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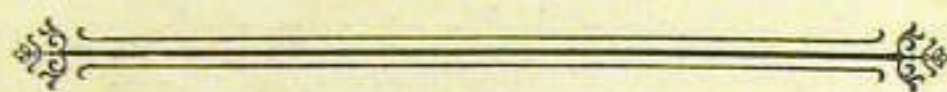
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THE REVIVAL OF PRINTING*

An Illuminating Chapter from "The Eighteen Nineties"

By HOLBROOK JACKSON



THE REVIVAL OF THE ART of printing began when Messrs. Charles Whittingham revived Caslon's famous founts on The Chiswick Press in 1844. The first volume of the revival was the *Diary of Lady Willoughby*, printed for Messrs. Longmans. Before this date, and for a period covering something like a century and a half, a process of degeneration had been at work in the craft of book-making, which, towards the close of the eighteenth century, had reached a degree of positive ugliness as supreme in its own way as the positive beauty of the books by the great presses of the past. This is all the more remarkable when it is remembered that the materials with which the revival was begun existed so far back as the year 1720, when Caslon set up his type foundry

* THE EIGHTEEN NINETIES: Mitchell Kennerley, New York, 1913

must type be fashioned and page built. Charles Ricketts, with those two other masters of the revival of great printing, William Morris and Emery Walker, realised this need, and in their founts they aimed at clarity and utility combined with that great quality of all art, personality. The commercial tradition of the oblong letter, with its false utility, was abandoned, and the dignity of the square and round types of Jenson restored, possible loss of space by such a proceeding being obviated by greater care in the building of the page and in the setting of the lines.

The Arts and Crafts movement had, as we have seen, set people of taste hunting for the lost threads of good craft tradition, and the *fin de siècle* revival of printing as an art-craft was one of the most successful results of its efforts. The study of well-printed books of the past led William Morris and Emery Walker towards what may be called a new ethic of good printing. They set forth their ideas in a joint essay forming one of the *Arts and Crafts Essays* of 1893. "The essential point to remember," they said, "is that the ornament, whatever it is, whether picture or patternwork, should form *part of the page*, should be a part of the whole scheme of the book. Simple as this proposition is, it is necessary to be stated, because the modern practice is to disregard the relation between the printing and the ornament altogether, so that if the two are helpful to one another it is a mere matter of accident. The due relation of letters to pictures and other ornaments was thoroughly understood by the old printers; so that, even when the woodcuts are very rude indeed, the proportions of the page still give pleasure by the sense of richness that the cuts and letter together convey. When, as is most often the case, there is actual beauty in the cuts, the books so ornamented are amongst the most delightful works

of art that have ever been produced. Therefore, granted well-designed type, due spacing of the lines and words, and proper position of the page on the paper, all books might be at least comely and well-looking; and if to these good qualities were added really beautiful ornament and pictures, printed books might once again illustrate to the full position of our Society that a work of utility might be also a work of art, if we cared to make it so." This passage contains the germ idea of the return to fine printing.

Still, although so much research and good work was done by William Morris and Emery Walker, the desire to produce books of dignity and beauty inspired more than one group of enthusiasts, and the founders of the Kelmscott Press were not the first in practical results. *The Hobby Horse* [1886-1892], edited by Herbert P. Horne and Selwyn Image, with its carefully built pages, was an earlier intimation of coming developments, and Hacon & Ricketts devised a new typographical beauty by the publication of *The Dial*, in 1889. The revival, however, began to find itself at the Arts and Crafts Exhibition of 1888, when Emery Walker contributed an essay on printing to the catalogue. In the years 1889 and 1890 Morris made a definitely practical move by superintending the printing of three books, *The House of the Wolfings*, *The Roots of the Mountains* and the *Gunnlaug Saga*, at the Chiswick Press. All this time he had been brooding upon the idea of a Press of his own, and he made his first experiments towards the foundation of the Kelmscott Press in 1889 and 1890. "What I wanted," he wrote in the *Note* on his aims in founding the Kelmscott Press, "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



So much of the *DIARY* of
LADY WILLOUGHBY
as relates to her *Domestic History*,
& to the Eventful Period of the
Reign of CHARLES
the First.

Imprinted for LONGMAN, BROWN, GREEN, & LONG-
MANS, *Paternoster Row*, over against *War-*
wick Lane, in the City of
London. 1844.

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 letters; so that though I think I mastered the essence of it, I did not copy it servilely; in fact, my Roman type, especially in the lower case, tends rather to the Gothic than does Jenson's." The desire thus embodied in words became a living fact. During 1890 Morris was experimenting with his types, and on the 31st January in the following year the first trial sheet was printed on the Kelmscott Press, which had been set up in a cottage close to Kelmscott House on the Upper Mall, Hammersmith.

The first book printed was Morris's own romance, *The Story of the Glittering Plain*; it was finished on 4th April, and in the same year *Poems by the Way* was set up and printed. For the next five years, and to the end of the great craftsman's life, books were printed at the rate of about ten each year, and in all fifty-three works were issued during the life of the Press, [1891-1897], which together stand unique among books both for honesty of purpose and beauty of accomplishment. The books published naturally reflect Morris's own literary taste. The act of printing was with him an act of reverence, and all of the volumes issued were printed in the spirit of love of fine literature or his own work. Three founts of type were created by Morris. The first, called the "Golden," was a Roman type inspired by Jenson but having a Gothic appearance, which makes it unlike any other type in exist-

ence. This fount has extremely beautiful letters, solid and clear, making a page of vivid blackness combined with absolute legibility. The next, called the "Troy," was a large Gothic type, beautiful in its way, and quite legible, but archaic in effect and unsuitable for general printing. The last type to be cast was the "Chaucer"; this was simply the "Troy" type reduced for the purpose of printing the noble folio edition of the works of Geoffrey Chaucer. With these three founts books of several sizes were produced with equally good results. There were delightful 16mo's, such as *The Tale of the Emperor Constantine*, *The Friendship of Amis and Amile* and Morris's own lecture on *Gothic Architecture*, which was printed by the Kelm-scott Press at the Arts and Crafts Exhibition of 1893. The octavos covered a wide field, and included some of the masterpieces of the Press, notably the *Poems of Coleridge*, Tennyson's *Maud*, *Hand and Soul*, by Dante Gabriel Rossetti, and *The Nature of Gothic*, by Ruskin. The quartos contain several of Morris's own works, notable examples being *News from Nowhere* and *The Wood Beyond the World*, and Caxton's *Historyes of Troye*, *The Golden Legend* and George Cavendish's *Life of Cardinal Wolsey*. Nine books were issued in folio—namely, *The History of Reynard the Fox* [1892], *The History of Godfrey of Bologna* [1893], *Sidonia the Sorceress*, by William Meinhold, translated by Lady Wilde [1893], *The Story of the*

The two pages of FROISSART'S CHRONICLES shown overleaf are reduced from the two TRIAL pages of which 160 copies on vellum were issued October 7, 1897. It was Mr. Morris's intention to make a folio edition of the Froissart in two volumes—as a companion book to the great Chaucer and at the time of

his death, about 34 pages were in type. Thirty-two copies of 16 of these pages were printed for presentation to personal friends of the poet. This suggested the idea of printing two of the pages for wider circulation before final distribution of the type, and it is these latter that are here shown reduced.

Liege, affirming thus howe that many noble persons haue oft tymes spoke of the warres of fraunce & of Englande, & peraduenture knewe nat iustely the trouth therof, nor the true occasyons of the fyrst mouyngis of suche warres, nor how the warre at length contynued: but now I trust ye shall here reported the true foundation of the cause; & to thentent that I wyll not forget, mynysshe, or abrydge the hystory in any thyng for defaute of langage; but rather I wyll multiply & encrease it as ner as I can, folowynge the trouth from poynt to poynt in spekyng and shewyng all auentures sith the nativite of the noble kyng Edward the III. whoreigned kyng of Englande, & achyued many perilous auentures, and dyuers great batelles addressed, and other featis of armes of great prowes, syth the yere of our Lorde God MCCCxxvj. that this noble kyng was crowned in England.

FOR generally suche as were with hym in his batels and happy fortunate auentures, with his peple in his absence, ought ryght well to be takyn and reputed for valiant and worthy of renowne; and though there were great plenty of sondrye parsonages that ought to be prayssed and reputed as souereignes, yet among other and pryncipally ought to be renowned the noble propre persone of the forsaid gentyll kyng; also the prynce of Walys his son, the duke of Lancaster, syr Reignolde lorde Cobham, syr Gualtier of Manny of Beynaulte, knyght, syr Johan Chandos, syr fulque of Harley, and dyuers other, of whom is made mencion here, after in this present boke, because of theyr valyant prowes; for in all batels that they were in, most commonly they had euer the renowne, both by land and by se, accordyng to the trouth. They in all theyr dedis were so valyant that they ought to be reputed as soueraignes in all chyualry; yet for all that, suche other as were in theyr companye ought nat to be of the lesse value, or lesse sette by.

