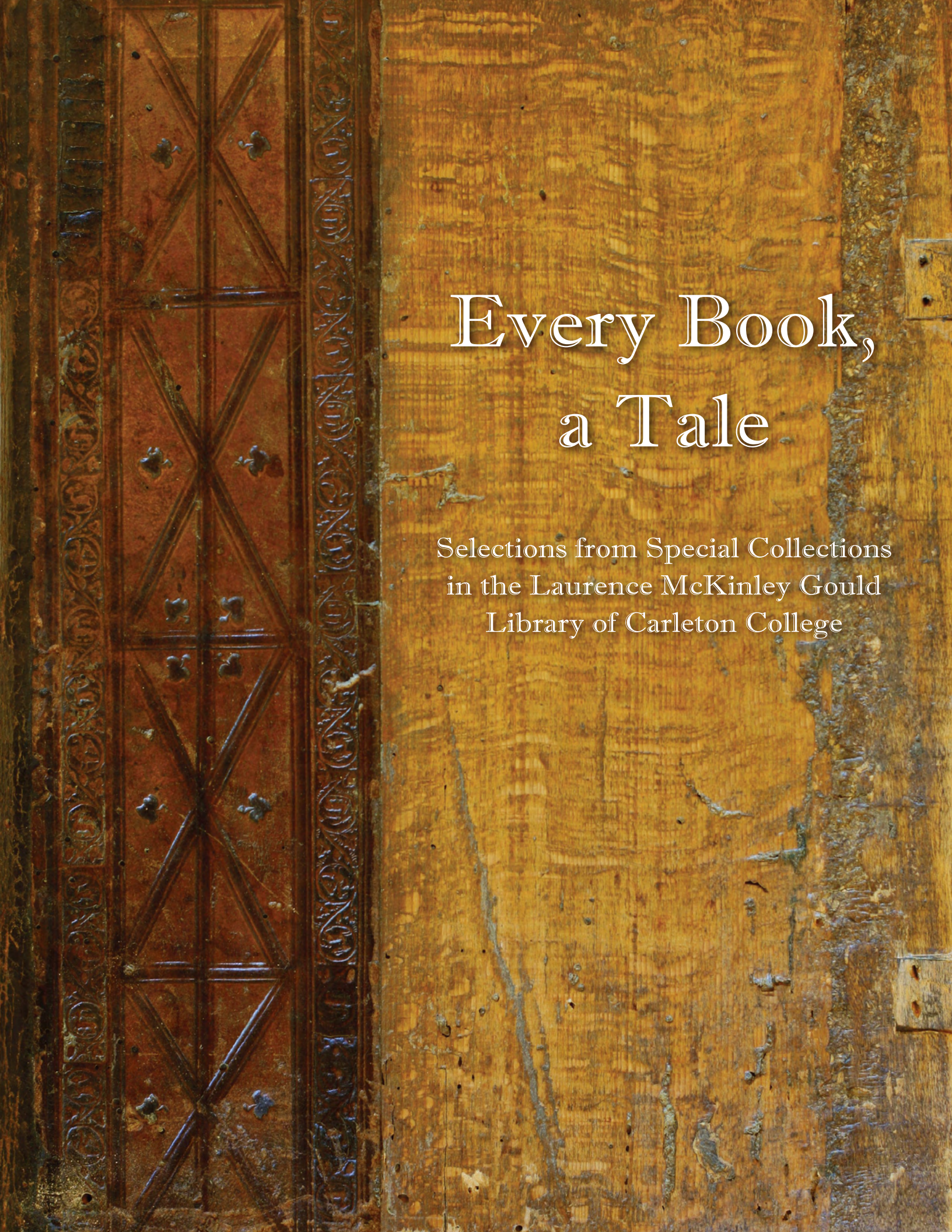


Every Book, a Tale

Selections from Special Collections in the Laurence McKinley Gould Library of Carleton College

Every Book, a Tale

Every Book, a Tale

Selections from Special Collections in the Laurence McKinley Gould Library of Carleton College

Edited by John Roger Paas

Northfield: The Trustees of Carleton College, 2010

For Steven G. Poskanzer
on his inauguration
as the eleventh president
of Carleton College

Table of Contents

. . . books, we know,
Are a substantial world, both pure and good;
Round these, with tendrils strong as flesh and blood,
Our pastime and our happiness will grow.

WORDSWORTH

Preface

To mark the end of the second millennium, the editors of *Time* magazine devoted much of the final issue of the 20th century to a century-by-century description of the "person of the century." From a wide range of very talented and influential people the editors chose such scientists, political figures, and artists as Sir Isaac Newton, Thomas Jefferson, and Giotto. For the 15th century they selected the inventor Johann Gutenberg—some would argue he is actually the "man of the millennium"—with the justification that the "obscure printer's innovation kindled reformations and a yet unfinished information revolution." There is no doubt about the far-reaching impact that Gutenberg's invention has had on the entire world. It has been instrumental in preserving and spreading ideas, changing societies, and altering fundamentally the way people think and learn.

The emergence of electronic modes of communication in the past few decades has raised questions in the minds of many people concerning the proper place of books in a digital environment. The codex, which for the greater part of two millennia has been the mainstay of cultural advancement, is being either supplanted or complemented—depending on one's interpretation—by texts that lack physicality. Whereas it has long been assumed that ideas to be transmitted would be printed on paper, nowadays they are just as likely to be stored on remote servers. However, at the same time that new modes of transmission and preservation seem to be superseding the printed book, there is a strong countervailing interest in the book as a material object. Wherever one looks, one finds communities and institutions of higher education supporting an increasing number of book arts programs, and the number of private presses printing limited editions of books grows each year.

Although it is rare to find an academic scholar in a traditional department who can devote time solely to the study of books and printing, the number of people broadly interested in the subject is extensive and growing. Printed materials remain central to any academic enterprise, and the academic community has recently shed its prejudice for first editions of works, recognizing that later editions can be just as informative about the culture in which they were produced. All of these books illustrate a point that Joseph Addison made in *The Spectator* in 1711: "Books are the legacies . . . which are delivered down from generation to generation, as presents to the posterity of those who are yet unborn."

Three main approaches now predominate in the study of books and print culture: history, literary studies, and bibliography. While focusing on similar texts, each approach pursues different avenues of investigation and applies distinct methodologies. The essays in this volume—which focus on printed materials from a wide range of disciplines and several centuries—exemplify the various ways in which the value of a text can be interpreted. All of the works discussed are held in Special Collections in the Laurence McKinley Gould Library of Carleton College, where they are available to all for research or perusal. These works are but a small fraction of the library's holdings produced from the mid-15th century (a page from the Gutenberg Bible) to the present, yet these and many others in the collection are works that shed light on our culture, past and present. In most cases they are individual items, although in some instances they are part of much larger collections, such as the extensive collection of books designed by Bruce Rogers, the Donald Beaty Bloch Collection of Western Americana, the Warming Orchid Collection, and the Thomas B. Morgan Collection of Hemingway First Editions.

The publication of this volume is the result not only of the efforts of the various contributors but also of several people who helped to manage the printed materials as well as those who were instrumental in overseeing the printing. Without the encouragement and assistance of Kayla M. Berger, Joe Hargis, Terry Kissner, Jonathan Reese, and Kristi Wermager this collection might not have become a reality. It is hoped that the short, but informative essays will inspire people to learn more about the items described or to seek out entirely new ones for further study.

JOHN ROGER PAAS

Folio XLI[r]

Virgil

Georgica, Liber 3–4, and the Aeneid. Bibliotheca Apostolica Vaticana Ms. Lat. 3225. Graz: Akademische Druck- u. Verlagsanstalt, 1980.

It would be difficult to overstate the impact and influence of the ancient Roman poet Virgil (70 BC–19 BC). As the composer of the epic poem the *Aeneid*, as well as minor masterpieces in pastoral and didactic verse, Virgil's spare style set the standard for all classical Latin poetry to come and most poetry in western Europe well into the modern period. Written in the second half of the first century BC during the tumultuous years that saw the end of the Roman Republic and the advent of Julio-Claudian autocracy, Virgil's poetry is a constant meditation on the human conflicts and costs associated with war and the working out of fate. Virgil composed his epic at the request of the young Augustus Caesar, who was seeking legitimacy for his "re-founding" of Rome. As it happened, Virgil told instead the story of the original founding of the city, the dramatic escape from ruined Troy, the sea wanderings and entanglement with the queen of Carthage, and finally the violent establishment of a new city in Italy.

Like all texts from classical antiquity (and indeed from all periods prior to the invention of the printing press), Virgil's poetry survived into the modern era in the form of hand-copied manuscripts. This labor-intensive practice of producing texts made them very costly and precious objects. Although almost all of the manuscript texts that survive today are medieval copies made of earlier exemplars, Codex Vaticanus Lat. 3225, known as the Vatican Virgil, is a very rare example of a manuscript that was actually made during the period of classical antiquity and has survived to the present day.

It appears that the Vatican Virgil was copied in Rome around 400. Inscriptions inside the front cover show that the book was in Tours, France, for many centuries before making its way back to Italy, probably in the hands of the humanist scholar Pietro Bembo (1470–1547), and into the papal collection by about 1600. It is a handsome, luxury volume that at one time contained the complete works of Virgil, but only 75 of the probable 430 parchment folios still remain. The writing is in rustic capitals, an early and elegant book-hand version of letter forms developed for stone inscriptions. The margins originally contained copious notes that were unfortunately "erased" in 1642 when the manuscript was trimmed in rebounding.

The other notable feature of the Vatican Virgil is the illustrations. A good example can be seen on the opposite page near the end of book four of the *Aeneid* in the celebrated passage where Dido, queen of Carthage and lover of Aeneas, kills herself with the hero's sword as he abandons her in his quest to find Italy. A crowd of classically rendered mourners gathers as Dido's blood flows over the pyre. Scholars note that several illustrations from this manuscript were used by Renaissance painters as models for their own compositions.

As a young student, probably at about the same time this manuscript was being produced, St. Augustine (354–430) reports in his *Confessions* that he "wept for Dido slain" while reading Virgil's poem. Reproduced in facsimile, the Vatican Virgil offers scholars and students a chance to sample what Augustine's ancient reading experience might have been like. One can see the lack of word breaks, minimal punctuation, and the occasional correction. This volume is a treasure that continues to offer readers the possibility to weep along with St. Augustine all over again.

CHICO ZIMMERMAN
Professor of Classical Languages

واخو العيلة المعيل اذا احتال لم يلم

قال الراوي فعرفت حينيذ انه ابو زيد ذو الريب والعيب ومسود وجه الشيب

وسآني عظم تمرده وقبح تورده فقلت له بلسان الانفة واذلال المعرفة الم يان لك

ياشيخا ان تقلع عن الخنا تضجر وزمجر وتنكر وفكر ثم قال انها ليلة مراح

لا تلاح ونهزة شرب راح لا نفاح فعد عما بدا الى ان تنلا في غد افقار فقه فرقا من

Folio 33r

Al-Ḥarīrī

Maqāmāt al-Ḥarīrī. Illus. Y. Al-Wāsiṭī. Bibliothèque nationale de France Ms. Arabe 5847. [London]: Touch @rt, 2003.

The *Maqāmāt* ("Assemblies" or "Sessions") of Abū Muḥammad Qāsim ibn ʿAlī al-Ḥarīrī (1054–1122) are among the most widely read and critically acclaimed works of classical Arabic literature. They are considered a masterpiece of eloquence and style and have been studied and imitated by generations of readers and writers from al-Ḥarīrī's time to the present. The *Maqāmāt* (sing. *maqāma*) are a collection of 50 short narratives written in highly ornate rhymed prose (*sajʿ*) with occasional insertions of verse. They tell the adventures and encounters of two protagonists: a rogue hero and a gullible narrator. The former, Abū Zayd al-Sarūjī, a man of low social background but of extraordinary wit, eloquence, and mastery of the literary repertoire, travels in disguise and uses clever tricks to swindle money from his audiences. The narrator, al-Ḥārith ibn Hammām, a well-intentioned merchant, fails times and again to recognize Abū Zayd until after he has succeeded in tricking him or others.

The *Maqāma* genre grew out of a rich literary tradition of Arabic *belles-lettres* (*adab*). It drew upon existing topoi, literary conventions, and discourses, presenting them in new, humorous ways. Perhaps the most important innovation of the *maqāma* was its open admission of the fictitious nature of its narratives. This went against the normative poetics of the time, which required every narrative to claim historicity. Although Badīʿ al-Zamān al-Hamadhānī (968–1008) is considered the originator of the genre, it is al-Ḥarīrī's *Maqāmāt* that became the model for future generations.

A grammarian and a virtuoso of the Arabic language, al-Ḥarīrī turned the *maqāma* into an acrobatic display of verbal pyrotechnics and linguistic skills: rare words and grammatical constructs, double and triple puns, and palindromic verses. In one *maqāma* all of the words contain the letter *sīn*. In another, all words in a quoted letter are made up of all pointed or all unpointed letters. The *Maqāmāt* enjoyed great popularity already in the author's time, and it is reported that al-Ḥarīrī's public recitations attracted audiences from as far as Spain. In one such event, held in Baghdad, al-Ḥarīrī allegedly authorized 700 copies. The *Maqāmāt* became an indispensable part of the training of literati and court secretaries and inspired a large number of commentaries—as well as hundreds of imitations—in Arabic, Persian, and Syriac.

Hundreds of copies of the *Maqāmāt* have been preserved, including a probable autograph. Among them are 13 highly illuminated manuscripts, and Ms. arabe 5847—preserved in Paris—is probably the most famous of this group. According to its colophon, the manuscript was copied and illustrated by the same person, Yaḥyā ibn Muḥammad al-Wāsiṭī, who completed the work in 1237. Although the place of production is not indicated, it is generally assumed to have been Baghdad, and the manuscript is thus often referred to as the masterpiece of the Baghdad school of painting.

Its 99 illustrations stand out in their exceptional quality and richness. While some seem to offer interpretations of the text, others seem to use the text as a mere excuse for the representation of scenes from urban middle-class daily life: drinking and listening to music in a tavern, attending a lesson in a library, hearing a sermon in a mosque, appearing in front of a judge, and carrying out commercial transactions in the market. They show school children taking notes from their teacher, professional mourners taking part in a funeral procession, and thieves robbing sleeping merchants in a caravanserai. This work—with its sophisticated text and stunning images—is one of the greatest achievements of both Arabic literature and its tradition of book illuminations.

YARON KLEIN
Assistant Professor of Arabic

Folio 23^{v}

Die Haggadah von Sarajevo

Fascimile. Leipzig: E. A. Seemann-Verlag; Beograd: Jugoslavija, 1967.

Jewish history is replete with fortuitous discoveries of religious and secular texts that continue to illuminate a range of ancestral lifestyles. Pursuing a goat in 1947, for example, a Bedouin shepherd first discovered some of the Dead Sea Scrolls in a cave. In Cairo, a sacred book repository in a historic synagogue yielded not just medieval religious texts, but secular chronicles and commercial accounts, as well. These upended previous understandings of Jewish history around the Mediterranean. In much the same way, the Sarajevo Haggadah surfaced by chance in the 1890s, in the hands of a local Sephardic (Spanish Jewish) boy who wished to sell it for family income.

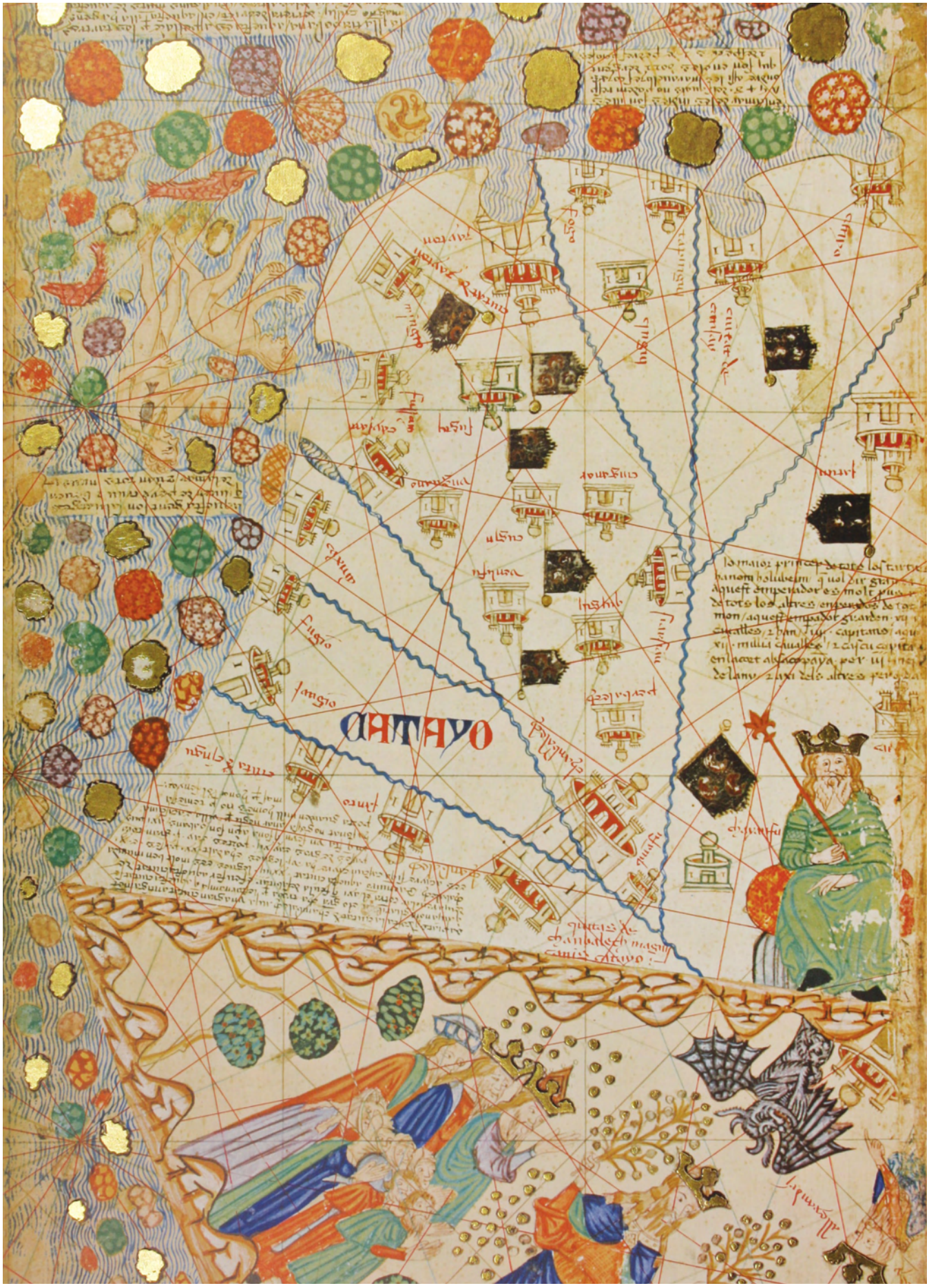
The Jewish Haggadah (plural Haggadot), retells the Exodus from Egypt and "orders" the Passover meal in Jewish homes each spring. The Hebrew verbal root of "Haggadah," *ngd*, means to tell or narrate, and even into the 12th century, the Passover manual was included in the Jewish prayer book. As its popularity grew over the next two centuries, however, the Haggadah became its own authoritative text for retelling what is commemorated as the early crystallization of the Jewish people through divine deliverance. Since descriptive details of the story are sparse in its biblical form, the Haggadic text drew increasingly on richer descriptions and extrapolations of Exodus events in imaginative post-biblical commentary. Haggadic artists also supplemented the biblical account with increasingly vivid illustrations, since home use kept family-owned Haggadot far from rabbinic supervision of subject and style in religious portraiture.

Traced to northern Spain circa 1350, the Sarajevo Haggadah—preserved in the Bosnian National Library—presents a splendid confluence of all of these textual and artistic inclinations. Unlike Northern European or Ashkenazi Haggadot of the period, this Sephardic Haggadah focuses on more than Passover ritual and repast. Here the narrative is preceded by a complete set of half-page illustrations in Gothic Jewish style that depict the biblical chronicle from Genesis through Deuteronomy. Thus, the Sarajevo Haggadah is also an illuminated codex of the Jewish Bible with midrashic, or creative post-biblical embellishments. It overturns assumptions that such artistic reproductions ceased in Jewish Antiquity and did not carry over to the Middle Ages.

Indeed, it is in the juxtaposition of this pictorial preface and the main Passover narrative that a window opens onto the religious emphases and imagination of the Sarajevo Haggadah's Spanish Jewish scribes, illustrators, and users. How did they view Moses and his role in the Exodus? Were they inclined to give him heroic stature? Modest human images of Moses in the artistic preamble but not in the main body of the Sarajevo Haggadah suggest answers to these questions. In comparison, an aggrandized Moses with the air of an icon opens a later, exilic Spanish Jewish Haggadah from 1695, reflecting a possible change in what Jews needed from the text in response to new existential challenges.

Medieval Sephardic Haggadot composed on the Iberian Peninsula are known for their preliminary artistic accounts of biblical background and events, followed by scant illustrations in the otherwise ornate pages that focus on Passover and its educational import. As a fitting prelude to the learning that is to come, the Sarajevo Haggadah's opening pictures of the ten plagues highlight Jewish dialogue with the Egyptian Pharaoh and his instructive intransigence, quite literally in the face of each collective punishment. Dressed as a Western medieval king, he placidly creates the left frame of each devastating scene, except for a grimace after an animal bite and a final exit to seek his eldest son.

STACY BECKWITH
Associate Professor of Hebrew
Director of Judaic Studies



Detail from Plate 6

Mapamundi

The Catalan Atlas of the Year 1375.
Facsimile. Dietikon-Zurich: Urs Graf, 1977.

The Catalan Atlas reveals in jewel-like color and immense detail how Europeans of the 14th century viewed the world. Stretching from the Canary Isles in the west to Sumatra in the east, it is a map of the known world a century before Columbus's voyages. The atlas was drawn on sheets of parchment mounted on oak (represented by heavy dark paper in the present facsimile). It was made to be either studied in separate units or laid out along a long table to form a single impressive image. Book-like, it begins with text and diagrams, calendars, and medical charts relating the parts of the body to the signs of the zodiac, which were believed to influence their treatment and well-being. This introduction not only provided knowledge essential to seafaring but also described the working of the larger universe within which medieval Europeans represented the physical world. Only after encountering this larger conceptual framework could the viewer proceed from west to east to study the known world.

The map was likely made by a Jewish cartographer from Majorca, sometimes identified as Cresques Abraham, who wove together knowledge—textual and visual—from a range of sources and cultures. He based his western-most image of the Mediterranean Sea on portolan charts, a type of map focused on ports and harbors that may have developed in the 12th century in the Italian coastal cities. His portrayal of Africa is enriched by knowledge of Jewish trade routes in North Africa and may be influenced by the account of the visit to Timbuktu by the Moroccan traveler Ibn Battuta (1304–1368/9). Central Asia is presented in familiar (though slightly outdated) 14th-century terms by the caravan route through the Mongol empire to the east, while the travels of Marco Polo (c. 1254–1324) furnished information about China.

The Mediterranean Sea is a densely packed lake of place names, written close together around the shore. This is the core information of the portolan charts, along with symbols for such navigational hazards as shoal waters and the web of rhumb lines which overlies the basins of the Mediterranean, drawing them together visually, while providing, most likely, information relating to wind directions. The cartographer has decorated Europe with richly colored flags indicating the political allegiances of each region.

Farther to the east on the map the density of information thins, and little drawings of people and captions from biblical and ancient geographical sources replace the specific place names and political affiliations indicated farther west. Yet it would be wrong to say that one moves from "the known" to the "unknown" or from the "real" to the "legendary." The cartographer was eager to impress upon his viewer the consistency of the cartographic image by continuing the rhumb lines across the entire map, even the vast dry expanses of the Central Asian steppes. And where he had specific information about place names, he included it. The selected image shows his Cathay, based on Marco Polo's account of his travels, where the map regains a high level of specificity in a place far removed from the Mediterranean center of the mapmaker's experience.

The Catalan Atlas—a precious work, rare even in facsimile—was a royal gift to King Charles V of France (1338–1380) and is presently housed in the Bibliothèque nationale de France (Ms. Espagnol 30). It is one of just a handful of charts surviving from the 14th century and reveals the expanding European understanding of the world.

VICTORIA M. MORSE
Associate Professor of History
Director of Medieval and Renaissance Studies

Frontispiece

Geoffrey Chaucer

Troilus and Criseyde. Corpus Christi College Cambridge Ms 61. Cambridge: D. S. Brewer, 1978.

This book reproduces an important literary manuscript preserved in Cambridge, a deluxe copy of Chaucer's *Troilus and Criseyde*. Chaucer (c. 1343–1400) wrote this story of love and war in the 1380s, turning Boccaccio's *Filostrato* (1335 or 1340) into a Middle English poem of exceptional pathos, beauty, and humor. Though now better known for his *Canterbury Tales*, *Troilus* is Chaucer's greatest completed masterpiece. Demonstrating keen psychological insight and relying on a mixture of witty dialogue and passionate lyrical monologues, it has been called "the first novel in English." It had an immediate and lasting influence and helped establish Chaucer as "the father of English poetry."

Set during the Trojan war, the poem explores the tensions between private life and public events. Troilus, a Trojan prince, teases his friends about the follies of love until he sees the beautiful Criseyde worshipping at a temple. Criseyde's position in Troy is vulnerable: her father, a soothsayer, has defected to the Greeks after foreseeing that Troy will fall. Troilus successfully woos Criseyde with the machinations of his chatty friend Pandarus (Criseyde's uncle). But the joy of the lovers does not last long before the war separates them. A combination of blind desire and inscrutable destiny drives the characters to their fates.

This manuscript was copied in the early decades of the 15th century, shortly after Chaucer's death in 1400. It was made for an aristocratic patron, probably Anne Neville, daughter of the Earl of Westmoreland. The manuscript's format indicates the rapid ascendancy of Chaucer's reputation; at a time when English was considerably less prestigious than French or Latin, the scribes of Corpus Christi Ms 61 used a painstaking display script that cost nearly twice as much as ordinary scripts to produce. The sheepskin parchment is of the best quality, and the wide margins mean that much of it is left blank.

The scribes left space for 90 illustrations, but this work was never done. The manuscript does, however, include an unusual full-page illustrated frontispiece. Like Chaucer's poem, the illustration shows the influence of Italian and French artistic fashions. Its foreground depicts Chaucer speaking to an aristocratic audience that appears to include King Richard II and Queen Anne. The illustration does not depict a "real" performance of *Troilus* to a courtly audience so much as an imaginative reconstruction on the basis of the poem itself. The narrator consistently speaks in asides to his audience, addresses them as a court of young lovers, and presents himself as an elderly "priest" of love. It seems appropriate then that the illustrator has borrowed the iconography of this scene from depictions of preachers and their audiences.

The background features two groups in a beautiful landscape, one leaving a walled city and another riding to meet them. Again, this is a partly standardized composition for medieval illustrators, but it seems to depict the memorable scene in *Troilus and Criseyde* when Criseyde must be given to the Greeks in exchange for a Trojan prisoner.

As a facsimile, this book both reverses and strengthens the effects of the original manuscript. It allows a wider audience access to a manuscript once meant for a small, privileged group. And it turns what was a luxury item for ostentatious display by its owners into an object for academic study, allowing interested readers to consider the context and early circulation of Chaucer's work. But it also confirms the manuscript's intention to revere Chaucer's poetry, enshrining this relic as a testament to its enduring value.

GEORGE SHUFFELTON
Associate Professor of English

brum uel ſanet aliquãdo uel deleat.ne tãtis ſacrilegiis ſimulacrũ animæ ſubuertãtur?ergo & domini corpus in ſepulchro poſitũ imũdũ fuit?Et angeli qui cãdidis ueſtibus utebanť:mortuo cadaueri atq; polluto p̃bebant excubias?ut poſt multa ſæcula Dormitantius ſomniaret:imo eructaret imũdiſſimã crapulã:& cũ Iulia no p̃ſecutore ſanctorũ:baſilicas aut deſtrueret:aut in tẽpla cõuerteret?Miror ſanctum epiſcopũ:in cuius parochia eẽ præſbyter dr:acqeſceť furori eius:& nõ uirga apoſtolica:uirgaq; ferrea cõfrĩgere uas inutile:& tradere in iteritũ carnis:ut ſp̃ũs ſaluus ſiat.Meminerit illius dicti:Si uidebas furẽ:currebas cũ eo:& cũ adulteris portionẽ tuã ponebas.Et in alio loco.In matutino interficiebã oẽs peccatores terræ:ut diſpderẽ de ciuitate domini oẽs opantes iniquitatẽ.Et itẽ.Nõne odiẽtes te domine odio habui?& ſuper inimicos tuos tabeſcã? Perfecto odio oderã illos.Si nõ ſunt honorãdæ reliquiæ martyr:quo mõ legimus:præcioſa in cõſpectu domini mors ſanctorũ eius?Si oſſa mortuor polluunt contĩgentes:quo mõ Heliſeus mortuus mortuũ ſuſcitauit?Et dedit uitã corpori:quod iuxta Vigilantium iacebat imundũ?Ergo oĩa caſtra Iſrahelitici exercitus: & populi dei fuere imũda:qa Ioſeph & patriarcarũ corpora portabãt ĩ ſolitudine:& ad ſanctã terrã imũdos cineres pertulerãt?Ioſeph quoq; q in typo p̃ceſſit domini ſaluatoris noſtri ſceleratus fuit:qui tanta ãbitione Iacob in Hebron oſſa portauit:ut imũdũ patrẽ auo & attauo ſociaťt imũdis:& mortuũ mortuis copularet? O p̃cidẽdã linguã a medicis:imo inſanũ curandum caput:ut qui loqui neſcit:diſcat aliquando reticere.Ego uidi hoc aliquãdo portẽtum:& teſtimoniis ſcripturarum quaſi uiculis Hippocratis uolui ligare furioſum.Sed abiit:exceſſit:euaſit:erupit:& inter Hadriæ fluctus:Cotiiq; Regis alpes:in nos daclamãdo clamauit. qcquid enĩ amẽs loquitur:uociferatio & clamor eſt appellãdus.Tacita me forſitan cogitatõe reprehẽdas:cur in abſẽtẽ inuehar.Fatebor tibi doloré meũ.Sacrilegiũ tantũ patienter audire nõ poſſum.Legi.n.Syromaſté Phinees:auſteritaté Helyæ:zelũ.Simonis Chananei:Petri ſæueritaté Ananiã & Saphyrã trucidantis:Pauliq; cõſtãtiã:q Helymã Magũ uiis domini reſiſtẽté:æterna cæcitate dãnauit.Non ẽ crudelitas p deo:ſed pietas. Vnde & in lege dicitur.Si frater tuus & amicus & uxor:quæ eſt in ſinu tuo deprauare te uoluerit a ueritate:ſit manus tua ſuper eos:& effunde ſanguiné eor:& auferes malũ de medio Iſrahel.Iterũ dicã.Ergo martyr inmũdæ ſunt reliquiæ?Et quid paſſi ſunt apoſtoli:ut imundum Stephani corpus tanta funeris ãbitione præcederent:ut facerẽt ei plãctũ magnũ:ut eorum luctus in noſtr gaudiũ uertereť.Nã quod dicis eũ uigilias execrari:facit & hoc cõtra uocabulũ ſuũ ut uelit dormire Vigilãtius:& nõ audiat ſaluatorẽ dicẽté ſic:Nõ potuiſtis una hora uigilare mecũ.uigilate & orate ne ĩtretis in tentationẽ.ſpiritus promptus eſt:ſed caro infirma.Et ĩ alio loco Propheta decãtat.Media nocte ſurgebã:ut cõfiterer tibi ſup iudicia iuſticiæ tuæ. Dominũ quoq; ĩ euangelio legimus pernoctaſſe:& apoſtolos clauſos carcere tota noctæ uigilaſſe:ut illis pſallentibus terra q̃ tereť:cuſtos carceris crederet:magiſtratus & ciuitas terrerenť. Loquiť Paulus.Orationi inſiſtite uigilãtes in ea.Et in alio loco in uigiliis frequenter.Dormiat itaq; Vigilantius:& ab extermiatore Aegypti cũ Aegiptiis dormiẽs ſuffocetur.Nos dicamus cũ Dauid:Non dormitabit neq; dormiet:qui cuſtodit Iſrahel:ut uẽiat ad nos ſanctus Ethir:qui interp̃tatur uigil.Et ſi quãdo p̃pter peccata noſtra dormierit:dicamus ad eum.Surge: ut qd dormitas domie? excitemuſq; illũ:& nauicula fluctuãte clamemus.Magiſter ſaluos nos fac. Perimus. Plura dictare uoluerã:ſi nõ epiſtolaris breuitas pudoré nobis tacẽdi imponeret.& ſi librorum ipſius ad nos uoluiſſes mittere cãtilenas:ut ſcire poſſemus ad quæ reſcribere deberemus. Núc aũt aerem uerberauimus: & non tã illius infidelitatem:quæ oĩbus patet:q̃ noſtram fidẽ aperuimus.Cæterũ ſi nolueris lõgioré nos ad uerſum eũ librũ ſcribere mitte nenias illius & ieptias:ut loanẽ baptiſtã audiat p̃dicantẽ.Iã ſecuris ad radices arbor poſita eſt.Oĩs enĩ arbor quæ nõ facit fructũ bonũ excideť:& in ignẽ mittetur.

Argumẽtum ſequẽtis opuſculi excerptum ex Iſidoro libro octauo ætymologiarũ.

LVciferiani a Lucifero Syrimiæ epiſcopo orti:q epiſcopus catholicos qui Cõſtantini perſecutione p̃ fidiæ Arrianorũ cõſiſtẽtes erãt:& poſtea correcti redire in catholicã eccleſiã delegerũt:dãnantes ſiue qd̃ crediderũt:ſiue qd̃ ſe credere ſimulauerũt.quos catholica eccleſia materno recepit ſinu tanq̃ Petrũ poſt fletum negationis. Hãc illi matris caritaté ſuperbe accipiẽtes:eoſq; recipe uolẽtes:ab eccleſiæ cõione receſſerũt.Et cũ ip̃o lucifero ſuo auctore q mane oriebať cadere meruerũt.

Altercatio Luciferiani & Orthodoxi cuiuſdã edita a beato Hieronymo p̃ſbytero cõtra Luciferianũ iſcripta.

PRoxime accidit:ut qdã Luciferi ſectator cũ alio eccleſiæ alũno odioſa loquacitate cõtẽdens: caniná facũdiã exercuerit.Aſſerebat quippe uniuerſum mũdũ eſſe diaboli.Et ut iã familiare eſt eis dicere:factũ de Eccleſia lupanar.At ille cõtrario rõnabiliter quidẽ & oportuno loco & tempore defendebat:nõ ſine cã Chriſtũ mortuũ fuiſſe:nec abſurdorũ tantum cã dei filiũ deſcẽdiſſe. Quid plura? dũ audientiã & circulum lumina iã in plateis accenſa ſoluerent.& inconditam diſputationẽ nox iterrumperet:cõſputa pene inuicẽ in facie receſſerunt.Hoc tamen his qui affuerť ſtatuẽtibus:q̃ in ſecretã porticũ prio mane cõuenireť:quo cũ iuxta placitum oẽs cõueniſſent uiſum ẽ utriuſq; ſermonẽ a notariis excipi. Atq; ita cũctis reſidẽtibus HELLADIVS LVCIFERIANVS dixit.Hoc primũ mihi r̃ſpõderi uolo utrũ Arriãi chriſtiani ſint an non?HIERONYMVS ORTHODOXVS.Ego plus inquit interrogo:utr ne omnes hæretici chriſtiani ſint?LVCI.dixit.Quẽ hæreticũ dixeris chriſtianũ negaſti.ORTHO.Oẽs ergo hæretici Chriſtiani nõ ſũt.LV.Iã ſupius audiſti.OR.Si chriſtiani nõ ſunt:diaboli ſunt.LV.Nemo dubitat.OR.Si aũt diaboli ſunt.nihil refert hæretici ſint an gẽtiles.LV.Nõ refello.OR.Igiť præfixũ inter nos hẽmus de hæretico ſic loquẽdum ſicut de gentili.LV.Plane fixũ.OR.Quære mõ ut libet:quoniã inter nos cõſtat nunc hæreticos gentiles eẽ.LV. Quod interrogatio mea cogere uolebat expreſſum ẽ hæreticos chriſtianos nõ eẽ. Nunc reſtat cõcluſio. Si Arriani hæretici ſũt:& hæretici oẽs gẽtiles ſunt:& Arriani gẽtiles ſũt:& ita cõſtat nullã ſocietatem eccleſiæ eſſe cum arrianis ideſt cum gentilibus. manifeſtum eſt ergo ueſtrã eccleſiam quæ ab arri-

Folio 41v

St. Jerome

Epistolae Sancti Hieronymi. Venetia: Joannes Rubeus Vercellensis, 1496.

The book—produced just 40 years after the invention of printing in Europe—was intended for readers wishing to know more about St. Jerome (c. 347–c. 420), one of the four Latin Fathers of the Early Church. It contains not only his letters and treatises but also a range of other works intended to help the reader understand the author and to make explicit Jerome's guiding contributions to Christian monastic life. The full lines of text (rather than columns), the modest outer margins, very narrow line spacing, and small font are features that signal that the edition was intended for readers of modest means who wanted to study rather than display their copy. In contrast to deluxe manuscripts and printed books with generous margins, elaborate layouts of text and illustrations, and carefully chosen images, the present volume was intended to convey as much content as economically as possible rather than to announce the wealth and status of its owner.

There was good reason for people to have been interested in Jerome. Born in Dalmatia as Eusebius Sophronius Hieronymus not long after Constantine I's conversion to Christianity in 313, Jerome lived out his life in a Roman world grappling with profound questions about what the consequences of Christianity for private and public life should be. Thoroughly educated in the Latin and Greek literary culture of his day as well as in Christian writings, he learned Hebrew and Syriac and employed these skills to produce—with papal encouragement—a new translation of many books of the Old and New Testaments that would become the Latin Vulgate. He was also renowned as a practitioner of and advocate for the monastic way of life. In his letters, letter-treatises, and translations Jerome deployed his knowledge to answer his contemporaries' questions about many issues and became, in particular, a recognized expert on matters of biblical interpretation and the ascetic life.

Influential and venerated throughout the Middle Ages, Jerome became a particularly compelling cultural exemplar in the 14th century as western Europeans began to rediscover the writings of classical antiquity and sought to emulate Roman Latinity and its modes of thought. For Jerome was imagined—sometimes very uncritically—to have combined in his person not only the deep literary and linguistic training valued by Renaissance humanists but also an authentic and zealous spirituality that contemporary Christians admired. To Catholic humanists, Jerome offered a saint who truly spoke to their needs and values, and for the growing group of those discontented with the Church of their own day, Jerome's writings offered vital access to the nature of Christian life and doctrine prior to its medieval "corruption." That Jerome's letters—both individually and collectively—have survived in countless medieval manuscripts and were among the the earliest works of the Church Fathers to be printed bears eloquent witness to the enduring importance of this writer to different groups for different reasons.

