THE ART OF THE BOOK
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THE ART OF THE BOOK
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THE BOOK

A REVIEW OF SOME
RECENT EUROPEAN
AND AMERICAN WORK
IN TYPOGRAPHY, PAGE
DECORATION & BINDING

CHARLES HOLME, EDITOR

MCMXIV
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PREFATORY NOTE

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GREAT BRITAIN
BRITISH TYPES FOR PRINTING BOOKS. BY BERNARD H. NEWDIGATE

To judge rightly of the good or bad features of types used for printing books, we should have some acquaintance at least with the earlier forms from which our modern types have come. Let us therefore glance at the history of the letter from which English books are printed to-day. The earliest printed books, such as the Mainz Bible and Psalters, were printed in Gothic letter, which in its general character copied the book-hands used by the scribes in Germany, where these books were printed. In Italy, on the other hand, the Gothic hand did not satisfy the fastidious taste of the scholars of the Renaissance, who had adopted for their own a handwriting of which the majuscule letters were inspired, or at least influenced, by the letter used in classical Rome, of which so many admirable examples had survived in the old monumental inscriptions. For the small letters they went back to the fine hand which by the eleventh and twelfth centuries had gradually been formed out of the Caroline minuscules of the ninth and had become the standard book-hand of the greater part of Latin Europe. When the Germans Sweynheim and Pannartz brought printing into Italy, they first printed books in a very beautiful but somewhat heavy Roman letter of strong Gothic tendency. It seems, indeed, to have been somewhat too Gothic for the refined humanistic taste of that day; and when they moved their press to Rome, it was discarded in favour of a letter more like the fashionable scrittura umanistica of the Renaissance. Other Italian printers had founts both of Gothic and of Roman types. The great Venetian printer Jenson, for instance, and many of his fellows printed books in both characters; but the Roman gradually prevailed, first in Italy, then in Spain and France, and later on in England. In Germany, on the other hand, the cradle-land of the craft, Gothic letter of a sadly debased type has held its own down to this day. Even in Germany, however, the use of Roman type has gained ground of late years, nationalist feeling notwithstanding. The Roman type used by the early Italian printers is, then, the prototype from which all other Roman founts are descended. Its development may be traced through such Roman type as was used by Aldus at Venice, by Froben at Basle, by the Estiennes in Paris, by Berthelet and Day in London, by Plantin at Antwerp, by the Elzevirs at Leyden and Amsterdam, and by printers generally right through the seventeenth century and the greater part of the eighteenth. Through all these years types still kept what modern printers call their “old-face” character, which they had acquired from the scrittura umanistica of the Italian Renaissance. In the seventeenth century the letters of the Roman
alphabet began to acquire certain new features at the hands of the copper-plate engravers, who supplied the book illustrations of the period. Working with the burin instead of the pen, they naturally used a sharper and finer line and also modified somewhat the curves of the letters, which tended to become more stilted and less open. The tail of the “R,” for instance, which in Jenson’s type is thrust forward at an angle of about forty-five degrees, at the hands of some of the seventeenth-century engravers tends to drop more vertically, as in the “R” of “modern” type, the development of which we are seeking to trace. How far and how soon the lettering of the engravers of illustrations came to modify the letters cast by the type-founders is a question which invites further research. A material piece of evidence is supplied by the “Horace” printed by John Pine in 1733. Instead of being printed from type, the text of this book, together with the ornaments and illustrations, was printed from engraved copperplates. In date it was some sixty years prior to the earliest books printed in “modern-faced” type in this country; yet in the cut of the lines and the actual shape of the letters many distinguishing features of the “modern” face may already be traced. What these features became may be seen best by comparing an alphabet of the “old” with one of the “modern” face printed below it:

| A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V |
| W | X | Y | Z | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 0 |

The “modern” tendency may be seen in certain features of the types designed by Baskerville, who printed his first book in 1757; but it is not nearly so pronounced as in Pine’s “Horace,” engraved twenty-four years earlier. Baskerville’s editions had an enormous vogue, not only in this country but on the Continent also, where they had considerable influence on the style of printing which then prevailed. Amongst those who felt this influence was Giambattista Bodoni, a scholar and printer of Parma, which city has lately kept the centenary of his death. To Bodoni more than anyone else the so-called “modern-face” is due. He cast a large number of founts, narrow in the “set” or width of the letters as com-
pared with their height, and having the excessively fine lines and the close loops and curves which are characteristic of that face. Like Baskerville he printed his books with very great care on a spacious page in large and heavily-leaded type; and although an occasional protest was raised against the ugliness of his letter, his books caught the taste of his day, and his type was copied by all the English type-founders of the time. The new fashion completely drove out the older tradition, which dated from the very invention of printing; and from the closing years of the eighteenth to the middle of the nineteenth century books were printed almost exclusively in "modern-faced" type. The older and more authentic letter had its revenge in 1843, when the publisher, William Pickering, arranged with his friend Charles Whittingham, the printer, to produce a handsome edition of Juvenal as a "leaving-present" for Eton; and the book was to be printed from the discarded type first cut by William Caslon about the year 1724. Prior to that time English printers had gone to Holland for most of their type; but Caslon's types surpassed in beauty any hitherto used in England, and the best English printing had been done from them till near the end of the century, when they were driven out by the "modern" face. Before the Juvenal was issued, a romance entitled "The Diary of Lady Willoughby," dealing with the period of the Civil Wars, was also printed in old-faced type cast from William Caslon's matrices, so as to impart to the book a flavour of the period at which the diarist was supposed to be writing. It was the day of Pugin and of the Gothic revival; and the public taste was won by the appearance of this book, printed in old-fashioned guise in the selfsame type which had been cast aside half a century before. Type-founders are generally quick to follow one another's lead in new fashions; and before long every type-founder in England had cut punches and cast letter in that modified form of Caslon's old-faced type which printers call "old-style." Mr. Adeney of the Reigate Press has used an "old-style" fount in the extract from Camden's "Britannia" reproduced on a very small scale on page 57. The "old-style" character and the points in which it is either like or unlike the more authentic old-faced letter may be seen by comparing the two. The lower of these founts is the "old-style":

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ 1234567890
WXYZ 1234567890
```
The favour which the revived "old-face" and the new "old-style" letter won for themselves in the middle of last century has suffered no diminution since. The ugly "modern-face," which we owe to Bodoni, is still used almost exclusively for certain classes of work and alternatively for others; so that the printer is bound to be familiar with all three. For book-printing at the present day the "old style" and the "old-face" are used much more than the modern. During the fifty years that followed the revived use of Caslon's types by the Whittinghams there is little else to record about the designs of the types used for printing books, until about the year 1890, when William Morris set himself to design type, fired thereto by a lecture, given by Mr. Emery Walker, on the work of the Early Printers, to which he had listened. In the "Note by William Morris on his aims in founding the Kelmscott Press," printed after his death, he writes of the purpose which led him to print books, and of the character he sought to give his letter: "I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages and of the earlier printing which took its place. As to the fifteenth-century books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. . . . Next as to type. By instinct rather than by conscious thinking it over, I began by getting myself a fount of Roman type. And here what I wanted was letter pure in form; severe without needless excrescences; solid without the thickening and thinning of the line, which is the essential fault of the ordinary modern type and which makes it difficult to read; and not compressed laterally, as all later type has grown to be owing to commercial exigencies. There was only one source from which to take examples of this perfected Roman type, to wit, the works of the great Venetian printers of the fifteenth century, of whom Nicholas Jenson produced the completest and most Roman characters from 1470 to 1476. This type I studied with much care, getting it photographed to a big scale, and drawing it over many times before I began designing my own letter; so that, though I think I mastered the
of it, I did not copy it servilely; in fact, my Roman type, especially in the lower case, tends rather more to the Gothic than does Jenson's. After a while I felt I must have a Gothic as well as a Roman fount; and herein the task I set myself was to redeem the Gothic character from the charge of unreadableness which is commonly brought against it. And I felt that this charge could not be reasonably brought against the types of the first two decades of printing: that Schoeffer at Mainz, Mentelin at Strassburg, and Günther Zainer at Augsburg, avoided the spiky ends and undue compression which lay some of the later types open to the above charge. . . . Keeping my end steadily in view, I designed a black-letter type which I think I may claim to be as readable as a Roman one, and to say the truth I prefer it to the Roman. This type is of the size called Great Primer (the Roman type is of 'English size'); but later on I was driven by the necessities of the Chaucer (a double-columned book) to get a similar Gothic fount of Pica size. Pages printed in each of Morris's three founts of type are reproduced here on pages 14, 15, 17 and 19. It is interesting to compare Morris's "Golden" type—so he called his Roman fount after the "Golden Legend," which he printed from it—with the Roman letter of the Italian printers, which he studied with so much care before he began to design his type. The "Golden" type is much heavier in face than, say, that of Jenson; and it certainly lacks the suppleness and grace of the Italian types generally. As a point of detail we may notice especially the brick-bat serifs used on Morris's capital "M" and "N," giving a certain clumsiness to these letters. The two Gothic letter founts which Morris designed, on the other hand, must be regarded as amongst the most beautiful ever cast. William Morris's types should be judged on the setting of richly decorated borders which he designed for his pages. Adding to these the designs of Sir Edward Burne-Jones, engraved on wood by W. H. Hooper, we have in the Kelmscott "Chaucer" the most splendid book which has ever been printed. The "Golden" type of the Kelmscott Press was copied freely in America and sent back to the country of its birth under several different names. In somewhat debased forms it had a vogue for a time as a "jobbing" fount amongst printers who knew little or nothing of the Kelmscott Press; but the heaviness of its line and also its departure from accepted forms kept it from coming into general use for printing books. The interest awakened by the books printed by William Morris at Hammersmith tempted many more to set up private presses or to design private founts of type when the work of the Kelmscott Press came to an end after Morris's death, which took place in 1896. Most of such founts and the best of them followed more or less closely the letter of the early Italian printers, which, as we have seen, are the prototypes of our book letter of to-day. Even before the founding
of the Kelmscott Press Mr. Charles Ricketts had designed books, using
some of the “old style” faces which were in general use. When the
Kelscott Press books appeared, he too was won over by what he called
the “golden sunny pages” of the early Italian printers, and designed
for himself the “Vale” type. In weight and general appearance it bears
considerable likeness to Morris’s “Golden” type, and in some ways is
an improvement on it. Mr. Ricketts afterwards had the same letter
cast in a smaller size for his edition of Shakespeare, whence its name
of the “Avon” type. He also designed another letter, the interest of
which lies in certain experiments towards the reform of the alphabet
which it embodies. In the “King’s” type, as Mr. Ricketts called it,
many of the minuscule letters, such as e, g, t, are replaced by small ma-
juscules. Such a departure from traditional use is too violent to give
pleasure, and only two or three books were printed in this letter. The
three Vale Press founts and also the punches and matrices were de-
stroyed when the Press ceased publishing. Mr. T. J. Cobden-San-
derson and Mr. Emery Walker set up the Doves Press at Hammer-
smith in 1900, and designed and got cast for themselves a fount of type
which follows Jenson’s Roman type very closely. It differs from it chiefly
in the greater regularity of its lines, and also in the squareness and
brick-bat shape of some of the serifs, which are, however, less conspic-
ous than in Morris’s “Golden” type. The Doves Press books, unlike
those of the Kelmscott Press, are entirely free from ornament or decora-
tion, and owe their remarkable beauty to what Morris styled the archi-
itectural goodness of the pages and also to the fine versal and initial letters
done by Mr. Edward Johnston and Mr. Graily Hewitt. Later on we
shall have something more to say about the work of these men and their
school. The type of the Ashendene Press (p. 23) is modelled from that
in which Sweynheim and Pannartz printed books at Subiaco, and which,
as we have seen, they replaced by a purer Roman letter more in accord
with the humanistic taste of their day. Morris himself designed, but never
carried out, a fount of letter after the same fine model. It is a Roman type,
with many Gothic features. The folio “Dante,” the “Morte Darthur,”
the Virgil and the other books which Mr. St. John Hornby has printed
from it in black and red, with occasional blue and gold, are superb ex-
amples of typography. Mr. Lucien Pissarro’s little octavos have a cer-
tain personal charm of their own distinct from anything that is found in the
more weighty volumes which have issued from the other private presses.
The first books which he produced at his Eragny Press were printed from
the Vale type belonging to his friend Mr. Ricketts. In 1903 he began
printing from the “Brook” type (pp. 25 to 29), which he had de-
signed. Although in this article we are concerned chiefly with his types,
it is impossible to withhold a tribute of praise for the graceful beauty of
these little books, which they owe even more to the admirable way in which their different elements have been combined—type, wood-engraving, colour, printing and binding, all of them the work of Mr. and Mrs. Pissarro themselves—than to the individual excellence of any one of them. Mr. C. R. Ashbee’s “Endeavour” type was designed by him for use at the Essex House Press, which he first established at Upton in the eastern suburbs of London and afterwards removed to Chipping Campden in Gloucestershire. It owes nothing to the types of the early printers, and taken by itself is not pleasing; but it makes a very handsome page when printed in red and black, as in the Campden Song Book. The type was also cut in large size for King Edward’s Prayer Book, one of the most ambitious ventures of any private press. Mr. Herbert P. Horne has designed three founts, all of them inspired by the Roman letter of the early Italian printers. The “Montallegro” type (p. 265), the first in order of date, was designed for Messrs. Updike and Co., of the Merrymount Press, Boston, and hardly falls within the scope of this article. In 1907 he designed for Messrs. Chatto and Windus a fount called the “Florence” type (p. 31), from which editions of “The Romaunt of the Rose,” “The Little Flowers of St. Francis,” A. C. Swinburne’s “Songs before Sunrise,” R. L. Stevenson’s “Virginibus Puerisque” and also his Poems have been printed at the Arden Press on behalf of the publishers. It is a letter of a clean, light face, and in many ways might serve as a model for a book type for general use. The capital letters used in continuous lines, as Aldus and other great Venetians delighted to use them, are especially charming. Mr. Horne’s Riccardi Press type (pp. 33 and 35) was designed for the Medici Society, and many fine editions, amongst them a Horace, Malory’s “Morte Darthur,” and “The Canterbury Tales,” have been printed from it. It is a little heavier in face than its predecessor, the “Florence,” and is a little further removed from the humanistic character. The type has also been cast successfully in a smaller size. To the number of privately owned founts of type we must add the “Ewell” (p. 37), designed by Mr. Douglas Cockerell for Messrs. Methuen and Co., who will shortly publish the first book to be printed from it, an edition of the “Imitatio Christi.” It is a heavy but very graceful letter, based on one used by the Roman printer Da Lignamine. One of the most interesting of the privately owned founts is the “Otter” Greek type designed by the late Mr. Robert Proctor, and shown in the page from the Odyssey printed on page 43. The Greek letter from which most of our school classics are printed is a descendant of the cursive type introduced by Aldus at the beginning of the sixteenth century, and has the merit neither of beauty nor of clearness. The majuscules are especially ugly, being nearly always of the “modern” type which we owe to Bodoni. Proctor took
as his model the finest of the old Greek founts, which was that used in the Complutensian Polyglot printed in 1514. Amongst the types sold by the founders for general use none have enjoyed such successive favour as Caslon’s “Old-Face” in its various sizes; and it is a splendid tribute to the excellence of this letter that at this day, nearly two centuries since it was first cut, it is being used more than any other face of type for printing fine books. This Special Number of The Studio is printed from Caslon’s “Old-Face” type, as well as the pages, set up at the Central School of Arts and Crafts, which are shown on pages 45 and 47. The fame of Caslon’s letter brought other rivals into the field besides Baskerville. One of these was Joseph Fry, a Bristol physician, who took to letter-founding in the year 1764, and cut a series of type somewhat like Baskerville’s. A few years later, however, the Caslon character seems again to have recovered its old ascendancy, and Fry put on the market a new series in acknowledged imitation of Caslon’s. Both these series of Fry’s have been reissued within the last few years by Messrs. Stephenson and Blake, of Sheffield, who, in 1906, bought the type-founding business of Sir Charles Reed and Son, to whom Fry’s business had eventually come. Like the revived Caslon “Old-Face” in 1843, these founts were cast from the old matrices, or from matrices struck from the old punches, so far as these had survived. Since the “old-style” founts were designed about the middle of last century, what new book types have been cast by the founders for use by the printing trade generally have as a rule been mere variations of letter already in vogue. The founders have drawn but little on the wealth of beautiful book types which in the early printed books of Italy are offered to anyone who has the good taste and the skill to adapt them to modern needs. Messrs. Shanks and Sons, the type-founders of Red Lion Square, have, however, gone to this source for their “Dolphin” series (p. 41), which has many features of beauty to commend it. It is based on Jenson’s Roman letter, somewhat thickened in the line. The punches were cut by Mr. E. P. Prince, who also cut the Kelmscott type and many others of the private founts. Intelligent study of Italian models also gives us the “Kennerley” type (p. 39), designed by the American Mr. Goudy, which Messrs. Caslon will shortly put on the English market. This type is not in any sense a copy of early letter—it is original; but Mr. Goudy has studied type design to such good purpose that he has been able to restore to the Roman alphabet much or that lost humanistic character which the first Italian printers inherited from their predecessors, the scribes of the early Renaissance. Besides being beautiful in detail his type is beautiful in the mass; and the letters when set into words seem to lock into one another with a closeness which is common in the letter of early printers, but is rare in modern type. The
"Kennerley" type is quite clear to read and has few features which by their strangeness are likely to waken the prejudice of the modern reader. Since the first Caslon began casting type about the year 1724, no such excellent letter has been put within reach of English printers. So large is the proportion of books which are now set in type by machinery that, however much our sympathies may make us prefer the hand-set book, we cannot but be concerned for the characters used in machine composition. Typeset by machinery generally seems to be inferior in design to that set by hand; but the inferiority is in the main accidental, and is probably due to a lesser degree of technical skill shown either in the designing or in the process of punch-cutting, which is itself done by machinery. One or two admirable faces of type have, however, been produced by the Lanston Monotype Company for setting by the monotype machine. One of these is the "Imprint" type, adapted from one of the founts used by Christopher Plantin, the famous printer of Antwerp, in the late sixteenth century. The letters are bold and clear, and pages set in them are both pleasant to look at and easy to read. At the same time the type is sufficiently modern in character not to offend by any features unfamiliar to the ordinary reader. No art can live by merely reviving and reproducing past forms, and in reviewing the share taken by the type-founders of the past and of the present in the art of the book one cannot help considering by what means and from what quarter good types are to be designed and cut in the future. We have seen that the early printers took their inspiration from the best of the contemporary book-hands. The invention of printing, however, killed the art of the scribe, and with it perished the source whence during the ages past life and beauty had been given to the letters of the alphabet and to the pages in which they were gathered. Henceforth the letters were cast in lead, and there was no influence save the force of tradition to make or keep them beautiful. Whatever change they underwent was for the worse, unless indeed it was a mere reversion to forms or features which for a while had been abandoned. Conscious of this downward tendency, which he seems to look upon as inevitable and irresistible, Mr. Guthrie, of the Pear-tree Press at Bognor, has renounced type altogether, and now prints books, like William Blake, from etched plates inscribed with his own fine book-hand. Such a method is, of course, not practicable for the vast majority of books, even if we were willing to forgo the many fine qualities which are presented in a well-printed book. Neither is any such counsel of despair warranted, for of late years the art of the scribe itself has been renewed; and most readers of The Studio know something of the fine work done by the school of calligraphy established some ten years since by Mr. Edward Johnston, and still carried on by his pupil Mr. Graily Hewitt at the Central School.
of Arts and Crafts in Southampton Row, London. May not the printer look to that school as the source whence the type-designer and type-founder shall learn to design and cut beautiful letter for his books? Not indeed that type-letter should be a mere reproduction of any written hand; rather must it bear nakedly and shamelessly all the qualities which the steel of the punch-cutter and the metal from which it is cast impose upon it. It must be easy to read as well as fair to look on, and besides carrying on the traditions of the past must respect the prejudices of the present. But only a calligrapher whose eye and hand have been trained to produce fine letter for the special needs of the printed book can have knowledge of the manifold subtleties of such letter and power to provide for them in the casting of types. If the writing schools can turn out such men, they will deserve well of all those who are interested in the art of the book. That our hope need not be vain is shown by the fact that calligraphers trained in the methods of the school have gone to Germany, and have there profoundly influenced the production of modern types; and the supreme irony of it all is that German type-founders are sending to England new types which draw their inspiration from a London school of which the English and Scottish type-founders seem never even to have heard.

Note—In the course of the preceding article the writer has had occasion to refer frequently to the type of Nicholas Jenson in its relation to the modern British founts. The Editor has therefore included amongst the examples shown a page from the "Pliny," printed by Jenson in 1476, for purposes of comparison and reference. It will be found on page 21.
FIL that in that season on a day,
In Southwerk at the Tabard as I lay,
Redy to wenden on my pilgryme
To Caunterbury with ful devout corage,
At nyght were come into that hostelrye
Wel nyne and twenty in a compaigny,
Of sondry folk, by aventure yfalle
In felaweshipe, and pilgrimes were they alle,
That toward Caunterbury wolden ryde.

THAT Apriile with his shoures soote
The droghte of March hath perced to the roote,
And bathed every veyne in swich licour,
Of whiche vertu engendred is the flour;
Whan Zephirus eek with his swete breth
Inspired hath in every holt and heeth
And in the camowe natur corne growithe,
And smale foweles maken melodye,
That slepen al the nyght with open eye,
So praketh hem nature in bir corages;
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge strondes,
To ferne halles, howthe in sondry londes;
And specially, from every shires ende
Of Engelond, to Caunterbury they wende,
The holy blissful martir for to seke,
That hem hath holpen whan that they were seke.
Here beginneth the tales of Canterbury and first the prologue thereof.