AL SO in fraunce, in that tyme, there were founde many good knyghtis, stronge and wel expert in featis of armes: for the realme of fraunce was nat so discomfited but that alwayes ther were people sufficient to fyght withal; and the kyng Philyppe of Valoyes was a right hardy and a valiaunt knyght; and also kyng Johan, his sonne; Charles, the kyng of Behaigne, the erle of Alancon, the erle of foyz, syr Saintre, syr Arnold d'Andrehen, sir Boucicault, sir Guichart d'Angle, the lordes of Beauieu, the father and the sonne, and dyuerse other, the whiche I can nat theyr names, of whom hereafter ryght well shall be made mencion in tyme & place

conuenient to say the trouth, and to maynteigne the same: all such as in cruel batels haue ben seen abyding to the discomfiture, sufficiently doynge theyr deuoyr, may wel be reputed for valyant and hardy, what soeuer was theyr aduenture.

Here the mater speleth of some of the predecessours of Kyng Edward of Englande. Capitulo III.

FIRST, the better to entre into the mater of this honorable and pleasaunt hystory of the noble Edward, kyng of Englande, who was crowned at London the year of our Lorde God MCCC, xxvj. on Christmas-day, lyuyng the kyng his father and the quene his mother. It is certayne that the opinyon of Englysshmen most comonly was as than, and often tymes it was seen in England after the tyme of kyng Arthure, how that betwene two valyant kynges of England, ther was most comonly one bitwene them of lesse sufficiacy, both of wytte and of prowes; and this was ryght well aparant by the same kyng Edward the thyrde; for his graundfather, called the good kyng Edward the fyrste, was ryght valyant, sage, wyse, & hardy, auenturous and fortunate in all featis of warre, and had moche ado agaynst the Scottis, and conquered them three or four tymes; for the Scottes coude neuer haue victory nor indure agaynst hym.

AN D after his disease his sonne of his first wife, who was father to the said good kyng Edward the thyrde, was crowned kyng, & called Edward the II. who resembled nothyng to his father in wyt nor in prowes, for all may not be aourned of good vertues, but gouerned and kept his realme ryght wyldly, & ruled hymselfe by synyster counsell of certayne parsons, whereby at length he had no profytte nor lande, and fell into the hate and indygnacon of his people, as ye shall here after; but they shewed hym not of his secret folies ere he had wrought many great euyls and cruell iustices on the noble men of his realme. Englysshemen bear well for a while, but in the end they paye so cruelly as the like can not be shewn therof. And a lord lyeth down & ryseth up in much great paryl of those whom they gouern, for they loue hym not nor honour hym if he be not victoryous, and loueth nat armes and warring on his neighbours, and in especyall theym that be mightier and of more wealth then he, and they have this condycion and hold thys opynyon, and haue euer held it.

HERE BEGYNNEETH THE PROLOGE OF SYR JOHAN FROISSART OF THE CHRONICLES OF FRANCE, ENGLANDE, AND OTHER PLACES ADJOYNYNGE

The first Chaptre.

THAT the honorable and noble adventures of featis of armes, done & achyued by the warres of fraunce and Englande, shulde notably be inregistered, and put in perpetuall memory, whereby the prewe & hardy may haue ensauple to incourage them in theyr well doying, I syr Johan froissart, wyll treat and recorde an hystory of great louage and preysse: but, or I begyn, I require the sauour of all the worlde, who of nothyng created al thynges, that he wyll gyue me suche grace and vnderstandyng, that I may continue and perseuer in such wyse, that who so this proces redeth or hereth, may take pastaunce, pleasure, and ensauple. It is said of trouthe, that al buyldynges are masoned & wroughte of dyuerse stones, and all great ryuers are gurged and assemblede of diuers surges and sprynges of water: in lyke wyse all sciences are extraught & compiled of diuerse clerkes, of that one wryteth, another paraenture is ignorant; but by the famous wrytyng of auncient auctours, all thyng is ben knownen in one place or other.

JHAN to attayne to the mater that I haue entreprised, I wyll begyn, fyrst, by the grace of God and the blessed Virgyn our Lady Saynt Mary, from whom all comfort and consolation procedeth, and wyll take my foundation out of the true cronicles somtyme compyled by the right reuerend, discrete and sage maister Johan la Bele, somtyme chanon in Saint Lambartis of Liege, who with good herte & due diligence dyd his true deuoure in wrytyng this noble cronicle, and dyd contynue it all his lyfes days, in folowyng the trouthe as nere as he myght, to his great charge and coste in sekyng to procure and to haue the perfight knowledge thereof. He was

also in his lyfes days welbeloued, and of the secret counsaile with the lorde sir Johan of Haynaulte, who is often remembred, as reason requyareth, here after in this boke; for of many fayre & noble auentures he was chiefe causer, & to the kyng right nigh, & by whose meanes the said syr Johan la Bele myght well knowe and here of many dyuers noble dedes. The whiche here after shal be declared.

TROUTH it is, that I who haue entreprised this boke to ordeyne for pleasure and pastaunce, to the whiche alwayes I haue been inclyned, & for that intent I haue folowed and frequented the company of dyuerse noble & great lordes, as well in fraunce, Englande, and Scotlande, as in diuerse other countries, and haue had knowledge by them, and alwayes to my power iustly haue inquired for the trouthe of the dedis of warre and auentures that haue fallen, and specially syth the great batell of Poytyers, where as the noble kyng Johan of france was takyn prisoner, as before that tyme I was but of a yonge age or vnderstandyng. Howe be it I toke it on me as soone as I come from scole, to wryte and recite the sayd boke, & bare the same compyled into Englande, and presented the volume thereof to my Lady Phelyppe of Heynaulte, noble quene of Englande, who right amynably receyved it to my great profite & avauncement.

AND it may be so, that the same boke is nat as yet examyned nor corrected so iustely as suche a case requyareth: for featis of armes derely bought & achyued, the honor thereof ought to be gyuen & truly deuoted to them that by prowes & hard trauayle haue deserved it. Therefore to acqute me in that bihalfe, & in folowyng the trouthe as near as I can, I Johan froissart haue entreprised this hystory on the forsaide ordynaunce & true fundacion, at the instaunce and request of a dere lorde of myn, Robert of Namure, knight, lorde of Bewfort, to whom entierly I owe loue and obeysaunce, & God graunt me to do that thyng that may be to his pleasure. Amen.

Here spekethe the auctour of suche as were most valiant knyghtis to be made mencion of in this boke. Capitulo II.



AL noble hertis, to encorage & to shewe them ensauple and mater of honour, I Syr Johann froissart begynne to speke after the true report and relation of my master Johan la Bele, somtyme Chanon of Saynte Lambertis of

Glittering Plain,* by William Morris [1894]; *Atalanta in Calydon*, by Swinburne [1894], *The Tale of Beowulf* [1895], *The Life and Death of Jason*, by William Morris [1895], and *The Works of Geoffrey Chaucer* [1896].

Many of the volumes have woodcuts, chiefly from drawings by Burne-Jones, and Morris designed all the elaborate initial letters, borders, title-pages and other decorations. It would not be easy in the ordinary way to single out any book for special notice among so many masterpieces of printing, each possessing characteristics of its own worthy of individual praise, but one book, and as it happens the one that Morris printed with his fullest reverence, does actually stand out from among the rest with distinction. That book is the noble folio containing the works of Chaucer enshrined in type cast for the purpose, with Morris's own superb and appropriate decorations, and eighty-six illustrations by Burne-Jones. Never was author paid so handsome a tribute as by this book, and when it is in its complete form, with Cobden-Sanderson's binding, one is surely in the presence of the most beautiful and the best designed book the world has ever seen.

William Morris was essentially a decorator; he would have had every one of the fine products of his amazing vitality burst into flower and leaf, into wondrous device and every beauty of form. Yet in everything he did the fine simplicity of his nature was a saving grace. But with the books designed by Charles Ricketts we find the expression of an entirely different temperament, or a temperament which was assertively personal and essentially individual, as against the democratic and communal sense of Morris. This individuality is seen in most of the books of the Vale Press, and in those beautiful volumes, *The Dial* and Oscar Wilde's *The Sphinx* and *The*

*The first Kelmscott issue of this book was in quarto.

House of Pomegranates, which were the immediate forerunners and first causes of that Press.

Both William Morris and Charles Ricketts, however, were inspired in their first founts by the classical types of Jenson, in whom the Roman letter had its consummation, although the deep-rooted Gothic spirit of Morris was naturally not to be tied to that particular form. The significance of this adoption of the Roman type lies in the fact that although the first movable types were a standardisation of the written missal of the Middle Ages, and essentially Gothic in character, lettering itself was of Greek and Roman origin. Indeed, where the Teutonic designers departed most from the Roman standard, as they did in their capital letters, they were not nearly so successful as when they adhered more strictly to the earlier forms, as they did in their superior "lower cases." Morris, in spite of his intense love of Gothic, fully realised this, and although the Kelmscott books in the mass reveal beauties suggesting Caxton and Wenkyn de Worde, it will be found on a more intimate acquaintance with them that the Renaissance has contributed in no small way to their final charm.