The present volume also attests to the fascinating transition from the manuscript to the printed book. It presumes a readership familiar with the conventions of abbreviation used in manuscripts; its pages bear folio, rather than page, numbers. Furthermore, the printer assumed that users would add by hand their own painted initials in red, blue, or other colors to mark visually the beginning of major sections. In the first half of the manuscript, for instance, he provided blank spaces as well as small printed guide letters to direct the rubricator. These features make this incunabulum not only a witness to the importance of Jerome in the Renaissance but also an example of the ways in which the "new medium" of printing assimilated and adapted the existing culture of the manuscript.

WILLIAM NORTH
Associate Professor of History
Director of European Studies
Director of Medieval and Renaissance Studies

Unn. folio

Albrecht Dürer

Die Apokalypse. Facsimile. München: Prestel-Verlag, 1970.

Albrecht Dürer (1471–1528) was the foremost German artist of the early modern period and one of the greatest printmakers of all time. Born and trained in Nuremberg, which remained his home, Dürer also traveled widely, most significantly to Italy. He made his name in woodcut and engraving, owing his reputation not only to an astonishing technique but also to a wealth of invention. He created the *Apocalypse* in 1498, with editions simultaneously in German and in Latin. Dürer's book was the first to be conceived, designed, and published by an artist. Its subject fit the mood of the times, rife with fears over the approaching half-millennium.

According to Christian tradition, The Book of Revelation—or Apocalypse—describes the visions of St. John on the island of Patmos. Dürer illustrated the Apocalypse with 15 large-scale woodcuts that are among the most extraordinary technical and visual accomplishments of his era. The images influenced countless artists from the 16th century to the present. In contrast to his predecessors, Dürer took the unusual step of separating the prints from the running text; he devoted an entire page to each illustration. For him the image could stand on its own, equal to the text in its power to communicate. This facsimile edition of 1970—issued in anticipation of the 500th anniversary of Dürer's birth—offers a remarkably good likeness of the richness and vitality of the original publication.

Revelation 6:1–8 relates the suffering that war, pestilence, and famine—personified by three individually described horsemen—will bring to a humanity threatened at every turn by death. In Dürer's print, Pestilence charges forward on the right, armed with a bow; War rides beside him, brandishing a sword; in the center of the image, Famine swings his scales. Closest to the viewer, Death rides an emaciated horse and carries a pitchfork. The hooves of all four horses trample humanity, represented by a once-powerful king whose head now juts into the mouth of hell, a tonsured monk, and a number of cowering common folk.

Representing a sequence of bizarre supernatural events surely posed a challenge to Dürer, as it would to any artist committed to naturalistic depiction within a unified image. He chose woodcut as his medium in part because of its directness. Just as important, he distilled the complicated, multi-part vision into a concentrated, compact, overlapping group of horsemen, arranging them along a strong diagonal directly next to the picture plane. In the biblical text, the horsemen "go out" singly and make no physical contact with humankind. Here they form a closed squadron, silhouetted against dynamic clouds and a dark, spaceless sky. Despite their naturalistic detail, the men and their mounts appear out of nothingness. Dürer stressed the three-dimensionality of the forms but denied it to the space around them. The forward thrust of the men's torsos and the horses' hooves combine with the pictorial energy of the image to convey annihilating power.

Dürer drew the original image but almost certainly relied on the expertise of a professional carver to make the woodcut. A master craftsman in his own right, the carver nevertheless followed Dürer's design closely and succeeded in expressing his sensibility. In his preparatory drawing, Dürer took full advantage of the woodblock medium, emphasizing its inherent linearity and creating dynamic, calligraphic lines that swell and taper. He demanded more from woodblock than anyone had before him. To mark the originality of his invention, he placed a large signature monogram front and center.

ALISON McNEIL KETTERING
William R. Kenan, Jr., Professor of Art History

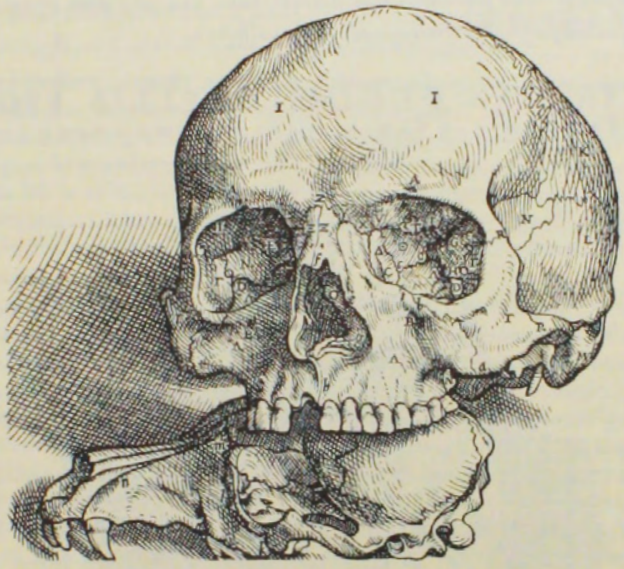
dentes, & præcipuè incisorios, unguibus aut filo denti circundato, eximere cõsueuimus. Quin & in mulis quoque, ac multis canibus dentium reseruatis radicibus, ipsorum appendices procidere indies obseruamus. Atque postremum illud profectò accuratissimè expendendũ est, ne pueris effracti alicuius ex casu dentis reliquam portionem unquam eruamus, sed duntaxat appendicem, in cuius locum alia (modò radix seruetur) promptè succrescat. Dein plurimum id quoque in pueris animaduertisse cõducit, quibus mox ab incunte ætate molares dentes erodi uitiariq; solent. In his nanque operæprecium est, molarium dentium appendices (quæ non ita ut incisoriorum procidere in ipsis solent) auferre, quò nouæ earum loco succedant, dentesq; integri seruentur. Si enim appendicum unio ætatis progressu firmetur, appendix nunquam decidet. quinimò uel pubertatis tempore aliquot dentes cum radicibus, ob erosionis uitium, plerunque ueniunt eruendi.

DE OSSIVM CAPITIS ET MAxillæ superioris foraminibus. Caput XII.

QVANDOQVIDEM in uenarum, neruorum & arteriarum descriptionibus, foraminum capitis ignorantia non modicum obscuritatis paritura esset, dein quia in illis enarrandis (quũ cognitu sint difficillima) Anatomicorum præcipui multum aberrauerunt, operæprecium iam duxerim, hoc Caput omnibus capitis foraminibus dedicare, ac singula quæ accurata diligentiq; sectione manifestò deprehendi, modò recensere, ut in uasorum & neruorum quarundamq; membranarũ cerebri enarratione, huc studiosus discendiq; cupidus lector recurrere possit, & foramen cuius mentio incidet, perpetuò in procinctu habeat. Vt uerò id fiat compendiosius, quatuor figuras præsenti negotio famulantes, huc reponam, unumquodq; foramen cum ipsi præfixo charactere seorsum ita enarraturus, ut sermo simul characterum Indicis & Capitis contextus uices opportunè suppleat. Inde si casu, aut ex industria aliquis sinus uel processus antea fuerit omissus, illum etiam nunc describam.

Cur foraminũ descriptio instituatur.

PRIMA XII CAPITIS FIGVRA.



PRAESENS figura anteriorem caluariæ sedem exprimit, ac proinde omnia etiam foramina in oculi sede maxillaq; superiori, in hac superficie apparentia, proponit. Caninum autem caput humanæ caluariæ subiectum, iam prius maxillæ superioris ossibus futurisq; indicandis unicè, perinde ac tota hæc figura, iuuit.

SECVN-

Andreas Vesalius

De humani corporis fabrica libri septem. Facsimile. Bruxelles: [s.n.], 1970.

Andreas Vesalius (1514–1564) was born in Brussels to a family well established in the study and practice of medicine. Vesalius studied medicine at the University of Paris where he developed his interest in anatomy and became an expert in dissection. He received a doctorate at the University of Padua in 1537. The faculty at Padua were so impressed with the 23-year old Vesalius that they offered him the chair of surgery and anatomy as soon as he graduated. Vesalius quickly established himself as an innovative teacher using dissection as his primary teaching tool. Unlike his contemporaries and predecessors who read from texts while subordinates cut and pointed out the anatomical structures, Vesalius performed the work himself in large auditoriums with students gathered closely around him. His lectures were illustrated with large anatomical sheets that he constructed from his observations. Due to the popularity of his lectures and the utilitarian value of these anatomical charts, others took notice and, without Vesalius's permission, started reproducing his illustrations for their own use. It is widely believed that this motivated Vesalius to hasten the publication of his anatomical work.

In 1543, one of the foremost printers of the time, Johannes Oporinus of Basel, published Vesalius's *De humani corporis fabrica libri septem* (*Seven Books on the Construction of the Human Body*). This exquisitely illustrated text quickly became one of the most influential books on anatomy, arguably establishing Vesalius as the founder of modern human anatomy. Often referred to as the *Fabrica*, the work presents a systematic examination of the human body with thorough illustrations and detailed structural descriptions of the major organ systems. Vesalius's meticulous work coincided nicely with the many developments in art and printing during the Renaissance. These technological and artistic advances allowed Vesalius to include woodcut illustrations that were superior to any previous works on anatomy. Of interest are the historiated capitals found throughout the text. Many of these display gruesome or violent scenes depicting the various stages of anatomical preparation, replete with coffins and dismemberment and often assisted or carried out by cherubs. In addition, many of the illustrations in the *Fabrica* display an interesting fusion of art and science that are especially strong in the representations of skeletons and exposed, bisected, and reflected muscles hanging from torsos posed as part of the Renaissance landscape. Importantly, this book energized a pivotal and controversial moment in anatomical history by challenging the traditional teachings of the academy that originated nearly 1,500 years previously with the ancient Greek physician Galen (129–199?).

In the *Fabrica*, Vesalius disclosed that Galen's research was based on the anatomy of non-human animals, mostly apes and dogs. This information had gone unnoticed and unquestioned since the second century. By challenging Galen's anatomical dogma, Vesalius drew the attention of many critics, including some of his mentors who detested Vesalius for pointing out the errors of Galen and his unquestioning followers. The publication of the *Fabrica* provoked bitter attacks on Vesalius to the extent that one of his critics published an article suggesting that human anatomy had changed since Galen's time. By Vesalius's count, Galen made more than 200 anatomical errors, some of which were substantive. For example, Vesalius showed that males and females have the same number of ribs; the lower jaw is made of a single bone, not two as in other mammals; and the blood vessels originate in the heart, not the liver.

In the accompanying illustration, a human skull appears to be biting down on a dog skull. This illustration is twice included in the text and, conspicuously, each is missing the lower jaw. Perhaps a symbolic poke in the ribs or sock in the jaw to Galen and his followers, who for so long had been misinterpreting and misrepresenting human anatomy.

MATTHEW S. RAND
Associate Professor of Biology

Der Erste Teils

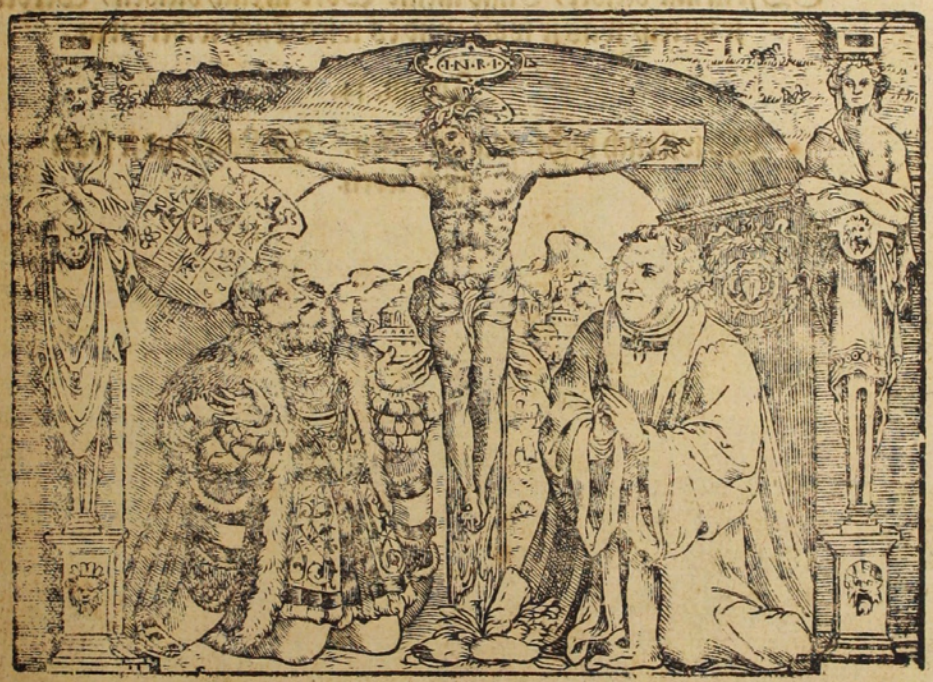
aller Bücher vnd Schrifften des

thewren/seligen Mans Gottes Doct. Mart. Lutheri/vom XVII. jar an/bis auff das XXII. Zum Vierdten mal gedruckt/aller ding dem Ersten vnd Andern Druck gleich/on was nach ordnung der zeit etwas geendert ist.

Fürchte dich nicht du kleine Herd/ Denn es ist ewers Vaters wolgefallen/Euch das Reich zu geben. Luc. 12.

Der HERR kennet den Weg der Gerechten/ Aber der Gottlosen Weg vergehet. Psalm. 1.

V. D. M. I. Æ.



Gedruckt zu Jhena/durch Thomas Rebarts seligen nachgelassene Erben.

Anno M. D. LXXV.

Title page

Martin Luther

Der Erste Teil aller Bücher vnd Schrifften des thewren / seligen Mans Gottes Doct. Mart. Lutheri. Jhena [sic]: Thomas Rebarts Erben, 1575.

The Reformation was simultaneously a religious and a political movement, for reformers such as Martin Luther (1483–1546) were spiritual leaders as well as savvy political negotiators. They courted princes and made strategic decisions about how best to publicize and pitch their messages at particular moments. Later, the effort to collect Luther's writings was also a theological and political task.

The present volume—part of the so-called Jena edition of Luther's collected writings—helps to illustrate the fascinating interplay of religious and political forces during and after the Reformation. The edition was promoted by John Frederick I, elector of Saxony, a vocal supporter of Luther's ideas and publications who in 1547 lost the electorate (and the University of Wittenberg) in the Smalcald War (1546–1547). His supporters founded a new university at Jena and began work on the edition, which consists of eight volumes in German and four in Latin; it was published originally from 1555 to 1558 and subsequently reissued. The book itself is impressively bound in blind-stamped alum tawed pigskin over wooden boards, held together with brass clasps. The title page contains an illustration of Luther and John Frederick kneeling before the crucified Christ—again a political as well as religious statement.

Featured in the first volume are Luther's German writings from the years 1517–1522, which encompass some of the most defining and politically charged events of his career. When Luther's 95 Theses appeared in Latin in 1517, they were quickly translated into German and published for broad consumption. This began Luther's transformation into the most important public figure and dominant publicist of the era. The printing press played a pivotal role in this process, for it enabled the Lutheran message to spread quickly and proved an effective tool for shaping and fueling a mass movement.

In writings from 1520 Luther evolved from a critic of the abuse of indulgences to a fully committed opponent of the papacy. Vernacular publications such as the *Sermon on the New Testament* and *On the Papacy in Rome* challenged traditional views of the Mass and promoted the authority of the laity. Luther's celebrated treatise on religious reform, *To the Christian Nobility of the German Nation*, offered a defense of the "priesthood of all believers," a doctrine that affirmed the equal faith, baptism, and gospel of all Christians, and therefore denied the spiritual difference between priest and laity. On this basis Luther encouraged Christian princes to use their secular authority to reform the Church since the bishops were failing to do so. Later, in 1521, Luther would be condemned a heretic at the Diet of Worms; writings from this event also appear in this first volume.

Luther's popularity and authority made him the first thinker around whom a "critical edition" was produced. The Jena edition was the second of such efforts, initiated partly as an objection to certain features of the earlier Wittenberg edition, overseen by Luther's initial collaborator Philip Melanchthon (1497–1560). Theologians in Jena saw themselves as the defenders of a pure and genuine form of Lutheranism and objected to the conciliatory theological style of Melanchthon and his followers, who had omitted certain controversial phrases from some of Luther's writings. Neither project, however, achieved the accuracy it desired. Six additional critical editions followed, with the 121-volume Weimar edition (1883–2009) emerging as the authoritative one. The disputes over the Wittenberg and Jena editions demonstrate the efforts of Luther's followers to define normative Lutheranism following the reformer's death. In this and other, future contexts, the meaning of Luther's writings would continue to be debated and appropriated in the service of a wide range of spiritual, cultural, and political concerns.

LORI PEARSON
Associate Professor of Religion

Nobilis Matrona Pomeioocenſis. VIII

SIRCITER viginti ab ea inſula miliaribus, proxime lacum PAGVIPPE, aliud eſt oppidū POMEIOOC nuncupatum, mari vicinum. Eius oppidi nobiliorum matronarum amictus paululum ab illarum quæ in ROANAC viuunt veſtitu differt: nã capillos in nodum implexos gerunt vt virgines iam dictæ, eodemque modo ſunt punctæ, torque tamen craſsiorum vnionum aut æreorum ſpherularum, oſsiculorumve perpolitorum quinquies aut ſexies ollum cingunt, in eo alterum brachium imponentes, altera manu cucurbitam ſuaui quodam liquore plenam gerentes. Altius reliquis & ſub pectore pelles duplicatas cingũt, quæ anteriore parte ad genua vſque ere propendent, poſteriore parte propemodum nudæ. Pone ſequuntur plerumque illarum filiolæ ſeptennes ut octennes, coriaceo cingulo cinctæ, quod a tergo propendens ſub natibus inter crura reducitur, & ſupra mbilicum adſtringitur, interpoſito ad pudenda tegenda arborum muſco: exacto autem decennio, pellibus inguntur vt reliquæ. Pupis & tintinnabulis ex Anglia delatis, maxime delectantur.

Plate VIII

Theodor de Bry

Admiranda narratio, fida tamen, de commodis et incolarvm ritibvs Virginae. Frankfurt am Main: Theodor de Bry, 1590.

In 1585 Sir Walter Raleigh (c. 1552–1618) commissioned a natural history of the eastern shore of North America. Only the year before, English sea captains had returned from a tour of the Atlantic with news of a veritable paradise: an island off the southern coast of the continent that was protected by the Outer Banks. Raleigh named the entire coast Virginia in honor of the unmarried Queen Elizabeth I; the island itself came to be known by the name of its indigenous inhabitants, the Roanoke. Raleigh sent the mathematician Thomas Harriot (1560–1621) and the artist John White (fl. 1585–1593) to produce a full report of its inhabitants, land, flora, fauna, and—especially—its economic potential. The Protestant English hoped they could use Virginia to counter Catholic dominance of the Americas, primarily as a refueling station for the English ships that attacked the Spanish treasure fleets.

Harriot's work was printed as a cheap pamphlet three years later under the title *The Briefe and True Report of the New Found Land of Virginia*. In 1590, the Flemish publisher and engraver Theodor de Bry (1528–1598) republished it in a magnificent and elaborate edition that appeared simultaneously in English, French, Latin, and German. For the second half of the book—complete with its own title page—de Bry prepared visually stunning copper engravings based on White's watercolors and accompanied by explanatory captions by Harriot in Latin.

As White's original paintings were lost until early in the 20th century, it was these engravings of North Carolina Algonquin Indians that introduced Virginia to Europeans. Even a cursory look at the de Bry engravings reveals bodies that look surprisingly European. Faces, hands, and postures seem to come directly from European ideals of beauty, made sweet and soft. Yet de Bry painstakingly copied White's careful record of American dress, tattoos, jewelry, and hairstyles. The solution to this paradox demonstrates clearly what White, Harriot, and de Bry wanted to communicate about America's inhabitants: they were culturally different but essentially similar.

The elements of the watercolors that de Bry so meticulously copied—clothing, hair, and accessories—were precisely those that English society used to demonstrate elite status to others. These portraits reassured their viewers that American society recognized the same distinctions of class, gender, and age as their own. Race, the category that would come to dominate the history of North America, was not yet meaningful in 1590. Nor did de Bry's volume imply that Americans were savages, beyond the pale of human civilization. De Bry framed his renditions of White's pictures with two striking choices. At the beginning is an original engraving of Adam and Eve, reaching for the apple of knowledge and still innocently naked. The Algonquin pictures are followed by five engravings—based on White's own paintings—of ancient British Picts. De Bry's note preceding the images of the Picts informs the reader that he included these "to show that once the inhabitants of Britain were as rustic as those of Virginia." The message is clear: Virginians in their near-nakedness were a prelapsarian version of the English themselves.

The cross-cultural potential that de Bry and his collaborators envisioned between Algonquins and Europeans is remarkably illustrated in an engraving of "A Noble Married Woman of Pomeiooc." Despite the title, the image is evenly shared between the woman and her young daughter, who carries a metal rattle in one hand and a doll dressed in the height of English fashion in the other. Harriot's description concludes, "[Little girls] are altogether delighted by dolls and little bells brought from England." At the end of the 16th century, Europeans imagined Americans not as savages but as consumers.

SERENA ZABIN
Associate Professor of History

Plate Ll

Johann Bayer

Uranometria: omnium asterismorum continens schemata, nova methodo delineata, aeris laminis expressa. Illus. Alexander Mair. Augsburg: Christoph Mang, 1603.

The lawyer and celestial cartographer Johann Bayer (1572–1625) is most famous as the author of *Uranometria*, the first version of a modern star atlas printed for the Western world. The atlas consists of 51 plates displaying the 48 Ptolemaic constellations, one plate displaying 12 "new" southern constellations, and two plates providing overviews of the northern and southern skies. Its maps were engraved on copper plates, and each page was printed with a grid of celestial coordinates, precisely placed star images, and elaborately detailed constellation figures. The 51 constellation plates are preceded by three pages of laudatory poems about the author, with one poem in Greek and two in Latin.

Prior to Bayer's atlas, most star maps had been drawn by hand, and only a few had been printed (with woodcuts as illustrations). Chinese astronomer Su Song included a printed star map is his treatise *Xin Yi Xiang Fa Yao*, published in 1092, and in 1515 Albrecht Dürer produced the first European printed star maps, using stars from Ptolemy's star catalogue, *Almagest*. Dürer's color maps displayed the constellation figures in the northern and southern hemispheres, but these maps were devoid of constellations in the yet uncharted region near the south celestial pole. For *Uranometria*, Bayer supplemented Ptolemy's catalogue with Tycho Brahe's more accurate stellar positions. He added the positions of the southern stars and their constellation names from the catalog of Pieter Dirkszoon Keyser, the Dutch navigator who mapped the southern skies. This made Bayer's work the first star atlas to map the entire sky in great detail.

Uranometria featured several novel perspectives. Whereas previous star maps—displayed on globes or flat maps—showed the constellations as viewed from an external perspective, looking down through the celestial sphere, Bayer depicted the constellations as seen from Earth. This Earth-based orientation made his atlas easier for observers to use. Bayer also depicted the constellations with a new twist: several of the human constellation figures are shown facing outward, with the human characters looking over their shoulders.

The title, *Uranometria*, quite aptly means "measuring the sky." Each page of the atlas displays a celestial coordinate grid and precisely placed star symbols, with the size of each symbol representing the brightness of each star. On the opposite side of every constellation plate the stars are listed in tabular form. Bayer instituted a new stellar identification system, with the stars of each constellation labeled by a Greek letter in order of decreasing brightness. This system of nomenclature, still in use today and fittingly known as the Bayer designation, greatly simplified stellar identification. The precisely positioned stars and detailed grid system reflected the increased accuracy of naked-eye measurements of the era. The tabular listing of stellar information on the back of each plate, coupled with the streamlined method of referring to star names, made Bayer's *Uranometria* the perfect star atlas to be used with the new telescopic observations of fainter stars and nebulae.

The beauty and utility of *Uranometria* made it so popular that it was re-issued several times throughout the 17th century. A second edition, published in 1639, is also held at Carleton College and helps to underscore the significance of the College observatory. From the late 19th century to the end of World War II Goodsell Observatory was one of the leading observatories in the United States. Using careful observations of star positions, Carleton's early astronomers were able to keep accurate time, and for many years the observatory was the timekeeper for the Western United States.

CINDY BLAHA
Professor of Physics and Astronomy


ΕΝΔΟΞΟΤΑΤΗ ΛΑΚΕΔΑΙΜΩΝ
ΕΛΛΑΣ
ΕΛΛΑΔΟΣ ΕΛΛΑΣ ΑΘΗΝΑΙ
ΑΡΧΙΔΑΜΟΣ
Eight Bookes
of the
PELOPONNESIAN WARRE
Written by
THVCYDIDES the sonne of OLORVS.
Interpreted
with Faith and Diligence
Immediately out of the Greeke
By Thomas Hobbes
Secretary to ỹ late Earle of Deuonshire
LONDON
Imprinted for Hen: Seile, and are to be sold
at the Tigres Head in Paules churchyard.
1629
ΠΕΡΙΚΛΗΣ
ΘΟΥΚΥΔΙΔΗΣ
ΚΤΗΜΑ ΕΣ ΑΕΙ
ΟΙ ΑΡΙΣΤΟΙ
ΟΙ ΠΟΛΛΟΙ
Cecill sculp.

Title page

Thucydides

Eight Bookes of the Peloponnesian Warre written by Thvcydides the sonne of Olorvs. Interpreted with Faith and Diligence Immediately out of the Greeke By Thomas Hobbes Secretary to y^e^ late Earle of Deuonshire. London: Henry Seile, 1629.

Thomas Hobbes (1588–1679) is one of the founding figures of modern political science and author of the greatest work of political philosophy in the English language, *Leviathan* (1651). Hobbes's philosophical writings were late in coming (he was over 60 years old when he wrote *Leviathan*); his early career was that of a traditional humanist, that is, a student and teacher of classical letters and liberal learning.

On graduating from Oxford in 1608 Hobbes was appointed private tutor to the powerful Cavendish family of Derbyshire. He served the family, with a brief interruption, until the end of the 1630s. During this period he took two generations of Cavendish boys through the humanist curriculum of classical poetry, history, and moral philosophy, and led them on educational tours of Europe. Once the boys reached majority his role merged into that of private secretary or in-house intellectual. It was within and primarily for the Cavendish household that Hobbes composed his earliest extant writings.

The first of these works to appear under his own name was his translation of Thucydides, published in 1629. This he dedicated to the elder Cavendish, recently deceased, by way of his son, as a work of history suited for instructing young noblemen in civic responsibility. While the translation of classical histories for such purposes was a standard humanist endeavor, Thucydides was an unusual choice, one which reveals Hobbes's already distinctive approach to history and politics. For while humanists regarded history as a species of rhetoric and revered those writers who offered stylistic elegance and persuasive injunctions to virtue, Hobbes celebrated Thucydides for his divergence from such practices: for his fidelity to the facts, for his refusal to decorate his narrative with moralizing digressions, and for his remarkable ability to reveal the hidden causes of events, even through the disingenuous public professions of politicians and military leaders. He also approved what he took to be the political lesson of Thucydides's history: his demonstration of the dangers of both democracy and aristocracy and his endorsement of monarchy—authority grounded in a single sovereign.

The political implications of Thucydides's history are pointed up in the elaborate title-page engraved by Thomas Cecill, no doubt—as was conventional—to the author's design. This displays the state of Sparta and that of Athens in parallel columns, inviting comparison: the two cities and their locations; the Spartan army and the Athenian navy; the leaders Archidamus and Pericles; the Spartan oligarchs in private conclave, the Athenian demos in public assembly attending to a gesticulating orator. The viewer is invited to assess the relative merits and demerits of each. These are so carefully calibrated that scholars have yet to agree upon the precise implications of the parallel.

Although Hobbes's translation did not sell rapidly at first (it was reissued in 1634 and 1648 and was not reprinted until 1676), it was regularly reprinted in subsequent centuries and has come to be recognized as the classic English version of Thucydides. It is still in print today. Vivid and robust, decisive and direct, Hobbes's translation is the product of an uncanny connection between minds separated by two millenia. It allows us to hear Thucydides speak (as the Chicago classicist David Grene maintains) just as he would have done had he been a 17th-century Englishman. And for this, Hobbes—had he never written *Leviathan*—would still be remembered.

TIMOTHY RAYLOR
Professor of English

Frontispiece

Francis Beaumont and John Fletcher

Fifty Comedies and Tragedies. Written by Francis Beaumont and John Fletcher, Gentlemen. All in one Volume. Published by the Authors Original Copies, the Songs to each Play being added. London: Printed by J. Macock for John Martyn, Henry Herringman, Richard Marriot, 1679.

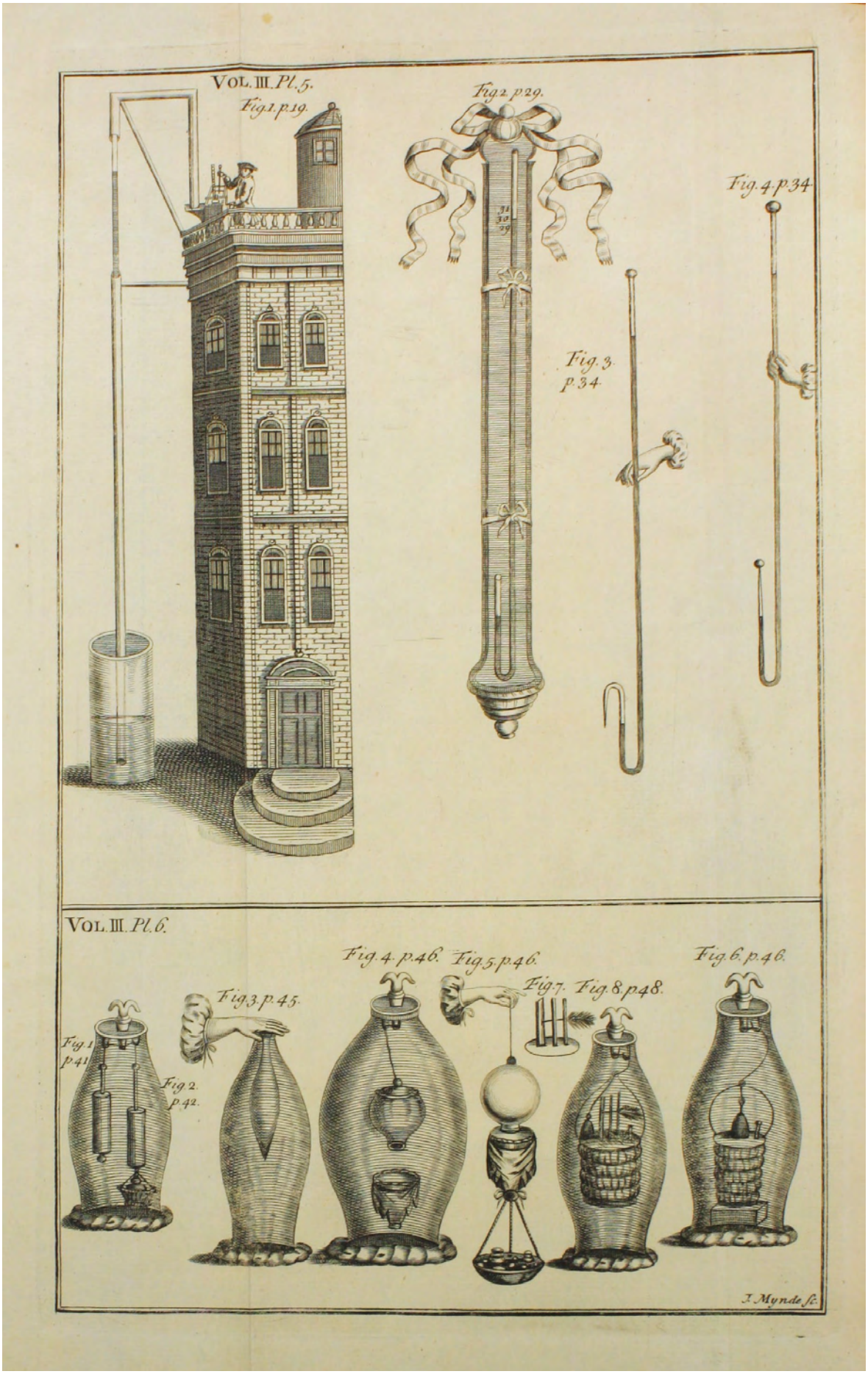
The Latin tag on the title page of the collection of plays by Francis Beaumont (1584–1616) and John Fletcher (1579–1625)—*Si quid babent veri Vatum præsagia, vivam*—comes from the last line of Ovid's *Metamorphoses*, a staple of Renaissance grammar school education and a bountiful source of material for Elizabethan and Jacobean dramatists. "If there be truth in poets' prophecies," Ovid writes, "I shall live [in fame]."

Time, however, has not been quite so kind to Beaumont and Fletcher; today their plays are little read or taught and even more rarely performed. What critical attention they receive tends to come in the context of the writer by whose shadow many Renaissance playwrights have become obscured: William Shakespeare. Yet in their day they were immensely popular, and their bold, passionate, and often very funny plays were celebrated. John Dryden, for example, thought the English language found its "highest perfection" in their work; he preferred them over both Shakespeare (whose language he found "a little obsolete") and Ben Jonson (whose "wit comes short of theirs"), both of whom had also had folios of their collected works published around the same time. Beaumont and Fletcher ushered in an enduring fashion for tragicomedy on stage, and their influence lasted until well after the Restoration.

The first Beaumont and Fletcher folio appeared in 1647; Carleton College's volume is commonly known as the second folio. The preparation and printing of a folio was a complex and financially uncertain endeavor; the books were expensive to produce and expensive to buy. It tells us much about the early status of these writers that, more than half a century after they died (both young: Beaumont at 31, Fletcher at 45), there was still a market for a new and expanded edition of their work. Their playwriting partnership had been fabulously productive: more than 50 plays in less than a decade. They worked alone, together, and in collaboration with any number of other authors, including Philip Massinger, William Rowley, Ben Jonson, and Shakespeare. The second folio contains 18 plays not found in the first folio, a number of which, including *Philaster*, *The Maid's Tragedy*, *A King and No King*, and *The Knight of the Burning Pestle* are essential plays of the period. Another, *The Two Noble Kinsmen*, was a collaboration between Fletcher and Shakespeare. Trying to detect Shakespeare and Fletcher's respective contributions to the plays on which they worked together remains a favorite academic parlor game.

The Carleton College copy is in remarkably good condition, in part because of the high quality of its rag paper. It was rebound at some point in the 19th century, but eventually those leather cover boards succumbed to red rot, a process of chemical decay in which sulfuric acid in the tanned leather causes a blooming of fuzzy red powder to take over the book. The book was recased in 2007 and remains a vibrant and sturdy volume. With its elaborate prefatory panegyrics, added songs, cast lists showing exactly which actors played which parts, and of course the 53 plays themselves, the book tangibly connects present-day readers to these playwrights and their work, making the old and strange seem fresh and familiar.

PIERRE HECKER
Assistant Professor of English



Volume III, plate 5

Robert Boyle

The Works of the Honourable Robert Boyle, 5 vols. London: Printed for A. Millar, 1744.

Robert Boyle (1627–1691) was an Anglo-Irish scientist, inventor, natural philosopher, and theologian often characterized as the first modern chemist and the discoverer of Boyle's Law, which states that the volume and pressure of a gas are inversely related to each other. The 1744 complete edition of his works—the first of its kind—was edited by Thomas Birch (1705–1766), an English historian and fellow of the Royal Society, who intended it to spread Boyle's fame.

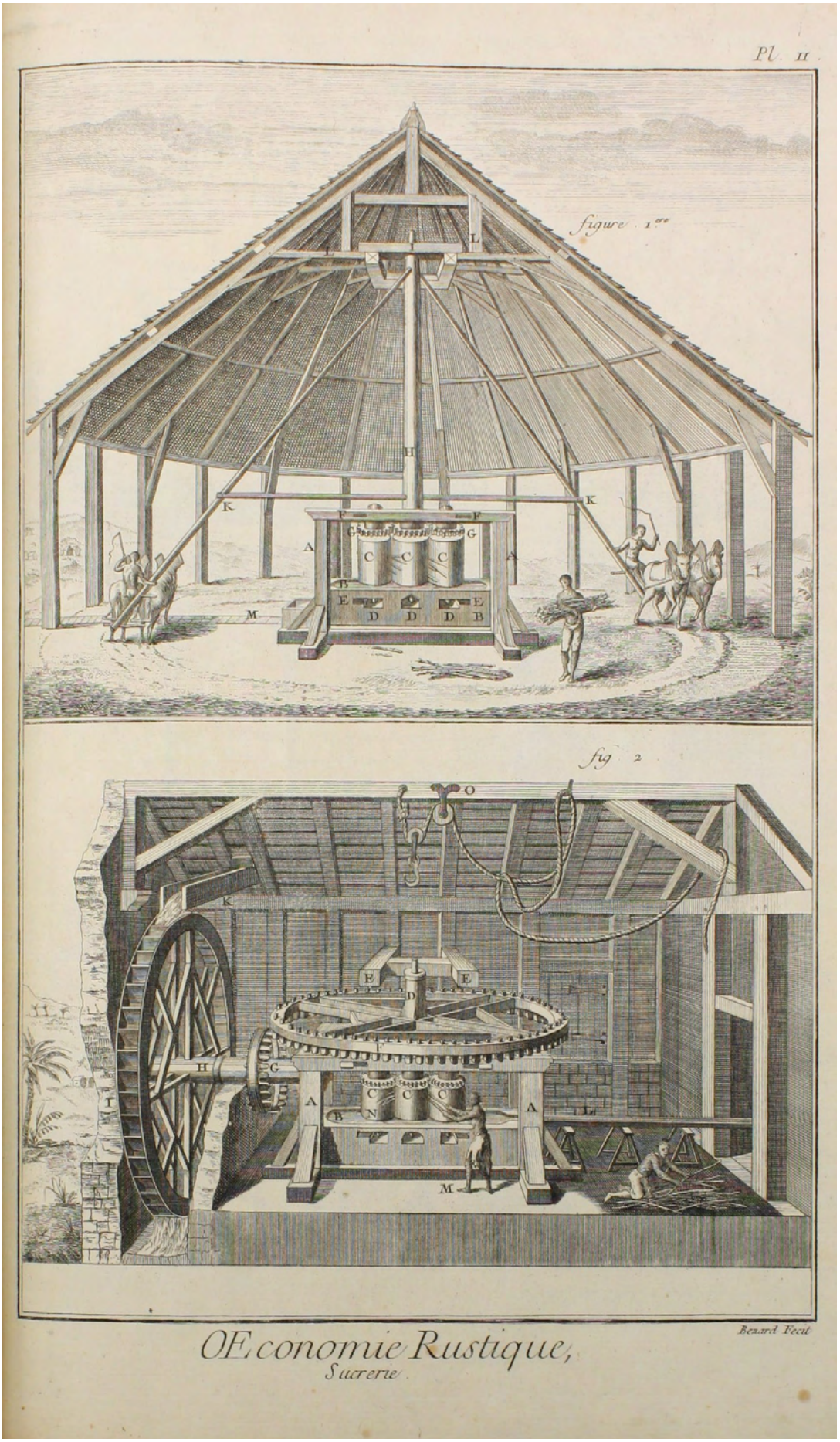
The work consists of five lengthy volumes, the first of which begins with a detailed account of Boyle's life. The remaining volumes contain detailed writings on an astounding number of experiments in physics and chemistry as well as Boyle's philosophical thinking on the nature of investigating natural phenomena and on the intersection of science and religion. Boyle also branched out to consider applications for his scientific research that included understanding human blood, the cold, the behavior of air on mountain tops, diving, two marbles disjoined by the sucking of air, and weather glasses.

