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92 Colby Library Quarterly

"[When] I took the first step towards establishing a private press in Detroit. . . . I selected for a beginning the type created by William Morris. . . . I think that William Morris may be said to have excelled all printers, both ancient and modern. . . . He gave to England first a new standard of art. . . ; but America was not slow to profit by the lesson he so ably taught, and our country today is blessed by his work and his example."—George G. Booth, *The Cranbrook Press*, 1902.

"The first Kelmscott book that Morris issued was *The Story of the Glittering Plain*, and its effect upon lovers of fine books was instantaneous. . . . Morris taught a lesson in the unity of effect in books for which the modern printer is deeply in his debt — a unity now influencing volumes very far removed from those rather precious productions in which it was first exemplified."—Daniel B. Updike, *Printing Types: their History, Forms, and Use*, Harvard University Press, 1937.



THE KELMSCOTT INFLUENCE IN MAINE

Observations by EDWARD F. STEVENS (Colby 1889)
gathered from various sources by the editor

“IN the early years of the last decade of the nineteenth century there came into being in Portland, Maine, a succession of periodic literary reprints exhibiting such refinement and discrimination in their choice and their production, as to draw attention to their publisher, Thomas Bird Mosher. . . . It was at the very moment when William Morris, in England, was crowning his versatile career with the Kelmscott Press¹ which exalted printing to a new emi-

¹ It is no mere chronological coincidence to which Dr. Stevens is here calling attention. In Mr. Mosher's private library there were seven Kelmscott Press books — Numbers 12, 18, 23, 26, 35, 41, and 53 in the list given in the pages that follow.—*Editor*.

Colby Library Quarterly 93

nence." (Quoted from *Thomas Bird Mosher of Portland, Maine*, Foreword by Edward F. Stevens; Portland, The Southworth-Anthoensen Press, Keepsake No. 11, 1941.)

"In the brilliant revival of printing during the latter years of the nineteenth century, . . . William Morris led the crusade, beginning in 1891 with the Kelmscott Press. . . . Bruce Rogers [who] hails from Indiana, . . . [began making] decorative initials, title-pages, [etc., which] found favor with J. M. Bowles, editor of the magazine, *Modern Art*, in Indianapolis. In 1894 Bowles showed Rogers a copy of *The Story of the Glittering Plain*, the first product of William Morris's Kelmscott Press. This glimpse of a rich example of the redemption of printing from long degradation gave quick stimulus to the artistic sensibility of Bruce Rogers. . . . Although he gained his first incentive upon seeing a Kelmscott volume, it was not to imitate. . . . After the transitory yielding to the Kelmscott impulse,² Bruce Rogers . . . began investigation and deviation on his own account." (Quoted from "A Master and his Masterpiece," *Colby Alumnus*, March, 1940, p. 5.)

Thus "William Morris gave the initial inspiration to Bruce Rogers which determined his career" (quoted from *Three Letters from Bruce Rogers and Emery Walker*, by Edward F. Stevens, The Southworth-Anthoensen Press, Keepsake No. 12, 1941, p. vi), and the influence of Bruce Rogers

² shown, for example, in the designs and headbands in the first book designed by Rogers, *Homeward Songs by the Way*, by A. E. (George Russell), published by Thomas B. Mosher, in Portland, Maine, in 1895. When Mr. Rogers was a student at Purdue University, in Indiana, he had seen some of Mosher's books in the college bookstore. Having done some lettering and designing in an art-course in college, Mr. Rogers sent some to Mr. Mosher. The Portland publisher eventually gave Bruce Rogers an order for designing A. E.'s *Homeward Songs*. For a further example of the Kelmscott influence upon young Rogers, see the border and decorative initials, reproduced from *Modern Art*, in *The Colophon* (No. 11, New York, September, 1932), of which J. M. Bowles there says: "They show the influence of the rich and heavy Kelmscott decoration, which Rogers quickly shed after he arrived in Boston."—*Editor*.

94 Colby Library Quarterly

has, in turn, been handed on, through Fred Anthoensen, to The Southworth-Anthoensen Press in Portland, Maine, printer of contemporary Colby books. Since no list of these books has as yet appeared in print, readers of this *Quarterly* may pardon our interrupting the account of William Morris and of his Kelmscott Press long enough to list the titles. The Southworth-Anthoensen Press has printed the following Colby College books:

1. *Colby College: An Account of its Beginnings, Progress and Service*, by Edwin C. Whittemore, 1927.
2. *A Descriptive Catalogue of The Grolier Club Centenary Exhibition of the Works of Thomas Hardy*, by Carroll A. Wilson; Colby College Monograph No. 9, 1940.
3. *The Jubilee of "Tess,"* by Carl J. Weber, 1941.
4. *Maumbury Ring*, by Thomas Hardy; Limited Edition, 1942.
5. *Thomas Hardy in Maine*, by Carl J. Weber; Southworth-Anthoensen Keepsake No. 16, 1942.
6. *The Thieves who couldn't help sneezing*, by Thomas Hardy; with an Introduction on Hardy's First Christmas Story, by Carl J. Weber; First Edition, 1942.
7. *A Matter of Will Power*; Colby College, 1943.
8. *Letters of Edwin Arlington Robinson to Howard George Schmitt*, Colby College Library, 1943.
9. *Colby's President Roberts*, by Bertha Louise Soule, 1943.

To return to the subject of Bruce Rogers's influence upon Fred Anthoensen: we have Mr. Anthoensen's own testimony on this point:

"In 1901 I joined the Press as a compositor. Mr. D. B. Updike and Bruce Rogers were . . . well on the road to distinguished careers. It was through the specimens of their work shown in *The Printing Art* . . . that I became interested in fine printing." (*Types and Bookmaking*, by Fred Anthoensen, Portland, The Southworth-Anthoensen Press, 1943, pp. 3-4.)

[On page 6 Mr. Anthoensen remarks: "In 1921 the

Colby Library Quarterly 95

[Southworth] Press obtained its first out-of-the-state client . . . , Mr. Edward F. Stevens." And Mr. Stevens also figures in two interesting "association-items" recently added to the Colby Library—books which link the names of William Morris, John Ruskin, Bruce Rogers, and Edward F. Stevens, thus: In the list of Kelmscott Press publications that follow, No. 4 is "The Nature of Gothic" by John Ruskin. This is not the sole piece of evidence of Morris's interest in Ruskin's defence of Gothic, as the noblest style of architecture, in *The Seven Lamps of Architecture*. At the time of our Ruskin exhibition a year ago, the only copy of *The Seven Lamps* possessed by the Colby Library was the first American edition, New York, 1854. Thanks to a generous and friendly act by Mr. Bruce Rogers, we now have copies of the first English edition, London, 1849, and of the second London edition, 1855. Both are beautifully inscribed: "Given to Colby Library | as a token of my long friendship with Edward F. Stevens | Bruce Rogers."—*Editor*.



KELMSCOTT BOOKS AT COLBY

BY VIVIAN M. MAXWELL, '44

IN an article on "Holdings of Incunabula in American University Libraries" (published in *The Library Quarterly*, July, 1939, pp. 273-284), Fremont Rider wrote: "Some weeks ago a member of the Wesleyan University faculty asked how our holdings of incunabula compared with those of other colleges and universities in the United States. . . . We proceeded to write to each of the . . . libraries . . . which we selected as at all likely to have incunabula. . . . The list speaks for itself."

In Mr. Rider's list COLBY COLLEGE appears near the bottom. Our library now contains two incunabula, but in New England alone thirteen colleges own more than two. Harvard has nearly two thousand.