Just as William Morris, in Charles Ricketts's words, derived inspiration from the "sunny pages of the Renaissance," and finally made books equal to, and in some cases better than, the best books of the Gothic printers, so Ricketts took inspiration from the same source, and although the volumes of the Vale Press never quite resemble the Gothic books, he has admitted the value even to him of the products of the Kelmscott Press. Speaking of the books made under his supervision before the establishment of the Vale Press, he wrote, in his *Defence of the Revival of Printing*: "I regret that I had not then seen *The House of the Wolfings* or *The Roots of the Mountains*,

TYPE AND DECOR-
ATION [SHOWN ON
PAGE OPPOSITE] DE-
SIGNER BY CHARLES
RICKETTS FOR THE
VALE PRESS EDITION
OF CUPID & PSYCHE

printed for Mr. Morris as early as 1888*; these might have initiated me at the time to a better and more severe style, and I am now puzzled that my first impression of *The Glittering Plain*, 1891 [the first Kelmscott book], was one of disappointment."

The earliest of the Ricketts books were inspired but not printed by the founder of the Vale Press. They were and are a standing example of what can be done through the ordinary commercial medium when taste is in command. The illustrations, cover designs, end-papers, and general format of these books were the work of Ricketts; and the type was the best that could be found in some of the more responsible printing houses. The first example of this work is to be found in *The Dial*—a sumptuously printed quarto magazine first published at the Vale, Chelsea, in 1889; No. 2 appeared in February 1892; No. 3 in October 1893; and No. 4, which bore the imprint, "Hacon & Ricketts," in 1896; the fifth and last number appearing in 1897. *The Dial* was issued under the joint editorship of Charles Ricketts and Charles H. Shannon. The first number contained an etching by Ricketts and a lithograph in colours and gold, and twelve other designs by him. The cover was designed by Shannon, but was discarded in subsequent issues, its place being taken by a superior design, cut as well as drawn by Ricketts. In the second number the latter also makes his first appearance as an engraver on wood, one of the many features of the volumes being his series of initial letters, ornaments, head-pieces, and *culs-de-lampe*. In No. 4 of *The Dial* appeared two specimen pages of the Vale Press, then being formed.

Before the Press was established however, other important books had been issued under his supervision. One of the

**The House of the Wolfings* was printed in 1889, and *The Roots of the Mountains* in 1890.



ERANT in quadam ciuitate rex et regina. hi tres numero filias forma conspicuas habuere, sed maiores quidem natu quamuis gratissima specie, idonee tamen celebrari posse laudibus humanis credebantur, at uero puellae iunioris tam praecipua tam praeclara pulchritudo nec exprimi ac ne sufficienter quidem laudari sermonis humani penuria poterat. multi denique ciuium et aduenae copiosi, quos eximii spectaculi rumor studiosa celebritate congregabat, inaccessae formositatis admiratione stupidi et admouentes oribus suis dexteram primore digito in erectum pollicem residente, ut ipsam prorsus deam Venerem religiosis adorationibus uenerabantur. iamque proximas ciuitates et attiguas regiones fama peruaserat deam, quam caeruleum profundum pelagi peperit et ros spumantium fluctuum educauit, iam numinis sui passim tributa uenia in mediis conuersari populi coetibus, uel certe rursum nouo caelestium stellarum germine, non maria sed terras Venerem aliam uirginali flore praeditam pullulasse. sic immensum procedit in dies opinio, sic insulas iam proximas et terrae plusculum prouinciasque plurimas fama porrecta peruagatur. iam multi mortalium longis itineribus atque altissimi maris meatibus ad saeculis specimen gloriosum confluebant. Paphon nemo, Cnidon nemo, ac ne ipsa quidem Cythera ad conspectum deae Veneris nauigabant. sacra diae praetereuntur, templa deformantur, puluinaria spernuntur, caerimoniae negleguntur, incoronata simulacra et arae uiduae frigido cinere foedatae. puellae supplicatur et in humanis uultibus deae tantae numina placantur, et in matutino progressu uirginis uictimis et epulis Veneris absentis nomen propitiatur, iamque per plateas commeantem populi frequenter floribus sertis et solutis adprecantur.

✠ Haec honorum caelestium ad puellae mortalis cultum inmodica translatio uerae Veneris uehementer incendit animos, et inpatiens indignationis capite quassanti fremens altius sic secum disserit, 'en rerum naturae prisca parens, en elementorum origo initialis, en orbis totius alma Venus, quae cum mortali puella partiario maiestatis honore tractor, et nomen meum caelo conditum terrenis sordibus profanatur! nimirum communi numinis piamento uicariae uenerationis incertum sustinebo, et imaginem meam circumferet puella moritura. frustra me pastor ille, cuius

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earliest of these, *Silverpoints*, by John Gray, was published by Elkin Mathews and John Lane in 1893. A few of the initials of this uncommon but elegant volume are decorated, but the majority are simple Roman capitals, the text of the volume being in italics. Earlier even than this the two artists had collaborated in the production of Oscar Wilde's *House of Pomegranates*, published by Messrs. Osgood, M'Ilvaine & Co. in 1891. The result was less a success than a curious attempt at decorated bookmaking; the most successful parts being the vignettes by Ricketts. Among other books of this period are the *Poems* of Lord de Tabley and *In the Key of Blue*, by John Addington Symonds, the former with illustrations and cover, the latter with cover only, by Ricketts.

All these books were more or less tentative. The road towards perfection was being made; something very like perfection was reached, however, in the *Daphnis and Chloe* [1893], the *Hero and Leander* [1894] and *The Sphinx* [1894]—the two first published by Ricketts & Shannon at the Vale Press, the latter by Mr. John Lane. The *Daphnis and Chloe* is a quarto volume printed in old-faced pica type and profusely and beautifully illustrated with designs and initial letters from woodcuts. It is said to be "the first book published in modern times with woodcuts by the artist in a page arranged by himself." *Hero and Leander* [Marlowe and Chapman's version] is an octavo; it is conceived in a more restrained key, and the result is altogether more satisfying, in spite of a formal hardness in the setting of the decorations. Theme may have something to do with this, just as it has in *Daphnis and Chloe*, where the lightness of the subject carries triumphantly the luxuriance of the decorations. *The Sphinx*, by Oscar Wilde, is the most remarkable of the books of this period. It is a small quarto in ivory-like vellum, with

Page from
the last book
issued by the
VALE PRESS.



IT IS NOW
SEVEN
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FIRST
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PUBLISHED BY HAGON &
RICKETTS. THREE SEPA-
RATE FOUNTS HAVE
BEEN DESIGNED AND IS-
SUED BY THEM, THE VALE
FOUNT, THE AVON
FOUNT, AND THE KING'S
FOUNT. AS IT IS UNDE-
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DESTROY THE PUNCHES,
MATRICES, AND TYPE

a rich design in gold, printed and decorated throughout in red, green and black. The exotic mind of Wilde is revealed in the decorations of this volume more than in any other; the strange vision of things, the imagination that moulds passionate ideas into figures which are almost ascetic, and into arabesques which are in themselves glimpses and revelations of the intricate mystery of life.

The first book printed in the Vale type was *The Early Poems of John Milton*, a quarto decorated with initials and frontispiece, cut by the artist on wood. Speaking of the frontispiece of this volume, H. C. Marillier says: "It is interesting to compare this with one of the Kelmscott frontispieces, in order to realise how completely individual is each case, and how different is the design of the borders. There is nothing in all the flowing tracery of William Morris which remotely resembles the intricate knot-work and geometrical orderliness of the Milton borders." This is true, and a further glance at the Vale Press books reveals also that the inventiveness of Charles Ricketts is much greater than that of William Morris, though it is not so free and, paradoxically, not so formal. But, unlike those of Morris, the Vale designs do not convey a sense of inevitability, a feeling that the design is the unconscious blossoming of the page.

The Kelmscott books not only look as if letter and decoration had grown one out of the other; they look as if they could go on growing. The Vale Press books, on the other hand, have all the supersensitiveness of things which have been deliberately made according to a fastidious though eclectic taste and a strict formula. It is the difference between naturalness and refinement. Yet at the same time, although Ricketts does not suggest organic growth in his decorated books, he suggests growth by segregation—by a rearrangement of parts which

seem to have come together mathematically, or which are built up in counterpoint like a theme in music. Particularly do we get this effect from the decorations of the Vale Shakespeare and from many of the minor decorated leaves throughout all the volumes. In the use of leaf figures as a kind of super-punctuation, an intellectual process seems to have taken the place of the subtle and indefinable taste which dominates matters of art. The leaves seem to have been *thought* into their places, and the result is not always happy.

The books of the Vale Press have other qualities which distinguish them from other similar presses. The Kelmscott Press, in the matter of bindings, for instance, confined itself to vellum and plain grey boards. The Doves Press, established in the next decade, adhered to a fine and peculiar kind of vellum. The Vale Press books made a departure in several instances by appearing in daintily decorated paper boards of various colours, the designs having a pleasant chintz-like effect, more often to be met with in the end-papers of some modern books, but an obvious development of the Italian decorated paper cover. Again colours, red and sometimes blue and green, play a large part in the pages of the Vale Press books, blending with the black in many cases most satisfactorily.

