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A TREATISE ON

TITLE-PAGES

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THE PRACTICE OF TYPOGRAPHY

A TREATISE ON

TITLE-PAGES

WITH NUMEROUS
ILLUSTRATIONS IN FACSIMILE
AND SOME OBSERVATIONS ON THE EARLY
AND RECENT PRINTING OF BOOKS

BY
THEODORE LOW DE VINNE, A.M.



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1914

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Jacobi, Notes on Books and Printing. London, 1892 451–460

PREFACE

THIS treatise was written for and published by the Grolier Club of the city of New York in February, 1901. Three hundred and twenty-five copies only were printed, not for public sale, but exclusively for the members of that club. In that edition, specially prepared for book-lovers, the practical side of title-page making was curtly treated. To make this edition for printers' use more acceptable, the part on practice has been rewritten and provided with illustrations and comments thereon that do not appear in the club copies. These additions have increased the number of pages.

Title-pages may seem too trifling a subject for many pages. Compared with the text that follows, the title is a trifle, and yet the impression made by it is not to be undervalued. It is the page first inspected, and it attracts or repels at a glance. If it does attract, praise or purchase may follow; if it does not, the book is usually closed unbought, and is ever after remembered with a dislike which will cling to the edition.

For illustrations of instruction the title-page of type has been preferred. Decorated titles are noticed only where they seem to have been helps or hindrances in the development of typography; the eccentric lettering of advertising pamphlets and the covers of cloth-bound books must be passed by with scant comment. This

feature of modern book-making would require another volume for its proper treatment.

Unwritten rules for the composition of title-pages must be inferred from evident attempts at uniform practice noticeable in early books, but these rules never have been stated with clearness and with suitable illustrations in any English work. Every writer on practical printing has avoided the subject. It has been understood from the beginning of book-making that titles are not easily brought under fixed rules; that their words differ in quantity and their lines must differ in treatment; and that the title-page is the creature of arbitrary fashions which change capriciously.

It is not for the purpose of reviving old or making new rules that these facsimiles have been reproduced. One might as well try to provide models for unalterable fashions in garments, houses, furniture, or decoration. However pleasing a new fashion may be, that pleasure does not entirely suppress the desire for change, and this desire was never greater than it is now. Yet it is hard to satisfy. It is difficult for any printer to comply with these persistent requests for new styles of type and new arrangements of lines, so that each new title shall be strikingly distinctive. Types were never made with more skill or in greater variety, and type-setters were never more painstaking in devising new arrangements, but the new fashions cannot entirely supplant old methods of merit. Old-style title-pages are not universally approved, yet they deserve study, not for a servile copying of indefensible faults, but for a selection of good features, of which simplicity is always noticeable.

The facsimiles have not been selected inconsiderately. Books valued only because they are rare have been put aside for others which more plainly illustrate the growth or decay of skill. To make a proper exhibit of the different methods of composing a title in different periods, many titles have to be presented, even if some are of

little merit or in bad taste. A student should see what to avoid as well as what to imitate. The title-page of type, which always has been and will be in the greatest request, demands first consideration.

The facsimiles here reproduced show more plainly than by words that uniformity of style in the treatment of all titles is neither possible nor desirable. Those who seek for distinctiveness should find here exhibits of odd arrangements which may be used to advantage in some new books. The skill with which an expert can vary the treatment of the same words is well exhibited in the chapter on *A Title-page in Ten Styles*, the illustrations of which were kindly contributed for this treatise by Mr. Charles T. Jacobi of the Chiswick Press of London.

Odd arrangements are often required, and a printer should be qualified to produce them in an acceptable manner, but he should never forget that in all standard books, and even in many ordinary pamphlets, the general preference is for the title-page of severe simplicity. In Chapter XII some remodelled title-pages, much unlike in matter and manner, have been presented to show that a few sizes of properly selected roman types are enough to give fit expression to the words of the author. Their arrangement of display lines may not please prevailing tastes. It is possible to rearrange these lines neatly by other methods, but it will be admitted by all that they are more easily composed as here presented, and that they will be acceptable to the reader as well as to the author, even if they do violate some antiquated rules. The purpose of the remodellings is to encourage a taste for the simplicity which should be the first purpose of the compositor.

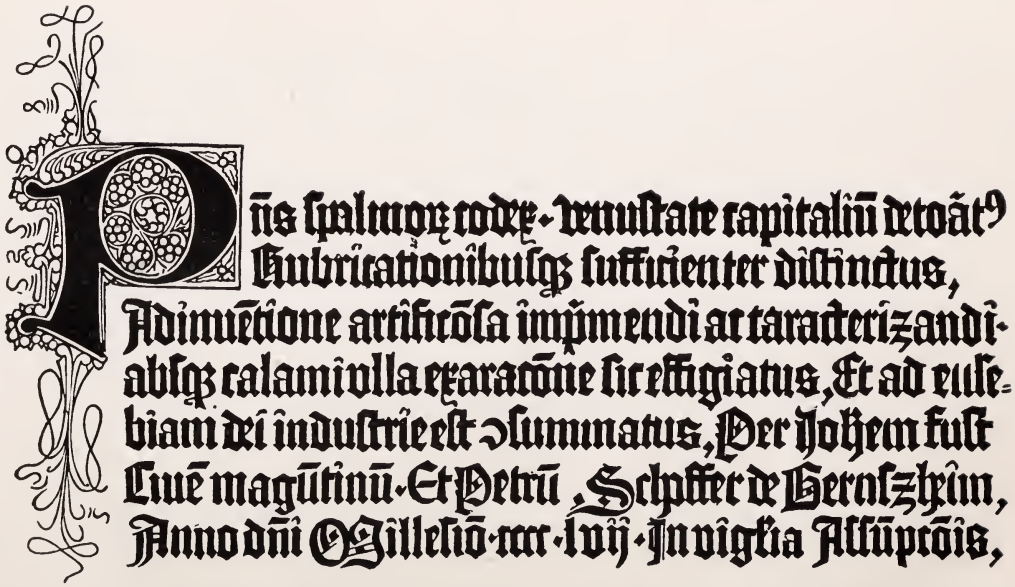
While a study of quaint title-pages will be helpful, typography will not be made better by imitating too closely all the mannerisms of the early printers. Our modern roman letter seems to be now under ban: it has been enfeebled by needless refinements in design, as

well as by presswork on dry and shiny paper, and it is not so readable as the types of the early Venetian printers; but with all perversions and misuses it still maintains its preëminence as the simplest and most readable of characters. It is not probable that it will be superseded by the invention of a new style or by the revival of gothic letter and mannerisms. The amateur may lament the inability of the modern printer to reproduce the picturesqueness of the gothic manuscript, but he should remember that the preference of the book-buyer of our time is for more simplicity and legibility, for more of utility and less of eccentricity. The grand features of the Kelmscott books and the coarseness of old chap-books and of Puritan title-pages have induced a few printers to attempt imitations that have aroused the curiosity of the inattentive reader, but they will not satisfy for long time.

The grotesque types and medieval methods now in fashion are seldom wisely selected for new books, for their charm is destroyed when they are printed on dry, machine-made paper. The modern book, like the modern house, dress, or decoration, should be the outgrowth of its own time, consistent in all its features, not half old and half new, not bald upon some pages and over-decorated on others. An old mannerism of print, beautiful in itself, which neatly fits in a new composition, may be properly transplanted, but the inconsiderate copying of evident fault, for no better reason than its oddity, will surely become a lasting disfigurement. The reader tires of it. Still less is it probable that the unpretending arrangements of text types and title-pages approved by many eminent printers from Aldus and Stephens to Bodoni and Pickering will ever go entirely out of fashion, or be rated as in bad taste.

PART I

HISTORICAL



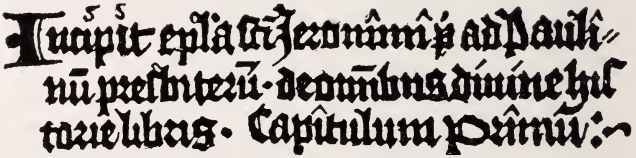
Colophon of the Psalter of 1457. The forerunner of the modern title-page. Reduced facsimile.

I

THE COLOPHON

TO understand the reasons for changes in title-pages the student should begin at the real beginning, and this beginning is to be found not on the first but on the last printed leaf of the early book. The manuscripts then taken for copy by the first printers had no title-pages. When the name of the book had been fairly written on its cover of vellum, as was customary, there seemed no need to repeat it inside in the form of a full page. Vellum and linen paper were of high price, and a full leaf for a title-page may have been adjudged needless waste by the copyist who had been taught to compress letters, huddle words, and save space for the service of the illuminator.

Whatever the reason, the custom was universal. The copyist introduced the manuscript book to the reader at the top of the page with the usual phrase of "Here beginneth . . ." (naming the subject-matter), and then he began to copy the text, which he often did without indicating the change by making a new paragraph. He rarely affixed his name at the ending of the book: many early manuscripts of merit are without name, date, or place. The illuminator who decorated the book with initial letters and borders in bright colors was not so modest; he added a paragraph at the end of the book in which he wrote his name and certified that his work was finished on a certain day in a specified place.



Manuscript introduction to the Bible of Forty-two Lines. Slightly reduced in size.

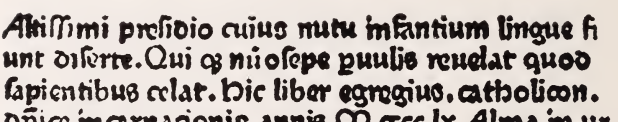
The first printers followed traditional usage; they did not use title-pages, and some of them did not put their names or any imprint on their books. The *Bible of Forty-two Lines*, supposed to have been printed before 1455, has this written remark at the top of the first printed page: "Here beginneth the Epistle of Saint Jerome to Paulinus the presbyter

concerning all the books of sacred history. Chapter First." It is a fair exhibit of the introduction in most books of that period. Neither on that page nor on any other is there printed mention of the date and place of printing or of the name of the printer. The belief that this Bible was printed before 1455 at Mainz seems warranted by the colophon of Henry Cremer in writing, at the end of the book, that he did the work of rubrication at Mainz in the year 1456. There he stopped unwisely: if the illuminator of the first printed book had named the printers, he might have prevented a long controversy concerning the date of invention and the name of inventor.

The certificate of the illuminator, which is known to bibliographers as the colophon, or the crowning-piece, was put at the end of the book as a painter's device or signature is put in the corner of a picture, or as a stamp or seal is affixed at the bottom of a piece of silver or porcelain. An instinctive sense of propriety forbade the workman to put himself too prominently forward.

In the profusely rubricated *Psalter* of 1457 (accepted as the first book with a printed date), Fust and Schoeffer followed the custom of the illuminators, and added a colophon in type, in which they advertised themselves as the makers of books by a new process, and they made their advertisement conspicuous by a memorable device. In similar style the printer of the *Catholicon* of 1460 affixed

a colophon to the end of this book, in which he says Mainz was the place and the year 1460 the date of printing, but he did not give his name as the printer, although he does call the reader's


Altissimi presidio cuius nutu infantium lingue fi unt diserte. Qui q̄ nūq̄ sepe puulis reuelat quod sapientibus celat. Hic liber egregius. catholicon. dñice incarnacionis annis CD ccc lx Alma in ur be maguntina nacionis inclite germanice. Quam dei clemencia tam alto ingenij lumine. dono q̄ g̃ tuito. ceteris terraq̄ nacionibus preferre. illustrare q̄ dignatus est Non calami. stili. aut penne suffra gio. sed mira patronaq̄ formaq̄ q̄ concordia pro portione et modulo. impressus atq̄ confectus est. Hinc tibi sancte pater nato cū flamine sacro. Laus et honor dño trino tribuatur et uno Ecclesie lau de libro hoc catholice plaude Qui laudare piam semper non linque mariam ℭ DEO. GRACIAS

Colophon of the Catholicon of 1460.[1]

[1] By the assistance of the Most High, at whose will the tongues of children become eloquent, and who often reveals to babes what He hides from the learned, this renowned book, the Catholicon, was printed and perfected in the year of Incarnation 1460, in the beloved city of Mainz (which belongs to the illustrious German nation, and which God has consented to prefer and to raise with such an exalted light of the mind and of free grace above the other nations of the earth), not by means of pen, or pencil, or stencil plate, but by the admirable proportion, harmony, and connection of the punches and matrices. Wherefore to thee, Divine Father, Son, and Holy Ghost, triune and only Lord, be praise and honor ascribed, and let those who never forget to praise [the Virgin] Mary join also through this book in the anthem of the universal Church. Thanks be to God.

attention to the new art by which the book had been made. It has been supposed that this book was the later work of John Gutenberg, but direct evidence to this effect is not to be found anywhere in its pages. The printer chose to have the book impersonal. Apparently, he decided that the insertion of his name would be of small importance to a reader who wanted the book for the thought of the writer and not as a specimen of the skill of the bookmaker. This was the practice of other printers of the fifteenth century, for many books printed after 1460 are now catalogued by librarians as *s.l.s.n.*, or without place, without name.

Yet there were good reasons why a printed book should not be impersonal. Careful printers who tried to correct a faulty manuscript copy might be confounded with careless printers who gave little heed to editing or proof-reading. There were also piratical printers who stole the editorial work of more painstaking rivals, and sold faulty reprints as the work of their honest rivals, but always at lower price. After some unpleasant experiences consequent on unwary purchases from unknown printers, the critical reader began to discover the relative merit of books. Before he bought a new book he looked for the imprint of a reputable printer as some guaranty of its accuracy. A book without attest was like a bit of silverware without the official stamp; it might be good, it might be bad, but the latter conclusion was oftener reached.

When the fifteenth century closed, the printers of good standing in all countries put their names at the end of their books.

Explicit feliciter. Anno dñi. M.CCCCC.XI
Die uero. q. Menſis Septembris. Expenſis honeſti
viri Bartholomei trot.

From an edition of Xenophon.[1]
Bartholomew Trot, 1511.

Diuinum opus erroꝛes in omnes gentilium
atq; hereticoꝛum: chriſtianam fidem ſuis argu
mentis impugnantium: Diui Thome acquina
tis ordinis predicatoꝛum. Petrus Lantianus ve
netus: theologus patauinus: eiuſdem profeſſio
nis religioſus emendauit: caſtigauitq;. Impreſ
ſum uero dedit. vir preſtantiſſimus Nicolaus
Jenſon gallicus: floꝛente. Re. prin. Uenetorum.
Joanne Moꝛenigo duce. Anno ſalutis. Mcccc
lxxx. ydibus Junijs. Uenetijs feliciter.

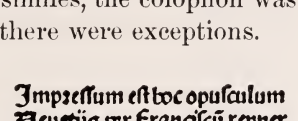
From the De Veritate Catholicae Fidei.[2]
Nicolas Jenson, Venice, 1480.

[1] Here endeth the book. In the year of our Lord 1511 and on the second day of September. Printed at the expense of the worthy Bartholomew Trot.

[2] A divine work exposing all the errors of the heathen and heretics, who assail by their arguments the Christian faith, written by the divine Thomas Aquinas of the Dominican Order, emended and corrected by Peter Lanciani the Venetian, a theologian of Padua and member of the same Order. In the flourishing time of the Venetian Republic, under the Doge John Mocenigo, this book was given to the press in Venice by the illustrious Nicolas Jenson of France, on the thirteenth of June, in the year of Redemption 1480.