That April with his showers soote
The droughte of March hath perced to the roote,
And bathed every veye in swich licour,
Of which vertu engendred is the flour;
When Zephyrus eek with his swete breth
Inspired hath in every bolt and heeth
XXXII. How the Worm came to the Howe, and how he was robbed of a cup; and how he fell on the folk.

Not at all with self-wielding the craft of the worm-boards
he sought of his own will, who sore himself harmed;
but for threat of oppression a thrall, of I wot not
which bairn of mankind, from blows wrathful fled,
house-needy forsooth, and hied him therein,
a man by guilt troubled. Then soon it betided
that therein to the guest there stood grisly terror;
however the wretched, of every hope waning.

The ill-shapen wight, whenas the fear gat him,
the treasure-vat saw; of such there was a many
Up in that earth-house of treasures of old,
as them in the yore-days, though what man I know not,
the huge leavings and loom of a kindred of high ones,
well thinking of thoughts there had hidden away,
dear treasures. But all them had death borne away
In the times of erewhile; and the one at the last
of the doughty of that folk that there longest lived,
there waxed he friend-sad, yet ween'd he to tarry,
that he for a little those treasures the longsome
Might brook for himself. But a burg now all ready
Wonn'd on the plain nigh the waves of the water,
new by a ness, by narrow-crafts fasten'd;
within there then bare of the treasures of earls
that herd of the rings a deal hard to carry,
of gold fair beplated, and few words he quoth:
I BEGAN printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages, & of the earlier printing which took its place. As to the fifteenth-century books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. Looking at my adventure from this point of view then, I found I had to consider chiefly the following things: the paper, the form of the type, the relative spacing of the letters, the words, and the
oua hanno penne: o squame: o corteccia: o gusci: come sono la Testugine: osteramen
te hanno la pelle pulita: come sono le serpi. Taglano la parte di sopra delle pene no cresce
don: sueglandole rimettono: Gli scetti hanno ale di pannicoli e cosi le rondini marine
& epipistrelli: Ma lale di questi hanno ledita. Dalla groffa pelle escono epeli asperi. Le
femine gli hanno piu tortili. Ecualgi nel collo e eleoni nelle spalle gl'hanno maggiori.
Etass gl'hanno nelle gote drento e ne piedi: lequali due cose Trogo attribuisce anche
ra alla lepre: & con questo esempio conclude che gliuomini libidinosi sono pilosi. La
lepre e velociissima sopra tutti glianimali. Solo l'huomo mette epeli nelleta aptra genera
rare: Ilche non e dimostra sterlita cosi nel maschio come nella femina. Epeli nel huo
omo parte sinernetano insieme: parte poi. Quegli che sono inisime con lui generati
non manchono di poi come ne anchora molte. Son si trovate alcune che quando get
tono ecapelli diuertano inalida: come anchora nel fluxo del mestruo. Equadrupe di
muodano ogni anno. Amaschi crescono afflai nel capo e poi nella barba. Taglani non
rimettono in su la nataglatura come rimettono lherbe: ma escon infuori dallaradice. Cre
fcono in corte: malattie & maxime nella toffa e nella uccchiaia & ne corpi morti. E co
geni caggiono piu tosto a libidinosi: Ma enati crescono piu tosto. Nequadrupedi in
grofanno per la uccchiaia & lelane diuertano piu rade. Edossi dequadrupedi sono pilo
si: euenti sanza pelo. De chuoi e buoi cocendogli si fa optima colla. Item de roti. So
lo ditutti glanimali lhuomo maschio ha lepoppe: neglaltres animali emaschi han cer
ti segni di poppe: Ma ne anchora le femine hanno lepoppe sennon quelle che posson
nutrire efigliuoli. Quegli che generano huoa non hanno poppe: Nesfino animale
ha lafe senon quegli che generano animali. Tra gluccelli solo elpipistrello. Credo che
sia falso quello che si dice delle Streghe che mughino ellate inbocca a faciulli. E
nelle Bestemie antiche questo nome di Streghe: Ma non sisa che uccello si sia.

NATVRA. DELLE POPPE DEGLI ANIMALI. CAP. XL.

a Lasine dolgono lepoppe dopo elparto: Ilperche Iuezano lasfino elfesto me
se: conciosis che lecaualle dieno lapoppa un anno. Tutti glanimali che han un
ghia dun pezo non generano piu che due per volta: ne hanno piu che due poppe & q
le nel pechignone: nel medesimo luogo li hanno quelle che hanno lunghia diuue pezi
& sono curnute: le uache quattro: le pecore & capre due. Queelle che partoriscono piu
che due & hanno le dita nepiedi hanno molte poppe per tutto eluentre in due filari.
Le troi generose hanno dodici poppe: le uulga diue meno. Similmente le cagne. Al
chune hanno quattro in mezzo del corpo: come sono le panthere. Alchune due chome
sono le lionesse. Lohelephantane solo ha due poppe sotto lebraccia & nol nelpeczo. Ne
suna che habia dita nepiedi ha poppe nel pechignone. Eporcellini prima nati succiano
leprime poppe & benche habbino lltre presso alla bocca: ciascuno conosce lesue in
quello ordine che e nato e cos quella sinutrisce & non con alta. Ei leuato un porcellio
Siccome dice il filosofo nel principio della Prima Filosofia ‘tutti gli uomini naturalmente desiderano di sapere.’ La ragione di che può essere, che ciascuna cosa, da provvidenza di propria natura impinta, è inclinabile alla sua perfezione. Onde, acciocché la scienza è l’ultima perfezione della nostra anima, nella quale sta la nostra ultima felicità, tutti naturalmente al suo desiderio siamo soggetti. Veramente da questa nobilissima perfezione molti sono privati per diverse cagioni che dentro dall’uomo, e di fuori da esso, lui rimuovono dall’abitò di scienza. Dentro dall’uomo possono essere due difetti e impedimenti: l’uno dalla parte del corpo, l’altro dalla parte dell’anima. Dalla parte del corpo è, quando le parti sono indebitamente disposte, sicché nulla ricevere può; siccome sono sor. di & muti, e loro simili. Dalla parte dell’anima è, quando la malizia vince in essa, sicché si fa seguitatrice di viziose dilettazioni, nelle quali riceve tanto inganno, che per quelle ogni cosa tiene a vile. Di fuori dall’uomo possono essere similmente due cagioni intese, l’una delle quali è induitrice di necessità, l’altra di pigrizia. La prima è la cura famigliare & civile, la quale convenevolmente a sè tiene degli uomini il maggior numero, sicché in ozio di speculazione essere non possono. L’altra è il difetto del luogo ove la persona è nata e nudrita, che talora sarà da ogni studio non solamente privato, ma da gente studiosa lontano. Le due prime di queste cagioni, cioè la prima dalla parte di dentro & la prima dalla parte di fuori, non sono da vituperare, ma da scusare & di perdono degne; le due altre, avvegnaché l’una più, sono degne di biasimo e d’abominazione. Manifestamente adunque può vedere chi bene considera, che pochi rimangono quelli che all’abito da tutti desiderato possano pervenire, innumерabili quasi sono gl’impediti, che di questo cibo da tutti sempre vivono affamati. O beatì quei pochi che seguono a quella mensa ove il pane degli Angeli si mangia, e miseri quelli che coll’pecore hanno comune cibo!
FOR THE LIBERTY OF UNLICENCED PRINTING.

They who to States & Governours of the Commonwealth direct their speech, High Court of Parliament, or wanting such access in a private condition, write that which they foresee may advance the publick good; I suppose them as at the beginning of no mean endeavour, not a little altered and moved inwardly in their minds: some with doubt of what will be the success, others with fear of what will be the censure; some with hope, others with confidence of what they have to speak, and me perhaps each of these dispositions, as the subject was whereon I enter'd, may have at other times variously affected; likely might in these foremost expressions now also disclose which of them sway'd most, but that the very attempt of this address thus made, and the thought of whom it hath recourse to, hath got the power within me to a passion, farre more welcome then incidentall to a preface, which though I stay not to confess here any aske, I shall be blamelesse, if it be no other, then the joy and gratulation which it brings to all who wish & promote their countries liberty; whereof this whole discourse propos'd will be a certaine testimony, if not a trophy. For this is not the liberty which wee can hope, that

ERAGNY PRESS: OPENING PAGE OF THE "AREOPAGITICA" PRINTED IN THE "BROOK" TYPE, WITH BORDER AND INITIAL LETTER DESIGNED BY LUCIEN PISSARRO
XVII. THAT WOMEN ARE BUT MEN'S SHADOWES.

Follow a shadlow, it still flies you,
Seeme to flye it, it will pursue:
So court a mistris, shee denyes you;
Let her alone, shee will court you.
Say are not women truely, then,
Stil'd but shadlowes of us men?

At morne, and even, shades are longest;
At noone, they are or short, or none:
So men at weakest, they are strongest,
But grant us perfect, they're not knowne
Say, are not women truly, then,
Stil'd but shadlowes of us men?

XVIII. TO CELIA.

Rinne to me, onely with thine eyes,
And I will pledge with mine:
Or leave a kisse but in the cup,
And Ile not looke for wine.
The thirst, that from the soule doth rise,
Doth aske a drinke divine:
But might I of Jove's Nectar sup,
I would not change for thine.
I sent thee, late, a rosie wreath,
Not so much honoring thee.
Tis the middle of night by the castle clock,
and the owls have awakened the crowing cock,
tu—whit!—tu whoo!
and hark, again! the crowing cock,
how drowsily it crew.
WE sat chatting in your garden, and some of your friends who were there joined in the talk. Francesca most graciously pressed me to make myself at home, and proffered me your books & all your belongings,—all she had I was to consider mine; but not for a moment did she forget the modest demeanour of the perfect wife. She was welcoming me, when, lo, there before me was your dear little Eletta, my little friend! How gracefully she came along! One could not have expected such grace in so young a child. Before she could know who I was, she smiled at me so sweetly. What joy was mine when I saw her! What a hunger seized my heart as I held her in my arms! At first I thought it was my own girlie—the little maid once mine. Need I say more? You'll hardly believe me. But ask Doctor William of Ravenna and our friend Donatus. They know. Your little Eletta is the very image of my lost one. She has the same laugh, the
From fairest creatures we desire increase, that thereby beauty's rose might never die, but as the riper should by time decrease, his tender heir might bear his memory: but thou, contracted to thine own bright eyes, feed'st thy light's flame with self-substantial fuel, making a famine where abundance lies, thyself thy foe, to thy sweet self too cruel. Thou that art now the world's fresh ornament & only herald to the gaudy spring, within thine own bud buryest thy content and, tender churl, mak'st waste in niggarding. Pity the world, or else this glutton be, to eat the world's due, by the grave and thee.
Marius the Epicurean

stream of moving lights across the white Forum, up the great stairs, to the palace. And, in effect, that night winter began, the hardest that had been known for a lifetime. The wolves came from the mountains; and, led by the carrion scent, devoured the dead bodies which had been hastily buried during the plague, and, emboldened by their meal, crept, before the short day was well past, over the walls of the farmyards of the Campagna. The eagles were seen driving the flocks of smaller birds across the dusky sky. Only, in the city itself the winter was all the brighter for the contrast, among those who could pay for light and warmth. The haters made a great sale of the spoil of all such furry creatures as had escaped wolves and eagles, for presents at the 'Saturnalia'; and at no time had the winter roses from Carthage seemed more lustrously yellow and red.

CHAPTER XIII. THE 'MISTRESS AND MOTHER' OF PALACES

After that sharp, brief winter, the sun was already at work, softening leaf and bud, as you might feel by a faint sweetness in the air; but he did his work behind an evenly white sky, against which the abode of the Caesars, its cypresses and bronze roofs, seemed like a picture in beautiful but melancholy colour, as Marius climbed the long flights of steps to be introduced to the emperor Aurelius. Attired in the newest mode, his legs wound in dainty 'fasciae' of white leather, with the heavy gold ring of the 'ingenious,' and in his toga of ceremony, he still retained all his country freshness of complexion. The eyes of the 'golden youth' of Rome were upon him as the chosen friend of Cornelius, and the destined servant of the emperor; but not jealously. In spite of, perhaps partly because of, his habitual reserve of manner, he had become 'the fashion,' even among those who felt instinctively the irony which lay beneath that remarkable self-possession, as of one taking all things with a difference from other people, perceptible in voice, in expression, and even in his dress. It was, in truth, the air of one who, entering vividly into life, and relishing to the full the delicacies of its intercourse, yet feels all the while, from the point
CAPITVLVM VI. INTERROGATIO DE EXERCITIO ANTE COMMVNIONEM
VOX DISCVPVLI

VM TVAM DIGNITATEM, DOMINE, et meam uilitatem penso, ualde contremisco et in me ipso confundor. Si enim non accedo utiam fugio, et si indigne me ingessero offensam incurrro. Quid ergo faciam, Deus meus, auxiliator meus in necessitatibus meis? Tu doce me uiam rectam, propone breue aliquod exercitium sacrae communioni congruum. Vtile est enim scire qualiter scilicet deuote ac reuenter tibi praeparare debeo cor meum ad recipiendum salubriter tuum sacramentum, seu etiam celebrandum tam magnum et diuinum sacrificium.

CAPITVLVM VII. DE DISCVSSIONE PROPRIA CONSCIENTIAE ET EMENDATIONIS PROPOSITO
VOX DILECTI

VPER OMNIA CVMSVMMA HVMILI-
tate cordis et supplici reuerentia, cum plena fide et pia intentione honoris Dei ad hoc sacramentum celebrandum tractandum et sumendum oportet Dei sacerdotem accedere. Diligenter examina conscientiam tuam, et proposse tuo uera contritione et humili confessione eam munda et clarifica, ita ut nil graue habeas aut scias quod te remordeat et liberum accessum impediat. Habeas displicienciam omnium peccatorum tuorum in generali, et pro quotidianis excessibus magis in speciali doleas et gemas. Et si tempus patitur, Deo in secreto cordis cunctas confiterre passionum tuarum miserias, Ingemisce et dole quod ita carnalis adhuc es et mundanus, tam immortificatus a passionibus, tam plenus concupiscentiarum motibus, tam incustoditus
A NOTE ON THE SPECIMENS OF LETTERING, ILLUMINATION, PRINTING AND BOOKBINDING SHOWN AT THE EXHIBITION OF ARTS & CRAFTS HELD AT THE NEW GROSVENOR GALLERY, BOND ST., LONDON, W.

The Exhibition of Arts and Crafts nothing gives such complete satisfaction as the fine specimens of writing done by Mr. Edward Johnston and by Mr. Graily Hewitt, and other disciples of the school of lettering which he has established. The importance of these exhibits is, of course, not to be gauged by the actual beauty of the specimens themselves, though in many cases that is very great indeed. If we encourage fine writing, it is not because we wish to hang on our walls written and gilded texts from the Psalms, or to treasure in our cabinets finely illuminated passages from Keats or from the Book of Job; it is because fine writing will give us fine lettering, wherever lettering is used, whether in our printed books, or on the hoardings in the streets, or in the advertisement columns of our newspapers, or on the monuments and memorials in our graveyards and churches. It is the chief glory of the school that the fine lettering which is taught there has already begun to penetrate to all these places. It is also finding its way into the typefounders’ specimen books, and it is well for the future of printing that it should do so. Just as in the first years of printing the typefounders produced beautiful letter because the fine writing of their day gave them their inspiration and their models, so in this modern school of writing we have the best hope for the inspiration and the models which will enable our typefounders to give us fine letter in the future. The value of the work of the school to the printer is shown at the Grosvenor Gallery in the versal and initial letters written for the splendid quarto Virgil printed by Mr. Hornby at the Ashendene Press, in the fine books from the Doves Press, in the exhibit of type-letter designed by Miss Zompolides and used at the Arden Press in printing their folio volume on “The Gold and Silver of Windsor Castle,” and in other works of merit.
A NOTE ON THE SPECIMENS OF LETTERING, ILLUMINATION, PRINTING AND BOOKBINDING SHOWN AT THE EXHIBITION OF ARTS AND CRAFTS HELD AT THE NEW GROSVENOR GALLERY, BOND STREET, W.

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ΟΔΥΣΕΙΑΣ ΒΙΒΛΟΣ ΔΕΥΤΕΡΑ. ΙΘΑΚΗΙΩΝ ΑΓΟΡΑ. ΤΗΛΕΜΑΧΟΥ ΑΠΟΔΗΜΙΑ.

'Ήμως λ' ἧρεγένεια φάνη βολοδάκτυλος 'Ἡώς,
ἀρνυτ' ἂρ' ἐξ ἐνυφήν Ὄλυνσιος φίλος νιῶς,
εἰματα ἐσσάμενοις, περὶ λὲ εἰφος ὅξων θετ' ὁμων,
ποσὶ λ' ὑπὸ λιπαροίσιν ἐλήσατο καλὰ πέδια,
βῆ λ' ἰσχυν ἐκ θαλάμων θεοὶ ἐναλίγκιος ἄνθην.

ἀψα λ' κηρύκεισις λιγνβόγγοισι κέλευσε
κηρύσσειν ἀγορῆνδε κάρη κομώστας Ἀχαιοὺς.
οὶ μὲν ἐκήρυσσον, τοῖ λ' ἴγειροντο μᾶλ' ὠζα.

ἀντὰρ ἐπει β' ἤγερθεν ὀμηνυρεῖς τ' ἐγένοντο,
βῆ β' ἰσχυν εἰς ἀγορῶν, παλάμη λ' ἔχον χάλκεον ἐγχος,
οὐκ οἶος, ἀμα τῷ γε κὺνες πόλας ἁργοὶ ἐποντο.

θεσπεσίην λ' ἀρα τῷ γε χάριν κατέχειεν Ἀθηνῆ.

τὸν λ' ἀρά πάντες λαοὶ ἐπερχόμενον θειντο
ἐζετο λ' ἐν πατρός θώκῳ, εἴην λὲ γέροντες.

τοῖσι λ' ἐπειβ' ἕρως Ἀιγύπτιος ἤρχ' ἀγορεύειν,
ὅς λ' γῆραί κυρὸς ἔνν καὶ μυρία ἡλι.

καὶ γὰρ τοῦ φίλος νιῶς ἀμ' ἄντιθέω Ὅλυνσις

Ἰλιόν εἰς εὑπαλον ἔβη κοῖλης ἐνὶ θνυσίν,

Ἀντιφος αἰχμητής: τὸν λ' ἀγριος ἐκτανε Κύκλως
ἐν σπῆι γλαφυρᾷ, πῦατον λ' ὦπλίσσατο λόρπον.

τρεῖς δὲ οἱ άλλοι ἐσον, καὶ ὁ μὲν μηνισθήρσιν ὦμίλει,
Εὐρύνομος, λύο λ' αἰέ έχον πατροία ἔργα
ἀλλ' οὐλ' ὃς τοῦ λίθετ' ὀλυρωμενος καὶ ἀχεύων.

τοῦ ὅ γε λάκρυ χέων ἀγορήσατο καὶ μετέειπε.

Oxford University Press: Page from the "Odyssey," printed in the "Otter" type designed by Robert W. Proctor
LOVE that long since hast to thy mighty powre
Perforce subdude my poore captived hart,
And, raging now therein with restlesse stowre,
Doest tyrannize in everie weaker part;
Faine would I seeke to ease my bitter smart
By any service I might do to thee,
Or ought that else might to thee pleasing be.

And now t' asswage the force of this new flame,
And make thee more propitious in my need,
I meane to sing the praises of thy name,
And thy victorious conquests to areed,
By which thou madest many harts to bleed
Of mighty Victors, with wyde wounds embrewed,
And by thy cruell darts to thee subdewed.

Onely I feare my wits enfeebled late
Through the sharpe sorrowes which thou hast me bred,
Should faint, and words should faile me to relate
The wondrous triumphs of my great god-hed:
But, if thou wouldst vouchsafe to oversped
Me with the shadow of thy gentle wing,
I should enabled be thy actes to sing.

Come, then, O come, thou mightie God of Love,
Out of thy silver bowres and secret blisse,
Where thou doest sit in Venus lap above,
Bathing thy wings in her ambrosiall kisse,
That sweeter farre then any Nectar is;
Come softly, and my feeble breast inspire
With gentle furie, kindled of thy fire.
QUE LI QUENS BOUGARS DE VALENCE FAISOIT
guere au conte Garin de Biaucaire si grande et si merve-
leuse et si mortel, qu’il ne fust uns seux jors ajornés qu’il ne
fust as portes et as murs et as bares de le vile a .c. cevaliers
et a .x. mile sergens a pié et a ceval; si li argoit sa terre et
gastoit son païs et ocioit ses homes. Li quens Garins de
Biaucaire estoit vix et frales si avoit son tans trespassé. Il
n'avoir nul oir, ne fil ne fille, for a seul vallet. Cil estoit
tex con je vos dirai. Aucasins avoir a non li damoisiax; biax
estoit et gens et grans et bien tailliés de ganbes et de piés et
de cors et de bras. Il avoit les caviax blons et menus recer-
celés et les ex vairs et riens et le face clere et traitice et le
nes haut et bien assis, et si estoit enteciés de bones teces,
qu’en lui n’en avoit nule mauvaise, se bone non. Mais si
estoit soupris d’amor qui tout vaint, qu’il ne voloit estre
devalers ne les armes prendre n’aler au tornoi ne fare point
de quanque il deust. Ses pere et se mere li disoient: Fix,
car pren tes armes si monte el ceval si deffent te terre et
aïe tes homes. S’il te voient entr’ex, si defenderont il mix
lor cors et le avoirs et te tere et le miue. Pere, fait Aucas-
sins, qu’en parlés vos ore? Ja dix ne me doinst riens que je
li demant, quant ere cevaliers ne monte a ceval, ne que voise
a estor ne a bataille, la u je fiere cevalier ni autres mi, se vos
ne me donés Nicholete, me douce amie que je tant aim.
Fix, fait li peres, ce ne poroit estre. Nicolete laise ester;
que ce est une caitive qui fu amenee d’estrange terre, si
The Patron of the Holinesse
Foulse Amour doth alas he is.