Some fifty books in all were produced, and these covered a wide literary field, including such works as Landor's *Epicurus*, *Leontion* and *Ternissa*; *Spiritual Poems*, by John Gray; *Fair Rosamund*, by Michael Field; the poems of Sir John Suckling; Shakespeare's *Songs and Sonnets*; *Nymphidia*, by Michael Drayton; *Campion's songs*; *Empedocles*, by Matthew Arnold; two volumes of Blake, and two of Keats; Sir Philip Sidney's sonnets; *Dramatic Romances*, by Robert Browning, the *Lyrical Poems* of Shelley; *The Ancient Mariner*, by S. T. Coleridge; *Sonnets from the Portuguese*, by Elizabeth Barrett

Browning; *Hand and Soul* and *The Blessed Damozel*, by Dante Gabriel Rossetti. Besides these, certain volumes illustrated by Lucien Pissarro were issued under the imprimatur of the Vale although printed on the artist's own private press, afterwards to be known as the Eragny Press.

The Vale Press books were not presumably the kind of books destined for an immediate and wide popularity. Yet each issue was speedily taken up by the limited public there is for fine examples of art-work, and the fact that almost immediately, and sometimes before the date of publication, the volumes were being quoted in the book markets at a premium, would indicate that the books were not above the taste of everybody. Be this as it may, the demand for such books compared with that of the ordinary commercial volume was, and is at any time, a small one. At the same time, the effect of the Vale Press publications upon the general taste in books has been more pronounced than that of any of the other great presses of the Eighteen Nineties. This is probably due to the fact that Charles Ricketts not only at first worked through the ordinary publisher, but that he had his work done by a good trade firm of printers, Messrs. Ballantyne & Hanson, and did not own, as William Morris did, his own presses. In the same way Morris himself had a marked effect upon ordinary straightforward printing, by insisting upon an intelligent use of Caslon's old-faced type when supervising the printing of his own prose works. He knew it was not safe to leave so important a matter to the haphazard of commerce. The supreme result of this concern is to be seen, of course, in the splendid first edition of *The Roots of the Mountains*, issued by Messrs. Reeves and Turner and printed at the Chiswick Press. The influence of Charles Ricketts's books is to be seen in many of the early publications of Mr. John Lane and Messrs.

Dent & Co.; and the latter firm attempted deliberately to follow the Kelmscott tradition with Aubrey Beardsley's edition of the *Morte d'Arthur*.

After the death of William Morris and the conclusion of the work of the Kelmscott Press, those who acted as Morris's assistants in the actual work of printing joined C. R. Ashbee of the Guild of Handicraft, who established the Essex House Press, using a fount of type designed by himself. Several well-printed volumes were the result of this enterprise, including the *Treatises of Benvenuto Cellini on Metal Work and Sculpture*, Bunyan's *Pilgrim's Progress*, Shakespeare's *Poems*, Shelley's *Adonais*, and King Edward VII.'s *Prayer Book*, a noble folio printed in red and black. Some good books were also printed by H. G. Webb at the Caradoc Press; and a simple dignity and altogether pleasant result has been achieved by Miss Elizabeth C. Yeats in the books printed on the Dun Emer Press at Dundrum near Dublin. But the most notable outcome of the revival of printing since the closing of the Kelmscott and Vale presses is the Doves Press, established in 1900 by T. J. Cobden-Sanderson at Hammersmith. A beautiful Roman type was designed by Emery Walker, whose genius for fine craftsmanship in everything associated with the printing arts made for the further success of this venture which has to its credit a series of books of unsurpassable beauty. The Doves Press, although in the direct line of descent from Morris, was to some extent a reaction against decorated page, and by adhering strictly to the formal beauty of well-designed type and a well-built page it proved that all the requirements of good taste, good craftsmanship and utility could be achieved. There is nothing, for instance, quite so effective as the first page of the Doves Bible, with its great red initial "I" dominating the left-hand margin of the opening chapter of Genesis like a

symbol of the eternal wisdom and simplicity of the wonderful Book. Neither foliation nor arabesque could better have introduced the first verse of the Creation than this flaming, sword-like initial. This edition of the Bible in itself represents the last refuge of the complex in the simple, and stands beside the Kelmscott *Chaucer* without loss by comparison in beauty or workmanship.



In the foregoing chapter on the Revival of Printing Mr. Jackson refers but casually to the Doves, the Ashendene and the Eragny presses. We think it proper to add to his article the extracts following regarding these presses from another source

SOON after Morris's death Mr. Emery Walker joined Mr. Cobden-Sanderson in partnership, and the two together established the Doves Press at Hammersmith. Mr. Walker retired from the Press in 1909. One of the objects of the Doves Press, as set forth by Mr. Cobden-Sanderson in his Catalogue Raisonné of the books printed there, has been to attack the problem of pure typography; and the Doves books present a marked contrast to those printed by Morris in that they are quite free from any decoration whatever, save such as is occasionally presented by the fine versal letters of calligraphers like Mr. Edward Johnston and Mr. Graily Hewitt.

The Doves type is modelled as closely as possible upon one of the founts used by Nicholas Jenson in the fifteenth century, and no more graceful Roman letter has ever been cut and cast. The works selected for printing at the Doves Press have been chosen, writes Mr. Cobden-Sanderson, "partly for the sake of the particular typographical problem presented by them, partly also . . . to print in a monumental form some of the great literary expressions of a man's creative or destructive thought." The monument of the Doves Press will always be its great Bible, printed in five large quarto volumes during the years 1903 to 1905. Other great issues from the Press have been Milton's *Lost Paradise* in 1902, *Paradise Regained* in 1905, Goethe's *Faust* in 1905 and 1910, Browning's *Men and Women* in 1908, his *Dramatis Personae* in 1911, and Shakespeare's *Hamlet* in 1909.*

In the first half of the nineteenth century there is little to record in the history of private printing presses. Printers' types had fallen to the lowest pitch of ugliness under the influence of the Italian Bodoni, to be raised again by the revived use of Caslon's types by the Whittinghams in 1844. A like revival of old types which a debased taste had cast aside as useless was made by the Rev. C. H. O. Daniel, of Oxford, in 1877, when a portion of the munificent donation of types, punches and matrices made to the Oxford University Press by Dr. Fell in 1666 was traced and brought into use at the Daniel Press.

*The Doves Press closed finally about a year ago, Cobden-Sanderson in his 77th year laying down his tools after 34 years of bookmaking and it is said he has thrown the beautiful Doves type into the Thames, thereby adding a new chapter to the history of the private press and incidentally provoking an acrimonious controversy regarding the ethics of the private press. Under the terms of an agreement between Mr. Emery Walker and Mr.

Cobden-Sanderson the latter was to have the sole use of the type, punches and matrices during his life-time and was not to assign or part with them, but in the event of his death or dissolution of the press, they were to revert to Mr. Walker. Mr. Cobden-Sanderson says most high-handedly, that he has "devoted the fount to the bed of the River Thames" thus putting the type out of reach of Mr. Walker as well as himself.

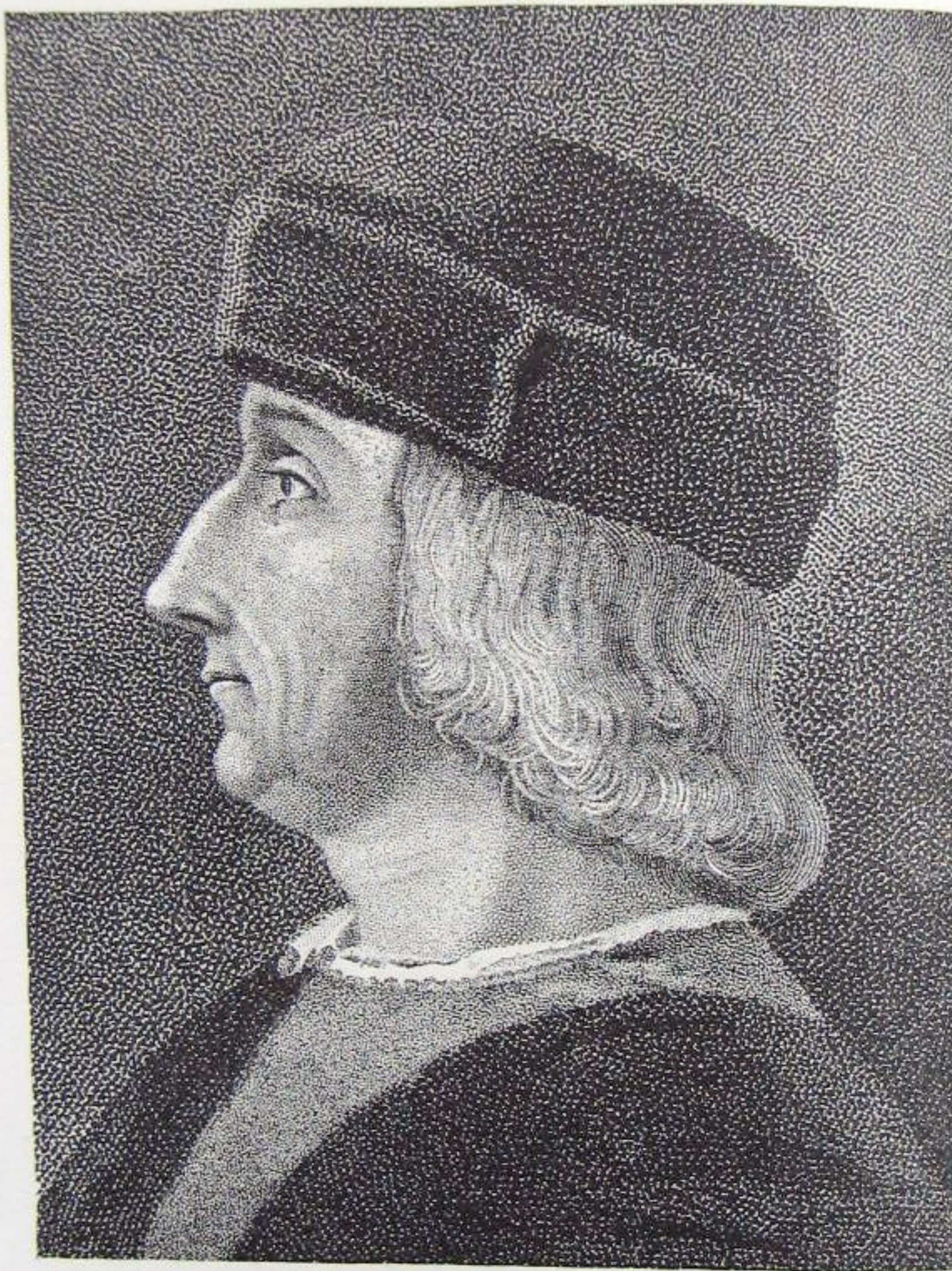
Dating from so far back as 1846, when in Mr. Daniel's boyhood a small hand-press was brought into use at his home at Frome, the Daniel Press is still producing books at Worcester House, Oxford, whither it was moved in 1874.