The 1744 collection illustrates that Boyle also did a significant amount of experimental physics on topics ranging from the nature of color to the behavior of mixtures of static fluids. Although he grew up in a tradition of alchemy, he eventually critiqued the alchemical community with his publication of the famous *Skeptical Chymist* (1661), based on his own unsuccessful attempts to transmutate metals. This work is one of the most important in the early field of chemistry and underscores Boyle's lifelong career as a rebel and innovative thinker.

Moving closer to Boyle's work, the modern thinker will find the exhaustive and precise records of the various experiments to be unprecedented in length and detail compared to today's scientific publications. The work reads like a meticulous, formal, literary laboratory notebook organized around particular experiments that comprise one tiny variation on one theme after another. Boyle includes ornate, careful description of his experiments, his observations, and his thinking, all of which helps to establish precise empirical methods for reproducible exploration of the physical phenomena. He was an extraordinary experimentalist, superb at designing trials that revealed meaningful results. For example, his work in the third volume, focusing in part on work that led to Boyle's Law, outlines an experimental program that began noting the height of water in a U-tube and moved to comparing the heights to which several liquids—water, mercury, metal alloys—rose in U-tubes when subject to pumping or pressing with various devices. This investigation ultimately led Boyle to invent the vacuum pump, an instrument essential for exploring the behavior of air and various fluids.

Throughout his career Boyle revealed a penchant for discussing problems, errors, and many refinements in experimental design to an extent that appears extreme and overly methodical by today's standards. In his own time, however, the basis for the scientific method had not yet been worked out on the ground. It was therefore essential for Boyle to develop an approach related to Francis Bacon's philosophical work on the logic of methods for investigating phenomena in a systematic way to reveal nature and cause, yet he was driven by experiment and thus worked out in his laboratory and writings much of the philosophy that Bacon discussed. Boyle also used the "research group" method of doing science, the norm that continues today; he worked, for instance, with the English natural philosopher and polymath Robert Hooke (1635–1703) for three years, a fruitful colloboration that yielded the famous Boyle's Law. In short, Boyle laid the groundwork for the modern scientific method based on careful variation of experimental conditions, inductive reasoning, and detailed observation. Even today's chemists and physicists will find this broader contribution to science more compelling than Boyle's Law.

TRISH FERRETT
Professor of Chemistry



Plates Volume I, sucrerie, plate 2

Encyclopédie

ou Dictionnaire raisonné des sciences, des arts et des métiers, 30 vols. Paris: Briasson et al., 1751–1765; Neufchastel: Samuel Faulche & Compagnie, 1765–1777.

This massive publishing venture, which extended from 1751 to 1777, was overseen throughout that time by Denis Diderot (1713–1784)—a major figure of the French Enlightenment—and assisted in the early years by the mathematician Jean Le Rond d'Alembert (1717–1783). The 19 volumes of text contain more than 70,000 articles, and there are 11 volumes of engraved plates. (In addition, five supplemental volumes were published in Paris and Amsterdam in 1777.) This massive work is one of the most important publications to come out of the 18th century.

Originally conceived simply as a French translation of the English encyclopedia first edited in two volumes in 1728 by Ephraim Chambers, the *Encyclopédie* quickly took on far broader and loftier goals. As d'Alembert explained in the "Preliminary Discourse," which introduced the project to its readers, the work not only sought "to set forth as well as possible the order and connection of the parts of human knowledge," but also "to contain the general principles that form the basis of each science and each art, liberal or mechanical, and the most essential facts that make up the body and substance of each."

A work of this magnitude required the efforts of more than just Diderot and d'Alembert; indeed, the project included contributions from some 150 writers, featuring many prominent figures associated with the European Enlightenment. These individuals comprised a self-conscious group of "men of letters" who, although not uniform in their beliefs, shared many of the essential goals of the Enlightenment: a faith in human progress, skepticism regarding accepted religious and political institutions, and an abiding interest in the acquisition and dissemination of knowledge. Many articles contained caustic critiques of the monarchy and the established Church. Thus, it is hardly surprising that the *Encyclopédie* quickly became suspect in the minds of French censors, who recognized the power of material that threatened to subvert the fundamental political, religious, and cultural tenets of the *Ancien Régime*. The story of the censorship of the volumes is, itself, a fascinating piece of publishing history. Despite its radical tendencies, however, the *Encyclopédie* was by no means uniform in its challenge to the status quo.

A typical example of its blend of pointed critique and relative social conservatism can be found in the entries and images relevant to slavery, race, and plantations, an illustration from which is reprinted here. On one hand, the entry on the Slave Trade by Louis de Jaucourt condemned the institution: "This purchase of Negroes to reduce them into slavery is a negotiation that violates all religion, morals, natural law, and human rights." Nonetheless, the entry by Jean-Baptiste-Pierre Le Romain on "Negroes," like the present illustration, is far less interested in rejecting the institution than in portraying its centrality to international trade and French colonial success and in celebrating the technical savvy that lay behind the mechanisms of the incredibly profitable production of West Indian sugar.

Even so, the combined effect of the thousands of articles and illustrations in the *Encyclopédie* was profound. One noted scholar, Philipp Blom, has even called it—with little exaggeration—"the most significant event in the entire intellectual history of the Enlightenment." In its embodiment of both enlightened principles and Enlightenment techniques of collaboration, Diderot's project not only shaped the intellectual landscape of the 18th century, but also revealed with exceptional clarity the contours and contradictions of Europe during the *Ancien Régime*.

SUSANNAH OTTAWAY
Associate Professor of History

The Gift of the Marquis of Rockingham

A

DICTIONARY

OF THE

ENGLISH LANGUAGE:

IN WHICH

The WORDS are deduced from their ORIGINALS,

AND

ILLUSTRATED in their DIFFERENT SIGNIFICATIONS

BY

EXAMPLES from the beſt WRITERS.

TO WHICH ARE PREFIXED,

A HISTORY of the LANGUAGE,

AND

AN ENGLISH GRAMMAR.

By SAMUEL JOHNSON, A. M.

IN TWO VOLUMES.

VOL. I.

Cum tabulis animum cenſoris ſumet honeſti:
Audebit quæcunque parum ſplendoris habebunt,
Et ſine pondere erunt, et honore indigna ferentur.
Verba movere loco; quamvis invita recedant,
Et verſentur adhuc intra penetralia Veſtæ:
Obſcurata diu populo bonus eruet, atque
Proferet in lucem ſpecioſa vocabula rerum,
Quæ priſcis memorata Catonibus atque Cethegis,
Nunc ſitus informis premit et deſerta vetuſtas. HOR.

LONDON,
Printed by W. STRAHAN,
For J. and P. KNAPTON; T. and T. LONGMAN; C. HITCH and L. HAWES;
A. MILLAR; and R. and J. DODSLEY.
MDCCLV.

Title page

Samuel Johnson

A Dictionary of the English Language: In which the Words are deduced from their Originals, and Illustrated in their Different Significations by Examples from the best Writers. To which are prefixed, A History of the Language, and An English Grammar, 2 vols. London: Printed by W. Strahan for J. and P. Knapton et al., 1755.

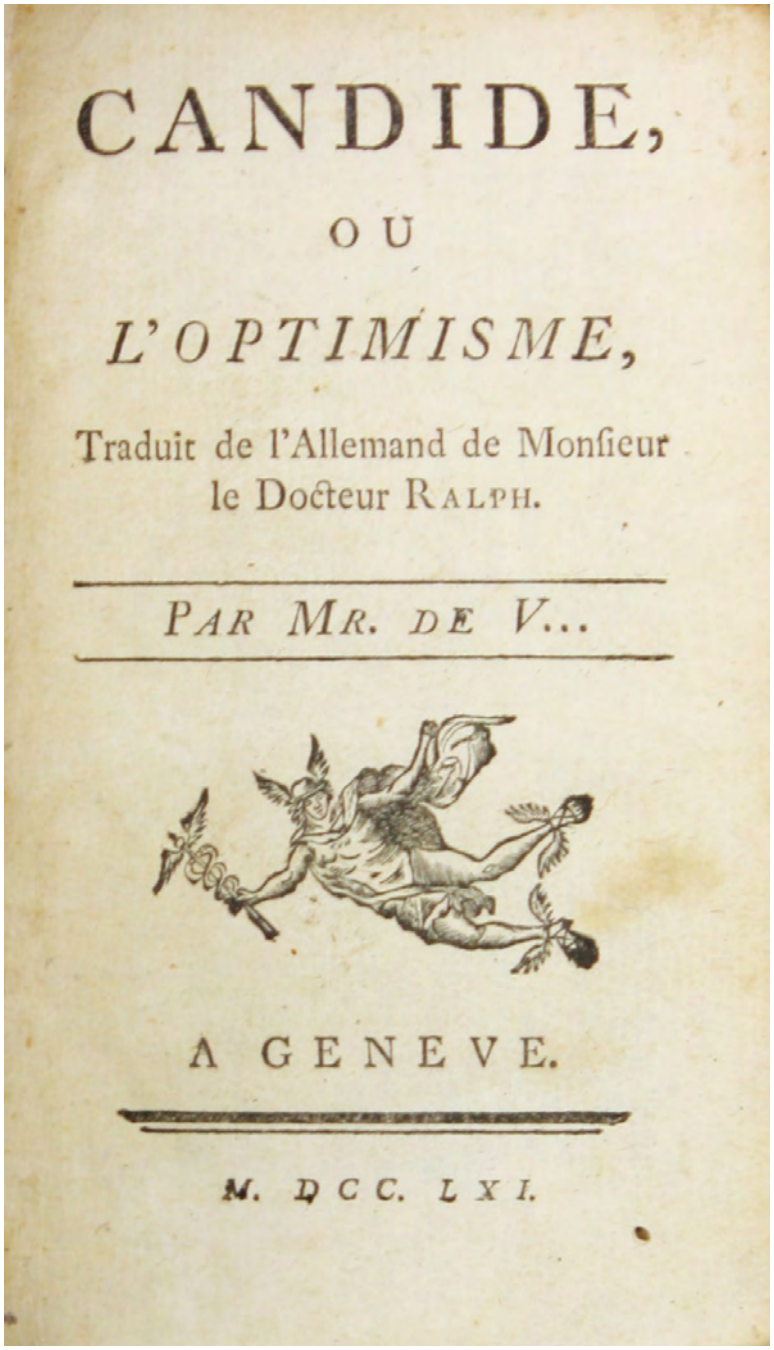
In his own words, Samuel Johnson (1709–1784) defined a dictionary as follows: "DI'CTIONARY. n. ſ. [*dictionarium*, Latin.] A book containing the words of any language in alphabetical order, with explanations of their meaning; a lexicon; a vocabulary; a word-book." Dr. Johnson's own monumental *Dictionary* was not the first in the English language, but it was to become the standard work of reference for almost 150 years, one of the most famous and important books of the 18th century. When Johnson accepted his commission from Robert Dodsley in 1746, no English equivalent of the massive dictionaries produced under the aegis of the French and Italian academies existed. Johnson's task consisted first of establishing fundamental lexicographical principles of selection and definition, then of compiling the 42,773 words to be included along with more than 114,000 illustrative quotations from 500 of the best English writers, and finally of writing definitions noting the etymology, usage, and variants of meaning of each word. This he accomplished over the course of nine years, working with six clerks and 80 notebooks in the book-strewn garret at 17 Gough Square, a heroic feat of scholarship that earned him the nickname of "Dictionary Johnson."

The first edition of the *Dictionary* was printed as a folio, designed to be bound in two volumes, A to K and L to Z. It is printed in double columns on high-quality rag paper. The first print run was 2,000 copies, offered for sale at £4.10s. The present copy, leather bound with gilt tooling, measures 16⅜ x 10¼ x 3⅜ inches and weighs approximately 20 pounds. Modern readers may find it curious that words beginning with U and V are interleaved and that there are no entries for the letter X, but such was current practice at the time.

The influence and cultural significance of the *Dictionary* are immense. The second edition was printed in 165 weekly installments and sold for sixpence apiece, making it more affordable than the two-volume set and, thus, available to a wider readership. The first of many abridged editions appeared as a single-volume octavo version in 1765, and miniature versions were subsequently adopted for classroom use in Great Britain, Australia, New Zealand, and North America. Translated, the *Dictionary* and its methodology became the basis for the work of lexicographers abroad. And as Henry Hitchings notes, James Murray (1837–1915) worked on the first edition of the *Oxford English Dictionary* "with Johnson's *Dictionary* open on the table beside him" as "an invaluable point of reference," incorporating some 1,700 of Johnson's definitions verbatim. "A milestone in the history of lexicography and letters," as Jack Lynch and Anne McDermott describe it, Johnson's monumental achievement was nothing less than to define the English language, providing clarity and continuity even as he created a rich and vital portrait of his age and of his own intellectual character and vast learning.

The present copy of Dr. Johnson's *Dictionary* has an intriguing provenance. It was given to Carleton College in February of 1962 by Mr. and Mrs. Charles Ritz. This was at least the second time this particular copy has served as a present, for at the top of the title pages of both volumes is an inscription that reads, "Gift of the Marquis of Rockingham." It was thus bequeathed, at some point fairly soon after its publication, by Charles Watson-Wentworth (1730–1782), Second Marquess of Rockingham and twice Prime Minister, to an as-yet-unidentified but fortunate recipient.

CONSTANCE WALKER
Professor of English


CANDIDE,

OU

L'OPTIMISME,

Traduit de l'Allemand de Monſieur
le Docteur RALPH.

PAR MR. DE V...

A GENEVE.

M. DCC. LXI.

Title page

Voltaire

Candide, ou l'Optimisme. Geneva: [s.n.], 1761.

Because of its hostility toward religion and religious belief, *Candide, ou l'Optimisme*—written by Voltaire in 1759, four years after the great Lisbon earthquake of 1755—was published secretly in Geneva. It quickly became a major literary success, enjoying six reprintings in Paris in the two months after its initial appearance.

Voltaire's short novel draws heavily upon the literary traditions of allegory, the picaresque narrative, and the *Bildungsroman*. Its hero, Candide, is a young, impassioned, and naive optimist whose spiritual development is overseen by Pangloss, a transparent exponent of a form of metaphysical optimism associated with the German philosopher Gottfried Wilhelm Leibniz (1646–1716). The coherence of *Candide*'s episodic plot is provided by the cumulative effect upon the novel's hero of the series of adventures and events he experiences. Candide's original Edenic state of existence is ultimately transformed into a humble and humbling "cultivating of our garden," a state of modest human rationality contrasting to the irrational theological optimism satirized throughout Voltaire's narrative.

Voltaire's writings identify him as one of the most important originators of the French Enlightenment. After a visit to Newton's England, Voltaire helped to inspire Diderot, d'Alembert, and Baron d'Holbach in the writing of the famous *Encyclopédie*, begun in 1751. Though inspired by Newton's new physics, Voltaire and the Encyclopedists emphasized the role of reason and science in the reordering of civil society. In consequence, the Enlightenment project in France assumed a politically revolutionary turn. If Newton followed Galileo in mathematizing the natural world, Voltaire and the Encyclopedists emphasized a restructuring of the political and social order on the basis of clear rational principles. Hints of Voltaire's view of applying Enlightenment reason to the civil order may be glimpsed in *Candide* in the celebration of Eldorado, the Utopian society with material abundance, aesthetic charm, civility, and social harmony.

The notoriety of *Candide* was closely associated with its anti-religious stance. If Newton's new physics was couched in terms of a somewhat imprecise theism, Voltaire's dispute with Leibniz transformed the metaphysical orientation of the new physics into a direct confrontation with traditional theology. Leibniz's *Theodicy* (1710) argued that God's omnipotence was compatible with the existence of evil. *Candide* satirizes Leibniz's theology by encouraging the reader to share in the moral condemnation of "evils" that are metaphysically sanctioned by Leibniz's *Theodicy*. Voltaire's *Philosophical Dictionary* points out that a theologian is someone who devotes a lifetime of intellectual effort to "throwing a little light into . . . much obscurity" and who in the end concludes that "he had squandered his life uselessly." Theological machinations, *Candide* suggests, should be replaced by useful reconstructions of the social order.

The repudiation of Leibniz's philosophical theodicy in *Candide* strongly echoes Voltaire's own metaphysical belief, evident in the further development of Enlightenment thought and Modernism. Voltaire advocates Deism as a replacement for traditional theism. In this view, the universe is not guided by a personal God but harbors objective, rational principles that suffice in providing an effective basis for moral existence. Human reason, not the speculations of theology, provide the soil upon which *Candide*'s garden will flourish. As the decades following the publication of *Candide* would show, later history was inspired by this belief in the metaphysical existence of an autonomous moral domain and the optimism that human reason is adequate to the tasks required to bring about a truly enlightened civil order.

ROY ELVETON
Maxine H. and Winston R. Wallin Professor of Philosophy and Cognitive Science

COMMON SENSE;

ADDRESSED TO THE

INHABITANTS

OF

AMERICA,

On the following intereſting

SUBJECTS.

I. Of the Origin and Deſign of Government in general, with conciſe Remarks on the Engliſh Conſtitution.

II. Of Monarchy and Hereditary Succeſſion.

III. Thoughts on the preſent State of American Affairs.

IV. Of the preſent Ability of America, with ſome miſcellaneous Reflections.

A NEW EDITION, with ſeveral Additions in the Body of the Work. To which is added an APPENDIX; together with an Addreſs to the People called QUAKERS.

N. B. The New Addition here given increaſes the Work upwards of One-Third.

Man knows no Maſter ſave creating Heaven,
Or thoſe whom Choice and common Good ordain.

THOMSON.

PHILADELPHIA, PRINTED;

LONDON, RE-PRINTED,

For J. ALMON, oppoſite Burlington-Houſe in Piccadilly. 1776.

Title page

Thomas Paine

Common Sense: Addressed to the Inhabitants of America. Reprinted together with: Candidus [pseud.], *Plain Truth: Addressed to the Inhabitants of America, Containing Remarks on a Late Pamphlet Intitled* [sic] *Common Sense.* London: J. Almon, 1776.

This small, pamphlet-size volume reflects the intensity of the debate over independence at the start of the American Revolution. Thomas Paine (1737–1809) helped ignite colonial resistance to the British army's attempt to crush the rebellious Americans after fighting had broken out in Concord, Massachusetts, on April 19, 1775. A bankrupt corset maker and sometime schoolteacher, Paine fanned the flames of revolution with his memorable prose and radical politics. As he states in his preface, "The cause of America is in a great measure the cause of all mankind . . . The laying of a country desolate with fire and sword, declaring war against the natural rights of all mankind, and extirpating the defenders thereof from the face of the earth, is the concern of every man to whom nature has given the power of feelings; of which class, regardless of party censure, is the AUTHOR."

As a sign of the politically turbulent times, the British pamphleteer and publisher John Almon (1737–1805) reprinted Paine's pamphlet along with a rejoinder by someone calling himself "Candidus," whose goal it was to show that the American desire for independence was "ruinous, delusive, and impracticable." A statement in the advertisement at the front of the volume underscores this belief: "The Public have been amused by many extracts from the pamphlet entitled *Common Sense*, which have been held up as Proof positive that the Americans desire to become independent; we are happy in this opportunity of publishing *Plain Truth*; which we take to be as good a Proof that the Americans *do not* desire to become independent."

Paine's radical appeal for independence is reinforced by his plain and persuasive prose. "Government, like dress," he explains, "is the badge of lost innocence: the palaces of kings are built on the ruins of the bowers of paradise." Paine's genius was to reject many of the basic political assumptions of his day, such as that kings should rule by "divine right" and that England should control the American continent. As the colonies vacillated about moving forward to form a united resistance against the British army, Paine urged them to take a final step to declare their independence. "Everything that is right or natural pleads for separation," he insisted. "The blood of the slain, the weeping voice of nature cries, *'Tis Time to Part*." The Continental Congress complied on July 4, 1776, by issuing a formal Declaration of Independence, written by Thomas Jefferson.

Paine's radicalism cheered on colonial Americans in 1776, and Paine served as clerk to the Pennsylvania legislature. Then in 1787 he sailed to France to support the French Revolution and in 1794 published *The Age of Reason*, a virulent attack on Christian theology. Branded an infidel, he returned to the United States in 1802, where he died, disliked and impoverished, in 1807. Nevertheless, his pamphlet, *Common Sense*, remains to this day the iconic early statement of support for the new nation that galvanized public opinion and spurred on the American Revolution.

CLIFFORD E. CLARK, JR.
Professor of History
M. A. and A. D. Hulings Professor of American Studies

Frontispiece

Jean-Jacques Rousseau

Du contrat social ou Principes du droit politique.
Vol. 8 of *Œuvres complètes de J. J. Rousseau*. Paris: Poincot, 1790.

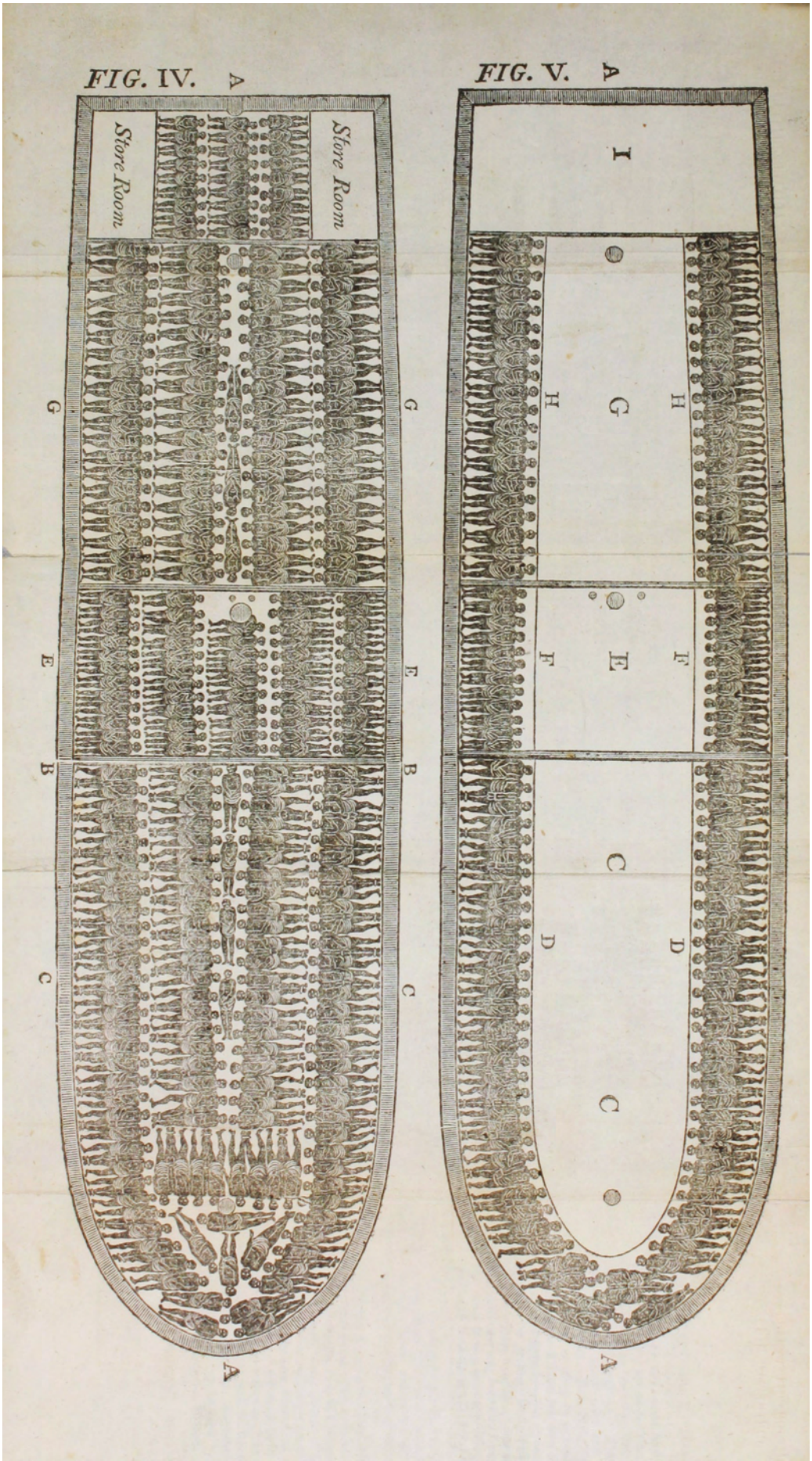
Perhaps no other line from the pen of a secular thinker has proved as consequential as the one that begins the first chapter of Rousseau's *Du contrat social* (*On the Social Contract*), first published in 1762: "L'homme est né libre, et partout il est dans les fers" (Man is born free, and everywhere he is in chains). What idea could more powerfully indict the powerful or better vindicate revolutionary aspirations? If man is no longer free, then those who govern him must be oppressors. Nor could the oppression be justified—not when Rousseau also declares that man is by nature good and thus not deserving of such treatment, and not when he purports to articulate the principles of legitimate—that is to say, *free*—government. To outline the principles of legitimate government is the declared aim of *Du contrat social*. It is no wonder that Rousseau's thought helped inspire the French Revolution, which began only 11 years after his death, or that the Revolutionaries disinterred Rousseau's remains and moved them with great fanfare to the Pantheon in Paris, where one can visit them to this day.

Yet a great thinker's influence is not always what he or she intends. Rousseau, who knew this as well as anyone and took great pains to write with care, nevertheless fell victim to this very fate. For all that he inflamed revolutionary passion, Rousseau did not support revolution. Although he maintained the essential goodness of human nature, he also insisted that this goodness, even though it persists in our innermost depths, has been irredeemably overlaid by vice as a result of society. He insisted that the same wickedness that makes revolution necessary would also doom it to failure. Like his great classical forebears, beginning with Plato, Rousseau practiced utopianism in thought while eschewing it in practice.

This posthumous irony of Rousseau's career was but the last of many paradoxes. Rousseau (1712–1778), a proud native of rustic, republican Geneva, spent most of his life in and around sophisticated, monarchical Paris, which he considered both corrupt and unfree. A deeply learned and largely self-taught man, he launched his fame with a scathing critique of the arts and sciences, which he regarded as sources of both vanity and moral degeneration. (In this he helped launch the Counter-Enlightenment, as he would also help launch Romanticism in the arts.) A critic of modern political thought and eulogizer of the ancient polis, he further radicalized political philosophy and helped give birth to the modern Left and the modern Right—both! (His egalitarianism inspired the Left, his case for particularism the Right.) He celebrated both the life of solitude and the rewards of love, friendship, and civic fellowship; both idle wandering and purposeful citizenship; both expansive sentiment and rigorous virtue. A man of such extensive paradoxes is bound to be claimed by a variety of factions, none of which is (or wants to be) entirely true to his thought.

Rousseau's paradoxes, however, are not contradictions. If his thought has contradictory strands, these are reflections of the complex and contradictory reality of human life. Far from convicting him of incoherence, the paradoxes of Rousseau's thought help explain its enduring power and appeal. Few thinkers have given such eloquent voice to the conflicting longings of the human heart. Fewer still have provided such probing analysis of the problems that arise from these longings or have offered such compelling solutions, even if the solutions remained—for Rousseau, if not for all of his readers—strictly theoretical propositions.

LAURENCE COOPER
Professor of Political Science



Fold-out between pages 36 and 37

Thomas Clarkson

An Abstract of the Evidence Delivered Before a Select Committee of the House of Commons in the Years 1790, and 1791; on the part of the Petitioners for the Abolition of the Slave-Trade. London: Printed by James Phillips, 1791.

The *Abstract* is one of 23 works by the Englishman Thomas Clarkson (1760–1846), arguably the Founding Father of all abolitionism. A theoretical and historical document, the *Abstract* is less known than *An Essay on the Slavery and Commerce of the Human Species, Particularly the African, Translated from a Latin Dissertation, which was Honoured with the First Prize, in the University of Cambridge, for the Year 1785* (1785), which began his life's work, and the two-volume *History of the Rise, Progress, and Accomplishment of the Abolition of the Slave-Trade by the British Parliament* (1808). Within a year of the publication of *An Essay*, Clarkson's fame as an intractable foe of the slave trade led him into the circle of 11 other men who together established the Society for Effecting the Abolition of the Slave Trade. The influence of William Wilberforce (1759–1833) helped Clarkson and the society to arrange a House of Commons investigation in 1790–1791 into Britain's leading role in purchasing and transporting African slaves and the horrific treatment of enslaved people in the Crown's West Indian colonies. The British Quaker bookseller James Phillips printed the *Abstract*, which included on pages 36–37 two facsimile details of the diagram "British Slave Ship Brookes under the Regulated Slave Trade Act of 1788." Clarkson and his allies produced the now-iconic image to undermine claims about the pleasant and commodious conditions of slave transport in the middle passage between Africa and the Americas.

England's deep engagement in virtually every aspect of the economics of slavery arguably caused Clarkson to cloak his ultimate goal—the abolition of slavery in the empire—in reform measures that did not structurally transform the institution in the West Indies. England ultimately outlawed slavery in 1833, 42 years after the publication of the *Abstract*. As expected of a propaganda text designed to ignite antislavery sentiment, the *Abstract* summarized the testimony of 60 "disinterested" witnesses, among them lawyers, ship captains, and ministers, to the grotesqueries of the slave trade and the everyday circumstances of plantation slave life. Extracts from colonial laws and periodicals supplemented witness testimony. Neither colonial slave plantation owners nor slaves provided evidence. Chapters 14 and 15 reveal Clarkson's situational reformist cast of mind. Clarkson theorized that wholesale slave breeding and "good use" of Creole slaves—that is, those born in the West Indies—eventually would replenish native African workers who died off. Humanitarianism coupled with breeding and tied to modern economic management seemed a viable solution to the problem of the slave trade.

The British slave trade created and sustained the Atlantic Slave System, and Clarkson's *Abstract* provided intellectual, moral, and practical support leading to Britain's outlawing the slave trade in 1807. It also played some role in the American abolitionist movement that emerged in the United States in the early 1830s. As an essential primary document, the *Abstract*'s preface and 16 chapters yield rich information on the slave trade and abolitionism as foundational events in late 18th- and early 19th-century British or American social, cultural, and intellectual history. Continuity, change, and contradictions in historical slave trade and abolition narratives specific to each nation state as well as comparative analysis pose fresh questions to provocative "old" issues worth investigating today. Possible topics would include the "humanity of the Negro," property in persons, socialization of slaves in the New World, slave resistance, miscegenation, the problem of the authoritative or authentic witness, and factors that shaped anti-slave trade and abolitionist fervor among activists in Britain, the West Indies, Africa, and the United States.

HARRY McKINLEY WILLIAMS, JR.
Laird Bell Professor of History

Volume III, unn. plate

Joseph Nikolaus von Jacquin

Plantarum rariorum horti caesarei Schoenbrunnensis descriptions et icons, 3 vols.
Vienna: C. F. Wappler; London: B. and J. White;
Amsterdam: S. and J. Luchtmans, 1797–1804.

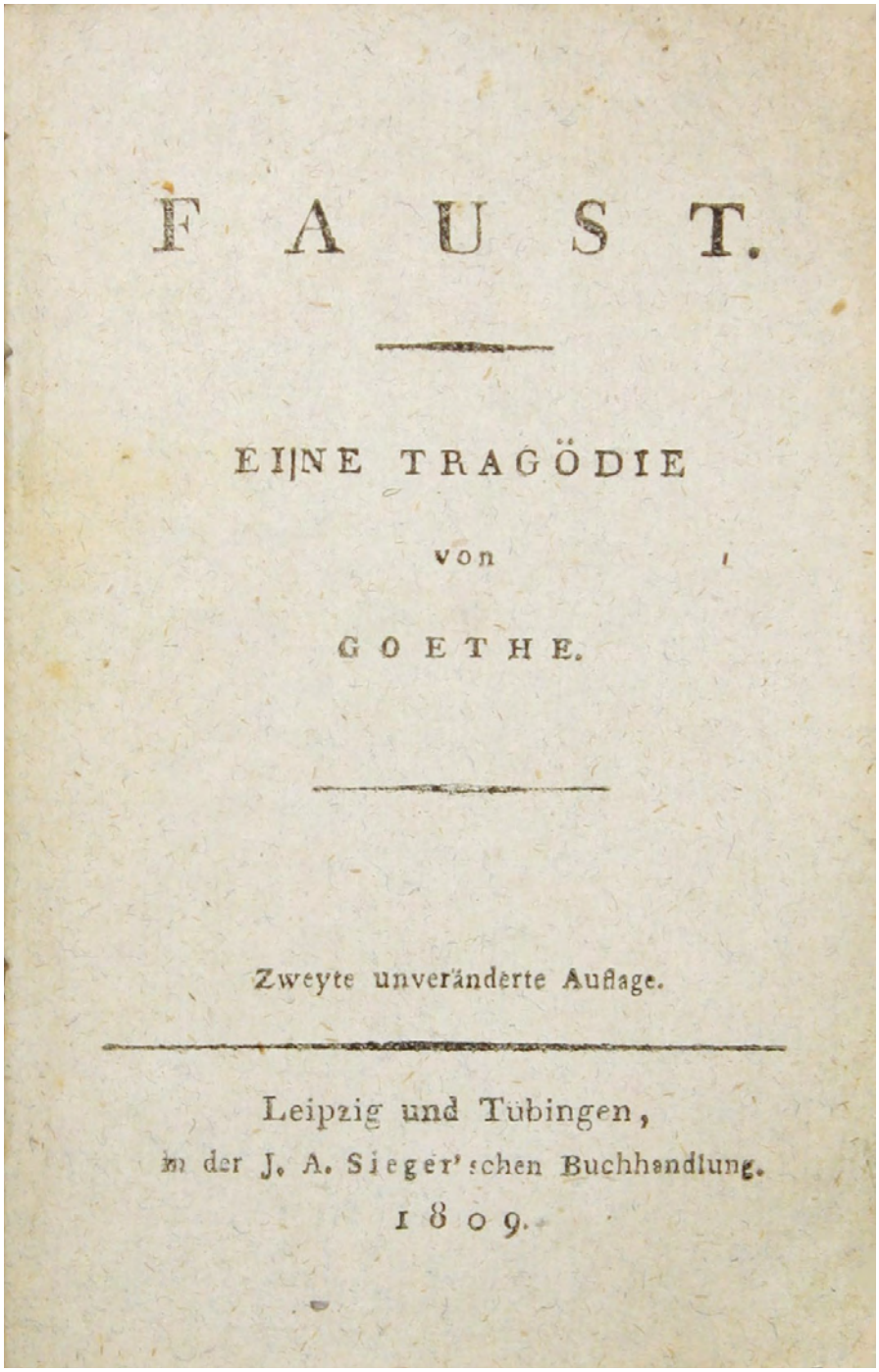
Plantarum rariorum horti caesarei Schoenbrunnensis is an 18th-century catalogue of plants growing at the time in the royal gardens established by Empress Maria Theresa and Emperor Francis I of Austria at Schönbrunn Palace, the imperial summer residence in Vienna. Joseph Nikolaus von Jacquin (1727–1817), a Dutch scientist who studied at Leiden before moving to Paris and then to Vienna, was a prolific author who published several superb botanical works in addition to the *Plantarum rariorum*. The stunning, hand-colored, copper engravings alone ensured this multi-volume botanical treasure a place in history, yet the detail and botanical accuracy of the illustrations are equally valuable. An example of this is the *Mimosa trichodes* plate in the third volume (1798), where the above-ground structures at all stages of development of this legume tree—including stems, flowers, stamens, carpels, seeds, and pod—are carefully detailed and identified.

The careful depiction and coloring of some 500 plates in the complete four-volume work help to underscore the excitement of early plant collectors and the emergence of the Linnaean taxonomy. References to the foundational work of Jacquin—publisher, plant collector, professor, and later supervisor of the Schönbrunn gardens—are found in many modern-day botanical databases. For example, searches for *Mimosa trichodes* in both the United States Department of Agriculture Germplasm Resources Information Network and the International Legume Database and Information Service database turn up "*Mimosa trichodes* Jacq."—with the "Jacq." acknowledging Jacquin's priority in identifying this species. The two-part name reflects the Linnaean system advocated by botanists who were influential in Jacquin's training in Leiden in the mid-1700s. A close investigation of the many database citations for *Mimosa trichodes* reveals that the currently accepted name for this species is *Leucaena trichodes* (Jacq.) Benth., again keeping Jacquin's priority. The name change reflects advances in our understanding of evolutionary relationships in plants since the era of Linnaeus and Jacquin, approximately 100 years before Charles Darwin published *On the Origin of Species* (1859). Even in the 21st century, articles continue to be published in scholarly journals that reexamine evolutionary relationships within the legumes, the family which includes *Mimosa*.

Although remembered as a plant explorer and professor at the University of Vienna, Jacquin trained as a physician, as did the Swedish botantist and zoologist Carl Linnaeus (1707–1778). Jacquin's training included extensive work in botany because of the medicinal value of plants, and on a four-year expedition (1755–1759) to the West Indies and Central America funded by Emperor Francis I, he collected plants in Haiti, Martinique, Colombia, and Venezuela for the Schönbrunn gardens. Jacquin returned from this expedition with many illustrations, as well as dried specimens and seed. To the delight of Linnaeus, who corresponded with him, some of these plants were identified for the first time.

The 18th century has been considered the golden age of botany, as adventure seekers scouted the world in search of new species and corresponded with other plant explorers, and the Linnaean system of binomial nomenclature provided a means for categorizing and communicating findings. The 21st century has begun with plant exploration at an entirely different level and scale—sequencing whole genomes of plants, including the soybean, a relative of Jacquin's *Mimosa trichodes*. As with Jacquin's work, genomics requires exquisite attention to detail and careful descriptions to make sense of the diversity and similarity within the plant world that Jacquin and others have catalogued over the centuries.

SUSAN RUNDELL SINGER
Laurence McKinley Gould Professor of Natural Sciences


FAUST.
EINE TRAGÖDIE
von
GOETHE.
Zweyte unveränderte Auflage.
Leipzig und Tübingen,
in der J. A. Sieger'schen Buchhandlung.
1809.
Title page

Johann Wolfgang von Goethe

Faust. Eine Tragödie, 2nd ed.
Leipzig and Tübingen: J. A. Sieger'sche Buchhandlung, 1809.