Hypocrisy, him to entrappe,
Both to his home entice.
THE CHILD ANGEL
A DREAM
BY CHARLES LAMB

I CHANCED UPON THE
PRETTIEST, ODDEST
FANTASTICAL THING
OF A DREAM THE
OTHER NIGHT, THAT
YOU SHALL HEAR OF.
DESIGN FOR A TITLE-PAGE. BY REGINALD L. KNOWLES. PUBLISHED BY MESSRS. GEORGE ROUTLEDGE AND SONS, LTD.
SVURREY AND SUSSEX FROM THE BRITANNIA OF WILLIAM CAMDEN
TRANSLATED BY PHILEMON HOLLAND IN 1610 AND HERE REPRINTED IN THIS YEAR 1905

SVTHREY

VRRIA, which Bede named Suthriona, commonly called Suthrey, and Surrey and by the Saxons, of bordering South (upon the river, Suthres for Suth, with them betokeneth the South, and tua a river or flood) from the West boundeth partly upon Berkshire and Hantsire, from the South upon Sussex: and from the East on Kent toward the North it is watered with the river Tamia, and by it divided from Middlesex. A country it is not very large, yet wealthy enough, where it heareth upon Tamia, and lieth as a plains and champion country it yeeldeth corne moste well, and forage abundantly especially towards the South, where a continual valley falling lowe by little and little, caled in tymes past Holmehale of the woods therein, runneth downe very pleasant to behold, by reason of the delectable variete of groves, fields, and meadowes. On each side there bee pretty hills rising up a great way along in the country, parkes every where replentish with Deare, rivers also full of fish whereby it affordeth for pleasure faire game of hunting, and as delightsome fishing. Likened it is by some unto a course frese garment with a greene gard, or to a cloath of a great spinning, and thin woven, with a greene list about it, for that the inner part is but baraine, the outwaerd edge or skirt more fertile. In my perambulation through this shire, I will follow the Tamia and the rivers running into it as guides of my journey: so, shall I bee sure
Once on a certain cloudless day of July at the pleasant hour which falls about midway between noon and sunset, my work being finished I went out into the garden and lying there in the grass I wondered at the happiness of my life. Now when I questioned myself “What element in your life has seemed to you the most beautiful of all?” I realized that I must answer with the one word “Friendship.” And then, like an astronomer who turns his telescope from star to star, I thought of the men and women whose temperaments and characters I have come to love and revere.
FRONTISPICE TO AYMER VALLANCE'S "OLD COLLEGES OF OXFORD"
DESIGNED BY HAROLD NELSON FROM SUGGESTIONS BY AYMER VALLANCE
PUBLISHED BY MESSRS. B. T. BATSFORD LTD.

THE TEXT AS WRIT- TEN BY SIR THOMAS MALORY AND IMPRINTED BY WILLIAM CAXTON AT WESTMINSTER THE YEAR MCCCCLXXXV AND NOW SPELLED IN MODERN STYLE. WITH AN INTRODUCTION BY PROFESSOR RHYS AND EMBELLISHED WITH MANY ORIGINAL DESIGNS BY AUBREY BEARDSLEY. MDCCCIX.
ROBIN HOOD AND GUY OF GIBRONE

...
Some things there are that have been wrested from us in our kind of employ. Things that by right of our good belong to enjoy.

Of late, Life, that with untended measure But ever hides in dudgeon, greyed a Barn with toil And ever, tossed with care, a time of leisure. Oh, yield us still some remnant of thy balm!
THE LOVER TELLS OF THE ROSE IN HIS HEART

All things uncomely and broken,
all things worn and old,
The cry of a child by the road-
way the creak of a lumbering cart,
The heavy steps of the ploughman, splashing
the wintry mould,
Are wronging your image that blossoms a rose
in the deeps of my heart.

The wrong of unshapely things is a
wrong too great to be told;
I hunger to build them anew and sit
on a green knoll apart,
With the earth and the sky and the water,
remade, like a casket of gold
For my dreams of your image that blossoms
a rose in the deeps of my heart.

W.B. Yeats.
FINE BOOKBINDING IN ENGLAND.
BY DOUGLAS COCKERELL

FINE or "extra" binding as it is called in the trade implies that the craftsman has done his best with the best materials. It may be plain or decorated, but whatever work there is should be the best of which the craftsman is capable. Printed books are largely machine-made productions, and it would seem reasonable that machine-made books should have machine-made covers, and it is in such covers or "cases" that most of our books are issued. There is a general feeling that the cost of the binding should bear some relation to the cost of the book; but since books are turned out by the thousand from the printing press, and fine bindings can only be made singly and laboriously by hand, it is inevitable that in most cases such a binding costs much more than the book it covers. This has probably been the case since the invention of printing cheapened books, and yet there have always been people who valued certain books highly enough to have them well bound and decorated. For a true book-lover does not value a book at the price it costs, and he may wish to have the words of a favourite author enshrined in a precious cover. Some books by their nature and use call for lavish treatment. Books used for important ceremonies, such as altar books or lectern Bibles, can quite well be covered with ornament, provided this ornament is good. They will be but a spot of gorgeousness in a great church or cathedral, and should be judged in relation to their surroundings and not as isolated articles. There is a fashion now to value decoration in inverse ratio to its quantity, and demand that it should be concentrated on spots, leaving the greater part of the surface of articles bare. This is quite a reasonable way to treat a binding, but it is not the only way. A satisfactory binding can be made with little or no ornament, and there is then little fear of a disastrous failure. To cover a book all over with gold-tooled decoration is a more difficult thing to do satisfactorily, but it can be done, and, if well done, is well worth doing. At the present time there are many binders working in England who are capable of turning out work of the highest class, and fortunately there are book-lovers here and in America with the taste and means to commission such work. Probably, if a man were bold enough to spend five or ten thousand pounds on binding the finest books that are being produced at the present time, he would find, if the money were wisely spent, that he had got a library that would be celebrated all over the world. There is an interesting revival in the use of arms-blocks on bindings, and when certain modern libraries come to be dispersed their owners will be remembered by their books in the same way as are the original owners of the many armorial bindings that have
come down to us from the past. There are some qualities that are common to all well-bound books. Of course abnormal books have to be treated specially, but it may generally be said that every leaf of a book should open right to the back. This means that all single leaves and plates should be attached by guards, and that no overcasting or pasting-in should be allowed, and it also means that the back should be truly flexible. The sections should be sewn to flexible cords or tapes, the ends of these should be firmly attached to the boards, and the back should be covered with some flexible material, such as leather, which, while protecting the sewing-thread or cord, shall itself add to the strength of the binding. A fine binding will have many other features added by way of refinement or elaboration, but unless it has these qualities it is likely to be an unsatisfactory piece of work. A well-bound book should open well and stay open, and shut well and stay shut. The binder can bind any book so that it will not open, but there are some books that he cannot bind so that they will open and shut “sweetly.” Bookbinding is only one part of the larger craft of book production, and to obtain a perfect book it is necessary that the workers in each branch of the craft should have a common ideal of what a book should be, and that each should do his part in such a way that this ideal may be attained. Unfortunately it too often happens that the printers are quite content if their printing looks perfect as it comes from the press, with the result —through errors in the choice of paper or the number of leaves to a section—that the bookbinder has unnecessary and sometimes unsurmountable obstacles put in his way. A book that will not open freely and that gapes like a dead oyster when it ought to be shut is not pleasant to use, and when these faults are noticed the binder generally gets the blame. Sometimes he deserves the blame, for the fault may be his, but more often than not the fault lies with the paper. To open a book a certain number of leaves of paper must be bent, and if the paper is so stiff that a single leaf will not fall over by its own weight, the book cannot be made to open quite satisfactorily if bound in the ordinary way. By swinging each leaf on a guard it is possible to bind a pack of playing-cards into something like a book which will open and shut freely, but that this can be done is no excuse for the production of books which necessitate this drastic treatment before they can be bound satisfactorily. William Morris, when he founded the Kelmscott Press, did more than revive fine book-printing; he established a tradition for books that were eminently bindable, and the presses that followed his lead kept up the tradition; so that we have in England a large number of beautifully printed books that are worthy of the best binding, and that impose no unnecessary difficulties on the binder. Mr. Cobden-Sanderson did much to revive the use of the tight or flexible back. In this style
the leather is attached directly to the back of the sections, and so helps to hold them firmly together. All leather-bound books had tight backs until about a hundred years ago, when the hollow back came into general use. A tight back should throw up when the book is opened; that is to say the back, convex when the book is shut, should become concave on the book being opened. This causes a certain amount of creasing in the leather, and this creasing is not good for gold tooling; but with a well-bound book the damage is not serious, and important constructional features must not be sacrificed for the sake of the decoration. The hollow back does not crease the leather, and so is preferred by finishers, and besides it is easier to cover a hollow back neatly than a tight one; but the strain of opening and shutting, which should be distributed evenly across the back, is in the hollow back thrown on the joints, with the result that the leather is apt to break at these places unless specially strengthened, as is the case with well-bound account books. While “flexible” backs that are truly flexible are undoubtedly the best, some binders line up their backs so stiffly under the leather as to allow little or no movement when the book is opened. This avoids the creasing of the leather and leaves the decoration uninjured, but the book will not open freely, and there is no virtue in such a tight back. Leather is chosen for binding because of its toughness and flexibility, yet binders deliberately sacrifice this last quality in order to obtain extreme neatness or to hide faults in the forwarding. It is the fashion in some quarters to admire as the perfection of craftsmanship an exact and hard square edge to the boards of a book. This can only be got by paring the leather down till it is as thin as paper and has consequently very little strength. A softer, rounder edge is natural to a leather-covered article, and it is unreasonable to expect the qualities of a newly planed board in a material so wholly different in character. The edges of the leather-covered board should have a distinctly flat face, and clumsiness will be avoided by any good craftsman. It is only the extreme sharpness, so much admired by unknowing people, that is objectionable. In the treatment of the edges of the leaves fashion has gone to two extremes: some book-lovers demand that the edges should be entirely uncut, while others require them to look like a solid piece of metal. The rough edges, or “deckle,” on handmade paper is a necessary defect due to the way the paper is made. These rough edges were always trimmed off by the early binders because they were unsightly, difficult to turn over, and harboured dust. Some of the shorter leaves would usually be left untrimmed. Such short leaves are known in the trade as “proof,” i.e. proof that the book has not been unduly cut down. To gild a book-edge absolutely solid the binder must cut down to the shortest leaves and so often has to reduce the size of the book unreasonably; but an accept-
able compromise between entirely uncut edges and solid gilding can be arrived at if the sections of a book to be finely bound are trimmed singly and gilt “in the rough” before sewing. This enriches the edges but does not disguise their nature nor necessitate their being unduly cropped. 

In recent times there has been much good work done in England in the investigation of bookbinding materials. The Royal Society of Arts Committee on “Leather for Bookbinding” has established standards of leather that have made it possible for binders to procure skins that are uninjured in the process of manufacture, and bookbinding leather of the very highest class is now being produced in England. The leather manufacturers are able to dye leather any reasonable shade without the use of sulphuric acid, and it is only some of the lighter fancy colours that are unprocurable in “acid free” leather. That these “fancy” shades are unprocurable in uninjured leather is a distinct gain, as they mostly fade, and books bound in such leather seldom look as if they were intended to be used. There are various ways by which leather-bound books may be decorated, but tooling, either in gold or blind, is by far the commonest, and it is tooled bindings that we are considering here. “Blind” tooling is the impression of hot tools on the leather. The most satisfactory tools for blind work are those cut die-sunk like a seal. These, by depressing the ground, leave the ornament in relief. Tools for gold work are cut so that the ornament with the gold is depressed below the surface of the leather. These tools may be used without gold, but blind tooling produced in this way has little of the character associated with this work when it was at its best, i.e. up to the end of the fifteenth century.

Gold-tooling came to Europe from the East, and preserved a tradition of Eastern design for a very long period. The English gold-tooled bindings of the seventeenth and eighteenth centuries are often strangely Eastern in the style of the decoration. The ornamentation of fine bindings reached almost its lowest ebb in England about the middle of last century. Of technical skill there was never any lack, but decoration had lost vitality, and the ornamental bindings of this time are for the most part copies or parodies of the work of earlier binders. William Morris designed a few very beautiful gold-tooled bindings which were covered all over with the impressions of tools, each one of which represented a complete plant. His friend, Mr. Cobden-Sanderson, who gave up the practice of the law to learn the binder’s craft, produced books that are unsurpassed in the delicate beauty of their decoration. Before his time there had been few attempts to combine tools to form organic patterns. Mr. Cobden-Sanderson’s tools were very elementary in character, each flower, leaf or bud being the impression of a separate tool. These impressions were combined in such a way as to give a sense of growth, and yet in no way overlapped the traditional limitations and conventions.
of the craft. Mr. Cobden-Sanderson got his results by sheer genius in the right use of simple elements. He used inlays very sparingly, and his finest bindings depend entirely on the effect of gold on leather. The style of design which he founded has spread throughout the trade, mainly through the teaching at the various technical schools, and it is now comparatively rare to find an elaborate binding of recent date withou\n
some attempt having been made to connect the tools so that they to-gether form an organic whole. The use of composite tools (that is, tools which form a whole design in themselves and do not bear any definite relationship to one another) is now restricted to cheap bindings. The corners and centres on the backs of school prizes are familiar, if degraded, examples of the use of such tools. Together with the Cobden-Sanderson style of decoration there has been a marked revival of the use of interlacement in gold-tooled designs. Interlaced gold lines, if not so intricate as to be bewildering, may be very beautiful, but in this, as in most other crafts, the highly-skilled workman loves to attempt the almost impossible, and some of the recent interlaced patterns fail on account of their over-elaboration and consequent restlessness. Mr. Charles Ricketts designed some very notable gold-tooled bindings for the Vale Press. These bindings have hardly received the attention they deserve, and the style has not spread to any extent, possibly because Mr. Ricketts' refinement and delicacy in the use of fine lines are not easy to acquire. These bindings have an architectural quality that places them in a class by themselves. Mr. Cobden-Sanderson and Mr. Ricketts, in their entirely different styles, have shown that gold-tooling may be extremely beautiful as decoration without overstepping the traditional limits of the craft, and in the case of the most successful bindings now being produced these traditional limits have been recognised. Gold-tooling is by its nature a limited means of expression, though exactly where the limits lie must be a matter of feeling and taste rather than of knowledge. Certainly in some of the elaborate bind-\n
ings now being produced the limits of the craft have been passed, and while serving to show amazing dexterity on the part of the finisher, these bindings are less successful artistically than many that are less ambitious in technique. There is no clearly marked school of blind-tooling at present, though here and there the method has been used with success. Mr. William Morris designed a notable binding in white pigskin for the Kelmscott "Chaucer." Many copies were so bound at the Doves Bind-\n
er, but most of the attempts that have been made to carry out work in the same style have been comparatively unsuccessful. There have been a good many efforts made to revive modelled leather-work as a means of decorating books, but although this method is capable of producing very fine results, most of the binding in modelled leather shown in recent
exhibitions cannot be said to be successful. Any work that has to be
done on the leather before the book is bound is almost doomed to failure,
because leather which is modelled before binding cannot be handled by
the binder with the freedom that is necessary if he is to make a work-
manlike job of the covering. It is, however, possible to put quite suffi-
cient relief in modelled leather after a book is bound, if the leather be
reasonably thick; indeed high relief for most books is objectionable. Many of the old bindings had fine metal mounts and clasps. If clasps
are used on modern books, as a rule they should be flush with the sides, so
as not to scratch their neighbours when taken in and out of shelves. Raised
clasps and bosses are only suitable for books that are expected to stand
permanently on a lectern. In criticising decorated bindings there is a
danger of falling into the common error of generalising from isolated
instances. You cannot put too much ornament on a thing as small as a
bookcover if the ornament is good enough. A book well bound in beau-
tiful leather may be perfectly satisfactory and beautiful by virtue of good
workmanship, fine material and colour. A binding covered with fine
gold-tooling may be just as restful and far more beautiful, but while
there is comparatively little scope for failure in the plain binding, there
are appalling pitfalls if the cover be lavishly decorated. There are, of
course, all sorts of degrees of decoration between an absolutely plain
binding and one covered entirely with gold, but there are some qualities
common to most successful tooled ornament. There are few bindings
that are quite successful unless the ornament is arranged on a symmetrical
plan. Any attempt to portray landscape, human figures or naturalistic
flowers is almost doomed to failure. Gold-tooling is not a suitable medium
for rendering such subjects. Lettering should be well designed and free
from eccentricities. The problem of lettering a long title across a narrow
back may necessitate ungainly breaking of words, but where this is done
it should only be done from obvious necessity, and the reasonable
necessity for this fault should be apparent. To letter books in type so small
as to be quite illegible, lettering that looks from a short distance like a
gold line, is more unreasonable than almost any breaking of words that
allows the use of letters of a larger size. Fine binding is an expen-
sive luxury but not an unreasonable one compared with many others.
We have now in England a school of really fine binding, and the
most reasonable and unobjectionable form that luxury can take is the
use of beautiful things in everyday life. If a book is well bound and
well decorated it is fit to use, and in choosing a book to be expensively
bound it would be better to choose the book most often used than one
which would be put away unopened. Most fine bindings would be
greatly improved by use, and the reasonable using of them would give
immense pleasure, a pleasure that would justify the binder’s care and
trouble and the purchaser’s outlay. The use of a beautiful thing gives a
far higher form of pleasure than does the mere sense of ownership.

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BOOKBINDING WITH GEOMETRICAL BORDER IN POINTILLE
BY KATHARINE ADAMS

BOOKBINDING IN BROWN MOROCCO, WITH INLAY, GOLD TOOLING, OAK SIDES AND LEATHER CLASPS. DESIGNED AND TOOLED BY L. HAY-COOPER
FORWARDED BY W. H. SMITH AND SON
(In the possession of The Grey Coat Hospital, Westminster)
BOOKBINDING IN GREEN MOROCCO, WITH INLAY AND GOLD TOOLING
DESIGNED AND TOOLED BY L. HAY-COOPER, BOUND BY S. BARNARD

(In the possession of Lambeth Parish Church)
BOOKBINDING IN GREEN MOROCCO, WITH INLAY AND GOLD TOOLING. BY DOUGLAS COCKERELL.
BOOKBINDING IN DARK RED MOROCCO, WITH INLAY AND GOLD TOOLING. BY DOUGLAS COCKERELL
BOOKBINDING IN RED NIGER MOROCCO, WITH GOLD TOOLING
BY FRANK G. GARRETT

BOOKBINDING IN VELLUM, WITH GOLD AND GREEN TOOLING. BY FRANK G. GARRETT
BOOKBINDING IN MAUVE MOROCCO, WITH INLAY AND GOLD TOOLING. BY HON. NORAH HEWITT

BOOKBINDING IN SAGE GREEN MOROCCO, WITH INLAY AND GOLD TOOLING. BY HON. NORAH HEWITT
BOOKBINDING IN POWDER BLUE MOROCCO, WITH GOLD TOOLING. BY HON. NORAH HEWITT

BOOKBINDING IN NIGER MOROCCO, WITH GOLD TOOLING. BY HON. NORAH HEWITT
BOOKBINDING IN PURPLE LEVANT MOROCCO, WITH INLAY AND GOLD TOOLING. DESIGNED BY E. SPARKES
EXECUTED BY J. GREEN (OXFORD UNIVERSITY PRESS)

BOOKBINDING IN GREEN LEVANT MOROCCO, WITH INLAY AND GOLD TOOLING. DESIGNED BY J. GREEN
EXECUTED BY P. WARD (OXFORD UNIVERSITY PRESS)
SONNETS FROM THE PORTUGUESE
BY ELIZABETH BARRETT BROWNING

BOOKBINDING IN GREEN SEALSKIN, WITH INLAY AND GOLD TOOLING
BY MARY E. ROBINSON

BOOKBINDING IN CRUSHED GREEN LEVANT MOROCCO
WITH GOLD TOOLING, BY ALICE PATTINSON (MRS. RAYMUND ALLEN)

BOOKBINDING IN CRUSHED DARK BLUE LEVANT MOROCCO
WITH INLAY AND GOLD TOOLING, BY ALICE PATTINSON
(MRS. RAYMUND ALLEN)
A thing of beauty
Is a joy for ever:
Its loveliness
Increases it will
Never pass into nothingness; but still
Will keep a bower quiet
For us, and a sleep
Full of sweet dreams; and health,
And quiet breathing.
FLY LEAF IN GREEN LEVANT MOROCCO, WITH INLAY AND GILT TOOLING. BY F. SANGORSKI AND G. SUTCLIFFE

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BOOKBINDING IN OLIVE MOROCCO, WITH GOLD TOOLING. CENTRE PANEL OF RED INLAY. BY A. DE SAUTY
BOOKBINDING IN BLUE MOROCCO, WITH INLAY AND GOLD TOOLING. BY SIR EDWARD SULLIVAN, BART.
BOOKBINDING IN BLUE LEVANT MOROCCO, WITH INLAY AND GOLD TOOLING. BY ZAEHNSDORF
BOOKBINDING IN BLUE LEVANT MOROCCO, WITH INLAY AND GOLD TOOLING. BY ZAEHNSDORF
BOOKBINDING IN GREEN ENGLISH MOROCCO, WITH GOLD TOOLING
BOUND BY B. BENKOSKI, DECORATED BY W. F. MATTHEWS
(L.C.C. CENTRAL SCHOOL OF ARTS AND CRAFTS)

BOOKBINDING IN GREEN LEVANT MOROCCO, WITH INLAY AND GOLD TOOLING
BOUND BY S. H. COLE, DECORATED BY W. H. GIFFARD
(L.C.C. CENTRAL SCHOOL OF ARTS AND CRAFTS)
END-PAPER DESIGN BY H. GRANVILLE FELL
FOR MESSRS. GEORGE NEWNES, LTD.
