

CABINET THIRTEEN: PORTRAITS

Edward Kimber, *The Life and Adventures of Joe Thompson. A Narrative founded on Fact*. Dublin: Printed by S. Powell for Robert Main, 1750. De Beer Irb 1750 K
John Milton, *Paradise Lost*. London: Printed by Miles Flesher for Richard Bently, 1688. De Beer Ec 1688 M
Mary Robinson, *Poems*. London: Printed by J. Bell, 1791. De Beer Eb 1791 R

CABINET FOURTEEN: FRENCH ARTISTS: LITERATURE

Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*. London: Printed for W. Strahan [and others], 1782. De Beer Eb 1782 S
Daniel Defoe, *The Whole Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner*. London: Printed at the Logographic Press, 1785. De Beer Eb 1785 D
Pietro Metastasio, *Dramas and Other Poems*. Vol. III. London: Printed for Otridge and Son, [and others], 1800. De Beer Eb 1800 M

CABINET FIFTEEN: LANDSCAPE FRONTISPIECES

Matteo Camera, *Istoria della Città e Costiera di Amalfi*. [Naples]: Dalla Stamperia e Cartiera del Fibreno, 1836. De Beer Itb 1836 C
The Poetical Works of the Rev. George Crabbe. Vol. I. London: John Murray, 1834. De Beer Eb 1834 C
National History and Views of London and its Environs; Embracing their Antiquities, Modern Improvements, &c... Vol. I. Edited by C. F. Partington. London: Simpkin and Marshall, et al., 1834. De Beer Eb 1834 N
William Hepworth Dixon, *Free Russia*. Vol. II. London: Hurst and Blackett, 1870. Special Collections DK189 DL36 1870

CABINET SIXTEEN: MODERN 1900-1950

Lewis Carroll, *The Hunting of the Snark and Other Poems and Verses*. New York: Harper & Brothers, 1903. Special Collections PR4611 H8 1903
Johann Wolfgang von Goethe, *Faust: A Tragedy*. New York: Jonathan Cape & Harrison Smith, 1930. Special Collections PT2026 F2 R619
Peter H. Buck (Te Rangi Hiroa), *Vikings of the Sunrise*. New York: Frederick A. Stokes, 1938. Brasch DU510 BW93

CABINET SEVENTEEN: MODERN FRONTISPIECES 1950-2000

Selma Lagerlöf, *The Wonderful Adventures of Nils*. London: J. M. Dent & Sons, 1950. Special Collections PT9767 N54 A6 1950
E. Mervyn Taylor, *Engravings on Wood*. Wellington: Mermaid Press, 1957. Special Collections NE1217 T697
Rufinus, *The Complete Poems*. Mission, British Columbia: Barbarian Press, 1997. Special Collections PA4407 R8 A27 1997

CABINET EIGHTEEN MODERN FRONTISPIECES, 2000 ONWARDS.

Mickey Spillane, *I'll Die Tomorrow*. Berkeley: Del Milion Editions, 2009. Special Collections PS3537 P652 I44 2009
H. G. Wells, *The War of the Worlds*. London: Folio Society 2004. Special Collections PR5774 W3 2004
Sergei Aleksandrovich Esenin, *Poems*. Lyttleton, New Zealand: Cold Hub Press, 2015. Special Collections PG3476 E8 A23 2015
Marta Chudolinska, *Back + Forth: A Novel in 90 Linocuts*. Erin, Ontario, Canada: Porcupine's Quill, 2009. Special Collections E1336 C58 A62 2009
Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*. London: Folio Society 2015. Special Collections
Peter Carey, *Oscar & Lucinda*. London: Folio Society, 2009. Special Collections
Angela Carter, *The Bloody Chamber and Other Stories*. London: Folio Society, 2012. Special Collections
Christina Rossetti, *'Goblin Market' and Selected Poems*. London: Folio Society, 2011. Special Collections
Frontispiece image of Christina Rossetti, *'Goblin Market' and Selected Poems*. Second edition. London: Macmillan and Co., 1865. Special PR5237 G6 1865

