduction by Grace Calder and a note on the manuscript work of William Morris by Alfred Fairbank. London, William Morris society, 1970. xiii, 139, [1] p. illus. (plates) 28 cm. Printed from the ms. of Morris's translation.



Chapter VII. A feast in the Isle of Ransom. ✠ ✠



HALLBLITHE pondered his answer awhile with downcast eyes, & said at last: "Have ye a mind to ransom me, now that I have walked in to the trap?" "There is no need to talk of ransom," said the elder; "thou mayst go out of this house when thou wilt, nor will any meddle with thee if thou strayest about the Isle, when I have set a mark on thee & given thee a token: nor wilt thou be hindered if thou hast a mind to leave the Isle, if



THE PROLOGE OF THE TALE OF THE MANNE OF LAWEE



HARM! CONDICION OF POVERTE!
 With thurst, with coold, with hunger so con-
 foundid!
 To asken help thee shameth in thyn herte:
 If thou noon aske, so soore artow ywoundid,
 That verray nede unwrappeh al thy wounde
 hid!
 Maugree thyn heed, thou most for indigence
 Or stele, or begge, or borwe thy despence!

Thou blamest Crist, and seist ful bitterly,
 He mysdeparteth richesse temporal:
 Thy neighore thou wytest synfully,
 And seist thou hast to lite, and he hath al.
 Darfay, seistow, somtyme he rekene shal,
 Whan that his tayl shal brennen in the gleece,
 for he noight helpeth needfulle in hir neede.

Perkne what is the sentence of the wise:
 Bet is to dyen than have indigence:
 Thyselfe neighobor wol thee despise:
 If thou be povre, farwel thy reverence!
 Yet of the wise man take this sentence:
 Alle the dayes of povre men been wikke;
 Be war therfore, er thou come to that prikke!

If thou be povre, thy brother hateth thee,
 And alle thy freendes fleen from thee, alas!
 O riche marchaunts, ful of wele been yee,
 O noble, o prudent folk, as in this cas!
 Youre bagges been nat fillid with ambes, as,
 But with slys cynk, that renneth for youre chaunce:
 At Christemasse myrie may ye daunce!

Ye seken lond and see for yowre wynnynge:
 As wise folk ye knowen al thestaat
 Of regnes; ye been fadrea of tidynge

Big letter for Chaucer.



Original Design by William Morris
cut by S. Cockerel to John Gribbel
Christmas 1907

Original drawing of the initial *O* for the Prologue to the
“Tale of the Manne of Lawe” in the *Kelmscott Chaucer*.
Compare with opposite page showing the *O* as it appears on
page forty-three of the *Kelmscott Chaucer*. Initial measures 10 x 8.5 cm.

- A Tale of the House of the Wolfings and All the Kindreds of the Mark, Written in Prose and in Verse.* London, Reeves and Turner, 1889. 199 p. 28 cm. "One hundred copies of this Large Paper Edition have been printed, of which eighty-nine were for sale."
- The Two Sides of the River, Hapless Love and The First Foray of Aristomenes, by William Morris.* London [Not for sale] 1876. 22 p. 19 cm. As issued in grey-green wrappers; in half morocco slip-case. Provenance: George Arents (bookplate).
- The Well at the World's End, a Tale . . .* London, New York, and Bombay, Longmans, Green and Co., 1896. 2 v. (378; 279 p.) 23 cm. Bound in blue boards and half cloth with paper labels stamped in black.

Publications from the Kelmscott Press
Other than those Written by Morris

- Chaucer, Geoffrey, *The Works of Geoffrey Chaucer*. [Colophon: . . . edited by F. S. Ellis; ornamented with pictures designed by Sir Edward Burne-Jones, and engraved on wood by W. H. Hooper. Printed by me William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex. Finished on the 8th day of May, 1896.] [iv], 554 p. illus., engrs. 44 cm. One of 425 copies printed on paper. Bound by Roger Powell in white pigskin, stamped in blind and gilt, in protective case. Insert: Original Morris pen and ink drawing of initial "O" used to open the Prologue of the "Tale of the Manne of Law." Provenance: A. Van Sinderen.
- Chaucer, Geoffrey. *The Works of Geoffrey Chaucer. A facsimile of the William Morris Kelmscott Chaucer with the original 87 illustrations by Edward Burne-Jones, Together with an Introduction by John T. Winterick and a glossary for the modern reader.* Cleveland and New York, World Publishing Company [©1958] xix, 3, 554 p. illus. 34 cm. Edited by F. S. Ellis. Facsimile edition, as issued in imitation pigskin stamped in gilt and blind. Provenance: George Arents.

Manuscripts

- Colophon for his *The Glittering Plain*, Hammersmith, 1894 [1894? Hammersmith?] [1] p. 29 cm. Holograph. Inscription: Walter Crane (autograph pasted on) Provenance: Sir Sydney C. Cockerell; George Arents.
- Pen and ink drawing of initial "O" used to open the Prologue of the "Tale of the Manne of Lawe," p. [43] of the Kelmscott Chaucer. [1895? Hammersmith?] pen and ink drawing. 19 x 15 cm. Initial measures 10 x 8.5 cm. Inscription: original design by William Morris given by S. C. Cockerell to John Gribbel Christmas 1907. Provenance: Sir Sydney C. Cockerell; John Gribbel; Sol Feinstone.

Proposal for producing an illustrated edition of *The Glittering Plain* [1893? Hammersmith?] with Walter Crane [n.p.] [2] p. on 2 l. 18 cm. Holograph. Provenance: Sir Sydney C. Cockerell; George Arents.

Collected Works

The Collected works of William Morris, with Introductions by his Daughter May Morris. London, New York, Longmans, Green, 1910-15. 24 v. illus., plates, ports., maps (part fold.) facsim. "This edition . . . is limited to one thousand and fifty copies, of which one thousand only are for sale. This is no. 634." Bibliographical notes.

Thompson, Paul Richard. *The Work of William Morris.* New York, Viking Press [1967] xvi, 300 p. illus. (part col.) 24 cm. First American edition, as issued in red cloth backed in tan cloth stamped in black; in dust wrapper.

William Morris. Selection and Commentary by Ronald Fuller. [London], Oxford University Press, 1956. 190 p. 19 cm.

William Morris as Subject

Addresses, Essays, and Lectures

Brown University. Library. *William Morris and the Kelmscott Press; an Exhibition Held in the Library of Brown University, Providence, Rhode Island, from October 9 to December 31, 1959. To which is Appended an Address by Philip C. Duschnes Before the Friends of the Library of Brown University, December 7, 1959.* Providence, 1960. iii, 49 p., 1 l. 16 plates (incl. facsim.) 27 cm. "Some references and acknowledgements": p. 49. Printer: Anthoensen Press.

Dunlap, Joseph R. . . . *William Caxton and William Morris; Comparisons and Contrasts, by Joseph R. Dunlap.* London, William Morris Society, 1964. 3 p. l., 29, [1] p. 22 cm. (Transactions of the William Morris Society). "A lecture given to the William Morris Society on 30th April 1957 at the Art Workers' Guild, London." p. 9.

Lindsay, Jack. *William Morris, Writer; a Lecture Given to the William Morris Society on the 14th November 1958 at Caxton Hall, London, by Jack Lindsay.* London, William Morris Society, 1961. 29, [1] p. 26 cm. (Transactions of the William Morris Society).

Mackail, John William. *William Morris; an Address Delivered the XIth November MDCCC at Kelmscott House, Hammersmith, Before the Hammersmith Socialist Society, by J. W. Mackail.* Hammersmith, The Doves Press, 1901. 1 p. l., 27 p. 24 cm. Printed in red and black. Press edition, as issued in limp vellum stamped in gilt. Colophon: . . . printed by T. J. Cobden-Sanderson and Emery Walker at The Doves Press. . . Binder: Doves Bindery. Inscription: To H. Marillier in memory of the address delivered by his kind permission at Kelmscott House. Annie Cobden-Sanderson. June 28th 1901.

- Mackail, John William. *William Morris, an Address Delivered the XIth November MDCCC at Kelmscott House, Hammersmith, Before the Hammersmith Socialist Society by J. W. Mackail*. London, Hammersmith Publishing Society, 1902. [36] p. 21 cm.
- Mitchell, Charles. *William Morris at St. James's Palace*. [London, William Morris Society, 1960] [4] p. illus. 36 cm. Reprinted from the *Architectural Review*, Jan., 1947.
- Swannell, J. N. *William Morris and old Norse Literature. A Lecture Given by J. N. Swannell on 18th December 1958 in Prince Henry's Room, Fleet Street, London*. London, William Morris Society, 1961. 3 p. l., 21 p. 26 cm. (Transactions of the William Morris Society)

Bibliographies

- Briggs, R. C. H. *A Handlist of the Public Addresses of William Morris to be Found in Generally Accessible Publications*. [Kew, Surrey, William Morris Society, 1961] 16 p. 22 cm. Cover title.
- Duschne (Philip C.) (Firm) New York . . . *William Morris's Typographical Adventure; a Complete Collection of the Publications of the Kelmscott Press*. New York [©1959] 24 p. 19 cm. At head of title: Catalogue one hundred thirty-nine. Cover title.
- Forman, Harry Buxton. *The Books of William Morris Described, With Some Account of his Doings in Literature and in the Allied Crafts, by H. Buxton Forman*. Chicago, Way and Williams, 1897. xv, 224 p. incl. front (port.) illus., plates, facsims. 23 cm.
- Perry, Marsen Jasiel. *A Chronological List of the Books Printed at the Kelmscott Press, with Illustrative Material from a Collection Made by William Morris and Henry C. Marillier, now in the Library of Marsden J. Perry of Providence, Rhode Island*. [Providence? 1928] [47] p. 21 cm. Foreword signed: G. P. W. [i.e. George Parker Winship] Press edition, as issued, Colophon: Eight hundred copies printed at the Merrymount Press, Boston, in the month of May, MDCCCXXVIII. Printer's copy: not in edition. Provenance: Merrymount Press. Another copy. Provenance: Donald P. Bean.

