PRINTED & BOUND

Printed & Bound focuses on the book as a collectible item and as an example of the printer's art. It provides information about the history of printing and book production, guidelines for developing a book collection, and news about book-related publications and events.

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Bibliophilia: The love of books. A bibliophile is one who loves to read, admires fine books, and collects special editions.

WALT WHITMAN AT 200

Two hundred years ago, on May 31, 1819, Walt Whitman, a man whose name is synonymous with American poetry, was born on Long Island, New York. A journalist and essayist, as well as a poet, Whitman died on March 26, 1892, in Camden, New Jersey, leaving behind a far-reaching literary legacy.

To celebrate Walt Whitman's bicentennial, the Walt Whitman Birthplace Association (WWBA) will hold its inaugural Walt Whitman International Festival (WWIF) August 9-11, 2019, at the poet's birthplace on Long Island, New York. For information about the festival, go to https://www.waltwhitman.org/whitman200/.


Walt Whitman's birthplace in Huntington, Long Island, still stands. It is now listed on the National Register of Historic Places.

LEAVES OF GRASS AND WHITMAN'S SEARCH FOR PERFECTION

Starting in 1855, when he published his first edition of *Leaves of Grass*, with 12 poems printed on 95 pages, until his final version, which included nearly 400 poems, Walt Whitman worked on perfecting his masterpiece throughout his life. Sources disagree about the number of editions published by Whitman during his lifetime.