Even at a time when the literary canon of the West has come to be seen as suspect or obsolete, Goethe's *Faust*, undoubtedly one of this canon's prime representatives, retains its ability to inspire contemporary writers and critics. Just as its hero recreates himself and challenges his social and intellectual environment, the work itself has proved to contain a protean element that keeps engendering new incarnations.

This 1809 edition of *Faust*—one of the three unauthorized reprints of that year—is, of course, only one of the Faust works that Goethe (1749–1832) wrote over the span of his long life, and all the Faust works together represent but one aspect of his monumental *oeuvres*, which Goethe himself called "fragments of a great confession." With *Urfaust* of 1774, conceived in the spirit of the Storm and Stress movement, Goethe drew on the 16th-century *Volksbuch* and reinterpreted the disparate stories around a medieval charlatan for his own age and beyond. Thus, he created one of the most powerful modern heroes, a man searching in vain for wisdom and plenitude of experience, who throws in his lot with the devil when he becomes convinced of the inevitable limitations of human striving. During the next stages of the process, culminating in Goethe's 1790 version, the story line was fleshed out, but the play remained incomplete, as suggested by the title, *Faust. Ein Fragment*. The *Faust* edition featured here constitutes the first complete version of *Faust I*, but it did not end Goethe's fascination with this character and his place in the world; he worked on the second part of Faust literally until the end of his life and, in 1832, sealed the final manuscript to be published after his death because he thought that the time was not ready for this "incommensurable" work.

What is perhaps most notable about Goethe's play and its hero in particular is that Faust remains one of most potent prototypes of the modern and postmodern ages. While the first part continues to inspire creative minds grappling with the protagonist's response to the limits of humanity's ability to understand, *Faust II*, with its almost postmodern juxtaposition of loosely related topics, contains a plethora of subjects that astonish the contemporary reader by their visionary quality and their relevance in today's world, as expressed by the creation of a "homunculus" in a bottle, the discussion of the significance of money, and the role of beauty and gender roles, subjects that point into the future.

The list of prominent literary critics, writers, musicians, and visual artists worldwide who have been inspired to contribute their own understanding of the work is extensive. The famous scene of the wager, in which Faust challenges the devil, who is certain he will be able to lure him into complacent satisfaction, remains perhaps the most potent piece, and one that is considered central to the modern dilemma: the conviction that once the restraints of religious ties fall away, there is nothing that will hold, contain, or satisfy humans in their restless striving. Faust's spiritual restlessness with its promise and its despair and his wrestling with the mystery of evil in the world continue to give rise to new interpretations of the Faust myth. Paradoxically, it is a character from the Middle Ages who has come to be seen as the hero of a play that is, as literary critic David Wellbery claims, "not merely a modern drama, but the drama of modernity, an exploration of how human life unfolds when it detaches itself from the ordinations of traditions . . . ."

SIGI LEONHARD
Professor of German
Director of Cross-Cultural Studies

Volume I, plate 21

Jules Goury and Owen Jones

Plans, Elevations, Sections and Details of the Alhambra, 2 vols.
London: O. Jones, 1842–45.

This publication marked a milestone in both architectural scholarship and the technology of color printing. The detailed survey that preceded it began as the shared project of two young architects, the Frenchman Jules Goury (1803–1834) and the Englishman Owen Jones (1809–1874). Though the first volume appeared in 1842, shortly after the invention of photography, no photographs could rival the detailed record of the Alhambra until much later in the century. And though a lack of scaffolding prevented Goury and Jones from properly viewing certain details above ground level, their publication has long been cited as an exemplar of painstaking architectural scholarship. Since fanciful restorations altered the Alhambra's appearance later in the century, these volumes provide the most accurate record of the building's original color scheme, wall patterns, and layout.

The most celebrated Islamic structure in southern Spain, the Alhambra was begun as a citadel in ninth-century Granada. Its lavish palace complex was initiated in the early 13th century by Mohammed I ibn Nasr, founder of the Nasrid dynasty, the longest reigning Moorish royal family on the Iberian peninsula, and the palace itself was completed in the 14th century during the reigns of the seventh and eighth Nasrid emirs. After Emperor Charles V built a palace of his own within the fortress in the early 16th century, symbolically demonstrating the success of the Reconquista and the purging of Islamic rule from Spain, the Moorish buildings of the Alhambra fell into a long period of neglect.

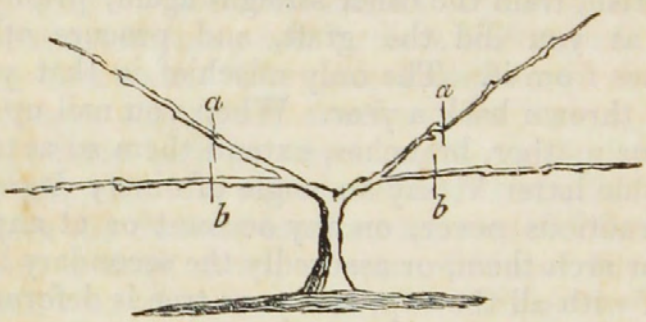
Raised amidst the neoclassical revival in architecture, the aspiring architects Goury and Jones were unusual in their fascination with Mediterranean architectural traditions beyond those of ancient Greece and Rome. Meeting by chance and discovering their shared interest in Islamic culture, the two architects extended their Grand Tour itineraries to atypical venues such as Cairo, Constantinople, and Granada. In 1834 Goury and Jones worked together for six months studying the Alhambra, but their project ended in tragedy when Goury died of cholera. After returning to London, Jones was determined to finish their comprehensive survey and to publish the results, and consequently he revisited the Alhambra in 1837 to complete the extensive work of sketching and measuring. Back again in London, he realized that his concept for the architectural plates in his publication exceeded the capabilities of current color printing practices. After much personal research into the experimental process of chromolithography, Jones persuaded the printing partnership of Vizetelly Brothers & Co. to assist him in publishing a limited edition of his illustrated architectural treatise, which is now widely considered the first significant chromolithographic publication anywhere in the world.

Though these volumes did not make much money for Jones, they did earn him a strong reputation in the architecture and design community. In particular, his vibrant color plates established him as a leading figure in debates over the prevalence of polychromy in ancient cultures. Jones gained prestige as scientific evidence mounted regarding the pigmentation of Greek marble statuary and architecture—long assumed to have been untinted. In 1851 he devised the interior color scheme for the enormous iron-and-glass Crystal Palace in London's Hyde Park, which housed the first World's Fair. After that structure was relocated to Sydenham, Jones oversaw a changing display there dedicated to design theory. Building upon his expertise with Moorish design, Jones proceeded to develop an elaborate theory of the development of design principles over time and across multiple cultures. These studies led to the publication of Jones's best-known work, *The Grammar of Ornament* (1856), the seminal English-language treatise on design theory.

BAIRD JARMAN
Associate Professor of Art History

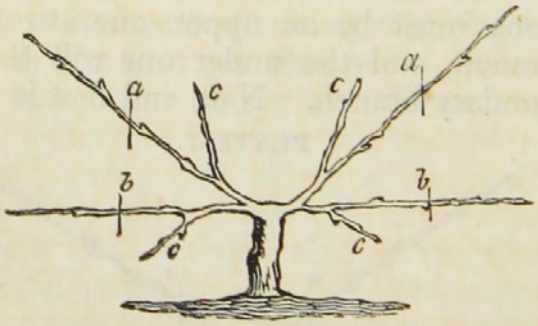
the upper side of the branch, the end one to carry on the mother-branch, and the other to form the upper secondary branch. If two successive buds should not be found thus placed, prune them at three buds from the last year's wood, but, in this case, rub off the intermediate bud which will be on the under side. To obtain lateral branches from the lower secondary branch, prune it in the same manner (*b b*).

PLATE 8.



241. *Fourth Year.*—Lengthen the mother-branch, and get a second lower secondary branch.

PLATE 9.



242. *Fifth Year.*—Same operation; but get a second upper secondary branch.

243. *Sixth Year.*—Same operation. Third lower secondary branch; and, if the tree have been taken care of, and its form have not been sacrificed to a too great eagerness to get fruit quickly, the peach-tree is formed. Having all the requisites, that is to say, health in its nature, a good aspect, and suitable land, it ought to ex-

William Cobbett

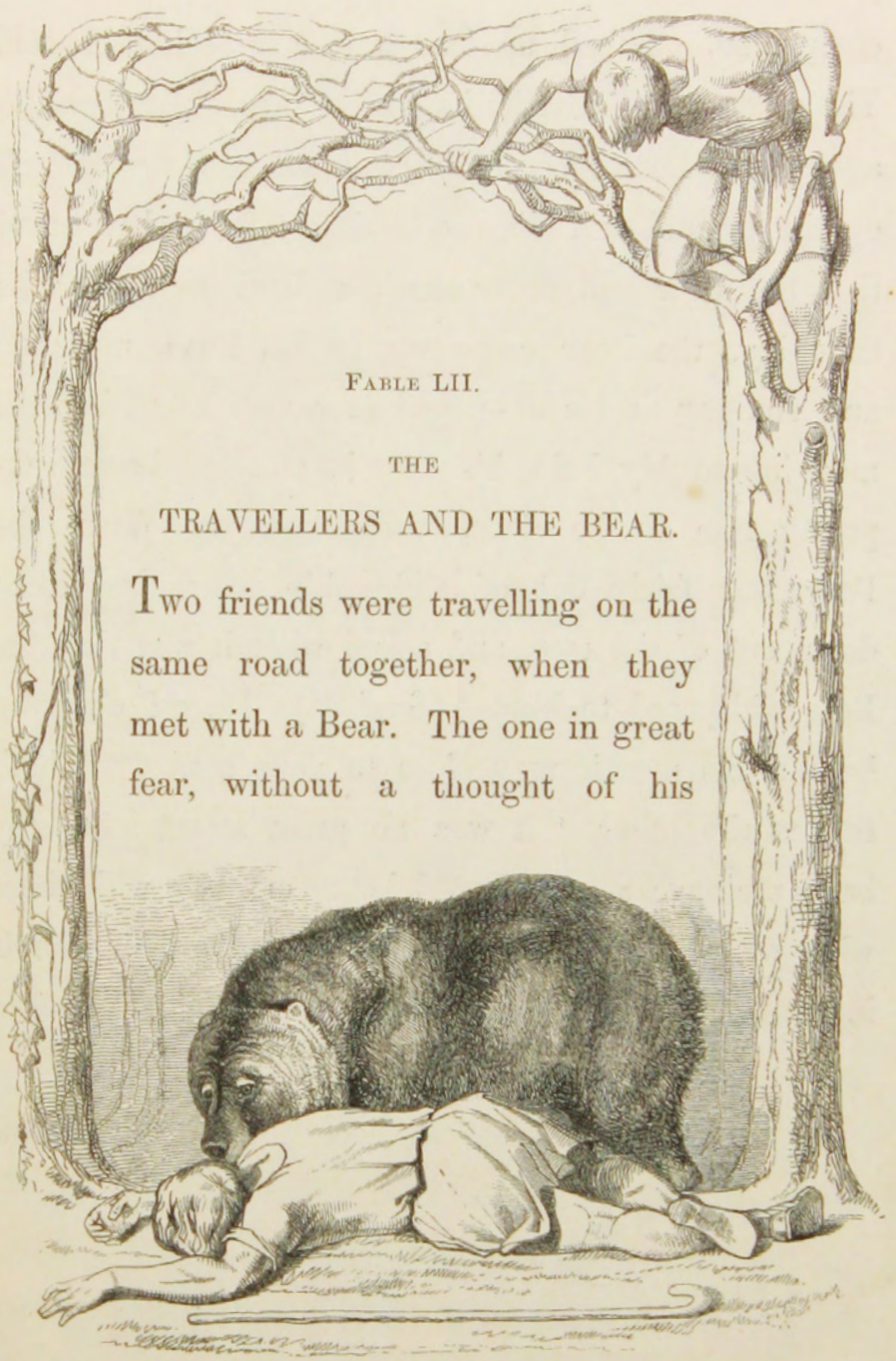
The English Gardener: Or, a Treatise On the Situation, Soil, Enclosing, and Laying-Out, of Kitchen Gardens; on the Making and Managing of Hot-beds and Green-houses; and on the Propagation and Cultivation of all sorts of Kitchen-Garden Plants, and of Fruit-Trees whether of the Garden or the Orchard. And also, On the Formation of Shrubberies and Flower-Gardens; and on the Propagation and Cultivation of the several sorts of Shrubs and Flowers. Concluding With A Kalendar [sic], *Giving Instructions relative to the Sowings, Plantings, Prunings, and other labours, to be performed in the Gardens, in each Month of the Year*. London: A. Cobbett, 1845.

William Cobbett (1763–1835) was born in southern England to a small farmer and publican. In his early years he worked as a garden boy at Farnham Castle in Surrey and for a short time at Kew, outside London. He went on to lead a notable career in journalism, writing and editing numerous monographs on topics ranging from politics to England's industrialization to agriculture and gardening. On two separate occasions he lived in the United States: 1792–1799 in Philadelphia and 1817–1819 on Long Island. During the industrialization of England, Cobbett championed the causes of the working classes and wrote specifically about ending poverty for rural farm laborers.

It was during the period of 1820–1830 that Cobbett wrote on numerous topics related to gardening and agriculture. *The English Gardener*—originally written as *The American Gardener* in 1821 and subsequently revised by Cobbett—was first published in 1829. The book was extremely popular in the 19th century, and due to its enduring relevance it continues to be reprinted. Cobbett's book is significant as a historical record of early 19th-century farming techniques, which give one an understanding of the craftsmanship involved in having a kitchen garden before industrialization. For example, Cobbett explains in great detail the method of training and pruning fruit trees over the course of six years. He opines that "any man who is so disposed, may become a good gardener by strictly attending to this work." Cobbett's calendar at the end of the book sets out all of the work to be done each month of the year, for "there is always something to be done advantageously." Of additional significance is a record of specific plants grown in Great Britain during this period and a description of their uses. Although of great use, this list of plants was never meant to be an inclusive botanical listing: "I do not write for the curious in botany . . . ."

Cobbett's work is also interesting as a record of organic agricultural principles of the period. Though some of his practices seem unorthodox (such as transplanting plants and planting seed yet not watering them), the basic practices do indeed improve the quality of food and soil, decrease water pollution, and encourage the return of birds, bees, beneficial insects, and soil organisms to the environment. What seems progressive in agriculture today was in reality already standard practice in Cobbett's day. After almost 200 years his humorous and detailed treatise on kitchen gardening in the 19th century remains relevant. It is a challenging book to read and contains very few illustrations, yet that is exactly what Cobbett desired: "I make no apology for the minuteness with which I shall give my instructions; for my business is *to teach* that which I know; and those who want no teaching, do not want my book."

DEBRA GORE BJORNARD
Administrative Assistant in Economics
University of Minnesota Extension Service Master Gardener (Inactive)



FABLE LII.

THE

TRAVELLERS AND THE BEAR.

Two friends were travelling on the same road together, when they met with a Bear. The one in great fear, without a thought of his

Thomas James

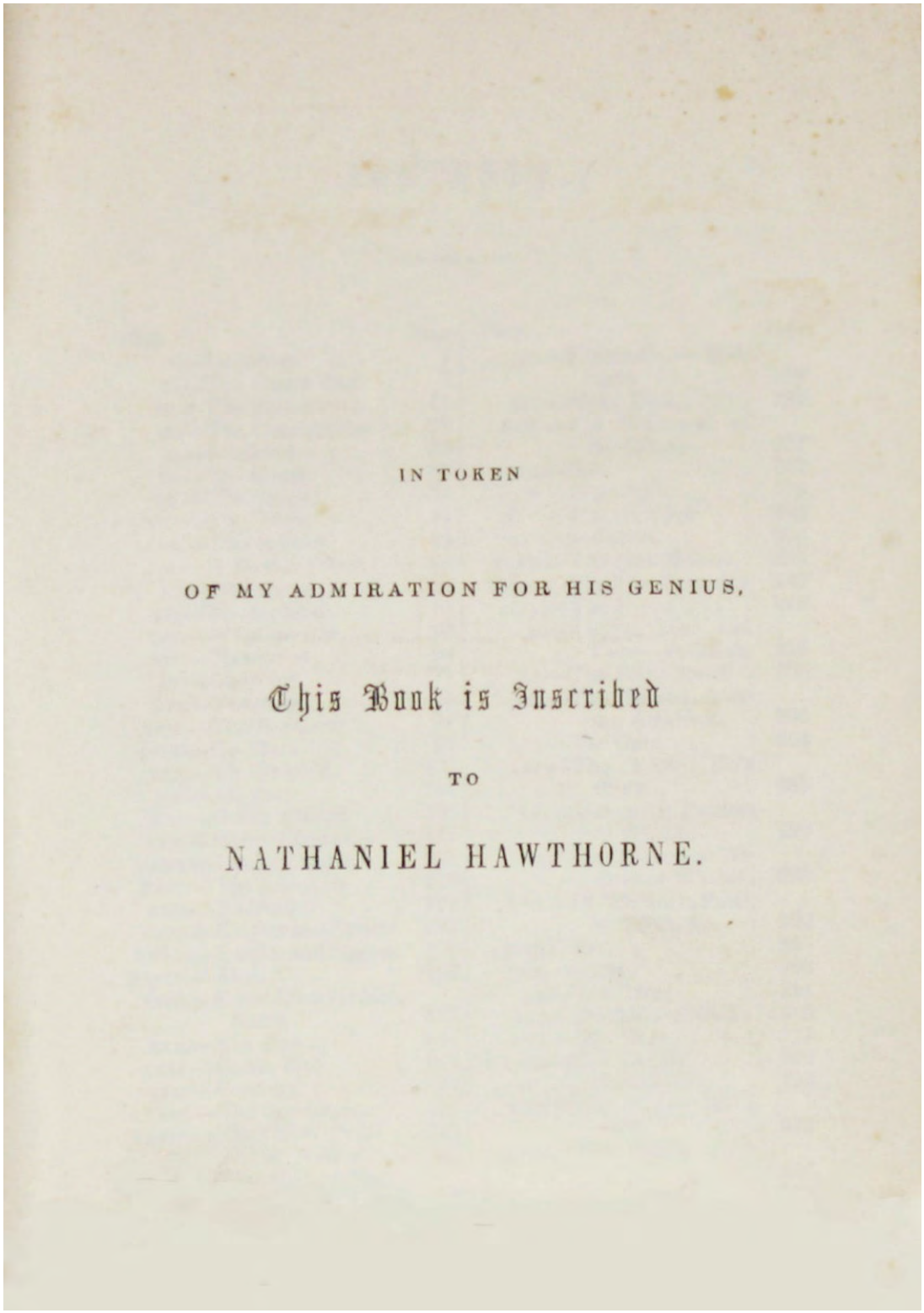
Aesop's Fables: A New Version, Chiefly from Original Sources.
Illustrated and designed by John Tenniel. London: John Murray, 1848.

Entertaining and instructive for over two millennia, *Aesop's Fables* contains some of the world's most famous and familiar stories, including "The Tortoise and the Hare," "The Boy Who Cried Wolf," and "The Wolf in Sheep's Clothing." While Aesop himself is believed to have been a Greek slave who lived in the sixth century BC, many of the specifics of his life are thought to be apocryphal, and it is doubtful that all the fables attributed to him originated with him. Regardless of their origins, the popularity of these fables began in Ancient Greece. By the fifth century BC, the fables appeared in plays by Aristophanes, and in 399 Socrates is said to have translated some of them into verse while awaiting execution. Over the centuries, many of Aesop's better-known fables, often scrubbed clean of objectionable material and highlighting the moral lessons imparted, have become popular as children's stories. In the modern era, renowned artists such as Arthur Rackham, Walter Crane, Randolph Caldecott, and Fritz Kredel produced illustrated editions of *Aesop's Fables*.

The image of "The Travellers and the Bear" on the facing page is a striking example of the more than 100 illustrations by John Tenniel that animate the pages of the Thomas James edition of *Aesop's Fables*. In his younger years, Tenniel worked in oils and exhibited his paintings around London, but by his early 20s he had turned to illustration to help establish himself and to propel his career. His first published drawings appeared in an 1842 verse anthology entitled *The Book of British Ballads*, and in 1845 he served as sole illustrator for the Romantic German fairy tale *Undine* (1811) by Friedrich de la Motte Fouqué. It was, however, his exquisite work on James's version of *Aesop's Fables* that gained Tenniel recognition and landed him the position of cartoonist for the British humor weekly *Punch* in 1850. There he excelled as a political cartoonist and gained popular and critical praise. In 1864 Tenniel was selected to illustrate the work for which he is best known—the original edition of Lewis Carroll's *Alice's Adventures in Wonderland* (1865). He went on to illustrate Carroll's sequel, *Through the Looking Glass* (1871). Widely considered the definitive *Alice* illustrations, Tenniel's creations are synonymous with Carroll's works.

The process by which Tenniel created the illustrations for *Aesop's Fables* was a common one. Drawings were made on paper and then transferred to a wood block which was then taken by an engraver, who carefully prepared it for press. These illustrations, early examples of Tenniel's work, are notable for their life-like accuracy and unforced beauty. Later in life, Tenniel was quoted as saying, "I carry out my work thus: I never use models or nature for the figure, drapery or anything else. But I have a wonderful memory of observation—not for dates, but anything I see I remember." It is this uncanny memory for details that Tenniel used to illustrate the essence of each fable with anatomical precision and richly detailed settings. The fine lines of Tenniel's wood engravings remain crisp and vibrant in this classic edition of *Aesop's Fables* and hint at the more stylized drawings that would define his work in the pages of *Punch* and the *Alice* books.

THOMAS A. LAMB III
Cataloging and Metadata Librarian



Dedication page

Herman Melville

Moby-Dick; or, The Whale.
New York: Harper & Brothers; London: Richard Bentley, 1851.

This first American edition of *Moby-Dick; or, the Whale* in one volume—a three-volume expurgated edition having been published in Britain a month earlier in mid-October—was issued in a print run of 2,915 copies. Arguably the greatest story ever written about the sea, Herman Melville's *Moby-Dick* is difficult to situate within a genre. Too internally various for the novel, too preoccupied with the materiality of whaling for the romance, the dramatized presence of its narrative voice and its weave of improbable incident make it seem an enormous "yarn" such as Melville would have heard in his years as a common sailor. Born into a prosperous and well connected family, Melville (1819–1891) was forced by hard times during the economically tumultuous 1830s to forego the college education he had been raised to expect and, after a year in the merchant marine, to ship out aboard a whaler bound for the Pacific on a three-year tour. Ishmael, the desperate but genial nobody who narrates *Moby-Dick*, no doubt voices his creator's rueful sense of the ironies of fate and his not-uncomplicated faith in the democratic virtues of working-class labor when in chapter 24, "The Advocate," he "ascribe[s] all the honor and the glory" of his life and achievements "to whaling: for a whaleship was my Yale College and my Harvard."

But if *Moby-Dick* is a yarn, it is a big one—not only in number of pages but in aesthetic ambition. Everyone knows the story of Captain Ahab and his quest to destroy the albino sperm whale that has sheared off his leg. But the Shakespearean language, biblical conceits, mythic resonances, and sense of the human agony of metaphysical not knowing with which Melville constructed Ahab's quest for the whale render this mere yarn a profound and prophetic study of particular ontological and epistemological problems that haunted white American culture in 1851 and continue to in the present.

For the warped Calvinist Ahab, the real object of his rage is not the whale at all but the bullying God who, from the beginning of time, ordained his suffering and appointed the whale to bring it about. Though he himself admits the futility of his fight, Ahab aims to strike back at the God by killing Moby Dick. Melville balances the tragic nature of Ahab's plot with the comic plot of Ishmael, who as sole survivor of the *Pequod*'s voyage, is brought from a violent and suicidal despair to a buoyant sense of wonder and gratitude before the givenness of sensate life. To this structure of balanced tragic and comic elements, Melville adds other genres to the weave. Whaling inspires an epic competition among contending Western nations and raises "meanest mariners, renegades, and castaways" to dramatic feats of nobility, cruelty, and valor. Whaling also proves a bottomless source of lyric expression, in exuberant play with which Ishmael tests the adequacy of human perception and the linguistic versions of the world we experience. In the notoriously digressive "cetology" chapters, whaling offers an epistemic and representational project akin to Enlightenment encyclopedism—in Ishmael's hands a facetious effort to anatomize the whale's body and the whaling industry's techniques and tackle as analogs to the known world in its entirety. The vitality of Melville's great yarn comes from its patterned contrasts. Pitting Ahab's dour tragedy against Ishmael's ebullient comedy, it pits both of these against the epistemic realism of the cetology project. Similarly, there is something true in Ahab's grievous blasphemies, something self-defeating in Ishmael's baroque linguistic play, and something sacred in the book's most empirical natural history. "I have written a wicked book," Melville wrote in December of 1851 to his friend Nathaniel Hawthorne and to whom *Moby-Dick* is dedicated, "and I feel spotless as the lamb."

PETER BALAAM
Associate Professor of English

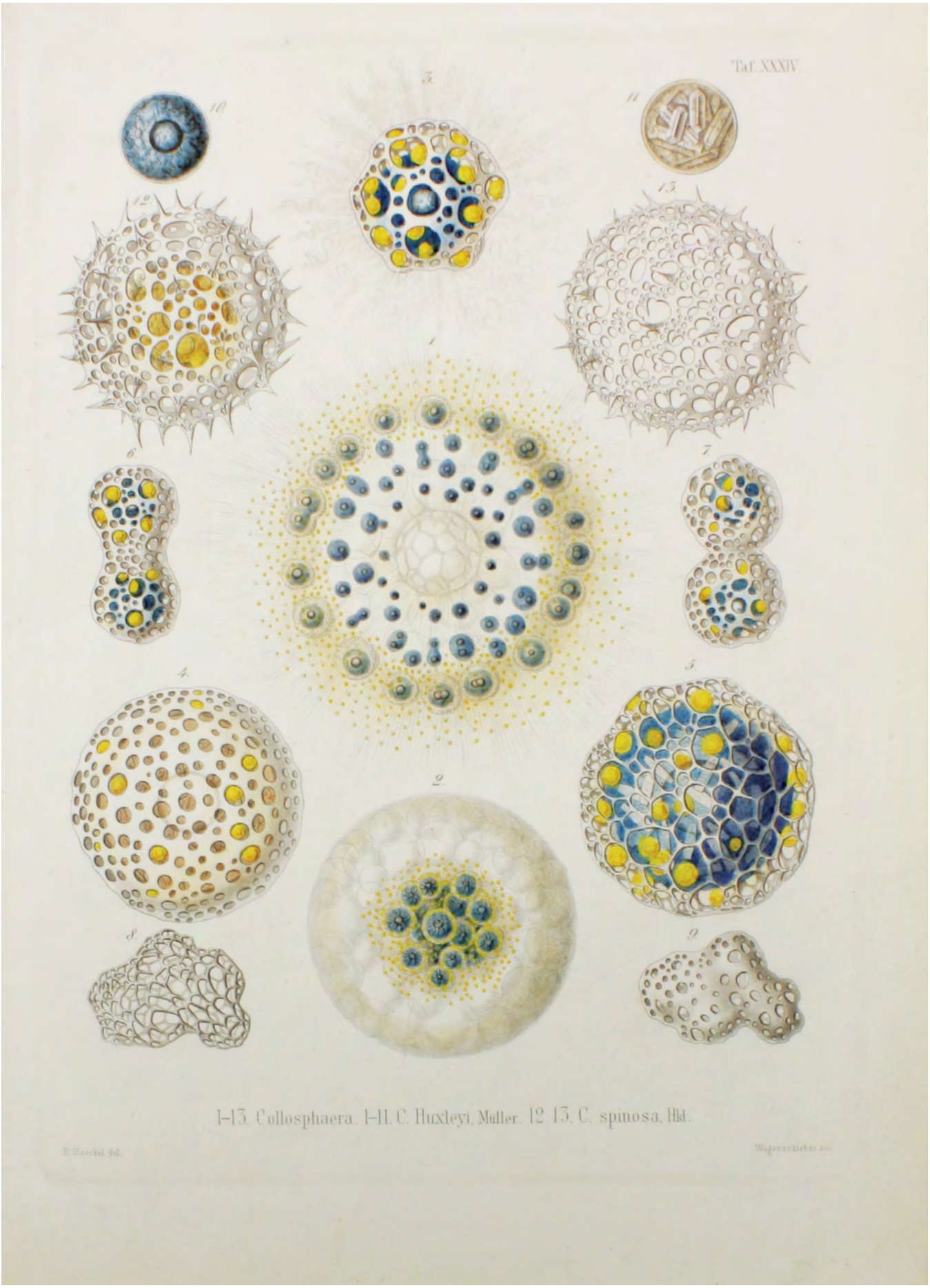

Taf. XXXIV.
1–13. Collosphaera. 1–11. C. Huxleyi, Muller. 12. 13. C. spinosa, Hkl.

Plate XXXIV

Ernst Haeckel

Die Radiolarien, vol. 1. Berlin: Georg Reimer, 1862.

This beautifully illustrated monograph contains meticulous drawings of microscopic sea creatures known as radiolarians. It is one of the great scientific and artistic works produced by the 19th-century German zoologist Ernst Heinrich Haeckel (1834–1919). Haeckel created these drawings through countless hours of staring down a microscope, scrutinizing glass slides of plankton (which he had pickled in Canada balsam), and rendering what he observed in skillful pen and ink and watercolor. Radiolarians are about the same diameter as a human hair (~50 to 150 μm) and are collected in extremely fine-mesh nets pulled behind ships. These exquisite little creatures make ornate shells of silica (SiO_2), which they extract from seawater, and their shelly remains accumulate in vast quantities on the deep ocean floor. As such, they play an important role, at a huge scale, in the flux of elements through Earth's mineral-water-life cycle. Fossil radiolarians are recognized in lithified oceanic sediments deposited as long ago as 500 million years, during the Cambrian Period, so they have a very ancient lineage. Chert, or flint, the familiar translucent mineral known to every scout and so important to early human tool makers, is typically made up of pure radiolarian sediment, which over time recrystallized into a very hard, isotropic rock with its characteristic conchoidal, sharp-edged fracture.

Haeckel's study is a marvelous example of the scientific publications, fairly common to the 19th century, that documented and classified the creatures of the world: who they are, what they look like, and where they live. Haeckel was the foremost classifier of radolarians, having described 3,500 new radiolarian species from the *Challenger* expedition (1872–1876) alone. The craft of classifying creatures is known as taxonomy, whereas the understanding of relationships based on evolutionary relationships is known as systematics. Haeckel practiced both. As a young professor at the University of Jena, Haeckel began leading scientific expeditions to the coastal waters of western Africa, the Canary Islands, and the Mediterranean, where he honed his skills as a naturalist and keen observer of minute sea creatures. Also during his early academic life, he traveled to England, where he met with Charles Darwin, Thomas Henry Huxley, and Charles Lyell, who greatly influenced his understanding of biology and geology, and indeed, shaped his greater *Weltanschauung*. The page from the monograph reproduced here includes a drawing of a specimen of *Collosphaera huxleyi*, named after Thomas Huxley (also known as "Darwin's Bulldog"). Although an early champion of Darwinian evolution, Haeckel remained unconvinced throughout his career that natural selection was necessarily a tenet of that theory. He also was the originator of, and probably most famous for, the now-discredited theory that "ontogeny recapitulates phylogeny."

What is extraordinary about these 19th-century taxonomic studies is that they are in many ways better—that is, more informative—than their modern equivalents, which rely on photographs. The human eye, combined with an artistically skilled hand, can render these creatures in perspective on the page, whereas a photograph is necessarily set to a specific focal length, which always leaves parts of these three-dimensional creatures out of focus. Today's students continue to be taught how to draw and to take careful scientific notes, especially on field trips, where they may get only one chance to visit a remote locality; to rely, thus, on modern, battery-dependent, mechanically fussy equipment is to risk coming home with nothing to show for the effort.

CLINT COWAN
Professor of Geology

ENGLISH MEN OF SCIENCE:

THEIR NATURE AND NURTURE.

BY

FRANCIS GALTON, F.R.S.,

AUTHOR OF "HEREDITARY GENIUS," ETC.

London:

MACMILLAN & CO.

1874.

Title page

Sir Francis Galton

English Men of Science: Their Nature and Nurture.
London: Macmillan & Co., 1874.

Francis Galton (1822–1911), knighted in 1909, was a noted eugenicist, psychometrician, statistician, and fellow of the Royal Society. A half-cousin of Charles Darwin and a noted polymath, he had a lifelong interest in intelligence and its hereditary influences. Galton coined the phrase "nature versus nurture," which became a catch phrase for psychologists and other scientists interested in the relative influence of hereditary versus environmental effects on development. In the course of his prolific career, he invented several statistical techniques and concepts still in use today as a means of understanding individual differences among people in traits such as intelligence.

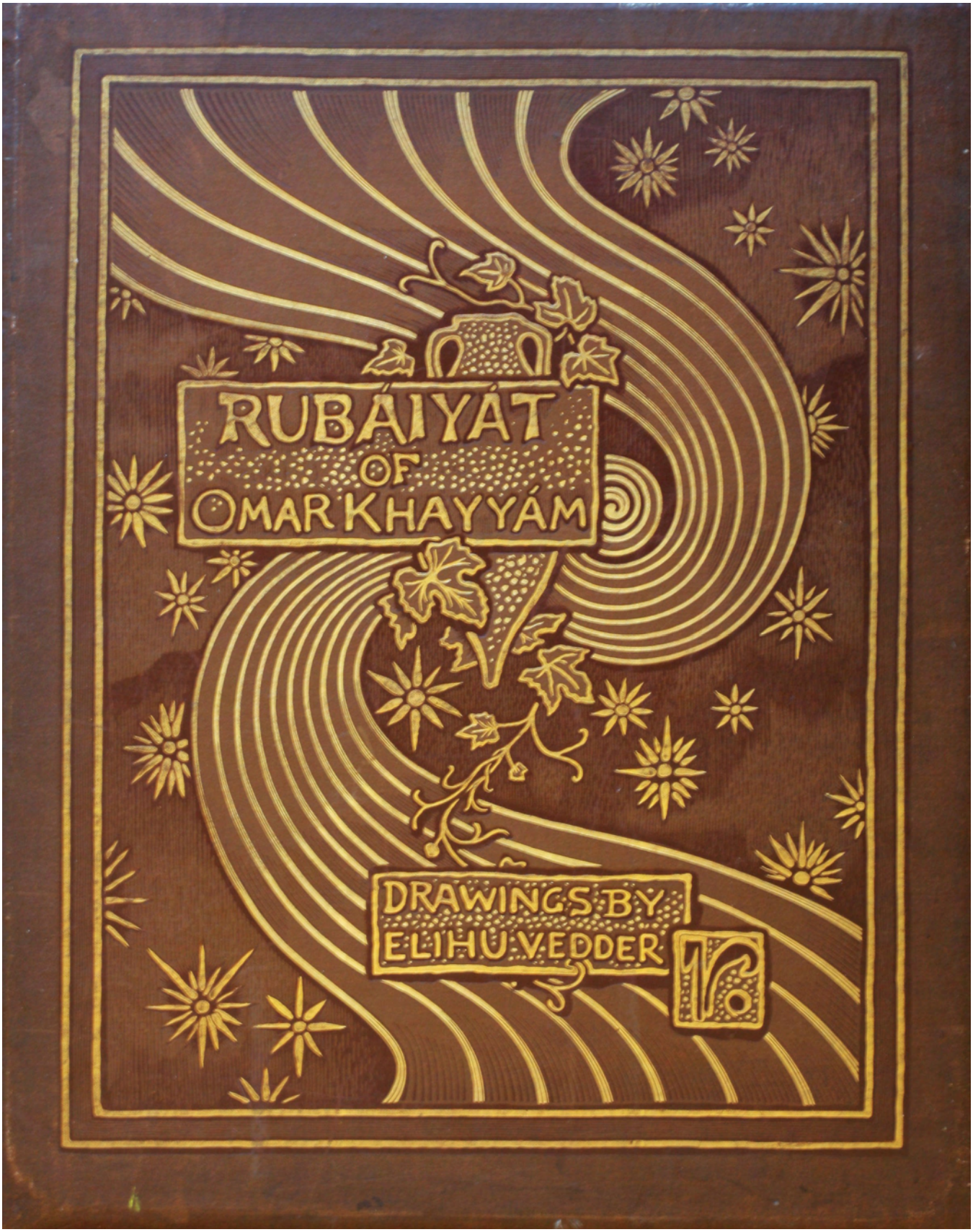
English Men of Science reports on a survey study Galton carried out. On the first page of Chapter One he states the purpose: "The intent of this book is to supply what may be termed a Natural History of the English Men of Science of the present day. It will describe their earliest antecedents, including the hereditary influences, the inborn qualities of their mind and body, the causes that first induced them to pursue science, the education they received and their opinions on its merits." This introduction offers a succinct overview of the entire book.

Galton sent a questionnaire to 190 fellow scientists of the Royal Society, those who either had earned a medal for their work or had been elected to the council or appointed professor at a prestigious university or college. He proceeds then to report on the characteristics of this group, examining, for example, the following categories: their race (distinguishing among pure English, Anglo-Welsh, Anglo-Irish, pure Scotch, and others); their birthplaces (this group typically had birthplaces "usually in towns, away from the sea coast"); the occupations of the parents (e.g., noblemen, army and navy, law, medical, clergy, farmers); their birth order; the physical peculiarities of the parents; the hair color of the parents; and the "figure" of the parents (e.g., corpulent, stout, or plump; muscular, robust, strong; spare, neat, small). Galton also reports on the pedigrees of several prominent families whose members include many "men of science."

Galton goes on to enumerate various qualities of the men in his sample, including among others their self-reported levels of energy, the size of their heads, their overall health, their perseverance, their memory for different categories of entities, their mechanical aptitude, their religious affiliation. He explores the question of when these men first developed an interest in science. Analysis of his respondents' replies convinced Galton that "a strong and innate taste for science is a prevailing characteristic among scientific men; also that the taste is enduring," with—by his estimates—six out of ten men showing this strong and innate interest. He compares this figure to his estimate that not more than one man in ten randomly sampled will possess such an instinct, and therefore concludes that this "innate" interest "adds five-fold, at least, to the chance of scientific success."

Whatever one's view on the role of hereditary factors in intelligence or achievement, this book stands as an important historical work. Although some of the arguments Galton makes about innate dispositions seem forced at best, his thorough description of the demographic and other characteristics of his sample are an excellent example of how to conduct a descriptive study and report the findings from it. Almost 150 years after its publication, the work remains a classic.

KATHLEEN M. GALOTTI
Professor of Cognitive Science
Director of the Cognitive Science Program



Cover

Edward FitzGerald

Rubáiyát of Omar Khayyám, the Astronomer-Poet of Persia. Illus. Elihu Vedder. Boston: Houghton, Mifflin and Co., 1884.