Critical and Biographical Studies

- Cary, Elisabeth Luther. *William Morris, Poet, Craftsman, Socialist, by Elisabeth Luther Cary. Illustrated*. New York & London, G. P. Putnam's Sons [1903, ©1902] 1 p. l., ix, 296 p., 2l. front., plates (part col.) ports., facsims. 25 cm. Title within ornamental border. Bibliography: p. 269-290. Publisher's ads: prelim. leaf, 1l. at end. Reprint edition, as issued in blue cloth decorated in gilt.
- Henderson, Philip. *William Morris; his Life, Work, and Friends. Foreword by*

go with Hallblithe wheresoever he went; and many deeds they did together, whereof the memory of men hath failed: but neither they nor any man of the Ravens came any more to the Glittering Plain, or heard any tidings of the folk that dwell there.

HERE ends the tale of the Glittering Plain, written by William Morris, & ornamented with 23 pictures by Walter Crane. Printed at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex, & finished on the 13th day of January, 1894.



Sold by William Morris, at the Kelmscott Press.

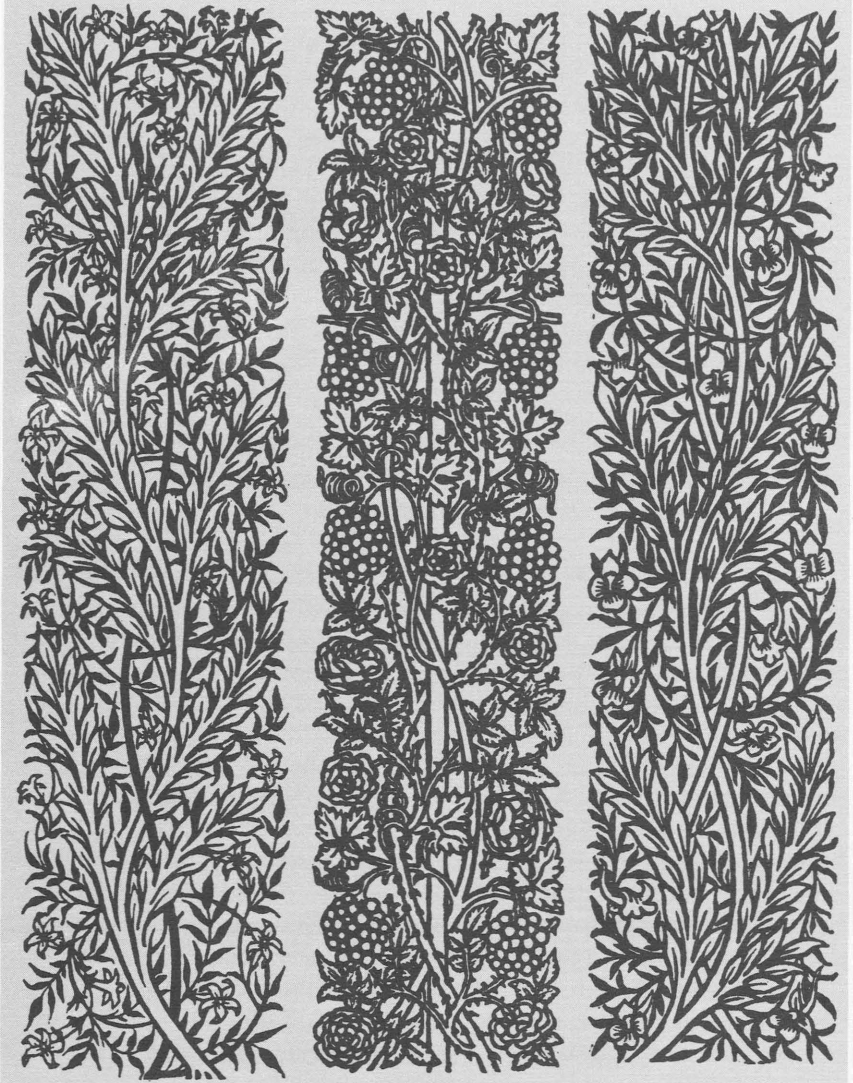
- Alan Temko*. New York, McGraw-Hill [1967] 388 p. 90 illus. (8 col., incl. facsimis., ports.) 25 cm. First American edition, as issued in patterned cloth stamped in black on white labels; in dust wrapper.
- Shaw, George Bernard. *Morris as I Knew Him, by Bernard Shaw. With a Foreword by Stanley Morison and an Introduction by Basil Blackwell*. London, William Morris Society, 1966. 42 p., 1l. 22 cm.
- Sparling, Henry Halliday. *The Kelmscott Press and William Morris, Master Craftsman . . .* London, Macmillan, 1924. ix, 176 [1] p. front. (port.) plates, facsimis. 23 cm. First edition rebound in blue buckram; trimmed.
- Watkinson, Ray. *William Morris as Designer*. London, Studio Vista, 1967. 84 p. front., illus., 64 plates (some col.) 26 cm. First English edition, as issued in blue cloth stamped in gilt; in dust wrapper.

William Morris Society, Periodicals

- Annual Report. 1956- [Kew, England] v. 22-34 cm.
- Journal*. v. 1- Winter, 1961 - [Kew, England] v. illus. 22 cm.
semi-annual (irregular)
- Minutes of the Annual General Meeting. 1956 - London, v. 33 cm
- News From Anywhere*. 1956- [Leonia, New Jersey, J. R. Dunlap]
v. illus. 22 cm. irregular.
- Newsletter. 1956- Kew, England. v. 27 cm. irregular.

William Morris Materials in the John Mayfield Library

- Ehrsam, Theodore George, Comp. "William Morris" in *Bibliographies of Twelve Victorian Authors, Compiled by Theodore G. Ehrsam . . . and Robert H. Deily . . . under the direction of Robert M. Smith . . .* New York, H. W. Wilson, 1936. 362 p. 26 cm. "List of publications abbreviated": p. [9]-10. As issued in red cloth, stamped in gold. Inscription: Theodore G. Ehrsam to John S. Mayfield.
- Forman, Harry Buxton. "William Morris", in *Our Living Poets, An Essay in Criticism, by H. Buxton Forman*. London, Tinsley Brothers, 1871. xp., 1l., 512 p. 20 cm. First edition, as issued.
- Lucas, Frank Laurence. *Ten Victorian Poets . . .* Cambridge [Eng.] University Press, 1948. xx, 199, [3] p. 20 cm. Third edition. "First edition (*Eight Victorian Poets*) 1930; second edition (*Ten Victorian Poets*) 1940." Inscription: F. L. Lucas.
- Ruskin, John. *Letters Addressed to Algernon Charles Swinburne, by John Ruskin, William Morris, Sir Edward Burne-Jones, and Dante Gabriel Rossetti*, London, Printed [for T. J. Wise] for private circulation only, by R. Clay and Sons, 1919. 16 p. 22 cm. First edition, as issued. Colophon:



Ornaments designed and engraved for *Love is Enough*.

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From "Announcement of William Morris's *Love is Enough*," p. 9.

“Edition limited to thirty copies.” Inscription: R. W. Butcher from Thomas James Wise.

- Slater, John Herbert. “William Morris” in *Early Editions, A Bibliographical Survey of the Works of some Popular Modern Authors*, by J. H. Slater. London, Kegan Paul, Trench, Trübner, 1894. xiip., 1l., [1]-399 p. 23 cm.
- Swinburne, Algernon Charles. *A Vision of Bags*. By Algernon Charles Swinburne. Edited by Edmund Gosse. C.B. London, Printed for private circulation, 1916. 2 p. l., 5-12 p., 2l. 19 cm. Colophon: “Printed for Thomas J. Wise . . . limited to twenty copies.” First edition, as issued.
- Vaughan, Charles Edwyn . . . *Bibliographies of Swinburne, Morris and Rossetti*, by Professor C. E. Vaughan. [Oxford? The University press] 1914. 12 p. 25 cm. (The English Association. Pamphlet no. 29) First edition, as issued bound in wrappers.
- Watts-Dunton, Theodore. “William Morris” in *Old Familiar Faces*, by Theodore Watts-Dunton . . . New York, E. P. Dutton, 1916. 308 p. front., ports. 20 cm. First American edition as issued.

Biographical Sketches of the Major Donors to the William Morris Collection

George Arents (1875-1960), inventor, industrialist, and philanthropist, was one of Syracuse University’s major benefactors. Arents not only provided the funds to establish a separate room to house rare books but also bequeathed to Syracuse University \$2,000,000 to help erect and maintain a new library building. In honor of Arents’s generosity to Syracuse, the entire Special Collections division of Syracuse University Library has been officially titled “The George Arents Research Library.” Arents funds were used to purchase several Morris items not specifically donated by Arents himself.

Charles Ashbee (1863-1942), well-known as an architect and city planner in England and as a lecturer, poet, and painter here in America, also expressed an interest in fine books and libraries. His donation of Morris’s *Note on His Aims in Founding the Kelmscott Press* indicates his desire to preserve the material and add to the value of the collection.

Sir Sydney Cockerell (1868-1962), who began his career as a coal merchant and ended it as curator of the Fitzwilliam Museum in Cambridge, England, was also associated with such famous literary figures as Thomas Hardy, George Bernard Shaw, and William Morris himself. Serving first as Morris’s librarian and then as secretary for the Kelmscott Press, Cockerell became an authority on illuminated manuscripts.

Sol Feinstone a member of the first graduating class of the Syracuse University College of Forestry and now a retired construction contractor living in eastern Pennsylvania, has donated many valuable items to the Syracuse University Library. His generosity and discriminating taste have added much to the collection in the Rare Book Department.