VITRINES

1. Modern Frontispieces I
2. Engraving and Etching Processes
3. The Art of Engravers
4. Modern Frontispieces II

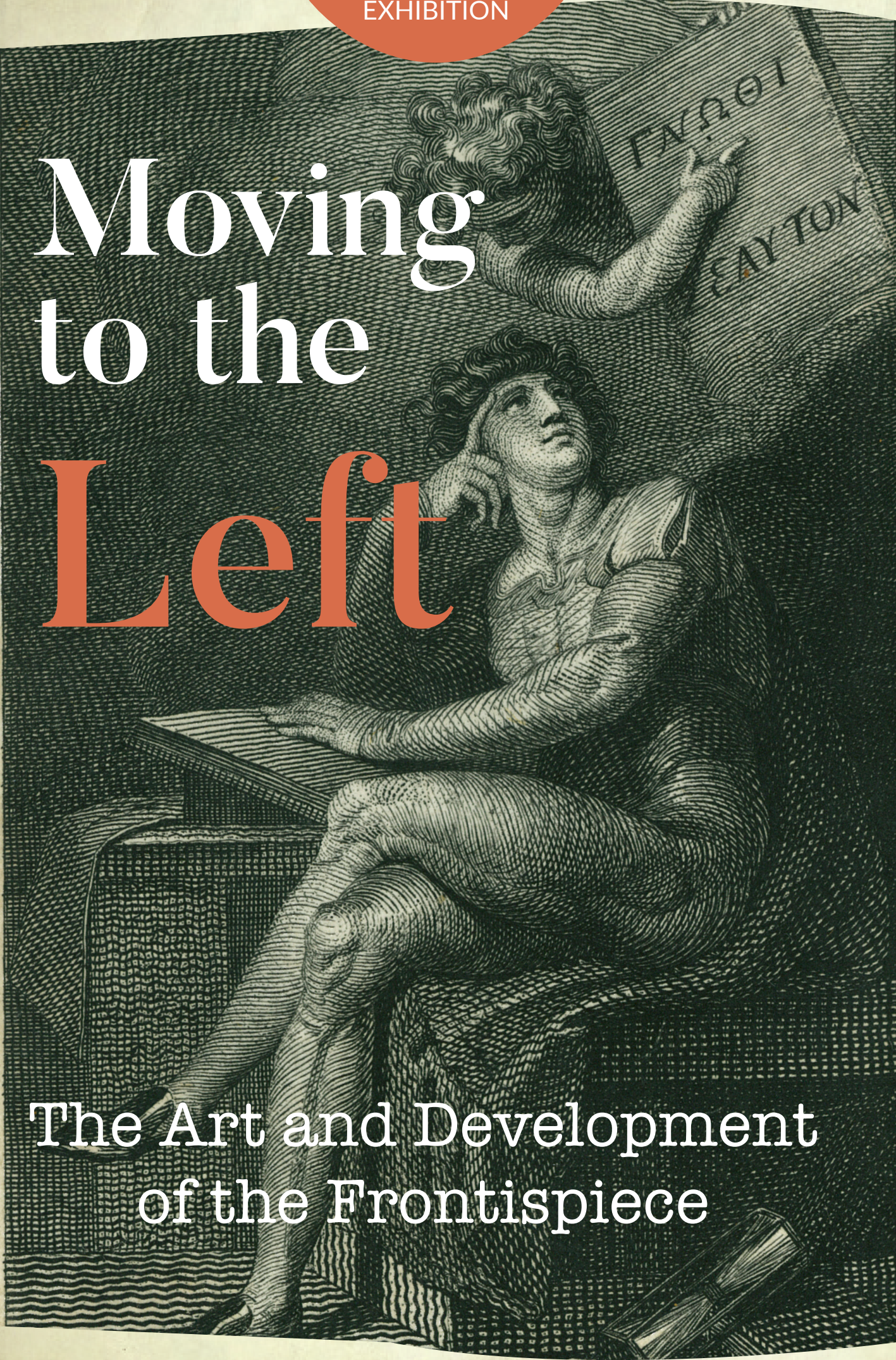
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David Blewett, 'Robinson Crusoe, Friday, and the Noble Savage: The Illustration of the Rescue of Friday Scene in the Eighteenth Century' *Man and Nature*, Vol. 5 (1986), pp. 29-49
Margery Corbett and R.W. Lightbown, *The Comely Frontispiece: The Emblematic Title-page in England 1550-1660*. London: Routledge & Kegan Paul, 1979
Bamber Gascoigne, *How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Inkjet*. Second edition. London: Thames & Hudson, 2004
Arthur M. Hind, *A History of Engraving & Etching from the 15th Century to the Year 1914*. New York: Dover Publications, [1963]
Geoffrey Keynes, *John Evelyn. A Study in Bibliography*. Oxford: Clarendon Press, 1968
OED online
ODNB online
Transmitting Knowledge: Words, Images, and Instruments of Early Modern Europe. Edited by Sachiko Kusukawa and Ian Maclean. Oxford: Oxford University Press, 2006
Michael Saenger, *The Commodification of Textual Engagements in the English Renaissance*. Aldershot, Hampshire: Ashgate Publishing, 2006
Science and the Visual Image in the Enlightenment. Edited by William R. Shea. Canton, Massachusetts: Science History Publications, 2000
Wikipedia.

