

The background of the cover is a repeating pattern of stylized, fan-like or shell-like motifs in red and white. Each motif consists of a central vertical stem with multiple radiating lines forming a semi-circular shape. These motifs are arranged in a grid-like fashion, creating a dense, textured background.

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PERSEUS BOOKS  
*Reading, Massachusetts*

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"Sitting last winter among my books, and walled round with all the comfort and protection which they and my fireside could afford me,—to wit, a table of high-piled books at my back, my writing desk on one side of me, some shelves on the other, and the feeling of the warm fire at my feet,—I began to consider how I loved the authors of those books; how I loved them too, not only for the imaginative pleasures they afforded me, but for their making me love the very books themselves, and delight to be in contact with them. I looked sideways at my Spenser, my Theocritus, and my *Arabian Nights*; then above them at my Italian Poets; and behind me at my Dryden and Pope, my Romances, and my Boccaccio; then on my left side at my Chaucer, who lay on my writing desk; and thought how natural it was in Charles Lamb to give a kiss to an old folio, as I once saw him do to Chapman's Homer."

*Leigh Hunt, from his essay "My Books"*



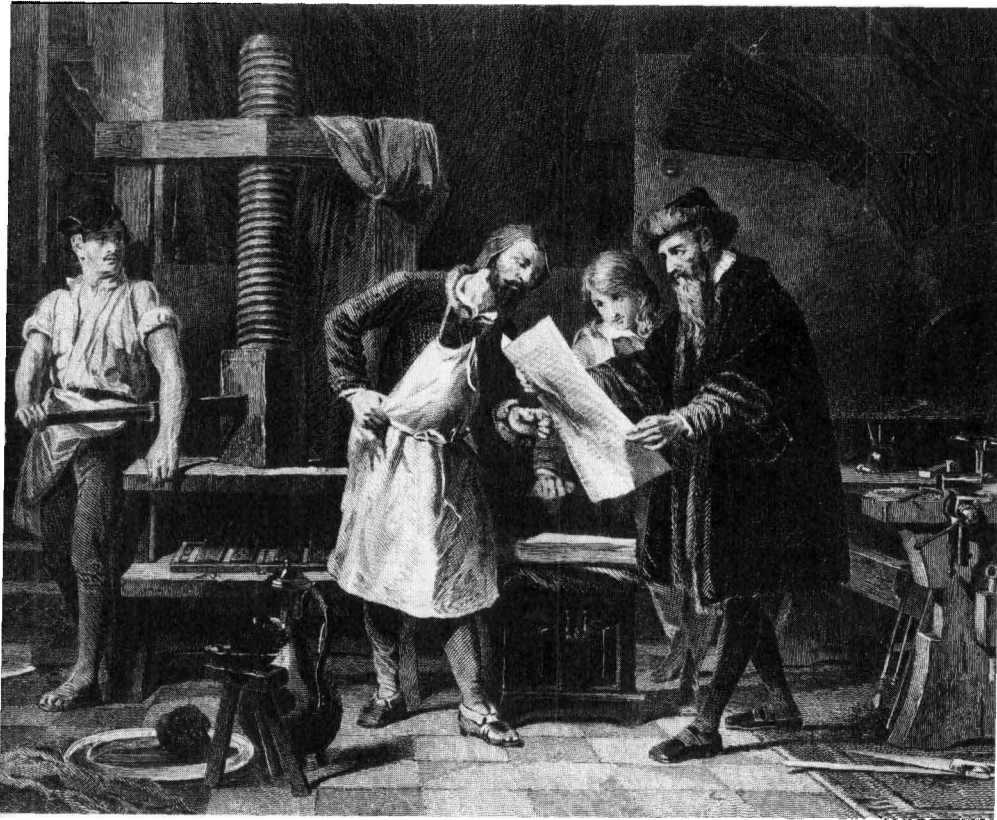
Before a book is a novel or journal or anything else, it is by definition a gathering of sheets, usually of paper. Since paper was first invented in the Orient about two thousand years ago, the basic steps in making it have remained much the same, and the centuries-old method depicted in this woodcut is still used by fine papermakers. A raw material—wood, rags—is pulped and suspended in a vat of water. A fine mesh in a frame—the paper mold—is plunged into the vat and when pulled out holds a sheet of matted fibers. Each new sheet is laid on a piece of felt and the felts stacked high for the press. When, after many pressings, the excess water has been squeezed out, the paper is hung to dry.

*Woodcut from Seikichirō Gotō's Journey of Paper (Japan, 1964)*









The first printed book, a Latin Bible of over twelve hundred pages, was completed in Mainz, Germany, in 1455. The grand architect of the Bible, Johannes Gutenberg (c. 1397–1468), was also the inventor of the tools with which it was printed—a wooden press, oil-based printing ink, and, most originally, movable metal type cast from molds. Gutenberg's Bible is, however, something more than the first fruit of a tremendous technological innovation—it is among the greatest masterpieces of the printer's art. Its black and masculine type, designed and cut by Gutenberg, is based on letter forms of the finest scribes of medieval Germany, and the craft that went into the book's composition, illuminated initials, and pressmanship is equal to that of any later master. The Bible was printed on vellum in an edition of perhaps two hundred copies, forty-seven of which have survived the centuries.

*Gutenberg Taking the First Proof, an engraving published in 1869 by John Fry & Company, New York, courtesy of the Library of Congress*









*Photograph courtesy of the Huntington Library*



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*"He's having all his books translated into French. They lose something in the original."*