Following the custom of the copyists, the types for their colophons were of the same size as those used for the text. When these types were small, as they are in some following facsimiles, the colophon was really insignificant. Yet there were exceptions.

The colophon of the *Psalter* of 1457 was properly presented in the noble types of its text, and no reader can complain that its imprint is obscure, even if it was put at the end of the book; but this book and all books in very large types were made at too great cost and were slow of sale. Buyers wanted handier books of smaller size and at lower prices, and for their needs small types had to be made.


Impressum est hoc opusculum Venetiis per Franciscū renner de Hailbrun M.cccc.lxxxiij.

Laus deo.

From A Supplement.[1] Franz Renner, 1483.


C Poggii florentini secretarii apostolici facetiarū liber explicit feliciter. Impressus Antwerpie p me Mathiam goes die tercia mēsis Augusti. Anno dñi. M.cccc.lxxxvii.:

From an edition of Poggio.[2] Matthew Goes, Antwerp, 1487.

[1] This little book was printed at Venice by Franz Renner of Heilbronn, 1483. God be praised.

[2] Here endeth the book of witty sayings of Poggio of Florence, apostolic secretary. Printed at Antwerp by me, Matthew Goes, the third day of August, in the year of our Lord 1487.

Eam insuper correctionem nouam Nicolaus Jenson Gallicus vir imprimis catholicus: erga omnes gratus: benefícus: liberalis: verax: constans: pulchritudine: magnitudine: fidelitateq; imprimendi: in toto terrarum orbe: pace omnium dixerim: primus: mira etiam celeritate: nostra hac tempestate velut: singulare munus celeste: nobis ipsis dedit. Anno Salutis. MCCCCLXX. Idibus Junijs feliciter. Vale

From the De Veritate Catholicae Fidei, by Thomas Aquinas.[1] Nicolas Jenson, Venice, 1480.

A colophon of Jenson

Another reason for the increasing use of smaller type may be found in the verbosity of some books in great request. Many bulky and expensive volumes would have been required if types of three or four lines to the inch had been selected for the Bible, or for the works of Thomas Aquinas or St. Augustine.

The boldness that was lacking in the colophon was sometimes made up by self-assertion. Some printers made use of it to extol the merit of their books, and to brag of their superior ability as editors and greater skill as printers.

Jenson's works show that he stood in the front rank of type-founders and printers, but he does not rest upon that undenied ability: he will have the reader know that he was a good Catholic and an estimable man in every way. This obtrusion of

[1] Moreover, this new edition was furnished us to print in Venice by Nicolas Jenson of France, a true Catholic, kind toward all, beneficent, generous, truthful, and steadfast. In the beauty, dignity, and accuracy of his printing let me (with the indulgence of all) name him the first in the whole world; first likewise in his marvellous speed. He exists in this our time as a special gift of Heaven to men. June thirteenth, in the year of Redemption 1480. Farewell.

personal qualities does not appear in his earlier books. In his *Cornelius Nepos* of 1471, printed in a new roman letter, Jenson broke away from the fetters of custom and set his colophon entirely in capital letters. To call special attention to it he put a blank between each line so that the composition should have a proper relief of white space

PROBI AEMILII DE VIRORVM EXCELLEN-
TIVM VITA PER. M. NICOLAVM IENSON
VENETIIS OPVS FOELICITER IMPRESSVM
EST ANNO A CHRISTI INCARNATIONE.
M.CCCC.LXXI. VIII.IDVS MARTIAS.

From an edition of Cornelius Nepos.[1] Nicolas Jenson, Venice, 1471. Reduced facsimile.

and be made more readable. This preference for capital letters, and for blanks between the lines, seems a prefiguration of one modern method of title-page display.

There were many printers in Italy during the last quarter of the fifteenth century who were not content with the mean position and scant wording of the traditional colophon. Some of them tried

[1] The Life of Illustrious Men by Aemilius Probus. Printed by Nicolas Jenson at Venice, the eighth of March, and in the year of the Incarnation fourteen hundred and seventy-one.

to vary the usual form of words, and to make the colophon more attractive by putting it in metre. Franz Renner and the brothers Speyer of Venice, Ulric Hahn of Rome, and others furnished to the reader colophons in metre.

Rubertus celeber finxit non parua minorum
Gloria me fratrum Paulo regnante fecūdo.
Quarto ſed Sixto ueniēs Halbrūna alemānus
Franciſcus formis ueneta me preſſit in urbe
Mille quadringentis & ſeptuaginta duobus .

From a book by Roberto de Litio.[1]
Franz Renner, Venice, 1472.

Printers not poetically inclined tried to make their colophons noticeable by eccentric arrangements of types. A squat Venetian wine-cup appears in an edition of Petrarch by Bartholomew Valdezocchio, made at Padua in 1472.

A German drinking-glass is shown by John Schoeffer in his edition of Trithemius, dated 1515. This colophon is a curious bit of typographical legerdemain, but it is an untruthful bit of history, for it suppresses the name and services of Gutenberg.

[1] Famous Robert, the glory of the Franciscan brothers, composed me in the reign of Paul the Second. Franz the German came from Heilbronn in the time of Sixtus the Fourth, and printed me on types in the city of Venice in 1472.

Franciſci petarcæ laureati poetæ
necnon ſecretarii apoſtolici
benemeriti. Rerum
uulgariū fragmē-
ta ex originali
libro extracta
In urbe pa
tauina li
ber abſo
lutus eſt
fœlici
ter.
BAR. de Valde. patauus. F. F.
Martinus de ſeptem arboribus Prutenus.
M.CCCC.LXXII.
DIE VI. NO
VEN
BIRS.

From an edition of Petrarch.[1] Valdezocchio, Padua, 1472.

[1] Fragments of common things excerpted from the original book of Francesco Petrarca, poet laureate and excellent apostolic secretary. The book was completed in the city of Padua. Bartolomeo de Valdezocchio of Padua and Martinus de Septem Arboribus of Prussia printed it. November 6, 1472.

¶ IMPRESSVM ET COMPLETVM EST PRESENS chronicarum opus anno dñi. M D XV. in uigilia Margaretæ uirginis. In nobili famoſaq; urbe Moguntina, huius artis impreſſorię inuentrice prima. Per IOANNEM Schöffer, nepotē quōdā honeſti uiri IOANNIS fuſth ciuis Moguntīn, memorate artis primarij auctoris Qui tandē imprimendi artē proprio ingenio excogitare ſpecularicq; cœpit āno dñicę natiuitatis M CCCC .L. indictiōe XIII. Regnante illuſtriſſimo Ro. imperatore FREDERICO III. Preſidente ſanctæ Moguntinæ ſedi Reuerēdiſſimo in chſo pre domino THEODERICO pincerna de Erpach prīcipe electore Anno aūt M.CCCC.LII. perfecit deduxitq; eā (diuina fauente gratia) in opus inprimēdi (Opera tīn ac multis neceſſarijs adinuentionibus PETRI Schöffer de Gernsheim miniſtri ſuiq; filij adoptiui) Cui etiam filiam ſuam CHRISTINAM fuſthīn, p digna laborū multarūq; adinuētionū remuneratiōe nuptui dedit. Retinerūt aūt hij duo iā prenominati IOANNES fuſth & PETRVS Schöffer hāc artem i ſecreto (oīm ibus miniſtris ac familiaribus eor, ne illā quoq; modo manifeſtarēt, iureiurādo aſtrictis) Quo tandē de āno dñi M CCCC LXII p eoſdem familiares i diuerſas terras, puincias diuulgata haud parum ſumpſit icrementum.

CVM GRATIA ET PRIVILEGIO CAESAREE MAIEſtatis iuſſu & ipenſis honeſti IOANNIS Haſelperg ex Ala maiore Conſtantiēn dioceſis.

Compendium of Trithemius. John Schoeffer, Mainz, 1515. Reduced facsimile. (See next page for translation.)

The colophon was often composed in the form of a funnel or inverted cone, and this form was used afterward as an approved style of composition for the ending of chapters. The reader was warned by the tapering of the composition that the text was hastening to its end.

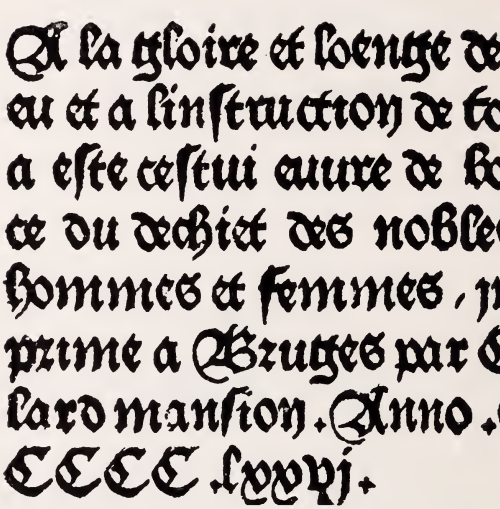
Another variation in the form of the colophon may be seen in the full diamond given to it in a treatise printed in 1524 by John Guyart at Bordeaux.

The funnel, diamond, wine-cup, and drinking-glass are incomplete exhibits of early freaks with

The present chronicle was printed and completed in the year of our Lord 1515, on the eve of Margaret the Virgin, in the noble and famous city of Mainz, the first inventress of this art of printing, by John Schoeffer, grandson of the late worthy John Fust, citizen of Mainz, the chief originator of the said art. It was in the year of the birth of our Lord 1450, in the thirteenth Indiction, during the reign of the illustrious Roman Emperor Frederick III, the most Reverend Father in Christ, Theoderic, Cup-bearer of Erbach and Prince Elector, being Archbishop of Mainz, that Fust at length began by his own unaided genius to devise and experiment upon a method of printing. This, with the help of divine grace, he perfected and applied to practical purposes in the year 1452. This result, however, was not attained without the aid and the many indispensable improvements of Peter Schoeffer of Gernsheim, his workman and adopted son, to whom, in fitting recognition of these labors and many discoveries, he also gave in marriage his daughter Christine. Now the two just mentioned, John Fust and Peter Schoeffer, kept this art a secret, binding all their workmen and servants by an oath not to make the process known in any way. From the year 1462, however, it was carried by these same workmen into different countries of the world, and made no slight advance. With the grace and privilege of the Imperial Majesty, and at the bidding and expense of the worthy John Haselberg of Rheinau in the diocese of Constance.

types; the forms of crosses and wedges, pyramids and globes, were other shapes then supposed to make print more readable.

These fantastic arrangements of types, regarded as work of merit, served as precursors of the en-

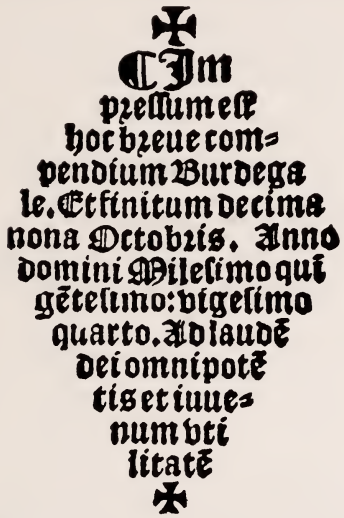


From an edition of Boccaccio.[1] Colard Mansion, Bruges, 1476.

graved device about to come in fashion, but it was difficult then as it is now to cramp types in the strait-jackets of a geometrical form. To do it with

[1] To the glory and praise of God and the instruction of all, this work of Boccaccio on the Fall of Noble Men and Women is printed at Bruges by Colard Mansion in the year 1476.

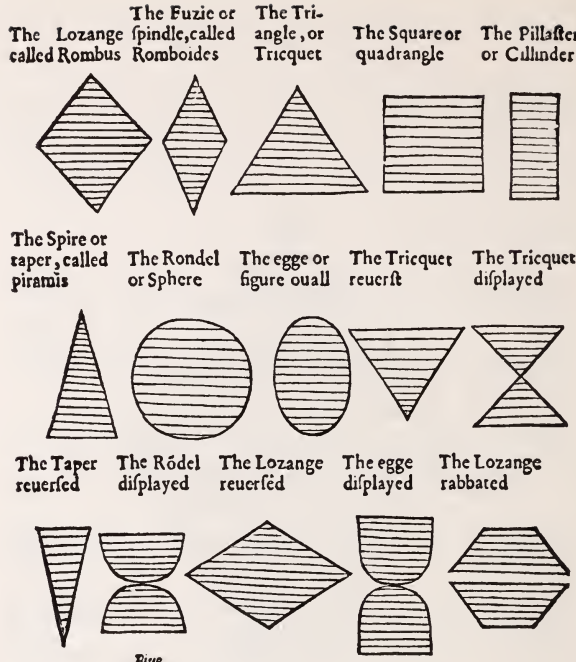
success the compositor had to abbreviate words, omit or widen spaces, and suppress capital letters with a freedom that would be adjudged unpardon-



From a Compendium of Medicine.[1] John Guyart, Bordeaux, 1524.

able in any modern book. Yet all these artificial forms seem to have been approved, for one rhetorician at least showed envy. Puttenham, in his *Arte of English Poesie*, advised versifiers to select words and construct metre so that verses could be

[1] This short compend was printed at Bordeaux and finished the 19th of October, in the year of our Lord 1524, to the glory of God and the advantage of youth.



Pitie
Sore batailes
Manfully fought
In bloudy fielde
With bright blade in hand
Hath Temir won & forſt to yeld
Many a Captaine ſtrong and ſtoute
And many a king his crowne to vayle,
Conquering large countreys and land.
Tet ne uer wanne I wi ſo rie,
I ſpeake it to my greate glo rie,
So deare and toy full wa to me,
As when I did firſt con quere thee
O Kerme ſine . of all myne foes
The moſt cruell , of all myne woes
The ſmarteſt , the ſweeteſt
My proude Con queſt
My ti cheſt pray
O ere a daye
Lend me thy ſight
Whoſe only light
Keepes me
Alius.

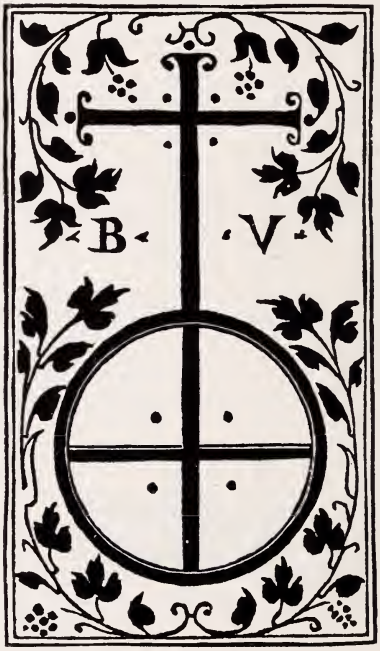
Sound
O Harpe
Shril lie ouse
Temir the ſtous
Rider who with sharpe
Trenching blade of bright ſteele
Hath made his fierceſt foes to feele
All ſuch as wrought him shame or harme
The ſtrength of his braue right armes,
Cleauing hard downe vnto the eyes
The raw ſkulles of his enemies,
Much honor hath he wonne
By doughtie deedes done
In Cora ſone
And all the
Worlde
Round.

From The Arte of English Poesie, by George Puttenham, London, 1589. Reduced faesimile.

squeezed in the forms shown on the previous page, and he proves the possibility of the method by a few amusing exhibits.[1] His was one of many attempts to improve the unimprovable—not a whit more praiseworthy than the old fashion of pruning little trees in an absurd imitation of the shapes of boxes, birds, or beasts. We have outgrown these fancies about constructing poetry in geometrical forms, and for training vegetation in unnatural shapes. It is now the general belief that trees are not bettered by distorting their natural outgrowth, but the notion still lingers in the minds of a few amateurs of our time that typography can be improved by distorting types, by dislocating syllables, by abbreviating words or spacing single types in short lines, after the method of Procrustes, when the words do not fit a prescribed measure.