However, the Walt Whitman Archive (https://whitmanarchive.org/published/LG/) lists six editions (1855, 1856, 1860-61, 1867, 1871-72, and 1881-82), plus the so-called "deathbed edition," dated 1891-92, which reprinted the 1881-82 version with some additions. Shown below are various editions of this famous work.
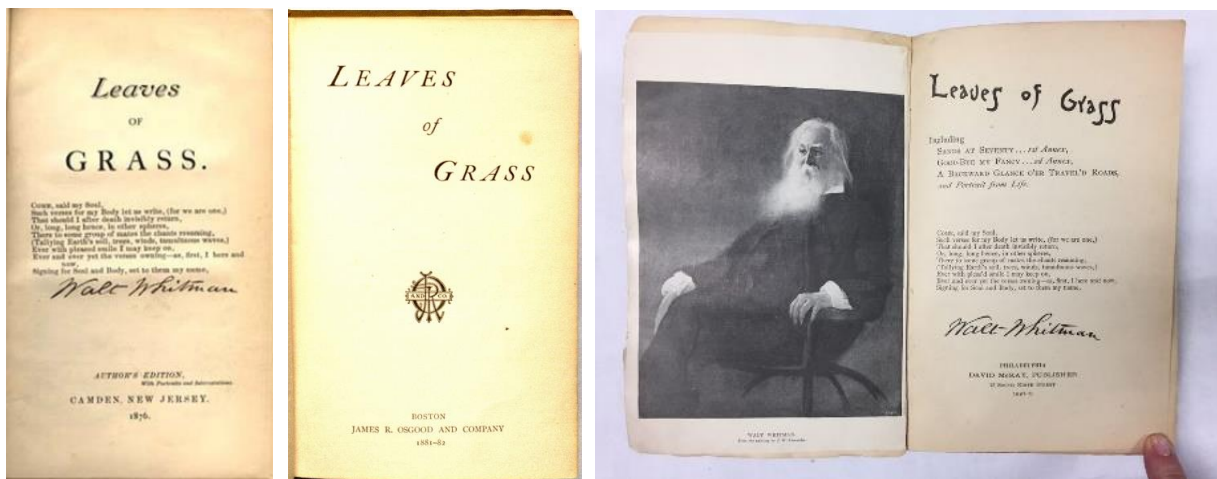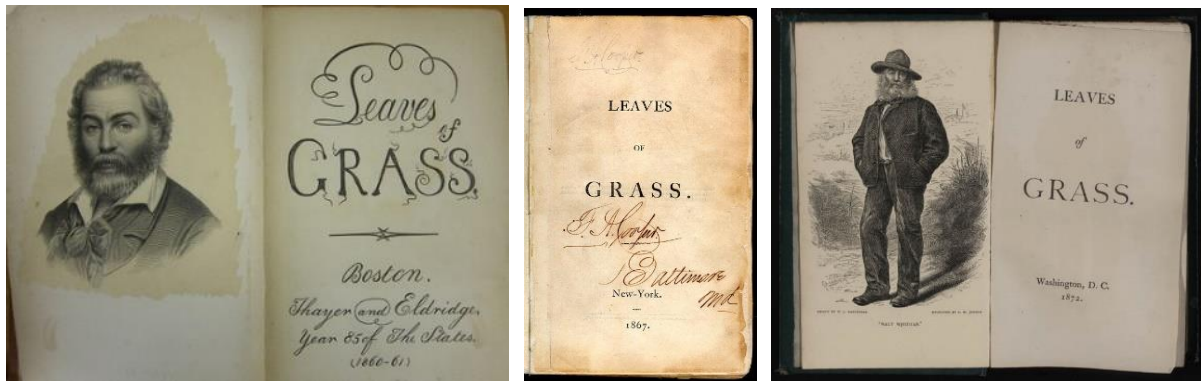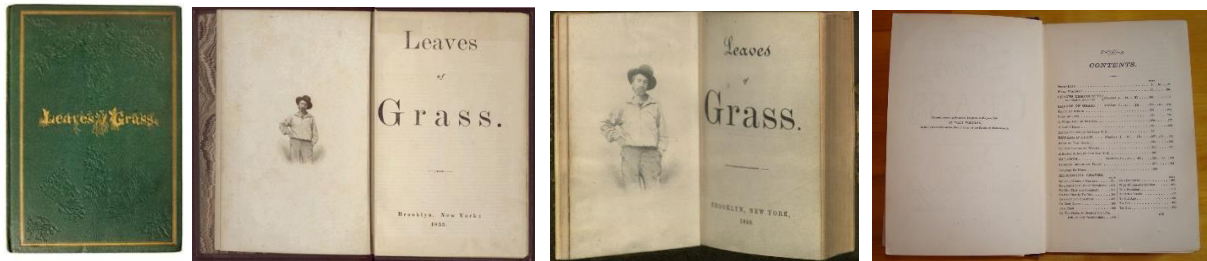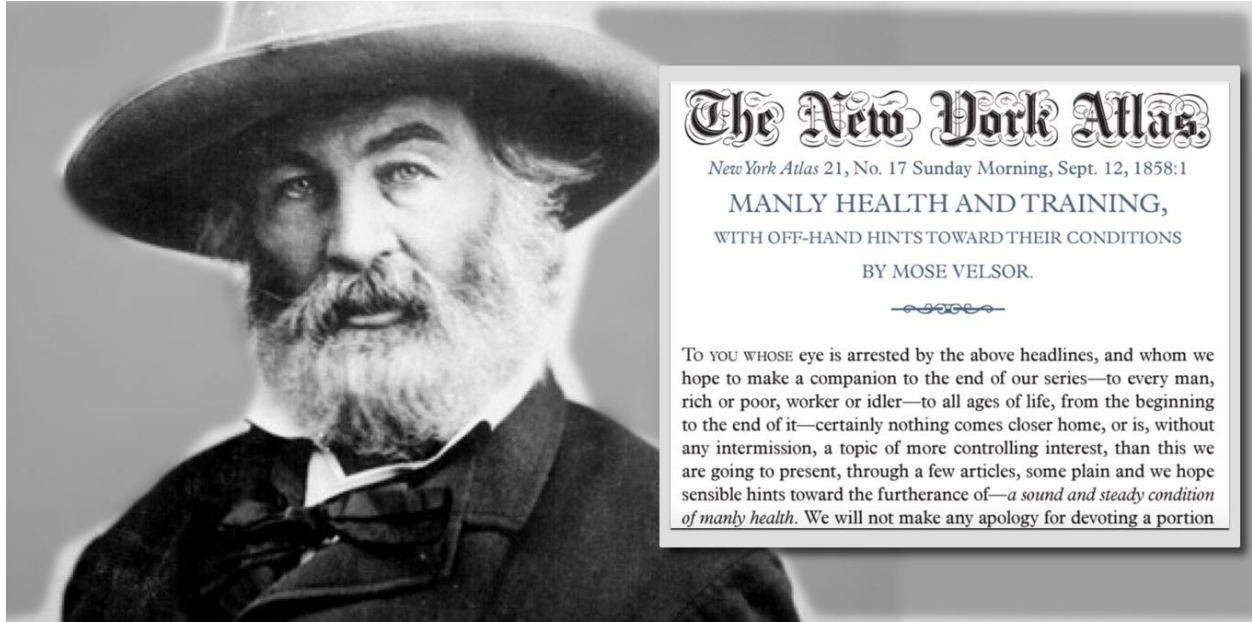
"Mose Velsor" was a pseudonym used by Walt Whitman for a 47,000-word self-help tract, Manly Health and Training, *that he published in 1858. In it, he espoused a way of life that included beards, nude sunbathing, swimming, a diet consisting almost exclusively of meat, and other recommendations that have been called "quirky," "wacky," and "over the top."*
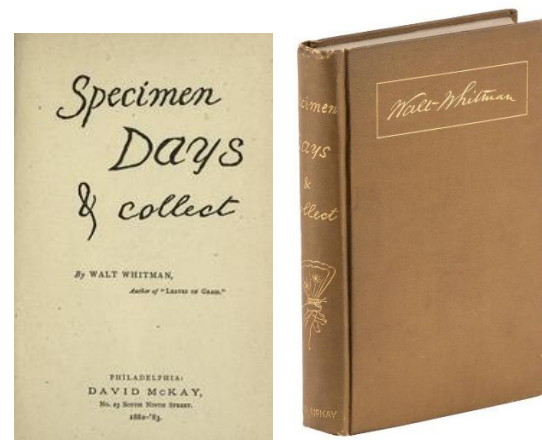
THE LIFE OF WALT WHITMAN

