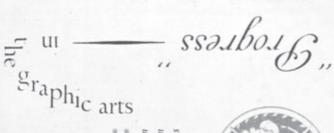
RECENT EXHIBITIONS

Gutenberg began, five hundred years ago, both the art and the business of printing. As a commercial enterprise, printing has been remarkably successful during the five centuries of its history, while the less commercial aspects of printing have had, to say the least, their ups and downs. In spite of that, an exhibition for the months of September and October proved that examples of fine printing could be found in every decade from 1460 to the present. The exhibition served several other purposes as well. It showed that the earliest period of printing was also the most artistic, that books printed before 1600 were often produced by craftsmen who learned their trade from master printers in direct descent from the fountain heads of Gutenberg, Fust, and Schoeffer. It showed that even during the "dark ages" of printing, individual printers like Bodoni, the Elzevirs, and the Foulis brothers and men who had a knowledge of typographical tradition, like John Fell, kept the tradition of fine printing alive. It showed finally that "progress" was no blessing for the graphic arts, that the period of the beginning of the steam press was a low ebb in fine printing, and that only by disregarding economics could private presses like the Lee Priory Press and William Morris's Kelmscott Press produce works of typographical distinction. The illustration shown on the opposite page stated this major theme of the exhibition, that the "progress" of printing was like a squirrel in a cage, and that true improvement of typographical standards was more likely to arise from a study of tradition than from any technological improvements. The books exhibited were the following, all from the Rutgers University Library:

1460	Gutenberg	Page from the Catholicon
1479	Filippo de Pietro	Justinus, Epitoma
1485	Zarotus	Horace
1497	Schonsperger	Schedel, Liber Chronicarum
1501	André Bocard	Lyndewood, Provinciale
1515	Aldus Manutius	Lactantius
1524	Johann Froben	Aesop
1532	Hans Schotten	Brunfels, <i>Kreüterbuch</i>
1544	Robert Estienne	Horace
1558	Steelsius	Cumiranus
1561	John Kyngston	Chaucer
1579	Arnold Birckmann	Cicero
1581	Christopher Plantin	Guicciardini

159	4 Henri Estienne	do Tumania Hamadana Dantia
160	•	de Tyrranis Heracleae Ponticae Batavia Illustrata
161	•	Holy Bible
162		
163		Camden, Annals of Elizabeth
		Dares and Dictys
164		Heinsius, Orations
165 166		Rufus, Historia Alexandri Magni
167		Variorum Justinus
168		Dugard, Marriage of Cousins German
	,	Broadside (facs.)
169	• • • • • • • • • • • • • • • • • • • •	Makemere, Answer to George Keith
170		Arrianus, Expeditionis Alexandri
171 172		Missale Romanum
173		Pope, Iliad
		Poor Richard's Almanack
174	' <u>-</u>	Cicero, Cato Major
175	,	Milton, Paradise Lost
176 177		Duhamel de Monceau, Memorias
1//	Foulis	Iliad
178		Combles, L'Ecole du Jardin Potager
179	—	Parini, Odi
180	,	Iliad
181		Breton, Longing of a Blessed Heart
182		Progresses of Queen Elizabeth
183	5	Ritson, Ancient Popular Poetry
184	5	Young Ladies Offering
185		
,	Society	Lewis Morris Papers
186		Liber Vagatorum
187	3 Chiswick Press	Diary of Lady Willoughby
188		Dictionary of Slang, Jargon, and Cant
189		Morris, Poems by the Way
190		Tale of Gamelyn
191	3 Doves Press	Prospice
192		Henry James at Work
193		Prospectus
194	·	Paragraphs on Printing
195	·	"Progress" in the Graphic Arts
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Other exhibitions included a group of modern children's books, on loan from the American Institute of Graphic Arts, the customary Rutgersensia material in September, and a group of broadsides, ballots, and manuscript material pertaining to New Jersey elections in October.





An address delivered at the Newberry Library in Chicago on November 5th 1948 before the Society of Typographic Arts on the occasion of the opening of an exhibition of the author's works

by

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