1 Puttenham says that a construction of verse in geometrical forms "is fomewhat hard to performe, becaufe of the reftraint of the figure from which ye may not digreffe. At the beginning they wil feeme nothing pleafant to an Engliſh eare, but time and vſage wil make them acceptable inough, as it doth in all other new guiſes, be it for wearing apparell or otherwiſe."

Venetiis per Bernardinum Venetum de Vitalibus
Anno Domini .M. D. XVII. Die Vltimo
Menſis Nouembris Regnante Sere/
niſſimo Principe Dño. D. Leo/
nardo Lauretano Dux
Venetiarum
Inclytiſſi
me.



The last page of an early edition of Caesar's Commentaries.

II

TITLES WITH DEVICE

BOOKS were printed from type with nearly all the usages of the copyists for many years before the colophon was discarded. It should have been foreseen that the colophon often would be set in very small type, or be put in an obscure place, and give serious annoyance to readers who would have to search for the exact name of the book and its printer, and the date and place of printing, in a petty paragraph at the end of the text, where it was sometimes obscured by the index that followed. Peter Schoeffer had a forewarning of this defect, and he provided for it by adding to his colophon the black device of Fust and Schoeffer. Other printers followed the example, and had bold devices engraved that

were intended to serve as seals to a signature. It was hoped that the distinctiveness of a peculiar device would be remembered by the book-buyer who had forgotten the name of his preferred printer.

In the beginning the device was put at the end of the book, above or below the colophon. It was at first a small and simple design in white on a black ground; but the eagerness to have a device that should be striking led to its enlargement and afterward to an entire change of position. When the greater part of the last page was preoccupied by the last paragraph of the text, the device required a separate page. This led to making full-page devices and afterward to the putting of the device on the first page.



Device of Fust and Schoeffer.

There were objections to the device of solid black background: it was difficult to print with a full color of black; if the book were bound before the ink had dried, the moist ink would transfer color to the page that faced it; it was needlessly conspicuous; it was in a style not liked by critical Italian publishers, who preferred engraving in outline.

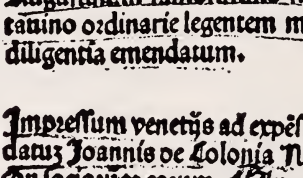
The size of the device gradually increased until it had to be put on a full page. Then followed the

ΣΙΜΠΛΙΚΙΟΥ ΜΕΓΑΛΟΥ ΔΙΔΑΣΚΑΛΟΥ
ΥΠΟΜΝΗΜΑ ΕΙΣ ΤΑΣ ΔΕΚΑ ΚΑΤΗ-
ΓΟΡΙΑΣ ΤΟΥ ΑΡΙΣΤΟΤΕΛΟΥΣ



Title-page of an early edition of Aristotle.
Printed by Kalliergi, Venice, 1499.

query, Why should the very important page that contained colophon and device be put at the end of the book,[1] where it cannot be readily inspected?


Explicit scriptuz super tertio sententiaꝝ
rum editum a fratre Ioanne duns: ordi
nis fratrum mioꝝ doctoꝛe subtilissimo
ac omnium theologoꝛum pncipe. Per
excellentissimum sacre theologie docto
rem magistrum Thomaz penketh an
glicū oꝛdinis fratrū heremitarū sancti
Augustini: in famosissimo studio Pa
tauino oꝛdinarie legentem maxima cū
diligentia emendatum.

Impꝛessum venetijs ad expẽsas ꝛ man
datuz Joannis de Colonia Nicolai ien
son socioꝛūqꝫ eoꝛum. Anno domini
M.cccc. lxxxj.

Laus deo.

From the Super Tertio Sententiarum of John Duns Scotus.[2]

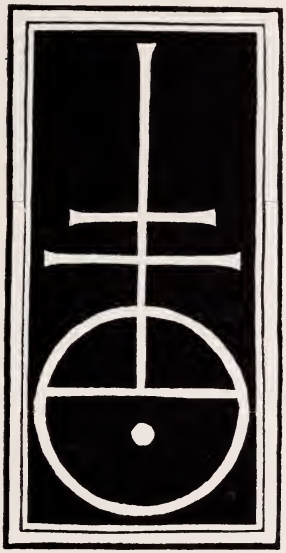
The importance of the title in the front of the book was generally admitted, but the change from last

[1] One peculiarity of the old colophon is not yet out of fashion in England: it is the printer of a book who puts his name at the end of the work; it is the publisher who goes to the front. In America, the name of the printer is usually on the back of the title-page, which also contains the notice of copyright.

[2] "Printed at Venice by the order and at the expense of John of Cologne, Nicolas Jenson & Company. In the year of our Lord fourteen hundred and eighty-one. To God the praise." In his Venetian Printing Press (p. 15) Brown says that Jenson was then a member of two distinct publishing-houses.

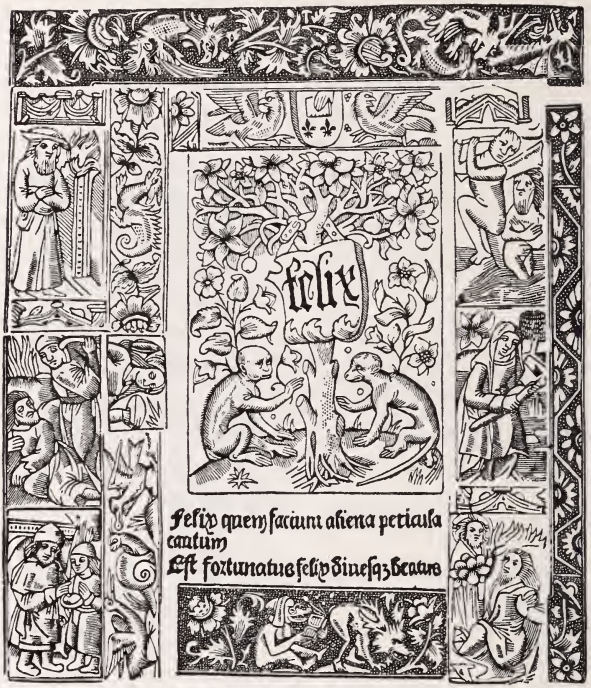
to first page, with an improved arrangement of the title-page matter, was made slowly and without system.

The printers of France seem to have been the most forward in changing the position of the device from the last to the first leaf of the book. Their devices were usually cut on wood, but sometimes on soft metal. They contained the name of the printer in bold lettering, and sometimes a pious motto was added, but the new form of title-page did not always name the book in which it appeared. The device was intended not for one but for all books of that printer, and for this reason it cannot be rated as a true title, although it incompletely answered this purpose. To adapt it to a changed size of leaf, some printers had it reëngraved, cutting it larger or smaller; but it was a commoner practice to add strips and pieces of decorative bordering to a small device to make it of the



Device of Jenson.
(See opposite page.)

same size as a page of the text. There are seventeen different bits of design around the accompanying



Device of Felix Balligault, Paris, 1497. From his edition of Ludolphi Vita Christi. Reduced facsimile.

device of Balligault, each bit obviously made for a different purpose, but they were put together as patchwork to fill out the page. Their impropriety



Device of Simon Vostre, Paris, 1508. Reduced facsimile.

as decorations in a frontispiece to a *Life of Christ* does not seem to have been an offence to buyers of the book.[1]

One of the most interesting of early titles is that used by Jodocus Badius Ascensianus in his first edition of *Ausonius*, published at Paris in 1513, in which he gives us a representation of a part of the

[1] In his Les Heures Gothiques (Rouen, 1882) Soleil criticizes the ornamentation of the Books of Hours in this fashion:

"The illustrations here shown [page 49 of this book] put before us, interspersed with a few rural sketches, the strange conceptions of the designers of this period, who had before their eyes as strong motives of inspiration the grotesque sculptures of our old cathedrals. Against these creations, which were often more than free in the twelfth century, the celebrated founder of Clairvaux [St. Bernard] eloquently protested. 'What good purpose,' he asks, 'do these ridiculous monstrosities, these prodigies of beautiful deformities or deformed beauties, serve in the cloisters, before the eyes of the friars during their pious readings? Why these indecent monkeys, these furious lions, these monstrous centaurs, half-human mongrels, these spotted tigers, these soldiers who fight, these hunters who blow the horn? Here one head is fitted on several bodies; there one body has many heads. In one figure a beast has the tail of a serpent; in another the head of a beast is fitted to the body of a fish. Sometimes it shows a monster with the breast of a horse and the hind quarters of a goat, and then again the body of a horned animal terminates with the croup of a horse. Everywhere appeared a variety of strange forms of such luxuriant and fantastic design that the friars must have been more occupied in deciphering the sculptures than in studying the books. More time was spent in the contemplation of these figures than in meditation on the divine law! Great God! If you are not ashamed at these improprieties, at least you should regret the enormity of their cost.' What would St. Bernard have said in the sixteenth century if he had stood before the bloated satyrs and dishevelled bacchantes, presented in the most daring postures, not only in the alcoves of churches, but in the Books of Hours intended for the faithful!"



Device of Thielman Kerver, Paris, 1525. Reduced facsimile.

interior of the early printing-office. A pressman and a woman compositor are near a printing-press, which has on its wood cross-beam the Latin words "Prelū Ascēsianū," or the printing-press of Ascensianus. At the foot of the page is the imprint, with the advertisement, Sold in the printing-house of Ascensianus. Here we notice the first steps toward the fashioning of the modern title-page; the compositor knew the value of paragraphs and of white space after their endings, which helped to make clear the distinction between different chapters of subject-matter.

The printers of books of devotion and romance, or of primary education, were quick to notice the value of an attractive print on the first page. A great initial letter or a startling picture was an enticement to the apathetic buyer not to be neglected. The pictures selected for early titles were usually in outline, so made in the belief that the buyer would fill up the white spaces with washes of bright color after the methods of school-boys.

Nor could printers who made for scholars serious books in black-letter resist the call for a decorative treatment of the first page. The sombre gothic character then in vogue required some additional grace of engraving. When pictures could not be procured, borders and initials were an acceptable alternative.

Gunther Zainer of Augsburg (about 1471) provided for important paragraphs in the text of his

D. Ausonij Pęonij Bur

degalensis Poetæ: Augustorum Præceptoris: viriq; Consularis opera diligentius iterũ castigata, & in meliorem ordinẽ per quinq; Tomos restituta.

In quorum primo sunt Epigrammata.

In secundo Edyllia.

In tertio Epistolæ.

In quarto Gratiarũ actiones. Ludus Sapientum. Catalogus vrbium nobilium. Labores Herculis. Cęsarum. xii. descriptiones.

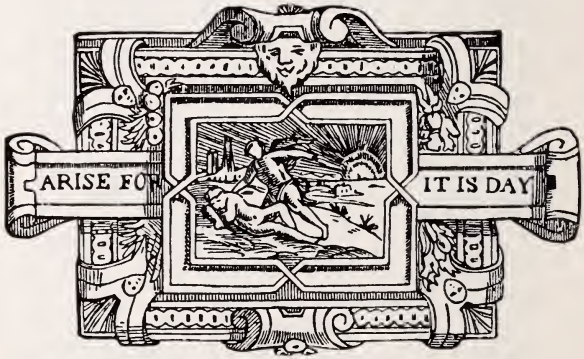
In quinto Iliados & Odysseæ Homeri in singulos libros Periochæ.



Vænundantur in Officina Ascensiana.



Device of Aldus Manutius, in the Statius of 1502.



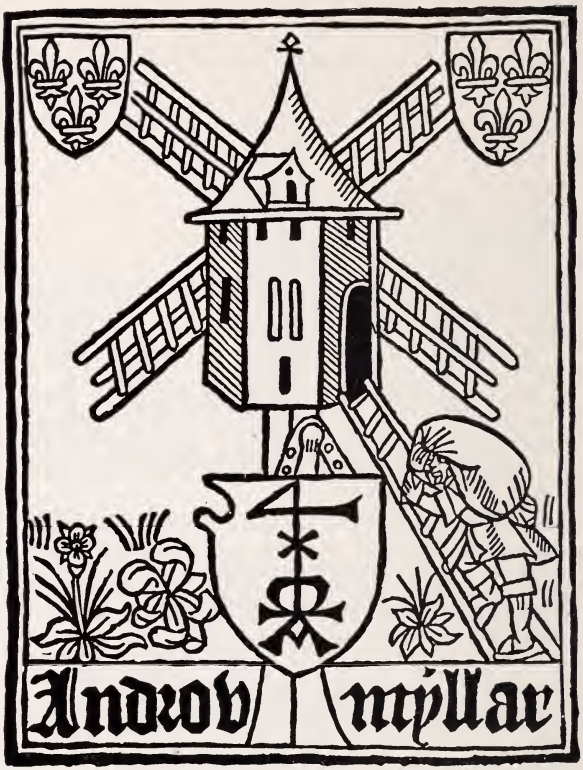
Device of John Daye, London, 1560.

books large and ornamental initial letters, which were scattered through the text to enliven the gloom of its black print. Like the image prints of the period, the initials were often in outline, in the



Initial and device of Olivier, Rouen, 1490.
Reduced facsimile.

hope that buyers would fill the blank spaces with red ink. Zainer's method was eagerly adopted by the printers of all countries. For the first pages of books of devotion large initials seem to have been regarded as specially appropriate. The decorative M from the *York Missal*, printed for English readers at Rouen, in 1490, is a pertinent example.



Device of Andrew Myllar, Edinburgh.

Aldus Manutius had for his books the device of a dolphin twisting about an anchor; Anthony Gryphius, punning on his name, chose a frisky griffin. Nearly every printer had a device, but

¶ Here begynneth the book of the ſubtyl hiſtoryes and Fables of Eſope whiche were tranſlated out of Frenſhe in to Engliſhe by Wyllyam Caxton at Weſtmynſtre In the yere of oure Lorde. M. CCCC. lxxxiij.

FIrſt begynneth the lyf of Eſope with alle his fortune how he was ſubtyll/ wyſe/ and borne in Grece/ not fere fro Troye the graunt in a Tolbue named Amonco/ whiche was a nonge other dyſformedy and cuyſſe ſhapen/ For he had a grete hede/ large vyſage/ longe Iolues/ ſharp eyen/ a ſhort necke/ wrie backed/ grete bely/ grete legges/ and large feet/ And yet that whiche was werſe he was domme/ and coude not ſpeke/ but not withſtondyng al this he had a grete wytte & was gretely Ingenyous/ ſubtyll in anſwerynges/ And Io[illegible] [illegible] wordes



¶ This hiſtorye conteyneth/ How he excuſed hym of that was Impoſed to hym/ that he ſhold haue eten the fygges of his lord

Title-page of the Fables of Aesop. William Caxton, Westminster, 1483. Reduced facsimile.

few have artistic merit. In England the device most liked was that which conveyed to the reader a pun on the printer's name or a suggestion or pictorial description of his sign, or of the house or the street in which he worked. On the Continent geometrical designs or angular additions to the cross were customary. Heraldic emblems were preferred in Germany. In his book *Marques Typographiques*, Silvestre truly reproduced more than thirteen hundred devices, yet he confined his illustrations to books in the French language made by French printers before the end of the seventeenth century.