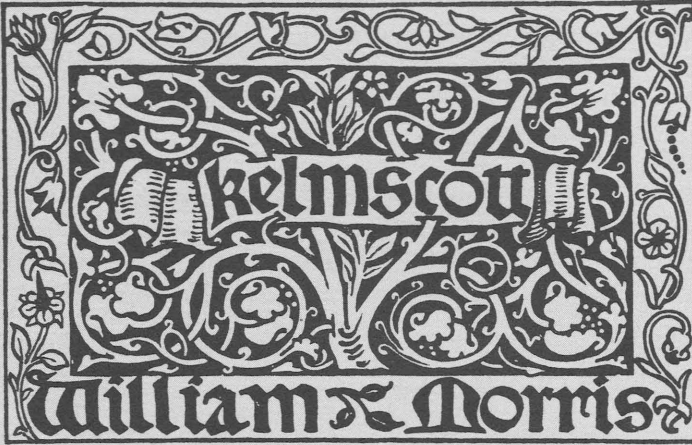
KELMSCOTT PRESS, UPPER
MALL, HAMMERSMITH.

July 28th, 1897.

Note. This is the Golden type.

This is the Troy type.

This is the Chaucer type.



Secretary:

S. C. Cockerell, Kelmscott Press, Upper Mall,
Hammersmith, London, W., to whom all
letters should be addressed.

Colophon from *A Note on his Aims in Founding the Kelmscott Press* . . .
This was the last book from the Kelmscott Press.

John Gribbel, was a Philadelphia manufacturer and President of the United States Paper Box Company, who indicated his interest in preserving valuable materials and developing library collections through his donations to Syracuse University Library.

Mr. and Mrs. John S. Mayfield presented his library of books and manuscripts to Syracuse University in November 1965. The major part of the collection is from nineteenth and twentieth century English and American literature, though the volumes in the Mayfield Library range in date from 1200 to the present. There are first editions, privately printed works, autographed works, manuscripts, letters and documents, original oil paintings, and books with unusual bindings.

Mr. Mayfield was a founding member of Library Associates and the first editor of *The Courier*, from 1958 to 1970.

Adrian Van Sinderen (1887-1963) was a man with many interests in the arts and sciences and a generous friend and trustee of educational institutions. He wrote at least one book a year for more than twenty years on topics ranging from William Blake to travel and history. He was Chairman of the Board of Trustees of Library Associates for its first ten years. He actively supported Library Associates efforts to acquire important books and special collections by gift and purchase. His name can be found in books he gave on shelves throughout the library.

William Pearson Tolley, Chancellor of Syracuse University from 1942-1969, has had a brilliant academic and administrative career. He is also a scholar and a renowned book collector who understands the role of books and the library in the formation of the educated man. A strong supporter of the goals of Library Associates, he had made major contributions to the university libraries.



Thomas James Cobden-Sanderson:
A Study Based on His Journals

by Elizabeth Mozley

The revival of fine bookmaking in England during the last decades of the nineteenth century is well represented in the collection at the George Arents Research Library at Syracuse University. The excellent work of the private presses became a major expression of the Arts and Crafts movement, led by William Morris and his Kelmscott Press. Morris's work still dominates our impressions of the period. However, the movement's basic purpose, to beautify useful everyday objects, resulted in books from one of the private presses as restrained in design as the others were exuberant.

Thomas James Cobden-Sanderson, following the same artistic tenets as William Morris, created books at the Doves Press that in their unadorned perfection became the concrete expression of their maker's philosophical concept of the universe.

The Doves Press English Bible in five vellum-bound volumes at Syracuse University is the best known and most imposing of Cobden-Sanderson's works; but appreciation for the others in the university collection, the *Shakespeare's Sonnets*, Milton's *Areopagitica*, and the *Address* by J. W. Mackail on William Morris is enhanced by a study of the *Journals* which he kept as a record of his search for self-fulfillment and personal harmony with the cosmos. Though he deliberately omitted most of the facts of his daily life and his personal relationships in preparing for publication, his devotion to the beautiful books of the Doves Press cannot be understood apart from his *Journals*.

From the first entry in the *Journals*, May 5, 1879, written at age thirty-eight, the reader is struck with Cobden-Sanderson's highly emotional and sensitive nature, varying from debilitating depression over his own shortcomings to rapturous pleasure in the beauty of a sunset. His image is shaped for the reader by the sincerity of his self-reproach and the naiveté of the confirmed bachelor who has fallen in love at about the time the *Journals* begin. "I am," he wrote, "inclined to think I underrate man as man, and put an obstacle in the way of my own development by fixing my attention too constantly on the universe of things, and not on man and his doings in

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relation thereto.”¹ A note in his *Journals*, from a friend in whom he has confided his love for Ann Cobden, is revealing. “What a redemption for you – what an awakening out of dreamy egotism – or dreamy philosophy – out of languid ill-health – out of despondency and loneliness, into the full glory of life.”²

Thomas James Sanderson was born in 1840. Perhaps his temperament was partly a product of that romantic age. Despite his highly emotional nature, and the ornate tastes of nineteenth century England, the books he designed reflect a simplicity and emotional purity that are classic in feeling – a paradox reinforced by the romantic idealism of his goals and his practical application of them. He was an intellectual, an upper class Englishman, who turned to manual labor for the sake of his beliefs. He was a mystic who believed the key to the universe lay in attaining harmony with its beauty and order; yet he ultimately destroyed the tools of his own union with eternity. Despite his reticence, dislike of personal acclaim, and his horror of machine-made things, his influence reaches well into the twentieth century “form follows function” school in the graphic arts and architecture.

Sanderson, enthusiastic, liberal, and sensitive, had been a member of Morris’s circle since their student days at Cambridge. Like his friends, William Morris and Edward Burne-Jones, he was greatly influenced by John Ruskin, who deplored the ugliness that the machine technology of the Industrial Revolution seemed to foster. The answer, they thought, lay in the return to hand-made things, where the inspiration of the artist-craftsman would beautify and spiritualize ordinary objects. The young men embraced Ruskin’s creed that their work would be dedicated to God, and that “truth in making is making by hand, and making by hand is making with joy.”³

After a period of mental questioning, he left Cambridge in 1863 and began to prepare for the bar, to which he was called in 1871. Until 1879, he did legal work at the Inner Temple, including a monumental digest on the rights and obligations of a large railway company. The serious strain of the work broke his health, and he went to Siena to recuperate. Here he met his future wife, Ann Cobden, daughter of the well-known liberal British statesman, Richard Cobden.⁴

After Cobden-Sanderson and Ann were married (he added her name to his, out of respect for her famous father), he tried to study, much against his

¹Cobden-Sanderson, Thomas James, *Journals of 1879-1922*, New York, Macmillan, 1926, Vol. 1, p. 32, August 30, 1879.

²*Ibid.*, Vol. 1., p. 50, February 11, 1882.

³Lewis, John, *Typography: Basic Principles. Influences and Trends Since the Nineteenth Century*, New York, Reinhold, 1964, p. 10.

⁴Duryea, M.P., “Cobden-Sanderson’s Garden at Hammersmith,” *Scribner’s Magazine*, 74: July 23, 1921, p. 32-33.

nature, for the parliamentary bar. He thought, at that time, that he really would prefer to be able to get out and work among the poor. In the hope of curing his recurring depressions, he began to look for some work to do with his hands.

The gifted and versatile William Morris had by this time founded the Art Worker's Guild, to revive interest in handicraft. (It became the foundation of the Arts and Crafts movement and the starting point for both Art Nouveau and the twentieth-century applied art movement.) Cobden-Sanderson was an active supporter of Morris's ideas and the social consciousness which they fostered. The artists, by becoming craftsmen, hoped to raise the status of the ordinary craft worker and "overcome the ugliness of the time by consciously cultivating a sensitivity to beauty [by interesting] the public especially in the decoration of useful objects with 'genuine artistic finish' in place of a trade finish."⁵

Morris set out to reform the printed book, which by the middle of the nineteenth century had reached a point where lack of taste in style and poor legibility were commonplace. With the help of Sir Emery Walker, a commercial bookman who had inspired Morris with a lecture he gave at the Arts and Crafts Exhibition in London in 1888, Morris started the Kelmscott Press for printing books as he thought they should be done; legibly, with beauty of proportion, design and decoration — all conforming to the scheme and content of the book. His lavishly decorated books, printed in a type of his own design, were exceedingly beautiful.

When Cobden-Sanderson mentioned to Mrs. Morris that he needed something to do with his hands, she suggested that he try bookbinding, as this was something Morris had not tried.

Though he had been deeply impressed by the work of Morris and Burne-Jones and had thought of joining them in some practical capacity, Cobden-Sanderson had not felt the urge for artistic endeavor. Nevertheless, without delay, he persuaded Roger de Coverly, a professional binder, to give him lessons. Within two weeks, he wrote in his diary that he loved the "quiet of the handicraft trade" and "the thinking of high thoughts all the while."⁶

It is hard to imagine, today, how his friends tried to dissuade him from becoming a "manual laborer." They thought it a waste of his cultivated intelligence. In the biographical note on this subject, the editor of the *Journals* states "Shortly after marriage, obeying the emotions of the day and hour, in accordance with his wife's wishes, he quitted the Bar and sought to realize his ideals in the work of his hands and to work with the working people."⁷

⁵Members of Arts and Crafts Exhibition Society, *Arts and Crafts Essays*, London, Rivington, Percival, 1893, p. 123.

⁶Cobden-Sanderson, *op. cit.*, Vol. 1, p. 96, July 14, 1883.

⁷*Ibid.*, Biographical note, (Follows title page)

Ann had already persuaded him that, together, they had enough income to live, if they were not extravagant, without his having to work at the Bar. He later taught Ann to help with the bookbinding, and they worked together in their home-workshop with their infant son nearby.