EXHIBITION

Moving to the Left

The Art and Development of the Frontispiece



Moving to the Left

The Art and Development of the Frontispiece



What is a frontispiece? When did they first appear in print? Where do they sit in relation to the rest of a book’s contents? These are just some of the questions that this exhibition, **‘Moving to the Left: The Art and Development of the Frontispiece’**, hopes to answer, with the help of just a few examples from the printed books in Special Collections, University of Otago.

Debate surrounds the frontispiece, a word coined into the English language about the 1600s (OED). In the early print period, it seems that the frontispiece and the title-page, usually an engraved one, were treated synonymously. The convention was to often find the frontispiece on the recto page, where the title-page would normally be. Some scholars claim that the first frontispieces appeared in print in the late 15th century. Judging from samples in Special Collections, the move to the left certainly occurred before the 1750s.

A whole host of individuals can have a hand in the creation of a frontispiece: authors, publishers, artists, engravers, etchers, and photographers. Sometimes the name of the artist and/or engraver is included. In this exhibition, there is the work of past artists and engravers such as Charles Turner, Samuel Wale, William Hogarth, Joshua Reynolds, William Rogers, Michael vanderGucht, and Wencelaus Hollar. Modern samples include work by Lyn Ward, Agnes Miller Parker, Wayne Seyb, and Marta Chudolinska. The binding process is also an important factor in placement of frontispieces; binders often disregarded instructions.

The exhibition is grouped into various subject headings such as Christian Symbolism, Emblematism, Classical Studies, Portraits, and Moderns, among others. Notable works on display include James Howell’s *Londinopolis; An Historicall Discourse* (1657); John Evelyn’s *Sculptura* (1662); Robert Nelson’s *A Companion for the Festivals and Fasts of the Church of England* (1732); Robert Burton’s *The Anatomy of Melancholy* (1682); Edward Chamberlayne’s *Angliae Notitia: or the Present State of England* (1684); and John Milton’s *Paradise Lost* (1688). Moderns include Lewis Carroll’s *The Hunting of the Snark* (1903); Selma Lagerlöf’s *The Wonderful Adventures of Nils* (1950); and Mickey Spillane’s *I’ll Die Tomorrow* (2009).

According to the Dutch painter and art theorist, Gerard de Lairese (1641-1711), in his *The Art of Painting*, all frontispiece compositions should have three distinctive qualities: one, they must be pleasing to the eye; two, they must reflect well on the author and artist; and three, they must help the book-seller actually sell the book. As you make your way through the exhibition, please consider some of these aspects in the art of the frontispiece.