"COÛTE QUIL COÛTE"—DECORATIVE DRAWING BY R. JAMES WILLIAMS
GERMANY
THE ART OF THE BOOK IN GERMANY. BY L. DEUBNER

"LETTERPRESS printing, even in the edition de luxe, is not an art, and neither the compositor nor the printer is an artist." This is what was written in the year 1887 by Ludwig Nieper, at that time Director of what is now the Royal Academy of the Graphic Arts and Book Industry at Leipzig, a city which in the present year has in its International Exhibition, embracing every conceivable aspect of the industry as well as the arts most closely bound up with it, furnished such a convincing and impressive demonstration of the culture uniting the nations as perhaps has never been offered before. The conviction expressed in the passage just quoted, repudiating the existence of any influence of art on industrial labour, belongs to a period bereft of any real feeling for art and content with the imitation and repetition of historic styles while eschewing any contact with the practical requirements of the industry. Nowadays we know how beneficial and fruitful for both has been the reciprocal influence of art and industry in every sphere of activity, and that only by this means have we been able to proceed from mere external embellishment to artistic form, from book adornment to a true art of the book. Thus in the space of barely twenty-five years our views of what art really is and what are its functions have radically changed, and it must be left to those who come after us to estimate more correctly than we are able to at the present day, the immense labour which has been accomplished in the space of a generation. The incipient stages in the growth of the new movement in Germany date back some twenty years. At that time we looked with envy at the publications which issued from the private presses of England, and could boast of nothing that could compare with the far-famed "Faust" of the Doves Press; and if to-day we are at length able to stand on our own feet, it would yet be false to assert that the modern art of book production in Germany has developed from within, and to disavow the valuable stimulus and knowledge we owe especially to the English books of that period. And clearly as we perceived that the book in its entirety, with its harmonious co-ordination of type, decoration, composition, paper and binding, should form a work of art, yet only after many mistakes and deviations have we arrived at the goal. Thus nowadays no one would seriously seek to defend such a production as the official catalogue of the German section at the Paris Exhibition of 1900; and so, too, the so-called "Eckmann" type, which at one time was taken up with unexampled enthusiasm—a type in which the designer had contrived to adapt the ancient forms of the "Antiqua" type to the sinuous lines of modern
ornament—is now almost completely forgotten. These and many other things which at that time were acclaimed as creative achievements, belong to that class of errors which are really nothing but exaggerated truths. But in the absence of such excesses and that exuberance of feeling which was so violently manifested, it would have been quite impossible to accomplish in so short a time what as a matter of fact was accomplished, and in spite of shortcomings has even now lost none of its importance in the history of the development of a new art of the book. The first event of significance which followed the renewed recognition of the decorative value of the printed letter was the issue of some new types designed by Otto Eckmann and Peter Behrens respectively, the former slender, delicate, and round, the latter bold, distinguished, and angular, but both alike quite free, natural, and easily legible. It was these founts that really inaugurated the new development; and the foundry of the Gebr. Klingspor which issued them, placed itself by so doing at the head of all those enterprising type-foundries which have since enriched our printing press with a wealth of new and valuable founts. It had come to be recognised that lettering and ornament were closely correlated; that the ornamentation of printed matter could not be regarded as an end in itself, but must be adapted to the character of the lettering in order that the rectangular space of a page should be so filled as to achieve a good general effect and satisfy the sensitive eye. Nothing remained, therefore, but to entrust the designing of new types to artists who had already accomplished good and original work as book decorators; and as none of the numerous German type-foundries desired or indeed could afford to be behindhand in a movement of this kind, it resulted that in the course of a few years the printing presses of the country were inundated with a flood of new “artist” types, of which, nevertheless, only relatively few have been able to survive till now. To design a new type or to re-mould the old forms of “Antiqua” (Roman) or “Fraktur” (German Gothic), so that the new forms should not only have a good black-and-white effect but that the eye should be able to grasp with ease the sequence of “word-pictures” as well as each individual letter and to read the lines quickly and comfortably, is a task of extraordinary difficulty which many who have attempted to grapple with have under-estimated. To obtain an idea of the multitude of difficulties that have to be overcome, one must bear in mind that the fundamental forms of the individual letters are fixed, and that only small changes are possible in the general shape, in the proportions of the component parts, in the alternation of the upright, horizontal, and oblique lines, in the curvature of the so-called “versal” or capital letters, in the serifs, and in the sweep of preliminary or terminal flourishes; that the printed letter, unlike manuscript, is bound up with fixed laws
and that in order to justify its claim to consideration it should, while
expressing the artistic individuality of its designer, not be too original
and personal if it is to be employed for general use. Further, it should
conform to the spirit and ideas of the age, and yet again it ought not
to be wholly conditioned by contemporary considerations if it is to
survive to a later age, as have many fine founts which the seventeenth
and eighteenth centuries have bequeathed to us. As already said, only
a few among our modern German designers of printed types have mas-
tered all these difficulties, and among these few the names of Behrens,
Tiemann, Koch, Kleukens, Weiss, and Wieynk are pre- eminent. In the
course of some thirteen years that born architect, Peter Behrens, who
began as a painter of easel pictures and a decorator of books, and now
builds palaces, factory buildings, and gigantic business-houses, has him-
self designed four founts in which the whole artistic evolution of this
strong- willed nature is reflected, and which yet seem so entirely the pro-
duct of a natural growth that one is quite unconscious of the years of
labour spent on their improvement and perfection in the interval be-
tween the preparation of the designs and the actual casting of the founts.
As compared with the architectonic character of the austere, angular
forms of the first Behrens type, the italic or “Kursiv” fount (p. 141) which
made its appearance six years later looks more decorative with the
gentle sweep and uniform flow of its lines, and in the most successful
of the Roman founts the full vigour and monumentality of his later
period of activity is clearly expressed; while the most recent of all, the
“Mediæval” (p. 140), which was only issued a few weeks ago, is again
more ornamental with its uniformly fine lines, and admirably answers to
its designation as a type embodying the characteristics of the Italian Re-
naissance script. Another “Mediæval” type which even excels that
just mentioned in clearness and beauty of form has been designed
by Walter Tiemann (pp. 146 and 147), who holds the position of in-
structor at the Royal Academy of Graphic Arts at Leipzig, and devotes
himself almost exclusively to the improvement of the art of lettering
and book production. Like all the other types designed by this artist,
it has less of a personal character about it, and reason more than senti-
ment has been the guiding motive in the design; but its cool, distin-
guished reticence gives it a quite exceptional merit. It is, moreover,
completely independent of its classical prototypes and their Romanesque
imitations; very effective in all its gradations, the use of it is not re-
stricted to the limited editions of our private presses, and in fact it is
now one of the most popular founts we have. The fine Roman types
by F. W. Kleukens (pp. 151, 153 and 156) rank among the most gratifying
achievements of our new school. They are free from eccentricity of any
kind, there is a seductive charm in their unassuming yet distinguished

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forms, and even the ornamental slender kinds are agreeably clear. In spite of the thinness of their lines the letters belonging to this slender fount combine to make easily legible lines. The Kleukens types are practical as well as attractive, and in conjunction with specially designed borders, initials and decorative devices of all kinds, they are well adapted for the most diverse uses. Of a far more personal character, but at the same time of a more restricted range of use, are the graceful types by Heinrich Wieynk (pp. 149 and 150). It is the spirit of the Rococo that dwells therein—that epoch to which, with its playful charm and light-hearted grace, we owe so many masterpieces of French typography. Even the superfluous loops and flourishes which were characteristic of that period are encountered again, with many bizarre peculiarities, in the “Kursiv” and “Trianon” of Wieynk, and yet there is a remarkable fluidity and vitality in each stroke; the general effect is highly artistic, and, as the examples now reproduced show, the founts are admirably adapted to numerous purposes. Many attempts have been made to modernise the old “Schwabacher” type, which dates from the middle of the fifteenth century, and differs from German Gothic, or “Fraktur,” by being more compact. The most successful in this direction so far has been Rudolf Koch, whose “German Script,” in the three different forms here shown (pp. 142 to 145), has once more revealed the rich beauty and massive power inherent in the various kinds of German type. In these boldly designed letters is expressed a manly earnestness and also a simple grandeur which, in the sweeping, powerful forms of the initials, becomes truly monumental. They are, moreover, carefully thought out in all their details, and notwithstanding the strength of the lines, even in the smallest sizes, they are very expressive in their beauty. Heinz König, too, has had good fortune with his “Schwabacher” type (p. 152). This is remarkably clear, and in its amalgamation of Roman forms with the characteristics of German founts it has proved both sound and serviceable, and it is one, moreover, which offers no difficulty whatever to the foreigner. The curls and loops which the champions of “Antiqua,” or Roman, find fault with in the German styles of type are absent; it is a Gothic purged of all unnecessary details and is at once dignified and decorative. Among the new “Fraktur” or German Gothic types mention should first of all be made of that known as “Weiss-Fraktur,” which, designed by E. R. Weiss, has been perfected by him after many years of untiring collaboration with the Type Foundry of Bauer and Co. It has remained a purely German type, but is without the flourishes bequeathed by the old German Gothic. The light and open appearance of matter composed with it imparts to it a clarity which is distinctly agreeable, so that one can follow it with ease and comfort while deriving quiet pleasure from the simplicity and

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definiteness of a type which satisfies in equal degree the requirements of use and aesthetic susceptibility. The Tempel Verlag, in common with a number of other important German publishing houses, has adopted the "Weiss-Fraktur" for its model editions of German classics. 

When new desires call for satisfaction and new forms begin to develop, it is always those spheres of activity which offer easy and pleasant possibilities of accomplishment that are selected for experimenting. Thus some fifteen years ago the designing of bookbindings was a favourite occupation of the artists who interested themselves in the reform of industrial art, and many who have now attained to clear and definite ideas do not want to be reminded of the sort of work that was done in those days. Under the influence of Van de Velde's precept that every line is a force, the wrappers and bindings of books were among the things that were covered with a nervous labyrinth of lines which was expressive only of an attitude of mind radically at variance with all that had gone before. But many who at first occupied themselves with this kind of work in a more or less dilettante spirit, have by quiet, serious labour and steady development mastered its problems and have come to devote themselves almost exclusively to the graphic arts and the industry of book production, so that we now possess an important organisation of the workers in this field—the "Verein deutscher Buchgewerbekünstler"—whose collective exhibition at the International Exhibition now being held at Leipzig is one of the most interesting sections of this great display. Of the artists whose work is represented among the accompanying illustrations, Cissarz, Ehmcke, Kleukens, Köster, Koch, Renner, Steiner-Prag, Tiemann, Weiss and Wieynk belong to this group. Johann Vincenz Cissarz had in 1900 already advanced to such prominence in this branch of work that the artistic arrangement of the German Typographical Section at the Paris Universal Exhibition was entrusted to him. A long way behind as this catalogue now is, it was nevertheless at that date an exemplary achievement as regards type, ornament, printing, and binding; and to the large number of commissions it brought the artist may be due the fact that thereafter his chief attention was bestowed on the art of the book, in spite of his penchant and decided genius for painting of a decorative and even monumental character and his particular partiality for the etching-needle. From Dresden Cissarz migrated, first to Darmstadt and then to Stuttgart, where as teacher at the Royal School of Applied Art he found a welcome opportunity of communicating to others his own sound principles in regard to the internal and external arrangement of books, and already he is able to look back upon a teaching career which has been very successful. And here, too, many grateful tasks have fallen to him, not only in connection with special events, such as jubilees, presentation addresses, and such things, but
more especially in the course of work undertaken for the publishing houses of Stuttgart. Though the luxurious binding executed by hand in costly materials may be superior in an artistic sense, yet from the economic and cultural point of view the tastefully designed bindings produced in large quantities by the publishing houses are of greater importance. A series of these publishers' cases of diverse design is illustrated on pages 168 and 172, and it shows how successfully the designer has utilised the space to display his boldly lettered title or to cover the whole field with becoming ornament. *Hugo Steiner-Prag,* who first became known through his poetic drawings for children's fairy tales and books of verses, has also for some years past taught at the Royal Academy of Graphic Arts at Leipzig. His chief successes have been won as an illustrator, but from the bindings now reproduced (pp. 166 and 167) it will be seen that he has a marked talent for the embellishment of the book. By means of simple lines and decorative ornament, usually confined to a well-proportioned centre field, he achieves really charming effects. *Karl Köster* was at one time a pupil of Peter Behrens, and in order to be able to take advantage of all the possibilities open to the bookbinder he has not shirked from learning the craft in the regular way. Thus in the course of his work he has not been wholly concerned with the external embellishment of the book, which he always endeavours to harmonise with its contents, but has also kept in view the practical purpose of the binding as a protective covering for the book. His great skill in achieving delightful effects with the simplest means is amply demonstrated by the numerous bindings he has designed for publishers. Thus in the bindings here illustrated, "Heimkehr" and "Buch Joram" (p. 169), three lines of lettering suffice to animate and decorate the entire surface; but he is quite capable of employing much richer decorative devices with discretion and good taste. From the way in which he has placed a simple cross of violet leather in the richly ornamented middle field of his red missal binding (p. 163), to show to the greatest advantage the colour of the amethysts set in the silver mounts, it may be inferred that he is capable of producing new and peculiar arrangements of form and colour without breaking with the best traditions. In his second missal binding the form of the cross which dominates the entire space is distributed over twelve circular panels or fields, of which the middlemost is worked with a white leather inlay and gold-tooling. The other circles are lined with violet leather, and with the four amethysts of the corner rosettes, the sea-green morocco, and the rich gilding, produce a splendid effect of colour. *Among the professional craftsmen who yielded to the new ideas of book production Paul Kersten is perhaps the best known, as he is without doubt the most successful. With an extensive practical experience, which has mastered all the
technical possibilities, he combines artistic susceptibility and a literary aptitude which has enabled him to uphold the objects he has at heart in thoughtfully written essays and books. As head of the Technical School for Bookbinders in Berlin he is in a position to exercise an educative influence in the best sense. The bindings illustrated on pages 164 and 165 enable one to judge of his technical versatility and his methods of decoration, which are not restricted to a particular scheme. They are without exception leather bindings in which the title is placed independently on the back or within a panel left for it, the ornamentation of the cover being therefore uninfluenced by it. In bindings of a richer character he is very fond of utilising a diversity of colours for the sake of the animating effect. Thus in his dark-blue morocco binding, whose centre panel is occupied by five hexagons within circles, the flowers displayed therein are of red, green, and violet leather; while in the chamois binding of Baudelaire’s “Fleurs du Mal,” for the ornamentation of which, in gold and blind stamping, no fewer than 18,000 impressions were required, leather overlays in seven different colours were used. But even with such an abundance of decoration one is not conscious of any excess, but only perhaps that agreeable sense of assurance which the practised hand communicates. Three colours, black, red and blue, are employed for ornamenting the calf-binding with a circular centre panel, the decoration of which is carried out by a special process of tooling and staining. Of a much simpler character is the work of Franz Weisse, who likewise has come from the ranks of the handicraftsmen, and is now engaged as teacher at the School of Applied Art in Hamburg. The simple but bold stamping in which the decoration of his pigskin binding (p. 170) is executed comports well with the outspoken candour of Grimmelshausen’s “Simplicissimus.” A feature of interest is the use of the “batik” process for producing floral ornament spread over the sides and back of the parchment binding. Again, in the richly decorated bindings of F. A. Demeter (pp. 161 and 162) one observes the sure hand of the experienced practitioner who knows how to take advantage of the beauties of material and technique in the fulfilment of his artistic aims. His ornamentation is certainly not quite original, but is distinguished by a clever decorative treatment of floral motives and a tasteful application of them; and even when he completely covers the back and sides with decoration of a uniform character, one does not feel that it is overdone. A beautiful example of his work is the binding with a design of leafage in gold on a reseda-green leather. Demeter also is a professional binder, and

* Batik is a process of producing patterns by means of dyes and resists; it has long been in use in the Dutch East Indies, whence it was introduced into Holland, and now has a considerable vogue both there and in Germany, Austria and Hungary.
at present is head of the applied art department of the Hübel and Denck wholesale bindery at Leipzig. Even these large industrial concerns, equipped for the wholesale production of cheap bindings, have been obliged to take account of the growing desire for books that have an artistic value, and to attach to their establishments special departments in which, under the supervision of artistically minded craftsmen, not only simple bindings in “boards,” but also the costly and elaborate kinds of binding requiring most careful hand-work, are prepared. The peculiarities to achieve in this type of binding have been studied, and as a result of these investigations a system of binding (borders, headpieces, etc.) has been devised which has been adopted with success by various firms in the country. The result is a binding that is both attractive and durable.

One of the most individual of the German artists who have devoted themselves to the modern art of the book is Emil Preetorius. He is a born illustrator, and has mastered all the various means of expression in equal degree; even in the very concise outline of the silhouette he achieves an abundance of characterisation and vitality. The silhouettes shown here (p. 160) are from a popular edition of Daudet’s “Tartarin de Tarascon,” which he has embellished and illustrated with refined artistic feeling; they figure there merely as the decorative headpieces to certain of the chapters, and serve as a jocose premonition of what is to follow. They are not the actual illustrations of the book, but they certainly afford an excellent idea of the happy way in which with these queer little black figures he has caught the grotesque comicality of this strange adventure. He is also fond of giving the reader in his title-pages a foretaste of what awaits him, of expressing graphically, in drawings often containing a number of figures, the contents and spirit of the books in which they appear. His figures are mostly those of people who lived in the “Biedermeier” age; they have a distinctly old-fashioned look about them, but none of that sentimental “gush” which so often makes the so-called “Stimmung” pictures of that period unpalatable to us moderns. While having a decided partiality for the peculiarities and foibles of the “Biedermeier” folk, Preetorius is thoroughly modern in feeling; his drawings are austere rather than sweetly sentimental, and even their aesthetic defects are pertinent to his art. The part played by various enterprising and ideally minded publishing houses in fostering and stimulating that pleasure in beautiful books and their acquisition which has increased to such an extraordinary degree in Germany during the past decade must not go unrecorded here. Among these the firm of Eugen Diederichs, of Jena, claims primary consideration because of the ungrudging spirit in which it has afforded to all who have made a name in the sphere of artistic book-production an opportunity of displaying their ideas and skill. This firm caters for all the manifold cultural tendencies of our age, and its publications being of a serious character, the collaboration of these artists has been in the main restricted to wrappers and bindings, title-pages, initials, ornamental borders, and other decorative details. On the
other hand, there are houses, such as that of Georg Müller in Munich, which besides good decoration go in largely for book illustration, in which also numerous and interesting developments have taken place, including a revival of various processes—such as wood-engraving, lithography, and etching—that had fallen largely into disuse, but now once more enjoy considerable favour for the purpose of book illustration. The Insel-Verlag of Leipzig, S. Fischer of Berlin, Paul and Bruno Cassirer of Berlin, Kurt Wolff of Leipzig, and many others, have helped materially in this renaissance of German illustrative art. But at the same time, there are more than a few who hold that a well-printed book with unimpeachable letterpress, paper and binding requires neither decoration nor illustration, and that its intrinsic merit depends on the perfect manner in which the technical work is carried out. Thus the celebrated editions of the Hyperion Press and the splendid issues of the Century Press of the Munich publishing firm of Hans von Weber are brilliant examples of German typography; nor need the publications of the Janus Press of Leipzig, produced with consummate technical care under the supervision of Walter Tiemann and Carl Ernst Poeschel, fear comparison with the books that issue from the private presses of England. These volumes are only printed in small editions of one hundred and fifty to two hundred copies, and satisfy the utmost demands of discriminating bibliophiles. Of distinction on account of their typically German character are the "Rudolfinische Drucke," brought out by Rudolf Koch in association with Rudolf Gerstung at Offenbach, and published by Wilhelm Gerstung. In these books, which are also genuinely German in their contents, everything is expressly avoided which in any way deviates from the considerations of chief importance—proper spacing of the letters and the well-balanced composition of the page of letterpress in Koch's essentially German fount,
together with uniform excellence of workmanship throughout. Thus only the title-pages are specially designed, and the body of the letterpress is but sparingly relieved with the imposing initials belonging to this fount; but the bindings, with their cover-papers cut and printed by the artist himself, also bear witness to the virile beauty of his art. Of a more arresting and luxurious character are the productions of the Ernst Ludwig Press of the Grand Duke of Hesse, the artistic supervision of which has been entrusted to F. W. Kleukens; and the costly editions de luxe of the Pan-Press of Berlin, which are emblazoned with lithographs by Slevogt, Corinth and Pascin, or etchings by Geiger or Walser. Such productions, however, are beyond the scope of this work.

What Germany is now able to offer in the art of book production is superabundantly shown in the International Exhibition which is being held this year at Leipzig. That after barely a score of years we should have seriously ventured to invite the civilised races to peaceful competition in this special domain is a proof that we are conscious of the value of our work, and do not fear the verdict of the world.
A boy should never be allowed to see an instance of deceit. A lad should not wear a jerkin of fur or the skirt. He must stand straight and square. It is not incline his head in hearing. The rule for all sons that in the winter they should warm the bed for their parents, and to cool it in summer, in the evening to make everything ready, and to make inquiries in the morning. When with their companions they must not quarrel. When an older person is holding a boy by the hand, the boy should hold the elder's hand with both hands. When the elder has divided his sword to the back and is speaking to him with his face bent down, the boy should cover his mouth with his hand in answering. When following one older they ascend to a level, he must keep his face toward the quarter to which the older is looking. When he has climbed to the wall of a city, he should not point
SENEDER
FELDER
EN DELPHINE
LITHOGRAPHER

SENEDER, de uitvinder van het
steendrukreproce, was de zoon van
een acteur. De oude heer Peter Sene-
der had zich in Münchent tot hof-
toneelspeler weten op te werken. Daaroor
ging Alois van zijn prille jeugd af veel met
toneelspelers om en had hij zelf veel lust
aan die edele kunst te wilden. Ter gelegenheid
van een vasteavond, werd hem door eenige
 zijner vrienden verzocht een comedestuk te
schrijven, waarin hijzelf eveneens een rol
vervulde. Dit blijpeel werd met bijzonder veel
success ontvangen en de jonge Alois verdere
hijwaarde de gouden dagen reeds gekomen
en besloot zich op het beroep van toneelspeler
donder toe te leggen. Maar ook hier bleken de rozen niet zonder
doornen te zijn. De tweede poging van den jongenauteur werd
tennoch een succes. Hij heeft bij deze transactie
dit niet bezuinigd en diende bij droefheid de kosten van het drukken.
