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est décrit se trouve dans la huitième Vision, sous le titre *Fragment du Livre primitif*, pp. 96–98. Lamartine du reste ne s'en est pas tenu là, puisqu'un des poèmes des *Recueils poétiques* (1839) porte le titre: *Utopie* (une utopie d'ailleurs nettement anti-progressiste, voir pp. 259–277 de l'édition originale). 15. [TŒPFFER (Rodolphe)]. *Le Docteur Festus*. – Paris, Cherbuliez, s.d. [1840]. 1 album oblong de 88 pp.

Cet album, dessiné avant 1830, contient en quelques pages (pp. 57–59) l'anticipation du premier satellite artificiel habité, ce qui ôte toutes prétentions à la Russie, à l'Allemagne, à l'Amérique et à la France qui, successivement, ont clamé posséder dans

leur littérature le prototype d'un tel engin. C'est bel et bien à la Suisse que revient cet honneur, avec 25 ans d'avance sur la France (Jules Verne. *De la Terre à la Lune*, 1865), 29 sur les Etats-Unis (Edward Everett Hale. *The Brick Moon*, 1869), 55 sur la Russie (A. N. Gontcharov. *Fantaisies de la Terre et du Ciel*, 1895), et 57 sur l'Allemagne (Kurd Lasswitz. *Auf zwei Planeten*, 1897). Si ceci n'est pas un titre de gloire...

Et c'est sur ce point d'Histoire enfin éclairci que nous arrêterons ces *Tout-petits Mélanges*, faible moisson dont nous espérons qu'elle aura, sinon alimenté, du moins divertit le lecteur.

JOHN RYDER (LONDON)

A BIBLIOPHILE'S LETTER FROM GREAT BRITAIN

A Tale of Revolution, no less



From a "Sunday Times" photograph, 26 May 1968. Street scene in Paris.

In Amsterdam, in Paris and in London the violence of the student revolution during recent times was political, mainly, but the provocateurs and the students in revolt are the writers and the artists, the designers and the makers of books of our own age.

Does the real revolution lie in the fact that the book may give way to tape and film?

On the streets in Paris the fighting was real, was whipped into violence and hatred. It went too far to be a protest. Pavings were ripped up and thrown, and there was bloodshed and death.

Is this an aftermath of neo-brutalism in typography? Or is there worse to come? Will the printed page again suffer a defeat of its natural purpose and usefulness?

In Amsterdam there was a strong element of purpose, stronger than the violence and not without a persuasive sense of humour. The inventiveness of the provos' white bicycles cannot go unsung. And it is not just that all white bicycles belonged to all provos. When the unpadlocked bicycle was declared illegal—so that the police could collect them—the provos used identical locks so that any provo had the key to every white bicycle. In Amsterdam, where the bicycle is faster than the police car, this was important.

Was there a serious revolt against the traditional letter forms at this time? What was the alphabet of Wim Cronwel hoping to achieve?

In London stones were exchanged against tear gas and truncheons. They were political exchanges. Here the echo of the Parisian revolutions manifested itself in the silent barricades and the sit-ins in various institutions: the protest lacked unity; dissipated itself in many instances; proved, quite often, to be natural adolescent revolt against nothing in particular—or rather against authority. Where the authority was a bit weak, students made quick gains but released them again on finding themselves ill-equipped to set up and maintain the new state of affairs.

Perhaps the true revolution in the art school is not against authorized programmes but against the student's own rejection of all teaching programmes.

The sickness in the art school has incubated slowly. The creeping revolution has imperceptably obscured all sense of the past, all sense of purpose. Never before has intelligibility stood at such a low ebb. The students in one school are demanding the abolition of their vital supplementary study—history of art; in another school they are asking for additions to their supplementary studies.

It is sad. But isn't it the teachers' responsibility and fault? These students, wandering menu-less in the kitchen of the mind, cannot hope to find a diet that will sustain

them, let alone develop them. And in many cases the teacher is but yesterday's student, holding on to a sinecure.

Perhaps the true revolution here is against obscurity and inappropriateness.

Such bright little fashions as pick-a-back lettering (the invention of a bored letraset sticker) will reorganize their knowledge of letter forms before spelling every message in solid black obliteration. But the greater damage was done by the exuberant antics of certain twentieth-century painters of high repute, notably Marcel Duchamp, but also, in their playful way, Picasso and Matisse.