ITEMS ON DISPLAY

CABINET ONE: INTRODUCTION

Thomas Gale, *Opuscula Mythologica Physica et Ethica*. [Amsterdam: Henry] Wetstenium, 1688. Shoults Lb 1688 G. Copy 2
_____, *Opuscula Mythologica Physica et Ethica* [Amsterdam: Henry] Wetstenium, 1688. Shoults Lb 1688 G. Copy 1
James Howell, *Londinopolis; An Historicall Discourse; or, Perlustration of the City of London*. London: Printed by J. Streater for Henry Twiford, [and others], 1657. De Beer Ec 1657 H
Ian Rogerson, *Agnes Miller Parker: Wood-engraver and Book Illustrator, 1895-1980*. Wakefield, West Yorkshire: Fleece Press, 1990. Special Collections NE1147.6 P37 RQ33
Isabella Beeton, *The Book of Household Management: Also Sanitary, Medical, and Legal Memoranda*. London: Ward Lock, [1880]. Special Collections TX717 BD16 1880
Thomas Sorocold, *Supplications of Saints: A Book of Prayers and Praises in Four Parts*. London: Printed for Peter Parker, 1672. De Beer Eb 1672 S

CABINET TWO: PROTO-FRONTISPIECES

The Bible, that is, the Holy Scriptures contained in the Old and New Testament. London: By the Deputies of Christopher Barker, 1599. De Beer Eb 1599 B
[William Camden], *Britannia*. [London: Printed at Eliot’s Court Press, 1600]. De Beer Eb 1600 C
Giovanni Stringa, *Vita di S. Marco Evangelista*. [Venice: Francesco Rampazetto, 1610]. De Beer Itb 1610 S

CABINET THREE: PROCESSES

John Evelyn, *Sculptura: or The History, and Art of Chalcography and Engraving in Copper*. London: Printed by J.C. for G. Beedle [and others], 1662. De Beer Eb 1662 E
John Barrow, *Travels in China*. London: Printed by A. Strahan for T. Cadell and W. Davies, 1804. De Beer Ec 1804 B
James Broaden, *Memoirs of Mrs. Siddons*. London: H. Colburn, 1827. De Beer Eb 1827 B

CABINET FOUR: CHRISTIAN SYMBOLISM

[Thomas à Kempis], *De Christo Imitando: Contemnendisque Mundi Vanitatibus Libellus*. [Cambridge: John Hayes, 1685]. De Beer Eb 1685 D
Owen Feltham, *Resolves: Divine, Moral, Political*. London: Printed for Peter Dring, 1661. De Beer Ec 1661 F
Robert Nelson, *A Companion for the Festivals and Fasts of the Church of England: With Collects and Prayers for Each Solemnity*. Fifteenth Edition. London: Printed for J. Walthoe, et al., 1732. De Beer Eb 1732 N

CABINET FIVE: SAMUEL PEPYS – COLLECTOR

Francis Bacon, *Scripta in Naturali et Universali Philosophia*. [Amsterdam: Elzevir], 1653. Shoults Lb 1653 B
Cyprian, *Opera*. [Oxford: Sheldonian Theatre], 1682. De Beer Ed 1682 C
[John Evelyn], *An Essay on the First Book of T. Lucretius Carus De Rerum Natura*. London: Printed for Gabriel Bedle and Thomas Collins, 1656. De Beer Eb 1656 L

CABINET SIX: EMBLEMATIC FRONTISPIECES

Robert Burton, *The Anatomy of Melancholy*. Oxford: Printed for Henry Cripps, 1628. De Beer Ec 1628 B
‘The Argument of the Frontispiece’ from Robert Burton, *The Anatomy of Melancholy*. London: William Tegg, 1866. Shoults Eb 1866 B
John Nalson, *An Impartial Collection of the Great Affairs of State, from the Beginning of the Scotch Rebellion in the MDCXXXIX. to the Murther of King Charles I*. London: Printed for S. Mearne, [and others], 1682-83. De Beer Ec 1682 N