While working with de Coverly, Cobden-Sanderson bound fifty-three books of exquisite design, some of which are now in museums, but he soon left de Coverly in order to carry on alone and to develop some of his own ideas. One of his friends quoted him as saying, shortly after he began bookbinding, "It was gradually revealed to me that the arts and crafts of life might be employed to make society itself a work of art, sound and beautiful as a whole, and in all its parts."⁸

During this time, Cobden-Sanderson was active in the socialist movement and even thought of dropping his aristocratic friends in order to organize teaching groups so socialists might learn how to reform the populace. Typically, at the same time he was reminding himself that he must read and think, and not let handicraft turn him into a plodding artisan.

The artistic and financial success of his bindery surprised him. And though he could, to himself, describe a woman as "a vulgar beggar type,"⁹ he wrote that his "higher aim [was] to dignify labor in all the lower crafts . . . to consecrate the arts and crafts to the well-being of society as a whole . . . to dedicate oneself to it".¹⁰ And he did devote himself to his work. His perfectionism drove him to rage and exhaustion. He severely strained his shoulder and arm from the work of tooling. His depressions and sleepless nights returned. Soon he began to need a fortnight's rest holiday, several times a year. Finally, the tools became too heavy for his weak hand and arm. He feared his sight was failing. One of his books had won a first prize at the Society of Art Exhibition in 1887, and by 1891, another was in the Ruskin Museum.

In the Spring of 1893, he established the Doves Bindery (so named because of a nearby inn of that name), with a competent staff of workers to carry out his designs under his supervision, since he could no longer do the work himself. The Doves Bindery was located opposite Morris's now famous Kelmscott Press, and there was some thought of his binding Morris's books.

Strangely, Morris and Cobden-Sanderson did not agree on the style of the latter's bindings. Morris thought that his friend's work was too costly and that the binding should be rough finished. Notwithstanding his own exquisite and expensive books, he felt some machinery should be invented to bind

⁸Orcutt, William Dana, *In Quest of the Perfect Book, Reminiscences of a Bookman*, Boston, Little, Brown, 1920, p. 97.

⁹Cobden-Sanderson, *op. cit.*, Vol. 1, p. 198, August 21, 1884.

¹⁰*Ibid.*, Vol. 1, p. 268, July 5, 1888.

books, since people will go to a cheaper market. Further, he told Cobden-Sanderson that “he did not wish to multiply the minor arts!”¹¹

The Doves Bindery did some mending, re-covering and rebinding for the Kelmscott Press. Cobden-Sanderson designed the silver gilt clasps with vellum cover for Morris’s *The Glittering Plain*.

The Doves Bindery paid its way within the first eighteen months. Cobden-Sanderson wished to establish himself and his own clientele and so fought shy of Morris and his ideas. The Doves Bindery quickly became known in America and on the Continent. Booklovers and dealers sought his books. Cobden-Sanderson continued to make patterns and insist on perfection in finish. In a rare interview for *The Studio* magazine, he pointed out that the proper binding of a book should come before decoration in importance. He criticized the commercial publishers for poor quality paper and presswork, mechanical sewing, and books which would not lie flat to be read. He admitted that his books were very expensive, but one or two, he felt, sufficed for enjoyment, decoration not being a necessity of life.¹²

In an essay for the Art and Crafts Exhibition Society, he wrote that, ideally, one person should do all the work on a book so that it may be conceived as a whole. “A well-bound, beautiful book is neither of one type, nor finished so that its highest praise is that ‘had it been made by machine it could not have been made better.’ It is individual; it is instinct with the hand of him who made it, it is pleasant to feel, to handle, and to see; it is the original work of an original mind working in freedom simultaneously with hand and heart and brain to produce a thing of use, which all time shall agree ever more and more to call ‘a thing of beauty.’”¹³ He applied these ideals in his own work.

In some of his thinking, he had begun to express his independence of William Morris’s taste in decoration. His ideas on design, as frequently expressed in the *Journals*, reflect his philosophy and his craftsmanship: “A work of art has the peculiar quality that it is capable of standing momentarily for the whole universe . . . In making patterns I must try to exhibit serene arrangements, beautiful organization, and so in matter exhibit lucidity of thought.”¹⁴

It should be noted that the above was written in 1897, when Art Nouveau was swirling all over England and the Continent. Art Nouveau, as a decorative craze, lost sight of the original concept of beautifying useful

¹¹*Ibid.*, Vol. 1, p. 211, 212, March 21, 1885.

¹²“An Interview With T. J. Cobden-Sanderson,” *The Studio*, 2: September, October, 1892, p. 54.

¹³Members of Arts and Crafts Exhibition Society, *op. cit.*, p. 147, 8.

¹⁴Cobden-Sanderson, *op. cit.*, Vol. 1, p. 342, 43, August 20, 1897.

objects through craft. Morris had tried to “recreate nature, staying close to the model as long as it was true to the surface it ornamented, within the bounds of simplicity and freshness.”¹⁵

Cobden-Sanderson’s designs for bindings are examples of this dictum, but unlike some of his contemporaries, his use of floral designs was strictly controlled and never became so unrestrained as in the Art Nouveau style. His bindings were models of fine craftsmanship and beauty. He brought back the Golden Age of bookbinding, giving it a new richness and individuality which made his work conspicuous.

Douglas Cockerell, his first apprentice, who became a well-known binder in his own right, wrote of his teacher, “Before his time there had been few attempts to combine tools to form organic patterns. Mr. Cobden-Sanderson’s tools were very elementary in character, each flower, leaf or bird were combined in such a way as to give a sense of growth, and, yet, in no way overlapped the traditional limitations and conventions of the craft. Mr. Cobden-Sanderson got his results by sheer genius in the right use of simple elements.”¹⁶

In his *Journals*, Cobden-Sanderson repeatedly reminded himself to trust the mind to invent, not to copy consciously, to make the design and color suit the style of the contents and avoid allegories, symbols, and emblems.

After William Morris’s death in 1896, and the closing of the Kelmscott Press, Cobden-Sanderson wrote in December, 1898, “I must, before I die, create the type for today of ‘the book beautiful,’ and actualize it – paper, ink, writing, printing, ornament, and binding.”¹⁷ Later, he published his treatise, *The Ideal Book or Book Beautiful*, in which he explained his conception of the book, consisting of many parts, each independently beautiful, yet contributing to the beauty of the whole, none dominating. Handwriting, he said, is the base of typography, especially in the adjustment of letter to letter and word to word and word to picture. As in handwriting, the type must be fluid. Further, the proper placing of the words on the page is a continuation of order and beauty found in all the arts, but one must be careful that the beauty of the type is not so dominant that it cannot be read. The whole duty of typography is to communicate to the reader without loss by the way – to give access by charm and beauty, and where a pause occurs in the text “interpose restful beauty of its own art.”¹⁸ Illustration, he said,

¹⁵Amaya, Mario, *Art Nouveau*, London, Studio Vista, 1966, p. 12.

¹⁶MacMurtrie, Douglas C., *The Book: The Story of Printing and Bookmaking*, New York, Oxford University Press, 1937, p. 547.

¹⁷Cobden-Sanderson, *op. cit.*, Vol. 1, p. 384, December 11, 1898.

¹⁸Nash, John Henry, ed., *Cobden-Sanderson and the Doves Press: The History of the Press and the Story of its Types, told by Alfred W. Pollard; The Character of the Man Set Forth by His Faithful Scribe, Edward Johnston; with, The Ideal Book or, Book Beautiful, by Thomas James Cobden-Sanderson, and a list of the Doves Press Printing*, San Francisco, John Henry Nash, 1929, p. XVI.

should be related to the text and the typographical environment. To make it fit with the type, it should be of the same style and texture as the letter press.

In his characteristically thorough fashion, he had enrolled in a class in Writing, Illustrating, and Lettering, probably the first of its kind, given by the fine calligrapher Edward Johnston at the Central School of Arts and Crafts. His teacher, who became a major influence in the graphic arts of this century, wrote that Cobden-Sanderson could get little from the class in practice, but was very interested in the characteristics of letters formed by means of the pen.¹⁹ In January, 1900, Cobden-Sanderson wrote in his *Journals*, "Book-binding must be pursued . . . Printing must be added, and, by and by, writing, and illumination. And all must tend to an ideal."²⁰

Since Cobden-Sanderson knew nothing about printing, he asked Sir Emery Walker to help him and to become his partner in starting the Doves Press. Walker had helped Morris in an unofficial capacity at the Kelmscott Press, and had been a willing source of aid and inspiration to other private presses which had come about because of Morris's work. Walker was a skilled etcher and engraver, with a profound knowledge of the history, aesthetics, and practice of printing. Of his influence at that time, Will Ransom wrote that he was "an inexhaustible source of experience, taste, and enthusiasm from which they all derived instruction and encouragement."²¹ His experience with Morris had richly repaid him, "even technically, by the insight he gained into the successive inspirations with which Morris confronted the difficulties of fine printing and book decoration."²²

Walker had shown Morris how to enlarge good examples of old fonts through photographic process, redraw them, and then reduce them through photography to the size required for the punch cutter to engrave. Emery Walker became a partner in the new Doves Press, and through the photographic process he "translated Jenson's famous letter into what will perhaps stand as the finest formal book type of all time."²³ He used Landino's Italian translation of Pliny's *Historia Naturalis*, printed in Venice by Nicolas Jenson in 1476, reproduced, as Morris's type had been, though the redrawing was much less ambitious than Morris's redesigning.

¹⁹Nash, *op. cit.*, "The Character of the Man Set Forth by His Faithful Scribe, Edward Johnston," p. 24.

²⁰Cobden-Sanderson, *op. cit.*, Vol. 2, p. 1, January 12, 1900.

²¹Ransom, Will, *Private Presses and Their Books*, New York, Bowker, 1929, p. 36.

²²Nash, *op. cit.*, "The History of the Press and the Story of its Types, told by Alfred W. Pollard," p. 2.