Just over 150 years ago, *The Rubáiyát of Omar Khayyám* (1859) appeared anonymously as a privately printed edition of 250 copies. This slender volume in an unpretentious brown-paper binding went at first unnoticed, yet within 50 years it became a cult phenomenon in Britain and America, and throughout the 20th century it was the most frequently published literary work in the English language. Never before or since has a work with such an inauspicious beginning come to exert such far-reaching cultural influence.

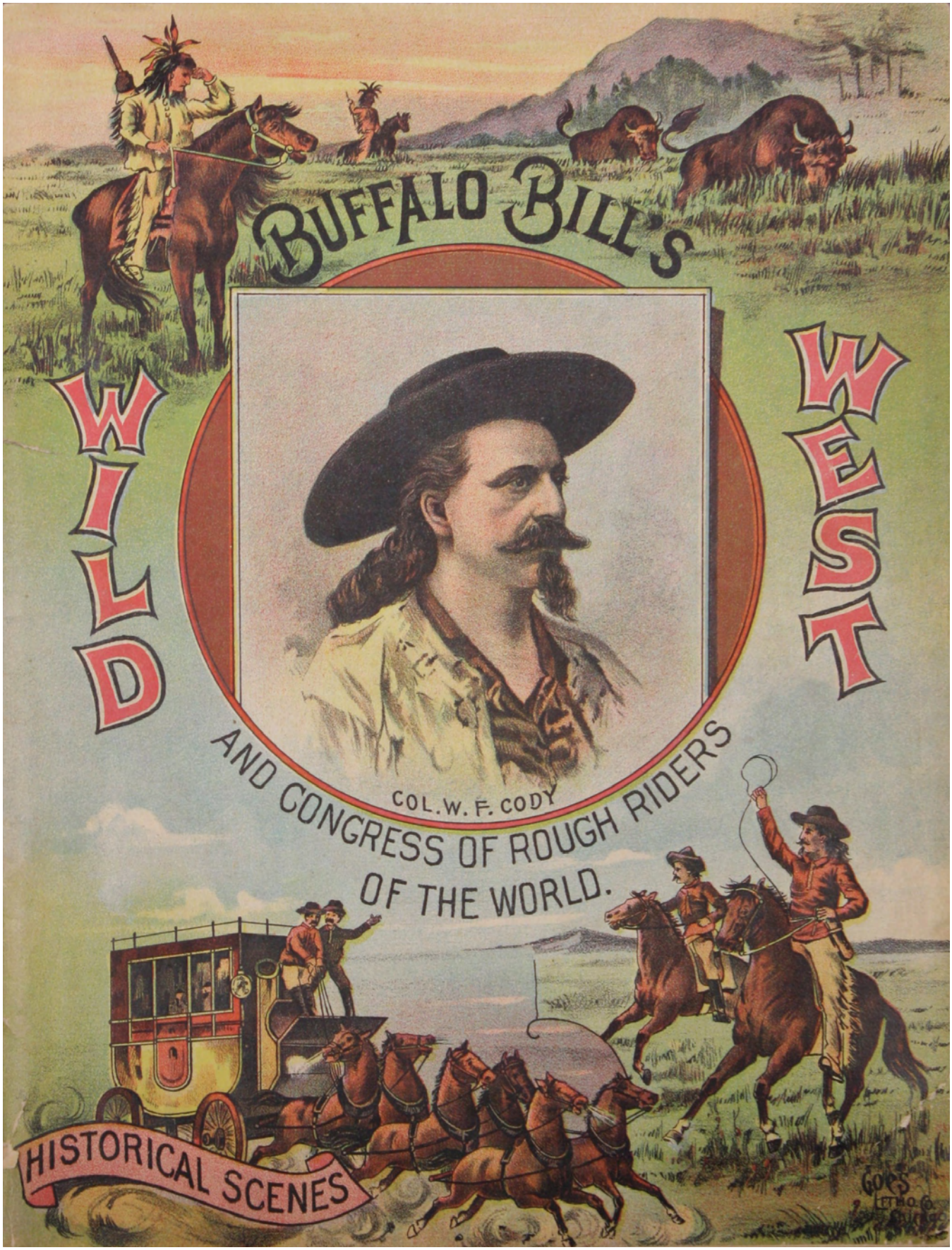
Its author, Edward FitzGerald (1809–1883)—an independently wealthy, semi-reclusive literary figure who counted Tennyson, Thackeray, and Carlyle among his friends—was first introduced to the Persian language in 1852. He initially translated love poems by Hafez (1315?–1390) before becoming acquainted in 1855 with the quatrains (*rubai*, pl. *rubaiyat*) of the 11th-century mathematician, astronomer, poet, and polymath Omar Khayyám (1048–1131). What drew FitzGerald to this poetry was Omar's skeptical, Epicurean, detached view of the world, and he soon set about translating a selection of the quatrains into English. It would, however, be more accurate to describe FitzGerald's poem of 75 quatrains not as a translation of a Persian work into English but rather as—in the words of Jorge Luis Borges—"an English poem with Persian allusions."

The Rubáiyát was ultimately discovered by members of the Pre-Raphaelite Brotherhood—including Algernon Swinburne, Dante Gabriel Rossetti, William Morris, and Edward Burne-Jones—and their enthusiastic reception led to a growing interest in the work, most notably in America. Inexpensive, unillustrated pirated editions began to make their appearance there in the 1870s, and it was also in America that the first illustrated edition appeared. Elihu Vedder (1836–1923), an American symbolist painter residing at the time in Rome, had become interested on his own in illustrating *The Rubáiyát* and in 1883 made arrangements for publication with Houghton, Mifflin and Company, the leading Boston publisher at the time. Vedder's far-from-modest goal was that the publisher would "produce a work by an American artist, engraved by an American engraver, and edited and published by an American firm, which would show that the progress we are so liberal in bragging about had a solid foundation."

The Vedder edition was the first book of its type to appear in the United States, and when it was offered for sale in November of 1884 at a price of $25, it was enthusiastically received and sold out within just six days. It would be almost 15 more years before another illustrated edition appeared, yet since that time FitzGerald's quatrains—including such famous lines as "A Flask of Wine, a Book of Verse—and Thou," "'Tis all a Chequer-board of Nights and Days," and "The Moving Finger writes; and, having writ, / Moves on"—have inspired the work of more than 200 artists worldwide.

The great popularity of *The Rubáiyát* was, however, a result not of the imagery but of the questions the text raises about the very meaning of life. Just as the scientific ideas expressed in Charles Darwin's *On the Origin of Species*—also published in 1859—cast doubt on traditional assumptions about life and thereby threatened the basis of Victorian theological beliefs, so too did FitzGerald's quatrains question the existence of any divine plan guiding human existence. While some found FitzGerald's verses fatalistic and overly materialistic, others found solace in the Epicurean sentiments and emphasis on individual freedom and responsibility. *The Rubaiyat* struck an intellectual and emotional chord with people from all walks of life, a situation which led one literary critic to state in 1900, "All the world reads Omar Khayyám and praises FitzGerald."

JOHN ROGER PAAS
William H. Laird Professor of German and the Liberal Arts


BUFFALO BILL'S
WILD
WEST
COL. W. F. CODY
AND CONGRESS OF ROUGH RIDERS
OF THE WORLD.
HISTORICAL SCENES

Cover

Buffalo Bill's Wild West Company

Buffalo Bill's Wild West and Congress of Rough Riders of the World.
Chicago: The Company, 1893.

This fascinating piece of ephemera, one of perhaps four million programs printed for visitors to the Wild West show during its famously successful 1893 season, is distinguished neither for its writing nor its publication values. But as a window into the popular culture of America's first decade of active imperialism few publications can equal its value. The Wild West show, having just returned from an extended tour of Europe that established it as the premier entertainment enterprise in the world, was doing business that summer on a lot just across from the entrance to the Columbian Exposition, the great Chicago World's Fair. That Exposition undertook to celebrate progress in general and the arrival of the United States on the world stage in particular. Like the Exposition itself, William Cody's show was designed to demonstrate the march of civilization. Cody's vision was confined to the American West, where he celebrated the virtues of the scouts, soldiers, and pioneers who had made it possible. As this program makes clear, Cody thought of his show primarily as an educational experience.

There were 19 events in the show, a mix of pageantry, horseback competitions, and demonstrations. Three demonstrations of shooting prowess spoke to the centrality of the rifle in Cody's history of the West. Dramatic set pieces presented historical moments to be taken as typical of that history: an attack on an emigrant train by Indians, the capture of the Deadwood Stage by Indians, and the attack on a settler's cabin by Indians. All of these featured rescues by Buffalo Bill and his band of cowboys. Interspersed among these presentations were bouts of riding, roping, and racing not unlike a modern rodeo.

The truly serious character of the show emerged in the 64 pages of text and pictures that make up the program. Fifteen pages establish how important Buffalo Bill was to the winning of the West; testimonial letters solicited from 14 military commanders for whom he had scouted during the Indian wars accompany various accounts of his exploits. An additional set of six pages are devoted to Cody's assistance in overcoming the unrest on the Sioux reservations associated with the Ghost Dance in 1890, thus bringing his military accomplishments right up to date. Nearly half the space in the program is devoted to military matters, and in the arena the central event was a review of companies of cavalry from America, Germany, France, and England; the American cavalry was, of course, held up as a model for the world. One short piece entitled "The Rifle as an Aid to Civilization" links the shooting exhibitions in the arena with the expansion of American settlement and the expropriation of the native populations.

In both the arena and the text the Wild West allowed people to see Indians as more than simple caricatures; paradoxically, however, Buffalo Bill and his staff respected Indians while they dispossessed them. But the force of the presentation and this program established the terms of the narrative that came to dominate the new genre of Western movies when the Wild West was gone. In particular, the identification of the cowboy as the bearer of American natural virtues such as courage and self-reliance was an important social marker as America was growing more urban. The Wild West show shaped Americans' understanding of their recent past and prepared them for a future of fighting to defend the settler's cabin.

ROBERT E. BONNER
Marjorie Crabb Garbisch Professor of History and the Liberal Arts, Emeritus

Cover

John Keats

The Poems of John Keats. Hammersmith: Kelmscott Press, 1894.

The poem "Endymion" by John Keats begins, "A thing of beauty is a joy forever," and this extraordinary edition of Keats' *Poems* embodies that claim. It is the product of the combined artistic vision and skill of three brilliant artists and/or craftsmen: John Keats, William Morris, and T. J. Cobden-Sanderson. John Keats (1795–1821), one of the British Romantics, wrote poetry that emphasized the lyric voice and synesthesia, or sensory detail. Although he died in relative obscurity, his work was rediscovered and praised by popular Victorian poets such as Alfred Tennyson. Today he is known as one of the greatest British poets, and this selection of his poems contains many of his best-loved works.

William Morris (1834–896) was a poet, craftsman, designer, architect, and printer who admired medieval illuminated manuscripts. Frustrated with the growing mechanization and inferior mass production of Victorian books, he established in January 1891 the Kelmscott Press at Hammersmith (London) with Emery Walker, a noted English engraver, designer, and printer. The goal of Morris was to design and manufacture the "ideal book," integrating paper, ink, typeface, and decoration to reflect the highest artistic standards. He designed two typefaces, Golden and Troy, based on 15th-century models, as well as Chaucer (a smaller Troy), and he designed floriated borders and initial letters for each book. Between 1891 and 1898, the Kelmscott Press produced an estimated 18,000 copies of 53 different works written by Morris and writers he admired, including Keats, Samuel Taylor Coleridge, Dante Gabriel Rossetti, Alfred Tennyson, and Geoffrey Chaucer. Kelmscott editions were expensive but stunning: every detail of the book, printed in black and red on rag paper, was created by hand to embody harmony of object and design, of type and decoration. Most Kelmscott editions were bound with simple blue boards or undecorated vellum tied with silk ribbons, for Morris wanted to keep the focus on the page itself and on the open book's two facing pages as a single aesthetic unit. The finest achievement of the Kelmscott Press, *The Works of Geoffrey Chaucer* (1896), densely designed by Morris and intricately illustrated by his friend Edward Burne-Jones, appeared shortly before Morris's death. The Kelmscott Press inspired numerous other private presses, including the Vale Press, the Ashendene Press, the Doves Press, and the Roycroft Press (founded by Elbert Hubbard in 1895), to reject the cheap book production of the day and to create beautiful handcrafted books.

T. J. Cobden-Sanderson (1840–1922) established the Doves Press at Hammersmith in 1900 with Morris's former associate, Emery Walker. Like the Kelmscott Press, the Doves Press designed its own type—Roman—to produce a distinctive aesthetic with more austere pages than those of Morris. In fact, Cobden-Sanderson felt that Morris's books were too intricate, too decorated, and he wanted to design books with elegant pages and with beautiful bindings. He had established the Doves Bindery at Hammersmith in 1893, and with the founding of the Doves Press in 1900, he created his own beautiful books, with attention to every detail of page and cover. The Press ended in 1916 when Cobden-Sanderson threw the type into the Thames so it could not be used again.

Unlike most Kelmscott editions, the binding on Carleton College's Kelmscott edition of Keats's *Poems* is not vellum or paper, but is designed by the Doves Bindery. The dark green leather binding is gorgeously tooled, decorated with gilt on the covers, spine, and along the inside edges of the binding. This copy of Keats's poems is, thus, a unique example of the juxtaposed aesthetics of two artists who worked together but also diverged in their vision of the ideal book. It is not known when or why Cobden-Sanderson decided to design a Doves binding for this Kelmscott edition, but the result is magnificent.

SUSAN JARET McKINSTRY
Helen F. Lewis Professor of English

PLATE XXXIX.

JAPANESE INTERIOR. ARRANGEMENT OF SPRING FLOWERS.

Plate 39

Josiah Conder

The Floral Arts of Japan. Tokio: Kelly and Walsh, Ltd., 1899.

Josiah Conder (1852–1920) is often called "the father of Japanese architecture," since he trained many Japanese architects who later won distinction. A British architect born in London, he designed the Rokumeikan, the imperial palace used for the reception and entertainment of foreign dignitaries. Invited by the Japanese imperial government eager to hire foreign specialists in their quest for modernization, Conder taught at the Imperial College of Engineering in Tokyo beginning in 1877 and was charged with transforming the Marunouchi area of Tokyo into a London-style business district. After 1888, he operated a private practice and remained in Japan for the rest of his life. He developed a serious interest in traditional Japanese arts, and after a long period of petitioning was finally accepted to study painting with the artist Kawanabe Kyosai (1831–1889). Conder also studied the art of flower arranging (*ikebana*) of the Enshu School. His studies led to a number of publications, among them *The Flowers of Japan and the Art of Floral Arrangement* (1891), *Landscape Gardening in Japan* (1893), and *Paintings and Studies by Kawanabe Kyosai* (1911).

The Floral Arts of Japan is the second and revised edition of *The Flowers of Japan and the Art of Floral Arrangement* and was published in Tokyo eight years after the first edition. Conder slightly expanded its contents and added 14 original color woodblock print illustrations by the Meiji-period artist Ogata Gekko (1859–1920). Conder was an ardent admirer of the design principles found in various Japanese art forms and wrote *The Floral Arts of Japan* to publicize what he felt were universal aesthetic principles found in Japanese flower arranging. The first half of the Meiji period—roughly the last three decades of the 19th century—was a time in which exchange between Western nations and Japan was particularly intense. While the Japanese were interested in European and American technologies and institutions, many Western experts in Japan became admirers of Japan's history and culture and sought to promote the achievements of Japanese civilization abroad. Conder's publications all had this purpose in mind. In the 1890s Ogata Gekko was one of the leading painters and printmakers in Japan. Discovered by Kawanabe Kyosai, Gekko was one of the first Japanese artists in any medium to receive international critical acclaim, in the form of the Gold Prize at the 1904 World's Fair in St. Louis as well as prizes at international competitions, such as the 1893 Columbian Exhibition, the 1900 Paris Exposition, and the 1910 Japan-British Exhibition.

This volume is thus a beautifully printed and illustrated text that reflects a key moment in Japanese history and the history of Japan's relationship with Western nations. Written by one of the most influential architects in modern Japan and illustrated by one of the Meiji period's most important artists, *The Floral Arts of Japan* represents the dynamic interaction between Japanese and Western culture and between tradition and modernity. Despite his role as a modernizer of Japan, Conder, like his American counterpart Ernest Fenollosa, was concerned with preserving traditional Japanese culture and educating Western audiences about a country he deeply loved and admired.

KATHLEEN RYOR
Professor of Art History
Director of Asian Studies

THE THEORY OF

THE LEISURE CLASS

AN ECONOMIC STUDY IN THE EVOLUTION OF INSTITUTIONS

BY

THORSTEIN VEBLEN

New York
THE MACMILLAN COMPANY
LONDON: MACMILLAN & CO., LTD.
1899

Title page

Thorstein Veblen

The Theory of the Leisure Class: An Economic Study of the Evolution of Institutions. New York: The Macmillan Company; London: Macmillan & Co., Ltd., 1899.

Thorstein Veblen (1857–1929), the son of Norwegian immigrants who moved from Wisconsin to nearby Nerstrand, Minnesota, when he was a child, was one of the most original economic thinkers of the early 20th century. He and his siblings attended Carleton College, where they still hold the record for being the largest number of children from one family ever to attend the college. At Carleton he studied under John Bates Clark (1847–1938) before going on to Johns Hopkins and Yale University for graduate work. Carleton is the repository of the Veblen family archives, and serious scholars of Veblen come here to do research. They also come to use his books which were salvaged from his cabin on Washington Island in Wisconsin and which give insights into the thinking of this brooding and brilliant man.

Veblen's life spanned the era of the robber barons and the later antitrust movement at the turn of the 20th century. The unfettered growth of big business, the obscene amount of wealth being accumulated by business tycoons, and the "conspicuous consumption" of society was the society Veblen was seeking to understand. He has been called "the last man who knew everything" because of his broad command not solely of economics but also of modern civilization in general. He wanted to understand this society—how it worked, where it was headed—and he reacted negatively to what he saw.

Like Karl Marx (1818–1883) and modern-day evolutionary biologists, Veblen believed the society in which people live shapes their behavior as they adapt to their environment. He denied that people are inherently competitive but believed they learn to be so in response to the demands of a market society. Unlike Marx, he did not believe in revolution, for he foresaw the coming of a new age when there would be abundant material goods so that people would be able to live peaceably. He argued, however, that the rich and powerful "leisure class" had a vested interest in the status quo and was therefore perpetuating the traits of greed, competitiveness, and ruthlessness, all of which prevented the movement toward this new age for mankind.

Veblen published *The Theory of the Leisure Class* in 1899 and in it tried to focus the attention of economists and others on the uncritical way they regarded the working of the free market. He hated privilege because it was both unjust and inefficient. He bridged economics, sociology, and philosophy to articulate an interdisciplinary understanding of the way capitalism functioned and of its inevitable outcome of growing income inequality. Wesley Clair Mitchell (1874–1948), the distinguished economist at Columbia University, was a student of Veblen's when he wrote, "It is the disturbing genius of Thorstein Veblen who dissected the current commonplaces which the student had unconsciously acquired, as if wrought on him by outside forces. No other such emancipator of the mind from the subtle tyranny of circumstance has been known in social science, and no other such enlarger of the realm of inquiry." John Maynard Keynes (1883–1946), among others, owes much to Veblen's consideration of the structure and motivations within a market economy.

With the fall of the communist world and the triumph of the market system across the globe, Marx has been discredited. At the same time, however, Veblen has become a hero of sorts for those who are prepared to put the good of the society above the good of the individual. The recent financial collapse provides ample evidence of the systemic problems Veblen foresaw and suggests that his book—so unpretentiously printed—is, even after more than a century, still worthy of our attention.

MARTHA WHITE PAAS
Wadsworth A. Williams Professor of Economics

Page 18

Paul Laurence Dunbar

Candle-Lightin' Time. Illustrated with Photographs by the Hampton Institute Camera Club and Decorations by Margaret Armstrong. New York: Dodd, Mead and Co., 1901.

Paul Laurence Dunbar (1872–1906) was born to Joshua Dunbar and Matilda Burton Murphy of Dayton, Ohio. During his years at Dayton High School, he was a busy student whose co-curricular responsibilities included editing the student newspaper and presiding over the school's debating society. His ambition after graduating from high school in 1891 was to become a lawyer or a journalist, but financial constraints made college education and the legal profession impossible dreams, while the contemplated career in journalism may have been derailed due more to Dunbar's race than to limited finances. Undeterred, he found work as an elevator operator and wrote poems and sketches in his spare time; in 1893 he borrowed money to cover the cost of printing his first collection of poems, *Oak and Ivy*. He would go on to publish some 20 books in multiple genres before he died of tuberculosis in 1906, just four months shy of his 34th birthday. Two novels, two short story collections, and eight volumes of poetry were published in the last five years of Dunbar's life, when he knew he was dying.

Candle-Lightin' Time falls into the latter stage of Dunbar's writing. The first edition was published in October of 1901 with photographic illustrations provided by the Hampton Institute Camera Club. The artistic collaboration between poet, publisher, and the Camera Club—comprising Hampton faculty and staff members (and some of their spouses)—was rooted in personal ties: Julia Dodd Frissell, a Club photographer, was married to Hampton Principal H. B. Frissell; Dunbar's publishers, Frank and Edward Dodd, were Julia Dodd's cousins; and Dunbar helped raise funds for the Hampton Institute.

The volume opens with a poem entitled "Dinah Kneading Dough": "I have seen full many a sight / Born of day or drawn by night / . . . But no lovely sight I know / Equals Dinah kneading dough." The "sight . . . lovely sight" iteration invites the reader to "see" the evocation of dough-kneading Dinah fully realized in the illustrative pictures accompanying the poem. The reader sees what he reads and reads what he sees. To the extent that kneading dough is both a physical and symbolic act—"And I wonder, does she know / That my heart is in the dough?"—the juxtaposition of poetic image and photographic illustration in Dunbar's opening poem encourages the adjustment in perspective needed to better appreciate the poet's overarching design. In this volume, Dunbar is processing (or "kneading") his own raw and varied material with a view to offering a buffet of voices (first- or third-person; prematurely certain or knowingly naïve), of registers (the lyrical cadences of "dialect" in dialogue with the imagistic possibilities of "standard English"), and of experiences (that may be mundane—as in fishing or playing the banjo to escape the demands of hard work in the fields—or timeless as one confronts loss and hope conjoined).

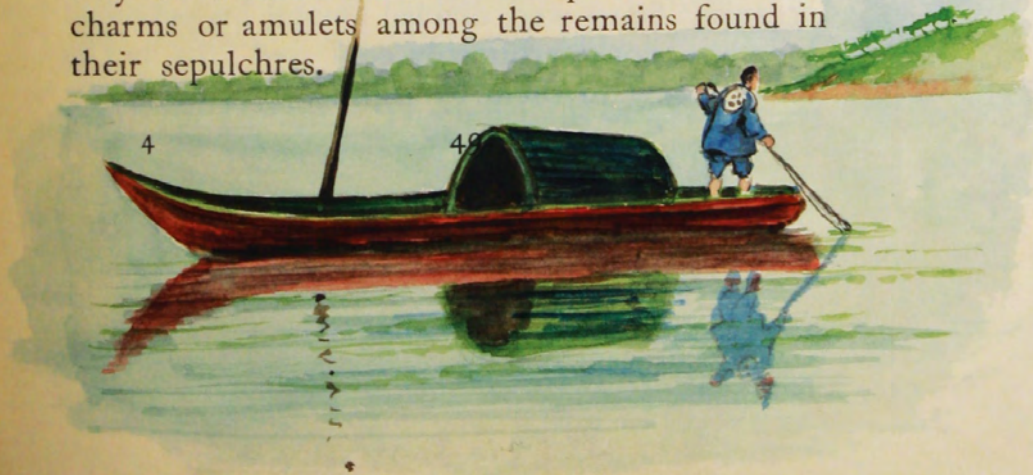
Presenters at the Paul Laurence Dunbar Centennial Conference held at Stanford University in March 2006 called for the reexamination of the author's work. Such a massive reexamination project will certainly benefit from individualized attention paid to volumes like *Candle-Lightin' Time*. In it Dunbar succeeds in demonstrating that "dialect" may be a functionally accented language in its own right—even if we choose to "mishear" it—and that readers may find the experiences of "lowly" black folk more broadly human than rigidly "black"—if they are not already predisposed to misreading them. Ultimately, the Dunbar legacy enshrined in *Candle-Lightin' Time* is well worth preserving and reexamining.

KOFI OWUSU
Professor of English

every class of personal ornament. Yet the dolmens indicate that personal adornments were abundantly, if not profusely, employed by the ancestors of these same Japanese in prehistoric days. Indeed, the only features common to the fashions of the Japanese as they are now known and the Japanese as their sepulchres reveal them, are the rich decoration of the sword-hilt and scabbard and of the war-horse's trappings.

As to the food of these early people, it seems to have consisted of fish, flesh, and cereals. They used wine of some kind, though of its nature there is no knowledge, and their household utensils were of pottery, graceful in outline but unglazed and archaically decorated. Whether or not they possessed cattle there is no evidence, nor yet is it known what means they employed to produce fire, though the fire-drill appears to be the most probable.

That they believed in a future state is evident, since they buried with the dead whatever implements and weapons might be necessary in the life beyond the grave; that ancestral worship constituted an important part of their religious cult is proved by the offerings periodically made at the tombs of the deceased; and that idolatry was not practised or superstition largely prevalent may be deduced from the complete absence of charms or amulets among the remains found in their sepulchres.



Volume I, page 49

Frank Brinkley

Japan and China, 15 volumes. Oriental Series. Boston and Tokyo: J. B. Millet Company, 1902.

Frank Brinkley (1841–1912), born to a prominent Anglo-Irish family, graduated from Trinity College Dublin with top honors in mathematics and classics. Entering the Royal Military Academy (Sandhurst), he graduated as an artillery officer and for three years was stationed in Hong Kong as adjutant to the Governor General. In 1867 he came to Japan as an officer attached to the Japanese Embassy and later served as professor at the Naval Gunnery School until 1878, when he was invited to teach mathematics at Tokyo Imperial University. In the same year he married Tanaka Yasuko, a daughter of the well-known Mito samurai clan. During this time he mastered Japanese and was able to write and speak the language well, and through the grammar books that he wrote and the Japanese-English Dictionary that he helped to compile he furthered the study of English in Japan.

From 1881 until his death in 1912 Brinkley published and edited the *Japan Mail* (later known as the *Japan Times*), which arguably became the most influential newspaper in the Far East. As scholar, educator, diplomat, and publicist, he contributed to the West's introduction to Japanese life and culture, to Anglo-Japanese relations, and to the revision of treaties with foreign countries. Following the Sino-Japanese War (1894–1895), Brinkley became a foreign correspondent for the *Times of London* and was acclaimed for his dispatches during the Russo-Japanese War (1904–1905). For his role toward improving Anglo-Japanese relations, he was awarded the Order of the Sacred Treasure by Emperor Meiji.

Frank Brinkley is best known for his monumental work in editing this multi-volume set of comprehensive and finely illustrated studies of Chinese and Japanese history, art, and literature dealing with the Orient toward the end of the 19th century. All of these works, rendered in a profusion of handpainted silk watercolor frontispieces; woodblock prints with more than 200 full-page plates, including photogravures (many tinted and color-finished by hand); color plates; and numerous watercolor decorations make this Special Extra Illustrated Copy a rare treasure. Besides history, the areas addressed in these volumes include commerce and economic conditions; military and foreign relations; manners and customs; religious beliefs, rituals, and festivals; and an extensive treatment of pictorial and applied arts, sculpture, ceramic arts, and architecture.

Among the many contributors to the richness of this multi-volume work, none was more important than the artist Ogawa Kazumasa (1860–1929), who pioneered the development of photography and photochemical printing in Japan. Ogawa's contribution to an understanding of Meiji Japan (1867–1912), which was just emerging from centuries of seclusion, was enormous. While Commodore M. C. Perry opened Japan to the world in 1854, it was the distinguished and influential artist Ogawa, many years later, who put the country on display for all the world to see and appreciate.

The importance of this work, beyond its inherent elegance, resides in its contributing to a greater understanding in the West of the history and culture of East Asia at the very time when travel and increased commerce were becoming common. In Europe especially, the fascination with Asian art forms appeared in the works of painters like Van Gogh, Monet, Degas, and other Impressionists in the late 19th century. In this aesthetic cross-fertilization between Japan especially and the West, the woodblock prints by Hiroshige, Utamaro, and Hokusai, for instance, came to be known around the world. In this milieu the work of Frank Brinkley was of major importance.

BARDWELL SMITH
John W. Nason Professor of Asian Studies, Emeritus

CHOIX DE SONNETS DE P. DE RONSARD.

AMOURS DE CASSANDRE.

I.

QUI VOUDRA VOIR COMME AMOUR ME SURMONTE,
COMME IL M'ASSAUT, COMME il se FAIT VAINQUEUR,
COMME IL RENFLAME ET RENGLACE MON CŒUR,
COMME IL REÇOIT UN HONNEUR DE MA HONTE:

QUI VOUDRA VOIR UNE JEUNESSE PRONTE
A SUIVRE EN VAIN L'OBJET DE DE SON MALHEUR,
ME VIENNE LIRE, IL VOIRRA MA DOULEUR,
DONT MA DEESSE ET MON DIEU NE FONT CONTE.

IL COGNOISTRA QU'AMOUR EST SANS RAISON,
Un DOUX ABUS, une BELLE PRISON,
UN VAIN ESPOIR QUI DE VENT NOUS VIENT PAISTRE:

Pierre de Ronsard

Choix de sonnets. London: Eragny Press, 1902.

Self-proclaimed *premier auteur Lirique François* ("first French lyric poet"), Pierre de Ronsard (1521–1585) was, if not chronologically the first, certainly the most accomplished and the best-known poet of the French Renaissance. Along with his literary colleague, Joachim du Bellay (1522?–1560), he urged poets to write in the vernacular, arguing that French was as worthy a language as Latin. A humanist by both inclination and training, Ronsard read such classical as Horace, Plato, Virgil, Pindar, Sappho, and Catullus with the express purpose of incorporating their wisdom and ingenuity into his own writing, thereby rethinking and adapting the classics for his contemporaries. In addition to the literary virtuosity of Ronsard's verses, their musicality is borne out in the settings of numerous contemporaneous composers, including Janequin, Costelay, and Bertrand, as well as of composers throughout the 19th and 20th centuries (Wagner, Milhaud, and Poulenc, to name but a few). Spanning an astounding array of genres, his work includes sonnets (some 900 of them), odes, epitaphs, elegies, epigrams, blazons, *poèmes*, hymns, *chansons*, *épîtres*, pastorals, *discours*, and a prosopopea. Ronsard's poetry provides the most cornucopian example of that quality so prized by Renaissance writers: *varietas*, signifying not only variety, but also invention and resourcefulness.

A court poet and a fierce supporter of the Valois dynasty (and thus of the Catholic Church) during the French Wars of Religion of the 16th century, Ronsard wrote occasional, political, polemical, cosmological, and philosophical poetry. It is his love sonnets, however, that have secured the poet's privileged place in the annals of literary history. Ronsard's *Choix de sonnets*, printed by the Eragny Press—founded in 1894 by Lucien Pissarro, son of the French Impressionist and Pointillist painter Camille Pissarro—is one of the most visually stunning private-press editions of his poems. During its 20-year existence, the press published 32 sumptuous volumes. Lucien Pissarro designed the lush, Art Nouveau-influenced woodcut borders, which were engraved by his spouse Esther (Bensusan) Pissarro. Printed near London with Vale type on Arches paper, the volume is one of only 226 copies.

The poem reproduced here, "Qui voudra voir," ("Whoever wishes to see . . .") is the first piece in what became known as the Amours, a collection of Ronsard's sonnet cycles from the *Amours de Cassandre* (1552) to the *Amours de Marie* (1555) to the *Sonnets pour Hélène* (1578). The poet's voice established in this sonnet will dominate throughout Ronsard's *œuvre*: a first-person narrator who captures the reader's imagination and draws it into his sonorous, analogy-filled world. The subjective voice recounts the poet's relations with women (as in this first sonnet), with royal patrons and artistic colleagues, and with that fickle "multi-headed beast," the reading public. One might first be tempted to see in this sonnet a rehashing of Petrarch's poem by the same title, "Chi vuol veder," yet the effects of the two pieces are startlingly different. Whereas Petrarch's speaker invites the reader to see the perfection of his beloved, Laura, ("Who wishes to see the best [of] Nature and Heaven/ . . . come and gaze on her"), Ronsard invites the reader to behold the love-stricken poet himself and to observe his amorous suffering. The object of attention thus shifts from the adored lady to the poet's own consciousness, a shift that came to define the very nature of lyric poetry. During the past 500 years Ronsard's sonnets have influenced such diverse artists as Tasso, Shakespeare, Lope de Vega, Poussin, Nerval, Flaubert, Yeats, Machado, and Matisse, and even today they continue to inspire and to serve as exemplary literary artifacts of the European Renaissance.

CATHY YANDELL
W. I. and Hulda F. Daniell Professor of French Literature, Language, and Culture
David and Marian Adams Bryn-Jones Distinguished Teaching Professor of the Humanities

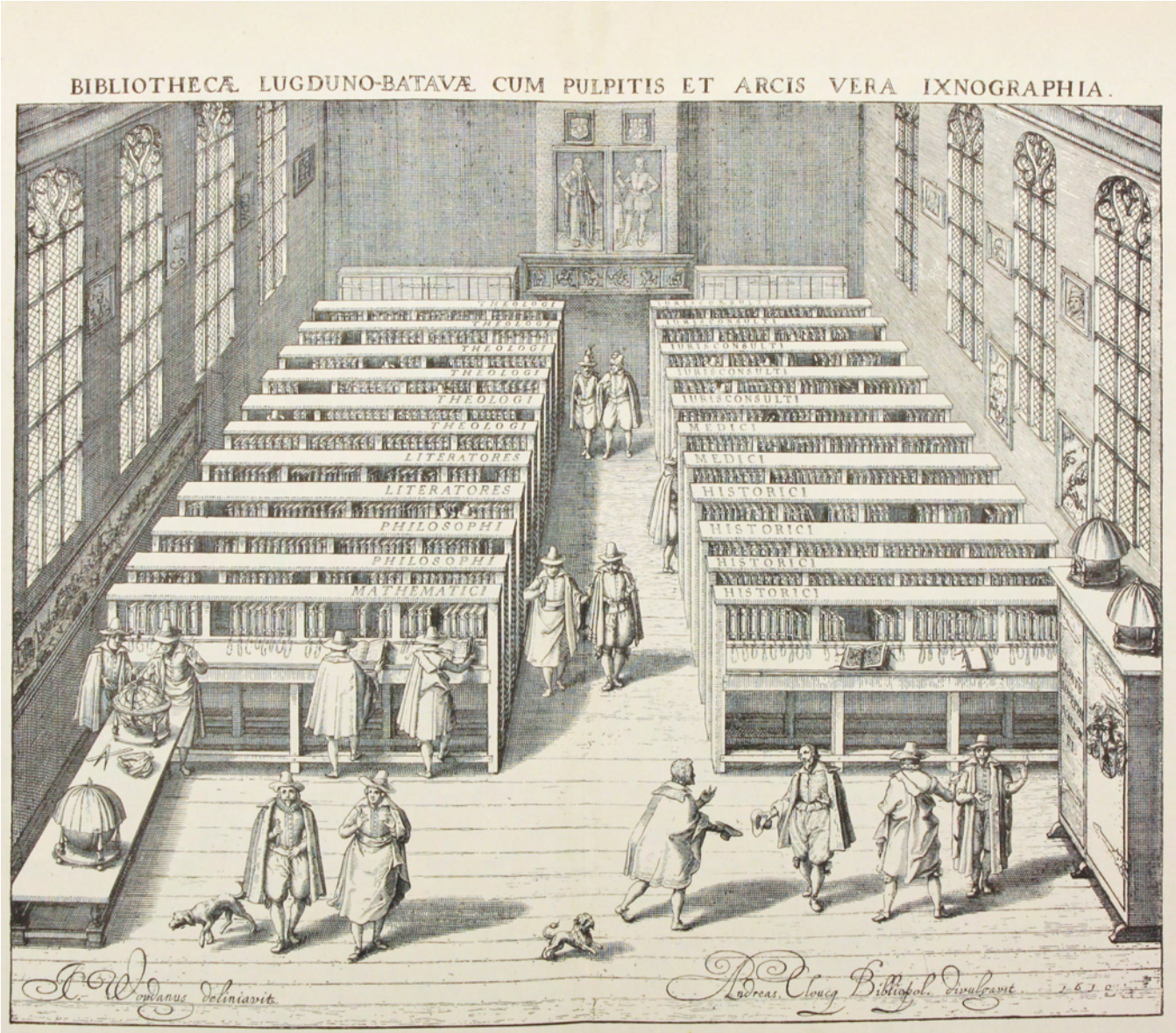


Fig. 70. The interior of the Library of the University of Leyden.

From a print by Jan Cornelis Woudanus, dated 1610.

Figure 70

John Willis Clark

The Care of Books: An Essay on the Development of Libraries and Their Fittings, From the Earliest Times to the End of the Eighteenth Century, 2nd ed. Cambridge: University Press, 1909.