By Paula Jarvis

Many people know Walt Whitman's name only as the author of 19th-century free verse poems read in high school. His *Leaves of Grass* collection of poetry included such classroom standbys as "I Hear America Singing," "I Sing the Body Electric," "When Lilacs Last in the Dooryard Bloom'd," and, of course, "O Captain! My Captain!" which earned movie fame in 1989 when recited by Robin Williams in *Dead Poets Society*.

However, the poet was also at various times a journalist, an essayist, a printer, a typesetter, a newspaper publisher, a teacher, a government clerk, and a volunteer nurse during the Civil War. Through the years, he wrote about his experiences in these roles, and many of these writings were collected in *Specimen Days* and *Collect*, which are often published together. Consisting of Whitman's writings about the Civil War, reminiscences of old New York City, notes about his journeys, and much more, *Specimen Days* and *Collect* provide a taste of his journalistic style and insights into his varied interests.

At the time of his birth in 1819, Walt Whitman was the second of nine children
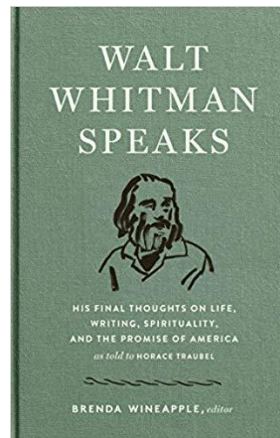
THE LIFE OF WALT WHITMAN

born to Walter Whitman, Sr. (1789-1855) and Louisa Van Velsor Whitman (1795-1873). The family moved often, due to poor finances, and young Walt left school at 11 years of age to seek employment, although he continued to educate himself by reading a wide range of books, attending theatrical and operatic performances, and socializing with artists and writers. In 1855, he paid for the publication of 795 copies of the first edition of *Leaves of Grass* (12 poems, 95 pages). Although Ralph Waldo Emerson praised the collection, other readers were scandalized by the sensual nature of many of the poems. Whitman also dismayed the reading public with his subject matter, which often focused on marginalized members of society and topics that offended 19th-century sensibilities. Other controversies surrounded Whitman as well, including his views on politics, slavery, religion, and, most importantly, sexuality. Throughout his life, rumors of homosexual behavior hounded him and, rightly or wrongly, questions about the poet's sexuality continue to absorb readers today. Nonetheless, when Whitman died in 1892 in Camden, New Jersey, following two decades of ill health, his funeral was a massive public occasion, with more than 1,000 visitors viewing his body in three hours.

Above, Walt Whitman's home (gray frame façade in center) in Camden, New Jersey, where he died in 1892.


To commemorate the 200th anniversary of Walt Whitman's birth, the Library of America published this keepsake edition of the poet's thoughts based on notes from a young social reformer, Horace Traubel, who visited Whitman in Camden almost daily towards the end of the poet's life.

Walt Whitman: *I have learned that to be with those I like is enough.*

These portraits of Walt Whitman, in which he appeared in poses reminiscent of 19th-century wedding photographs, have suggested to some people that the poet had romantic attachments to these young men.
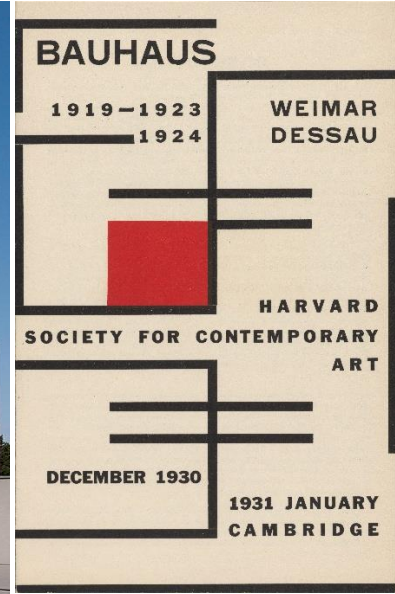
Above left, Walter Gropius designed the Bauhaus building in Dessau, Germany. Above right, advertisement for a Bauhaus exhibition sponsored by the Harvard Society for Contemporary Art in Cambridge, Massachusetts, December 1930-January 1931.