²³Ransom, *op. cit.*, p. 55.

Perhaps because Walker was unable at the time to contribute to the partnership financially (Ann Cobden-Sanderson supplied the money), he remained in the background, and the work of the Doves Press stood for the personal expression of Cobden-Sanderson.

Walker was helped with his designs by a draughtsman, and the punches and matrices were cut by E. P. Prince, who had cut Morris's type. Walker supplied harmonious punctuation marks and a fine set of numerals based on a later model. The result was a new Jenson font closer to the original than Morris's, "trimmed to a slim grace which suggests a race horse at the top of its training, with no ounce of superfluous flesh, but full of spring and life."²⁴ The type seemed cool and formal, "not friendly, but instinct with restrained yet magnificent beauty."²⁵ It was a great type and a great feat of reproduction from fifteenth century impressions coarsened by the spread of ink. W. D. Orcutt says that the Doves Type is, "to me, the most beautiful type face in existence."²⁶

Even before the Doves Press was officially established in 1901, plans had been made to produce a small edition of Scrivener's text of the Bible. The highly skilled J. H. Mason had been employed to do the presswork, and Cobden-Sanderson set about to design the text, adjust spacing, design and title page, and so on. Thus, his taste set the style of the Doves Press. He designed the watermark of the "two Doves breasting a perch."²⁷ Because Cobden-Sanderson's health was bad at this time, it was Walker who made daily visits to the press to see that the work was progressing properly. The Doves Press made a brilliant start, helped by the list of customers from the Kelmscott Press, which Walker had brought. The workshop became a model of the socialist ideal, all the workers being on an equal basis, unsupervised, "honor being the only guardian of the owner's rights."²⁸ Everyone believed in Cobden-Sanderson's ideas, everyone was a "radical," and the talk was of books and the *Daily Chronicle*, a socialist newspaper. A student wrote that the work proceeded cheerfully, with singing, everyone taking pleasure in what he was doing. Cobden-Sanderson himself dressed in a workman's blue blouse and beret. His son and daughter played in the workshop in order that they

²⁴Nash, *op. cit.*, p. 7, 8.

²⁵ *Loc. cit.*

²⁶Orcutt, *op. cit.*, p. 263.

²⁷Cobden-Sanderson, *op. cit.*, Vol. 2., p. 4, April 29, 1900.

²⁸Preston, Emily, "Cobden-Sanderson and the Doves Bindery," *Craftsman*, 2:1, April, September, 1902, p. 26.

IN THE BEGINNING

GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS.

¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day.

¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day.

¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day.

¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the

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The Doves Bible, Genesis, p. 27.
Reduced to about 1/4 original size. The initial is in red.

might imbibe the new mode of living and become small apostles of the Gospel of Labor as soon as possible.²⁹

In his *Journals*, Cobden-Sanderson wrote in detail of his plans for the Press. Though pleased at the success of the Press, he was anxious not to let it become a means of personal acclaim, and even refused an official award offered in recognition of his work in 1901. His great dream, an edition of the Bible, had been subscribed to and paid for in advance, and as it was begun, he wrote a sincere, if lofty, prayer, "Let me desire for it the most beautiful frame possible, for the Bible as a whole – a composite whole . . . and now set forth, not ornamentally, for a collector's toy, but severely, plainly, monumentally, for a nation's masterpiece, for a nation's guidance, consolation and hope."³⁰

For one not familiar with the niceties of fine bookmaking, it is difficult to imagine the care spent in designing each page, or, indeed, of the knowledge and sense of design needed to set the title page alone. Cobden-Sanderson gave many hours to the Bible, his life's work. Edward Johnston designed the capitals which were printed in red – simple, absolutely correct for this otherwise undecorated Bible. After more than two years of work, the Bible, in five large vellum-bound quarto volumes, was finished in 1905. Five hundred copies were printed on paper and two on vellum.

The Doves Bible has been praised in extravagant terms, even by critics not given to unrestrained enthusiasms. Stanley Morrison remarked of Johnston's initials that they were of special form and color and that the Doves Bible, a superb effort, "represents the finest achievement of modern English printing" – then added, rather deprecatingly, "and a standard to which subsequent Doves books never attained."³¹ Will Ransom remarked that the Bible was outstanding among approximately fifty books published between 1901 and 1916. He placed it side by side with William Morris's Kelmscott *Chaucer*, an elaborately decorated book in the medieval style, "upon the peak of typographical accomplishment."³² The two books are utterly dissimilar, but both have the quality of "greatness incontestable." Ransom found the Doves Bible more beautiful than the Gutenberg.³³ MacMurtrie calls it a "monument of restraint and dignity."³⁴

²⁹*Ibid.*, p. 27.

³⁰Cobden-Sanderson, *op. cit.*, Vol. 2, p. 16, January 14, 1902.

³¹Morrison, Stanley, *Four Centuries of Fine Printing*, London, Ernest Benn, 1960, p. 44.

³²Ransom, *op. cit.*, p. 56.

³³*Loc. cit.*

³⁴MacMurtrie, *op. cit.*, p. 471.

Though John Nash thought the Doves Press edition of *Paradise Lost*, (1902) the most perfect book in Roman type, he adds, “the Bible is an equally magnificent book, only more formidable,” because of the size of the page, the content itself, and in the prose form, “the type shows to less advantage and the long lines are less easy to read.”³⁵ (In the Doves Bible the verses are not separated in the conventional way.)

The *Times Literary Supplement* said that with the Doves English Bible criticism stops short, so perfect is it “in the proportion of its page,” the “sparkling and judicious use of red,” and the “admirable arrangement of the poetical portion. A noble book which will bear comparison with the great examples of typography of all time.”³⁶

In 1906, the Doves Press began to have some financial difficulties, and the partners were prepared to close the press after it had printed the remaining books on their program. Cobden-Sanderson was again depressed and ill. He gave a series of lectures in late 1907 in the United States at Boston and Cambridge. The enthusiasm he found there for his work encouraged him to keep the press open. He gladly accepted his wife’s inspired suggestion that he print a Shakespeare series, beginning with *Hamlet*.

So, in the face of ailing health and recurrent depressions, Cobden-Sanderson continued in his painstaking way for six more years to design beautiful books “characterized by a majestic simplicity of design, meticulous typesetting, flawless press-work on the finest papers, and workmanlike bindings, [not the early hand-tooled leather bindings] free from all ornament; save for an occasional colored initial.”³⁷ The last book of the Doves Press, was typical of his stubborn courage in that, despite strong anti-German feeling in England, he printed – in 1916 – the long projected volume of Goethe’s *Lieder*, which was immediately bought up by his subscribers. With the publication of a *Catalogue Raisonné* in 1916, the final list of Doves Press books, he closed the press.

Mr. Walker, for personal financial reasons, had had to withdraw from the partnership. Because he loved the type he had created, he wanted it to be a part of the press, still. A legal agreement was drawn up in which Cobden-Sanderson was allowed the uncontrolled use of the Doves font as long as he lived, at which time it would revert to Emery Walker, if he did not die first.

On April 12, 1917, a review of the *Catalogue Raisonné* had appeared in the *Times Literary Supplement*. It described, at length, the work of the Doves

³⁵Nash, *op. cit.*, p. 14.

³⁶A Review of “*Catalogue Raisonné* of Books Printed at the Doves Press, (1900-1916)” *Times Literary Supplement*, 795: April 12, 1917, p. 179.

³⁷MacMurtrie, *op. cit.*, p. 471.

Press and lamented its closing. In the next issue, a letter was published from Emery Walker's solicitors, noting that the "Consecratio," a statement at the end of the *Catalogue*, was misleading. The type punches and matrices, said the solicitors, were not, as it seemed from the "Consecratio," the absolute property of Cobden-Sanderson, but, according to agreement the ultimate ownership of the font depended on the survivor.

This "Consecratio," published in 1917, as part of the *Catalogue Raisonné*, had first appeared in slightly different form, in the *Journals*, on June 9, 1911. Headed, "My Last Will and Testament" and underscored, it read: "To the Bed of the River Thames on whose banks I have printed all my books, I bequeath the Doves Press Fount of Type – the punches, the matrices, and the type in use at the time of my death, and may the river in its tides and flow pass over them to and from the great sea for ever and for ever, or until its tides and flow for ever cease; then may they share the fate of all the world, and pass from change to change for ever upon the Tides of Time, untouched of other use, and all else."³⁸

Mr. Walker was not the only one disturbed by this strange paragraph. A debate by letter began among the readers of the *Times*. The public seemed to think the type should be used commercially for the pleasure of all. Some resented the exclusive and expensive products of the private presses. Some of the private printers defended their position. The controversy suddenly ceased, when, on July 5, 1917, another letter from Walker's solicitors appeared with two letters sent to them by Cobden-Sanderson, which, they explained, "serve to illustrate Mr. Cobden-Sanderson's own view as to the sanctity of this agreement [as to the disposition of the Doves Fount of Type] – a somewhat peculiar one to be held by a barrister at law."³⁹

In his letters to Emery Walker's lawyers, Cobden-Sanderson blandly noted that it seemed there was doubt as to the meaning of the "Consecratio." "The type punches and matrices I have irretrievably committed, as described in the 'Consecratio' to 'the bed of the River Thames.'" ⁴⁰

Sir Emery Walker must have been astonished to learn that the font had been "dedicated" to the river. Cobden-Sanderson assured him that he had intended to abide by the agreement, but had "irresistably returned" to his intention to consecrate the type to the Doves Press. Incredibly, Cobden-Sanderson expressed his wish to regain Walker's friendship and heal the breach his action had caused.

A lawsuit was begun after this dramatic news, and a public quarrel was in the making. Just in time, a cash settlement was made out of court.

³⁸Cobden-Sanderson, *op. cit.*, Vol. 2, p. 181, June 11, 1911.

³⁹Letters to the Editor, *Times Literary Supplement*, 807: July 5, 1917, p. 321.