Device of Anthony Gryphius, Lyons, 1578.

In his book on title-pages, Pollard presents other illustrations of French initials. All are quaint and pleasing, but a frequent repetition of the same initial L (for the definite article *Le*) in many books must have been monotonous, for it was not possible to devise new forms of the letter L which would be as attractive as a picture or a floriated border. Much as it may be admired now, the large decorative initial for the title-page proved a fleeting



Device of William Caxton. Reduced facsimile.

fashion: it was falling into disuse at the beginning of the seventeenth century.

The repetition in different books of the same device was another offence to the reader that became too monotonous to be endured. It did not always identify the printer, nor did it specify the

Vita omniū philoſo-
phorum ⁊ poetarum cum auctoꝛitatibus ⁊ ſentēt̄ijs
aureis eoꝛundem annexis.



¶ Cum bonis ambula. Moꝛs pctōꝝ peſſima:
Sic vtere tuo/vt alieno non egeas.

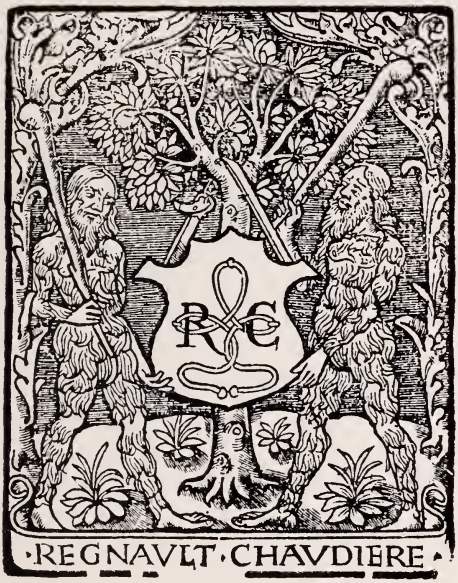
By an unknown printer of the fifteenth century.

book. To silence growing objections, printers of trivial works began to make smaller devices, and to give more prominence to the name of the book and

Petronij Arbitri: quatenus

extare comperitur, Satyræ fragmentum, cuius vel hoc vnum distichon, quod nemini doctiorum non est in ore, estimationem indicat, & precium.

Quisquis habet nummos, secura naue iget aura,
Fortunamq; suo temperet arbitrio.



CVenundatur in via Iacobea ab Reginaldo Chalderio, sub signo sylueſtris hominis.

Petronius Arbiter, Chaudiere, Paris, 1520.
Reduced facsimile.

MAXIMI TYRII PHI loſophi Platonici Sermones ſiue Diſputationes XLI.

EX COSMI PACCII ARCHIepiſcopi *Florentini interpretatione*,

Ab Henrico Stephano quamplurimis *in* locis emendata.



EX OFFICINA HENRICI Stephani Pariſienſis typographi.

AN. M. D. LVII.

Title-page and device of Henry Stephens.

its author. The printers of standard books have always resisted the tendency to make a needless display of their names or signs: the devices on the title-pages of Aldus, Stephens, Froben, Plantin, and the Elzevirs were sometimes large, but they did not belittle the name of the book.

With the decline of printing in the seventeenth and eighteenth centuries may also be noticed the decline of the device. Books of merit were often published without a device, yet the need of a decorative spot on a bleak title-page seems to have been felt by the printers of every nation. Some inserted on the title-page old woodcuts previously used for books of devotion, and they were often inappropriate; others made use of hackneyed emblems, or of the unmeaning decoration of a basket or pot of flowers. Many years passed before the title of the book and the name of the author received rightful prominence, and the publisher became content with his name at the foot of the page, in type of proper subordination.

The revival in England of the device on the title-page is largely due to Pickering of London, who put it in many of his books after the year 1840. Following the ancient English custom, his first device was a pun on his own name, a pike around a ring. He tired of it soon. Next came a monogram of more pleasing form. His permanent device was an adaptation of the trade-mark of Aldus, with the motto: An English disciple of Aldus. Whittingham

had many devices: beginning with a monogram, he ended with a heraldic lion rampant. The Chiswick Press, now under control of George Bell, makes a



An early device of Pickering.



A later device of Pickering.

bell the feature. Devices of other printers of note will be found in following facsimiles of titles. The monogram is a favorite with modern French publishers: many of their devices are ingenious and all are graceful.

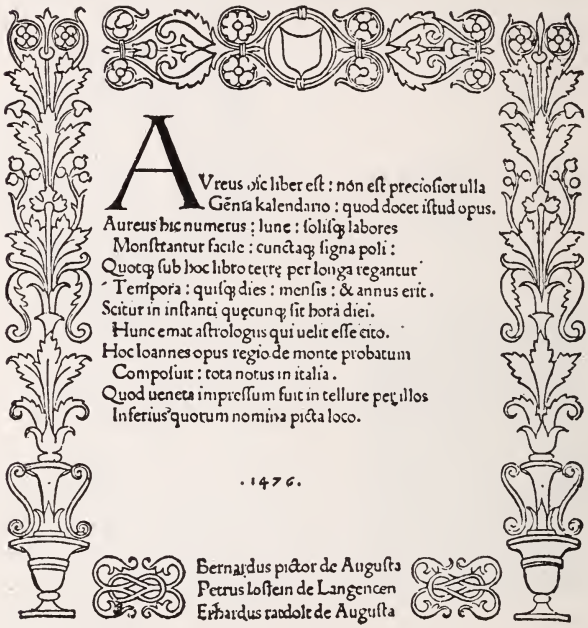
III

TITLES WITH ENGRAVED BORDERS

ERHARDUS RATDOLT, from Augsburg, Germany, obtains distinction as the maker of the earliest book with printed decoration on the title-page. This book, the *Calendar of Johannes Regiomontanus*, was published at Venice in 1476, in which city Ratdolt practised his craft for ten years after. The words in this graceful border are not in the usual form of a title, for they introduce and commend only, but they pass for a title because they specify the place, date, and names of the makers of the book.

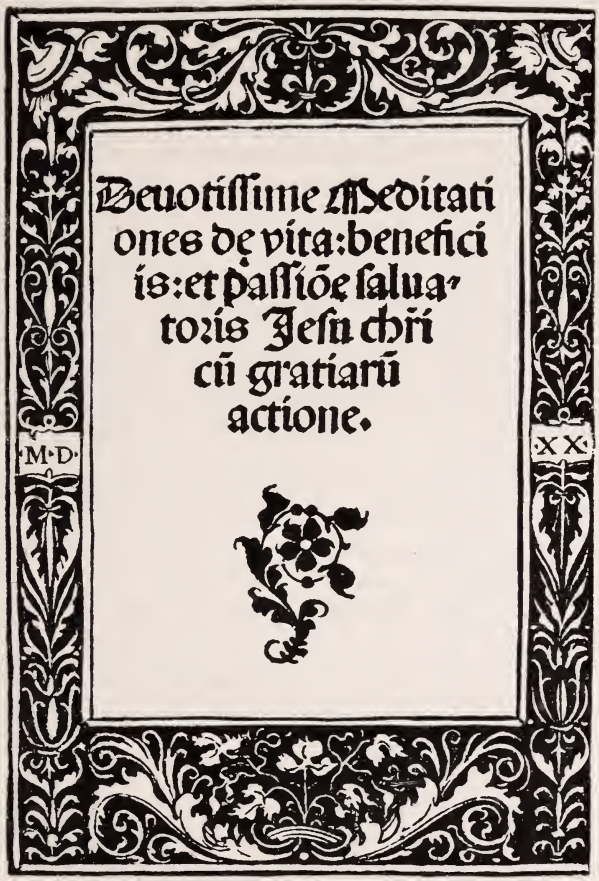
Ratdolt is also honored for the elegance of his initial letters in other books, and for the brighter-colored inks he made for their greater decoration.

The illustrations of books printed by him in Venice were finer and more beautiful than those of his earlier work in Germany, but they were in the old

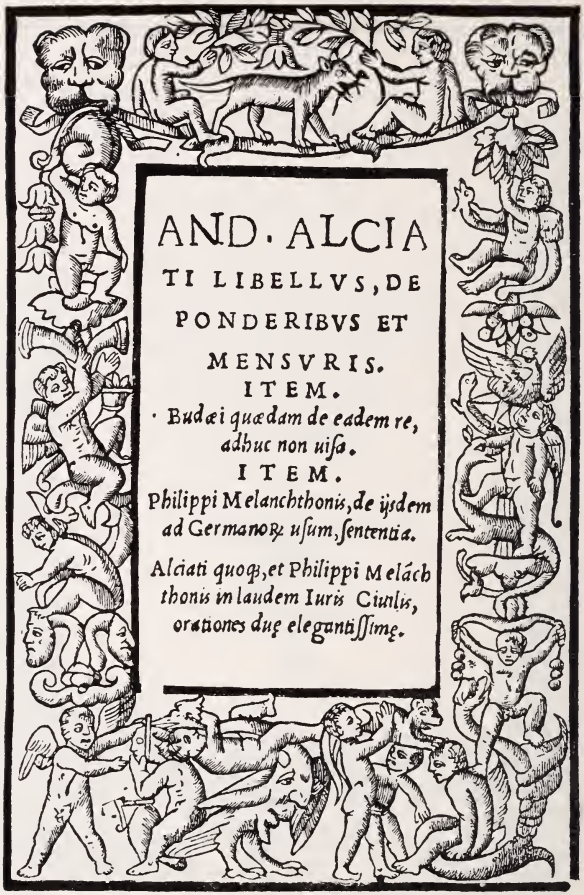


Title-page of the Calendar of Regiomontanus. Printed by Ratdolt at Venice, 1476. Reduced facsimile.

style of pure outline, which required not a little labor, for the engraver had to cut away the larger part of the surface of the block to make lines in high relief.



Supposed to have been printed by Sigismund Brith, 1520.
Reduced facsimile.



Printed by Melchior Sessa, at Venice, 1532.
Reduced facsimile.

In the hope of securing an equally good effect in the print, and to save apparent waste of labor, Ratdolt and other printers of his time afterward undertook to have their designs presented as white lines on a solid black background. This method seemed the shorter way to a better result. It was easier to cut occasional furrows in a flat field after the method of the copperplate-engravers than it was to scalp and entirely remove the largest part of that field. Sometimes an engraving so made did prove much more effective in print than the older method of building up black lines on a white field, but the new method brought with it a new difficulty: it taxed beyond its ability the power of the wood-framed printing-press then in use. A small initial or device, or a narrow border with a black background, might be printed without extra labor, but the proper printing of a large black border on more than one page was quite impracticable. The resistance offered by one large block, nearly solid as to its black, was much more than that of the pages of type printed with it.

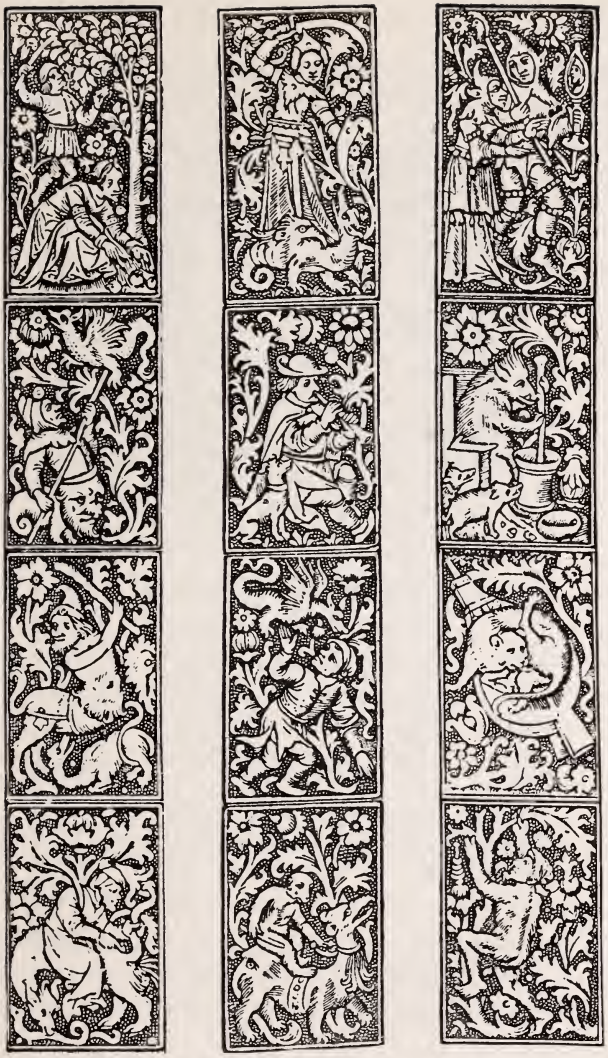
Although the new style of engraving made hard presswork for the printer, it came to stay, for it was cheaper. Engravers who sought shorter cuts to effective results, and publishers who tried to get showy illustrations at the smallest expense, were slow to admit its unfitness, and they persisted in its practice even after repeated failure. The decline of the art of engraving on wood, which dates from

the beginning of the sixteenth century, began with persistence in the practice of a style of engraving that could not then be properly printed.

Other printers in Italy made use of the black background for an ornamental border to illustrations or to first pages, but many of these borders were narrow, like those of picture-frames, which seem to have been taken for models. Although the borders were often black, the illustrations inclosed by them were usually in the outline manner. The black borders appear at their best when they inclose black gothic letter; the borders in outline, when they surround a roman or light-faced letter. Dr. Lippmann wisely says that the great charm of the books of the early Venetian printers is in "the clear and simple style of the illustrations that harmonize perfectly with the elegant roman types of the texts."

The black-bordered title-page was imitated by printers in all countries, but nowhere did it have greater admirers than in France. In many borders the engraver tried to adapt this style of engraving to the weakness of the hand-press by puncturing the background with points that would show white in the print. This style was known in France as *criblée*, or pierced with holes as in a sieve, from which the name is derived.[1] The solid background had been found impracticable: it called for

[1] The initial letters of the chapters in this book are the designs of Ratdolt.



Made for Thielman Kerver, at Paris, about 1501.

more ink, and excess of ink choked the close lines of the engraving and muddily thickened the print.

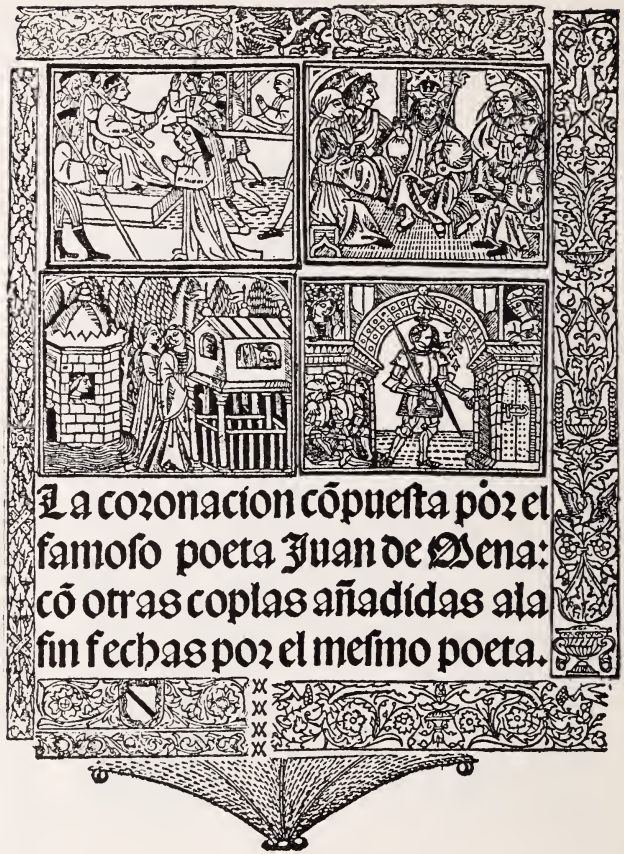


Printed by Anthony Koburger, Nuremberg, 1514.