A HUNDRED YEARS OF BAUHAUS DESIGN
## *By Paula Jarvis*

One of the most influential design movements of the 20th century began in 1919 when architect Walter Gropius (1883-1969) founded a German art school that sought to combine crafts and fine arts. Called the Staatliches Bauhaus, but known simply as the Bauhaus ("building house"), the school followed modern aesthetic principles to teach everything from art, architecture, graphic design, and typography to interior design, textiles, pottery, and industrial design. In addition, the Bauhaus developed a program to create the buildings, furniture, and wares that Bauhaus students designed, thus combining artistic training with practical skills that students could use upon graduation.

The school was initially housed in two separate but neighboring buildings in Weimar that had previously served as art schools. However, political pressures eventually forced the school to seek new funding elsewhere. On December 4, 1926, a new Bauhaus building, designed by Gropius, was opened in Dessau. Gropius headed the new facility for only two years before he left in 1928 and was replaced by Hannes Meyer. Meyer's artistic and political views created tensions both within and without the Bauhaus, and he was fired in the summer of 1930 by Dessau's mayor. His replacement was Ludwig Mies van der Rohe (best known to many for his motto "less is more"), who ended the school's program of manufacturing goods and refocused the staff's attention on teaching. However, political conflicts continued to plague the school, and when the Nazi party took control of Dessau's city council in 1931 it moved to close the school, which was viewed as a hotbed of left-wing activity.

By then, the official life of the Bauhaus was nearly over. Mies moved the Bauhaus to an abandoned factory in Berlin, paying the rent with his own money.
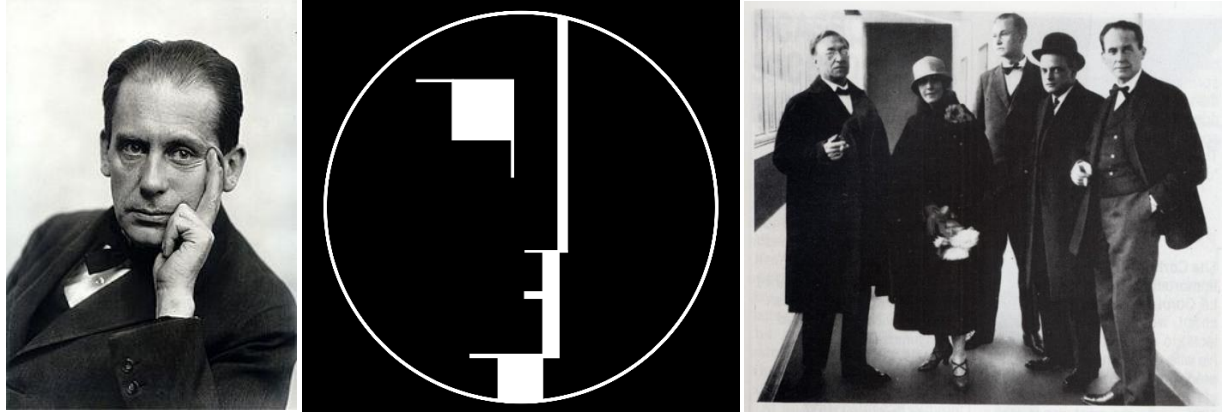
Above left: Walter Gropius. Center: The Bauhaus signet. Right: Members of the Bauhaus staff. Show from left to right are Vasily(Wassily) Kandinsky (with his third wife, Nina), Georg Muche, Paul Klee, and Walter Gropius (Dessau, 1925).

BAUHAUS DESIGN (continued from page 5)

Students and faculty worked together to rehabilitate the building, but the Gestapo closed the school ten months later. Following Mies's protests, the Bauhaus was allowed to re-open, but it remained in operation only briefly. In the face of increasing political tensions, Mies and his faculty decided to close the Bauhaus permanently in 1933.

Many of the Bauhau's faculty members found work in other countries, including the United States, where interest in modern design was growing. Enthusiasm for the Bauhaus ideals were especially strong at Harvard University, where three young men (Lincoln Kirstein, Edward M. M. Warburg, and John Walker III) had founded the Harvard Society of Contemporary Art in 1929. At the end of 1930, they presented an exhibition of paintings, drawings, prints, and decorative arts by Bauhaus artists, including Herbert Bayer, Lyonel Feininger, Johannes Itten, Vasily (Wassily) Kandinsky, Paul Klee, Oskar Schlemmer, and Lothar Schreyer.