CABINET SEVEN: CLASSICAL STUDIES

[Arrian of Nicomedia], *Arriani Nicomedensis Expeditionis Alexandri Libri Septem et Historica Indica....* [Amsterdam]: Apud Wetstenium, 1757. Shoults Lb 1757 A
Q. *Horatius Flaccus*. Edited by Richard Bentley. Third Edition. [Amsterdam]: Apud Rod. & Jacob. Wetstenios & Guil. Smith, 1728. De Beer Lc 1728 H
Francis Fawkes, *The Argonautics of Apollonius Rhodius, in Four Books*. London: Printed for J. Dodsley, 1780. De Beer Eb 1780 A

CABINET EIGHT: VARIANT FRONTISPIECES

Edward Chamberlayne, *Angliae Notitia: or the Present State of England. The First Part. Together with Divers Reflections upon the Antient State thereof*. Fifteenth Edition. London: Printed for T. Sawbridge, and G. Wells, 1684. De Beer Eb 1684 C
_____, *Angliae Notitia: or, the Present State of England Compleat. Together with Divers Reflections upon the Ancient State Thereof*. Seventeenth Edition. London: Printed by T. Hodgkin, for R. Scot, [and others], 1692. De Beer Eb 1692 C
_____, *Angliae Notitiae: or, the Present State of England: with Divers Remarks upon the Ancient State Thereof*. Eighteenth Edition. London: Printed by T. Hodgkin, for R. Scot, [and others], 1694. De Beer Eb 1694 C
Edward and John Chamberlayne, *Angliae Notitia: or the Present State of England with Divers Remarks upon the Ancient State thereof*. [Twenty-first Edition]. London: Printed by T. H. for S. Smith, [and others], 1704. De Beer Eb 1704 C

CABINET NINE: THE DOUBLE FRONTISPIECE

Charles Patin, *Travels Thro’ Germany, Bohemia, Swisserland, Holland; and other Parts of Europe*. London: Printed for A. Swall and T. Child, 1696. De Beer Eb 1697 P
[Heinrich Kipping], *Antiquitatum Romanorum, Libri Quatuor*. [Leiden]: Apud Petrum Vander Aa, 1713. Shoults Lb 1713 K
Bell’s British Theatre, Consisting of the Most Esteemed English Plays. Vol. I. London: Printed for John Bell, 1776. De Beer Eb 1776 B

CABINET TEN: HISTORY, MEDICAL, AND TECHNOLOGY FRONTISPIECES

Historical Collections: Or, a Brief Account of the Most Remarkable Transactions of the Two Last Parliaments Held and Dissolved at Westminster and Oxford. Second edition. London: Printed for S.N. and sold by W. Freeman, 1685. De Beer Eb 1685 H
Thomas Mawe and John Abercrombie, *Every Man His Own Gardener*. Fifteenth edition. London: Printed for B. Law, et al., 1797. De Beer Eb 1797 A
J. Müller, *Elements of Physiology*. Vol. I. Translated by William Baly. London: Printed for Taylor and Walton, 1838. Monro Collection M262
The Mathematical and Philosophical Works of the Right Reverend John Wilkins, Late Lord Bishop of Chester. Fifth edition. London: Printed for J. Nicholson, 1708. De Beer Eb 1708 W

CABINET ELEVEN: FOLD-OUT FRONTISPIECES 1

Samuel Gale, *The History and Antiquities of the Cathedral Church of Winchester*. London: Printed for E. Curll, 1715. De Beer Eb 1715 G
[John Gilbert Cooper], *Poems on Several Subjects*. London: Printed for R. and J. Dodsley, 1764. De Beer Eb 1764 C
W.H. Ireland, *Stultifera Navis: Qua Omnium Mortalium Narratur Stultitia. The Modern Ship of Fools*. London: Printed for William Miller, 1807. De Beer Eb 1807 I

CABINET TWELVE: FOLD-OUT FRONTISPIECES 2

Joseph Harris, *The Description and Use of the Globes and the Orrery*. Tenth edition. London: Printed for B. Cole, and E. Cushee, 1768. De Beer Eb 1768 H
Poems for Young Ladies: In Three Parts. Devotional, Moral, and Entertaining. Selected by Dr Goldsmith. Perth, Scotland: Printed by R. Morrison Junior, 1792. De Beer Eb 1792 G