Mr. Hornby's Ashendene Press at Chelsea must also count amongst the offspring of the Kelmscott Press. His earlier issues, dating from 1895, were printed either in Caslon's type or in various sizes of Dr. Fell's types, which we have already mentioned in connection with the Daniel Press. In 1902 he printed the *Inferno* of Dante in the type modelled for him by Mr. Emery Walker and Mr. Sidney Cockerell on the letter used by Sweynheim and Pannartz at their Press in the Monastery of Subiaco. It is a heavy black Roman letter, with a strong affinity to the Gothic. Morris had himself designed a fount after the same model, which, however, was never cut. The *Inferno* and some other of the Ashendene books are illustrated with woodcuts after C. Keats, C. M. Gere, and others, and they also have fine versal letters written or printed in red and blue and gold. The largest work which has yet issued from the Ashendene Press is the superb *Dante*. In 1902 Mr. Hornby printed the *Song of Songs* and its vellum pages were illuminated by Florence Kingsford, now Mrs. Sidney Cockerell. Never before has illumination been so happily wedded to the printed page.

Near akin to the Vale Press is that of Mr. Lucien Pissarro, named the Eragny Press after the hamlet in Normandy at which he spent his boyhood. Save William Morris, Mr. Pissarro is the most individual of all private printers. Although his books show, of course, the Kelmscott influence, nevertheless they are in every detail his own. The earlier books of the Eragny Press are, it is true, printed in the Vale type which belonged to Mr. Ricketts; but in 1903 Mr. Pissarro

printed his first book in the graceful Brook type which he had designed, and in this all his later books are printed. Most of the Eragny books are slender little octavos: one is conscious that a book of the proportions of the Kelmscott *Chaucer* or Ashendene *Dante* could never have come from the Eragny Press. They are decorated and rubricated in thin, fine line and adorned also with woodcuts printed in many delicate tints. Mr. Pissarro stands alone in venturing to print with other colours than the traditional black and red and the occasional blue and gold used by his fellow printers. Composition, drawing, engraving, and presswork are all done by Mr. & Mrs. Pissarro's own hands. The bindings are subject to the same tender and studied care as the pages, and their paper boards are decorated with flower ornaments, also designed, engraved, and printed by Mr. Pissarro.





ALDO MANUZIO

FROM AN ENGRAVING AFTER A PAINTING BY GIOVAN BELLINO



Aldus Manutius

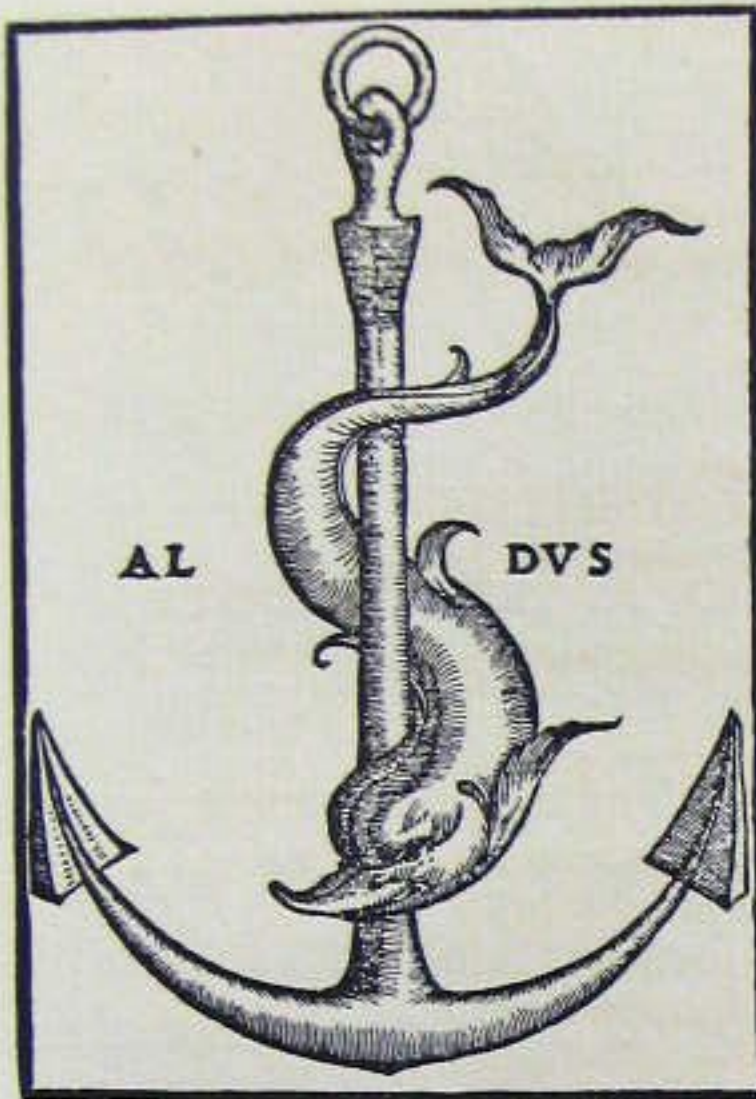
AN EXCERPT FROM "THE STORY OF BOOKS"

By GERTRUDE BURFORD RAWLINGS

THE most famous printer of Venice, and the most famous printer of Italy, and perhaps of the world, is Aldus Manutius, born in 1450, but his fame rests less on his actual printing, which, though good, is not unequalled, than upon the efforts he made for popularising literature, and bringing cheap, yet well-produced books within the reach of the many. He saw that the works printed in such numbers by the Venetian printers, who paid attention to quantity and cheapness and altogether ignored the quality of their productions, were faulty and corrupt, and that textually as well as typographically there was room for improvement. He applied himself to the study of the classics, above all to the Greek, hitherto neglected or published through Latin translations, and secured the assistance of many eminent scholars, and then, having obtained good texts, turned his thoughts to type and format. The types he cast for his first book, Lascaris' *Greek Grammar*, were superior to the Greek types then in use. Next he designed a new Roman type, modelled, so it is said,

ALDUS took first of all the name of Romano, then that of Pio out of homage to the Princes Pio di Carpo, Alberto, and Leonello, who had been his pupils. He is now called Aldus Sen-

ior to distinguish him from his grandson Aldus, son of Paul, hence called Aldus Junior, who was himself a printer as his father Paulus Manutius, the son of Aldus Senior had been.



THE ALDINE ANCHOR 1555-1574

upon the handwriting of Petrarch. It called forth admiration, and won fame under the name of "Aldino" type. Its use has continued to the present day, and it is known to almost everyone as *Italic*. It was cut by Francesco de Bologna, who was probably identical with Francesco Raibolini, that painter and goldsmith who signed himself on his pictures as *Aurifex*, and on his gold-work as *Pictor*.