Maar eindelijk had hij er eene gewonnen, hij was
tijdens het drukken van zijn stuk een beetje op
de hoogte gekomen van de beeldekunst. En
daarondroond zijn besluit zelfs een druk-

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MITHRIDATE
TRAGÉDIE
ACTE I
SCÈNE PREMIÈRE
XIPHARES-ARBATE

XIPHARES
On nous faisait, Arbate, un fidèle rapport.
Rome en effet triomphé, et Mithridate est mort.
Les Romains, vers l'Euphrate, ont attaqué mon père,
Et trompé, dans la nuit, sa prudence ordinaire.
Après un long combat, tout son camp dispersé,
Dans la foule des morts, en fuyant, l'a laissé;
Et j'ai su qu'un soldat, dans les mains de Pompée,
Avec son diadème a remis son épée.
Ainsi, ce Roi, qui seul a, durant quarante ans,
Lassé tout ce que Rome eut de Chefs importants,
Et qui, dans l'Orient balançant la fortune,
Vengeant de tous les Rois la querelle commune,
Meurt, et laisse après lui, pour venger son trépas,
Deux fils infortunés qui ne s'accordent pas.

ARBATE
Vous, Seigneur! Quoi l'ardeur de régner en sa place
Rend déjà Xipharès ennemi de Pharmace?

XIPHARES
Non, je ne prétends point, cher Arbate, à ce prix,
D'un malheureux Empire acheter le débris.
Je sais en lui des ans respecter l'avantage;
Et contenter des États marqués pour mon partage,
Je verrai, sans regret, tomber entre ses mains.
Voyage au centre de la terre
par Verne

Tagebuch
Juli
Klingt im Wind ein Wiegentlied,
Sonne warm heruntergeht,
Seine Ahnen senkt das Korn,
Rote Beere schwillt am Dorn,
Schwer von Segen ist die Flur —
Junge Frau, was finnst du nur?

Mondlicht
Wie liegt im Mondenlichte
Begraben nun die Welt;
Wie selig ist der Friede,
Der sie umfangen hält.
Die Winde müssn schweigen,
So sanft ist dieser Schein;
Sie fäufeln nur und weben
Und schlafen endlich ein.
Und was in Tagesgluten
Zur Blüte nicht erwacht,
Es öffnet seine Kelche
Und duftet in der Nacht.
Wie bin ich falschen Friedens
Seit lange nicht gewohnt!
Sei du in meinem Leben
Der liebevolle Mond!
Planetent-Kalenderium

eingerichtet auf das Jahr des Heils 1908.
Ein gar sinnreich Büchlein über die Natur der
Planeten und deren Influenz und sonstige lehr-
same Dinge, mit Bauern-Praktika und Regeln
für den Menschen insgemein versehen. Ge-
zieret mit artigen Bildlein, so Meister
Sebald Beham von Nürnberg in
Holz geschnitten.
Zusammengestellt von
Marie von Redwiz

1908 • Insel-Verlag in Leipzig
Sechstes Kapitel 1505-08


FRANÇOIS VILLON
DES MEISTERS WERKE
INS DEUTSCHE ÜBERTRAGEN
VON K. LAMMER

FRANÇOIS MONTCORBIER
wurde 1431 zu Paris als der Sohn armer
Eltern aus der niedrigsten Volkschicht ge-
boren. Den Namen Villon nahm er von
seinem "plus que père" Guillaume de Villon,
einem Kaplan der Kirche St. Benoît le Bé-
tourné zu Paris, an, der sich um seine jeden-
falls sehr vernachlässigte Erziehung kümmerte
und ihn zu sich nahm. Er ermöglichte Fran-
çois auch den Befüll der Schule der Faculté
des Arts, wo derfelbe Latein, Logik und
Rhetorik lernte. Später, aber nach lang ver-
diente er seinen Lebensunterhalt als Schrei-
ber bei einem Juristen. Der junge Bursche, der
schon als kleiner Knabe jedenfalls in dem
armen Viertel, wo seine Eltern wohnten, auf
der Gasse so manches fah, was nicht gerade
nach Moral rühm, geriet leicht auf Abwege.
Als armer Student, der wie seine Gefährten
sein Brot durch Betteln verdiente, in elenden
Quartieren hauste, dabei der Freund von
Dinners und Zuhältern war, führte er ein
rechtes Lotterleben und zog bald die Auf-
merksamkeit der Behörden auf sich. Heute
THE WISDOM OF
CONFUCIUS ON PROPRIETY

IN THE RIGHT GOVERNMENT OF A STATE
the rules of propriety serve the same purpose as the steelyard in determining what is light and what is heavy; or, as the carpenter’s line in determining what is square and what is round. If the weights of the steelyard be true, there can be no imposition in the matter of weight; if the line be rightly applied there will be no doubt about the evenness of the surface; if the square and compass be exact there will be no uncertainty as to the shape of the figure. When a superior man conducts the government of his State with a discriminating attention to these rules of propriety he cannot be imposed on by traitors and impostors. The ceremonies of the Court audiences at the different seasons were intended to illustrate the righteous relations between ruler and subject; the friendly messages and inquiries to illustrate the mutual honor and respect between the feudal princes; those of mourning and sacrifice, to illustrate the kindly feelings of ministers and sons; those of social meetings in the country district, to show the order that should prevail between young and old; and those of marriage to exhibit the separation that should be maintained between males and females. Those ceremonies prevent the rise of disorder and confusion, and are like embankments which prevent the overflow of water. He who thinks the old embankments useless and destroys them is sure to suffer from the desolation caused by the overflowing water; and he who considers the old rules of propriety useless and would abolish them, would be sure to suffer from the calamities of disorder. If the ceremonies of marriage were discontinued, the path of husband and wife would be embittered, and there would be many instances of licentiousness and depravity. If the drinking ceremonies at country feasts were discontinued, the order between old and young would be neglected, and quarrelsome litigations would be frequent. If the ceremonies of mourning and sacrifice were omitted the kindly feeling of officers and sons
AUS DER LEBENSGESCHICHTE VON HANS VON MARÉES


THE "MEDIEVAL-KURSIV" TYPE, DESIGNED BY PROF. WALTER TIEMANN, CAST BY GEBR. KLINGSPOR, OFFENBACH A.M.
Le Mariage de Figaro

Acte premier
L'é théâtre représente une chambre à demi-démeublée, un grand fauteuil de malade est au milieu.
Figaro avec une toise mèse Suzanne
attache à sa tête, devant une glace, le petit bouquet de fleur d'orange, appelé Chapeau de la Mariée.

Scène première
Figaro, Suzanne

Figaro Dix-neuf pieds sur vingt six.
Susanne Tiens, Figaro, voilà mon petit chapeau : le trouves-tu mieux ainsi ?
Figaro Sans comparaison ma charmante. O ! que ce joli bouquet virginal, élevé sur la tête d'une belle fille, est doux, le matin de noce, à l'air amoureux d'un époux ! . . .

Susanne se retire Que mesure-tu donc là, mon fils ?
Figaro Je regarde, ma petite Suzanne, si ce beau lit que Monseigneur nous donne, aura bonne grâce ici.

THE "TRIANON" TYPE. DESIGNED BY HEINRICH WIEYNK.
CAST BY THE BAUERSCHE GIESSEREI, FRANKFURT A.M.
Eine preußische
Königstochter
Denkwürdigkeiten der Markgräfin von Bayreuth
Schwester Friedrichs des Großen
Herausgegeben von Johannes Armbrüster
Mit einem Bildnis der Markgräfin

Wilhelm Langewiesche-Brandt
Ebenhausen bei München
VOLSKUNST UND VOLKSGUNST


THE "SCHLANKE KLEUKENS-ANTIQUA" TYPE. DESIGNED BY PROF. F. W. KLEUKENS, CAST BY THE BAUERSCHE GIESSEREI, FRANKFURT A.M.
seines Innern, seiner Seele. Wird das Ausstellungsmaterial, von diesem Standpunkt vereinigt geordnet und bewertet, wird dieser Gesichtspunkt auch dem ganzen Unternehmen gegenüber von der Leitung zur Geltung gebracht, dann schildert jede verständnisvoll ausgebaute Abteilung Natur und Seele in inniger Verknüpfung und Wechselwirkung. So erhebt sich das in Leipzig geplante Werk nicht allein zum Sammelpunkt alles dessen, was bisher erreicht ist, sondern zur ungeheueren ideell belebenden Kraft für den einheitlichen Vormarsch unserer Technik und Kultur!

**DIE KINEMATOGRAPHIE AUF DER BUCHGEWERBEAUSSTELLUNG IN LEIPZIG**

SONETTO
DI ANTONIO PUCCI SOVRA IL RITRATTO DI DANTE

Questo che veste di color sanguigno, posto seguente alle merite sante, dipinse Giotto in figura di Dante, che di parole fe' si bell'ordigno.

E come par nell'abito benigno, così nel mondo fu, con tutte quante quelle virtù, ch'onoran chi davante le porta con affetto nello scrigno.

Diritto paragon fu di sentenze: col braccio manco avvinchia la scritt- perché signoreggiò molto scienze. (tura

E 'l suo parlar fu con tanta misura, che 'ncoronò la città di Firenze di pregio, onde ancor fama le dura.

Perfetto di fattezze è qui dipinto, com'a sua vita fu di carne cinto.
WER BUECHER LIEST, VERDIEN DEN PREIS VOR EINEM, DER UN-WISSEND IST, UND DER IST JENEM VORZUIE-HEN, DER DAS GELESE-NE NICHT VERGISST; EIN SOLCHER IST VON HOEHERM WERT, DER DAS GELESENE AUCH VERSTEHT, DOCH HOE-HEREN WERT ALS DIE SER HAT DER MANN, DER DANACH FRISCH ANS HANDELN GEHT
ZIELE UND AUSSICHTEN DER GARTENSTADT-BEWEGUNG

VON

DR. KARL MANGOLD

DRESDEN


Die Märchen der Weltliteratur

Carl Michael Bellman

Friedman:

Episteln

Herausgegeben von Prof. Dr. Friedrich von der Leyen-Strümpel und Dr. Paul Jauernick

Marburg

Die Ausstattung besorgt F. E. Shmidt

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ORNAMENTS DESIGNED BY PROF. F. W. KLEUKENS, FOR THE BAUERSCHE GIEßEREI, FRANKFURT A.M.

ORNAMENTS DESIGNED BY PROF. WALTER TIEMANN, FOR GEBR. KLINGSOR, OFFENBACH A.M.
INITIAL LETTERS AND ORNAMENTS DESIGNED BY PROF. F. W. KLEUKENS, FOR D. STEMPEL, FRANKFURT A.M.
HEAD-PIECES BY EMIL PREETORIUS FOR DAUDET'S "TARTARIN DE TARASCON." PUBLISHED BY DER GELBE VERLAG, MÜNCHEN-DACHAU
BOOKBINDING IN GREEN MOROCCO, WITH GOLD AND BLACK TOOLING
DESIGNED BY P. A. DEMETER, EXECUTED BY HÜBEL AND DENCK

BOOKBINDING IN LEMON YELLOW MOROCCO, WITH GREEN INLAY AND GOLD TOOLING
DESIGNED BY P. A. DEMETER, EXECUTED BY HÜBEL AND DENCK
BOOKBINDING IN BUFF MOCCO, WITH INLAY AND GOLD TOOLING. BY PAUL KERSTEN

BOOKBINDING IN BLUE MOCCO, WITH INLAY AND GOLD TOOLING. BY PAUL KERSTEN

BOOKBINDING IN RED CALF, WITH INLAY AND GOLD TOOLING. BY PAUL KERSTEN

BOOKBINDING IN PIGSKIN, WITH TOOLING. BY PAUL KERSTEN
BOOKBINDING IN LEATHER, WITH SILVER CLASPS. DESIGNED BY PROF. JOH. VINCENZ GISSARZ, EXECUTED BY KARL STRENGER

BOOKBINDINGS IN LEATHER, WITH GOLD TOOLING. DESIGNED BY PROF. JOH. VINCENZ GISSARZ, EXECUTED BY GUSTAV FRÖLICH

BINDING-CASE. DESIGNED BY PROF. JOH. VINCENZ GISSARZ
BOOKBINDING IN WHITE PIGSKIN, WITH INLAY AND GOLD TOOLING
BY FRANZ WEISSE

BOOKBINDING IN NATURAL COLOURED PIGSKIN, WITH BLIND TOOLING. BY FRANZ WEISSE

PARCHMENT BINDING, WITH BATIK ORNAMENTATION
BY FRANZ WEISSE
DESIGNED BY PROF. EMANUEL VON SEIDL

DESIGNED BY "L"

DESIGNED BY FRITZ SCHOLL

DESIGNED BY EMANUEL JOSEPH MARGOLD

BINDING-CASES DESIGNED FOR ALEXANDER KOCH, DÄRMSTADT
Charles Sealsfield's
Exotische Kulturromane
1. Abteilung
Lebensbilder aus beiden Hemisphären

Band IV
Brautfahrten

Honoré de Balzac
Physiologie des eleganten Lebens
Georg Mueller Verlag

PAPER COVERS. DESIGNED BY EMIL PREETORIUS
FRANCE
THE ART OF THE BOOK IN FRANCE.  
BY E. A. TAYLOR

LINGERING in thought over the far-away days of the glorious bibliographic and typographical past that France has enjoyed, one finds little has happened, amidst all the changes which have swept over those arts in recent years, to disturb the employment of her bibliopegic artists. There are few of her remaining old streets through which one passes without being attracted in one way or another to the sign of the relieur-doreur. To give a remarkable instance of this unique position one has only to recall the sale of the collection of the Vicomte de la Croix-Laval in 1902, in which the books were not catalogued in the names of the author but in that of the bookbinder. But this is not surprising when we consider the excellent craftsmanship of such men as G. Canape, Chambolle-Duru, S. David, Charles Lanoë, Marius Michel, G. Mercier, René Kieffer, and the fascinating execution of the designs on vellum by André Mare. Yet it is not uncommon to hear the travelers' comment that books with an attractive outside appearance are non-existent in Paris. Unlike England, France expends little additional labour on the lasting, apart from the certain attractive qualities of cloth or paper-covered board casings, while modern end-papers, as known in other countries, have so far found little consideration. Much energy is focussed on the edition de luxe, embodying the work of popular artists, good paper and type, the result being a limited number of paper-covered volumes, all excellently produced, but very often disappointing in their page arrangement and design and the suitability of text to type and type to illustration. But this leads me into an explanatory discussion on the old printer's independence of other craftsmen whose art is now divided into separate and recognised trades. And it is remarkable that it should be so to such a great extent, for fewer places other than Paris are so sympathetically enjoined to their artists. It may be the fault of the artist who is more enwrapped in his craft than the art evolved in its ultimate end. Within the last few years, however, printing has vastly improved, and this has been due in no small measure to the efforts of M.M. G. Peignot and Sons. As early as 1900 the Peignot type foundry introduced a new typography with frankly modern tendencies, the best testimony of their efforts at that time being the productions of “Grasset,” following with the “Auriol,” and later on the Bellery-Desfontaines types and ornaments. At the same time, not desiring to lose touch with that which in typography of the past is most intrinsically valuable for to-day, a little booklet issued lately, entitled “Les Cochins,” by the two brothers Peignot, clearly demonstrates the results of their attainment. This booklet, apart from being a catalogue of their research, has behind
it the primary desire that editors and printers should try to realise the
significance of a typographical revival in France, and the influence it
would have on all branches of the graphic arts. Despite the remark-
able progress that process work has made, apart from the most ingenious
inventions and machinery being of French origin, wood-engravers and
wood-engraving, as employed for illustrative purposes, maintain a pro-
minent and more unique position in France than in any other European
country. Amongst the most recent productions of note "Daphnis et
Chloë" (p. 190), printed and published by M. L. Pichon, is uncommonly
good, in fact all that issues from M. Pichon's little establishment is
unusually refined. Then there are others, but space will not permit
me to dwell on each one's excellent qualities. However, I must not
neglect to mention the remarkable edition of "Le Grand Testament de
François Villon," which I have seen in preparation by M. A. M.
Peignot, with illustrations and especially designed type by Bernand
Naudin; also some thoughtful little volumes in the series "Les Maîtres
du Livre," published by M. M. Georges Crès et Cie under the direction
of M. Ad. van Bever; and if it were not for the thoughtful, untiring
efforts of such editors as M. Lucien Vogel, of the "Gazette du Bon
Ton," and publishers of éditions d'art as M. M. A. Blażot, L. Carteret,
H. Floury, F. Ferroud, Jules Meynial, R. Helleu, René Kieffer, E. Rey,
Octave Charpentier, E. Lévy, and H. Piazza, the bibliophiles of Paris
would have a poor output from which to select. From amongst others
the notable and varied publications of the libraries Olendorff, Larousse,
Hachette et Cie, A. Fayard et Cie, Calman Levy, Plon-Nourrit et Cie,
Adrian Sporck, L. Michaud, E. Flammarion and A. Vaillant should be
noted. Finally I must not forget to mention the powerful influence of the
"Société des Amis des Livres," "Les Cent Bibliophiles," the "Société
Normande du Livre illustré," and the "Société du Livre d'Art Contem-
porain"; and without a prolonged description of each Société it must
suffice to mention the prosperity the "Société des Amis des Livres"
enjoys under the presidency of M. Henri Beraldi, the originator of the
"Société des Bibliophiles de Paris" and a publisher of note. Amongst his
first efforts "Paysages Parisiens," by Émile Goudeau, and G. Montor-
gueuil's "Paris au Hasard," both illustrated by Auguste Lepère, are the
most distinguished, and to him my thanks are due for his kindly interest
in my bibliographical quest, and to the President of "Les Cent Bibli-
ophiles," M. Eugène Rodrigues, for his generosity in placing at my dis-
posal pages and illustrations from his admirable collection. After all, it
is to men like these, and to the organizations to which they belong, that
France owes the prominent bibliographical position she holds, and the
freedom her excellent artists and craftsmen enjoy in retaining for us in
fitting garb the minds of the great, be they echoes of the past or turbu-
lent cries in the dark, the songs of the open and sunlight, the sonnets of
autumn and shade, or the love in the laughter of children.
180
Villiers de l'Isle-Adam

Le Nouveau Monde
orné de 15 bois originaux en 2 couleurs de P.E. Vibert

GEORGES CRÈS ET Cie
116, Bd St Germain
Paris
1913
LE DERNIER LIVRE D'ÉDOUARD PELLETAN.

Voici donc le point final mis à la page et voici le dernier feuillet tourné! Nul livre désormais ne portera cette firme réputée, ornée de la devise empruntée à Thucydide : ΚΘΗΜΑ ΕΣ ΑΕΙ. De même qu'il n'y a plus d'éditeur, il n'y aura plus d'éditions Pelletan.

Avec quel amour, avec quels soins, pourtant, le maître a travaillé à ce dernier fil de son génie! Cet ouvrage, tout en gravures originales, était avec La Rôtisserie, toute en gravures de reproduction, les deux livres qu'il affectionnait le plus. Dans La Rôtisserie de la Reine Pédaque, il avait écrit, en quelque sorte, le testament de la gravure sur bois d'interprétation, et, par l'illustration et l'habillage du texte, posé le sceau sur les ouvrages de cet ordre. La Rôtisserie reste le livre du xixᵉ siècle, Hésiode et La Terre et l'Homme appartiennent au xxᵉ. Plus d'illustrations proprement dites, mais une suite de libres compositions, parentes du texte par leur sentiment général, — et une page renouvelée, qu'égaient des bandeaux de couleurs, qu'une extraordinaire abondance de sujets décorés. Le grec de Garamond qui, depuis plus de quarante ans, dormait dans les casses de l'Imprimerie nationale, apporte la séduction de son écriture fleurie; en regard, les pages de la traduction, en caractères romains de même origine, se disposent avec noblesse. Et, quand on arrive à la partie moderne, l'aspect change. Le texte de M. Anatole France s'y déroule comme un fleuve entre les cent îlots des gravures. Puis, çà et là, aux endroits choisis, de grandes compositions en pleine page. Partout, un ordre évident et une richesse non moins évidente. Chaque livre de Pelletan est pareil à la salle d'un musée bien disposé; la salle d'Hésiode et de La Terre et l'Homme est une des plus somptueuses et des plus étranges. Son grec,
LE TRANSFORMISME

DES origines de la terre à l'apparition de l'homme, le développement des formes est pareil à celui de l'arbre. Les organismes définis sont les feuilles éparpillées, les fruits naissants et les fruits mûrs, les fruits tombés, les fleurs ouvertes. Plus bas les rameaux indistincts, les branches frustes, le tronc massif, les racines perdues qui lient la forme épanouie à la substance originelle. Ainsi, les formes de la vie qui cherchent l'équilibre à la clarté de la conscience, tendent à se différencier de la forme de l'univers. La terre est nue à l'origine, et paraît nue encore à l'heure où la vie essentielle s'élabore au fond de la mer. Puis, les forces intérieures se révèlent à sa surface en végétaux gras et confus, en bêtes chaotiques où le sol attache le poids des alluvions primitives; puis ce sont de hautes forêts qui répandent dans le ciel libre leurs bras chargés de feuilles vertes, ce sont d'harmonieux animaux; l'homme apparaît, s'efforçant d'ordonner son être, de marier son rythme intérieur au rythme entier de la nature; enfin l'esprit veut s'affranchir, dominer les lois de la vie: les lois de la vie le suppriment. Or, l'intelligence des hommes prend contact avec la nature en suivant les mêmes chemins. De son éveil à son écloration, à ses éclipses périodiques, elle répète mot à mot l'histoire des âges confus qui l'ont précédé sur la terre. L'artiste primitif laisse engagées dans la forme du monde les architectures transitoires, hommes, bêtes et plantes, où la substance de la vie fleurit pour un moment. Dans leurs manifestations brutales, tous les archaïsmes se touchent, l'esprit humain n'a qu'un berceau. La forme des statues antiques est emprisonnée dans la pierre, comme ces monstres indistincts que le sol ne veut pas quitter et dont il emplit toujours les articulations épaisses. En elles, pesamment, circule une vie torpide et muette, une chaleur qui n'est pas flamme encore: dans sa matrice de granit, le germe de l'esprit tressaille.