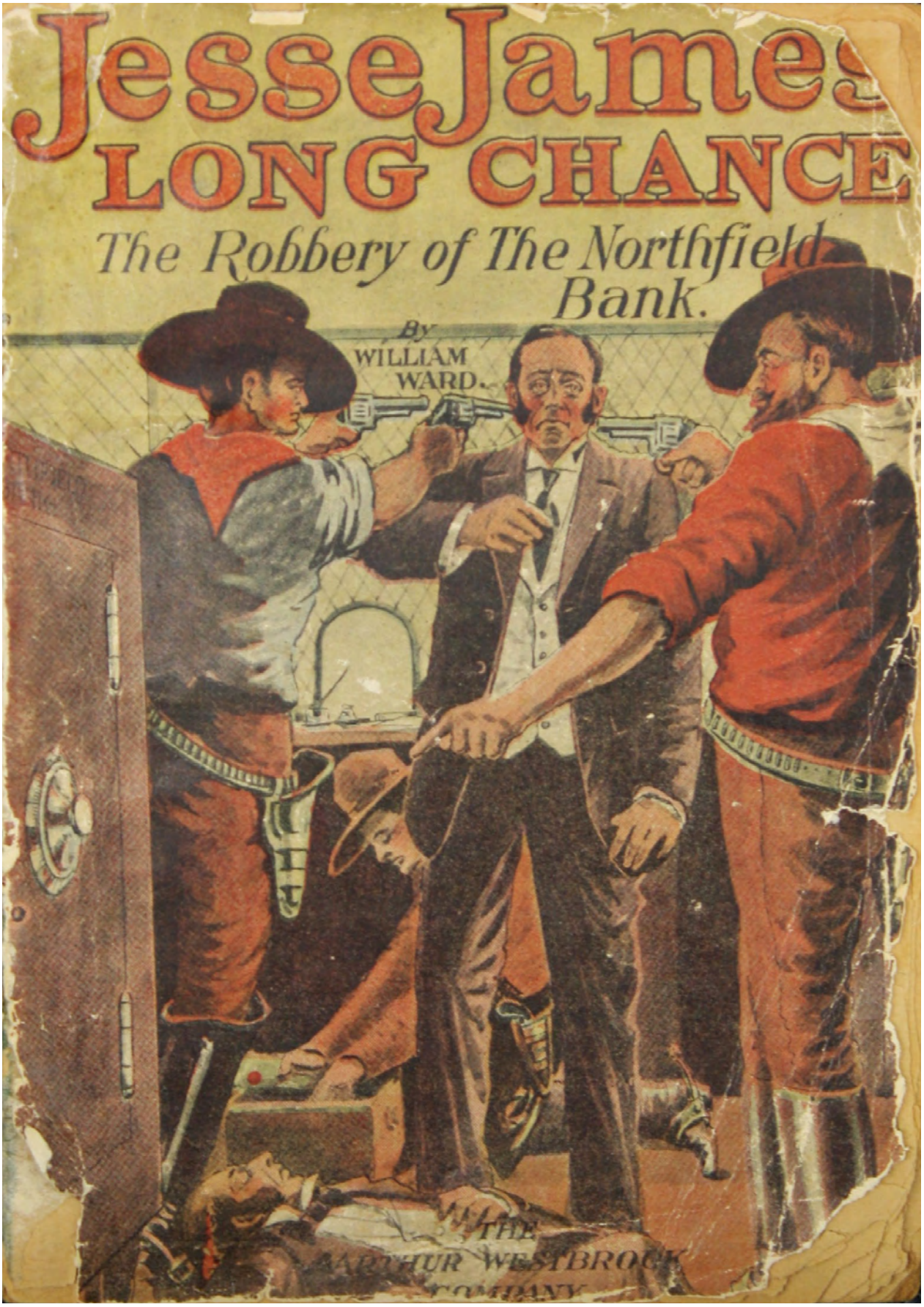
At first glance, *The Care of Books*, which first appeared in 1901, seems a stodgy treatise on an unpromising topic. But the images of ancient libraries and the profusion of quirky topics explored quickly draw the reader into the world's first detailed survey of library material culture. Using historiographic and scientific methods to advance his understanding of architecture, libraries, and systems of order, Clark produced an endlessly suggestive study of how individuals and institutions manage an ever-increasing abundance of knowledge. Today, everyone from scholars to the general public has a stake in extrapolating the story of books and libraries into the future. This book invites speculation on both the continuities and discontinuities apparent in the ongoing evolution of hybrid print and digital libraries.

Born of a Cambridge University family, Clark (1833–1910) played a prominent part in University affairs, most notably as founding superintendent of the Museum of Zoology (1866–1891) and as registrary of the University (1891–1910). While working on his four-volume *Architectural History of the Universities and Colleges of Cambridge* (1886), he became intrigued with libraries. He traveled extensively, sketching and photographing historic libraries. Living in a century of stunning archeological findings—for example, Ashurbanipal's Assyrian library in Nineveh and the Hellenistic library at Pergamon—Clark's "essay" provided a fresh historical perspective on methods of information management. It remains a standard source for studying the genesis and growth of the institution of the library, changes in reading and methods of scholarship, methods of coping with an ever-increasing abundance of information, and the development of early libraries in response to the needs of scholars and students.

The 164 photographs, reproductions, elevations, ground plans, and drawings present a striking view of historical methods for storing and sharing information. Especially prevalent are depictions of shelving systems including capsa, armaria, lecterns with chained books, bookstalls, wall systems and galleries, ladders, and revolving book cases. Attention extends to interior decorations, which served didactic as well as strictly decorative purposes, and to the introduction of tools to aid in research such as maps, globes, and astronomical instruments. Clark traces the evolution of early modern libraries from classical models through collections of sacred books used in early Christian church services (Carleton College's copy of *The Care of Books* spent its first decades in the Chapel Library), followed by monastic libraries, toward the early university libraries. The strong imprint of monastic institutional culture on that of universities is startlingly clear through the historical lens of library development. As both books and readers multiply, attention shifts to lighting, seating, support of note-taking, and other methods of ensuring the comfort and productivity of readers. Many of the innovations described seem quaint, if not bizarre, today, while others are surprisingly familiar and oddly comforting.

The pressures of too much information along with too little time, memory, and money to manage it all are familiar to modern readers. As Henry Petroski recently noted (almost a century after Clark's book), "This is what makes the history of technology interesting and relevant: it not only teaches us about the way things used to be done; it also gives us perspective on how things are done today—and how they most likely will be done in the future."

SAMUEL G. DEMAS
College Librarian
Senior Lecturer


Jesse James'
LONG CHANCE
The Robbery of The Northfield Bank.
By
WILLIAM
WARD.
THE
ARTHUR WESTBROOK
COMPANY
Cover

William Ward

Jesse James' Long Chance, or, The Robbery of the Northfield Bank.
Cleveland: The Arthur Westbrook Company, 1909.

Readers interested in a historically accurate account of the infamous September 7, 1876, Northfield bank robbery by the James-Younger Gang will not find it here. The raid itself had profound consequences for Jesse James (1847–1882), the town of Northfield, and Carleton College. Carleton's treasurer, Joseph Lee Heywood, was murdered in cold blood by the Gang for refusing to open the bank vault on that fateful day.

While not considered a work of reliable history, this book is a fine example of the dime novel genre and offers the reader a glimpse into some larger historical and societal forces at work during the late 19th and early 20th centuries. Dime novels were first published in 1860 and enjoyed enormous success until the beginning of the 1920s, when the media of radio and film replaced them in popularity. Characterized by sensationalized tales of adventure, they were mass produced on cheap paper and often appeared as serials. They were quickly written by a stable of writers with the copyright often held by the publisher. With this in mind, it is very likely that William Ward was a pseudonym used by more than one author.

The rise in popularity of these books was fueled by the growing literacy of the American populace in the latter half of the 19th century, along with technical improvements in mass printing and the growing influence of railroads in the distribution of mass marketed products. Dime novels overwhelmingly appealed to young men and boys and often featured colorful bandits, detectives, and Indian fighters. The roots of Hollywood's later infatuation with the Old West can be found in the dime novels of this era. These books offered a degree of escapism for many people who found themselves increasingly locked into a drab, gritty, urban existence that was often characterized by the drudgery of factory work.

Dime novels that featured cowboy heroes such as Buffalo Bill Cody and bandits such as Jesse James were especially popular and were symbolic of the growing idealization of the Old West in the American consciousness. The last major battle of the Indian Wars (Wounded Knee in 1890), along with the passing of the American frontier as a demographic entity, inspired a nostalgic embrace of the Old West in popular American culture. Traveling Wild West shows such as Buffalo Bill's—even Frank James and Cole Younger had one—drew enormous crowds and inspired many reporters to seek out still-living icons from the Old West such as Bat Masterson and Wyatt Earp. Americans embraced the Old West as a simpler time when good and evil were more apparent than in the muddled early 20th century.

This dime novel is also a fine example of the cult of personality that surrounds the outlaw Jesse James in popular literature, film, and television. He often is depicted as a Robin Hood-like bandit who is noble in his treatment of women and children, and this book is no exception. This interpretation of Jesse as the "robber-hero" was—with the aid of newspaper editor Jesse Newman Edwards (1839–1889)—actively promoted by him during his lifetime. The reality of Jesse James was, however, far more complicated, to be sure.

CHRISTIAN HAKALA
Development Officer

IN "BRIGADIER GERARD"

EDMOND DANTES IN "MONTE CRISTO"

VIRGINIUS

IN "THE MUSKETEERS"

IN "THE MANXMAN"

MR. JAMES O'NEIL

ALTHOUGH James O'Neil is one of the most admired and forceful actors of mature parts on the American stage today and he is best known to this generation for his many performances of "Monte Cristo," his beginnings were at the elbow of the giants of the classic period of our theatre's history, and the variety and prominence of his own accomplishments in his prime furnish one of the inspiring records in that same history.

Mr. O'Neil was born in Kilkenny, Ireland, in 1849. He was brought across the Atlantic when young and during the Civil War he sold uniforms in his brother-in-law's store in Norfolk, Virginia. His desire to become an actor was fired by the wartime performances he saw at the old theatre in the Virginia seaport. In those days the great stars traveled alone and played with stock companies in the principal cities. Mr. O'Neil first acted with one of these companies at the National Theatre in Cincinnati, then with Ford's in Baltimore, and with McVicker's in Chicago as leading man at twenty-three. During these engagements he supported Charlotte Cushman, Edwin Forrest, Edwin Booth and Adelaide Neilson who said he was the best Romeo she had ever had. His next move was to Hooley's Theatre, in the same city, as a stock star and thence direct to San Francisco where, at the Baldwin, he was for three years the most admired actor in the city.

Here, much against his will, he participated in one of the turbulent sensations of stage history. The Passion Play was produced and he was persuaded to play the part of Christ. For this the whole country was aroused and he was imprisoned. He was released shortly and fined fifty dollars "for a misdemeanor" and Henry E. Abbey engaged him to come to New York and act the same rôle. But public protests prevented and instead Mr. O'Neil entered upon a three years' stay at A. M. Palmer's Union Square Theatre in leading parts. The fame of this theatre was then at its height. Mr. O'Neil made his début there in a revival of "The Two Orphans," October 2, 1876. Among the rôles he created were Maurice in "Miss Moulton," with Clara Morris, and Vladimir in "The Danicheffs." As early as April 21, 1875, when a stock star at Hooley's Theatre in Chicago, he acted the leading rôle in Fechter's version of Dumas's "The Count of Monte Cristo" and in 1883 he acted it again in San Francisco with only three rehearsals. The critics damned it, but he later rehearsed it carefully and produced it in such a way as to make it the extraordinary success it has been. No American actor has played one rôle oftener than James O'Neil has played Edmond Dantes unless Joseph Jefferson rivaled his record with Rip Van Winkle.

Mr. O'Neil's later efforts have all been in the way of releasing himself from the demand for this character and he has given many fine and interesting performances, notably D'Artagnan in "The Musketeers," in "The Manxman," "Brigadier Gerard," and "Virginius." His latest performance is in support of Viola Allen in Marion Crawford's "The White Sister," as Monsignore Saracinnesca, which reveals a beautiful and ripened art.

Unn. page

William Winter

The American Stage of Today: Biographies and Photographs of One-hundred Leading Actors and Actresses. New York: P. F. Collier and Son, 1910.

This folio compilation of photos is an important source of information about the American stage in the late 19th and early 20th centuries. Along with the portraits—often professional head shots of the leading actors at the time—are pictures of each actor in his or her most celebrated roles arranged artistically around the page.

The author, William Winter (1836–1917), a graduate of Harvard Law School, was initially drawn to literary criticism but eventually became a drama critic for the *New York Tribune* for more than forty years (1865–1909). The tone of the foreword to *The American Stage of Today* is polemical in that Winter "defends" the theater against the producers, the middlemen whom he sees as prompted by greed rather than any devotion to the theater. In his opinion, they were "money changers," and he called for their "expulsion from the temple." Nor was Winter especially concerned with dramatic texts. He was not a supporter of naturalism, which, through the work of Henrik Ibsen, was beginning to influence theatrical writing by 1910, nor did he care for George Bernard Shaw. In *The American Stage* he wrote a less-than-enthusiastic introduction to the work of Arnold Daly, who produced several Shaw plays, which apparently rendered Mr. Daly's efforts "discursive and intermittent." In his defense, however, Winter was less interested in plays than in the actors who brought them to life on the stage. In his foreword he tells us, "The imperative need of our Theatre . . . is not more plays but better Acting." And he repeats, "The life of the Theatre has always consisted, and always will consist, in the development of the Art of Acting . . . ." In addition, he discusses the notable performances of past actors, against whom he measures the new standards of performance.

The short biographies of the actors and actresses which follow the foreword begin with the date of birth and details of the family—many of the actors such as Ethel Barrymore, Robert Edeson, and Billie Burke were members of theatrical families, or, like Mabel Taliaferro, began in the theater as small children. Many were born in England; some began as dancers, vaudeville and music hall performers, opera stars, or, like Miss Bertha Kalich, as stars in the Yiddish theater. Winter notes their origins and praises their multiple talents as well as their range, from Shakespearean heroes and heroines to country bumpkins, kitschy Yiddish or Irish "character studies," "breeches" roles, and chorus boys or girls.

Among the still-familiar actors is George M. Cohan, considered the founder of American musical comedy. Some of the actors and actresses, including, for example, Ethel Barrymore, John Barrymore, Douglas Fairbanks, and Billie Burke also starred in silent movies. In fact, Douglas Fairbanks was one of the founders of United Artists along with his wife Mary Pickford and Charlie Chaplin.

Another of the actors included by Winter is James O'Neill (1847–1920). Interestingly, his son, Eugene O'Neill (1888–1953), one of the most important playwrights of the 20th century, portrays his father in the character of James Tyrone in his autobiographical masterpiece, *A Long Day's Journey Into Night*. Tyrone/O'Neill was never permitted to grow as an actor because of his enormous success in one role, that of Edmund Dantes in *The Count of Monte Cristo*, a role that audiences, to his sorrow, never permitted him to leave behind. It is ironic that his son helped to shift the focus in American theater from the actor to the play.

RUTH WEINER
Class of 1944 Professor of Theater and the Liberal Arts


WHAT'LL I DO
Featured in
THE NEW MUSIC BOX REVUE
Words and Music
by
IRVING BERLIN
An Orange Grove In California
The Waltz Of Long Ago
x What'll I Do
Tell Me A Bedtime Story
Learn To Do The Strut
Climbing Up The Scale
Little Butterfly
One Girl
Irving Berlin, Inc
MUSIC PUBLISHERS
1607 Broadway New York

Cover

Irving Berlin

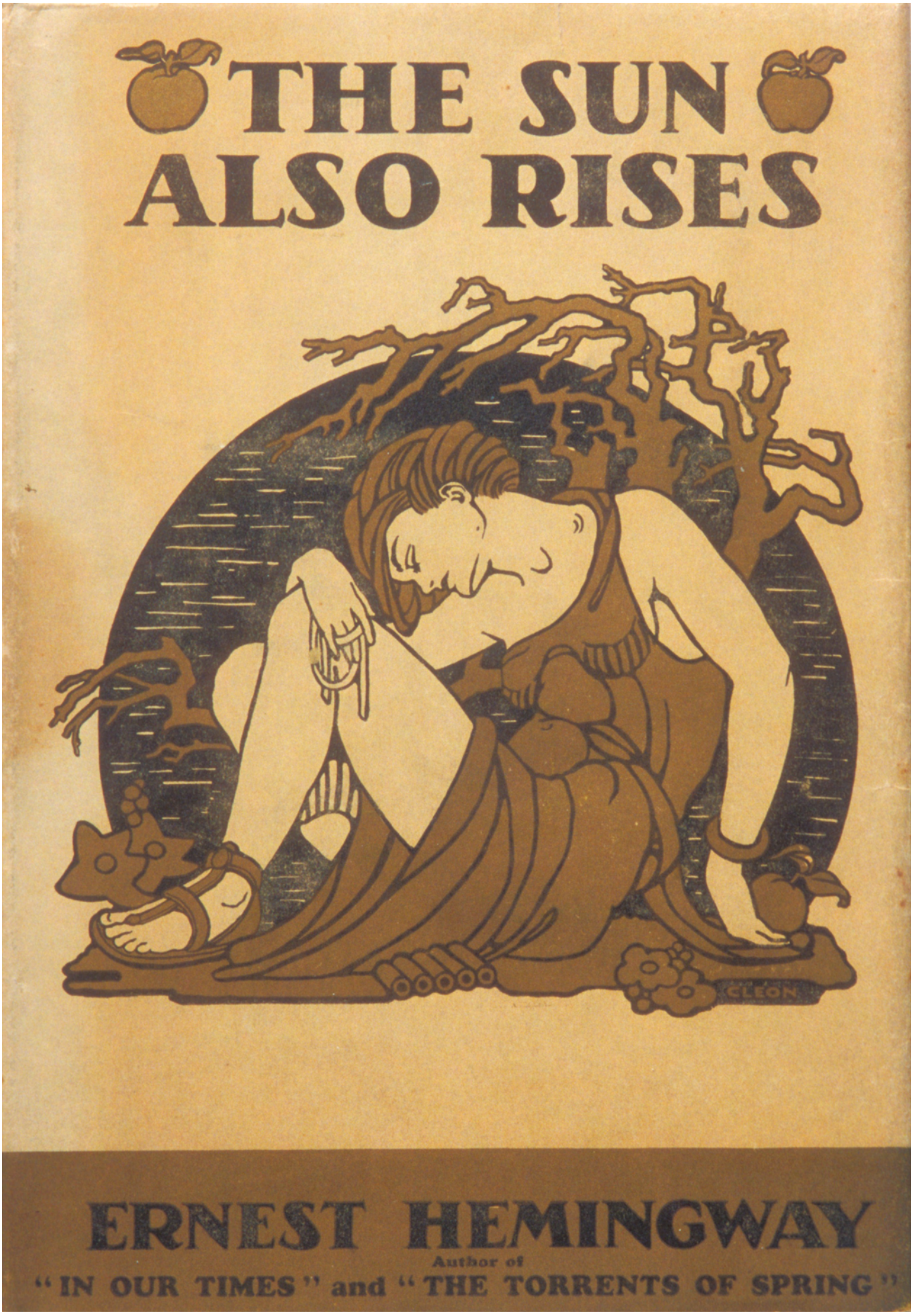
What'll I Do? New York: Irving Berlin Music Publishers, 1924.

When composer Jerome Kern was asked what "place" Irving Berlin (1888–1989) occupied in American Music, he answered "Irving Berlin has no 'place' in American Music; Irving Berlin is American Music." That an immigrant named Israel "Izzy" Baline, coming from Russia with his family in 1892 as part of the vast wave of Jewish immigrants to New York, should occupy such a place in American culture is a truly astonishing story. After quitting school at the age of eight, Baline worked as a paperboy and singing waiter before finding work in vaudeville as a "song plugger" newly renamed "Irving Berlin." After learning a bit of piano he began to pick out the first of his more than 1,500 tunes, and in the course of his 100 years composed numerous hits, even the songs that define American holidays: *White Christmas*, *Easter Parade*, *God Bless America*.

"What'll I do, when you are far away and I am blue, What'll I do?" These wistful words are from the first section of the chorus of *What'll I Do?* The lyrics, set to a gentle waltz, were written by Berlin in 1924 and have been sung by scores of singers ever since, from Frank Sinatra to Alison Krauss and even Regis Philben. The medium of expression for Berlin was the popular song also called the Tin Pan Alley Song. The general form of these pieces is reflected in this piece: an opening section called a verse—sometimes two verses as here—which introduces the story followed by a chorus, which comments on the situation described in the verse. The chorus, with the main identifiable melody, is almost always 32 bars long, divided into four eight-bar phrases with an internal repetition of melodic phrases. The chorus of *What'll I Do?*, for example, uses the common pattern a-a-b-a where the repeated letters indicate the repeated melodic phrases. Berlin accompanies his lyrics with a melody that is simple and direct, yet unforgettable; a beautiful example of his style.

The name Tin Pan Alley refers to a specific area in New York City around 28th Street and Broadway, where publishers, songwriters, and arrangers were based. It was said that the sound of so many songwriters pounding out different tunes in different keys in an attempt to sell their wares to the publishers resembled the sound of so many clanking tin pans—hence the name. Eventually, the name came to apply to the entire industry and then to this particular genre of song that dominated popular music from 1910 until the late 1950s. At the beginning of the century, sheet music of single songs was the principal medium of dissemination of popular songs. The music industry churned out a steady supply of songs with piano accompaniment to meet the market for home entertainment. Many of the songs were first introduced as part of popular revues, in Broadway shows, and in the movies. Even after the advent of recording and radio, this remained a big business. The published edition of *What'll I Do?* reflects the combination of art and marketing involved in popular music publishing. The cover, featuring the illustration of an attractive young woman, tells us that the song was "Featured in the New Music Box Revue" and lists the other songs in the show. The insides of the front and back covers even give the purchaser one-page "teasers" of two of those other songs, noting, "Copies on sale wherever music is sold." An examination of *What'll I Do?* gives, thus, an admirable introduction to both American art and commerce.

STEPHEN K. KELLY
Dye Family Professor of Music


THE SUN ALSO RISES
CLEON
ERNEST HEMINGWAY
Author of
"IN OUR TIMES" and "THE TORRENTS OF SPRING"

Dust jacket

Ernest Hemingway

The Sun Also Rises. New York: Charles Scribner's Son, 1926.

The Sun Also Rises by Ernest Hemingway (1899–1961) is a seminal text of American modernism and one of the most famous works of American fiction. After the brutal slaughter of over eight million soldiers in World War I, the literature of the Victorian period seemed too decorous and too timid to evoke the cultural dislocations of modern life, especially the feelings of a younger generation disillusioned with traditional prewar values. Hemingway joined a group of talented expatriate American writers in Paris in the 1920s—among them F. Scott Fitzgerald, Ezra Pound, and Gertrude Stein—who strove to create literary works that would cleanse the palate of American literature and, in Pound's words, "Make It New."

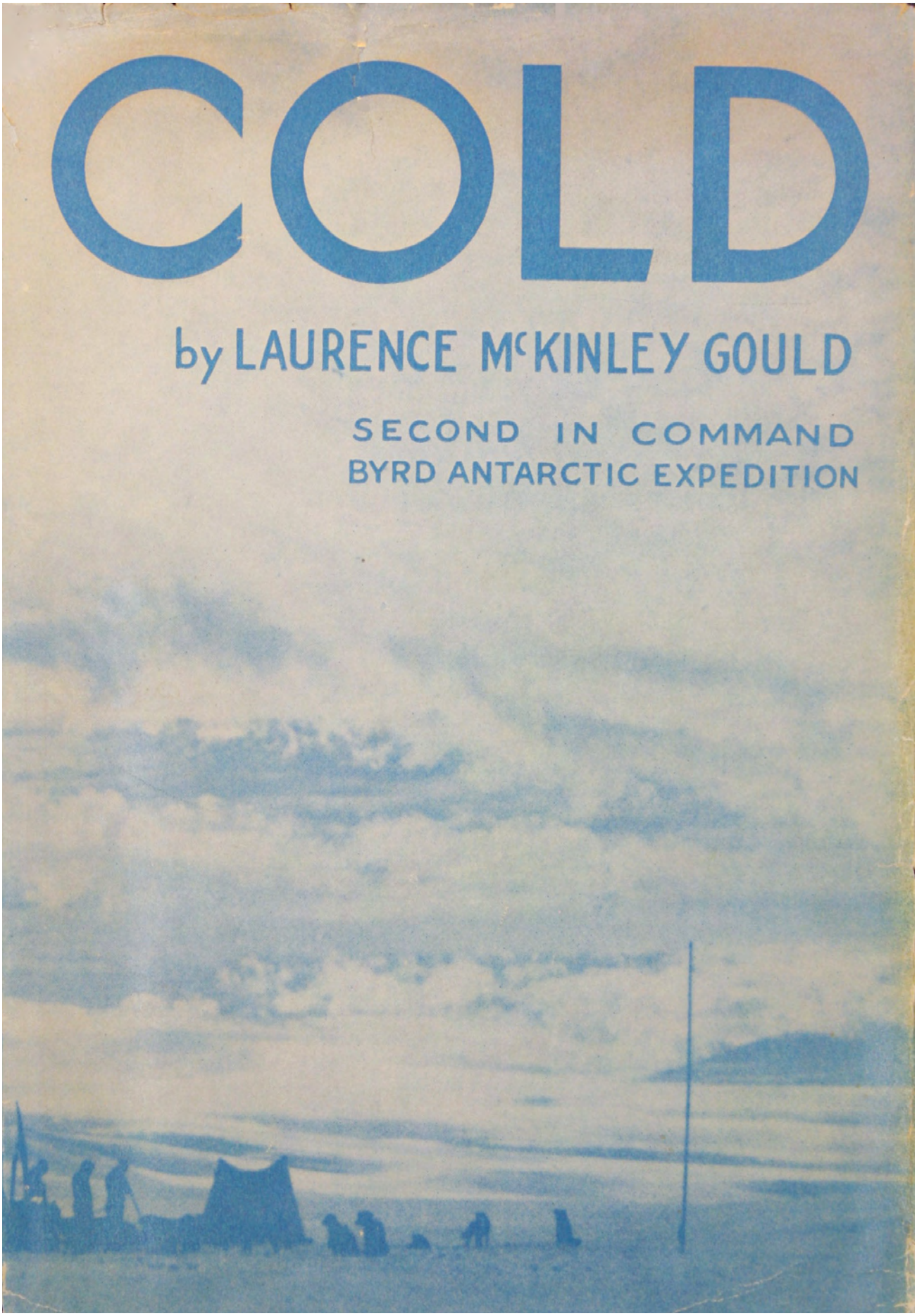
Hemingway opens his novel with a now-famous epigraph—"You are all a lost generation"—attributed to Stein. The phrase stuck, and many contemporary readers saw Hemingway's "lost" characters as aimless wastrels leading meaningless lives. (His characters, one reviewer sighed, are as shallow "as the saucers in which they stack their daily emotion.") In actuality, many of Hemingway's characters display a camaraderie, playfulness, and candor that help counteract their loneliness and uncertainty. Offsetting Stein's epigraph is a more affirmative passage from Ecclesiastes that informs the novel's title: "One generation passeth away, and another generation cometh; but the earth abideth forever." The novel wavers between two encapsulations of life. A backdrop of lost idealism and impermanence highlights the importance of small ritual gestures of action and friendship.

Jake Barnes, the novel's narrator, is an American journalist who lives in Paris among wealthy international expatriates. The ultimate meaning of life matters less to him than how one lives it. "I did not care what it was all about," Jake says. "All I wanted to know was how to live in it. Maybe if you found out how to live in it you learned from that what it was all about." Jake and his friend Bill Gorton share a protocol that values self-restraint and an ironic acceptance of life's limits. Jake is all too aware of limits, as he was emasculated by a war wound in Italy. He can feel sexual desire but can never consummate a relationship, and his permanently unfulfilled yearnings set the tone for the novel.

The incapacitated Jake falls in love with the sexually precocious Lady Brett Ashley, a stylish, androgynous "new woman" of the 1920s, "built with curves like the hull of a racing yacht." Thirty-four years old and twice married and divorced, Brett is a paradoxical character. She willingly offers herself up to men, having an affair with Jake's insecure friend Robert Cohn because it amuses her. But Brett also leaves men (both Cohn and the bullfighter Pedro Romero) who attempt to control her actions or appearance. She challenges the idealized role of women without entirely breaking free of that role; she remains an uneasy combination of dependency and sexual independence.

Entitled *Fiesta* when it was published in England, the novel juxtaposes the rich folk traditions of rural Spain, particularly the pageantry of the Pamplona bullfighting festival, with the world-weary, cosmopolitan mores of Jake and his friends. Yet while Jake admires the rural simplicity and *aficion* he encounters in Spain, he cannot fully embody those values himself, and the novel ends memorably on a note of sad irony and lost possibility.

MICHAEL KOWALEWSKI
McBride Professor of English and Environmental Studies


COLD
by LAURENCE McKINLEY GOULD
SECOND IN COMMAND
BYRD ANTARCTIC EXPEDITION

Dust jacket

Laurence McKinley Gould

Cold: The Record of An Antarctic Sledge Journey.
New York: Brewer, Warren & Putnam, 1931.

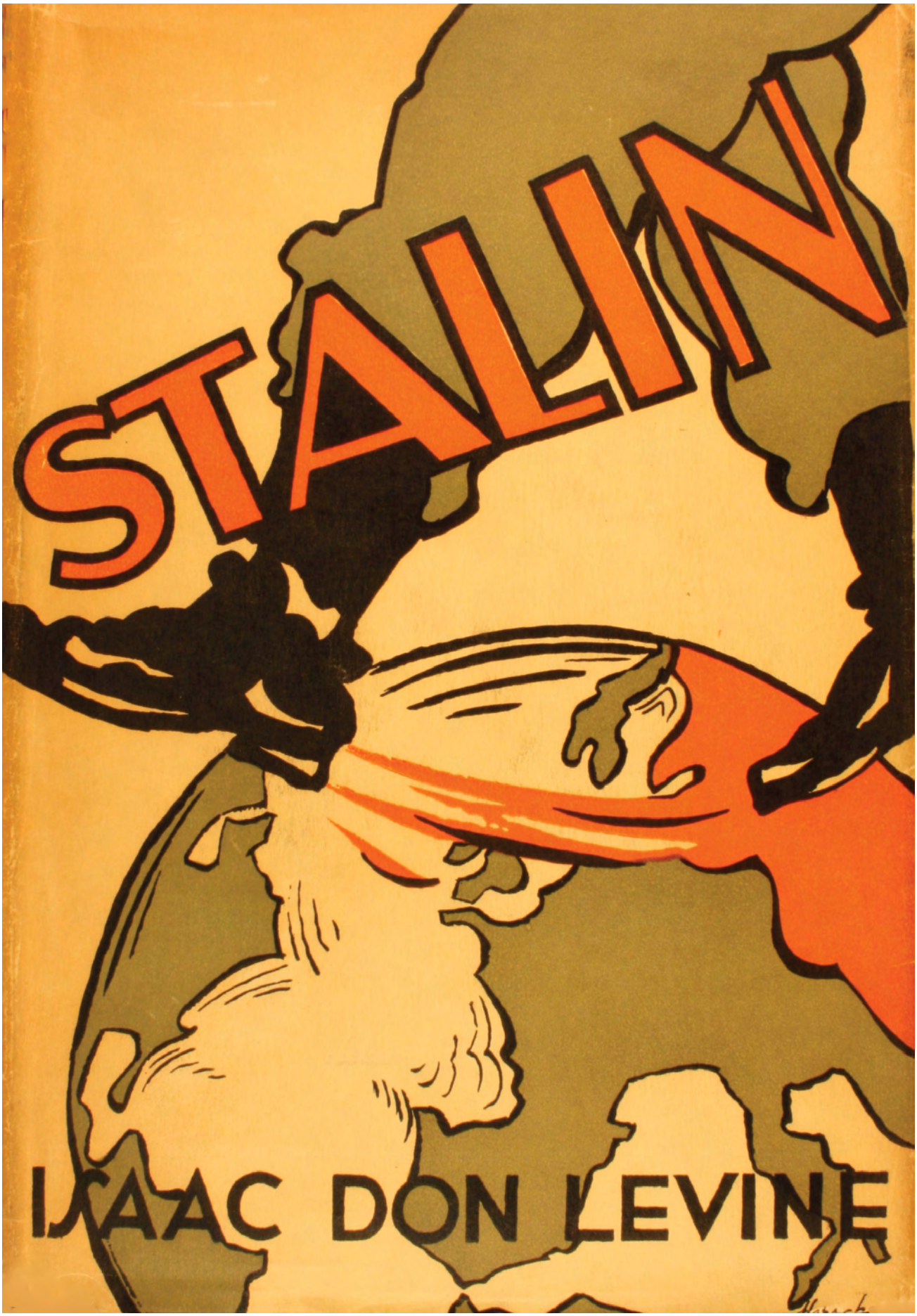
We have it from no less an authority than the fourth president of Carleton College that this "immortal volume" is undoubtedly the greatest work on its subject in our language, albeit the only one, and that it was unfortunate that it "never sold as widely as its author liked to give the impression it did." Being himself the author, he ought to know. In truth, Laurence M. Gould's first-hand account of his geological expeditions to the Rockefeller and Queen Maud Mountains as part of the first Byrd Antarctic Expedition is a riveting account which has deservedly attained the status of a minor classic in the annals of Antarctic memoir.

The privately-financed Byrd expedition of 1928–30 was the first American exploration of the southern continent in 90 years, and Gould (1896–1995) was the expedition's second-in-command and chief scientist. In leading a six-man (and 46-dog) two-and-a-half-months-long sledge trip from the expedition base of Little America, on the edge of the Ross Ice Shelf, to, along, and returning from the Queen Maud Mountains near the polar plateau, Gould became the first geologist from any nation to reach the interior of the Antarctic continent. The 1,500-mile journey was a grueling trek featuring snow bridges that collapsed into deep crevasses, blinding blizzards, and weather so cold that it nearly froze eyelids shut. The book reports the hardship, but it also features moments of great exhilaration and triumph—when Gould discovers sandstone and coal high in the Antarctic mountains; when the party travels far enough east to know that they are gazing on terrain never before seen by human eyes; and when after diligent searching they locate a historic cairn with notes and other items left behind 18 years before by Roald Amundsen and his men as they were making their own return from the South Pole.

Written in the months following the Byrd expedition's ticker-tape-filled return to the United States, the core of Gould's book is a polished version of his expedition diaries. While most chapters outline in detail the epic sledge journey—which Commander Richard Byrd termed "the outstanding personal achievement of the expedition"—the volume also provides Gould's harrowing account of being stranded for several days in the newly-discovered Rockefeller mountains some 140 miles east of Little America with two companions and a smashed-up airplane disabled by a fierce blizzard with tremendous winds. It also memorably describes expedition camp life during the long winter night of 1929, during which plans were laid—in the dark—for the epic sledge trip to follow in the spring.

The scientific harvest of Gould's sledge journey was substantial, but, as his book makes abundantly clear, it was also an unrivalled adventure—the last episode in Antarctica of the "heroic" era of dog-sled exploration. Gould went on to impressive honors and achievements throughout the rest of his long life, and surely his early experiences in Antarctica, which tested his mettle in so many ways, prepared him well for future challenges. In describing the various challenges of polar sledging, for example, he wrote words that can apply equally well to difficult tasks in life in general: "I know of no other activity that makes such complete demands on all that there is in a man. It demands the most rigid self-discipline or self-control; it calls for the utmost resourcefulness and it taxes the endurance of the hardiest."

ERIC HILLEMANN
College Archivist



Dust jacket

Isaac Don Levine

Stalin. New York: Cosmopolitan Book Corporation, 1931.

Isaac Don Levine (1892–1981) came with his family of Russian Zionists to the United States in 1911. He entered the field of journalism in time to cover the Russian Revolution and soon thereafter the Russian Civil War. His native command of Russian placed him within a small number of journalists who were able to follow Soviet affairs in depth.

Levine's long and controversial career produced close to a dozen books and innumerable magazine articles. His reportage for the Hearst newspapers during the late 1920s and 1930s and his editorial work on the anti-communist monthly *Plain Talk* in the years 1946–1950 built his reputation as a militant opponent of the Soviet regime. He also supported the former communist Whittaker Chambers's attempt to expose a large Soviet spying operation in the American State and Treasury Departments. For all that, Levine resented being called a political conservative. In a letter to the the *New York Times* in 1968, he described himself as an "inveterate libertarian," one who never joined any conservative camp and who looked upon statism, regardless of its color, and upon every form of concentrated power as the blights of our age.

This full-length biography of Stalin (1878–1953), the first of its kind in English, was published in l931, shortly after Stalin's triumph over his better-known Communist Party rivals. The biography explains that triumph with reference to Stalin's personal characteristics and the strategies he used to rise in the Party and ultimately gain dictatorial control. Levine spends little time on the Djugashvili family background in Georgia, but he credits Stalin's mother with the major influence on his early life, urging his education in the hopes he would become a priest and sending him to seminary in Tiflis, where he first became involved with radical ideas and soon changed his name to Stalin, "the man of steel."

Levine argues that Lenin's creation of an elite Party to bring revolutionary consciousness to the workers was the first step toward a Party dictatorship over the proletariat, which provided the backdrop for Stalin's rise to personal power. He credits Stalin with an authentic dedication to the cause of revolution against the old order and with a desire to create a socialist alternative. Stalin pursued those goals with energy and ruthlessness, and his overall loyalty to Lenin made him an invaluable ally in the twists and turns of policy in 1917 and thereafter.

Levine's explanation of Stalin's triumph over Trotsky, Zinoviev, and Bukharin after Lenin's death is based largely on his control of the Party's Secretariat and Organization Bureau. His rivals may have had greater ideological sophistication, a better grasp of economics, or a more famous reputation for their role in the Revolution, but Stalin knew how to build a national base of support through appointments to lower Party positions, and that gave him a solid voting bloc at the Party Congresses in 1925, 1927, and l930. These votes gave him the power to suppress the dying Lenin's negative criticisms of his own role in the Party and to gradually push his rivals out of positions of power.

In addition to Stalin's demonstration of mastery in machine politics, Levine points to aspects of Stalin's personality and manner that one hears little of in later biographies. Admittedly, he could be crude and ruthless, but Stalin also showed a personal modesty and simplicity of speech that had genuine appeal to the less educated new Party members. Perhaps Trotsky was a little too smart for his own good.

WILLIAM F. WOEHRLIN
Laird Bell Professor of History, Emeritus

This edition, autographed by the author, of

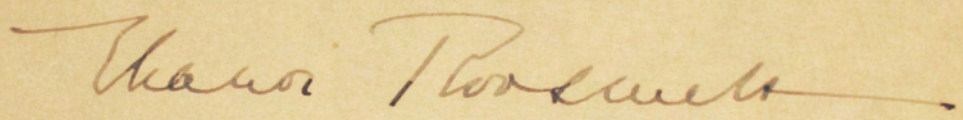
IT'S UP TO THE WOMEN

is limited to two hundred and fifty copies

of which this is

Number

144



Limitation page

Eleanor Roosevelt

It's Up to the Women. New York: Frederick A. Stokes Company, 1933.

It's Up to the Women was written and published in November 1933, and when it appeared, Eleanor Roosevelt (1884–1962) was 51 years old and serving her inaugural year as First Lady of the United States. She had recently witnessed the transition from the great bull market to the Stock Market Crash of 1929, and her husband was sharing his vision for economic recovery in fireside chats broadcast to the American people beginning in 1933. Concurrently, Eleanor Roosevelt made her own voice heard in the articles and speeches she wrote and delivered during this apprehensive period of shared angst and hardship. The 20 chapters found in *It's Up to the Women* is a compilation of this work.

The conditions of the Great Depression figure prominently in this volume. As Roosevelt outlines the role of women in bringing the country "through it successfully," her tone is both instructive and inspirational. She challenges women to economize and to simplify their lives. In doing so, she offers practical tips for creating and living within a budget (Chapter III: "Budgets"), for preparing balanced and inexpensive family meals (Chapter V: "Family Health"), and for organizing low-cost recreational activities (Chapter VII: "Recreation"). In challenging women to modify their domestic lives, however, a deeper agenda for social change emerges.

In the final chapters, with titles such as "Women and Jobs," "Various Occupations for Women," "Women in Public Life," "Women and Business Training," and "Women and Working Conditions," Roosevelt proposes a radically progressive social ideology. In "Women and Jobs," for example, she rejects reigning norms of the period dictating that a married woman's place was in the home. Instead, she empowers women to combine employment with the roles of wife and mother. In her words, "It seems to me perfectly obvious that if a woman falls in love and marries, of course her first interest and first duty is to her home, but her duty to her home does not of necessity preclude her having another occupation." Roosevelt was careful, however, to couch this argument in language that emphasized the well-being of husbands: "The very best thing that comes to a woman with a job is the fact that she has to use her brains in order to find time for both her job and her home duties. This keeps her brain from stagnating. She has something new to talk to her husband about and he never will get the feeling that she is just like the old chair which he has always sat in—comfortable, but thoroughly familiar and never very interesting in consequence."