⁴⁰*Loc. cit.*

We do not know how Emery Walker felt about the destruction of his type. He kept no known diary, and he remained silent on the subject until his death in 1933. For his part, Cobden-Sanderson erased all mention of Emery Walker in his *Journals* and destroyed all the records of the Doves Press.

The apparently wanton destruction of the Doves font was worsened by the fact that it was premeditated. Cobden-Sanderson had begun in 1913, night after night, to drop the matrices, punches and type into the river. No one, not even his wife, knew. He had become, it seemed, entirely oblivious of the fact that after his death, the font of type should become the absolute property of Emery Walker. He realized it would cost his estate money, but missed the point that money could never atone for the loss and the broken agreement.

How could Cobden-Sanderson have destroyed the type in which he had such an emotional stake? The font of type seemed to him to have a sacred mission to print only the great thoughts of all time. He wrote in 1909, "It is my wish that the Doves Press type shall never be subjected to the use of a Machine other than the human hand, in composition, or to a press pulled otherwise than by hand and arm of man and woman; and this I will see to in my will, though, if I forget, I desire that this which I have written shall operate in its place."⁴¹

By 1910 he was depressed and worried. It seemed to him as if the past life of the press had vanished and the customers gone. He had begun to overhaul, destroy, and arrange papers relating to the Press. After another long illness, on the first day of Spring, 1912, he composed his epitaph: Implicit 1840 Explicit – ?, and confided to his journal that in the last three days he had stood on the bridge at Hammersmith and "looking toward the Press and the sun-setting threw into the Thames below me the matrices, from which had been cast the Doves Press Fount of Type, itself to be cast by me, I hope, into the same great river, from the same place, on the final closure of the Press, in – ?"⁴²

By June, 1915, he had printed all the books the Doves had contracted for. He gave no consideration to offers to buy the press. After the publication of the Goethe and the *Catalogue*, he began systematically to throw the type into the river. It was not easy, as type is heavy and hard to conceal. Several times the package did not land in the river, but on a pier of the bridge in plain sight, but out of reach. He was amused at the irony of the situation. "My idea was magnificent, the act ridiculous."⁴³ He worried lest he be caught, though he felt that this would have given him a chance to explain his acts. He

⁴¹Cobden-Sanderson, *op cit.*, Vol. 2, p. 138, February 9, 1909.

⁴²*Ibid.*, Vol. 2, p. 214, March 21, 1913.

⁴³*Ibid.*, Vol. 2, p. 301, October 28, 1916.

apparently knew exactly what he was doing. “My folly is of a light kind, and inexplicable by common sense, and my soul, soaring with my object, is at peace and calm, though in the actual achievement I may be thwarted.”⁴⁴

On July 25, 1917, by which time his deed was known to all, he wrote of walking on the bridge at Hammersmith and enjoying the glory of the sunset on the river, and the city “full of an awful beauty, God’s Universe and Man’s – joint creators. How wonderful! And my Type, the Doves Type was part of it.”⁴⁵

As the year 1917 ended he continued to destroy all the records of the press and bindery. The books, alone, were to speak as the expression of his whole life and its contribution to the order and beauty of the whole. The destruction of the type seemed to him to be part of the universal scheme of creation and destruction. He never doubted his right to destroy the type. It had become a part of him, and like himself, would live on only in the books.

In September, 1921, he stopped working at the bindery forever. In January, he finished his *Cosmic Visions*, his book on his beliefs about self and the universe. He died in September, 1922, almost eighty-two years old, having had the time, after all, to complete his plans and to see his life’s work a success.

Edward Johnston, who had worked so closely with Cobden-Sanderson, wrote, “I suppose no one has ever written with such insight, or so eloquently of The Book Beautiful, and this brief, comprehensive vision might well be taken to heart by all honest printers.”⁴⁶ Of those books for which he was also partly responsible, Johnston said, “I believe that these books were at once the plainest and most idealistic ever produced by any of the ‘Private Presses.’ . . . They depend, not upon ornament . . . but upon their utter legibility and high quality.”⁴⁷

In his description of the Doves books, Ransom writes, “When it is said that they approach dangerously near to absolute perfection in composition, presswork, and page placement, everything has been said. Their peculiarly individual quality is entire absence of decoration. Not a single floret appears; beside the characters of a simple Roman alphabet there is only a paragraph mark. True, there are drawn initials occasionally and a marvelously accurate use of red – and such a red – but that is all. And that all is magnificent. The great red initial that dominates and fits exactly the opening page of Genesis in

⁴⁴*Loc. cit.*

⁴⁵*Ibid.*, Vol. 2, p. 325, July 28, 1917.

⁴⁶Nash, *op cit.*, Johnston, p. 25.

⁴⁷*Ibid.*, p. 26.

the Doves Bible is a pattern for all time of complexity reduced to a minimum of simplicity.”⁴⁸

The *Times* describes the quality of the Doves books as possessing “a peculiar charm of their own [due to] a kind of architectural balance and just sense of proportion, both in the type itself, closely modelled upon that of Jenson, and in the arrangement of the page.” The books do not owe their beauty to “meretricious ornament,” but are like a maiden “unbedecked and unbejeweled.”⁴⁹ But a note of criticism enters this extravagant review. The Doves books are almost too perfect in technical execution! “The keenest professional eye cannot detect a flaw in the press-work or the slightest deviation from perfection in ‘color’ or ‘register.’”⁵⁰

Beauty is, after all, a matter of taste. In *Printing Types*, D.B. Updike notes that the Doves type is based on a Jenson type “freed from accidental irregularities due to imperfect cutting and casting and the serifs altered in some cases” and wonders if these improvements are “perhaps a fault, rather than a virtue.” Though Updike agrees that the type is very beautiful, “its regularity and the rigidity of the descender in the *Y* makes it thin and spiky in appearance, and thus a little difficult to read; nor has it the agreeable ‘opulence’ of the best Italian fonts.”⁵¹

L.E. Wroth’s view, from the perspective of twenty or so years later, is that Cobden-Sanderson had learned nothing between 1900, when he published *The Ideal Book*, and 1916, when he published the *Catalogue Raisonné*: “He had produced more than fifty impeccably perfect books, which prove that nothing can be more tiresome than the repetition of perfection.”⁵²

William Morris and Cobden-Sanderson’s followers among the private presses did influence printing for the good. Their lead was followed into the twentieth century, which saw a great revival of fine printing.

In England, an article in *Craftsman* magazine in 1902, when Cobden-Sanderson had published only four books, remarked that the books printed by Morris and Cobden-Sanderson had “worked against the dead level of bad printing, resulting in the best books in the world for artistic excellence.”⁵³

⁴⁸Ransom, *op. cit.*, p. 56.

⁴⁹A Review of “Catalogue Raisonne of Books Printed at the Doves Press, (1900-1916)” *op. cit.*, p. 179.

⁵⁰*Loc. cit.*

⁵¹Updike, Daniel Berkeley, *Printing Types*, Cambridge, Mass., Harvard University Press, 1951, p. 212.

⁵²Wroth, Lawrence C. ed., *A History of the Printed Book*, New York, Limited Editions Club, 1938, p. 489.

⁵³Footo, Florence, “The Binding of Books,” *Craftsman*, 2:1, April, September, 1902, p. 35.

John Lewis, in his *Typography; Basic Principles*, says that it was the Doves Press, not Morris's Kelmscott Press, which all subsequent private presses followed in their admiration for fifteenth century Roman type-faces.⁵⁴ Niklaus Pevsner says that the Doves Press stands at the beginning of German twentieth century printing. "Honesty and saneness became the ideals that replaced the sultry dreams of Art Nouveau aesthetics."⁵⁵

Pevsner's words might have been spoken by Cobden-Sanderson, "carried over into the artist's personal outlook, this [feeling about art] means seriousness, religious conscience, fervent passion, and no longer spirited play, or skillful craftsmanship. It meant, instead of art for art's sake, art serving something higher than art itself can be."⁵⁶ These ideas are basic to an understanding of what Cobden-Sanderson's work meant. Beyond the immediate purpose of the press – to print beautiful books, he wished his books to express "the workmanship of life and its embodiment in form beautiful."⁵⁷

Emery Walker's unique type was essential to the beauty of the Doves Press books, but their overall design was the work of a man for whom the books were truly a visible expression of the universe, a part of a comprehensive and beautiful order. Cobden-Sanderson was a serene "philosopher and mystic with a cosmic vision comprehensive enough to resolve illimitable complexity into utter simplicity."⁵⁸

As his *Journals* testify, Cobden-Sanderson consciously made his work the meaning of his life. Can one understand his deliberate refusal to allow profane fingers to touch the very tools of his communion with the universe?

⁵⁴Lewis, *op. cit.*, p. 13.

⁵⁵Pevsner, Niklaus, *Pioneers of Modern Design*, Middlesex, Penguin, 1966, p. 202.

⁵⁶*Ibid.*, p. 88.

⁵⁷Duryea, *op. cit.*, p. 34.

⁵⁸Ransom, *op. cit.*, p. 37.

SONNET 151

LOVE IS TOO YOVNG TO KNOW WHAT
CONSCIENCE IS,
YET WHO KNOWES NOT CONSCIENCE IS
BORNE OF LOVE?
THEN GENTLE CHEATER VRGE NOT
MY AMISSE,
LEAST GVILTY OF MY FAVLTS THY SWEET
SELFE PROVE.
FOR THOV BETRAYING ME, I DOE
BETRAY
MY NOBLER PART TO MY GROSE BODIES
TREASON;
MY SOVLE DOTHT TELL MY BODY THAT HE
MAY,
TRIVMPH IN LOVE; FLESH STAIES NO
FARTHER REASON,
BVT RYSING AT THY NAME DOTHT
POINT OVT THEE,
AS HIS TRIVMPHANT PRIZE. PROVD OF
THIS PRIDE,
HE IS CONTENTED THY POORE DRVDGE
TO BE,
TO STAND IN THY AFFAIRES, FALL
BY THY SIDE.
NO WANT OF CONSCIENCE HOLD IT
THAT I CALL,
HER LOVE, FOR WHOSE DEARE LOVE I
RISE AND FALL.