The tie between the Bauhaus and Harvard was further strengthened when Walter Gropius became chairman of architecture for the Harvard University Graduate School of Design (1938-1952).

Gropius was joined there by his Bauhaus protégé, Marcel Breuer, an architect and designer best known for chairs that have become iconic symbols of the 20th modern design movement.

Not surprisingly, Bauhaus designers applied the same "less is more" principles to books and other printed materials that they followed when designing furniture and housewares. The simple but striking designs of the Bauhaus era continue to be seen in modern posters, advertisements, magazines, and books.

Shown below, Marcel Breuer's Cesca chair (left) and his Wassily chair (right).

In 2004, Tel Aviv in Israel was named a world heritage site by the United Nations in recognition of its abundance of Bauhaus architecture. Since 1933, some 4,000 Bauhaus buildings have been erected there.

BAUHAUS DESIGN IN PRINT

Herbert Bayer (1900-1985) was director of printing and advertising for the Bauhaus. He developed a crisp minimalist design style that used sans serif typefaces (see diagram at bottom showing serif and sans serif faces), often set on an angle, and he created a typeface that consisted of lower-case letters only. He left the Bauhaus in 1928, but his vision continued to inspire artists and designers at the Bauhaus and elsewhere.

At left, Bayer's unfinished design for his proposed "universal" typeface, which was a sans serif face consisting of lower-case letters only.
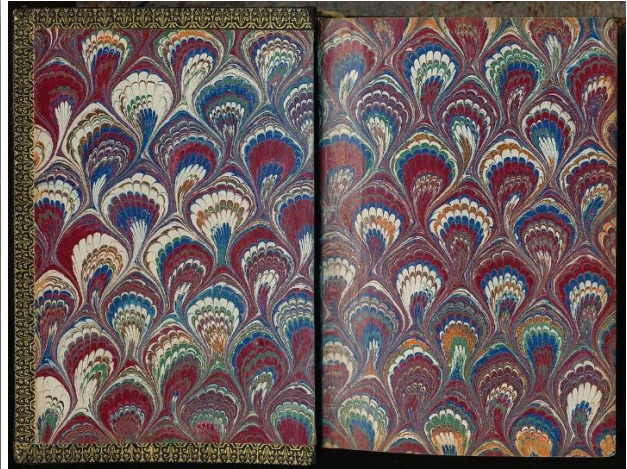Below right, Herbert Bayer.
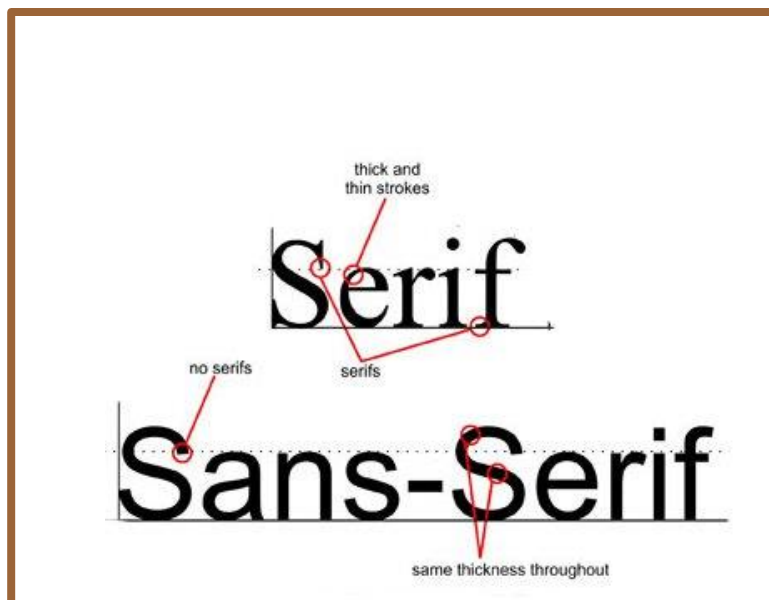
BEAUTIFUL LIBRARIES

Warsaw University Library, Poland

Akita International University Library, Japan

Pictorial endpapers, above left, are often seen in vintage children's books. Marbled endpapers, above right, come in many designs.

LOOKING AT ENDPAPERS

By Paula Jarvis

A special treat for any book lover is discovering that a newly acquired volume includes beautiful endpapers. Endpapers (also called endsheets) are the pages that precede the title page (front endpapers) and follow the text (back endpapers). They consist of a double-size sheet that is folded, with one half pasted against the inside cover and known as the pastedown and the other half, known as the free endpaper or flyleaf, serving as the first free page (or the last free page if at the back of the book).