History now recognizes Eleanor Roosevelt's efforts to achieve gender equality, so short on the heels of women's emancipation. By combining the roles of wife, mother, and grandmother with political activist, she herself provided a role model to the audience she hoped to reach with *It's Up to the Women*. Scholarly review now confirms that Roosevelt was able to use her political position with great efficacy, tirelessly working behind the scenes on social causes in which she so strongly believed. Now distant from the moment in which Eleanor Roosevelt wrote these judicious words, her sage wisdom still resonates.

ANNETTE NIEROBISZ
Associate Professor of Sociology

GERTRUDE STEIN 66

Page 66

Man Ray

Photographies, 1920–1934 Paris, 2nd ed.
Hartford: James Thrall Soby, 1934.

Man Ray (1890–1976)—born Emmanuel Radnitzky in Philadelphia—is one of the fathers of 20th-century photography. He spent the most productive years of his career in Paris, where he joined the Surrealist movement and quickly became one of its main spokesmen. *Man Ray: Photographies* was first printed in Paris in 1934; the copy of *Photographies* owned by Carleton College—signed by the author and dedicated to Jerome Mellquist (the famous American art critic)—appeared later the same year.

The book is divided into four parts: still lifes and flowers, women's faces, portraits of famous male writers and artists, and photograms of inanimate objects. Each part is preceded by a short essay or poem written by some of the most influential intellectuals of the time: Man Ray himself ("The Age of Light"), the French poet Paul Éluard ("Man Ray"), André Breton ("The Visages of the Woman"), Marcel Duchamp ("Men Before the Mirror"), and Tristan Tzara ("When Things Dream"). It is, therefore, a Surrealist manifesto right before the movement started to decline, a showcase of Surrealist ideas about nature, women, men, and inanimate objects.

The first section—"Still Lifes and Flowers"—revolves around a central Modernist concern: how to approach nature understood as formlessness by means of the machine, or—in slightly different terms—how to transcend reason by means of reason. This is certainly one of the pressing dilemmas of Modernist aesthetics in general and not only of Man Ray. There was the suspicion that reason, or "instrumental reason" as it came to be called, had betrayed raw nature and that it needed to come to terms with it once again without compromising thinking.

The second and third sections—"The Visages of the Woman" and "Men before the Mirror"—expose one of the weakest points of Surrealist poetics. As these titles suggest, women are little more than a seductive, albeit enigmatic, face, whereas men are geniuses lost in deep thinking and tormented by their creative powers. Thus, women are nameless, whereas men are named: Salvador Dalí, Tristan Tzara, James Joyce, Pablo Picasso, and, of course, Man Ray himself, as the visionary photographer holding his magical camera. What is communicated is that men work while women simply pose. The only telling exception is Gertrude Stein, who, although female, figures at the threshold of the male section, not quite as a full man, but not as a woman either. The reason is that Gertrude Stein was a well-known lesbian and a prominent writer, and Man Ray could not get his arms around that fact without seriously reconsidering his mystifying, chauvinist, pseudo-poetic view of women as "the last incarnation of the Sphinx."

The last section—"When Things Dream"—consists of a series of Man Ray's famous photograms, photographic images made without a camera by exposing the object directly to the light on photographic paper. They go back to the dilemma of reason alluded to above. Less than "tools," that is to say, objects defined solely by their use—a pipe, threads, a necklace, a magnifying glass, etc.—they are, as Tristan Tzara explains, "that which matters because it does not know itself." There is, therefore, an unknown X within the familiar utensil that transcends all finality. This material dream, both tangible and irreducible to reason, useful and useless, seems to be the Holy Grail of Man Ray's aesthetics.

HUMBERTO HUERGO
Professor of Spanish

THE

HOLY BIBLE

Containing the Old and New Testaments: Translated out of the Original Tongues and with the former Translations diligently compared and revised by His Majesty's special Command

Appointed to be read in Churches

OXFORD
Printed at the University Press
1935

Title page

The Holy Bible

Containing the Old and New Testaments: Translated out of the Original Tongues and with the former Translations diligently compared and revised By His Majesty's special Command; Appointed to be read in Churches.
Oxford: Printed at the University Press, 1935.

The *Oxford Lectern Bible* is a masterpiece of 20th century printing and book design. In 1929 Oxford University Press, responding to a request by King George V for a new lectern Bible, asked American book designer and typographer Bruce Rogers (1870–1957) to design a large-size Bible using the King James Authorized Version for the text. Rogers, having achieved international recognition through years of exemplary work at the Riverside Press in Cambridge, Cambridge University Press, Harvard University Press, and several private presses, was at that time living in London, where he was working to complete one of his other masterpieces: a private-press edition of the T. E. Lawrence translation of Homer's *Odyssey*, a book designed and printed collaboratively with the famous English printer Emery Walker.

Rogers began to design the Bible in early 1929, and, due to the complexity of the project, the actual production of the book was to take Oxford University Press five years to complete. The publisher's prospectus announced that, "Not since Baskerville printed his great Bible of 1763 has a practical folio volume been produced that challenged comparison with the early Bibles on the score of printing." After experimenting with a number of different typefaces, Rogers and the officials at OUP decided to use a modified version of Centaur type, a typeface inspired by the work of Renaissance type designer Nicolas Jenson that Rogers had designed for the Metropolitan Museum of Art. The type was set using a commercial monotype typecasting machine and presents an example of presswork of the highest quality and consistency. The Bible was published in two editions, both printed from the same type. For use on the lecterns of cathedrals, the Press produced a limited edition of 200 copies, printed on hand-made linen-rag paper and employing wide margins. This book, 13 x 18½ x 4½ inches in size, sold for $265 in the United States. Another edition of 1,000 copies, measuring 12 x 16 x 3½ inches, was printed with smaller margins on Wolvercote paper.

The *Oxford Lectern Bible* is generally considered one of the great Bibles in the history of English language publishing, along with other famous Bibles such as the *Baskerville Bible* and the *Doves Press Bible* (1902–1904), a five-volume private-press edition produced by T. J. Cobden-Sanderson in collaboration with Emery Walker. In the words of Joseph Blumenthal, a major American printer, book designer, and historian, "In the grandeur of its conception, in its classic severity without ornamentation, in the smooth flow of words across the page, . . . the Oxford Bible takes its place among the noblest works done since the invention of movable type."

Carleton College's copy of this Bible is one of the edition of 1,000 and has an interesting history. It was donated to the College in 1951 by Frank P. Leslie, a book collector and Carleton parent, in appreciation of the spiritual leadership of Dr. Donald Cowling, President of Carleton College from 1909 to 1945. The Bible remained in the College Chapel, where it was used as a lectern Bible, until 1979, when it was recognized for its typographical significance and moved to a safer location.

KRISTI WERMAGER
Curator of Special Collections

Der Führer verläßt den Bauplatz des Hauses der Deutschen Kunst

Die Bauten des Führers

Von Architekt Albert Speer

Die Geschichte sah es oft, daß ein Staatsoberhaupt in besonderem Maße die Künste und besonders die Baukunst unterstützte, daß etwa ein Rokokofürst des 18. Jahrhunderts zu seiner Augenweide Schlösser und Gärten anlegte und daß er den zu seiner Zeit lebenden Architekten die Möglichkeit zu freiem Schaffen gab.

Auch der Führer baut als Staatsoberhaupt; aber er wird nie in diesem überlieferten Sinne bauen können. – Denn: seine großen Bauten, die heute an vielen Orten zu entstehen beginnen, sollen ein Wesensausdruck der Bewegung auf Jahrtausende und damit ein Teil der Bewegung an sich sein. Der Führer aber hat diese Bewegung geschaffen, kam durch ihre Kraft zur Macht und bestimmt auch heute noch bis ins kleinste deren endgültige Gestaltung. – Er kann daher nicht, wie ein Staatsoberhaupt früherer Jahrhunderte, als wohlwollender Bauherr, noch weniger als Mäzen, er muß als Nationalsozialist bauen. Als solcher bestimmt er, ebenso wie er Willen und Ausdruck der Bewegung bestimmt, die Sauberkeit und Reinheit der Baugesinnung, die Härte des Ausdrucks, die Klarheit des Baugedankens, das Edle des Materials und als Höchstes und Wichtigstes den neuen inneren Sinn und damit den inneren Gehalt seiner Bauwerke.

Das Bauen ist für den Führer kein Zeitvertreib, sondern eine ernste Angelegenheit, dazu bestimmt, dem Willen der nationalsozialistischen Bewegung auch in Stein hohen Ausdruck zu geben.

Es wird in der Geschichte des deutschen Volkes einmalig sein, daß an entscheidender Wende sein Führer nicht nur mit der größten weltanschaulichen und politischen Neuordnung unserer Geschichte beginnt, sondern gleichzeitig mit überlegener Sachkenntnis als Baumeister daran geht, auch die steinernen Bauten zu schaffen, die als Urkunden sowohl des politischen Willens wie des kulturellen Könnens noch in Jahrtausenden für ihre große Zeit zeugen sollen.

Nach langen Jahrhunderten der Wirrnis wird damit durch diesen einen Willen im Bauen sich eine Klarheit und Strenge durchsetzen, die in ihrer Fortentwicklung ein völlig neues Baugefühl zur Folge haben kann.

Wie eng sich der Führer seit seiner Jugend neben den sozialen Fragen mit der Baukunst verbunden fühlt, schreibt er 1924 in „Mein Kampf":

„Sowie mein Interesse für die soziale Frage erweckt war, begann ich sie auch mit aller Gründlichkeit zu studieren. Es war eine neue, bisher unbekannte Welt, die sich mir so erschloß.

Daß ich dabei mit Feuereifer meiner Liebe zur Baukunst diente, war natürlich. Sie erschien mir neben der Musik als die Königin der Künste: meine Beschäftigung mit ihr war unter solchen Umständen auch keine ‚Arbeit', sondern höchstes Glück. Ich konnte bis in die späte Nacht hinein lesen oder zeichnen, müde wurde ich da nie. So verstärkte sich mein Glaube, daß mir mein schöner Zukunftstraum, wenn auch nach langen Jahren, doch Wirklichkeit werden würde. Ich war fest überzeugt, als Baumeister mir dereinst einen Namen zu machen."

Und wie wichtig ihm diese Eindrücke seiner Wiener Jahre sind, stellt er selbst im ersten Kapitel von „Mein Kampf" fest:

„In dieser Zeit bildete sich mir ein Weltbild und eine Weltanschauung, die zum granitenen Fundament meines derzeitigen Handelns wurden. Ich habe zu dem, was ich mir so einst schuf, nur weniges hinzulernen müssen, zu ändern brauchte ich nichts.

Im Gegenteil.

Ich glaube heute fest daran, daß im allgemeinen sämtliche

Cigaretten-Bilderdienst, G.m.b.h.

Adolf . Bilder aus dem Leben des Führers.
Hamburg: Cigaretten-Bilderdienst Altona-Bahrenfeld, 1936.

This volume of photographs from the life of Adolf Hitler (1889–1945) offers a window into National Socialist Germany before the outbreak of World War II. Millions of copies of this book were printed and distributed in Germany a few years after the Nazi movement's ascent to power. It is in large format, the equivalent of today's coffee table books. Readers would buy the book itself for the pittance of a few marks without photos, and then by collecting coupons through the purchase of cigarettes, they would receive the photos that they would then paste in themselves in pre-designated places. Through this active participation, Germans thus cooperated in the formation of the personality cult surrounding the Führer as well as in the propagation of Nazi ideology more generally.

The book aspires to provide a wide-ranging portrait of Hitler through the 14 thematic articles that accompany these photos. Topics include Hitler and travel, youth, private life, art, and the army. The text is written by important Nazi figures, as, for instance, architect Albert Speer on "The Buildings of the Führer" or Robert Ley, head of the German Labor Front, on "The Führer and the German Worker." Each section contains a dozen or so black-and-white, high-quality photos which were carefully chosen to present Hitler, other Nazi leaders, and German society in the best possible light. The overall impression is of a well-rounded, distinguished leader who both knows how to conduct serious diplomacy but also can laugh and relax. The ordinary citizens depicted are uniformly happy, enthusiastic, and impressed and offer a societal portrait of the Nazi racial ideal.

This book is an impressive artifact of the propaganda of the Nazi period, and thus it is fitting that the introduction was written by the Reich Minister of Propaganda himself, Joseph Goebbels. (Perhaps unsurprisingly, the vain and egomaniacal Goebbels wrote several of the accompanying articles and features in many of the photos.) He extols the book as a means for ordinary Germans to bring Hitler into their own homes and to learn more about, and become closer to, their leader. In the introduction Goebbels writes of Hitler and this volume, "To understand him, one must see him not only as a politician and statesman, but also as a person. That is the purpose of this book. It is a testimony to his personality, written with love and appreciation by his closest aides and oldest fighting comrades. They here give the public a picture of this great man that has not yet been available . . . . That is the real value of this book."

For the historian and layperson interested in Nazi Germany, the importance of the book is in understanding the self-perception and self-presentation of the Nazi regime. In particular, through the collaborative means of production—involving the buyer/reader to a significant degree—the volume gives a sense of the participatory nature of the Nazi dictatorship.

Carleton College's copy of this book has an interesting provenance. The original German owners of this copy lived in southern Bavaria near Hitler's retreat at Berchtesgaden. After the war, the book became the possession of a certain Staff Sergeant Raymond J. Hall, who noted the date and place of acquisition on the flyleaf: "Badricenhof [sic], Germany, Berchtesgaden / June 27, 1945."

DAVID TOMPKINS
Assistant Professor of History

Cover

James Joyce

Ulysses. London: John Lane, the Bodley Head, 1936.

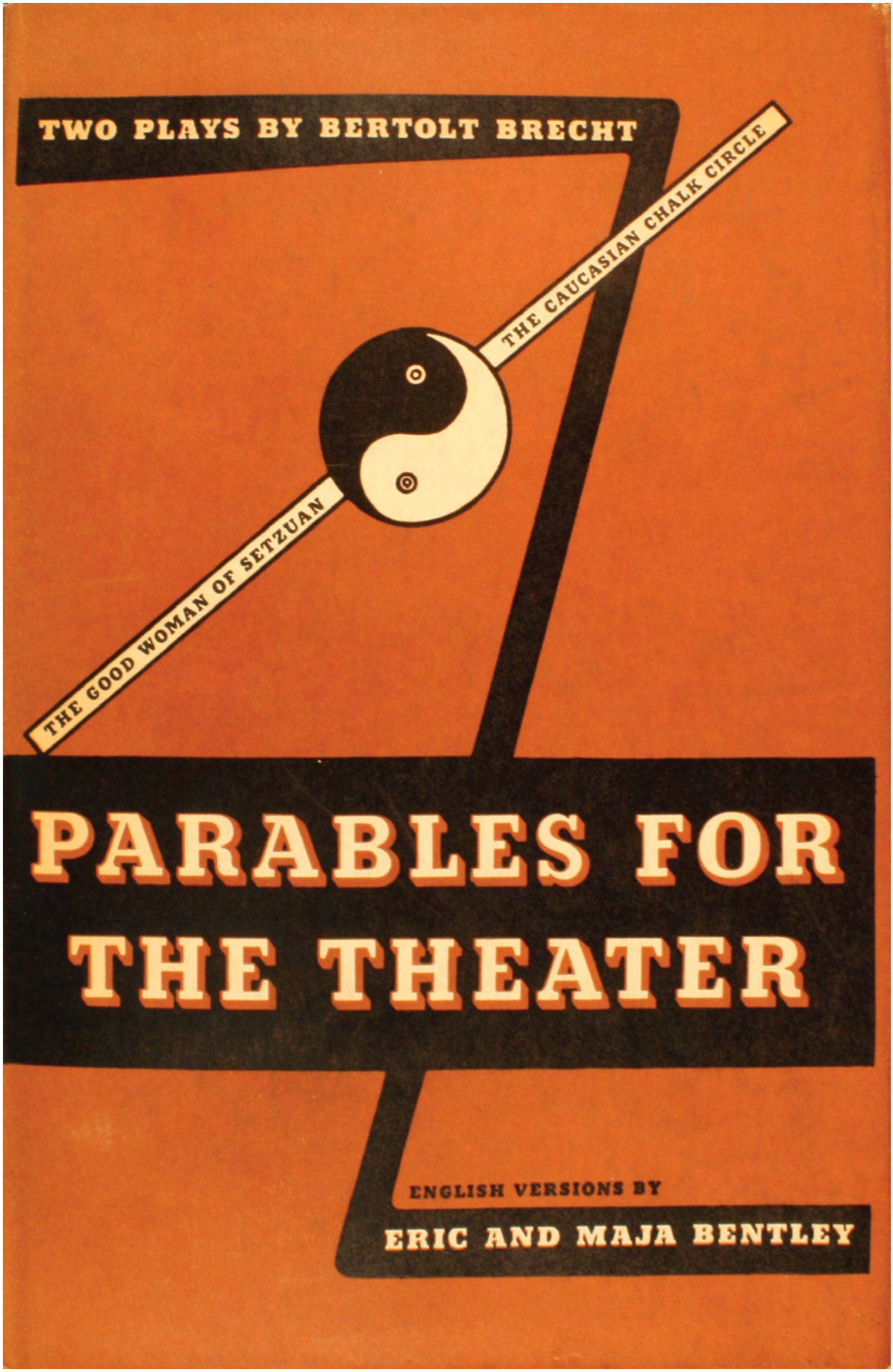
Ulysses is generally considered the greatest literary achievement of the 20th century. The present edition is the first British edition, limited to 1,000 copies. Of this edition, 100 copies were printed on handmade paper and signed by Joyce (1882–1941). The remaining 900—of which this copy is number 640— were printed on japon vellum and have on the cover and the spine of the dust jacket a stunning Homeric bow design by the distinguished English sculptor, typeface designer, and printmaker Eric Gill (1882–1940).

By the time *Ulysses* was published in book form in Paris in 1922, it was already notorious, as was its author, who was being introduced in Paris as "the Great James Joyce." Written over a seven-year period from 1914 to 1921, 14 of the novel's 18 episodes were published serially in the American journal *The Little Review* from March 1918 to December 1920. Sections of the novel also appeared in 1919 in the London literary journal *The Egoist*. Anti-obscenity crusaders fought against the distribution of the novel, and in New York in February 1921 the Comstock Act of 1873 was used to convict the American publishers Margaret Anderson and Jane Heap. The novel was banned in both America and Britain until the famous decision in December 1933 of Judge John M. Woolsey in the case "United States of America v. One Book called 'Ulysses'," which declared that the book was not obscene, a decision that changed decisively the legal application of moral standards to literature.

Although it is an encyclopedic linguistic, historical, mythic, and parodic extravaganza, at its simplest level it covers the happenings and thoughts of one day—June 16, 1904—in the city of Dublin, in the lives of two men, Stephen Dedalus, a poetic and philosophical young man, and Leopold Bloom, a middle-aged, part-Jewish, down-to-earth advertising canvasser. As the title and the universally accepted names of the 18 episodes indicate ("Telemachus," "Ithaca," "Penelope," etc.) their adventures are complexly and sometimes obscurely paralleled with Homer's *Odyssey*. The stylistic device for which the work is best known—"stream of consciousness"—is not in fact just one style, nor is it by any means the only one employed. *Ulysses* presents a vast panoply of styles and many levels of meaning. It is a demanding and challenging book, which merits to be called an epic, yet it never takes itself too seriously. As one critic writes, "*Ulysses* is above all a comic novel. It bubbles with irrepressible laughter. This laughter is by turns mocking, satirical, philosophical, political, blasphemous, transformative, humane and inhuman, compassionate and cold, dirty and extremely dirty . . . . Joyce wanted to exact from his readers an effort matching his own." What that effort involved is well conveyed by Joyce himself in a letter written in June 1921 to his English publisher: "My mind is full of pebbles and rubbish and broken matches and lots of glass picked up 'most everywhere.' The task I set myself technically in writing a book from 18 different points of view and in as many styles, all apparently unknown or undiscovered by my fellow tradesmen, that and the nature of the legend chosen would be enough to upset anyone's mental balance."

In his review of the first edition, T. S. Eliot called *Ulysses* "the most important expression which this present age has found, a book to which we are all indebted, and from which none of us can escape." The Bodley Head edition of 1936 is undoubtedly the most beautiful and readable version of *Ulysses* ever produced, and because it was the last edition proofread by Joyce, it became the basis of the texts now commonly available.

JAMES McDONNELL
Class of 1941 Professor of English and the Liberal Arts, Emeritus


TWO PLAYS BY BERTOLT BRECHT
THE CAUCASIAN CHALK CIRCLE
THE GOOD WOMAN OF SETZUAN
PARABLES FOR THE THEATER
ENGLISH VERSIONS BY
ERIC AND MAJA BENTLEY

Dust jacket

Bertolt Brecht

Parables for the Theater: Two Plays: The Good Woman of Setzuan and The Caucasian Chalk Circle. Trans. Eric and Maja Bentley. Minneapolis: University of Minnesota Press, 1948.

Bertolt Brecht (1892–1956) was a German poet, essayist, tale-teller, theatrical innovator, Marxist social critic, and perhaps the pre-eminent playwright of his generation. His politics put him at risk when the Nazis came to power in 1933, and he fled the country immediately. His lengthy flight took him through many lands, "changing countries more often than shoes," as he later wrote in his poem "To Those Who Come After." Brecht spent the years from 1933 to 1941 in various Scandinavian countries before finally landing in Los Angeles, where he lived from 1941 to 1947. Brecht's Marxist ideals made it difficult for him to find venues for his innovative theatrical work during the Cold War, and he was eventually subpoenaed by the House Committee on Un-American Activities and left the United States immediately after testifying.

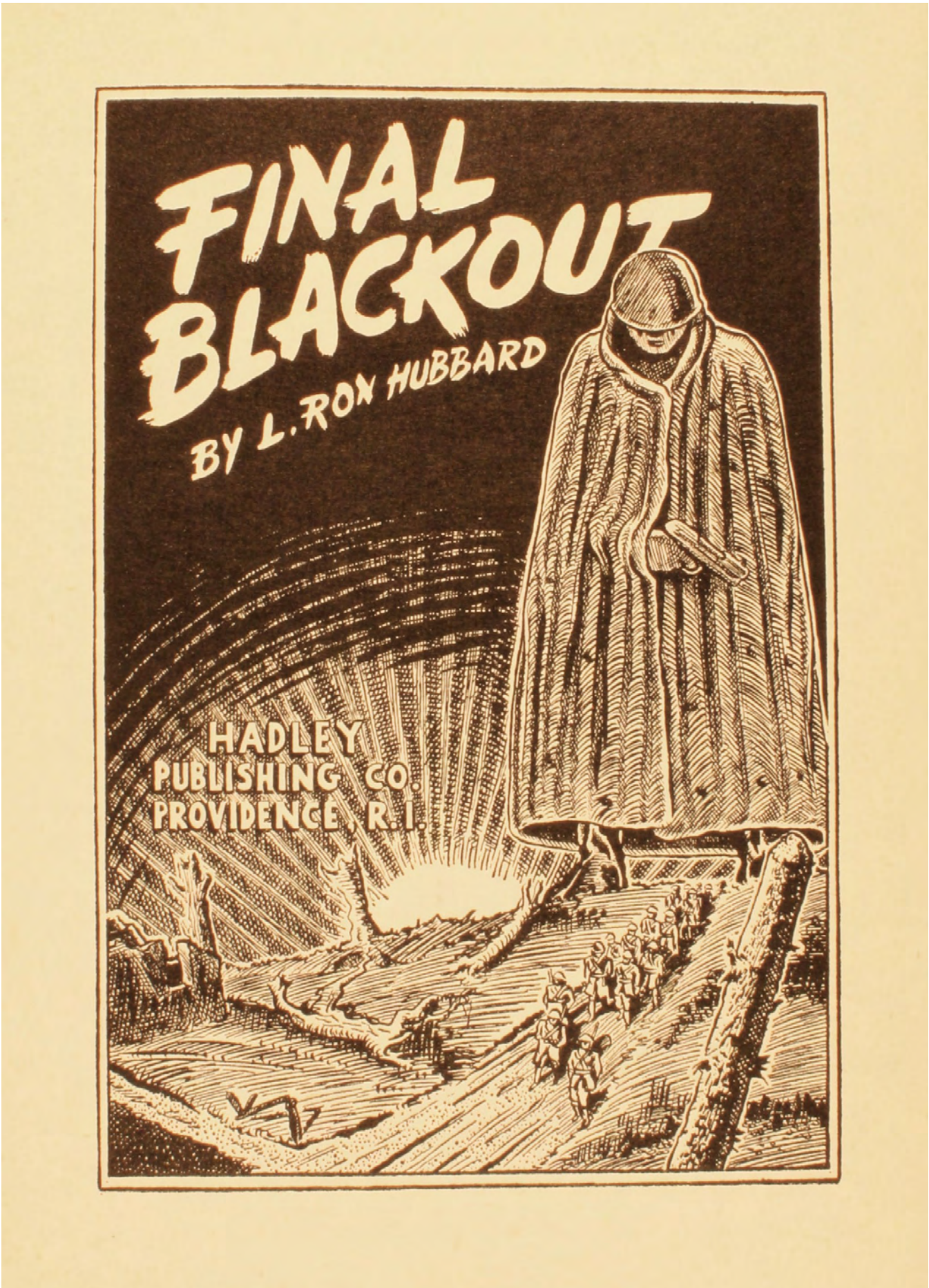
While residing in the United States, Brecht continued to write in German, producing some of his best and most thought-provoking plays, including these two "parables for the theater," both prime examples of his "epic theater." Brecht claimed Luther's translation of the Bible as one of his foremost literary influences. Like Christ's parables, both plays call upon listeners to act upon their message. They first appeared in this English translation by Eric and Maja Bentley. While in Los Angeles Brecht had become acquainted with Eric Bentley, who by the late 1940s was a professor in the theater department at the University of Minnesota.

Thanks to Eric Bentley's connections in Minnesota, both plays were produced at small liberal arts colleges there in 1948. *The Good Woman of Setzuan* had been produced once before (in Zurich, 1943) but had its American premiere at Hamline University in St. Paul. *The Caucasian Chalk Circle* received its world premiere at Carleton College, on the tiny stage of Nourse Little Theater. The director of the Carleton production was one of Bentley's graduate students, Henry Goodman, a veteran of World War II who had seen some of Brecht's work in German theaters. As Bentley mentions in his brief Notes, the play lends itself to double- and triple-casting, and this made it possible to mount the production on such a small stage.

In the Carleton production, the role of Azdak, the earthy village recorder who becomes a judge, was played by Carleton's first African-American student, Alvis Tinnen (Class of 1949), a war veteran with previous theatrical experience who was attending Carleton on the G.I. Bill®. (He later repeated the role of Azdak in the first professional production of the play.) In preparing Brecht's play for production, the Bentleys worked from German manuscripts, which they did not claim to be "definitive" versions. Brecht was an inveterate reviser of his own work, and he later made some substantial changes in *The Caucasian Chalk Circle*, including the addition of an introductory frame story (absent in this edition, and often cut in current productions).

Both plays demonstrate the paradoxical difficulty of being virtuous in the world. At the end of *The Good Woman of Setzuan*, an actor addresses the audience directly, asking, "In your opinion, then, what's to be done? / Change human nature or—the world? Well: which?" Even the gods are helpless against greed and poverty. And in the *The Caucasian Chalk Circle*, Azdak's hilariously aberrant stint as a judge who consistently decides in favor of the poor is remembered as "a brief golden age / Almost an age of justice."

ANNE CLOSE ULMER
Professor of German


FINAL BLACKOUT
BY L. RON HUBBARD
HADLEY PUBLISHING CO.
PROVIDENCE, R.I.

Title page

L. Ron Hubbard

Final Blackout. Providence: Hadley Pub. Co., 1948.

One of the most prolific fiction writers for the American pulp magazines of the late 1930s and 40s was L. Ron Hubbard (1911–1986). By the time his best-selling book *Dianetics: The Modern Science of Mental Health* was published in 1950, he had left his career as a pulp writer behind, having decided that religion was where the real money was. Hubbard was a brash, gregarious, and outgoing type who made an impression wherever he went.

Although he was already a regular contributor to pulp magazines at the time, L. Ron Hubbard's first science fiction/fantasy pulp magazine appearance was in a 1938 issue of Street and Smith's *Astounding Stories*, predating the 1939 start of what is referred to as the Golden Years of SF. In the following years his stories found a ready home in *Astounding Stories* and its fantasy fiction spin-off, *Unknown*.

When small specialty press publishers began to reprint science fiction pulp magazine stories in book format, Hubbard's tales found a new home. Hadley Publishing Company, Fantasy Publishing Company, Inc. (FPCI), and Shasta Publishers each released a book showcasing one of Hubbard's short science fiction novels in 1948. Two additional Hubbard science fiction titles appeared from FPCI in 1949. Gnome Press published two short Hubbard novels under one cover in 1952. All of these small press books were produced in hard cover with dust jackets, providing a more permanent housing for stories whose heretofore only appearance was in the highly perishable pulp format.

Final Blackout was one of only four books produced by Hadley Publishing Company. It was released in a printing of 1,000 copies with no additional print runs and sold out without being remaindered. Thomas Hadley had been one of the first to publish science fiction in hardcover, helping release two books under different small press imprints prior to establishing the Hadley Publishing Company. The books announced as forthcoming from Hadley on the jacket of *Final Blackout* were never released by Hadley; however, many of them were eventually published by other small presses. *Final Blackout* has a strikingly somber black and white cover and several black and white interior plates. Glossy interior plates were by no means the norm for the science fiction small presses in the 1940s and 50s.

First published in *Astounding Stories* in 1940 before the United States had entered World War II, *Final Blackout* is an early example of what is today called military science fiction. It features a strong charismatic hands-on British leader (the Lieutenant), who not only has earned his brigade's well-placed faith on the battle field but who also earns the British people's adoration when he overthrows the ruling Communist Party in England and reestablishes peace and prosperity upon his return from the war. Hubbard provides an ironic introduction, in which he demonstrates how the brash young version of himself failed in *Final Blackout* to accurately predict the trajectory and repercussions of World War II, all the while underscoring the many ways in which he was spot on. The novel has a very strong anti-creed theme, politicians and the officers who toady to them being portrayed as the cause of mankind's woes. Like Hubbard's other science fiction novels, it is pleasantly diverting but by no means a masterpiece.

ROGER A. LASLEY
Registrar

Unn. page

Pablo Picasso

Céramiques de Picasso. Paris: Albert Skira, 1948.
Ceramics by Picasso. Geneva: Skira, [1950].

These two publications—the English edition is a translation from the French—are actually portfolios of colored plates with accompanying text by Suzanne and Georges Ramie. Despite the connection with an artist of Picasso's stature, their true value rests on the fact that they represent one direct and one indirect significant contribution to the study of art by the Swiss publisher Skira.

The first contribution is simply in the publication itself. The Albert Skira publishing house began issuing books on art in 1928, and immediately after World War II its books presented tipped-in, extremely fine color reproductions of works of art. It had long been common for publishers to insert color reproductions in their art books, but the resulting images were far from satisfactory. The quality of illustrations in Skira books, on the other hand, was unmatched at the time, and this had a strong and direct influence on the teaching of courses in art history by presenting quality reproductions that students could study in their attempts to understand a work of art. (Interestingly, several of the plates in the French edition, which was donated by Laurence McKinley Gould, president of Carleton College, were apparently used for teaching purposes and pinned to a wall!)

This particular publication was among the earliest—if not the earliest—to introduce Picasso's ceramics to a wider world of art. The authors were the owners of Madoura Pottery in Vallauris, France, where they helped Picasso in his early efforts in ceramics. This collaboration occurred in August, 1946; it is remarkable that within two years the Ramies were able to interest Albert Skira in publishing images of the ceramics. The resulting publication in 1948 coincided with the first exhibition in Paris of Picasso's ceramic work. For an artist of Picasso's stature—known for his paintings, prints, and sculpture—to be involved in ceramics was a revelation to the public and helped to create greater interest in that medium itself.

That said—a small aside: it is necessary to note that the 18 ceramic pieces in this portfolio are all simple platter forms that Picasso probably did not make himself; he only decorated them with many of his iconic painted images, including bull fights, doves, the Minotaur, and many faces. Although these images veritably shout "Picasso," the ceramic works that reveal Picasso's unique artistic spirit are small sculptured bottles and vases not included in these portfolios. Perhaps the writers thought Picasso's familiar images would be the best ones with which to introduce his ceramics.

The indirect contribution Skira made to the study of art history was that the numerous brilliant reproductions issued by the firm presented to departments of art history sources for making quality colored slides. Heretofore, during the 1940s, slide projectors used large glass slides (3½ x 4 inches), and it was far too expensive for art history departments to have any significant number of colored slides of that size in a slide library. But with the development and popularity of the 35-millimeter camera just after World War II, costs fell, and the availability of this smaller camera, coupled with the fine illustrations in Skira publications, made the use of colored slides in teaching art history courses standard. Until the advent of digitized images half a century later, the 35-millimeter colored slide—often taken of Skira reproductions—reigned in college art department slide rooms and revolutionized the study of art history.

DALE K. HAWORTH
Professor of Art History, Emeritus

Page 246

Laurence Hyde

Southern Cross: A Novel of the South Seas Told in Wood Engravings.
Los Angeles: Ward Ritchie Press, [1951]. Signed by the author/artist.

This book by the Canadian illustrator and wood engraver Laurence Hyde (1914–1987) is a classic from the genre commonly called "novels without words." The Flemish artist Frans Masereel (1889–1972) is regarded as the leading example of this genre, producing strong visual narratives without use of text. The wordless novels were created by a small group of artists, mostly in the first half of the 20th century, using relief printed images in sequence to tell stories. They use the strong graphic qualities of woodcut and wood engraving, often telling dark stories with somewhat socialist themes. The books are printed from the actual carved blocks, rather than being reproduced by photographic printing. This genre is rightfully seen as the beginning of the graphic novel. Drawn and Quarterly, a leading publisher of comics and graphic novels, printed a facsimile edition of *Southern Cross* in 2007. It is considered to be a classic of the wordless novels, often compared to the books of American wood engraver and illustrator Lynd Ward (1905–1985).

Southern Cross tells a fictional story based on the Bikini bomb blast, focusing on the Pacific Islanders' loss of their homeland. Hyde was appalled by the atomic bomb tests in the Pacific that displaced so many people. He held to pacifist principles and dedicated the book to the Red Cross and the Society of Friends. The story focuses on one family. During the removal of the islanders, an American sailor assaults and attempts to rape a woman and is killed by her husband. They flee into the jungle with their small child and end up remaining on the island during the blast. The book begins by showing their idyllic life on the island and ends by portraying the suffering and death of the family in the bomb blast. The final panel shows the child alone by the bodies of the parents. Hyde uses the strong contrast style of the engraved image to portray their visual characteristics with subtlety. Like the best of the wordless novels, the pages work like a silent film, relaying a story and building subtle aspects of the characters. In Hyde's case, this includes a fine visual and contextual representation of the Pacific Islanders. The artist did extensive research on the customs and appearance of the islanders, working with the Maori scholar Peter Buck (Te Rangi Hiroa), who was head of the Bishop Museum in Honolulu.

Hyde used the technique of wood engraving to produce *Southern Cross*, creating 118 separate images to tell this story and working over a period of three years on the blocks. He was accomplished in the medium and used it for numerous book illustrations in the '30s and '40s. He also designed a number of postage stamps for the Canadian Postal Service. Wood engraving was popular for book illustration due to its ability to carry both bold compositions as well as fine detail. This type of engraving is different from woodcut in that it uses the end grain of a hard wood such as boxwood, with the hard material allowing for use of small detailed tools. The well-known engraver and illustrator Rockwell Kent (1882-1971) wrote the forward for the original publication of *Southern Cross*, acknowledging Hyde as a fine engraver and artist/writer. In his own forward, Hyde notes the difficulty of finding a publisher willing to produce a book without text.

FRED HAGSTROM
Rae Shupak Nathan Professor of Art

Cover

Colette

Claudine s'en va. Illus. Renée Ringel. Bruxelles: Éditions Terres-Latines, 1957.

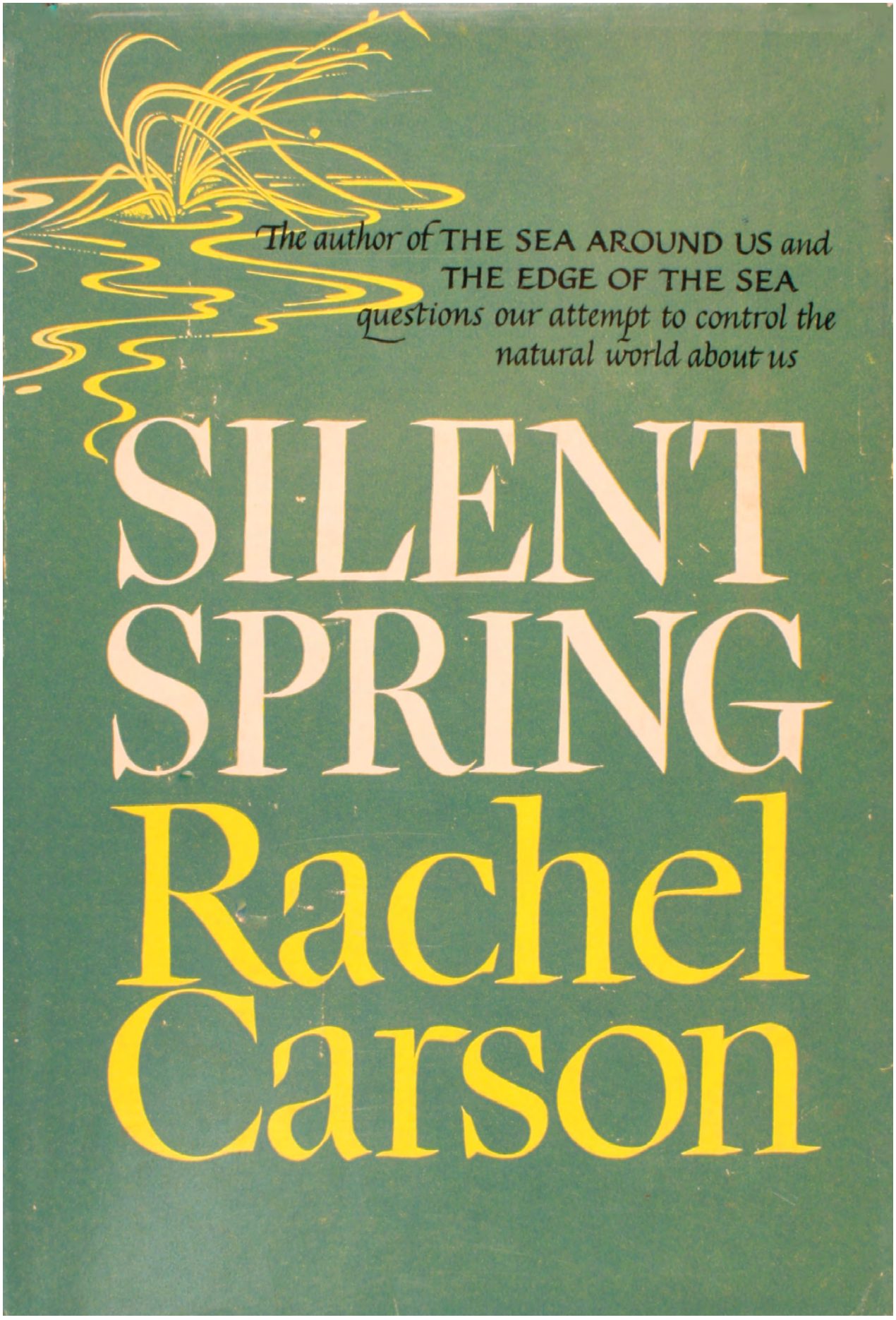
If we are to believe the autobiographical accounts of the 20th-century French writer Colette, her illustrious career was launched with the following directive, issued early in her first marriage by her husband, "You should jot down your memories of your school days. Don't worry about filling in the spicy details; I'll take care of that. We're short on cash." Though she would later claim, "In my youth, I felt that I was precisely born *not* to write," Colette was to become one of the most admired fiction writers of her generation, garnering international recognition as a pioneer in giving voice to female experience.