Even when the block had been most intelligently inked, the weakness of the press and the roughness of the paper prevented a perfect transfer of ink to



Printed by Simon da Luere, at Venice, 1497.
Reduced facsimile.



La Coronacion. Jacob Cromberger, Seville, 1517.

paper. Instead of a solid velvety black, the print would reveal in unexpected places patches of gray

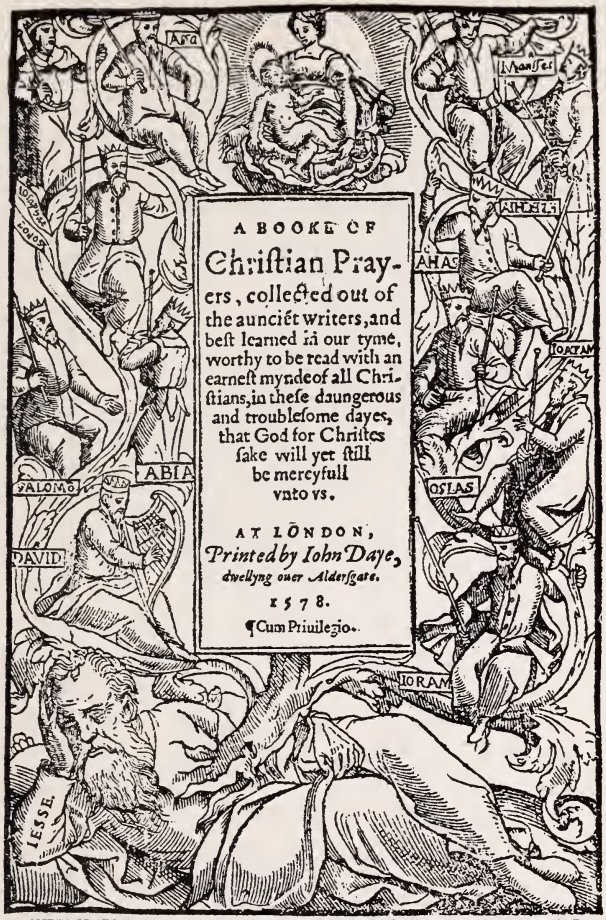


Printed by John and Gregory de Gregoriis, at Venice, 1495.
Reduced facsimile.

that seriously damaged the effect intended by the designer. When the solid background had been cribbled, the block needed less ink and less force for impression. The tone, changed from black to blackish gray, could be kept apparently uniform in tint, and that tint would be dark enough to give a proper relief to the white lines.

No illustration can be shown of early title-pages or first pages with engraved borders printed in two or more colors. Schoeffer's experiments in color-printing, as exhibited in the great initials of the *Psalter* of 1457, could not have been entirely satisfactory to him, for the few surviving copies of this book show that a colorist had to retouch by hand-painting occasional feebleness of color and defective impression. In the last edition of the book, made by his successors in 1519, the initials appear in one color only.

Lippmann writes that the Berlin print-room has a print in brown, green, and red, made by one Johann Hammen, a German, and that there were printers in Italy besides Ratdolt who tried to print in colors. We are told that woodcuts for printing in colors were made afterward by Albert Dürer, Burgkmair, and Cranach in Germany, by Ugo de Carpi in Italy, and even as late as 1754 by John Baptist Jackson, an English engraver on wood, who had printed at Venice, Paris, and London; but all experiments in color-printing were under the direction of artists who could not fully overcome



A BOOKE OF

Christian Prayers, collected out of the auncient writers, and best learned in our tyme, worthy to be read with an earnest myndeof all Christians, in these daungerous and troublesome dayes, that God for Christes sake will yet still be mercyfull vnto vs.

AT LONDON,
Printed by Iohn Daye, dwellyng ouer Aldersgate.
1578.
¶Cum Priuilegio.

Comment le bon paintre zeſis
Fut de contrefaire penſis
La tres grant beaulte de nature
Et de la paindre mit grant cure



Cy commẽce le romãt de la roſe
Ou tout lart damours eſt encloſe.

Le Roman de la Rose.
Printed by Jean Croquet, Geneva, 1479.

mechanical difficulties, and all attempts proved unsatisfactory. Before the fifteenth century closed,

book printers had reached the conclusion that an exact registry of printed color on shrinkable damp paper from two or more unequally shrinking blocks of wood was impracticable, and that printing in colors could be done safely in the colors of red and black only and from types of unshrinking metal.

The failure of attempts to print illustrations in colors did not check the art of engraving in relief. In many cities prints of excellence were made that showed increasing skill on the part of the engravers and an increasing desire on the part of the readers for illustrations. The frailty of the pearwood or applewood then largely used for engraving was a more serious check. The block of wood was softer than types of metal and more liable to bruises; it would warp, shrink, or crack with every variation from heat to cold, or from dryness to dampness, and no care could wholly prevent these mischances. In borders that had been engraved on wood and mortised in the centre for the types of the title, the shrinking of the wood and the wedging-in of the type were sure, sooner or later, to cause unsightly cracks in one or more corners that could not be entirely concealed.

To avoid the cracking of the block at the corners, the French printers of the *Books of Hours* made their borders out of the combination of four or more detached blocks engraved in the form of strips or bands. When the band was not wide enough, other bits of engraving were added, as may be seen

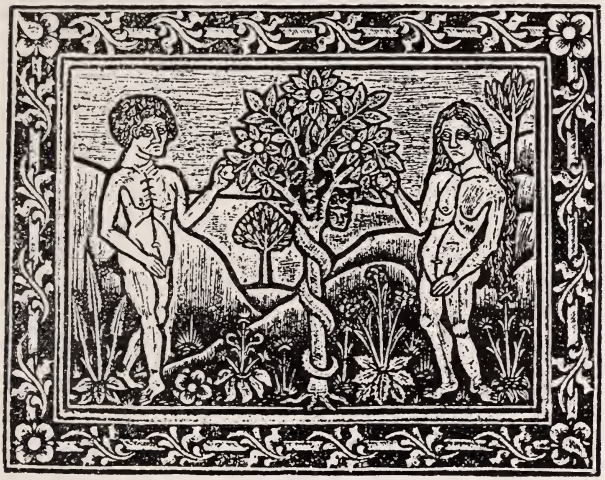
in the device of Felix Balligault. An impropriety of design in an added bit was regarded as of small importance. A bit too long was cut off; a bit too short was pieced out with petty fragments.

Decorative borders for titles were made with engraved designs in small squares of uniform width, so that they could be cut apart and combined with other squares in the construction of borders of a different size, which could be used in any future book. The small size of the blocks did not entirely prevent the warping of the wood, for in some *Books of Hours* printed before the year 1520 the smaller pieces are often painfully out of square. After this date the combinations of small bits were not frequent; a new border was made up with fewer pieces, and sometimes of one piece only. As these smaller pieces are truly square and connect with fair accuracy, there is reason for the belief that many engravings in relief of that period were cut upon blocks of metal.[1]

The combination of detached pictorial designs was rarely practised beyond France. It had been attempted on a larger scale in Holland, but not with pleasing results. In Italy the title-page border was usually of one piece mortised for type, and the

[1] The facsimile (reduced) on facing page, an exhibit of early engraving in relief on metal, was made by or for John Nummeister, a pupil of Gutenberg, and was used by Nummeister in his edition of Meditationes de Turrecremata, printed at Albi in France, in the year 1481. This book has other prints of similar size, but all are surrounded by the same border.

style most approved was that of an architectural interior, in firm outline, or with a little conventional shading. This was not enough for the en-



See foot-note on facing page.

graver in relief. He became envious of the copper-plate-printer, and imitated his elaboration.

One of the earliest attempts in England at the border made by combining detached woodcuts, and in imitation of the French manner, is seen in the *Queen Elizabeth Prayer-book*, printed in 1578 by John Daye of London. The greater part of the title-page of this book was engraved on one block, but the connected illustrations around the pages of text were of many pieces.

The very large engravings of Germany were shown to marked advantage in folio and quarto books. They may be noted in the *Nuremberg Chronicle* of 1493, in the *Coverdale Bible* of 1535, and in *Tyndale's New Testament* of 1536; but in none of these books is there any imitation of French or Italian mannerisms of engraving. Germans preferred large books and large engravings, and often secured the services of superior designers for their title-pages, which were filled with pictures in panels that fitly illustrated the text. One of the most noteworthy in this style is that made by Lucas Cranach for the translation of the *Bible* by Martin Luther, which was printed in 1541 by Hans Lufft of Wittenberg.

To keep within prescribed limits, the engravings of many remarkable borders for title-pages must be passed by without notice. It will not, however, be out of place to attempt an explanation of the early separation of these branches of the graphic arts. In the earlier part of the sixteenth century great masters in design like Dürer and Holbein in Germany, Mantegna in Italy, and the so-called Little Masters, like Salomon in France, became cheerful contributors to the improvement of the new art of typography. With them appeared also in several printing-houses incapables who could not design correctly or even engrave passably. Many woodcuts of Caxton and of early printers in Spain and in the Low Countries are sorry exhibits, and their too



Title-page of the "Breeches" Bible. Printed by Robert Barker, at London, 1611. Reduced facsimile.



La hiſto
ria delos nobles
caualleros Oliue
ros de caſtilla y·
artus dalgarbe.

Printed by Alaman, at Burgos, 1499.
Reduced facsimile.

negligent workmanship was often made worse by bad paper and printing. Every lover of prints who scrutinizes a genuine print of the *Passion*, or the *Life of the Virgin*, must wish that the blocks of Dürer in their best state had been preserved and could be printed by the German printers who are now so successfully reproducing these and other early masterpieces.[1]

Educated readers, who had been accustomed to the delicacy of the miniatures and illuminations in good manuscript books, could not have been content with the coarseness and muddy printing of the ordinary woodcut. Another class of readers saw more merit in elaboration than in design, for there were then, as there are now, readers who preferred a feeble miniature by a mediocre painter, if minutely drawn and prettily colored, to the strong work of a great master, boldly printed with a firm line and in black ink. To this class of readers the *Little Passion* and the *Dance of Death* were not satisfactory. They craved a delicacy of line, a minuteness in finish, and a receding in perspective which had not then been shown in any woodcut.

Nor is it probable that Holbein, Dürer, and other masters in design were entirely contented with the presswork done for them by any letterpress printer.

[1] During the first quarter of the sixteenth century France was the only country that showed increasing skill in typography; in every other country printing stood still or declined. This was unfortunate, for the engravers were making blocks that called for more care from the pressman.

The paper then in common use was often coarse and always uneven in thickness; the printing-press was shackly and too weak for hard pressure; the woolen blankets that diffused impression on the overlapping damp paper unavoidably thickened and maltreated the fine work of a good engraver. These were sad hindrances, but the liability of the unseasoned block of wood to warp or to crack was the greatest misfortune. The careful designer or engraver hesitated to put his best workmanship upon the block, which might be irreparably damaged before a dozen sheets could be printed. Engraving upon soft metal was a safeguard against cracking, but it made thicker lines and had other disadvantages. At its best, the engraving in relief was not satisfactory to designer or engraver, to printer, publisher, or reader. To printers everywhere woodcut printing was work of difficulty, of unpaid expense and unsatisfactory results. To the untaught reader the best woodcut was decidedly inferior to the ordinary copperplate. When the publishers had been slowly and quite unwillingly convinced of a growing preference for copperplate, the woodcut was ordered mainly for title-pages of small and inexpensive books.

The copperplate title-page, which first appeared in Italy, was not common in France or Germany in the middle of the sixteenth century. It reached its highest development not long after in Antwerp. No printer of the period equalled Christopher



Printed by Daniel Elzevir, at Amsterdam, 1677.
Reduced facsimile.

Plantin in his liberal use of engravings on wood and on copper for the illustrations and the title-pages of books.[1]

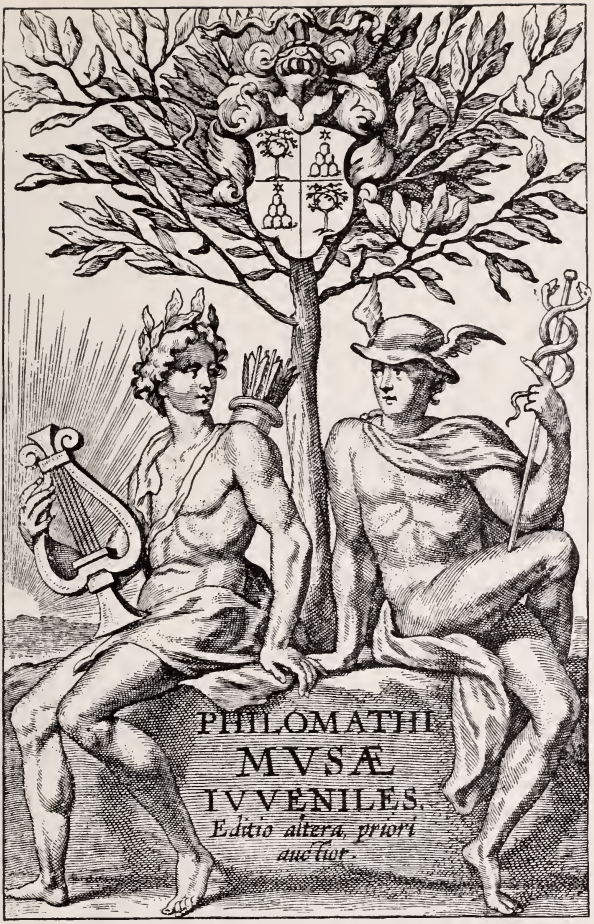
The development of the copperplate title-page, which deserves a treatise by itself, must here be passed with scant mention, as outside the field of strict typography. It is enough to say that copperplate title-pages and illustrations supplanted woodcuts in every pretentious book, and that they kept

1 Plantin's account-books, still preserved, show that the engraving on copper of title-pages of books in folio cost from seventy to one hundred florins each. Initial letters engraved on wood, some of great size and full of fine work, did not average in cost more than ten sous each. Some cost but one sou. The little figures of a missal, admirably cut on wood by Van Leest, cost from twenty sous each, and larger blocks full of figures from five to ten florins.

Mechanical, literary, and artistic work could then be bought for little money. Plantin's compositors earned from seven to nine sous a day; some of his educated readers and correctors were paid much smaller sums. Jerome Wiericx, his favorite engraver, valued his time at eight florins a day, but his prints of folio size were then sold in Antwerp at six or eight sous each. Equally low prices prevailed in London for a long time after. Wenceslaus Hollar, an engraver of high reputation, offered to work for publishers of London at the rate of fourpence an hour.