Or, if it is not against obscurity and the emergence of builders' yard multiples, perhaps it is against an excess of student permissiveness?

For years students in art schools have been barricading themselves, literally, against the teaching programme, and now the teachers have come to accept the situation: they are at school to be consulted if the students wish to do so! And although it is graphic art on which the shaping of books relies, in turn graphic art has been accustomed to a feed-back from fine art. But since the anti-art of today has nothing positive to give, this supporting aid has ceased. The book is in danger, therefore, of subjection to nihilism—or at best to the triviality and boredom of trendy revivals of past fashions.

In any case the automatic mass-producing of "artists" will presently grind itself to a halt. In Britain alone there are 46 000 students in art schools (*The Observer*, 18 August 1968), and it may eventually dawn on us that, for the factory workers which they eventually become, we are not giving these revolting students suitable training.

The other aspect of student revolt in art schools is, of course, that it is entirely political and that the threatened programme disobedience is merely a cover-up excuse. In political circles the art student is known as the "soft belly" to agitators and it must be accepted that many—perhaps the majority—are unaware of the political implica-

tions. But after the affairs of Prague in the summer of 1968 it is difficult to understand how a communist agitation can fail to arouse antipathy and absolute resistance.

An exhibition was held this summer at the Royal Academy of the 700 original drawings for the Oxford Illustrated Old Testament. The publisher commissioned twenty-two artists to illustrate the complete work in five volumes. The exhibition catalogue includes notes by twenty-one of the artists—David Hockney exempting himself from making a statement—on their particular problems with the texts offered to them. These short notes are revealing, and it would take more than my allotted space to do this exhibition justice: but here are two comments.

Peter Blake writes: "I was first assigned part of the book of Jeremiah to illustrate. I read it a number of times but could not understand it and after trying to do a draw-



ing I abandoned it . . . Susanna was enjoyable as it is a nice story and Susanna is pretty and I saw her as a contemporary 'glamour' girl."

No comment.

Francis Hoyland writes: "I found Deuteronomy difficult to illustrate because it is mainly a legal book written in a rhetorical style . . . The best solution seemed to be to make a series of simple, abstract drawings . . . I tried to make each design express something of the struggle of the Jewish people to complete themselves in the presence of God."

After reading this I read the following "legal rhetoric" from Deuteronomy. "Ye shall not eat of any thing that dieth of it-

self: thou shalt give it unto the stranger that is in thy gates, that he may eat it; or thou mayest sell it unto an alien . . ."

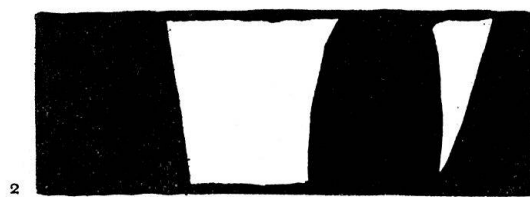
"The woman shall not wear that which pertaineth unto a man, neither shall a man put on a woman's garment: for all that do so are abomination . . ."

"He that is wounded in the stones, or hath his privy member cut off, shall not enter into the congregation of the Lord."

Of the two pictures reproduced here, one (1) is by Hoyland from his Deuteronomy series and the other (2) is a detail, printed upside down and with the frame added, from a press photograph of Dubcek and Jakubovsky in Prague, July 1968. In one picture the straight descending lines represent God's grace towards man: in the other, just the shape of Dubcek's trousers.

No further comment.

In 1965 Menno Hertzberger published a facsimile of Lamesle's type specimens, Paris 1742, introduced by A.F. Johnson. At the



end of last year, in the same series, Hertzberger issued the Type Specimen of the Vatican Press, 1628, introduced by H.D.L. Vervliet of Antwerp. Mr. Vervliet names, amongst the early producers of type specimens, Valentin Geysler of Nuremberg who printed Wolfgang Fugger's writing manual (see below). The specimen is of 74 numbered leaves printed recto sides only, using red on the title page and the music example shown here on plate 1.

The first two leaves were blank but counted in the numbering. Andreas Brogiotti, director of the press, wrote a short note "to the reader" and dedicated the work to Cardinal Barberini, librarian of the Vatican.