Endpapers date at least to the 15th century, when pieces of vellum or old manuscript paper were pasted into books to provide protection for the binding and the pages. Two centuries later, endpapers had become a decorative feature in books. The most popular endpapers before the 20th century were marbled papers, although maps and other illustrations were also used.

According to an article in *The Guardian*, Simon Beattie, an antiquarian book dealer in Chesham, Buckinghamshire, UK, became fascinated by endpapers 20 years ago when he started out as a bookseller: "I'd seen marbled papers before, but I hadn't seen the block-printed ones, and I sort of fell in love with these 18th-century things. Some of them are surprisingly modern. The colours are often very vibrant. Because they're inside the book they haven't faded, become marked or dust-soiled. They remain the colour they were when that book was bound." In 2016, Beattie formed a Facebook group (We Love Endpapers) for friends who share his enthusiasm. The group now has more than 3,000 followers.
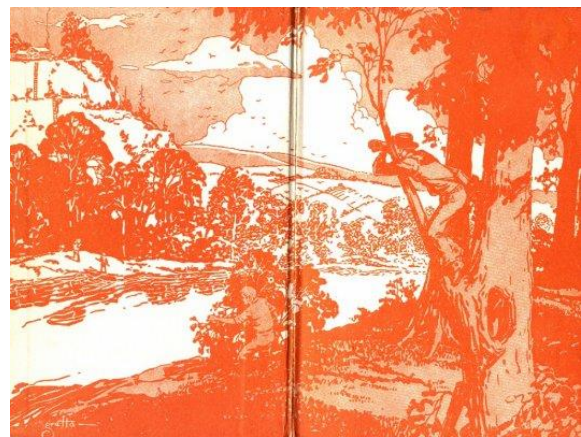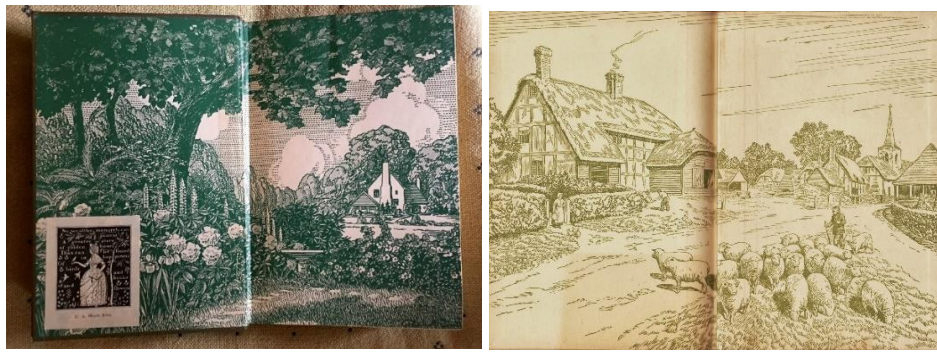