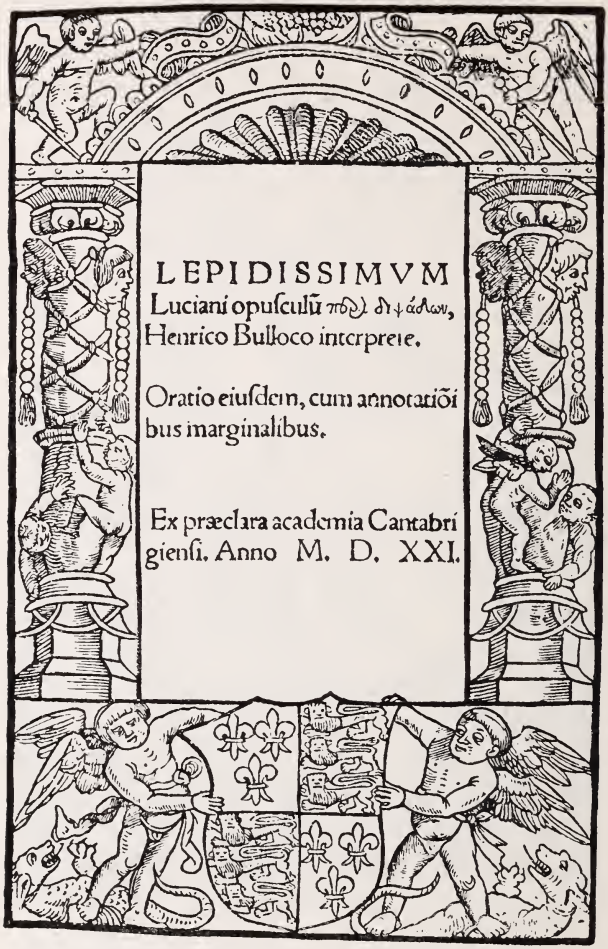
The reputation of the Plantin house as an encourager of engraving was well maintained by Plantin's successors, John and Balthazar Moretus. Rubens was their favorite designer of title-pages. His price for designing a title-page in folio was one hundred florins, and he demanded three months for its execution. The price for engraving a large design for a folio varied from seventy to one hundred florins. For one very large plate Rubens was paid one hundred and forty-eight florins. For the smaller sizes of octavo and duodecimo he was content with five to twenty florins each.

The above details are gleaned from two books written by Max Rooses: Christophe Plantin, imprimeur anversois (Anvers, 1882); Titres et Portraits gravés d'après P. P. Rubens pour l'imprimerie Plantinienne, folio (Anvers, 1878).



ANTVERPIÆ, EX OFFICINA PLANTINIANA
BALTHASARIS MORETI. M. DC. LIV.

Printed by Balthazar Moretus in the Plantin printing-house, Antwerp, 1654. Reduced facsimile.



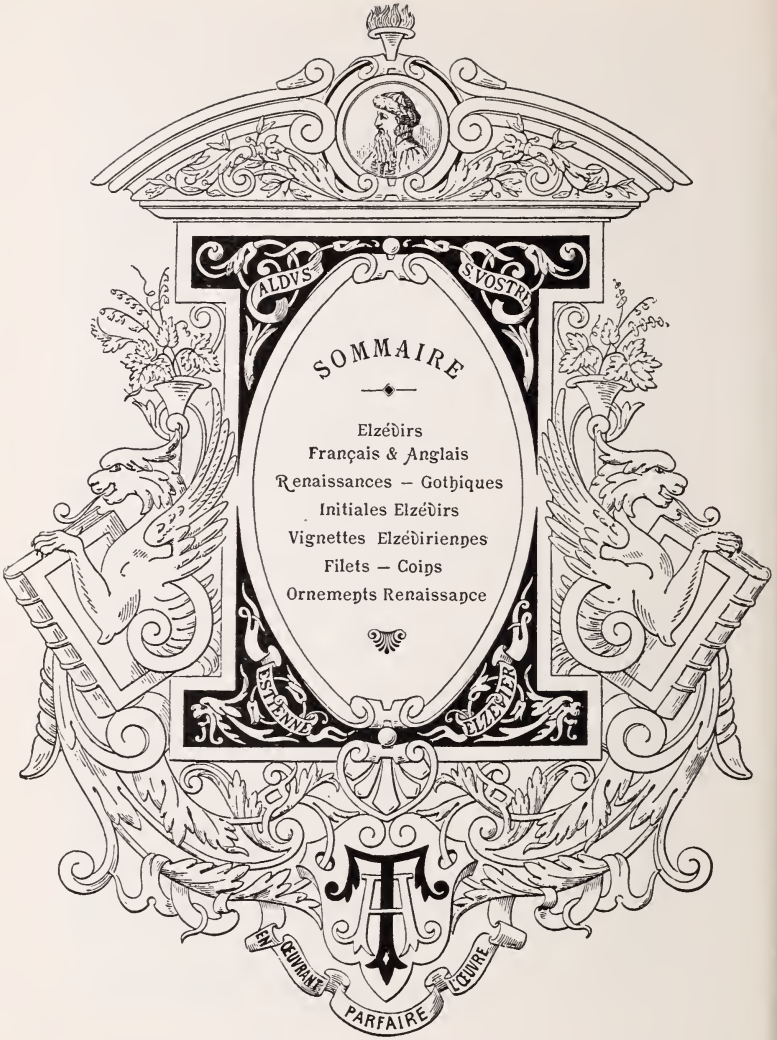
Printed by John Siberch, at Cambridge, 1521.
Reduced facsimile.

their lead for at least three centuries. They are to be seen in the title-pages of the petty books printed by the Elzevirs of the sixteenth and in most of the huge folios of the eighteenth century. Beginning with plates that fitly illustrated or plainly suggested the subject-matter of the text, the fashion neared its end with ornamentation that showed the freaks of the designer and the engraver.

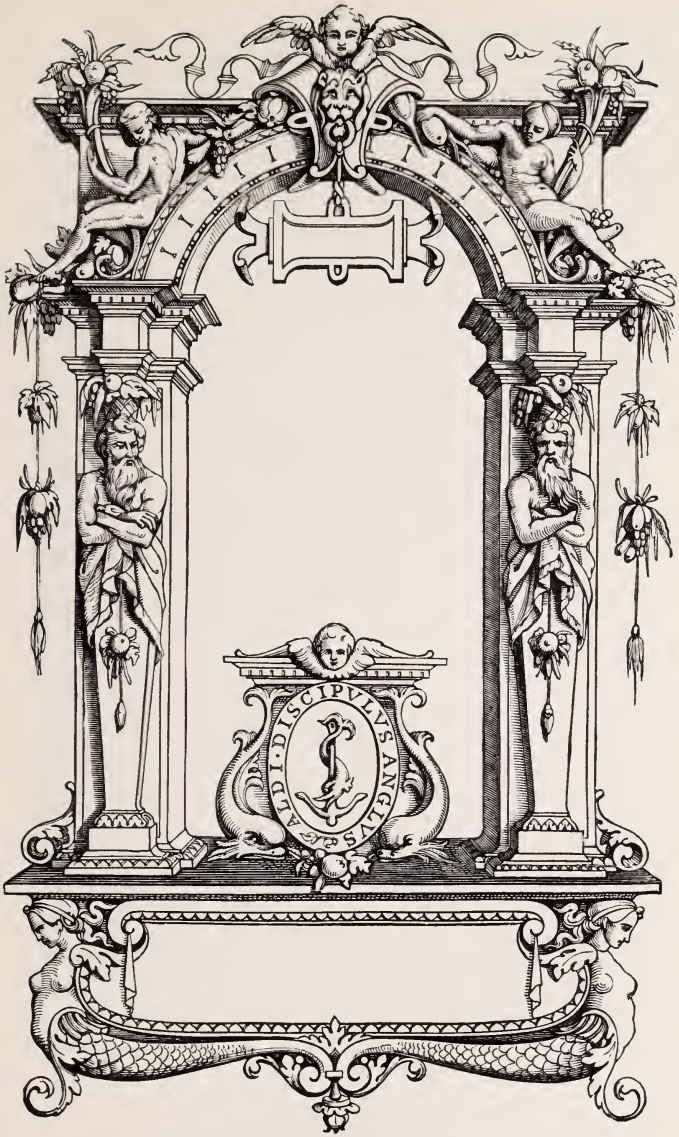
The degradation of engraving on wood may be inferred from the complete absence of woodcuts in the *Mechanick Exercises* of Moxon (1683), and the *Manuel Typographique* of Fournier (1766). These books were written by qualified printers and type-founders to explain tools and processes, but they contain no neat engraving on wood. Every print of value is a copperplate. In some pretentious books of the eighteenth century even the initial letters were printed by copperplate process.

The difficulties sure to follow every attempt to print movable types within a previously printed copperplate border compelled the lettering of some title-pages to be engraved on and printed with the plate. This lettering was usually done with a good taste then rarely shown by the compositor. The designer could make his letters fit the space allowed, which the compositor could not do so well.[1] Title-pages drawn on copper were not entirely out

[1] Christopher Van Dijk, whose ability as a letterer was widely known, was preferred over the architect for the lettering of the state-house erected at Amsterdam during his life.



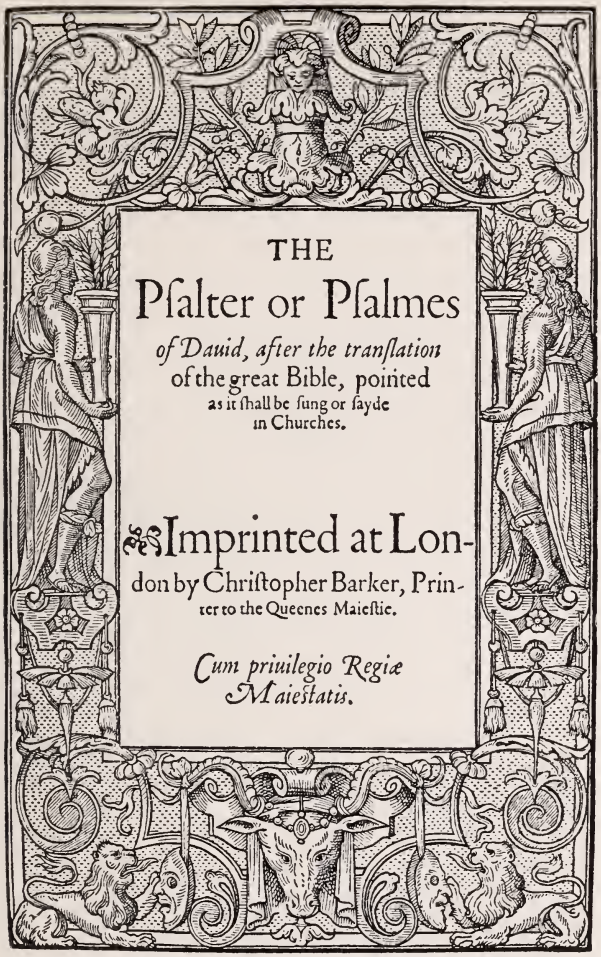
From a book of the Turlot type-foundry, Paris, 1868.



Title-page border of William Pickering, London, 1840.

of fashion in England even as late as 1840. They can be seen in the *Keepsakes*, and in annuals sold under other titles, for it was the belief of nearly all publishers, and readers too, that a book could not be rated as sumptuous if destitute of an engraved title. The shabby type-printing of the seventeenth century had soured critical readers, and had made general the belief that typography was an inferior art from which high merit could not be expected. John Pine, an enthusiastic admirer of fine printing, between 1733 and 1737 had an octavo edition of Horace, in two volumes, composed in type (to get good models of symmetrical letters), and the print therefrom transferred to copperplates which, after they had been adorned with classical initials, headbands, and illustrations, were etched or engraved and printed in much blacker ink entirely by copperplate process. It was a stinging rebuke to the wretched typography of his time.

Although copperplate title-pages could then be made at what we now call cheap prices, they cost more and were more slowly printed than title-pages of type, and for cheap editions could not be used at all. Woodcuts were the unsatisfactory alternative, for designers had abandoned the outline style and persisted in overloading their blocks with confused shadings that could not be clearly printed. The full-sized title-page on wood was discarded. Even the printer's device had to be contracted or entirely suppressed. For the decoration of his title-page the



Title-page by Christopher Barker.
Reduced facsimile.

publisher had to content himself with the stock-piece of the pot or basket of flowers.

Printing-houses that had accumulated woodcuts made them available, as far as was possible, for cheap books or for new editions in a cheaper form. As early as 1483, John Veldener, then at Kuilenburg, cut up the large blocks of the block-book *Biblia Pauperum*, and after he had separated the pictures of each panel, presented them in bits to the reader with new matter, in a new book and in a new surrounding of type. Famous publishers like Simon Vostre and Thielman Kerver of Paris made up borders for pages, as they did for titles, by combinations of small woodcuts. The cuts might be old and known to the reader, but when they were combined with other pieces the arrangement was new. For a while this method of utilizing old material was pleasing, but when the blocks were worn and made bad joints, and unmistakably showed that the decoration was a patchwork of refuse material, the title-page so treated lost its attractiveness.

The engraved title-page border was revived by Pickering for some of his best books. With his unerring good taste, he forsook copperplate, and had his decorative borders engraved on wood, in the style of the early Italian printers. The border was made to harmonize with the type to be used, and did not belittle the work of the printer, but gave it more distinction.

IV

BORDERS OF FLOWERS OR RULES

WOODCUTS of merit for title-pages that required expert engravers could not be made in small towns for the cheap books that abounded in the seventeenth century. Without their aid, the engraved title-page was an impossibility. The absence of an engraved design was always regretted, for printers then believed that a title-page was unpleasingly inferior if it did not have a device, or at least an engraved border, to make it properly attractive.

Some type-founders tried to supply this want with the ornaments then known as flowers, which were founded in type-metal and made in small pieces that could be readily combined to suit any length

or width of page. A few of the ornaments then made were of good design, but many did not reach the standard of mediocrity. Their great fault was a servile imitation of the dense lines of the copperplate-engraver. Ornamentation so made was hard to print. When these flowers had not been carefully engraved and founded, and were over-inked with foul balls as often happened, the prints produced therefrom were muddy; when lightly inked, they were gray and indistinct. Ornamental type borders of graceful form were pleasing only when they were new and carefully treated, but they were real disfigurements when they became worn. The border of flowers was a transitory fashion that charmed only by reason of its novelty. The critical reader soon grew weary of its mechanical monotony, and printers gradually abandoned it as unworthy decoration.

The decorative borders of flowers are flagrant examples of the debasement of typography that followed its unwise imitation of the mannerisms of copperplate-engraving. Italian publishers of the early sixteenth century had shown that beautiful decoration could be had from engraving in pure outline, and that outline work could be as easily printed as types; but no type-founder tried to make the ornamentation of his flowers agree with the color or density of the types of the text. He was more intent on showing his ability as an engraver, which he believed would be most distinctly exhibited by

FLOWERS.



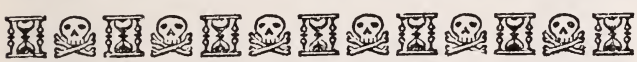


Great Primer Flowers.























Typographic flowers of the eighteenth century.
From Luckombe's History of Printing.

MAMILLIA.

The ſecond part

of the triumph of Pallas;

WHEREIN WITH PERPETVAL fame the conſtancie of Gentlewomen is canoniſed, and the vniuſt blaſphemies of womens ſuppoſed fickleneſſe (breathed out by diuerſe iniurious perſons) by manifeſt examples clearely infringed.

BY ROBERT GREENE Maiſter of Arts, in Cambridge.