The Vatican press had begun in 1587. But by 1609, under the direction of Guelfi, it was already in trouble. There were reports of petty quarrels resulting in delays and incompetence and at this stage the Vatican press merged with the Stamperia Camerale. The specimens in this 1628 book are marked "Stampa Camerale" or "Vaticana" to show their provenance. From 1626 Brogiotti directed the press.

Mr. Vervliet describes the origins of the Vatican and Camerale types and it is exciting to note the emergence of new indigenous types, coming to the Vatican about 1600 but used in Rome since 1595, of "modern" cut. A straight angular form of serif on the capital letters and bold curves of the lowercase precede by several generations the special features of the types which Bodoni cut at Parma at the end of the 18th century. Bodoni actually worked at the Stamperia Vaticana at the beginning of his training in 1758.

Bruce Rogers was asked to make a report on the typographical state of the University Press at Cambridge in 1917, as assessment which was not printed until 1950 when Brooke Crutchley made a Christmas book of it for the Press. A number of illustrations were included. This year the Wynkyn de Worde Society has reissued the text of the report with Brooke Crutchley's blessing and a short note by him. In 1917 the Press was at a low ebb. The Printer, J.B. Peace, was a lecturer in engineering. And so the Syndics decided to give him professional support. Bruce Rogers handed in his report with a covering note, part of which ran as follows: "... I cannot believe that any other printing-house of equal standing can have gone on for so many years with such an inferior equipment of types and particularly of display types."

After publication of *Lines of the Alphabet* with its special plea to printing schools to make facsimiles and studies of 16th-century

writing manuals, the only two schools to complete their projects are Camberwell and Bournemouth. The Camberwell *Fugger* and the Bournemouth *Cresci* are shown on plate 2. Dundee is progressing with its more substantial project on *Amphiareo*, but Maidstone and London are nonstarters. The *Amphiareo*, a complete facsimile, will be a major event in school publishing and will deserve serious press notices. But at this rate of production it will yet be a long time before there exists a sufficient wealth of facsimiles for easy access to and proper study of these manuals.

Two antiquarian bookshops have recently paid special attention to their catalogues. Ben Weinreb, dealer in architectural books, has now issued a range of lists designed by Gillian Riley (see plate 3), and Thomas Crowe of Norwich has begun to issue some well-planned catalogues under the care of Gillis Pye. This display of attention to the reader's needs might well spread to other houses.

The Printing Historical Society is preparing to issue early in 1969 *Patents for Inventions Relating to Printing, 1617-1857*. This abridgement of specifications has not been available for some considerable time. In the last Journal of that Society, No. 3 published at the end of 1967, appeared a 50-page article by Michael Twyman on the lithographic hand press between 1796 and 1850 with 55 figures of presses in addition to 10 plates. Mr. Twyman says that few of the early presses survive and that the main

CAPTIONS FOR THE PLATES ON PAGES 179-182

- 1 *The original and the reprinted report on Cambridge typography and the two leaves from the Vatican Press type-specimen book.*
- 2 *Wolfgang Fugger from Camberwell School of Art and a sample of Cresci from Bournemouth College of Art.*
- 3/4 *Some of the Weinreb catalogue covers for books (4) recently issued from Nattali & Maurice.*

REPORT
ON THE
TYPOGRAPHY
OF THE
CAMBRIDGE
UNIVERSITY PRESS

PREPARED IN 1917
AT THE REQUEST OF THE SYNDICS
BY
BRUCE ROGERS
AND NOW
PRINTED IN HONOUR OF HIS
EIGHTIETH BIRTHDAY



PRINTED FOR HIS FRIENDS BY
THE UNIVERSITY PRINTER
CHRISTMAS 1950

REPORT
ON THE
Typography of
The Cambridge
University Press
*Prepared in 1917 at the
request of the Syndics by
Bruce Rogers*

+1968+
WYNKYN DE WORDE
SOCIETY

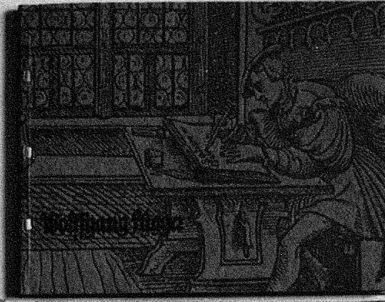
INDICE
DE CARATTERI,
Coo l'Inuentori, & nomi di essi,
esistenti
NELLA STAMPA VATICANA,
& CAMERALE.
MO MO
ALL'ILL. ET R. SIG. IL SIG.
FRANCESCO
CARD. BARBERINO.