Shakespeare's Sonnets, p. 88. The Doves Press.

Shelley I.

What then they said to do with pain wrong,
 That was a winged light in Paradise?

What didst thou under these unclinging shins,
 Cower'd beneath of low, no spirit was strong,
 And peer'd no more; life was even cloth'd in song!
~~his~~ ^{the} ~~is~~ ^{is} ~~watcher~~ ^{the} ~~of~~ ^{the} ~~the~~ ^{the} ~~eyes~~ ^{eyes}. ^{gaze,} ^{hanging:}

~~They were~~ ^{the} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~eyes~~ ^{eyes}.
~~They~~ ^{the} ~~lips~~ ^{lips} ~~of~~ ^{of} ~~the~~ ^{the} ~~lips~~ ^{lips} ~~is~~ ^{is} ~~like~~ ^{like} ~~un~~ ^{un} ~~clinging~~ ^{clinging} ~~to~~ ^{to} ~~the~~ ^{the} ~~lips~~ ^{lips}.

~~They~~ ^{the} ~~lips~~ ^{lips} ~~are~~ ^{are} ~~like~~ ^{like} ~~un~~ ^{un} ~~clinging~~ ^{clinging} ~~to~~ ^{to} ~~the~~ ^{the} ~~lips~~ ^{lips}.
 The work is done; because ~~is~~ ^{is} ~~done~~ ^{done},
 Forgotten not the thought ~~is~~ ^{is} ~~gone~~ ^{gone},
 Sweet speech, necessity of a bloodless pain.
 As the pure moon dips into shadow, then
~~the~~ ^{the} ~~lips~~ ^{lips} ~~of~~ ^{of} ~~the~~ ^{the} ~~lips~~ ^{lips} ~~is~~ ^{is} ~~like~~ ^{like} ~~un~~ ^{un} ~~clinging~~ ^{clinging} ~~to~~ ^{to} ~~the~~ ^{the} ~~lips~~ ^{lips}.
~~the~~ ^{the} ~~lips~~ ^{lips} ~~of~~ ^{of} ~~the~~ ^{the} ~~lips~~ ^{lips} ~~is~~ ^{is} ~~like~~ ^{like} ~~un~~ ^{un} ~~clinging~~ ^{clinging} ~~to~~ ^{to} ~~the~~ ^{the} ~~lips~~ ^{lips}.
 Upon the illumined face 'ance of thy love.

From the original ms. of Swinburne's poem "Shelley."

Swinburne in Miniature

by John S. Mayfield

Recently I acquired at a London auction the original of an hitherto unknown and unrecorded 182-page notebook kept by the famous English poet, A. C. Swinburne (1837-1909), when he was an undergraduate student at Oxford University during 1856-1859. It was filled with unpublished verse and prose all written in ink by him during that period. One of the items was a complete poem entitled "Shelley," which covered two full pages of the notebook with a galaxy of alterations, strike overs, revisions, interlineations, and such. When Dr. Terry L. Meyers, College of William and Mary, read the verses, he said: "The poem, of course, beyond being superb in itself, is doubly valuable since it is vivid proof of the depth of Swinburne's dedication to Shelley at Oxford, something one has been able to argue thus far only indirectly."

A transcription of "Shelley" with a brief introductory note was sent to Mr. Achille J. St. Onge of Worcester, Massachusetts, who is known throughout the American and English literary world for the beautiful miniature books he has produced during the past thirty years. He was enthusiastic about publishing the poem and rushed the material over to his printer, Joh. Enschedé en Zonen, in Haarlem, Holland. Proofs were sent back, checked and returned, and everything seemed to be in order.

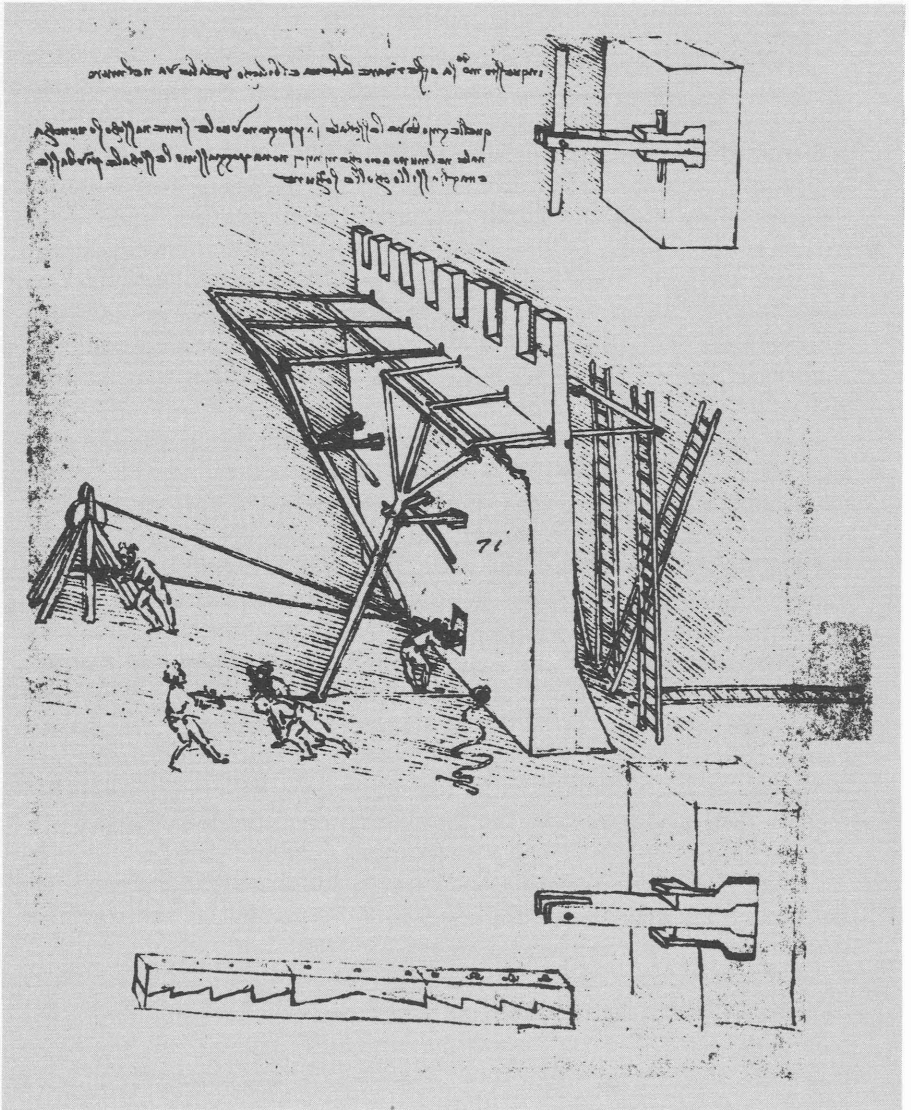
The next word Mr. St. Onge received from overseas was that the package containing all the printed sheets for the entire edition had been lost in the mail on its way to the binder, Reliure du Centre S.A., in Limoges, France. After a frantic search of three weeks, it was finally found, and forwarded on to its destination. By that time all the Reliure employees had gone on their regular vacation, and the bindery was closed down for a month. Nothing has ever interfered with a Frenchman's scheduled vacation.

After what seemed to be an interminable and unconscionable delay, the finished copies were finally sent over to Worcester by air mail, and the announcement of the new publication made public.

This Swinburne first edition was printed on handmade all rag paper from handset Romanée and Spectrum type, bound in full revolutionary red (a most appropriate color for Shelley and Swinburne) nigerian oasis, decorative endpapers, all edges gilt, stamping on front cover in pure gold, 1-3/4 by 2-1/2 inches, 24 pages, in an edition of 500 copies.

Mr. St. Onge recently wrote that only a few copies remained on hand.

John S. Mayfield is Curator Emeritus of Manuscripts and Rare Books and George Arents Bibliographer in Swinburne Studies, Syracuse University. His volume of bibliographical essays entitled *Swinburneiana* will be published in August.



Leonardo da Vinci, *Codex Atlanticus*, Vol. 2, p. 139.^f

Codex Atlanticus

by Carol Hanley

The gift of the *Codex Atlanticus* to the George Arents Research Library by the Class of 1912 and Chester Soling is a generous gesture of scholastic importance. Publishers are the Johnson Reprint Corporation, a subsidiary of Harcourt Brace Jovanovich and Centro Editoriale Giunti, of Florence.

The *Codex* is a collation of sections from many of Leonardo Da Vinci's notebooks, compiled by Pompeo Leoni, a sixteenth century sculptor who came to acquire them through the descendants of Leonardo's devoted disciple, Francesco Melzi. It is unfortunate that Melzi did little by way of organizing and editing the notebooks, so long in his possession, or took no steps to preserve this rich legacy for posterity. Upon his death in 1570, his treasures were sold at random by his family. It is also unfortunate that Melzi himself did not undertake to write the memoirs of his relationship of twelve years with Leonardo. Perhaps if he had, a clearer picture of the man would have emerged from the many details which Melzi could have provided, instead of the veil of scholastic conjecturing and factual gaps through which we now know him.