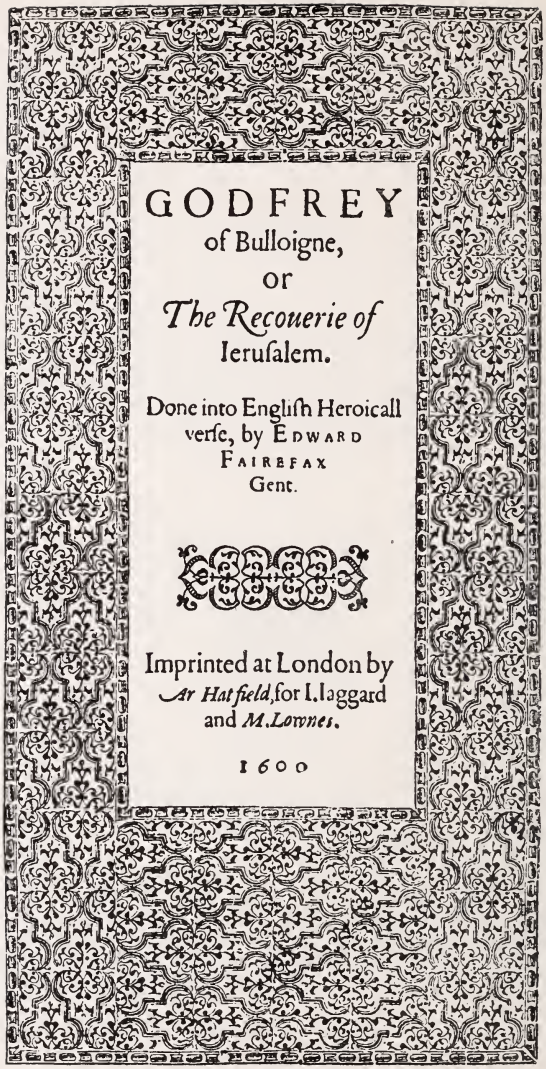
LONDON
Printed by Th. C. for Wilham Ponſonbie. 1593.

Reduced facsimile.

niggling his ornament with fine lines that made shallow counters. Pleasing as a new ornament in this style might appear in the smoke-proof, it was sure to be a blotch in the print and at variance with the type. The flower borders of the *Manuel Typographique* are imitations of the ornaments then used by French bookbinders, who made elaborate designs with few tools. The type-founder was not so successful. He lacked the discernment of the finisher; he could not foresee that a design made for glittering gold on sombre leather would be dull when it had been printed in black ink upon white paper. Light and shade could not be successfully reversed.

Combination borders of flowers soon proved impracticable, but failure did not change the belief of many printers that a title-page composed of letters only was uneven, ragged, and unfinished. If the pages of the text had a square outline, why should not a similar form be given to the title? This might be done with rules of metal. Lines ruled about every page with a reed or pen were then common not only in the manuscript, but in the printed book, and printers began to follow the fashion by putting rules of brass about the title-page as an added grace.

At the start, this fashion was damaged by the unfitness of the material selected. Moxon, the first English writer on typography, recommended that printing rules should be made of hard planished



Reduced faesimile.

REMARQUES

Sur un Ouvrage intitulé,

Lettre sur l'Origine de l'Imprimerie, &c.

POUR

servir de suite au Traité

De l'Origine & des productions de l'Imprimerie primitive en taille de bois.

PAR

M. FOURNIER LE JEUNE.

A PARIS,

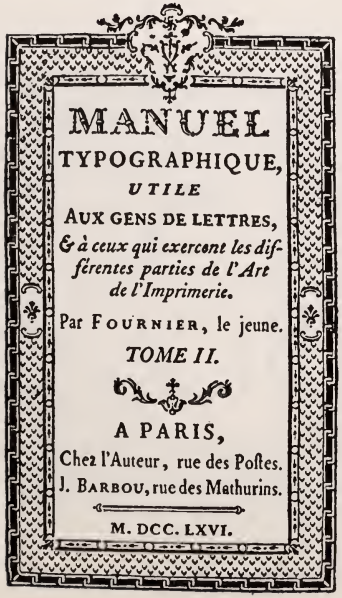
De l'Imprimerie de J. BARBOU.

M. DCC. LXI.

brass; but most of the books of his period and of later date plainly show that a softer metal must have been used, or that the good brass selected for rules had been roughly treated. It is rare to find in any book of the seventeenth century a rule border which is straight or right-angled; nearly all are bent, crooked, or gapped. The modern method of mitring rules to prevent gaps at angles was not practised. The gap was rated a trivial fault.

The single hair-line rule, oftenest selected, was weak and easily bent. To prevent this fault the title-page border was made of two or more parallel hair-line rules, but not always with improvement, for two thin rules out of parallel were more unsightly than a single rule. Another novelty was introduced by giving a broader parallel to the rules on the outer side of each page of text type, with intent to provide a wider space for the insertion of brief notes or cross-references.

Rule borders made trouble in another direction by increasing the difficulty of register. A little variation in the backing of one type-page upon another will pass unnoticed, but the slightest deviation is offensive when two rules on two pages do not register exactly. When it had been proved by long practice that an exact register of rule-bordered pages could rarely be secured, the rule borders were given up as making needless expense for ordinary books. They were used only for titles intended to be exceptionally fine.





Reduced facsimiles.

William Caxton, 1474.

Typographia,

OR THE

Printers' Instructor:

INCLUDING AN ACCOUNT
of the
ORIGIN OF PRINTING,
with
Biographical Notices of the Printers of England, from Caxton to the close of the Sixteenth Century:
A Series of
Ancient and Modern Alphabets,
and
DOMESDAY CHARACTERS:
Together with
An Elucidation of every Subject connected with the Art.

By J. JOHNSON, PRINTER.

Blest Invention, to God alone the praise!
For gifting man this noble Art to raise;
From thee what benefits do men possess?
The Pulpit, Bar, and Stage all now confess:
Trace the Historic page and view the time,
Before thou visited our native clime;
The want of thee kept Arts and Commerce low,
Without thy aid, how little could we know!
Thou art the means by which we gain redress,
Our Nation's bulwark is, *The British Press*

Notary. Faques. Wolfe. Grafton. Day. Jugge. Rider. Toye. Wight. Barker. Bonham. Tottel. Redman. Copland. Wynkyn de Worde. Richard Pynson. Johnson. Typogra.

Vol. I.

Published by Messrs. Longman, Hurst, Rees, Orme, Brown & Green, Paternoster Row, London.

1824

The labored title-page of Johnson's *Typographia* is a fair exhibit of misdirected skill in an attempt to combine rules, types, and flowers with no better tools than the shears and a file. Imperfect as the work is in some points, this title has more merit as a design than many forms of twisted rule-work recently made with mechanical exactness.

The publisher gave up with reluctance this simple attempt at decoration, and tried to be content with the rawness of plain types in titles with their usual ragged outlines. French and German printers tried to decorate the title with the hackneyed vase of flowers or some other unmeaning scrap of decoration. There was a general belief that a title-page was incomplete without engraved work, for every title-page with scant wording seemed bald and colorless when compared with its following pages of text. It needed some black or compact gray to give contrast to the bleakness and be a substitute for the old device.

There are printers who still maintain that the title-page is like the main entrance to a house, and that it needs decoration more than any other part of the work. They hold that it should have a border to define and inclose its irregularity of outline, but the engraved border of good design is as difficult to get now as it ever was. The combination flower border is put aside as mechanical and old-fashioned; the hair-line rule in single or parallel lines is unacceptable for its feebleness and liability

to show gaps and bruises. Nor is this feebleness much strengthened when ornamental corners have been added. The hair-line border around title-pages, which was in great favor in England and America during the middle of the nineteenth century, is now rarely used, for it has proved as ineffective as it is troublesome. The hair-line is rarely electrotyped without a bend, or printed with uniform firmness, for it may appear thicker in one part than in another. In France rounded corners and twisted corners were tried, but they have been objected to as finical. The thick line is now preferred, especially for a border in red ink, for its wider face fairly shows the brighter color which the hair-line does not. The thicker rule has another merit: it is more readily mitred or joined and can be neatly connected at the corners.

Improved mitring-machines, introduced about 1850, have led to attempts at the decoration of the corners. Derriey of Paris, in his *Album Typographique* of 1862, showed many extraordinary feats of skill in the mitring of flowers on brass and metal rules at angles of any degree, and his example has been fairly imitated by many printers of Germany, and by a smaller number in England and America; but these feats of legerdemain are too wasteful of time to be of real service in practical typography. Of doubtful value in job-work, they are impossible in any good book. Rules crossing and projecting at the corners of a title-page, sometimes known as

AREOPAGITICA;

A

SPEECH

OF

Mr. *JOHN MILTON*

For the Liberty of VNLICENC'D PRINTING,

To the PARLAMENT of *ENGLAND.*

Τὼλαθεροῦ δ' ἐκεῖνο, εἰ πεθέλοι πόλις
Χρηστὸν τι βάλλειν εἰς μέσον φέρων, ἔχειν.
Καὶ λαῶ θ' ὁ χρήζων, λαμπρὸς ἔα δ', ὁ μὴ θέλων,
Σιγᾷ, τί τούτου ἐστὶν ἰσοτίμητον πόλει;

Euripid, Hicetid.

This is true Liberty when free born men
Having to advise the public may speak free,
Which he who can, and will, deserv's high praise,
Who neither can nor will, may hold his peace;
What can be juster in a State then this?

Euripid. Hicetid.

LONDON,
Printed in the Yeare, 1644.

Jan. 26. 1644

Reduced facsimile.

Conſiderations and Propoſals

In Order to the

Regulation

OF THE

PRESS:

TOGETHER WITH

Diverſe *Inſtances* of *Treaſonous*, and *Seditious Pamphlets*, Proving the *Neceſſity* thereof.

BY

ROGER L'ESTRANGE.

LONDON, Printed by *A. C. June* 3^d^.
M. DC. LXIII.

Reduced facsimile.

Oxford corners, are occasionally accepted for the title-pages of ecclesiastical work, in the belief that they are in a correct monastic style, but they are seldom used now for any title-page. When properly printed in red ink the Oxford corners with small projections enliven a bleak page, but there are readers who rate them as needlessly fussy. The thick rule preferred for red ink by discreet publishers usually has plain mitres and no ornamentation at the corners. A novelty now in fashion authorizes the division of the title-page border in three or more connected parts—the name at the top and the imprint at the foot of the page. It is a fashion of doubtful propriety. A series of mated or connected rules, making three or more panels, is more common in job-work or in advertising pamphlets than in the title-pages of standard books. Many rules and many panels interfere with the purpose of a title. The title-page so treated shows the skill of the compositor more than the expressed thought of the author.

Exact register for rule-bordered pages may be secured by the selection of a brass rule not less than five points thick. The two-point rule, once in general use, is rarely joined with accuracy, even on a good machine: it is liable to bend, and its sharp line, cut with a bevel at too acute an angle, cannot be properly moulded in wax, or be firmly reproduced in the electrotype plate. The line of about one point width of face on at least a five

A

LETTER

TO A

Member of Parliament,

Shewing, that a

RESTRAINT

On the

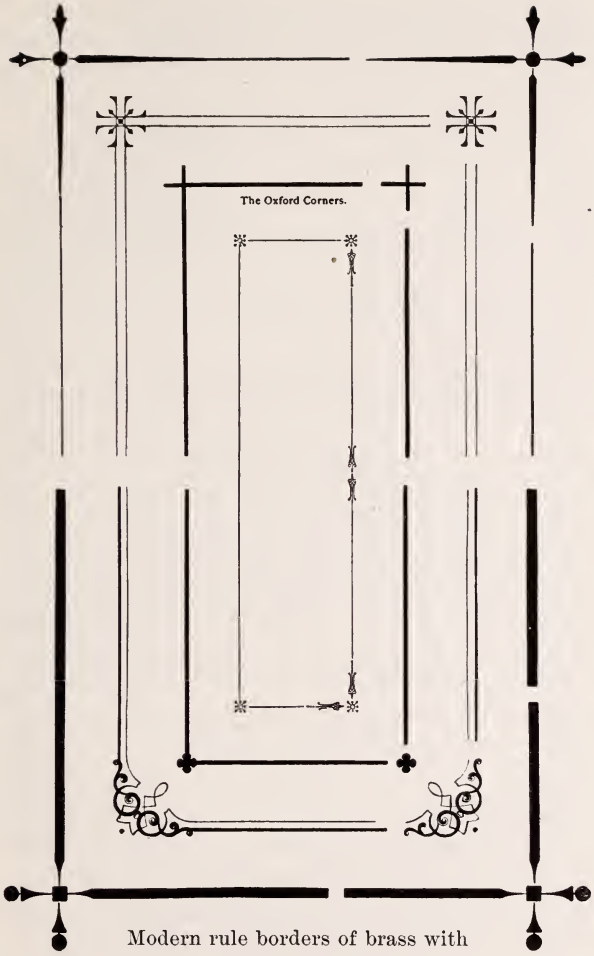
PRESS

Is inconſiſtent with the Proteſtant Religion, and dangerous to the Liberties of the Nation.

LONDON;

Printed by *J. Darby*, and ſold by *Andr. Bell* at the Croſs-Keys and Bible in *Cornhil*. MDCXCVIII.

Reduced facsimile.



Modern rule borders of brass with corners. Reduced.

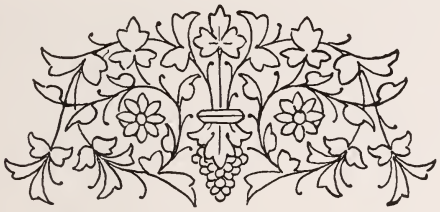
point body is preferred by all printers, for it is moulded with smaller risk of bending, and it is not so liable to gap or thicken under repeated impressions on the press.

Brass rules are now made for plain thin lines that do not need mitring to form the ordinary right angle. The face of this kind of brass rule is flush with one side; all the bevel is put on the other side. When the rules for a border have been accurately cut, and the flush side of one piece is lapped over and against the flush side of another piece, the junction of the two pieces is as perfect as if each piece had been separately mitred to the usual angle of 45°, as will be seen in the illustration opposite.

When a bordered page is planned with two or more panels, special side rules need not be cut for each panel if the page is to be electrotyped: one rule of a length that spans all the panels will be sufficient. The finisher of the electrotype plate can cut off the bits of rule that are not needed, and make perfect joints in any place where junction is imperfect.

Two and sometimes three sets of nested border rules are often devised for the title-page, but not always to its improvement. Care should be taken not to have these rules too close to each other and to the type that is inclosed. A brass rule six or more points wide on its face should not be selected for a title-page in light-faced two-line letter, when type and border are to be printed together in black ink. A border of this thickness makes the types

Some Account of The Orange Training School for Nurses



Orange, New Jersey
1899

De Vinne Press. Reduced facsimile.

of the title relatively insignificant. The broad-faced border is most acceptable when it is printed separately in red ink, but it should never be so wide and so prominent as to make the types within seem petty.

Brass-rule borders for one page, or for a full form, call for strict attention to all the details of perfect workmanship. Rules of proper thickness must be exactly cut on a perfect machine, the pages must be solid or free from spongy reglet or leads, the furniture between pages should be of true and solid type-metal in one piece, the chase should have its cross-bars tested for squareness, and careful locking-up (against interior cross-bars where possible) should be executed by an expert only, always slowly and with every precaution. A neglect to observe one only of these conditions may be the cause of gaping corners and untrue register.