The advantage of "Aldino" type, at the time of its invention, when type was large and required a comparatively great deal of space, was that its size and form permitted the printed matter to be much compressed, while losing nothing in clearness. The book for which it was used could be made smaller, and printed more cheaply. In 1501 Aldus inaugurated his new type by issuing a *Virgil* printed throughout in "Aldino." It occupied two hundred and twenty eight leaves, and was of a neat and novel shape, measuring just six by three and a half inches. This book, which was sold for about two shillings of our money, marks Aldus as the pioneer of cheap literature—literature not for the wealthy alone, but for all who loved books. A proof of the popularity of the new departure is afforded by the fact that the *Virgil* was immediately forged, that is to say, reproduced in a number of exceedingly inferior copies, by an unknown printer of Lyons. The Aldine mark, which appears on the Aldus edition of

Meliboeus. Tityrus.

T

*Sylvestrem tenui musam medita
ris auena.*

Nos patriae fines, et dulcia linqui
mus arua,

Nos patriam fugimus, tu Tityre lentus in mbra

Formo sam refondre doces Amaryllida syluas

O Meliboee, deus nobis haec oia fecit.

N anq; erit ille mihi semper deus illius aram
S aepe tener nostris ab ouilibus imbuet agnus.

I lle meas errare boues, ut cernis, et ipsum

Ludere, quae uellem, calamo permisit agresti.

*N*on equidem inuideo, miror magis, undiq; totis

Vsq̃ue adeo turbatur agris. en ipse capellas

P rotinus aeger ago, hanc etiam uix Tityre duco.

Hic inter densas corylos modo nani, gemellos,

S pem gregis, ab filice in nuda connix a reliquit.

Saepe malum hoc nobis, si mens non leua fuisset,

D e coelo tactas memini prae dicere quercus.

Saepe sinistra caua prae dixit ab ilice cornix.

Sed tamen, iste deus qui fit, da Tityre nobis.

Vrbem,quam dicunt Romam,Meliboeae putauit

S tulus ego huic nostrae similem, quo saepe solemus

a ii

Dante's *Terze Rime* in 1502, and on nearly all the numerous works subsequently issued from this famous press, is a dolphin twined about an anchor, and the name AL-DVS divided by the upper part of the anchor. This device continued to be used after the death of Aldus Manutius in 1515 by his descendants, who carried on the work of the press until 1597.

The Aldus Anchor shown in the headband on page twenty-seven is the form first used, and is also the first use of an emblem or symbol to represent the sentiment or principle which guided the work of a printer or editor.

Aldus's mark frequently carried the legend "festina lente" which means "hasten slowly." The mark shown on page twenty-eight is reproduced in the exact size used



OF THE FINEST and most "desirable" of rare Aldines is the *Virgil* of 1501, an ordinary octavo of no striking merit. But mark! "It is," says Mr. Quaritch, offering a copy, "the first book printed in italic type by Aldus Romanus, slightly wormed, else good copy in red Italian calf extra, borders of gold, gilt edges. To find the first Aldine *Virgil* in perfect condition is *almost hopeless*."

Even in these pristine days the forger and imitator was at work, and so desired and "desirable" was the Aldine octavo that there was issued at Lyons, to meet the demand: "The Aldine Counterfeit," with fac-similes of the title and last leaf of the real Aldine Edition, probably to pass it off for the original, the book being perfect without that imprint, with Aldine anchor in gold on sides. This volume was first issued by the Lyonese forgers in imitation of the Aldine type and is perhaps quite as rare, if not even rarer, than the original.

—FITZGERALD



BOOKS

Give me

*Leave to enjoy myself. That place that does
Contain my books, the best companions, is
To me a glorious court, where hourly I
Converse with the old sages and philosophers;
And sometimes, for variety, I confer
With Kings and Emperors and weigh their counsels;
Calling their victories, if unjustly got,
Unto a strict account, and in my fancy
Deface their ill-placed statues. Can I then
Part with such constant pleasures, to embrace
Uncertain vanities? No; be it your care
To augment a heap of wealth: it shall be mine
To increase in knowledge.*

—FLETCHER



The Early Schools of Typography

By WILLIAM BLADES



THE celebrated cause of "*Mayence versus Haarlem*," which has occupied more or less the attention of all the literary courts in Europe for the last three centuries, has still to wait for anything like a unanimous verdict. German writers listen with contempt to any argument in favour of Coster's claims; and, shutting their ears, keep shouting, like the Ephesians of old, "Great is Gutenberg of the Germans." On the other hand, our Dutch friends hold fast to their "beloved" but shadowy Coster, and, while admitting that Gutenberg's efforts were successful, raise after him the cry of "Stop thief!" Let me, then, as one who claims neither nationality, suggest that it may be just possible—nay, probable—that the invention was truly but independently made in both countries.

With regard to the claims of Haarlem, it appears to me that Dutch bibliographers place too much reliance upon the *external* testimony, such as the historical evidence of Junius and the old bookbinder, the occurrence of the name of Coster in old records, old portraits, *et hoc genus omne*. All these are open to doubt, or even to denial. It is possible that the story of Junius is entirely fictitious: there is certainly no evidence

to establish the identity of the Coster who figures in certain contemporary documents with Coster, the asserted inventor of movable types. In fact, the denial of Coster's very existence may be accepted, even by his friends without any real damage to the claims of Holland, because the *internal* evidence, as it seems to me, is unassailable. Some one printed those early specimens of the *Speculum* and *Donatus*, and printed them with Dutch-cut letters, in the Dutch language, and with a rudeness which no one who had learnt in the far superior school of Gutenberg would have adopted. Whatever his name may have been, the relics of his workmanship remain; so, if only for the sake of precision, let us call him Coster.

One of the earliest towns in the Low Countries to receive the printing-press was Bruges; there is strong evidence that Colard Mansion was at work there so early as 1471-72, and there are so many evidences [slight in themselves, but very convincing to a practical eye] in his earlier books of customs more primitive & technical practices more rude than can be found in any of the productions of the German school of printing, that the careful observer is driven to one of two conclusions. Either the Bruges printer learnt the art in an advanced school such as that at Cologne, and then, returning to his own town, adopted purposely primitive customs which he had never been taught, returning in after years, by slow degrees, to the advanced stage of his original tuition; or he found the art established already in his own country by the successors of Coster, just emerging from its rude infancy, and ripe for any improvements that might be suggested by the far superior productions of the German school, which by that time had become scattered throughout Europe. I need not state what must be the conclusion, and will here only describe *one* of the internal evidences which to a practical man will amount to

a demonstration that they were two distinct centres from which the art originally spread.

The flat piece of brass called by compositors a "setting-rule" appears to have been unknown to the first printers in both schools, and up to the time of its adoption the lines of type [except in the case of large letters] varied in length like the lines of MSS., because the workman was unable, without frequently breaking the line, to shift the words in order to increase or decrease the normal space between them. But when the "setting-rule" was devised, it so eased the operations of the compositor, and, by making all the lines of an even length, so improved the symmetrical appearance of the pages, that no printer after once trying it ever recurred to the old plan. In 1467 Ulric Zell, of Cologne, was unacquainted with this improvement; but as, out of the numberless works which issued from his press, it is a great rarity to find one with lines of an uneven length, we may safely conclude that he adopted it about 1468-69. Of course all who learnt the art in the Mayence school would adopt it also, as in fact we know they did by their works. But Colard Mansion at Bruges did not until 1478, ten years later; while it took nearly two years more for the improvement to cross the sea to Westminster, where our Caxton* adopted it in 1480.

Other peculiarities tending to the same conclusion have convinced me that the school of typography, as shown in the works issued from the Bruges and Westminster presses, was more archaic than, and entirely distinct from, the German school. Whence, then, did Mansion obtain his knowledge of the art? I know not, unless it were from the successors of

* In Vol. I of *The Life and Typography of Caxton*, I have given the evidences of Caxton's connection with the Bruges Press. It is a great mistake to suppose that Caxton printed

his first book, *The Recuyell of the Histories of Troye*, in 1471; that is merely the date of translation. Caxton learnt the art about 1474; Colard Mansion being his instructor.

AVGVSTINI SANCTISSIMI
DOCTORIS EGREGII DE CIV-
ITATE DEI AD MARCELLIN-
VM LIBER PRIMVS CONTRA
GENTILES INCIPIT
FOELICITER



[Showing HADRIANO, a New Type Design by FRED. W. GOUDY]

AN UNIQUE TYPE FACE

A Note on LAPIDARY LETTERS in general and HADRIANO
type in particular

STONE cut inscriptions of the Imperial age of Roman history are wonderful things. From them scribes and early printers developed all of the letter forms we use today. Those ancient craftsmen who cut them were more concerned for a consistency in the proportions of their letters than with mere details of execution; their work was not a matter of conscious or elaborate design. The letters they produced formed an *essential* alphabet and are as legible to our eyes today as though cut but yesterday. Apart from the proportions of the letter forms, the character is that given by the tool used in their making, suggesting an acquaintance by the craftsmen with the forms produced by brush or pen.

Is it not reasonable, then, that Mr. Goudy should reverse the process and from a rubbing of a few letters [three in fact] from an old inscription of the first or second century, to which he added the remaining letters of the alphabet conceived in the same spirit as in the original cutting [the Louvre, Paris, August, 1910] from which he made his rubbing, produce a type face absolutely unique in the annals of type founding?

∴

Baron de GRIMM is said to have died in a fit when he saw his book had been printed with three hundred errors.

