

THE TALES TYPOGRAPHY TELLS

The skillful control of typographical elements is so powerful that it can determine a reader's perception of the nature of a literary masterpiece. The impact of typography becomes especially apparent when the same work is printed by two fine press publishers with differing views of it. This article examines the manipulation of typographical elements by the Allen Press and by publisher John Henry Nash in their editions of John Dryden's *All for Love*—and how this manipulation significantly changes one's perception of the focus and historical environments of this play.

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Figure 1.

Text in uncial manu-
script for Allen Press

All for Love.

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Bancroft Library,

Univeristy of California,

Berkeley.

I have no friends in heaven; and all the world,
as 'twere the business of mankind to part us,
is armed against my love: even you yourself
join with the rest; you, you are armed against me.
ANT. I will be justified in all I do
to late posterity, and therefore hear me.
If I mix a lie
with any truth, reproach me freely with it;
else, favour me with silence.
CLEO. you command me,
and I am dumb.
ANT. I like this well; he shows authority.
ANT. that I derive my ruin
from you alone -
CLEO. O heavens! I ruin you!
ANT. you promised me your silence and you break it
ere I have scarce begun.
CLEO. well, I will obey you.
ANT. when I rebeld you first, it was in egypt.
ere cæsar saw your eyes, you gave me love,
and were too young to know it; that I settled
your father in his throne, was for your sake;
I left the acknowledgment for time to ripen.
cæsar stept in and, with a greedy hand,
plucked the green fruit, ere the first blush of red,
yet cleaving to the bough. he was my lord,
and was, beside, too great for me to rival;
but, I deserved you first, though he enjoyed you.
when, after, I rebeld you in ciliaia,
an enemy to rome, I pardoned you.
CLEO. I cleared myself...
ANT. again you break your promise.
I loved you still, and took your weak excuses,
took you into my bosom, stained by cæsar,
and not half mine: I went to egypt with you,
and hid me from the business of the world,
shut out inquiring nations from my sight,
to give whole years to you.



Can the same dramatic masterpiece of John Dryden seem two different tales when set by two different fine press masters? *All for Love: Antony, Cleopatra, a Romantic Tragedy* (Kentfield, California: Allen Press, 1976) and *All for Love: or, the World Well Lost* (San Francisco: John Henry Nash, 1929) significantly demonstrate how distinct typographical styles create different environments in books.¹ In these two works, typographical style creates and accompanies differing focuses for the drama. The Allen Press edition concentrates on Cleopatra and creates an environment of ancient Egypt. The Nash edition concentrates on Dryden and represents the environment of neoclassical, Restoration England.

Figure 2.

Text in classical columns in Nash *All for Love*.

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ALL FOR LOVE; or, the World well Lost

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<p>As 't were the business of mankind to part us, Is armed against my love: even you yourself Join with the rest; you, you are armed against me.</p> <p>ANTONY: I will be justified in all I do To late posterity, and therefore hear me. If I mix a lie With any truth, reproach me freely with it; Else, favour me with silence.</p> <p>CLEOPATRA: You command me, And I am dumb.</p> <p>VENTIDIUS: I like this well: he shows authority.</p> <p>ANTONY: That I derive my ruin From you alone —</p> <p>CLEOPATRA: O heavens! I ruin you!</p> <p>ANTONY: You promised me your silence, and you break it Ere I have scarce begun.</p> <p>CLEOPATRA: Well, I obey you.</p> <p>ANTONY: When I beheld you first, it was in Egypt. Ere Cæsar saw your eyes, you gave me love, And were too young to know it; that I set- tled Your father in his throne, was for your sake;</p>	<p>I left the acknowledgment for time to ripen. Cæsar stept in, and, with a greedy hand, Plucked the green fruit, ere the first blush of red, Yet cleaving to the bough. He was my lord, And was, beside, too great for me to rival; But, I deserved you first, though he enjoyed you. When, after, I beheld you in Cilicia, An enemy to Rome, I pardoned you.</p> <p>CLEOPATRA: I cleared myself —</p> <p>ANTONY: Again you break your promise. I loved you still, and took your weak ex- cuses, Took you into my bosom, stained by Cæsar, And not half mine: I went to Egypt with you, And hid me from the business of the world, Shut out inquiring nations from my sight, To give whole years to you.</p> <p>VENTIDIUS: Yes, to your shame be 't spoken. [<i>Aside</i>]</p> <p>ANTONY: How I loved, Witness, ye days and nights, and all ye hours, That danced away with down upon your feet, As all your business were to count my pas- sion! One day passed by, and nothing saw but love;</p>
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| Each typographical element in the two works reinforces these differing environments. The paper of the Allen edition is hand-made, of rag content and deckle-edged, giving a heavy, aged appearance reminiscent of an ancient writing texture. The use of papyrus for the frontispiece illustration further emphasizes this character. The Nash edition uses laid paper, with gilt edging along the top, bearing watermarks (the initials of Nash and his

patron, William A. Clark, Jr.). Paper of such an elegant nature reflects the classical taste of Dryden's time.