According to a French document in the *Cabinet de L'Amateur* (1863, pp. 61-63) the Melzi heirs sold thirteen of Leonardo's notebooks to Pompeo Leoni (whose father was a pupil of Michelangelo), a sculptor in the service of King Philip II of Spain.¹ He wished to purchase these notebooks for Philip who was interested in art and fond of such curiosities, as the notebooks were no doubt considered. In the seventeenth century, c.1622, Galeaz Arconati bought the *Codex Atlanticus*, as it was called because of its vast subject range, from Polidoro Calchi, Leoni's heir, for 300 ducats. He retained the volumes, refusing to sell them even though many generous offers were made to him. Since 1636, the *Codex Atlanticus* has been a part of the Ambrosian Library in Milan. "The explicit deed of gift may be seen, translated into French in the *Cabinet de L'Amateur*, 1861, pp. 53-59."²

Miss Hanley has been a member of the staff at the George Arents Research Library since graduating from Syracuse University. She will work for her Master's degree in Art History at State University of New York, Binghamton, in the coming year.

¹Background information for this section was obtained from J. P. Richter's *The Notebooks of Leonardo Da Vinci*, New York, Dover Publications, Inc., 1970, Vol. II, pp. 480-81.

²Richter, Vol. II, p. 481.

The notebooks of Leonardo were arranged into this massive scrapbook of twelve volumes by Leoni while he was in Spain towards the end of the sixteenth century, probably the last decade.³ He dismembered Leonardo's notebooks in an attempt to put these widely diversified volumes into some kind of subject order. But, as Kenneth Clark writes of them in his *Leonardo Da Vinci*, "[They] are like the result of a Chinese examination in which, as we are told, the examinee is placed in a room alone and asked to write down all he knows; and in part they are little more than commonplace books — selections from his reading. . .".⁴ With that as a consideration it gives us an idea of the complex maze of the man's thoughts which probably confronted Leoni in his self-appointed position as editor of these volumes. Besides that, and that alone would make one feel rather hesitant to undertake a project of such magnitude, there is the consideration of Leonardo's vivid imagination. One wonders at Leoni's thoughts about his various inventions and scientific experiments which cover a wide technical area for Leonardo's time. Unfortunately, we do not know much about Leoni himself or the extent of his educational background.

To further complicate matters in Leoni's undertaking, there is Leonardo's use of mirror script. To scholars of all ages this has presented difficulties in understanding the notebooks and is the basis of interesting theories about Leonardo's temperament which have become part of the legend surrounding his mysterious and enigmatic personality. One of the most intriguing is that this manner of writing is characteristic of a secretive individual who wishes to guard his ideas and accumulative knowledge from other men's eyes. This assumption, however, seems far from the truth. Leonardo often lamented the disorganized state of his notebooks, and it was a great trial to him that he never had enough time to work them out of their deplorable state of confusion.⁵ Being left handed may have made this script more comfortable. It probably suited his highly individualized experimental approach towards all facets of his work. He was a man of complex amusements and this perhaps was one of them.

The subjects encompassed by the *Codex* deal primarily with Leonardo's interest in the sciences. They include designs for military weapons, defense techniques for fortresses, many mechanical and geometric drawings, scientific experiments, questions and theories on weather conditions, architectural plans and designs, and many of his inventions. But the *Codex* is not devoid of

³In his Introduction to *Leonardo Da Vinci Fragments at Windsor Castle From the Codex Atlanticus*, London, Phaidon Press Ltd., 1957, p. 11, Carlo Pedretti offers between 1582 and 1590 as the possible dates for Leoni's acquiring the notebooks from the Melzi family.

⁴Clark, Kenneth, *Leonardo Da Vinci*, Baltimore, Penguin Books, 1958, p. 63.

⁵Clark, p. 65. Also see, Pamela Taylor, *The Notebooks of Leonardo Da Vinci*, New York, Plume Books, 1971, p. 10.

his artistic pursuits. Among the myriad of subjects scattered throughout the notebooks — prophecies, jokes, fables, miscellaneous writings — are many important passages of the *Trattato della Pittura*, one of the most important literary works ever done by Leonardo. The *Trattato* was the only literary work of Leonardo's which Melzi attempted to edit from the gleanings of various non-conjunctive manuscripts. It is not found in its entirety in any one manuscript or notebook. To this day it is not in any specific order, yet manages in its confusion to cover a wide area in the philosophy of painting and of technique in the Renaissance. The writing of a treatise of this type was not an unusual occurrence during this period, for many eminent painters and intellectuals proffered all-encompassing theories about the many facets of art. Leonardo codified rules for the artist, in the overall areas of: 1) the nature of painting, 2) the science of painting, 3) studio practice, and gives his personal feelings on diverse aspects of being a painter and indication of his personal tastes.⁶ Leonardo devoted almost as many words to his treatise and the subject of painting as he applied brush strokes to create his paintings. We have Melzi's initiative to thank for the saving of this important document, for it is through his devoted efforts in meticulously going through the notebooks that the *Trattato* comes to light at all.

The *Codex Atlanticus* originally had another volume of drawings assembled by Pompeo Leoni which is now part of the Windsor Castle collection. According to Carlo Pedretti's provenance of the Windsor volume it was separated from the major collection upon Leoni's death. Don Juan d'Espina acquired two of the original volumes and though he would not sell them during his lifetime, they are noted by Constantine Huyghens in the British Royal Collection in 1690.⁷

The enigma and mystery surrounding Leonardo today is probably the same as that noted by his contemporaries. He was a solitary figure, enveloped in the realm of his own imagination of which his notebooks present an accurate image.

⁶Clark, p. 74.

⁷Pedretti, p. 28. For further information on the problem of the drawings at Windsor Castle see A. H. Scott-Elliot, "The Pompeo Leoni Volume of Leonardo Drawings at Windsor," *Burlington Magazine*, Vol. XCVIII, pp. 11-17.

News of the Library and Library Associates

Annual Meeting and Luncheon, May 17, 1974

The Board of Trustees of Library Associates met preceding the members' meeting and luncheon. Committee reports indicated that Library Associates had successfully survived a year of change. Programs were well attended and membership lists had been carefully pruned of non-contributors, while efforts had been made to reach new groups of potential members. New co-chairmen for the Membership Committee this year are Mrs. Elizabeth Blessed and Miss Helen Hewitt.

Professor Mary Marshall was named vice-chairman and chairman of the Faculty Advisory Council which will act as a liaison between the university administration, the faculty, the library, and Library Associates.

The Treasurer's Report indicated that approximately two-thirds of Library Associates income came from gifts and memberships in 1973-74, the remaining third from Syracuse University, not including intangible support such as office space and supplies. Of particular interest were Chancellor Melvin Eggers's remarks that the university recognizes and will continue to support the work of Library Associates in behalf of the Syracuse University Libraries.

Mr. Metod Milac noted that gifts in kind from Library Associates membership were part of its contribution which does not appear under income in the Treasurer's Report.

The luncheon was held in the 1916 Room, Bird Library. Dr. David Tatham spoke about the portraits, illustrations, and cartoons from nineteenth century Syracuse, which were on display. He especially noted three portraits which spanned the adult life of George Fiske Comfort, the first dean of the School of Fine Arts at Syracuse University.

The *Syracuse Post-Standard* Award for distinguished service to the Syracuse University Libraries was presented at the luncheon to Professor Erik Hemmingsen, Chairman of the Mathematics Department, in recognition of his long and unflagging interest in the mathematics collection. Mr. J. Leonard Gorman, executive editor of the *Post-Standard* said that Dr. Hemmingsen's efforts in enlarging the collection of journals from all over the world has helped attract fine mathematicians to the faculty who need to use this excellent library. As a member and chairman of the Senate Library Committee at the university he also took a large part in the advance planning for the Bird Library.

Professor Antje Lemke presented a citation to the Acting Director of Libraries at Syracuse University, Mr. Metod Milac, in recognition and gratitude for his work and his support of Library Associates. The citation read in part:

In all his positions [at the Syracuse University Libraries] . . . Mr. Milac has carried heavy burdens with grace and competence. Indeed, in our time of rapid and often upsetting changes in library services and technology, Mr. Milac has integrated old and new with empathy for all those affected by the process.

We the members of Library Associates found him always receptive and supportive. The fact that we are here today is without doubt due to his personal interest, his idealism, and loyalty.

Mr. Milac, an administrator and musician, proves what Martin Luther said in 1569: "He who has skill in the art of music is of good temperament, and fitted for all things."

A gift was given to Mrs. J. Howland Auchincloss and Mrs. James Mozley in appreciation for their work this year on the multiple aspects of Library Associates.

A copy of the credo of violinist and teacher Lucien Capet was presented as a gift to the membership attending the luncheon by Mrs. F. H. Biederstedt. The credo, *Telle Est Notre Loi*, is from the collection of Professor Emeritus Louis Krasner who studied with Lucien Capet in Paris in 1925-26.

Constitution to be Amended

The membership is hereby notified that Library Associates' amended Constitution will be presented for approval at the Fall Meeting and Luncheon on October 25, 1974. Amendments concern number and term of service of officers and committees and their duties, and modifies requirements for membership. Members may have a copy of the amended Constitution upon request from Library Associates office at 611 Bird Library, Syracuse University, Syracuse, New York, 13210.

Library Director Named

Mr. Donald C. Anthony has been appointed Director of Libraries at Syracuse University. He came to Syracuse from Columbia University where he was associate university librarian. His background includes experience with the public and private library, archives and manuscripts, audio-visual resources, and management. He holds the degrees Bachelor of Art in History, and a Master of Library Science from the University of Wisconsin.

Missing Issues of *The Courier*

The appeal to members for missing copies of early issues of *The Courier* has resulted in an immediate response from Abbie Harper Bigelow and Elizabeth Henes, both members since 1957. They have generously donated not only the missing copies but also others among the early issues. There are several complete sets among the membership and it is a pleasure to say that the official files are complete now, too. The early issues will not be sold, of course, but material will be available by photocopy as requested.

Special Thanks

The editor wishes to express appreciation for the willing and good-natured help of the staff of the George Arents Research Library in preparing this issue of *The Courier*, especially Candace Bird, Carol Hanley, and David Zeidberg. Searching the catalog and bringing books from the stacks took a great deal of their valuable time.





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