These orange endpapers were used in the Hardy Boys books from the 1930s through the late 1950s.
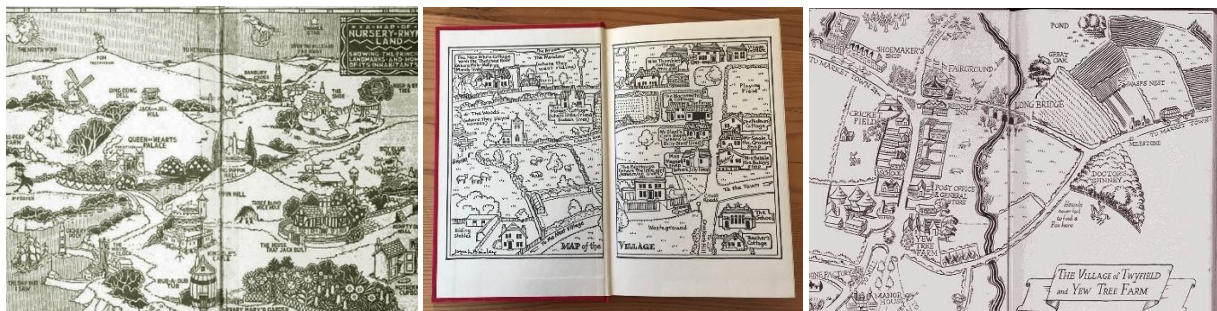
AN ALBUM OF ENDPAPERS
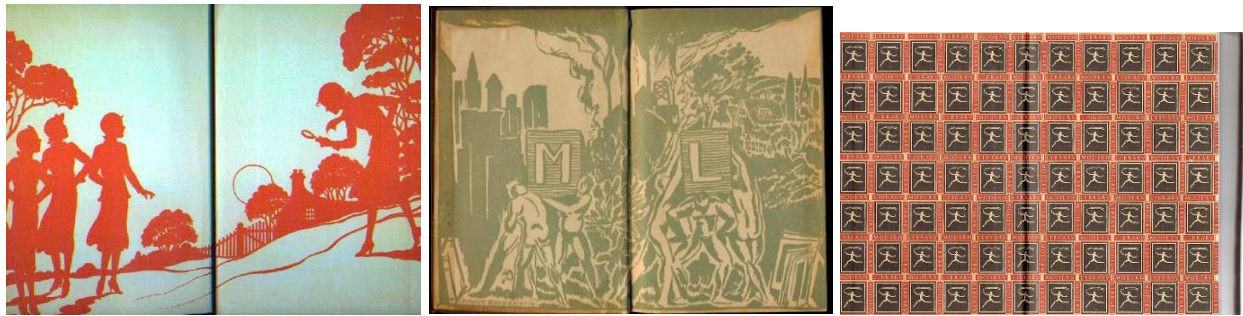
Above left, orange endpapers were used in Nancy Drew books circa 1932-1947. Above center, Modern Library endpapers used circa 1919-1925. Above right, Modern Library endpapers, 1982-1986.
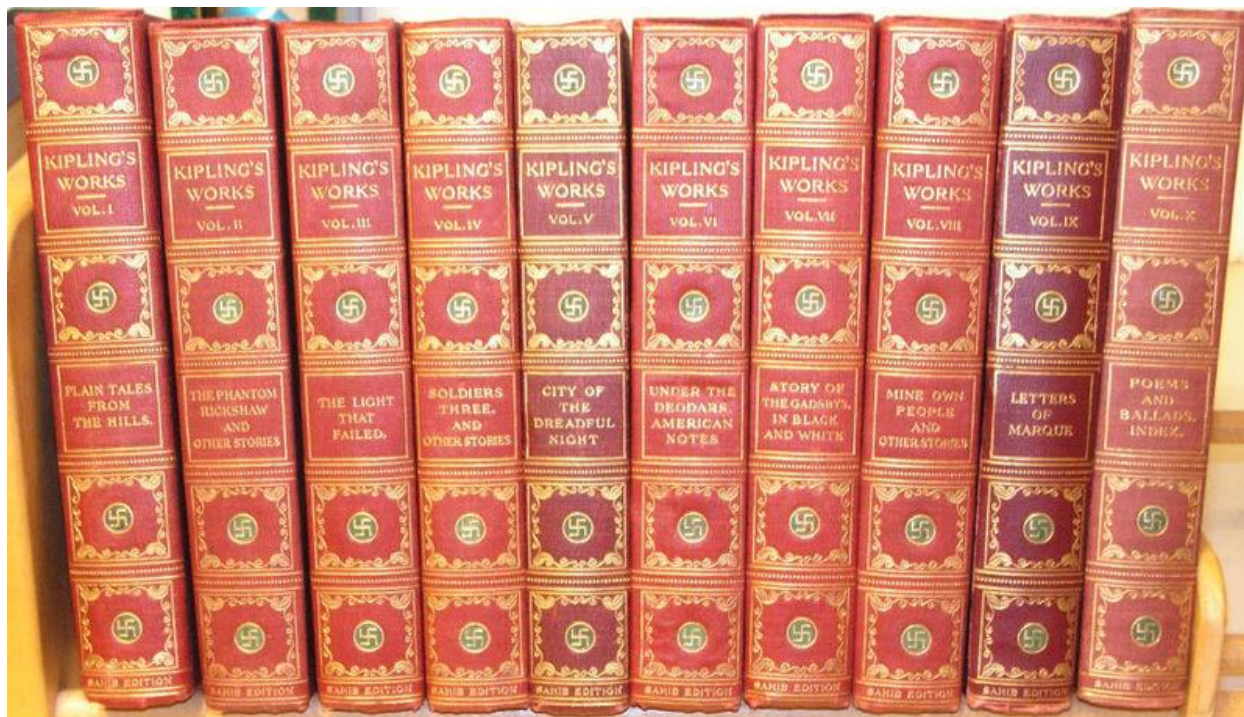
Left, scenic endpapers.

Above, map endpapers. Below from left to right: endpaper with German coat of arms, endpapers designed by Reginald Knowles in 1905 for Everyman's Library, Everyman's Library endpapers 1953-1970, and antique dandelion pattern used by bookbinders circa 1890-1930.