GIROUETTES

ES hommes sages comparent volontiers leurs contemporains à des girouettes que le moindre vent fait virer. Moi qui suis l’ami des girouettes, je pense qu’on a peut-être tort de les juger si légèrement. Lorsque dans l’espoir, souvent déçu, de voir le ciel s’éclaircir, je lève les yeux vers le petit peuple girouette, je vois le laboureur se diriger exactement vers l’endroit que vise le chasseur, et le bateau voguer dans la même direction, et le lévrier courir au même but, et la sirène indiquer du doigt le même point mystérieux. Il y a donc entente absolue entre toutes les girouettes. Aimer le changement ne me paraît pas si détestable que ça... L’important c’est que tout le monde soit d’accord.

George Auriol.
E ne saurais approuver cette lâche espèce d'hommes qui mesurent la durée de leur affection à celle de la félicité de leurs amis; et pour moi, bien loin d'être d'une humeur si basse, je me pique d'aimer jusques en la prison et dans le sépulcre. J'en ai rendu des témoignages publics durant la plus chaude persécution de ce grand et divin Théophile, et j'ai fait voir que, parmi l'infidélité du siècle où nous sommes, il se trouve encore des amitiés assez généreuses pour mépriser tout ce que les autres craignent; mais, puisque sa mort m'a ravi le moyen de le servir, je veux donner à sa mémoire les soins que j'avais destinés à sa personne, et faire voir à la postérité que, pourvu que l'ignorance des imprimeurs ne mette point de faute à des ouvrages qui d'eux-mêmes n'en ont pas une, elle ne saurait rien avoir qui puisse égaler ce qu'ils valent. ...Quiconque achètera ce digne livre, sans doute sera contraint d'avouer que c'est la première fois qu'il a bien lu Théophile. De sorte que je ne fais pas difficulté de publier hautement que tous les morts ni tous les vivants n'ont rien qui puisse approcher des forces de ce vigoureux génie; et si, parmi les derniers, il se rencontre quelque extravagant qui juge que j'offense sa gloire imaginaire, pour lui montrer que je le crains autant comme je l'estime, je veux qu'il sache que je m'appelle De Scudéry.
Le Grasset.

L'époque contemporaine semble, par ses recherches, vouloir trouver une nouvelle expression du vrai et du beau. Cependant, il est certaines personnes chez lesquelles le besoin d'un Art nouveau ne se fait pas sentir d'une façon bien intense. « Nos aînés, disent-ils, nous ont laissé de tels monuments d'art que nous ne pouvons espérer les surpasser. Pourquoi ne pas nous en tenir aux interprétations de ces chefs-d'œuvres. »

À cette objection, notre réponse semblera moins téméraire en nous aidant des déclarations qu'a faites le grand critique Taine, avec son autorité indubitable, dans sa Philosophie de l'Art. « L'œuvre d'art, dit-il, est déterminée par un ensemble qui est l'état général de l'esprit et des mœurs environnantes. » Plus loin il la définit ainsi : « Il y a une direction régénante qui est celle du siècle ; les talents qui voudraient pousser dans un autre sens trouvent l'issue fermée ; la pression de l'esprit public les comprime ou les devie en leur imposant une floraison déterminée. » Et encore : « L'œuvre de l'artiste à laquelle auront contribué secrètement des millions de collaborateurs inconnus sera d'autant plus belle qu'outre son travail et son génie elle contiendra le génie et le travail du peuple qui l'entoure et des générations qui l'ont précédée. »

Laissons donc aux Elzévir, aux Fournier le Jeune et aux Didot la gloire d'avoir si merveilleusement résumé l'art typographique des xvi^e, xviii^e et xix^e siècles, et que notre œuvre à nous soit comme une résultante de la période contemporaine. Ce qui a toujours été le caractère dominant de l'art français, c'est ce souci de la clarté, de la précision, qui fait que dans ses diverses manifestations l'imagination n'a jamais empiété sur le domaine de la raison. Or, en observant le type dessiné par Eugène Grasset, ne retrouvons-nous pas l'indice de toutes ces qualités ? Tout d'abord, il est simple, c'est-à-dire qu'il n'y a rien qui soit superflu, rien qui ne vise pas uniquement à donner à chaque lettre ses caractères distinctifs. C'est pour ainsi dire la synthèse de la lettre indiquée au pinceau, sans déviations, sans inutilités, mais d'un trait sûr et ferme qui ne laisse rien au hasard.
C'était, il m'en souvient, par une nuit d'automne,
Triste et froide, à peu près semblable à celle-ci;
Le murmure du vent, de son bruit monotone,
Dans mon cerveau lassé berçait mon noir souci.
J'étais à la fenêtre, attendant ma maîtresse;
Et, tout en écoutant dans cette obscurité,
Je me sentais dans l'âme une telle détresse,
Qu'il me vint le soupçon d'une infidélité.
La rue où je logeais était sombre et déserte;
Quelques ombres passaient, un falot à la main;
Quand la bise soufflait dans la porte entrouverte,
On entendait de loin comme un soupir humain.
Je ne sais, à vrai dire, à quel fâcheux présage
Mon esprit inquiet alors s'abandonna.
Je rappelais en vain un reste de courage,
Et me sentis frémir lorsque l'heure sonna.
Elle ne venait pas. Seul, la tête baissée,
Je regardai longtemps les murs et le chemin,—
Et je ne t'ai pas dit quelle ardeur insensée
Cette inconstante femme allumait en mon sein;
Je n'aimais qu'elle au monde, et vivre un jour sans elle
Me semblait un destin plus affreux que la mort.
Je me souviens pourtant qu'en cette nuit cruelle
Pour briser mon lien je fis un long effort.
Je la nommais cent fois perfide et déloyale,
Je comptai tous les maux qu'elle m'avait causés.
Hélas ! au souvenir de sa beauté fatale,
Quels maux et quels chagrins n'étaient pas apaisés !
Le jour parut enfin. — Las d'une vaine attente,
Deux causes essentielles ont produit cet effet. D'abord, et bien visiblement, une morbidesse native le prédestinait aux émotions aiguës, voluptés ou tourments : la frénésie d'aimer trépide en ses premiers poèmes, tout comme la fureur de se tourmenter exaspérera les derniers. Donc, à corps perdu, l'adolescent s'est rué à la joie : il y tord et use ses nerfs, si bien qu'il en arrive avant l'heure à l'épuisement des énergies vitales, qui sera la seconde cause de son abattement. À cette étape de sa vie, pour que la crise se manifeste, il suffira de quelque amour trompé, événement banal, prévu, et dont il devisait naguère sans amertume, mais qui, cette fois, coïncide avec un état de réceptivité anormale ; la volonté ne réagit plus, et le blessé, beaucoup moins blessé que malade, accepte son sort, adopte sa destinée, concentre en elle ses facultés pensantes comme ses facultés nerveuses, et délibérément se couche sur son lit d'incurable, pour crier jusqu'à ce qu'il en meure.

À parler franc, et pour tout dire, Musset avait reconnu dans sa douleur la source même de son génie ; ce besoin de souffrance, qui déjà lui était devenu naturel, allait ainsi lui devenir précieux. Est-ce un jugement téméraire, de considérer que cet amoureux au désespoir ait eu la prétention de s'ériger en personnage de légende et d'incarner, dans la mémoire des hommes, le type de l'amant au dix-neuvième siècle ? Les grandes passions, en somme, sont assez rares ; l'amour total, exclusif, absolu, ne se rencontre guère que dans les livres ; chaque siècle à peine nous en donne un : Héloïse et Abelard, Dante et Béatrice, Laure et Pétrarque, Roméo et Juliette, puis, toute seule, Manon Lescaut ou Mlle de Lespinasse, et Musset tout seul... Pourquoi pas ? Il s'égalera, en pensée, aux illustres romans d'amour ; à lui seul il sera le poème et le poète tout à la fois, l'œuvre vécue, une monographie du désespoir chanté, l'inoubliable, l'unique, et sans que même un nom de femme s'accroche à l'auréole du sien... Oui, pourquoi pas ? Et poétiquement, avec une complaisance d'exception, il s'aide à la douleur. Guérir ? Il ne le voudrait pas ! Au besoin, des poisons l'empêcheront
du trespas de leur maistre. Après que Dorcon fut enterré Chloé mena Daphnis en la caverne des Nymphes, où elle le nettoya, et quant et quant pour la première fois en presence de Daphnis lava aussi son beau corps d’elle-mesme, blanc et poly comme albastre, et qui n’avait que faire d’estre lavé pour sembler beau, puis en cueillant ensemble des fleurs que portoit la saison, en firent des chappeaux aux images des Nymphes, et attachèrent contre la roche la fluste de Dorcon pour offrande, puis cela fait retournerent vers leurs chevres et brebis, les quelles ils trouvèrent toutes tapiés contre la terre sans paistre ny besler, pour l’ennuy et le regret qu’elles avoyent, ainsi qu’il est à presumer, de ne veoir plus ny Daphnis ny Chloé, mais aussi-tost qu’elles les apperceurent, et qu’eux se prindrent à les sifler comme de coutume, et à joüer du flagellet, elles se leverent incontinent, et se prindrent à pasturer comme devant, et les chevres à sauteler
BOOKBINDING IN LEVANT: MOROCCO, WITH INLAY AND TOOLING DESIGNED BY ADOLPHE GIRALDON, EXECUTED BY G. CANAPE
BOOKBINDING IN LEVANT MOROCCO, WITH INLAY AND TOOLING. BY G. CANAPE

BOOKBINDINGS IN LEVANT MOROCCO, WITH INLAY AND TOOLING. BY CHAMBOLLE-DURU

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BOOKBINDING IN PARCHMENT, TOOLED AND COLOURED
BY ANDRÉ MARE
(In the possession of Mons. Paul Aumon)
BOOKBINDING IN PARCHMENT, TOOLED AND COLOURED. BY ANDRE MARE
Anthologie des écrivains français des XV^e et XVI^e siècles

Poesie

Routine et Progrès en agriculture

Bibliothèque Larousse
LIKE other countries Austria has, in all that relates to the book, gone through periods of high developments, followed by a time of inactivity which could but lead to eventual decay. That in the past many works of a high artistic value as regards printing, illustrations, type, and binding, in fact all the qualities which go to make an artistic production, were issued by the various presses, many books still existing go to prove. On the whole the printers of Austria were never very numerous, and she has never been a book-producing centre, even in the Capital itself, as have been many German cities, such as Nuremberg, Augsburg and Leipzig. Under the Empress Maria Theresa the art of the book flourished, for being possessed of a fine artistic nature, she granted many privileges to the makers of books, and set great value on such volumes as were real works of art. Her son, Joseph II, who during his youth, following the custom of the time, adopted a trade, chose printing, and mastered it thoroughly. He likewise granted certain privileges to the printers and in every way encouraged the art. During the second half of the eighteenth century the Art of the Book developed considerably. New types were invented, woodcut engravings gave way to copper engravings, the paper was of the best quality, the bindings of the finest leather and of beautiful design, everything, including the end-papers, reached the highest standard. But reaction was inevitable in Austria as it was in other countries, for the age of machinery had come. Hand-made paper, which had furnished a staple trade in Moravia since 1520, when the first paper-mill was founded in Gross-Ulledsdorf, deteriorated; the printing-machine took the
place of the hand-press; the fine hand-tooled leather bindings were forced to yield to the more commercial article. But in Austria, as elsewhere, the Art of the Book was to be reborn, and it was William Morris who was to give the impulse, for the fame of the Kelmscott Press had reached Vienna. The men of the new school, Alfred Roller, Josef Hoffmann, Koloman Moser, Baron Myrbach, Rudolf von Larisch, and others have spread the new teaching. The moment was the right one, the need of reform in all and everything concerning book-production was recognised as part of the programme when the general question of the teaching of art was raised in 1897; but the regeneration of the Art of the Book really dated from the beginning of the present century. It must not be thought that no efforts had been made to rescue the art previous to the great reform. Far from it. Twenty-five years ago the first steps were taken by the founding of the Imperial “Lehr-und Versuchsanstalt für graphische Kunst,” an institution for teaching and experimenting in graphic art, where from the first excellent work was done under Hofrat Eder. The “Hof- und Staatsdruckerei” (Imperial and State Printing Office) had been called into existence eighty years previously. But the great impetus was given some dozen years ago when men trained in the new school of thought in decorative art were appointed teachers in the various schools and institutions. The Art of the Book in Austria in its modern aspect is but young, but its development is most interesting. All that is best in graphic art of the past served as the ground-work on which to build the art of our time; and this artistic basis being of so fine a calibre, sound and sure, has led to very satisfactory results. First, in the teaching of ornamental writing under Professor Rudolf von Larisch. He has expounded his tenets in his “Unterricht in ornamentaler Schrift,” a work of great
value to all interested in this subject. What he aims at is form, configuration and spacing, to add rhythm to the letters themselves, and to harmonise one with another in the building-up of the word; for even the simplest of words rightly rendered should be decorative. He does not consider the creating of new forms of paramount importance, but sets much store on the relation of the letter to the word, the word to the sentence. These should fit into one another in the same manner as the component parts of a perfect piece of architecture, for, as in architecture we see the foundation of all art, so in lettering the basis of all book decoration is to be sought. This theory is supported by the study of early printed works and more particularly so in those printed towards the end of the sixteenth century. Here we see the aim was to achieve harmony in type, ornament and illustration. This, too, is the aim of those who produce artistic books other than those issued by the ordinary publisher. Unfortunately there are but few of the former class in Austria. But many of the Austrian artists are engaged in illustrating books for German and other publishers. In Vienna, Artur Wolf has published some very fine works illustrated by Franz von Bayros, Ferdinand Staeger, and other artists; Konegen’s series of children’s books, illustrated by Marianne Hitschmann-Steinberger, are full of charm and understanding of child life; Gerlach and Wiedling’s books for children have been illustrated by various artists: Professor Czeschka, Karl Fahringer, F. Staeger, Franz Wacik, Fräulein Frimberger among others. That excellent work is being done may be gathered from our illustrations. Fräulein C. Hasselwander has done very good work as an illustrator of children’s stories; C. Köystrand has won renown as an illustrator of refined humour; Ferdinand Staeger is one of the best-known illustrators of the “Münchner Jugend,” and a draughtsman of great
variety and vitality; Wenzel Oswald and Gustav Kalhammer are past students of the Imperial "Kunstgewerbeschule" in Vienna and are essentially decorative in their art; while Dagobert Peche hails from the Imperial Academy and his work is of a highly decorative character. Alfred Keller is an architect by profession, as is Dagobert Peche, but he is also an illustrator of books, his chief forte lying in line drawing. Some of the Austrian artists excel in the designing of book-bindings, and it is safe to say their work will achieve lasting fame. The mention of names such as Professors Josef Hoffmann, Koloman Moser and Czeschka, are sufficient to vouch for this assertion; Anton Hofer and Rudolf Geyer, both past students of the Imperial Arts and Crafts School, have also done some very beautiful work which will live. All these artists have produced bindings which in quality of design, material, and workmanship are all that could be desired. In the designing of new types excellent results have been achieved. "Czeschka's Antiqua," the invention of Professor Czeschka, is extremely beautiful in its simplicity. It has been acquired by Messrs. Genzsch and Heyse, of Hamburg, and is illustrated on page 211. Dr. Rudolf Junk's new type is characterized by the same high qualities though it differs widely in form from that of Professor Czeschka;
Herr Mader's type is less clear, though it is interesting. For this Professor Hoffmann has made the borders and ornament. Fräulein Schmidt may also be counted amongst those who have created new and interesting types. These have all been published by the "Hof- und Staatsdruckerei." In the provinces Bohemia holds the first place in the Art of the Book, which is but natural considering how high a prestige Prague, Pilsen, Kuttenberg, and other of her towns enjoyed in bygone ages. In modern graphic art and book-decoration many Czech artists have distinguished themselves. The various reproductions here show that their inspirations are those of the true artist. To these must be added Zdenka Braunerová, Adolf Kaspar, and Vojtěch Preissig. That the publishers are collaborating with the artists is a good sign, and the next few years will no doubt see further developments. The fact that the modern movement in Bohemia in the Art of the Book is still in its infancy, and that, in spite of this, so much that is good has already been done, speaks well for the future.
I milostivá paní, vzpomínám na ony hodiny, kdy poprvé jste naslouchala tornů této knihy, tam daleko na jižním břehu Švýsové vlasti, vymožujícím se jako pohled z býlých pěn Sinchho moží, 

žijí jasné vzpomínce ony šťastné, sluneč dny, pod jejichž nehm zraku mé 
dílo i hneděné, cikádami zvonící noc, kdy tiše rostla rozrovnání velkých Vašich hvězd a s rhytmicky hraněním oblázků pod vlnou pobrží, 

vím celý tento Váš divoce krásný svět mezi zlatými věžemi jatry a stole 

tými cedy Alupky, útesy pobřežních skal, podebných zkmeneč bouří země, 
háje samotových cypříšů a ojímánych oliv, z níchž běž zámky svět mramorem, 
tatarské chaty na stráních a prasné silnice, zvučící kavalkádami, poblíž borů, 
tmých se vysoko nad plamennou radost břehu a zvedajících slavné k nebe a 
k jeho orlům brlý trůn Aý-Peti, 

vzpomínám na jemnou laskavost Vašich dlaní, s jakou m otevíry tento svět, na dobrotu Vašich očí, s jakou hleděly na zrání mého díla, vzpomínám na lásku a obdiv, jaká přinášíte touhám a konání všeho mého národu, na velké 


mou radost, kterou se s ním radujete ve dnech šťastných, i na bolest, jakou 
s ním trpíte ve dnech bloudění a smrti 
a kladu s úctou i radosti do Vašich nic, Pani, tuto knihu. Přijměte ji, 
prosím, jako skromný výraz hlubokých citů. 

ARNOŠT DVOŘÁK

DEVIČENÁ MNOHOVAŽENÉ
NADĚZDĚ NIKOLAJEVNĚ KRAMÁROVÉ

DRAŽA O PES DĚJSTVÍCH

DEDICATION PAGE DESIGNED BY V. H. BRUNNER, FOR PUSHKIN'S "HISTORY OF THE CZAR SALTAN." PUBLISHED BY THE "SPOLEK ČESKÝCH BIBLIOfILŮ"
THOMAS
DE
CELANO

Dies irae, dies illa
Solvet saeculum cum favilla
Teste David cum Sybilla

Tantus tremor est futurus
Quando iudex est venturus
Cuneta stricte discussurus

Tuba mirum spargel sonum
Per sepulera regionum
Cogens omnes ante thronum

Mens stupesiet et natura
Cum resurgit creatura
Judicanti responsura

Liber scriptus tum docetur
In quo totem continetur
Unde modus iudicetur

Iudex ergo eum sedebit
Quidquid lateat comparebit
Nil incolum remanebit

Quid sum miser tunc dicturus
Quem patronum rogaturus
Dum vix justus sit seurus

Rex tremendae majestatis
Qui salvos salvas gratis
Salva me fons pietatis

Recordare Jesu pie
Quod sim causa tuae viae
Ne me perdas illa die
Cursiv-Schrift
Baden y wolke r
GmpdgefHzkIt
dampften ausleichend / so y
jetzt wirkte box von quellen

Minuskel
Antiqua-Schrift
Es gibt nichts Unbedeu-
tendes in der Welt. Es
kommt nur auf die An-
schauungsweise an.

Vater unser/der du bist
im himmel/geheiliget wer-
de dein name/ zukomme
uns dein reich/dein wille
geschehe wie im himmel
also auch auf erden. gib
uns heute unser tägliches
brot und vergib uns un-
sere schuld/wie auch wir
vergeben unseren schul-
gern und führe uns nicht
in versuchung / sondern
erlöse uns von allem übel

Einladung zur
Fastnachtskneipe
des Wr. Akad. Turn-
vereines
Am 17. März 1908
Hotel Bayr. Hof
II. Taborstrasse
beginn 12 Uhr
EINTRITT: 2 Kronen
Familien: 3 Pers: 5 K
Studentenkarten 1 K

Examples of ornamental writing by prof.-rud. von larisoh
from "unterricht in ornamentaler schrift"
PAPER COVER DESIGNED BY DORA GROSS

PAPER COVER DESIGNED BY HANSI BURGER-DIVECKY, PRINTED IN THE IMPERIAL GRAPHISCHE LEHR-UND-VERSUCHSANSTALT, VIENNA
REMY DE GOURMONT
LILITA

PAPER COVER DESIGNED BY F. KOBELMA

MITTEILUNGEN DER FIRMAT
THEYER UND HARDTMUTH WIEN

EKEN UND HARDTMUTH

WEN 1.