∴

Cardinal BELLARMIN was so provoked with the blunders of his printer that he rewrote his copy, and sent it to a famous printer of Venice who returned printed copies with more errors than there were in the first edition.

TYPE DESIGNS: OLD AND NEW



FOR over four centuries type founders have tried to improve the forms of the Roman alphabet in the search for legibility; not by creating new expressions but by imitations of accepted models. In the old days, types were not constructed scientifically because the founders had few tools of precision and no system for the gradation of sizes, but they did prefer sturdy boldness and their types possessed quaint and pleasing characteristics that made for legibility.

DeVinne says of the types of Sweinheim and Pannartz that "their characters were not drawn in true proportions," but who has set down what those "true proportions" are? Modern readers are not as yet agreed upon a faultless standard for the forms of our types, nor do I believe it is possible to have all types conform to an inflexible standard.

Letters inferior in gracefulness may yet be so harmonious with each other and indicate also such a sense of carefully adjusted proportion, that they will prove acceptable to the reader because of their power of combining into words. Words are indeed the sole elements of which the reader is conscious, and if the type forms are so shaped that they will not combine insensibly, that type is illegible. The old types were often *needlessly* bold and rugged, but nearly always round, clear, simple and of easy readability.

There is a lot of sheer nonsense in many of the claims regarding legibility of types. Inability to reconcile widely separated ideas as to what constitutes legibility is too often the sole basis for criticism.

Interest in the subject matter is an element seldom taken into account and plays an important part in determining

readability. Wearisome inanity in types will defeat any attempt at legibility and can only be overcome by proper contrast—meaning not only contrast in the types themselves but in the arrangement of the types upon the page.

In the attempt to meet utilitarian requirements potential beauty is sacrificed, mainly through sheer ignorance or lack of knowledge, for true utility is easily obtained by applying the fundamentals of contrast, proportion and harmony which are inseparable from beauty. Simplicity need not mean crudity; and while some of the early printers may have gone too far toward sturdy simplicity, their types were undeniably legible even when lacking in neatness and needlessly bold and rough. They studiously avoided hair lines or other features of indistinctness but they did produce letters easily discerned.

It is said that the success of the italic face with its relative lightness and openness probably suggested repeating these qualities in the upright Roman form. Some readers asked why types need be so offensively sturdy, curves be so stiff, and lines so uneven in thickness? Whether some graceful touches might not be added to the rough types, and a more cunning union of the thick stem and hair line be helpful? It was in Paris however and not in Italy that more graceful types of the character asked for by the critical reader first appeared. Garamond, known in France as the "father of type foundry," was the first to make type-founding a separate branch of typography and his types present an effect of lightness and clearness with a symmetry not previously attained.

Types of today as produced by the foundry are not based on a study of classic models of the times before printing, nor is there any serious attempt to revise letter forms with any regard for beauty and proportion or thought for the alpha-

bet itself. In the absence of type founders the first printers combined letter design and type casting and produced types of marked personality. Wearisome commonplace regularities, the product of artisans instead of artists is the story of today; most types entirely lack those natural deficiencies and irregularities that are the evidences of a mind intent on design and not on mechanical details of execution and few bear any evidences of spontaneity.

Type is made for use and must be spontaneous in design or it will lack the necessary element of rhythm obtained only by feeling and not by mechanical means. Early printers were generous and cut their letters with an eye single to artistic beauty.

Today, perfect finish, exact lining, perfection of curve, precise angles, straightness of stem or sharpness of serif and hair line are given greater attention than design. No one or all of these points give beauty or legibility although they may be present in a type both beautiful and legible. Every bit of finish and refinement not necessary to the *expression* of the design is useless and is wasted effort. Finish is a merit when it improves, but if made at the expense of design it constitutes a defect. The demand for perfection is an evidence of a misunderstanding of the true ends of art.

—F. W. G

THE PHOTOGRAVURE frontispiece of the home of the Kelmscott Press is a carbon enlargement by Mr. Arthur Mooney with the Eastman Kodak Company, of a Brownie No. 2 photograph made by Mr. Goudy in July, 1909; reproduced and printed by the Manhattan Photogravure & Color Company, New York City.

THE CLERK OF OXENFORD

From the Prolog to The Canterbury Tales



HIM was lever have at his beddes heed
Twenty bokes, clad in blak or reed,
Of Aristotile and his philosophye,
Than robes riche, or fithele, or gay sautrye.
But al be that he was a philosophre,
Yet hadde he but litel gold in cofre ;
But al that he mighte of his freendes hente,
On bokes and on lerninge he it spente,
And bisily gan for the soules preye
Of hem that yaf him wher-with to scoleye.
Of studie took he most cure and most hede.
Noght o word spak he more than was nede,
And that was seyde in forme and reverence,
And short and quik, and ful of hy sentence.
Souninge in moral vertu was his speche,
And gladly wolde he lerne, and gladly teche.

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A CENTER FOR INTERCOURSE AND FOR EX-
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ODICALS · TO HOLD EXHIBITIONS IN THE
UNITED STATES & TO PARTICIPATE AS FAR
AS POSSIBLE IN THE EXHIBITIONS HELD IN
FOREIGN COUNTRIES RELATING TO THE
GRAPHIC ARTS · TO INVITE EXHIBITS OF
FOREIGN WORK · TO STIMULATE THE PUB-
LIC TASTE BY SCHOOLS · EXHIBITIONS · LEC-
TURES AND PRINTED MATTER · PROMOTE
THE HIGHER EDUCATION IN THESE ARTS
& GENERALLY TO DO ALL THINGS WHICH
WILL RAISE THE STANDARD & AID THE EX-
TENSION AND DEVELOPMENT TOWARD
PERFECTION OF THE GRAPHIC ARTS
IN THE UNITED STATES

Craftsmen and others who are interested in
the Graphic Arts generally are invited to
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Educational Work of The American Institute

By ARTHUR WESLEY DOW

Professor of Fine Arts in Columbia University

THE AMERICAN INSTITUTE of GRAPHIC ARTS can render to the nation the highest form of service by uniting, for the common good, the forces of art, science and industry. All three are essential to a fully developed strong civilization.

Science and industry have ruled the age that is passing away, and have failed to achieve what was expected of them. They have failed, not because they have been used for selfish and ruthless purposes—for murder, torture and destruction of the world's most precious things—but because they have been blindly followed. Creative art, which would give us the finest type of industry, has been ignored. A business-ruled civilization has forgotten that a people's art is the best it has to give to the world, that the true history of a people is read in its art, that books and buildings and handicraft remain after all else has vanished.

The war will end this age of feverish materialism. The old shibboleths *practical, industrial, applied* and the like, are passing away. Art, taken from the people and given to a special class, will come back to its true place, in the new epoch. Just how it will find its place we do not yet know, but one way lies through craftsmanship, hitherto supplanted by cheap production. The craftsman of the new age will use machines as well as hand tools, but he will be an educated craftsman and will use them in the finest way for the making of that which is permanent—and this is nearly all that art means.

The American Institute of Graphic Arts finds a special opportunity at this moment when a new age is in its beginning. By a campaign of education the Institute will bring together the manufacturer, the business man, the expert craftsman, the artist, and the public. It will demonstrate that the Graphic Arts are arts, that printed pages, type faces, lithographs, posters, photographs, are mediums through which creative power can be made visible. The

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production of these should belong to the craftsman, not to the man who merely does things by routine.

Such educational work is carried on by publications, by exhibitions, by lectures, discussions and criticisms. ARS TYPOGRAPHICA, by members of the Institute, presents the best that has been done and points the way to the best that may be done, by the type designer and the printer. There is art in drawing the curve of a letter, in choosing where the stroke shall be thick or thin, in spacing, in determining the tone and color of a page. We may have all this excellence of design and also perfect legibility and adaptation to use—art, science and industry acting together.

During the past season the Institute held exhibits of fine printing gathered from all parts of the country. The public was invited to inspect, not only these models of present-day craftsmanship, but a historical collection showing the development and growth of the printer's art. More important still, the master printers came and talked, not only of shops and business methods, but of sources of inspiration. Etching, wood engraving and process printing were explained and illustrated by experts.

Exhibitions of photography put before the public the best examples of a union of science with another art, proving that imagination may control and use the laws of light. In a public meeting the war service of the photographer was presented and illustrated by a British officer, head of the photographic division at the front; photography in newspaper illustration and in moving pictures was explained in detail by other speakers. Design in the graphic arts has been discussed by artists, art editors and art instructors.

The Institute's war service is a story yet to be told. Its War Savings Stamps poster competition brought a large response, over two thousand entries having been submitted.

The past year has been a record-year in its history. It has been made clear that the objects of The American Institute of Graphic Arts will have enthusiastic support from all who wish to aid in establishing higher standards of craftsmanship—which means public appreciation and a finer civilization.