IN ROMA. MDCXXVIII.

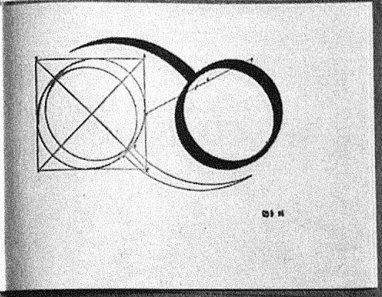
VATICANA. 71

T urba multa, quæ conuenit ad diem fe-
stum clamabat Domino, Benedictus qui
ue nit in nomine Do mini. S ij



The Life and Work of
**Wolfgang
Függer**
1712-1786

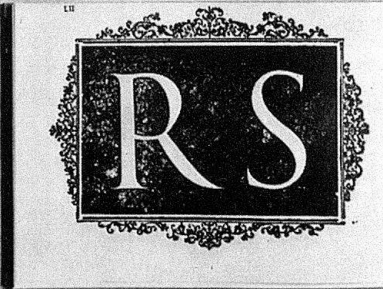
comprehensively descriptive text and illustrative examples on facing pages and his comments are often illuminating. The contents of the Függer writing-book include illustrations of the correct and incorrect ways of holding the pen, already fully shown in Nünke's *Offiz*, and also descriptions of cutting the quill. Kurrent, Kurrent and Fraktur (current, chancery and gothic hands) are demonstrated in script forms and four different ways of writing the first two of these are taught; the *Gründriss der Calligraphie* before the *Gründriss* and the *Gründriss* (common or printer's, oblong, rounded, curved). Textura and Capital are also discussed, and for all these scripts there are examples of great detail. The author devotes full attention to the variants of roman script for the various forms of which he calls *große* Roman (common roman). It is interesting to note the systematic construction of the



*Jo. Cresci: Cursus et Medulla
Litterarum Rhetoricarum*

a fragment of
CRESCI'S ESSEMPLEARE

Reproduced from John Ryder's copy of the 1578 edition,
by Bournemouth & Poole College of Art 1967





source of information is to be found in patent specifications. This, of course, emphasizes the importance of the PHS reissue of *Patents*, etc.

From the private presses this year one particularly fine item has been issued by

ten. The lines shown here with an engraving of Aldeburgh are slightly reduced. The capitals T, Y and R of Janet are markedly condensed, and the lowercase g has a smaller ear than one might expect from such a tall and generous man as Mr. Stone. Included in the italic small letters (there are no italic



The charm of Aldeburgh is very difficult to define, as I often find when I try to persuade an American or Italian friend to visit the festival. I could not explain to my parents why I liked it so much, and they were slightly

Sem Hartz at his Tuinwijkpers, Haarlem. Items from this press are rare and then only in miniature editions. The present issue, a collection of seventeenth-century letters made for school use by Pierre de la Chambre in 1648, shows on each opening the same model letter in Dutch on one page and in French on the facing page. The Dutch text is set in the fifteenth-century blackletter cut by Henric Lettersnider, and the French equivalent in Romanée and Cancelleresca Bastarda designed by Jan van Krimpen. The whole edition consists of 48 copies.

Reynolds Stone has this year produced an 18-point typeface of his own design. He has named it Janet and has used it in a first trial printing with four wood engravings for a text by Kenneth Clark on Benjamin Brit-

capitals shown in this specimen) is an alternative g of the double-bowl Roman kind but with the barest suspicion of slope and quite without trace of ear.

As a *postscript* may I put in a regret-tinted note of dismay that it should have been this year I chose to write impersonally—this same year in which Giovanni Mardersteig visited Richmond and the Bodley Head office in Covent Garden, and Joseph Low came over from America and Lies Jansen from Holland, and we have not only published at Bow Street Alexander Solzhenitsyn's *Cancer Ward* in Russian and in English, but also beloved Nattali & Maurice has burst into flower this autumn (see plate 4) with four new titles published and with some well-laid plans for 1969!