KÄRNTNERSTRASSE 9
1733 GEBRÜNDET 1733

ORIGINAL
MARGARET
MILL

PAPER COVER DESIGNED BY ANTON KOPF. FOR THEYER UND HARDTMUTH

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TAILPIECE AND COVER DESIGN
BY HEDWIG SCHMIEDL

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INITIAL LETTER AND BORDER DESIGNED BY PROF. C. O. CZESCHKA. FOR GENZSCH AND HEYSE, HAMBURG
DECORATIVE ILLUSTRATIONS BY FERDINAND STAEGER

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DECORATIVE ILLUSTRATIONS BY FERDINAND STAEGER

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DECORATIVE ILLUSTRATIONS BY ALFRED KELLER, FOR R. H. BARTSCH'S "BITTERSÜSSE LIEBESGESCHICHTE" PUBLISHED BY L. STAANKMANN, LEIPZIG
DECORATIVE ILLUSTRATION BY ALFRED KELLER
FOR "DAS BUCH DER KLEINEN KLEINEN"
PUBLISHED BY L. STAARKMANN, LEIPZIG

DECORATIVE ILLUSTRATION BY
C. HASSELWANDER

DECORATIVE ILLUSTRATION BY C. KÖYSTRAND
FOR "PIERROT ALS SCHILDWACHE"
PUBLISHED BY S. CZEIGER

INITIAL LETTER BY GUSTAV MARISCH
DECORATIVE ILLUSTRATIONS BY MARIANNE HITSCHMANN-STEINBERGER FOR "KONEGEN'S KINDERBÜCHER." PUBLISHED BY KONEGEN, VIENNA.
THE ART OF THE BOOK IN HUNGARY

The development of art in Hungary reached its highest point in the fifteenth century. The influence of the Italian renaissance made itself felt in this country sooner than anywhere else, for Mathias Corvinus gathered round him at his Court a great many Italian artists and humanists, and acquired numerous finely painted books and manuscripts. The few remaining treasures of his library, called corvinas, are wonderful examples of renaissance book-illustrations, mostly the work of Italian miniaturists, for it would seem that Hungarian artists were not employed by the King. Political conflicts and wars put an end to the progress of art, and then came the domination of the Turks, who destroyed, or allowed to perish, the existing monuments of art. There are many reasons to account for the long period of depression in book-production and illustrative art which followed. Up to as late as the middle of the nineteenth century the educated classes in Hungary adopted Latin for conversation, and it was also the official and legal language of the country. Students went to Italy and Germany to acquire culture. Consequently foreign influences were paramount, and only the cheapest books were produced at home. The native typography could not compete with that of other countries, the art of the book fell into decay, and Hungarian artists were only employed in work of lesser importance. The books which have been published in Hungary during the last few years show a distinct advance when compared with those previously produced. This is in a large measure due to the training offered at the National Arts and Crafts School at Budapest, where opportunity is given for the study of typography, and characters based on the national art have been introduced and popularized. There is a special class for designing script based upon the best of the old national manuscripts which combine the most desirable qualities—legibility and artistic form. Three excellent examples of the work of the students are reproduced on pages 237 to 239. Hungary is happy in possessing a number of really clever book decorators, though many of them have settled outside their native country, and their work has in some respects little of the
purely national characteristics. A notable example of this is to be found in the drawings of the Marquis Franz von Bayros, a Hungarian by race, Croatia being his native province, whose work bears no relation to his nationality. Delicate, refined, and eminently decorative, it possesses a grace which recalls the poetic charm of the fêtes galantes, and is yet, in its technical dexterity and subtle comprehension of the requirements of black-and-white, modern in feeling. We reproduce some charming examples of this artist's work. A very different in conception and treatment, but more national in character, is the decorative illustration by Charles Kós (page 236) for his poem, "The Death of Attila"; while other eminent book-decorators are Willy Pogány, many of whose drawings have been published in England, Alexander Nagy and Kriesch-Körösfői, both leaders of the famous Gödöllő group of artists. Nagy is a master of line, endowed with a poetic imagination, and he adopts with wonderful success those forms in which the Hungarian nation is so rich. Characteristic of his art is the headpiece shown on this page. A quaintly treated frontispiece by Blasius Busay is also reproduced. The original design was executed in burnt cork.
DECORATIVE ILLUSTRATIONS BY FRANZ VON BAYROS
PUBLISHED BY ARTUR WOLF, VIENNA
"DEATH OF ATTILA."—DECORATIVE ILLUSTRATION BY CHARLES KOS
Dárajtok, várjatok. Tő, királyurfák
hadd. massam. meg. elébb. aranyos orcaimat
fészkeljem. meg. elébb. arany. szép. hajamot.
Alaz. mikor. megmosás. hliom. orcaját
mikor. fellülsöke szép. aranyos. haját
akkor. megint. mondjak. két. királyurfák
Nassad. ki. az. ajtó. áj. té. gonoszasszon.
Dárajtok. várjatok. tő, királyurfák
hadd. öközzem. elébb. selyembe. bársonyba
hogy mi a gyengébbel el akarjuk nyomni az erősebbel, hogy az emberi lár-sadalom bizonyos össállapotát akarjuk előkészíteni, mely egy magasabb kultura minden organizációjával és kifejlett technikájával kiegyenlítethetetlen el-lennondásban áll és sajátos, ugyanazok az ellenfelek, másik szavukba már az mondják, hogy tuzó ideálisztikus ábrándozók vagyunk, kik oly utóiptát gondolkák ki, mely az emberi természettel semmifélekép sem egyez. Ezek mind oly ellenvertések és okoskodások, melyek roppant ke-vés szellemi megerőtelítésbe kerülnek, melyek végletéig banálisok és a melyek, ha valóban a mi nézeteinket sujháltnak. Katona Imre.
Az anarkia kivihetősége dr. Schmitt Jenő-től:
Teljesen hihe tel len ama nézetek felületessége, melyek az ellensé-
ges táborban, s ez az egész világ, az anarkia kivihetőségére vo-
nalvóválg uralkodnak s hihe tel len durvák az ellenévek, melye-
ket tisztán az élv ellen félhoznak. Tudósok, tudattanok egyjáránt
használják ezt a durva érvelést és nyugodtan mondhatjuk, hogy
soha nagyobb dolgot noha volt reá alkalom nyomorúságos-
sabb fegyverekek meg nem támadtak. Amit legelőször is lép-
ten-nyomon szemünkre lobbantának, az az ellenvéletés, hogy
ha a központi erőszakuralmat megszünteljük, akkor szabad a
vásár rablóknak, Tolvajoknak, utonállóknak, azulán hogy, az a-
narkia győzelmével zürzavar állana be. Katona Imre.
ORNAMENT BY FRANZ VON BAYROS. FOR "DIE SECHZEHNTEN EHEFREUDE." PUBLISHED BY ARTUR WOLF, VIENNA

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SWEDEN
THE ART OF THE BOOK IN SWEDEN
BY AUGUST BRUNIUS

In Sweden, as elsewhere, the latter half of the nineteenth century brought about a brighter period for the Art of the Book as regards typography, quality of paper, and binding. Still the decay had hardly been as great as in other branches of decoration and handicraft. Two publishing firms, P. A. Norstedt, Stockholm, and Berling, Lund, have maintained a high standard of bookmaking. On the other hand, a more artistic character was adopted between 1870 and 1880 by using traditional means, by imitating Gothic manuscripts, or by a somewhat arbitrary use of Old Northern ornamental art. The renaissance, which in Sweden burst forth at the beginning of the nineties, originated in a revival of interest in the decorative arts, especially in the textiles of the Viking and Saga periods. The Old Northern spirit ran like an undercurrent through the life of the whole country, and culminated in Artur Hazelius's epoch-making museum work, Skansen and the Northern Museum. Just at the right moment there was added a practical study of modern bookmaking in England and on the Continent. A whole generation was seized by the new ideas which were proclaimed with such power by William Morris. To initiate a movement, combining as it does artistic and practical knowledge, a passionate idealist is required. Such an idealist is Waldemar Zachrisson, a printer of Gothenburg (born 1861). He studied in Sweden and at the best printing firms in Hamburg, Leipzig, Vienna, Berlin, and St. Petersburg, and developed his taste by constant study of the masterpieces of great times and the new English and American fine printing practised by Morris and De Vinne. As soon as he had secured his own great business he began to work for the raising of the whole trade. He founded a union of experts, "Allmänna Svenska Boktrycka-
reföreningen” (Swedish Printers’ Society), which worked for the establishment of the Museum of Industrial Art in Stockholm and the Technical School for Industrial Art in Gothenburg. In a number of ways, through artistic advertisements and articles in the trade papers, he tried to prepare the ground for a higher standard in the printing-trade generally, and his distinct practical outlook made his efforts eminently successful. Lately in Sweden the common feature in the aims for developing the art of the book has been the accentuation of the national character. The difficulties have here been considerable. As yet we do not possess a fount designed by a Swedish artist, but the types we have are founded on an old predilection for the Roman type. Already in 1550 the Roman type had been introduced into Sweden. During the seventeenth and eighteenth centuries Swedish taste was concentrated upon Dutch and French models. The Roman type which is now used in Sweden, and which is cut in Hamburg, suggests Caslon’s somewhat modernized type. It is called “Medieval-Roman,” and has many advantages, is easy to read, and has an unassuming simplicity. The light tone may perhaps sometimes seem monotonously grey. English readers will certainly find its resemblance to the English type, but will also easily discover the differences. It is characteristic of Swedish printing that it appears to best advantage and is most personal in publications of an occasional character intended for a select public. The rest of the productions are on a considerably lower level. To English and French tastes our belles lettres show an astonishing lack of typographical unity. There is a great variety in the size and make-up, and also various many-coloured paper covers, both of good and bad style, are used. However, an improvement has occurred in the last few years, a quieter taste has manifested itself. A good step forward is the excellent publication of Swedish classics issued by the “Svenska Vitterhetssamfundet” (the Swedish Literature Society), and printed at Albert Bonnier’s works. Here a severe and pure style is combined with exquisite material, and great care is bestowed upon the typography. An undertaking like this would be a credit to any country. In equally good style is the Swedish edition of Olaus Magnus’s “Historia de Gentibus Septentrionalibus,” published by another society, the “Michaelisgillet” (the Michael Guild). It was written about 1550 by the last Catholic Archbishop of Sweden, who was one of the greatest travellers and most interesting writers of the Renaissance. The text is illustrated by old woodcuts, which had been carried out according to Olaus Magnus’s own designs. Two volumes of this splendid work have been printed by Almqvist and Wiksell, Uppsala. In a similar manner the great Handicraft Exhibition at Stockholm in 1909 produced four Swedish classics; they were given as prizes in a lottery. These four books were arranged and
printed by four different firms, an achievement which could not have been accomplished ten years earlier. This general survey of the art of the book during the last decades would be incomplete if it did not mention a printing firm which, through its good typography, now occupies a prominent position. The two brothers Hugo and Carl Lagerström have bestowed a great deal of labour on trying to attain a higher level in printing. They learnt their trade in Germany, England, and France, and worked for some years—one in Stockholm, the other in Copenhagen—before they founded the Lagerström Brothers printing firm in 1903. They have also taken a prominent part in the arts and crafts movement generally. They started a paper called the Nordisk Boktryckarkonst (Northern Art of Printing), and founded two societies, one of which is the above-mentioned “Michaelis Gillet.” Dr. Isak Collin, a distinguished librarian, was the third founder. The first book Lagerström Brothers printed was a kind of typographical prospectus. Among the eight volumes by August Strindberg there is a chemical work called “Antibarbarus.”

This book was decorated by a young artist, Artur Sjögren, who is a book-decorator with a profound knowledge of old Swedish typography. The book was printed in a small choice edition on hand-made paper, and four pages are shown here (pp. 249 to 252). Since then Lagerström Brothers have published numerous large and small books, always for a more limited public, but at a price which only slightly exceeds the ordinary book-prices. Their productions express the same ideas of compromise that the English Medici Society is striving for. The bibliophile public in Sweden leans towards the old books, and would not support a real aristocratic book—business on new lines and with modern aims. Lagerström Brothers, however, have printed some of the most beautiful Swedish books, with and without decoration: a couple of historical memoirs from the time of Charles XII; a series of small
books selected from old Swedish literature; and finally, a reprint of a book which certainly has no equivalent in English literature, but which all the same would probably have some interest for an English public. The title is "Bonde-practica," and it is a kind of text-book for peasants in nature-study and hygiene, partly written in verse. The book was published for the first time in 1662. It is a collection of observations founded on the theories of astrology, and told with much humour. This book reveals the Swedish outlook on life and the education of the people in olden times. Leon Welamson, a young artist, has made for the new edition of this curious old book some simple and vigorous illustrations, which without being imitations are executed in the old style. It is a masterpiece of Swedish typography. Book illustrations and decoration play an important part in the modern art of the book. Illustrated books have always been popular, and many of our best artists of to-day began their careers as illustrators. Carl Larsson is a typical Swedish illustrator and a distinguished painter. He illustrates, in colour or black-and-white, his own text. But he belongs to an older school in so far as he does not pay so much attention to the claims of decoration. Olle Hjortzberg is a comparatively young artist. He is in part influenced by the modern English school of book decorators, and has done work that would satisfy even the most exacting critics. He has acquired an extraordinary mastery over the early Christian language of symbols, and has in his books used it in an ornamental manner with great success. At present he is engaged on a richly decorated "State" Bible, ("Gustav V's Bible") a gigantic undertaking, in which both artist and printer hope to surpass themselves (p. 248). While Olle Hjortzberg and Artur Sjögren are more closely attached to the technique of the book, Einar Nerman, one of the youngest Swedish artists, is more independent. He has illustrated several children's books and has done some caricatures. There is a touch of the rococo in his drawing, and elegance combined with a bold wit which provokesome French influence. His curving lines bring forth a "roguishness" that is unparalleled in Swedish art, and can compare with the best foreign
examples. The illustrations to the well-known tale by Hans Andersen, "Peter the Swineherd" (p. 256), are purely original. Finally, a few words regarding modern Swedish bookbinding. Our productions have, from the sixteenth century up to the present time, followed sometimes German and sometimes French models; during certain periods, however, our craftsman have produced work important and original enough to be called "Swedish." The middle of the eighteenth century especially was a flourishing age for the art of bookbinding. A hundred years later the art began to lose its value and importance, but before many decades had passed the first sign of an upward tendency was noticed. It was in 1886, when Gustaf Hedberg returned from Paris and London where he had been studying for a long time. He has designed and carried out numerous bindings, and has been especially successful in attaining a rich effect by small means. His ingenuity and ability in giving even to a simple binding an original character are qualities associated with the great craftsmen of all time. The Countess Eva Sparre, née Mannerheim, is at present our leading artist in bookbinding, in the sense that the work is entirely her own, independent of traditional style and original in composition, in execution, and especially in colour-effects. She has not executed a great number of bindings, but they are all distinguished by individual character, very modest in their ornamentation, and exquisite in the use of the materials. Miss Greta Morssing, who has chiefly studied the modern English tooled work, is also an accomplished exponent of the art.
GENESIS
FÖRSTA
MOSE
BOK
SVAFLETS NATUR
SÅSOM FOSSILT HARZ
UTTRYCKT I FORMELN
\( \text{CH}_0 = \text{CH}_1 \cdot \text{HO} = \text{CH}_2 \cdot \text{H}_0 \)
TILL SVAFLETS ONTOGENI
ELLER HÄRLEDNINGSHISTORIA

AN VID så
håller att Svaflet är ett element och då jag
frågar hvad man menar med ett element, svasa
ras: en kropp som ännu icke är sönderdelad. Man definierar sådana med en negation och definitionen är sådana värdefömlikas begreppet element. Jag påstod däremot med en viss besständhet att Svaflet var ett sammansatt
ämne af analog konstitution med ett fos
silt Harz, ett Mineralharz, ett Brandharz, med ett ord: att Harz sålunda innehöle Kol, Väte, Syre eller var ett \( \text{CHO} \) utan att jag ville åtaka mig bestämma förs
enings proportioner. Och då man uts
forrade mig att framlägga Kolet, Väte och Syret svarade jag: vi tro ej på den absoluta identiteten utan nöja oss med analogier ledande till hög grad af sannos
likhet. I min egenskap af Aristoteles lärs
junge tror jag icke så mycket på kroppors konstitutiva olikheter utan mera på egenskapernas differenser under vissa grinda förutsättningar. I min egenskap af monist har jag tills vidare bundit mig vid antagandet att alla ämnen och alla krafter äro förvandta och om de äro härla
ledda urret, de uppstått genom fortätning och fortsättning, genom kopulation och korsning, genom arf och omvandling, genom urval och kamp, addition och subs
stitution och hvad mera man vill föresa, men att jag därvid ej så strängt antagit den lagbundna ordningen, ändamålgens
ligheten och dylika svävande begrepp, h vilka jag dock fortfarande skulle vilja,
Fasciculus I.

M SVAFLETS NATUR SÅSom FOSSILT HARZ

MELN CH₄, O=CH₃,
HO=CH₂, H₂O
OM SVAFLETS NATUR

hålla svätvande tills begreppen blifvit fullt utredda, eller hvad bättre är, afs lägsnade ur terminologien.

AG ÅTERVÄNDER
nu till Svaflset och ställer upp min positiva analogi med ett harz emot den poetiska eller metafysiska liknelsen med insiterimsbegreppet element, interims emes dan man tilllägger de viktiga orden ännu icke till ordet sönderdelat.

Likasom ett Harz, CHO, är Svaflset vid vanlig temperatur:
Kristallinsk eller amorft;
Smältbart;
Olösligt i vatten;
Lösligt i Kolsvafla, Terpentin, kolväten etc.;
Brännbart;
Icke ledare af elektricitet;
Negativt elektriskt genom gnidning;
Smak- och luktlost;
Sprödt;
Gifver syror (Bernstenssyra, Sylvius-syra);
Gifver med alkalier Harsåpor (=Svaflset-lefrar);
Gifver som syror salter med metalloxis-
der, där Vätet substiuteras af metallen.

Nu måste dessa likheter tagas med ett visst ofversende, ty det finnes lutkande harzer och icke lutkande, kristalliniska och amorfa, och Svaflset själft är en sådan kameleont att det endast kan i ett visst gifvet moment gripas och ställas inför jämförelseprismat.

Men jag går vidare: vi veta att har-

erna tillhör en naturlig familj som börjar med de ätheriska oljorna, sträcker sig öfver terpentine och camphrar samt stöftar å andra sidan ner till Kautschuck och Guttapercha. De ätheriska oljorna äro ju kolväten, hvilka uppgifvas lukt genom sin större vätehalt, då syrerika anses lukta mindre. Och de hafva alla, liksom Terpentinoljan och Linöljan egenskapen att förharas genom upptagande af Syre.


Hvad har nu skett med Svaflset? digeln? En lång historia som här i förkortning kan uttryckas så, dock med starka reservationer. Af värmen dissorierades Svaflset och blef ett ännu tämligen syrerikt Harz,
het ledes öfver glödande kol, man får Kolsyra; men om man ledar svafrivelångor öfver glödande kol, får man Kolsvafla. Öfver Kolsvaflans natur kämpades blo-
digt före midten af detta århundrade, och redan långt före trodde LAMPADIUS att Kolsvaflan bestod af Svafl och Väte. Om han sagt Kol och Väte hade jag haft stöd för min mening att Kolsvaflan är ett kolvåte analogt med Benzol.

Hvåär för jag tror att Kolsvaflan är en benzol? Därför för jag att jag tror Svaflet bestå af Kol, Väte och Syre, finner jag att ytterst logiskt att när svafrivelångor (icke Svaflersyrlighet!) ledas öfver glödande kol, dessa ångor måste beröfs vas sitt Syre och bli från CHO ett CH (harzernas sänderdelningsprodukter tillhöra ju mest benzolsärien). Och när Kolsvaflan besitter nästan alla en benzols egenskaper, finner jag mig berättigad godkänna antagandet. Absolut ren Kolsvafla är svafvelfri, luktar ätheriskt, behagligt (märk väl) som Benzol; har en mycket låg kokpunkt, är yttre lätt ansättnig, är olöslig i vatten, är starkt ljus brytande, löser harzer, fetter, olja, Kautschuk, Svaflva etc. alldeles som Benzol. Ja dess fysiolgiska verkningar är åfven desamma, då dess ångor ger svindel, ongestation, kräkningar etc. (se Eulenberg: Gewerbehygience) alldeles som Benzol.

Ur oren Kolsvafla fälles Svaflva i sols ljuset, det vet jag, men skulle allra Svaflva fullas ur ren Kolsvafla, då är jag nöjd sakad tillgripa såsom nödfallsförklaring min försöksteori om ancestral ener gier, hvilken jag velat spara till ett senare bref, men nu finner rådligast presentera och så formuleru: Kroppar som en gång utgjort komponanter i en förening bis behålla föreningensenergien åfven såsom skilda.

Exempel: — Antag att Svaflva är Kol, Väte, Syre i vissa förhållanden. Lät det glödande kolet dissociera dessa och borttaga Syret, så bibehålla i det nu supponerade återstående kolvåtet Kolet och Väten sin ärfda benägenhet att med ett nytt Syre, ur luften hämtad till exempel, åter bilda Svaflva och ej något annat namn COH, såsom Cel lulosa, Socker, Stärkelse, Linolja, Alkohol eller dyl.

Corollari: Därfor är Svaflvets ifriga uppdräande i djur och växtkroppar beroende af en Svaflvets bildning af Kol, Väte och Syre, antingen dessa för gjort sin metempsykos i svaflersyra, vätesvafla eller svaflvets alkali etcetera.