Born in 1873 in the lush Burgundy region, Colette grew up in a small village under the warm and watchful gaze of her mother, who instilled in her a deep appreciation for nature along with a healthy distrust of unquestioned social conventions. At the age of 19 Colette married the literary entrepreneur Henri Gauthier-Villars (known as "Willy"), familiar to Parisian circles as the manager of a stable of hack writers. When three years into their marriage his fortunes turned south, he decided to try to turn a profit from his wife's childhood memories. Dutifully following his instructions, Colette filled the school notebooks he gave her with what would become her first work, *Claudine à l'école (Claudine at School)*, her largely autobiographical account of growing up in the provinces. Although he first dismissed the manuscript with a cursory glance, Willy eventually sent it off to his publisher, but not before adding a generous sprinkling of the promised juicy details. The novel came out in 1900 and was an instant success.

Over the next few years, Colette wrote three more books in what soon came to be known as the "Claudine" series: *Claudine à Paris (Claudine in Paris)*, *Claudine en ménage (Claudine Married)*, and *Claudine s'en va (Claudine and Annie)*. Thanks in part to Colette's already recognizable talent and in part to Willy's enterprising spirit, the novels became a nationwide cultural phenomenon. Banking on the reading public's temptation to confuse life and letters, Willy strutted around Paris with both Colette and his mistress dressed as the schoolgirl Claudine, whose name by this point had become a household word. The marriage soon disintegrated due in no small part to Willy's philandering ways, and the couple divorced in 1906. Since all four of the Claudine books had been published under Willy's name alone, Colette had no literary reputation to fall back on when she faced life as a single woman in turn-of-the-century France. She eventually overcame the injustice, taking up the pen in her own name.

On first glance, *Claudine s'en va* is an unremarkable novel, staking its popular appeal on formulaic plot elements, mildly sexually suggestive dialogue, and homoerotic innuendos. Yet, despite Willy's heavy-handed interventions, Colette's skill as a stylist and insights into female experience are everywhere apparent. As the story goes, Annie, with eyes like "wild chicory flowers growing out of brown sand," is a young wife chafing under the control of her domineering husband. Slowly, with the encouragement of the happily married but free-spirited Claudine, Annie begins to forge her own independent identity. The novel thus marks two beginnings: at the same time that it chronicles the liberation of its disillusioned heroine, its publication opened the door for Colette's entrance onto the literary scene in her own right. In a nod to the parallels between her own story and Annie's, Colette originally chose as the title for her last "collaborative" work: *Je m'évade*, which translates as both "I escape" and "I free myself." Over the next 50 years she would take full advantage of the freedom she had gained, leaving her mark, through her life and writing, on generations of appreciative readers in France and beyond.

DANA STRAND
Andrew W. Mellon Professor of French and the Humanities


The author of THE SEA AROUND US and
THE EDGE OF THE SEA
questions our attempt to control the
natural world about us
SILENT
SPRING
Rachel
Carson

Dust jacket

Rachel Carson

Silent Spring. Boston: Houghton Mifflin, 1962.

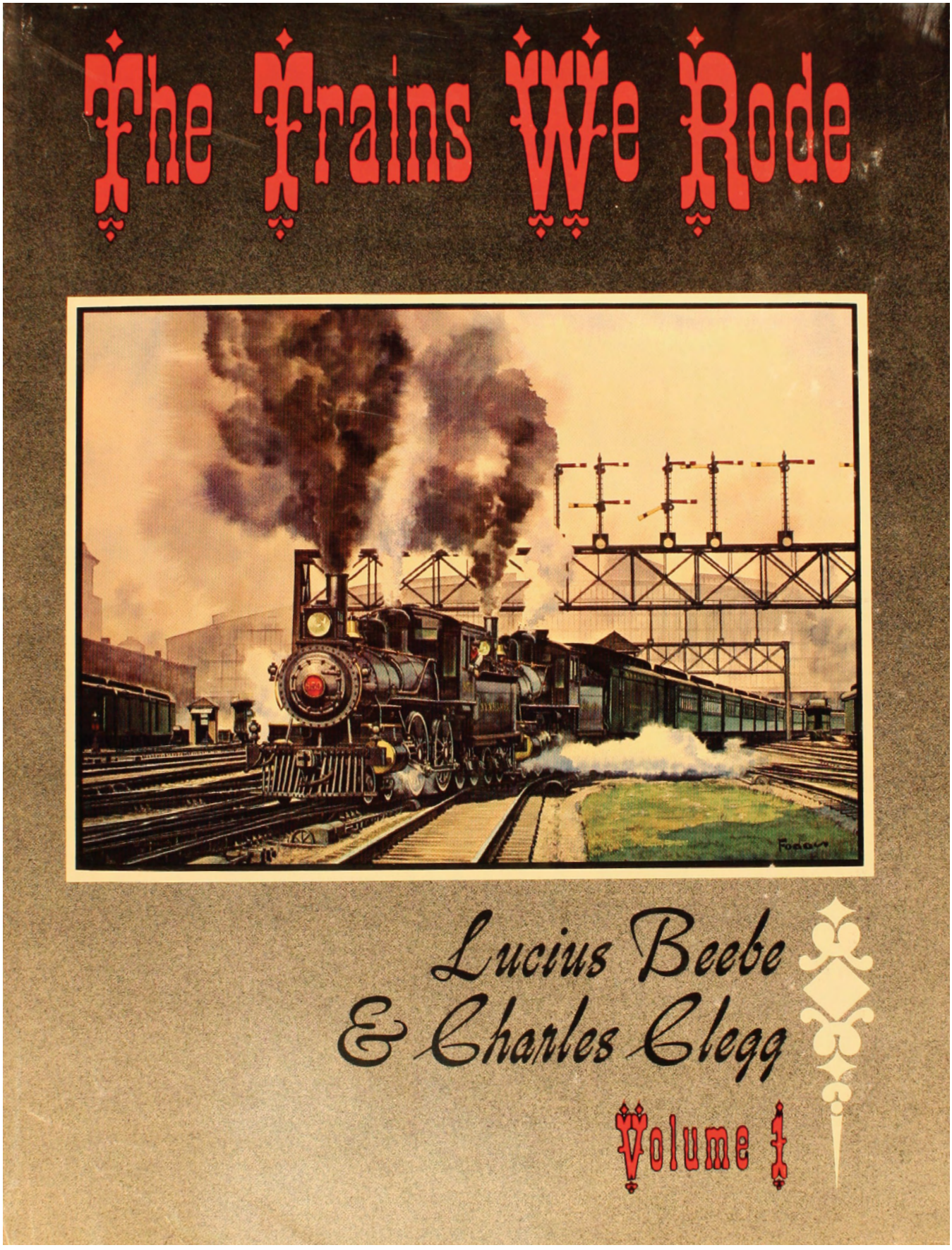
It is difficult to overstate the significance of Rachel Carson's *Silent Spring*. Published in 1962, it quickly reached the *New York Times* bestseller list and then stayed there for 31 weeks. It caught the attention of President John F. Kennedy and led to presidential, federal, and state investigations. It played key roles in establishing the Environmental Protection Agency (1970), in banning most domestic uses of DDT (1972), in supporting passage of the Pesticide Control Act (1972) and the Toxic Substances Control Act (1976), and in enacting dozens of other federal and state laws focused on environmental protection. Just a year after *Silent Spring* was published in the United States, it was published in 15 other countries and led to environmental protection legislation in each of them. *Silent Spring* has been called the fountainhead of the modern environmental movement and one of the most important books of the 20th century. Today, nearly a half-century after it was first published, we still read *Silent Spring*, and we continue to wrestle with the unsettling questions it raises.

These are remarkable achievements for any book, but perhaps they are even more striking for a book about chemical pesticides. In *Silent Spring*, Carson (1907–1964) argued that the widespread and indiscriminate use of DDT and other synthetic pesticides was causing far-reaching environmental harm. In some species, like birds, Carson described how DDT altered cellular processes and led to reproductive problems and even death. She also pointed to DDT's environmental persistence rate and tendency towards bioaccumulation, suggesting that DDT posed a danger to all life, including human life. In one of the more controversial parts of the book, Carson also marshaled evidence linking pesticides with certain cancers, a claim that continues to be debated today.

To see only Carson's analysis of DDT and other pesticides, however, is to miss the heart of *Silent Spring*. Writing at a time when Americans' faith in science and technology knew few limits, Carson questioned that faith. She raised questions about the scientific community and the chemical industry, suggesting that neither understood the full ecological implications of the technologies they were creating. She also raised important questions about the federal government, charging it with failing to exercise its regulatory duty to protect the public from harm. Above all, though, she raised stubborn, difficult questions about the course of modern American society and its relationship to the natural world. Where should people draw the line between using and transforming nature, and conserving and protecting it? What types and amounts of pollution are safe for people and safe for the rest of nature? Do we have a moral obligation towards other forms of life?

These questions are as relevant today as they were in 1962. Despite the influence of *Silent Spring* and all that it helped set in motion, human beings continue to pollute the world around them and to burden it with their staggering numbers and demands. If we are to find a better way, it will likely come from our willingness to engage the hard questions that Carson posed and to engage them as openly, as clear-eyed, and as bravely as she did.

GEORGE VRTIS
Assistant Professor of Environmental Studies and History



Dust jacket, volume I

Lucius Beebe and Charles Clegg

The Trains We Rode, 2 vols. Berkeley: Howell-North Books, 1965–66.

On the the dust jacket of *Mr. Pullman's Elegant Palace Car*, a Beebe book from 1961, one reads, "Lucius Beebe is well-known as a gourmet, newspaper publisher, railroad buff, and devoted admirer of the old West." By the 1960s, Lucius Beebe (1902–1966) had written some 30 books, about half co-authored with Charles Clegg and many on the history and folklore of American railroading. He was not only drawn to the stories of the great companies and the machinations of their notorious tycoons but even more to the trains themselves, their peculiarities, and above all, their social cachet. He took delight in riding trains, taking their photographs, and writing about them. The interior décor of his private railway car—he was one of the last to own one—was famously described as "Venetian renaissance baroque." Such is also an apt description of his prose style: his voice is that of a "rara avis" (one of his favorite phrases), honed in the upscale world of columns for the *New York Herald Tribune* and the *San Francisco Chronicle* as well as for articles for *Gourmet* and *Town and Country*.

No other book proposes so encyclopedic a survey of American railroading from the perspective of social history as does *The Trains We Rode*. Yet for Beebe, details mean the most, and they are often conveyed in language that relies on insider knowledge with one foot in the workaday world of industry and commerce and the other in the exalted world of wealth and privilege. His expertise concerning the ritual comings and goings of undergraduates in an age when their trips to and from campus were unquestioningly made by rail—and when few but the prosperous went to college—offers an example. *The Trains We Rode* does not present a history, or even a chronicle, of American railroading; rather, with comprehensive familiarity and capacious affection, it offers an appreciation of a world gone by, a world largely forgotten, as is now Lucius Beebe.

LAWRENCE ARCHBOLD
Professor of Music
Enid and Henry Woodward College Organist

Wellesley students cheering the arrival of a holiday train, circa 1920

Rear dust jacket

Dieter Roth

Trophies: 125 Two-Handed Speedy Drawings.
Stuttgart: Edition Hansjörg Mayer, 1979.

When does a trophy double as a human figure? What does an artist do with a profusion of speedy drawings made with both hands? The answer to both questions can be found in *Trophies*, an artist's book by Swiss-German conceptual artist Dieter Roth (1930–1998). In this 1979 tome, Roth collects countless drawings—rendered quickly with both hands mirroring one another—of vivacious objects that transform from trophies to human figures and back again. Imbued with the insouciant energy of the artist, these graphite drawings allude to self-portraiture and creative re-invention and offer a formal meditation on lateral symmetry.

Trophies presents page upon page of playful orchestrations of line and form. Transformations of the "trophy" form are ever fluent, if not always graceful. As Roth suggests in his brief opening statement, the drawn shapes shift as unpredictably as words combine in stream-of-consciousness poetry. "The TWO-HANDED SPEEDY DRAWINGS called TROPHIES are said to show people waving trophies, or persons wielding or yielding cups . . . Trophies as persons screaming for trophies, trophies as persons handing out trophies . . . streams of persons as trophies or not as trophies but as screams . . . or simply persons or trophies meant to be called to be me."

As the reader/viewer pages through *Trophies*, a freely drawn urn on a pedestal grows eyes, hands, a navel. The urn sprouts handles and is then topped by a propeller. The urn emerges as a squat figure with floppy hands, which then become banners emblazoned with the word "trophy." The urn/figure takes a sexual turn, with lines and energy emerging from the pubic zone; and later this figure squats, buttocks splayed in a crouching rear-view. The figure doubles, and then evaporates into an energetic hail of wispy marks. And on and on. The experience of paging through *Trophies* suggests a large format flip book, except that the images are not sequenced to tell a visual story. In fact, while change is constant, there is no discernable system of order in the overall layout.

Dieter Roth is best known for artists' books and for artworks made with rotting foodstuffs. This peripatetic artist, who lived and worked throughout continental Europe, the United States, and Iceland, regularly circled back to Switzerland, where Dada was born in the early 20th century. The original Dadaists, convened in Zurich, set out to eliminate the distance between "high art" and the lowly objects and events of real life. Serious pranksters, these poets, painters, and anarchists introduced randomness and chance as organizing principles and brought unorthodox materials into the art-making process. The spirit of Dada lives on in conceptual art, emerging around 1960 as a way for artists to privilege ideas over techniques. Conceptual artists, exploring notions of art, identity, and authenticity, were not limited by a single medium such as painting on canvas. Under this expansive attitude, artists' books developed as fertile formats for cultivating new audiences and developing new outlets for art.

Dieter Roth is a pioneer in the field of artists' books. Along with American artist Edward Ruscha, Roth—in the estimation of the critic Johanna Drucker— "systematically and innovatively explored the potential of the book form in sustained series of projects" with democratic intent. Roth's first book project dates to the late 1950s, when he abandoned the customary codex format and gave the reader authority to re-organize the content. The artist moved between unique book objects and editioned-multiples, including *Trophies*, throughout his career.

LAUREL BRADLEY
Director of Exhibitions and Curator of the College Art Collection
Senior Lecturer in Art and Art History

Louise McCagg

Vorkuta Poems / Vorkutai versek, 1947-1954. Poems by Sára Karig, translated by László Baránszky-Jób. New York: Dobbin Books, 1994.

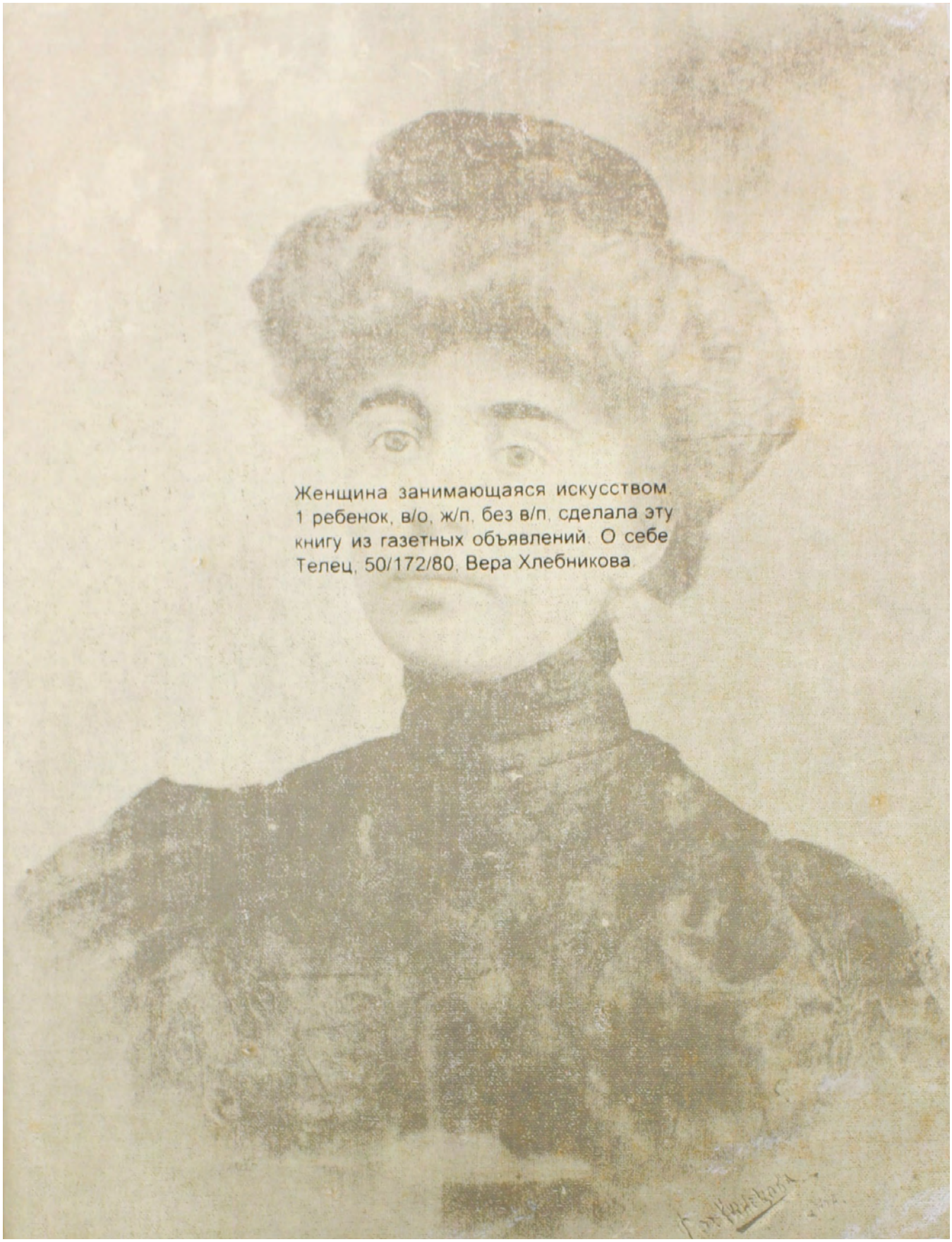
Vorkuta Poems—a limited edition of 20 copies designed by Louise McCagg with paper and binding by Robbin Ami Silverberg—is arguably one of the most original artists' books about the Soviet Gulag era. It consists of a molded paper sculpture in the form of an aged female head. Reminiscent of a death mask, this cast head features a slot in its forehead for a miniature book (3½ inches square) of Sára Karig's poetry. The unusual housing of the small book has elicited numerous readers' responses, from valuing the opportunity to—in the words of a New York Public Library exhibition catalog—"pull thoughts (literally) from the mind of another" to feeling, as Jae Rossman has said, like privileged intruders in a private sphere "by having to exert effort to free the volume from the paper head." *Vorkuta Poems* invites, almost irresistibly, physical and emotional engagement on the part of readers while staging an exceptional interplay between art (sculptured head) and the written word (poems).

The story behind Karig's poetry adds a unique dimension to the book. Born in Baja, Hungary, to a family of teachers, Karig (1914–1999) seems to have been poised early on to embrace a life of languages, hard work, and political action. She studied in Szeged as well as in Germany and England before moving to the Hungarian capital in 1937 to serve as a German-English commercial correspondent. It is during this time that she became active in the Social Democratic Party, a left-leaning party that became illegal when the Germans occupied Hungary in 1944. That same year, while working in Budapest for the Swedish Red Cross, she saved countless Jewish children, Hungarian deserters, and British prisoners of war from deportation. In recognition for her courage, she received the title of "Righteous among the Nations" from Israel's Yad Vasem in 1985, and she was also offered British citizenship (which she declined).

The parliamentary elections of August 1947 were a turning point in Karig's life. Delegated by her political party—by then part of Hungary's post-war governing coalition—to serve as the precinct captain of Budapest's second election district, Karig uncovered massive voting fraud with absentee ballots (the so-called "blue slips") by the Communists and sent a letter of protest to the Ministry of Justice, but—unlike others—she never recanted. The Hungarian secret police swiftly handed her over to their Soviet counterpart. They, in turn, sent her to Vorkuta, one of the more notorious forced labor camps of the Gulag, just north of the Arctic Circle, where she remained imprisoned from 1947 to 1954 while Hungary moved to a one-party system under Communist control.

In Vorkuta Karig secretly composed poetry which she transcribed on brown wrapping paper used to bind books at the polar camp's library—reflected in the miniature book's brown paper. After memorizing the poems, she invariably burned them before the weekly search. However, upon her return to Budapest in 1954 (after Stalin's death), she wrote down as much as she could recollect and published it much later in 1995. Unsurprisingly, her poetry is poignantly dark and describes a harsh and unspiritual world punctuated by abandonment, meaninglessness, and violence, as is the case in "A Ballad / Ballada" (1951), one of the six pieces included in *Vorkuta Poems*: "[Her] hands raised to the sky / are swallowed up by dirty currents / Vorkuta Vorkuta" (*Égnek emelt két keze / szennyes árban elmerült / Vorkuta Vorkuta*). Although Karig appears not to have written more poetry after Vorkuta, she went on to become an eminent editor of world literature and an award-winning literary translator, drawing in part on languages she learned under difficult circumstances in the labor camp: Russian, Ukrainian, and Belarusian.

ÉVA PÓSFAY
Associate Dean of the College
Professor of French


Женщина занимающаяся искусством,
1 ребенок, в/о, ж/п, без в/п, сделала эту
книгу из газетных объявлений. О себе:
Телец, 50/172/80, Вера Хлебникова.

Cover

Vera Khlebnikova

Женщина, занимающаяся искусством, 1 ребенок, в/о, ж/п, без в/п, сделала эту книгу из газетных объявлений: о себе: телец, 50/172/80 / Вера Хлебникова
[Woman concerned in art, having a flat, a child, had made this book of newspaper's ads. About myself: living in Moscow, Taurus, 50/172/80, D&D free, non-smkr. Vera Khlebnikova].
Washington: National Museum of Women in the Arts, 2004.

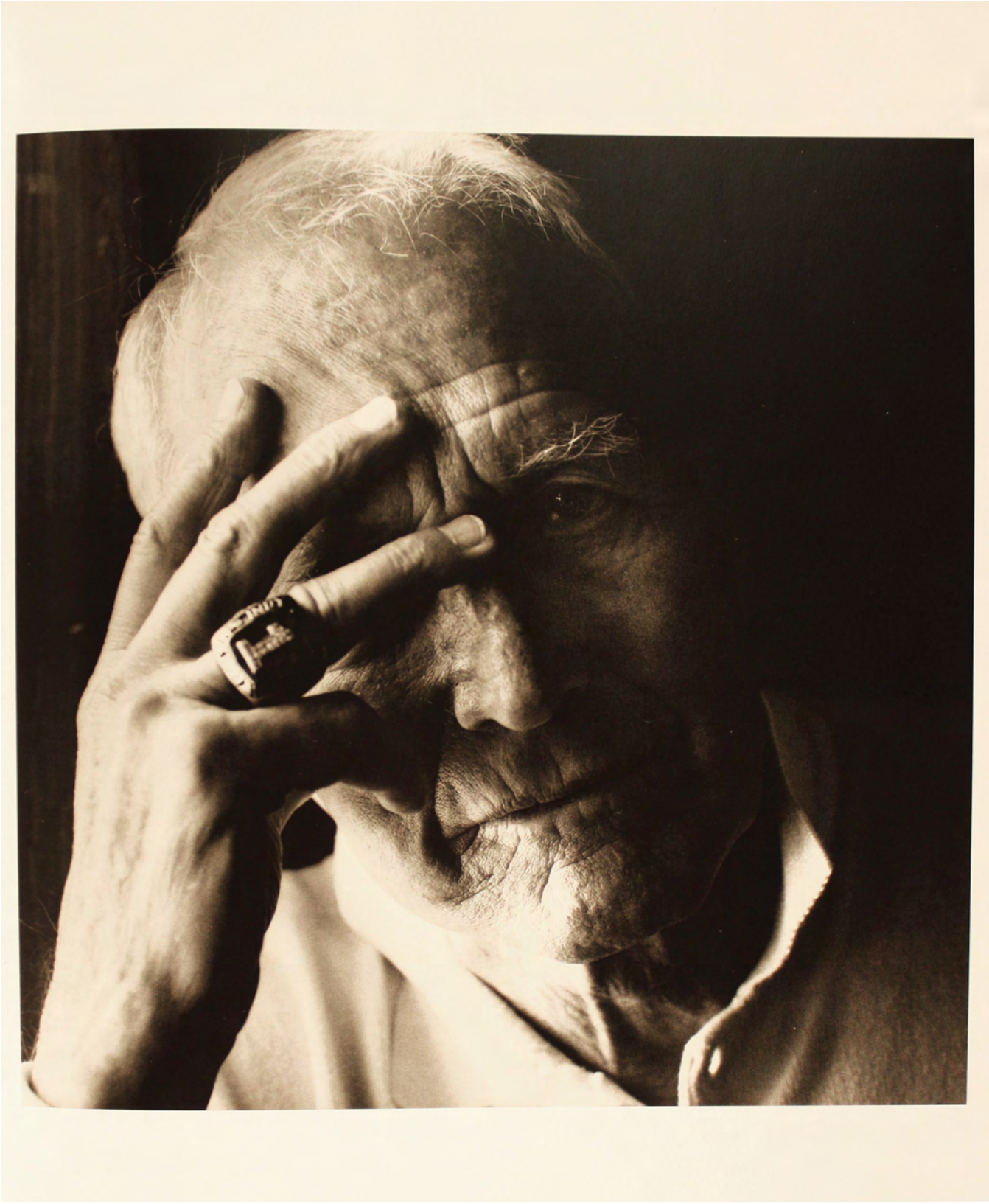
Vera Khlebnikova's artistic pedigree runs deep. Her surname is that of her great-uncle, the renowned Futurist poet Velimir Khlebnikov, whose experimental poetry of the early 20th century explored the interplay of sound, sense, and rhythm. Her grandfather, Pyotr Miturich, was a noted painter, graphic artist, and inventor, whose wife was a "Sunday painter." Her father, Mai Miturich-Khlebnikov, was an artist and illustrator, best known for his illustrations of children's books by writers such as Lewis Carroll, Rudyard Kipling, and Kornei Chukovsky. Vera recalls learning to paint by her father's side, at a table that had once belonged to her grandfather. Like her father and grandfather, she studied at the Moscow College of Polygraphy, where she earned a degree in book design; like her grandfather and great-uncle, she became keenly interested in the relationship between image and word.

While identifying deeply with her family's artistic legacy, Khlebnikova began early on to seek new themes, forms, and media. In the mid-1970s she conceived of and participated in performance art pieces with the Moscow conceptualist group "Collective Actions." In 1990 her collages were included along with the work of six other women in *The Woman Worker*, one of the first exhibitions to focus on Russian women's issues and experiences. Khlebnikova currently resides in Moscow, where she continues to create both art books and conceptualist installations.

The book *Woman Concerned in Art* consists of 20 old, unidentified photographs from the artist's personal collection, overlain with texts from contemporary classified ads printed in Russian and English on separate vellum sheets. In the early 1990s Khlebnikova became interested in the ads that proliferated in popular post-Soviet periodicals and began collecting them "for no reason I could name." The ads, while fascinating, seemed somehow incomplete: "I needed faces. I wanted to see the people who wrote these terrible, funny, crazy messages. I own hundreds of old photos of people no one can identify. To make this book, I matched the people in the photographs to the stories suggested by the advertisements I had clipped."

The ads represent an extraordinary range of human experience: a dying woman seeks a foster mother for her daughter; another seeks a buyer for her unborn child; a desperate man offers his organs for sale. Some include jarring juxtapositions, such as a joint ad by three men seeking sexual partners ("each one—separately") laid over a photograph of three happy couples posing arm in arm on old-style cross-country skis, or "The School of Death holds guest seminars" paired with a photograph of mourners over a corpse in a wooden coffin. Still others border on the bizarre, such as the one offering "free cure of all diseases except drug addiction" or this gem: "Worlds and galaxies, space and time obey me. I transport to the inner sun, to the mouth of the volcano, into the depths of oceans and planets, and into disappeared eras and alien ships. Phone at Moscow 497-91-84."

LAURA GOERING
Professor of Russian



Unn. page

Sam Taylor-Wood

Crying Men. Göttingen: Steidl, 2004.

Crying Men features portraits of celebrity actors who consented to being photographed but did not know they would be asked to cry for the camera. The resulting images are unsettling and raise thought-provoking questions. Are their tears real or fake? If the men were not actors, would we even question the authenticity of their emotional display? Is it acceptable for men to cry? Is it acceptable for them to make their private tears public? What does it mean for the men to offer themselves up to the gaze of a female photographer? Do female and male viewers respond differently to these images?

In the 18th and 19th centuries, stage actors were taught to externalize emotion by adopting codified attitudes or poses. Whether or not they actually felt the emotion was beside the point. If they could mobilize the right gestures, they were likely to strike a chord with audiences. A photograph of comedic actor Ben Stiller is suggestive of this tradition. The placement of his arm across his forehead and eyes recalls the dramatic gesture of a stage diva from a previous era. Surely he is striking a pose, giving us a distraught Zoolander rather than his authentic self. And is there anything wrong with that?

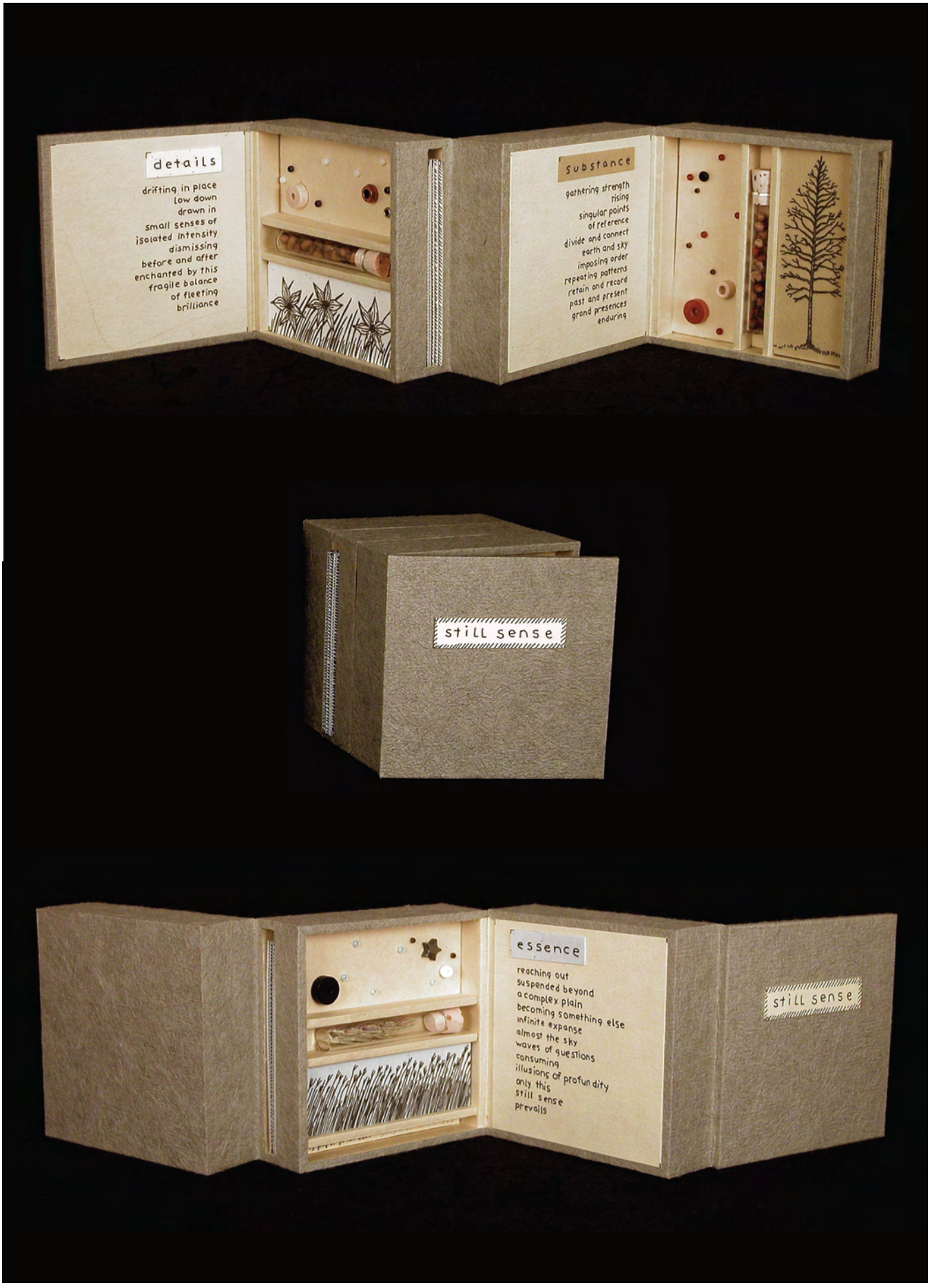
In the 1930s and 40s, the tradition of "method" acting put more emphasis on recalling interior emotions and sensations in order to personify them authentically. Dustin Hoffman was trained in this tradition, and in his portrait he is seated in front of a mirror, shirtless, eyes closed, head bowed. The setting could be his home, but the lights surrounding the mirror also recall a backstage makeup table. Is this an intimate glimpse of Hoffman feeling real emotions in the privacy of his own home? Or is this Hoffman the method actor tunnelling inward in preparation for a performance? If his emotions are genuine in both cases, does it make sense to differentiate between Hoffman the private man and Hoffman the public actor? Then why is it important to us to see him in the privacy of his home rather than performing a role?

All of the men cry at the bidding of the female photographer; she is in control. However, a few of the men resist the gaze—hers as well as ours—in subtle ways. Paul Newman, for example, shields the right side of his face with a graceful hand. A heavy ring on his third finger, inscribed with the number 1, is positioned over his right eye. Meanwhile, the left side of his face is heavily shadowed. From the depths of the shadows, his left eye peers directly at us. Although Newman presents himself to the gaze, he refuses to be objectified. He remains a seeing subject, number 1. And he is.

A younger generation of actors is now following in Newman's footsteps. Sean Penn, pictured on a New York City rooftop and experiencing a moment of sadness, has downcast eyes, implying vulnerability, but his bold frontal stance and muscular arms suggest otherwise. He is one tough dude. Daniel Craig lets the tears flow, but his crouch and the positioning of his arms evoke the defensive stance of a boxer. Is anger the source of men's tears?

The final image in the book, a photograph of Robert Downey Jr. posing like a classical nude, references the history of (gendered) representation that preceded the advent of the photochemical image. A photograph is an aesthetic construct, no less so than a drawing or painting, but its reality-effect can be more pronounced, prompting us to misrecognize the image as objective truth. Even if the tears shed by Taylor-Wood's crying men are not rooted in authentic emotion, these photographs have the power to inspire our belief in beautiful illusions.

CAROL DONELAN
Associate Professor of Cinema and Media Studies


details
drifting in place
low down
drawn in
small senses of
isolated intensity
dismissing
before and after
enchanted by this
fragile balance
of fleeting
brilliance
Substance
gathering strength
rising
singular points
of reference
divide and connect
earth and sky
imposing order
repeating patterns
retain and record
past and present
grand presences
enduring
still sense
essence
reaching out
suspended beyond
a complex plain
becoming something else
infinite expanse
almost the sky
waves of questions
consuming
illusions of profundity
only this
still sense
prevails
still sense

Jody Williams

Still Sense. Minneapolis: Flying Paper Press, 2008.

Jody Williams (born 1956) is an internationally known printmaker, book artist, and teacher based in Minnesota. A graduate of Carleton College (Class of 1978) and subsequently of the Rochester Institute of Technology, where she specialized in printmaking and metal work, she has since become a prolific artist and teacher. Williams is best known for her meticulous etchings, which create a world of whimsy, delight, and wonder. She puts these etchings to use in prints, books, boxes, and multi-media works—all small and impeccably crafted.

The copy of *Still Sense*—one of a limited edition of only 75 copies—is an excellent example of precisely this kind of work. The book/box is comprised of three small boxes, hinged together, with a front cover. When closed, the whole is a cube measuring 2¾ x 2¾ x 2¾ inches. The outer portions of the boxes are covered in grey Momi paper; the insides are lined with Sakamoto paper. In the side edge of each box is constructed a tiny slipcase, each of which holds six loose cards with etchings of prairie plants on one side and fragments of a Midwestern patchwork landscape on the other. Each set of cards is a different shade of blue, cream or tan. Beaded threads help ease the card pack out of the slipcase. Inside each of the three connected boxes is a shallow chamber, containing text, etched images of prairie forbs, grasses and trees, along with a glass vial containing a related physical specimen. Williams often "works in threes" and this book/box is no exception: three boxes, three themes (details, essence, substance), three elements (text, image, specimen), three botanical types, three sets of loose cards, three colors, three dimensions. It may be serendipitous, yet certainly fitting, that the copy held at Carleton College is number 33.

Williams describes *Still Sense* as a "meander through a Minnesota prairie." Exploring a prairie is a grounding experience—one enhanced by being still, using one's senses, and making sense of the whole. Just as many find the delight of a prairie in the details, so too do readers delight in this playful work. It is replete with detail—from the precise conception to the accurate botanical drawings to the meticulous construction. The details invite discovery—pondering the words, closely scrutinizing the tiny images and miniature beads arrayed as firmaments, arranging the 18 cards in myriad configurations. And yet, the inherent order of this work is revealed when all the pieces are back in place. This work is truly a charming example of the artistry and craftsmanship for which Jody Williams is famous.

CAROL E. EYLER
Head of Technical Services, Lawrence McKinley Gould Library

Index of Names