

## 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 <i>Catholicon</i>
1479	Filippo de Pietro	Justinus, <i>Epitoma</i>
1485	Zarotus	Horace
1497	Schonsperger	Schedel, <i>Liber Chronicarum</i>
1501	André Bocard	Lyndewood, <i>Provinciale</i>
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

1594	Henri Estienne	<i>de Tyrranis Heracleae Ponticae</i>
1609	Lodewijk Elzevir	<i>Batavia Illustrata</i>
1611	Robert Barker	<i>Holy Bible</i>
1625	Elzevir	Camden, <i>Annals of Elizabeth</i>
1630	Willem Blaeu	Dares and Dictys
1642	Elzevir	Heinsius, <i>Orations</i>
1658	Elzevir	Rufus, <i>Historia Alexandri Magni</i>
1669	Elzevir	<i>Variorum Justinus</i>
1673	Henry Hall	Dugard, <i>Marriage of Cousins German</i>
1688	Oxford University Press	Broadside (fac.)
1694	Benjamin Harris (Boston)	Makemere, <i>Answer to George Keith</i>
1704	van der Aa	Arrianus, <i>Expeditionis Alexandri</i>
1711	Plantin Press	<i>Missale Romanum</i>
1720	Lintot	Pope, <i>Iliad</i>
1732	Franklin	<i>Poor Richard's Almanack</i>
1744	Franklin	Cicero, <i>Cato Major</i>
1759	Baskerville	Milton, <i>Paradise Lost</i>
1763	Joachim Ibarra	Duhamel de Monceau, <i>Memorias</i>
1778	William and Andrew Foulis	<i>Iliad</i>
1780	Didot	Combles, <i>L'Ecole du Jardin Potager</i>
1799	Bodoni	Parini, <i>Odi</i>
1808	Bodoni	<i>Iliad</i>
1814	Lee Priory Press	Breton, <i>Longing of a Blessed Heart</i>
1823	Nichols	<i>Progresses . . . of Queen Elizabeth</i>
1833	Chiswick Press	Ritson, <i>Ancient Popular Poetry</i>
1848	Gift Book	<i>Young Ladies Offering</i>
1852	New Jersey Historical Society	<i>Lewis Morris Papers</i>
1860	Chiswick Press	<i>Liber Vagatorum</i>
1873	Chiswick Press	<i>Diary of Lady Willoughby</i>
1889	Ballantyne Press	<i>Dictionary of Slang, Jargon, and Cant</i>
1891	Kelmscott Press	Morris, <i>Poems by the Way</i>
1901	Elston Press	<i>Tale of Gamelyn</i>
1913	Doves Press	<i>Prospice</i>
1924	Hogarth Press	<i>Henry James at Work</i>
1937	Oriole Press	<i>Prospectus</i>
1943	Bruce Rogers	<i>Paragraphs on Printing</i>
1950	Overbrook Press	<i>"Progress" in the Graphic Arts</i>

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.

in ————— “Progress”  
the graphic arts

An address delivered at the Newberry Library in Chicago on  
November 5<sup>th</sup> 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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Printed in privacy

THE OVERBROOK PRESS

STAMFORD, CONNECTICUT

1950

Title page for “Progress” in the Graphic Arts, designed by  
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