Jag har nu kommit så långt att jag i fjärran ser Kolsvaflan som ett kolvåte, men måste bekänna att jag haft ögonblick, då jag trott den vara en alkohol, icke därför att den i farmakopöerna länge kallades Svaflalkohol, utan af andra grunder. Hvad som passerar i det glö-
BOOKBINDING IN NIGER MOROCCO, WITH INLAY AND GOLD TOOLING. BY GRETA MORSSING

BOOKBINDING IN RED MOROCCO, WITH INLAY AND GOLD TOOLING. BY GRETA MORSSING

BOOKBINDING IN TOOLED LEATHER. BY COUNTESS EVA SPARRE
HEADPIECES BY EINAR NERMAN FOR HANS ANDERSEN'S "PER SVINÅHERDE," PUBLISHED BY P. A. NORSTEDT UND SÖNER
AMERICA
THE ART OF THE BOOK IN AMERICA
BY WILLIAM DANA ORCUTT

The Art of the Book in America received a tremendous impetus as a result of the work of William Morris in England. Previous to that time American printing showed no originality, the finest examples being based firmly upon the best English work of the period. The highest point of excellence was reached during the decade from 1860 to 1870, and no better example of orthodox printing could be cited than the "Life of Prescott," produced by the University Press in 1864. After 1870, and down to the date of the Morris revival, well-made volumes were issued from the University, the Riverside and the De Vinne Presses, but the average quality deteriorated. The transition of book-making from a trade to an art dates from the appearance of the Kelmscott volumes. Naturally enough, the early effect of the enthusiasm over Morris's work was the issuance of a series of monstrosities; but the very mistakes made by these zealous typographical disciples were educational, producing a momentum which finally brought excellent results. Those who copied Morris failed; those who were encouraged by his departure from the beaten track to think for themselves succeeded in retaining the basic principles upon which the work of the master printers has always firmly rested, applying them in the light of modern conditions, and giving them originality by their individual experiments. Morris's work made men think, broke down the smugness of precedent, and enabled printing to become an art. Cobden-Sanderson's work accomplished much in helping American printing to assume a sane status after the hectic enthusiasm of the Morris period. Students of typography came to realize that William Morris belonged to the great decorators rather than to the master printers; that it was his superb presswork, and the general harmony of the factors which went into his books, rather than his typography overloaded with design, which represented his real contribution to the making of the Book Ideal. When the Doves Press, in continuing Morris's work, substituted a more classical fount of type, based upon an Italian model of the fifteenth century, there was a quick response in America in dropping the tendency towards the Gothic, engendered by the type faces cut by the Kelmscott Press. During the next ten years more original and better types were cut, and volumes were produced which carried printing as an art to a higher point than it had previously attained. Of the types cut under the so-called Gothic influence, the "Renner" of the De Vinne Press is among the best. Theodore L. De Vinne, whose recent death removed the doyen of American master printers, was responsible for the well-sustained reputation of his Press during his active
association with it. As a technical master of typography, and in his magnificent presswork, he translated himself into his books, but the exactness of his training is reproduced in his translation of Renner's design into the rigidity of modern type. The page which is reproduced here (p. 264), taken from one of the many superb Grolier Club publications produced by the De Vinne Press, shows both the Renner model and the modern expression of it as interpreted by Mr. De Vinne. The oblique serif of the e, the fancy curve to the h, and the superfluous curl at the top of the g introduce features which are foreign to the model, and give to the modern type a "jobbiness" which unquestionably detracts from the otherwise dignified appearance of the face. The Gilliss Press, whose work is now suspended, has contributed its share to the renaissance of printing in America. Its limited editions of the books of William Loring Andrews and other volumes issued for private distribution show excellence of workmanship and harmony in conception rather than originality in treatment. Instead of specially designed type, these volumes are rich in decoration, the artistic quality of which ranks with the best. At the Merrymount Press, Mr. D. Berkeley Updike has produced a number of volumes which have made their impress upon American typography because of his sincerity in carrying out his announced purpose of "undertaking the work of to-day in the spirit of the best days of printing." Two special faces of type have been designed for the Merrymount Press, both of which are among the successful faces cut in America. The "Montallegro" type, designed by Herbert P. Horne, of London, is used in the volumes of the "Humanistic Library," issued by Mr. Updike, of which a page is here given (p. 265). Of the type the London Athenæum says: "We are inclined to say not only that it is better than any of the many attempts which have resulted from Morris's revival of the art of printing, but also that it is even more perfect than any of the fifteenth-century founts on the study of which that revival was based. It is . . . absolutely without affectation . . . and so perfectly are the proportions of the letters harmonized that every page is a thing of beauty. We regret that it was reserved for an American printer to bring out such an admirable fount. . . . It is the first time that a fount has been designed in modern times which satisfies at once practical and aesthetic demands. Mr. Horne has solved a problem which has exercised us ever since we began to think again that printing was an art." The "Merrymount" type, designed by Bertram Grosvenor Goodhue, is based upon fifteenth-century models, and has attracted much favourable comment. The "Holy Bible" and the "Life of Benvenuto Cellini," from which pages are here reproduced (p. 269), are representative examples both of the type and of the typographical standards of the Press. The writer of this present article 260
would hesitate to include his own design of "Humanistic" type except that it has come to be accepted by typographical students as representing an approach to the art from a standpoint entirely different from that of other designers. The first types were naturally based upon the best hand-lettering of their time, yet hand-lettering, as an art, reached its zenith after printing began, in the work of the Humanistic scribes. This type is based therefore not upon an early type, but upon hand-lettering at its highest point of perfection. The pages which are shown here (pp. 266 and 267) have been taken from "The Triumphs of Francesco Petrarch," produced at the University Press under the writer's supervision. An examination of these pages will show that the principle upon which the fount is cut differs radically from that shown in regular modern types, namely, the ascending letters are short and the descending letters long. The designs of the letters closely follow those of the handwritten model, yet avoid the inevitable slight irregularity of such work, which would prove unpleasant in a printed page. Instead of a single character for each letter, a certain variety is introduced by having several characters, the compositor being trained to use the different forms exactly as the hand would automatically make a change in hand-lettering. Charles Eliot Norton says of this: "Most modern type lacks freshness and individuality, and the new fount to which the name 'Humanistic' has been given shows its contrast to the familiar dry, mechanical form. There is attractive freedom and unusual grace in its lines, derived immediately from the manuscript model, but adapted to the necessary rigid requirements of print." Among other important volumes produced at the University Press are those decorated by Bertram Grosvenor Goodhue and Will Bradley, two artists whose work in book-decoration stands in a class by itself. Much of Goodhue's work reflects the Morris influence, as will be seen in the page shown from "Esther" (p. 268); but his ability in original design is indicated by the border and initial of the "Songs of Heredia," which is given on the same page. Bradley's work evidences the greatest versatility of any decorative artist America has produced. Some of his work shows Beardsley's influence, but no single influence could control so original a genius as Bradley has proved himself to be. The two examples reproduced here (pp. 270 and 271) represent the extremes in his work—one drawn with a delicacy and accuracy of line which is marvellous in its execution; the other bold and heavy, giving a woodcut effect. No one artist-printer has contributed so much to American typography as Bruce Rogers, whose "Montaigne" type is easily the best and most practical of any special face, and whose productions while associated with the Riverside Press are marked by an originality and a consistency of excellence beyond what has been attained by any other
American printer. He, better than anyone else, through his knowledge of types and his skill as a designer, has given expression to the basic principles of the old-time master printers awakened by modern conditions. His monumental folio edition of Montaigne—pages of which are reproduced here (pp. 272 and 273)—demonstrates a harmony of effect eminently appropriate to the style and period of its contents. The type itself is based upon an early French model, and the decorations and the initial letters (p. 274) are free renderings by Rogers of the original designs by Tory, in which the retention of the designer's spirit is admirably accomplished. During the past five years the Plimpton Press has contributed much to elevate the standard of printing and binding by abolishing to a large extent the prevalent custom of publishers to produce their volumes by "piecemeal." This has resulted in changing the making of books from a contracting to a manufacturing business, and has had its effect in raising the quality of the so-called "trade" volumes. When the composition, presswork, and binding of a book are divided up among as many firms, the result of the divided responsibility often means a general deterioration of quality; but by the "complete manufacture" method the volume is planned out in advance, even to the paper, cover design, and illustrations, by a single mind. This places the printer in the position of expert manufacturing man to a large number of his customers, and enables him to preserve standards and to introduce economies by purchasing supplies in larger quantities, and by combining forms of text and illustrations in the manufacture. The influence which a publisher can exert upon the Art of the Book is shown by the series of classics issued in exquisite form by Mr. Thomas B. Mosher, at prices within the reach of all. These volumes are distinct evidences of his own taste and knowledge rather than triumphs of the printer, for Mr. Mosher has expressed himself in the type, margins, paper, and the general format of his admirable publications. It would be difficult to estimate the far-reaching results in the general advance in typographical standards due to two magazines, The Printing Art and The Graphic Arts. The monthly issues of these publications have shown ordinary printers how to produce work above the average by placing before them actual examples of the best combinations of type, paper, and colour harmonies. They have been educational in the extreme, teaching buyers of printing as well as printers how to secure the effects desired. In the matter of domestic production America shows little originality in book-papers, the "Old Stratford" being the only distinctive exception. No hand-made book-paper is now produced in America, owing principally to the high cost of labour. This makes it possible to import from England, France, and Italy cheaper than to manufacture at home. The "Old Stratford" paper,
however, is a unique product, and is used much in volumes of *de luxe* format, and in books where lasting qualities are demanded. In cover-papers, on the other hand, America produces a bewildering line, which quite excels those of other countries, offering a variety of selection which is a tremendous aid to the printer in securing artistic results. Fine bookbinding in America is at present confined to a small number of individual workers, mostly pupils of the famous English and French binders, and their principal claim to originality of processes may be said to be an effort to combine the workmanship of the English with the artistic skill in decoration of the French. The Club Bindery, which flourished in New York during the lifetime of Mr. Robert Hoe, could scarcely be called an American institution, as its best workmen were brought to this country for this special purpose. Since his death this bindery has been broken up, and the finest work is to-day being done by women. Their skill and workmanship rank high, but they are handicapped by the excessive cost of labour and by the fact that all their leathers must be imported. The inevitable higher price makes it natural that American book-collectors should continue to send their volumes abroad for fine bindings. Amongst those whose work is most highly prized may be mentioned Miss Sears and Miss St. John of Boston, and Miss Lahey of New York. In ordinary trade bindings the processes are more and more reduced to machine production, but in the best binderies this standardization has by no means proved a deterioration in quality. American trade books as a whole compare favourably with those of other countries, but it is quite true that the constantly increasing cost of every phase of book manufacture is in some instances causing American publishers to economize, and to accept a grade of work inferior to what they would have considered a few years ago. This, however, should not be regarded as a reflection upon American workmanship, but rather upon American conditions which force it. In cover design plain lettering still obtains for books of fiction and for serious works, but considerable elaboration is used upon smaller volumes issued as seasonable publications, or with a specific appeal. A few characteristic examples are reproduced on pp. 275 and 276. It is impossible, within the scope of this article, to do more than chronicle some of the results of the remarkable advance made in the standards of book-manufacturing in America during the past ten years. The knowledge of what constitutes a well-made volume is much greater than ever before, and the ability of the buying public to discriminate is the most hopeful promise for the future. In the omission of other examples of printing and binding, and of mention of other artists entitled to credit for the part they have played in advancing the Art of the Book in America, the writer pleads the limitations imposed by space.

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and set his colophon entirely in capital letters. To call attention to the information in this colophon he put a broad blank between each line so that the composition should have a proper relief of white space and be made more readable.

Here it may be remarked that Jenson's beautiful roman type could be used to advantage only in large and high-priced books which were slow of sale. To insure a readier sale for subsequent books he, and Franz Renner too, had to print them upon new types,

Rubertus celeber finxit non paria minorum
Gloria me fratrum Paulo regnante secundo.
Quarto sed Sixto veniam Halbruna alemannus
Franciscus formis veneta me prestit in urbe
Mille quadringentes & septuaginta duobus.


much smaller in size, and of the condensed gothic face or style then in favor as the only proper character for service books of devotion or of theology.

There were many printers in Italy during the last quarter of the fifteenth century who were not content with the mean position and scant wording of the traditional colophon. Some of them tried to vary the usual form of words, and to make the colophon more attractive by putting it in metre. Franz Renner and the brothers Speyer of Venice, Ulric Hahn of Rome, and others gave to the reader colophons in metre that call for merciful criticism. They did their best.
II

THOUGHTS ON ART

The painter's work will be of little merit if he takes the painting of others as his standard, but if he studies from nature he will produce good fruits; as is seen in the case of the painters of the age after the Romans, who continued to imitate one another and whose art consequently declined from age to age. After these came Giotto the Florentine, who was born in the lonely mountains, inhabited only by goats and similar animals; and he, being drawn to his art by nature, began to draw on the rocks the doings of the goats of which he was the keeper; and thus he likewise began to draw all the animals which he met with in the country: so that after long study he surpassed not only all the masters of his age, but all those of many past centuries. After him art relapsed once more, because all artists imitated the painted pictures, and thus from century to century it went on declining, until Tomaso the Florentine, called Masaccio, proved by his perfect work that they who set up for themselves a standard other than nature, the mistress of all masters, labour in vain.

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THE TRIUMPHS OF
FRANCESCO PETRARCH
FLORENTINE POET LAUREATE
TRANSLATED BY HENRY BOYD
WITH AN INTRODUCTION
BY DOCTOR GUIDO BIAGI
LIBRARIAN OF THE
ROYAL MEDICEAN
LAURENTIAN LIBRARY
FLORENCE

IMPRINTED FOR LITTLE BROWN AND
COMPANY BOSTON MASSACHUSETTS
BY THE UNIVERSITY PRESS CAMBRIDGE U.S.A.
HERE AUSTICIOUSLY BEGINNETH
THE TRIUMPH OF LOVE
BY FRANCESCO PETRARCH
FLORENTINE POET LAUREATE

PART ONE OF THE TRIUMPH OF LOVE

Nel tempo che rinnova i miei sospiri

THE FATAL MORN
ING DAWN'D THAT
BROUGHT AGAIN* THE
SAD MEMORIAL OF
MY ANCIENT PAIN

That day, the source of long-protracted woe,
When I began the plagues of Love to know,
Hyperion's throne, along the azure field,
Between the splendid horns of Taurus wheel'd;
And from her spouse the Queen of Morn withdrew
Her sandals, gemm'd with frost-bespangled dew.
Sad recollection, rising with the morn,
Of my disastrous love, repaid with scorn,

* The anniversary of April 6, when his passion for Laura commenced.
WHEN is life other than a dream and love but the child of fancies? Whence, then, this tears and sighs, this music, this song and this dance? For love that fled ere they had ever been, their joy's set keen.

Death stepping forward with an altered men.

Where is the hero's seat of relief, without grief, without worth, without honour?

If it was performed with solace, when the tears and sorrows have met and the other, when the hearth is lighted and the tears have met the man.
THE HOLY BIBLE
CONTAINING
THE OLD AND NEW TESTAMENTS
AND THE APOCRYPHA

III
JOSHUA, JUDGES, RUTH
AND
THE FIRST BOOK OF SAMUEL

R. H. HINKLEY COMPANY
BOSTON

THE LIFE OF
BENVENUTO CELLINI
BOOK FIRST

I

ALL men of whatsoever quality they be, who have done anything of excellence, or which may properly resemble excellence, ought, if they are persons of truth and honesty, to describe their life with their own hand; but they ought not to attempt so fine an enterprise till they have passed the age of forty. This duty occurs to my own mind, now that I am travelling beyond the term of fifty-eight years, and am in Florence, the city of my birth. Many untoward things can I remember, such as happen to all who live upon our earth; and from those adversities I am now more free than at any previous period of my career—nay, it seems to me that I enjoy greater content of soul and health of body than ever I did in bygone years. I can also bring to mind some pleasant goods and some inestimable evils, which, when I turn my thoughts backward, strike terror in me, and astonishment that I should have reached this age of fifty-eight, wherein, thanks be to God, I am still travelling prosperously forward.

II

It is true that men who have laboured with some show of excellence, have already given knowledge

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ANDREW CAMPBELL

To fully appreciate the extent of the services rendered by Andrew Campbell, founder of the Campbell Company, to the printing art, it is only necessary to imagine for a moment what the present state of that art would be were it not for two, at least, of the many inventions and devices of which he was the originator. The Two-Revolution Press, and the use of "hard packing" are due entirely to his ingenuity. It was Andrew Campbell who, impressed by the idea that speed, as well as impressional power, might be made a concomitant of a Cylinder Press, invented the "two-revolution" machine, the principle of which is now in such universal use that the class has become the standard one of the world. It was Andrew Campbell, again, who conceived the idea that a better result could be obtained if to the printing surface were opposed a hard (or) place of a soft and yielding packing. To put this revolutionary idea into effect necessitated the strengthening of the machine to such an extent as to enable it to adequately withstand the increased pressure requisite, and to build a machine of this nature cost Campbell a hard struggle and the work of a number of years. Eventually, however, he was victorious; and as a result the rubber blanket and the felt sheet are to-day relegated to use upon newspaper presses alone. But these, though the chief, are not the only advantages the printing trade owes to Andrew Campbell. It was he, for instance, who invented the front fly delivery and was the first to deliver the printed sheet in such a fashion as to obviate the possibility of the freshly inked surface coming into contact with any part of the machine.

Of Campbell's early history little that is definite is known. He is believed to have been born in Missouri, and as a lad to have been apprenticed to a blacksmith. It is known that later on he appeared in New York and worked as a machinist in the printing-press manufactury of A. B. Taylor. It was while he was employed there that Moses Beach of the Sun offered a prize for a successful cylinder press adapted for use by small newspapers. It was this offer that led Campbell to invent and to successfully develop his Country Press, which has subsequently become famous, and of which there are nearly 5000 in use to-day.
A History of New York

Book VI. Containing the second part of the reign of Peter, the Headstrong, and his gallant achievements on the Delaware.

Chapter I. In which is exhibited a warlike portrait of the great Peter—and how General Van Poffenburgh distinguished himself at Fort Casimir.

Hitherto, most venerable and courteous reader, have I shown thee the administration of the valorous Stuyvesant, under the mild moonshine of peace, or rather the grim tranquillity of awful expectation; but now the war-drum rumbles from afar, the brazen trumpet brays its thrilling note, and the rude clash of hostile arms speaks fearful prophecies of coming troubles. The gallant warrior starts from soft repose, from golden visions, and voluptuous ease; where, in the dulcet, "piping time of peace," he sought sweet solace after all his toils. No more in beauty's syren lap reclined, he weaves fair garlands for his lady's brows; no more entwines with flowers his shining sword, nor through the livelong lazy summer's day chants forth his lovesick soul in madrigals. To manhood roused, he spurns the amorous flute; doffs from his brawny back the robe of peace, and clothes his pampered limbs in panoply of steel. O'er his dark brow, where late the myrtle waved, where wanton roses breathed enervate love, he rears the beaming casque and nodding plume; grasps the bright shield and shakes the ponderous lance; or mounts with eager pride his fiery steed, and burns for deeds of glorious chivalry! But soft, worthy reader! I would not have you imagine, that any preux chevalier, thus hideously begirt with iron, existed in the city of New Amsterdam. This is but a lofty and gigantic mode in which heroic writers always talk of war, thereby to give it a noble and imposing aspect; equipping our warriors with bucklers, helms, and lances, and such like outlandish and obsolete weapons, the like of which perchance they had never seen or heard of; in the same manner that a cunning
THE AUTHOR TO THE READER.

Reader, loe here a well-meaning Booke. It doth at the first entrance forewarne thee, that, in contriving the same, I have proposed unto my selfe no other than a familiar and private end; I have no respect or consideration at all, either to thy service, or to my glory; my forces are not capable of any such desaigne. I have vowed the same to the particular commodity of my kinsfolks and friends; to the end that, losing me (which they are likely to doe ere long), they may therein find some lineaments of my conditions and humours, and by that means reserve more whole, and more lively foster the knowledge and acquaintance they have had of me. Had my intention beene to forestall and purchase the worlds opinion and favour, I would surely have adorned my selfe more quaintly, or kept a more grave and solemn march. I desire therein to be delineated in mine owne genuine, simple, and ordinaries fashion, without contention, art, or study; for it is my selfe I portray. My imperfections shall therein be read to the life, and my naturall forme discerned, so farre-forth as publicke reverence hath permitted me. For if my fortune had beene to have lived among those nations, which yet are said to live under the sweet liberty of Nature's first and uncorrupted laws, I assure thee, I would most willingly have pourtrayed my selfe full and naked. Thus, gentle Reader, my selfe am the groundwroke of my booke: it is then no reason thou shouldest employ thy time about so frivolous and vain a Subject. Therefore farewell. From Montaigne, the first of March. 1580.

THE FIRST CHAPTER.

By divers means men come unto a like end.

The most usuall way to appease those minds we have offended (when revenge lies in their hands, and that we stand at their mercy) is, by submission to move them to commiseration and pitty. Nevertheless, courage, constancie, and resolution (means altogether opposite) have sometimes wrought the same effect. Edward the black Prince of Wales (who so long governed our Country of Guiane, a man whose conditions and fortune were accompanied with many notable parts of worth and magnanimitie) having beene grievously offended by the Limosins, though he by maine force tooke and entred their Citie, could by no means be appeased, nor by the while full out-cries of all sorts of people (of men, women, and children) be moved to any pitty, they prostrating themselves to the common slaughter, crying for mercy, and humbly submitting themselves at his feet, untill such time as in triumphant manner passing throure their Citie, he perceived three French Gentleman, who alone, with an incredible and undaunted boldnesse, gainstood the enraged violence, and made head against the furie of his victorious armie. The consideration and respect of so notable a vertue did first abate the dint of his wrath, and from those three began to relent, and shew mercy to all the other inhabitannts of the said townse. Scanderbeg, Prince of Epirus, following one of his sooldiers, with purpose to kill him, who, by all means of humility and submission entreatie, had first assaied to pacifie him, in such an unavoidable extremitie, resolved at last resolutely to encounter him with his sword in his hand. This resolution did immediately stay his Captains fury, who, seeing him undertake so honourable an attempt, not only forgave, but received him into grace and favoure. This example may haply, of such as have not knowne the prodigious force and matchlesse valour of the said Prince, admit
INITIAL LETTERS DESIGNED BY BRUCE ROGERS. FROM "ESSAYS OF MONTAIGNE" (HOUGHTON, MIFFLIN AND CO.)