ARS TYPOGRAPHICA makes its bow without apology. If any are disappointed the publishers are sorry. The periodical has not got into its stride—but it is such a personal undertaking that we fear those who do not like the same sort of things we do will not like it. It will follow no pattern or beaten path in magazine making. There is no intention of being novel or eccentric, but we do aim to carry out a carefully considered plan to furnish principally certain sorts of information garnered here and there that are of interest to the publishers and which may not have been seen by the majority of the readers of ARS TYPOGRAPHICA. Our endeavor will be to present this information in the manner that best suits its character regardless of other considerations.

..

THE STUDY of printing as represented by the work of the early printers, shows very clearly that their work from the very beginning took on a personal as well as a national character, and preserved for us not merely specimens of their work but form historical and artistic documents that reflect perfectly the mannerisms and intimacies of their own times. The arts of design, social customs, literary tastes in vogue at the period in question are thus made clear. The early printer had a keen sense of the beautiful and appropriate and it is to their *actual* work the modern printer must go for inspiration, rather than to any history of printing; to the old printing not because it is old merely, but to study the elements that made the old work fine. No art can live by reviving or reproducing past forms, but the force of tradition can influence new and beautiful ones. Those early printers, denied adventitious aids, found themselves face to face with fundamental requirements and their work shows the simplicity, reserve and elegance which is the result of

the application of those fundamental principles. Their productions possessed style, too—that intangible something that runs through the work of all good craftsmen working under similar conditions and environments, and is the manifestation of good tradition.

∴

PRINTERS who care for the fundamentals of their craft should begin to think consciously on their own account. Most typographic arrangements are mere dull, mechanical line-by-line conventions accepted without inquiry or experiment, and not simple arrangements consistent with ordinary common sense. In almost every case, the obvious thing is the proper thing, but there is no reason why the obvious should not be thoughtful in its handling. Too many arrangements are the result of attempts to get away from what is obviously the right thing to do and become simply bizarre and eccentric. After all is said and done, pleasing legibility is the goal. Beauty, by all means, should be sought for in anything connected with our everyday life, but not at the expense of usefulness. Where it demands attention for itself alone, it is out of place. Where the eye can rest, there decorate.

∴

AN EXAMINATION of examples of fine printing discloses the fact that in every case the type has been “imprinted” *into* the very substance of the paper itself, frequently so heavily as to be plainly perceptible from the back of the sheets. The editor has often been asked “why?” He is moved to set out definitely his own personal opinion.

A letter from a friend written by his hand may prove easy reading in spite of indifferent penmanship, but reproduced mechanically in a printed page with all its flatness of impression, it becomes extremely difficult to read. The process takes no note of the variety of color where the pen began to run out of ink and required dipping, but prints the gray line as full in color as the black, presenting merely a flat, lifeless copy.

A Derome, a LeGascon, a Cobden-Sanderson conceived a general scheme for the decoration of a book and by the combination and repetition of separate tools which he impressed lovingly one

by one, he formed his design. As it is impossible that every impression of a tool can be made with exactly the same pressure or at the same angle, the completed design catches the light from every side and sparkles with life and variety that no flat impression from a brass die can give, however perfectly it copies the master's design.

In much the same way when the form is made ready and the impression is sufficiently solid to set the type *into* the sheet, every separate sunken character will catch the light and sparkle with life. With the form just inked enough to cover the face of the type, and firmly impressed, an effect is gained that no flat, weak impression possessing neither life, interest nor color, can equal. Of course, quality of ink is a desideratum, as delicate lines should be as fully black as the solid masses. Strong impression requires less ink, and too, sheets may be handled much earlier where color is obtained by impression and not by a greater quantity of ink which merely lies on the surface.

HERE LIES
JODOCVS BADIVS ASCENSIVS
FATHER OF MANY CHILDREN
AVTHOR OF MANY BOOKS
HIS BOOKS WERE MORE NVMEROVS
THAN HIS CHILDREN
BECAVSE HE BEGAN AS AVTHOR
VERY EARLY, AS FATHER
VERY LATE

Translation of Latin Epitaph to a celebrated printer at Paris. An engraving of his press [1508] is generally considered to be the first representation of a printing press.

FROM THE PUBLISHER

BEFORE this number of *ARS TYPOGRAPHICA* was off the press we had heard some comments about our plans from our friends and well-wishers. Some say that the publication *ARS TYPOGRAPHICA* cannot last. We don't know that it can. No such publication has been attempted before, but is that sufficient reason why this one cannot continue? It depends on you and us. If the publication is interesting to you and you want it to continue, then do what you can to help circulate it among those who will appreciate it. It is the purpose to make our publication of interest to every printer who loves his work, and to many others who are interested in the Graphic Arts.

You have probably seen the announcement but this seems a good place to repeat something of what is planned:

"*ARS TYPOGRAPHICA* will deal with book and magazine printing, type design and type founding, decorative designs for typography, advertisements, etc. Articles on the history and development of types and printing, fac-similes of old title pages and manuscripts, hand-letterings of distinction, bits of curious typographic lore, in fact anything that will be of interest and help the printer

to a realization of a higher standard of work will be given space.

"Every detail will be given careful consideration and it is hoped to make the publication typographically an object of art conceived harmoniously, yet with due regard for intrinsic requirements of the work seen as a whole."

Plans for future issues are now well under way and we believe that each succeeding number will equal the present in interest. Every issue will vary distinctly in character, and will be handled as a separate entity in the treatment of its typographical features, each complete in itself, but preserving, of course, a general harmony with the other numbers of the volume.

We will appreciate any word from readers by way of criticism or suggestion. If you like this number, let us hear from you.

We are not trying to compete with the present trade publications, but to give you something that they do not. Subscriptions to the next three numbers completing the first volume, are invited, price \$3. The response will naturally guide us in our plans for the quarterly. *ARS TYPOGRAPHICA* is submitted for just what it is. We are hopeful in publishing it.

—Hal Marchbanks

FROISSART'S CHRONICLES

COMPARATIVELY few printers have ever seen a copy of the two trial pages [shown greatly reduced on pages ten and eleven] of the projected edition of Froissart, owing to the limited number of copies issued by the Trustees of the Kelmscott Press. As most of these are in the possession of private collectors, copies do not frequently come up for sale

IN THE BELIEF that some printers would value a fac-simile of these pages Mr. Goudy has had reproduced, in the exact size of the original pages, $16\frac{1}{2} \times 22\frac{1}{4}$, and has printed in two colors 110 copies on Kelmscott hand-made paper, in a manner that is strictly comparable to the original Kelmscott issue. One of these suitably framed would be a valuable addition to any printing office or library and a constant inspiration to better work, revealing new beauties with every examination.

COPIES IN BOARD BINDING AT \$5.00 EACH

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Printers of

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114 EAST 13TH STREET NEW YORK



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desiring types of distinctive quality
should use those designed and sold by

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in the United States specify his
types & printers doing the best
work are his largest customers.
Send ten cents in stamps for a
copy of *Typographica* No. 3, a
pamphlet of twenty-four pages,
showing his types in actual use
together with sizes and prices.

All prices hitherto quoted are withdrawn.

New price list in preparation.

The types used in *Ars Typographica* were designed
by Mr. Goudy who is now cutting several new
designs which he will show shortly

THE VILLAGE LETTER FOUNDRY

114 EAST 13TH STREET NEW YORK

Ars Typographica

A QUARTERLY MISCELLANY OF THE PRINTING ART

VOLUME I

MAY 1918

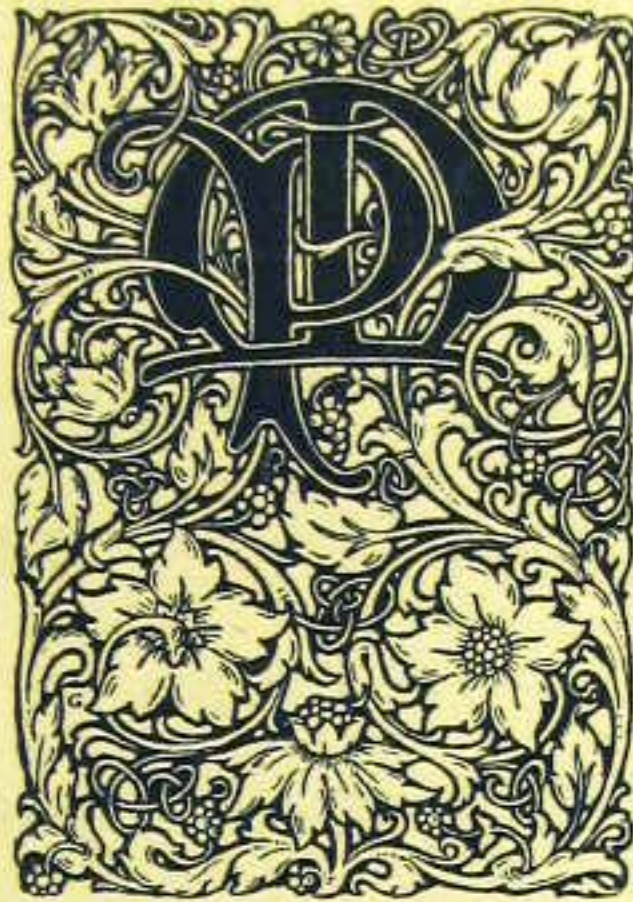
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