| The Allen Press type is an uncial (Menhart) for the text, in closely spaced, running lines as of a manuscript. (The abbreviation of characters' names and the lack of separation between speaking

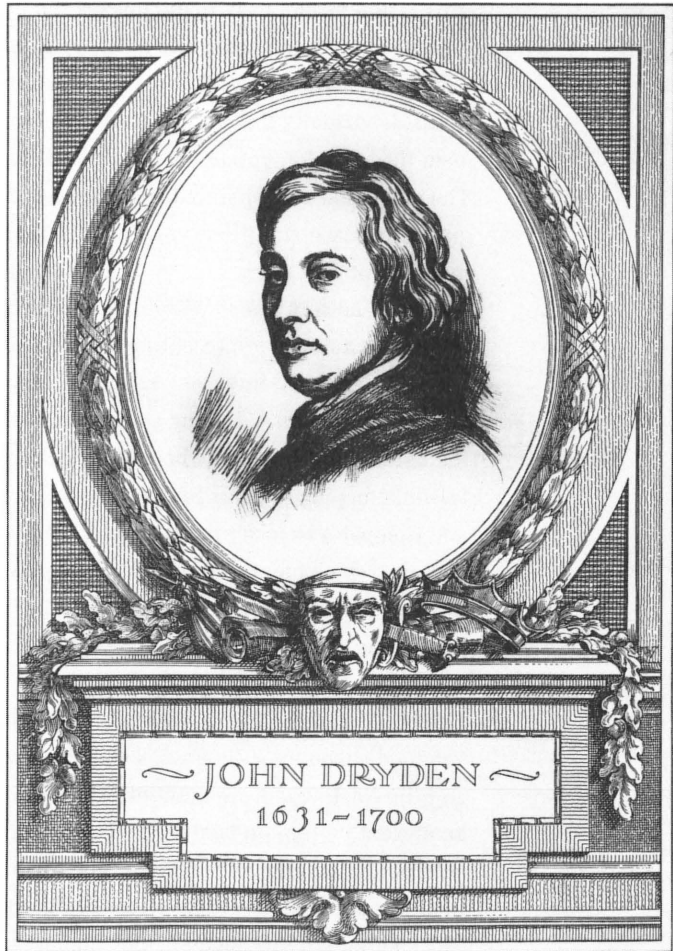


Figure 3.

Frontispiece with painting on papyrus of Cleopatra for Allen Press edition of All for Love.

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Figure 4.
Frontispiece with
engraving of John
Dryden for Nash
edition of All for Love.
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Berkeley.



parts may present confusion for some readers.) The Nash type is Cloister light face, roman and italic, which is clear and dignified. | The page format of the Allen edition treats each sheet separately, as almost an individual product in a sequence from scribes, without numbering of pages. Opened pages thus do not form two framed parts. Rather, each page, with its text accompanied along the right margin by a column of Egyptian hieroglyphics and symbols for deities, seems a separately designed sheet. (See figure 1.) | The Nash pages are assembled in orderly columns, and two pages facing across the opened book present a balanced frame. The speaking parts of characters are presented in a clear, orderly manner, lines separating each part, the speaker identified on a different line in small caps. (See figure 2.)

- | Illustration particularly distinguishes the typographical styles and focuses of the two books. The Allen edition is richly illustrated; and the frontispiece, a hand-painted portrait of Cleopatra on papyrus, is virtually the culmination of the romantic (approaching even the erotic) Egyptian character of the book. (See figure 3.) The elaborate, hand-painted illustrations accompanying the beginning of each act (titled in Latin) continue the illuminated manuscript character.
- | The Nash edition opens with full-page illustrations, reminiscent of steel engravings, representing Shakespeare and Dryden. (See figure 4.) The text, however, except for an opening headpiece, has no illustration, allowing a concentration, almost chaste, on the body of the work. The book does culminate, however, in a fulsome display of color plates, recounting the story of Antony and Cleopatra from reproductions of classical style paintings. (This lavish element in the book originated from the patron, who requested production of the work as a Christmas present for his family and friends, the color plates reproducing murals in his library.)
- | The binding of the Allen work is a fine-ribbed grain cloth, with a subdued sheen, in a dark tan, somewhat sand color. The Allen and the Nash works are both folio size. The binding of the latter is an elegant vellum on boards, having wallet edges with spare-lined gold bordering and ribbed spine. The Nash edition is accompanied by an octavo facsimile of the Bridgewater-Clark first edition. The smaller volume accompanies the larger in a curious “kangaroo” slipcase. That the Nash edition is accompanied by a facsimile first edition of Dryden’s work reinforces, through a scholarly, rare book connotation, the refined character of the edition.
- | Comparison of two editions of the most renowned work of a noted dramatist reveals the power of typography over text. In the Allen edition, *All for Love* is a romantic tragedy from legend, about an exotic queen in ancient Egypt. In the Nash edition, *All for Love* is a refined tragedy by Dryden, representing the neoclassical tradition in Restoration England.

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