KIPLING'S SCANDALOUS SAHIB EDITION
By Paula Jarvis

A small design motif scandalizes many book collectors when they first come across the "Sahib Edition" of Rudyard Kipling's books (published by P. F. Collier). Not knowing that the swastika had long been a sacred symbol in many eastern religions and a familiar good-luck symbol in both the eastern and western worlds, these collectors erroneously assume that Kipling held Nazi sympathies. However, the Sahib Edition of Kipling's books appeared as early as 1900, well before Adolph Hitler adopted the symbol for his new National Socialist German Workers' Party in 1920.

Kipling used the ancient Indian symbol, in both its right-facing and left-facing versions, because it was a familiar symbol of good luck and well-being in British India, the land of his birth. Yet, even before the Nazis officially came to power, Kipling saw that the swastika had been expropriated by the nationalistic and racist German party. He gave orders to have the symbol removed from the printing blocks for his books and, less than a year before his death in 1936, when many people still failed to recognize the threat of Nazism, he gave a speech to The Royal Society of St. George in which he warned of the dangers of Hitler and Nazi Germany.

What is the symbol that had the power to blacken Kipling's reputation so unfairly? The swastika is one of the oldest, most widespread designs in the world. It is an important symbol in Hinduism, Buddhism, and Jainism and was used by the American Navajos until, at the start of World War II, the Navajo Nation formally renounced the swastika and discontinued its use. The swastika can be seen in ancient India and China, in Bronze and Iron Age artifacts, and in pre-Christian Baltic, Slavic, and Sami folk culture. It even appeared in a synagogue frieze in Capernaum, an ancient town on the northern shore of the Sea of Galilee that was excavated in the early 19th century. The swastika was widely used in the late 19th and early 20th centuries as a good luck symbol and charm. Ladies' hat pins, bracelets, and brooches featured swastikas, as did men's watch fobs, embroidered tea towels, salt-glazed pottery, playing cards, poker chips, road maps, postcards, tin banks distributed by savings banks, household and personal products

(such as deodorant), high school and college yearbooks, advertising and commemorative coins and medals (including those distributed for the 1926 Sesquicentennial Exposition in Philadelphia and the 1933 Chicago "Century of Progress" World's Fair), souvenir spoons, and early Boy Scout badges. Girls, too, wore swastikas when *Ladies Home Journal* sponsored a nation-wide Girls' Club that offered it members a swastika membership pin, a swastika-decorated handkerchief, and a club magazine called *The Swastika*. (See photo of Girls' Club handbook below.)

During World War I, the swastika was adopted by American soldiers of the 45th Infantry Division and by the Escadrille Lafayette Americaine, who used the good-luck symbol in shoulder patches and on flags and airplanes. (The 45th Infantry Division later adopted the thunderbird in place of the swastika.) The swastika was also popular with aviators in other countries, including Finland, Iceland, and Poland. Mines in North America were often named Swastika, as were nearby towns. In New Mexico, the town of Swastika changed its named to Brilliant in 1940. In Canada, Swastika, Ontario, kept its name, which it still bears.

Bibliophiles who are interested in the "benign" swastika can collect books and other printed materials at very little cost. The complete ten-volume Sahib Edition of Kipling's works can be found for as little as $40.

Yearbooks from various high schools (such as Nashua High School in Nashua, New Hampshire) and colleges (such as New Mexico State University and Catawba College in Salisbury, North Carolina) can be purchased on eBay. Other books to look for include *Indian Love Letters* by Marah Ellis Ryan, published by A. C. McClurg & Co., copyright 1907 (swastikas on front cover and inside), *Tristram of Blent: An Episode in the Story of an Ancient House* by Anthony Hope, published by Thomas Nelson and Sons, Ltd., no date (swastika on cover), and *The Riverton Boys* by K.M. and R. Eady, published by Thomas Nelson and Sons, no date (swastika on cover). Early 20th century magazine and newspapers ads featuring swastika items for sale can also be purchased on eBay. (Be sure to search for both "swastika" and "swastica"—with a "c"—to get the full range of available items. Beware: You will have to search through many Nazi items to find non-Nazi items.)

The Internet has extensive information about swastikas and is a good starting point for research. However, the collector of non-Nazi books and ephemera will want to purchase two important reference books: *The Swastika: Symbol Beyond Redemption?* by Steve Heller (copyright 2000, published by Allworth Press) and *Swastika: The Earliest Known Symbol and Its Migrations* by Thomas Wilson (copyright 1894, reprinted by Kessinger Publishing).

NOTE: Known by many other names (wan, fylfot, Hakenkreuz, gammadion, etc.), the symbol most often called "swastika" derives its name from a Sanskrit word, "svastika," which, in turn, comes from "su" (meaning "good"), "asti" (meaning "to be"), and "ka" (a suffix).

Far left: Postcard (copyright 1907) with good-luck symbols. Near left: Girls' Club handbook from 1922.

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