V

PARAGRAPH AND BASTARD TITLES

IN the year 1470 Arnold Ther Hoernen of Cologne printed a little book with its customary introduction at the head of a page of which the larger portion was entirely blank. This introduction, set as a paragraph in the small type of the text, is unusually verbose, yet it does not give the name or place of the printer. Why this introduction appears on a separate page is not known, but it is a permissible supposition that the printer forgot it when he began to set the type for the book, and supplied it afterward, as he would an omission, in the form of an added and prefixed leaf before the book was bound. This paragraph is not a title, but bibliographers

Sermo ad populum predicabilis. In festo p̄sen-
tacionis. Beatissime marie semper virginis no-
uiter cum magna diligẽcia. ad communem vsum
multoꝝ sacerdotū p̄sertim curatoꝝ collectus. Et
idcirco per impressionẽ multiplicatus. sub hoc cur-
rentr. Anno dñi M°. ccc°. lxx°. Cuius quidem
collectionis atq; etiam multiplicationis eius nõ
paruipendenda ratio si placet. videri poterit. In
folij latere sequenti

Paragraph title of Ther Hoernen.

consider it as the first step in that direction. It seems to have been accepted by some connoisseurs in printing as a model of good style to be imitated in the making of modern books. Why it should be so rated is not clearly explained. Van der Linde stigmatizes much of the printing of Ther Hoernen as barbarous, and his workmanship on another book[1] before the writer fully justifies this condemnation. He was not a master qualified to teach good form in typography. The new fashion was not readily adopted by other printers of that period, nor did Ther Hoernen always repeat it in his subsequent books.

The displayed title-page is apparently a development of the early bastard title, which was a repetition in print of the name of the book then written on the cover. When his books were few, the owner laid them flat upon an inclined shelf,



[1] See facsimile on page 383.

and lettered their names on the side. The *Proverbia Senece* of 1486 is the earliest book I have containing a printed bastard title, but this fashion in printing



Bastard title printed by John Pruss at Strasburg in 1486.

may be much older. Next in date is the *Cassiodori Clarissimi Senatoris in Psalterium Expositio* of 1491, by Amerbach of Basle. The much bruised letters of this bastard title warrant the supposition that the types had been used before for printing on the hard parchment of a cover. After 1490 bastard titles may be noticed in many books. It should be noted, however, that they are mostly in black-letter and in the centre, rarely at the head, of the page. The paragraph title was often, yet not always, at the head of the page, and sometimes it was set in types of much larger size than those of the text.

The letters of the *Cassiodorus*, apparently movable types, are of good design, plainly separated and easily read; those of the *Proverbia Senece*, engraved

in relief, and conjoined after the fashion of early copyists, are deciphered with difficulty. It is not the least of the many benefits of printing that its types for texts, as a rule, have no vagueness or uncertainty. The conjoined lettering of many early copyists and engravers is bewildering.[1]

The reading world is largely indebted to Italian printers for many improvements in book-making. Roman and italic printing-types and the new series known as small capitals, smaller and more useful shapes of books, finer woodcuts, and cheaper forms of binding were first made and best made in Italy.

ORTHOGRAPHIA ET FLEXVS DI=
CTIONVM GRAECARVM O=
MNIVM APVD STATIVM
CVM ACCENTIB. ET GE
NERIB. EX VARIIS
VTRIVSQVE LIN
GVAE AV=
TORIB.

Bastard title to Statius. Venice, 1502.

Yet Italy did but little toward the development of the displayed title-page. Jenson and the brothers Speyer, Ratdolt and Renner, and other printers of Venice, as well as those of Rome, adhered to the old method of putting at the end of the book all information needed by a reader about the edition.

[1] See page 431.

The title-page, if it can be so called, of an edition of *Statius* printed by Aldus Manutius of Venice in 1502 is an illustration of the tenacity with which the printers of that time clung to established usage. The first page of the book contains what we would now call a long bastard title, but it was a title not for *Statius*, but for the Greek and Latin Dictionary which precedes the poem. It does not contain printer's name or device, date or place, nor even the name of the Latin poem for which the dictionary was but the introduction. The device of dolphin and anchor appears on a full page many leaves beyond, at the end of a poetical preface. The imprint proper which specifies date, name, and place is in its old position on the last printed leaf. Arabic figures and roman numerals were then adopted by many printers for the paging of books, but this edition of *Statius* is not paged.

VENETIIS IN AEDIBVS
ALDI. MENSE AV
GVSTO. M.DII.

Cautum eſt et in hoc, ut in cæteris.

Imprint to Statius.

The modest titles of Aldus in open small-capital letters had but few imitators during his lifetime. Those who did imitate preferred larger capitals and often began their titles with a bolder type, as is shown in the following facsimile of an early edition of *Caesar's Commentaries* printed at Venice. In this title and in others of the same period may

be noted another departure from established usage and a new attempt at the displayed title. The old manuscript book is noticeable for the general uni-



Bastard title to Commentaries of Caesar. Bernardinus Venetus de Vitalibus, Venice, 1517. Reduced facsimile.

formity of its lettering. The copyist rarely attempted display, and only by the use of a larger letter for the first line of a new paragraph. It was not his business, but that of the illuminator, to insert the large colored initial letters, and to put dabs of red at the beginning of sentences and in all other places where display was required. The printer meekly followed in the path of the copyist.

Before the fifteenth century ended printers everywhere knew that but few of their books could be rubricated. Illuminators could not be had to do the work. The book sorely needed some added grace, and the printer himself had to devise a new attraction to relieve the sombre text. As colored initials

made by printing were troublesome, the new grace needed had to be produced by engraved initials in black ink, or by a line of larger type at the beginnings of paragraphs, or by the more frequent use of paragraphs, blanks, and engraved illustrations. Much ingenuity was shown in substitutes.

The first attempts at relief or display began with the selection of large type for the first lines of separate paragraphs. If the words in this first line were relatively unimportant, or if they divided meanly, the want of adaptability in the types did not disconcert the printer. He filled the line with as many letters as the measure would hold, and set the words that followed for the next lines in smaller types. This treatment gave some piquancy to a dull page, but it was a poor substitute for the brilliant color-work of the illuminator. Nor was the eccentric arrangement of types in half-diamond form more satisfactory, for it could be used only at the tails of chapters or in titles. The printer needed more sizes and faces of type.

Then came a variety of new styles. In Germany many strange shapes of black-letter were produced. Roman letters of light or bold face, of open or compact form, were introduced by different Italian printers, but no novelty attracted greater attention or was more frequently copied than the italic of Aldus. It was used not only for texts, but as a supplementary variety for the minor lines of title-pages. The title-page of the *Sallust* of Gryphius was

C. SALLVSTII CRISPI CONIVRATIO CATILINÆ, ET Bellum Iugurthinum.

Eiusdem alia, quæ post Manutij, aliorumq; omnium editiones auctiora, emendatioráque eduntur: quæ autem ea sint, auersa pagella indicabit.



LVGDVNI,
APVD ANTONIVM GRYPHIVM.

M. D. LXXVIII.

Galeotti Martii

NARNIENSIS,

DE DOCTRINA

PROMISCVA LIRER,

Varia multipliciq. eruditio
ne refertus, ac nunc
primùm in lucem
editus.



Florentiæ apud Laurentium Torrentinum

M D XLVIII

Cum priuilegio Pauli III. Pont. Max.
Caroli. V. Imp. & Ducis
Florentinorum.

set by a compositor who had been told to half-diamond the upper part, and he did so by spacing the letters and using four distinct sizes of capitals. In the printer's opinion it was no blemish to the page to have the *Conspiracy of Catiline* occupy three lines, and the *Jugurthine War* one line only, and to allow each line to appear in a type of different size. Although this book was printed in 1578, and its title contains all the information really required for the modern title, Gryphius added on the last page another cut of the griffin as a substitute for the then disused colophon, which seems to have been reluctantly given up.

The title-page which precedes, printed at Basle by Oporinus, although published at Florence, is another illustration of early fondness for diamonding lines. By steadily diminishing the size of the letters and changing their style in successive lines, often aided by a generous license in the making of abbreviations, it was not difficult to produce the shape of the much admired funnel.

Robert Stephens of Paris was one of a few printers of the sixteenth century who did not believe that the attention of the reader should be diverted from the words of the author by an exhibition of typographical sleight-of-hand. His titles are always interesting. The child's book shown on the next page has its full title in four lines of large readable lower-case letters, and is a model of simplicity and good sense. His edition of *Herodian*,

Les mots francois ſelon lordre des lettres, ainſi que les fault eſcrire: tournez en latin, pour les enfans.



A PARIS
De limprimerie de Rob. Eſtiẽne Imprimeur du Roy.
M. D. XLIIII.

Auec priuilege du Roy.

Reduced facsimile.

HERODIANI HISTORIAE DE IMPERIO POST MARCVM, VEL DE SVIS TEMPORIBVS, E' GRAECO TRANSLATAE, ANGELO POLITIANO INTERPRETE.



PARISIIS
Ex officina Rob. Stephani typographi Regij.
M. D. XLIIII.

printed at Paris in 1544, is another exhibit of his preference for the simplicity of the Aldine title, but this title is not diamonded.

The Aldine title was quite out of fashion before the year 1600. An attempt to revive it in England was made in 1778, by Edward Rowe Mores,[1] in his *Dissertation upon English Typographical Founders and Founderies.* Mores diamonded the composition and spaced the letters in the style of Aldus, but he separated the different parts of the title with broad blanks and added long diamond dashes.

The paragraph title was frequent during the sixteenth century, but mainly in the old half-diamond form and for quaint compositions in black-letter. When the types for the title were inserted within a broad border, or appeared at the head of a large device or a woodcut, the paragraph style of treatment seemed the only one that could give the desired boldness.

The long introductions to texts made by Caxton are always set as paragraphs. His Aesop,[2] in a Flemish style of black-letter, has the mannerisms

[1] Mores was an English reformer of bad practices in typography. He was not content to accept all the teachings of Aldus; he had a respect for mannerisms of copyists who preceded printers which our modern reformers of printing have hitherto neglected. Following some copyists, he selected capital letters for the first letters of proper names, and for some that are not proper, and for the first letters of new paragraphs; but he did not tolerate capitals for the first letters in the sentences that followed in the same paragraph. He spaced closely, abbreviated freely, used italic profusely, and often put the period after a date in arabic figures. These mannerisms are shown in a facsimile on page 36 of *Correct Composition.*

[2] See page 35.

A DISSERTATION UPON ENGLISH TYPOGRAPHICAL FOUNDERS AND FOUNDERIES.

By Edward Rowe Mores, A. M. & A. S. S.

M, DCC, LXXVIII.

E. R. M.

Reduced facsimile.

of the Flemish printers of that period, and is a fair exhibit of the quality of the engraving on wood made for early English books. Caxton expected that the outlines of each figure in the print would be filled in with appropriate colors by the buyer of the book. The shoes were not outlined; the labor of repainting them in solid black was forestalled by the thoughtfulness of the engraver.

The title-page of *Silius Italicus* is another form of the plain paragraph title. As italic lower-case letter was then made to mate with upright roman capitals, and really constituted a part of a full font, the combination of roman with italic was not regarded as a departure from the simplicity of Aldus. The printers who continued to use a device found it expedient to put the place of printing, name of printer, and date in three separate lines as they are now in the modern displayed title. Title-pages within borders were treated in a similar manner.

The lettering of the engraved title was seldom made larger than that of the text that followed, for the designer was determined to have a fair showing for his workmanship, even if the name of book and author had to be made relatively insignificant.

The paragraph title in its original simplicity was not an established form of the seventeenth century. The approved title of this period, and for a century after, was often verbose; but even when the compositor had to make much display, he always set some of its divisions as solid paragraphs.

SILII ITALICI CLARISSIMI POETAE DE BELLO punico libri ſeptemdecim.

CVM ARGVMENTIS HERMANNI *Buſchij, & ſcholijs in margine adiectis, quæ vice vberis commentarij eſſe poſſunt.*



PARISIIS
Apud Simonem Colinæum
1531

The old-fashioned paragraph title did not reappear before the middle of the nineteenth century. The faithful reprints of old books made by Whittingham and Pickering revived the interest of all book-lovers in this meritorious style, and it was soon imitated, but not always wisely, in the title-pages of some of their rivals.

A marked deterioration in the appearance of titles is noticeable after publishing became a separate trade. When the making of a book was given out to the printer at a fixed price, all the cost of the experimentation needed for good work had to be assumed by the printer. He in turn thought it safer to have all the composition and presswork of the book done by his journeymen by piece-work at fixed rates. It was apparently to the interest of the men and of the master to have the book produced without waste of time or deliberation in experiment. There was then (as there is now) a wide-spread belief that printing was a mechanical craft that did not need a constant exercise of intelligence to adapt means to ends under different conditions. The type-setter, then paid by the piece, gave no more time or thought to the composition of the title than to that of any other page. He did it in a hurry and did it badly.

Other causes contributed to the production of the shockingly mean titles of the seventeenth and eighteenth centuries. The lack of the indefinable and unteachable mental quality that we call good

LA
Plaiſante, &
IOYEVSE
hiſtoyre du grand Geant Gargantua.

Prochainement reueue, & de beaucoup augmentée par l'Autheur meſme.



A Valence,
Chés Claude La Ville.
1547.

Title of an early edition of Rabelais.

taste was just as noticeable in the master printer and the publisher as in the compositor. If the words of a title were made correct in their spelling, the composition was rated as good enough, even if the letters and lines had been badly spaced, and absurd prominence given to many insignificant words. If the particular type really needed for an important line was not at hand, any other type would be pressed into service. If the title so composed was a correct rendering of the words of the author, why should any one object if it did contain a mixture of big and little capitals, and of italic and black-letter? The reader could catch the meaning of the author, and what more would be needed? The mixing of discordant faces and sizes of type in an old title-page is not due, as has been asserted, to the vanity of an employer who wanted to display his stock, but to the recklessness of workmen without sense of propriety or real love for their work. Compositors arranged titles badly because they selected the types nearest at hand and easiest to set.

One of the most uncouth title-pages of the sixteenth century is that of the first *Book of Common Prayer*, printed by Whitchurch at London in 1549. Here we see an amusing unconsciousness of impropriety in the selection of words for display, coupled with a desire to make an attractive page by the use of diamond indention and lines colored alternately with black and red inks.

VI

TITLES IN BLACK-LETTER

AS SOME titles in previous chapters are in black-letter, additional illustrations are not needed to show mannerisms of early composition, but attention has to be called to the various styles of types, now grouped under the general name of black-letter, that are occasionally and unwisely selected for title-pages. It seems proper here to say that black-letters of age and authority are the acceptable forms, and that most of our newer styles are rejected by book-lovers as disfigurements to a standard book.

The style of black-letter used in the first *Bible* and in the *Psalter* of 1457 was the style preferred for sumptuous books by all ecclesiastics of the fifteenth century. It has now no generally accepted

¶ The Byble in

Englyshe, that is to saye the con-
tẽt of al the holy scrypture, both
of ỹ olde, and newe testamẽt, with
a prologe therinto, made by
the reuerende father in
God, Thomas
archbyshop
of Cantor-
bury.

¶ This is the Byble apoynted
to the vse of the churches.

¶ Apoynted by Rychard Grafton.

Cum priuilegio ad imprimendum solum.

M.D.xl.

Type work of the title-page of Cranmer's Bible, or the Great Bible of 1540, inclosed in a border 9.40 × 12.40 inches. Every alternate line of this title-page was printed in red ink. The border is too full of figures and letters to be fairly reproduced on this small page.

The fyrst boke of

Moses called Genesis.

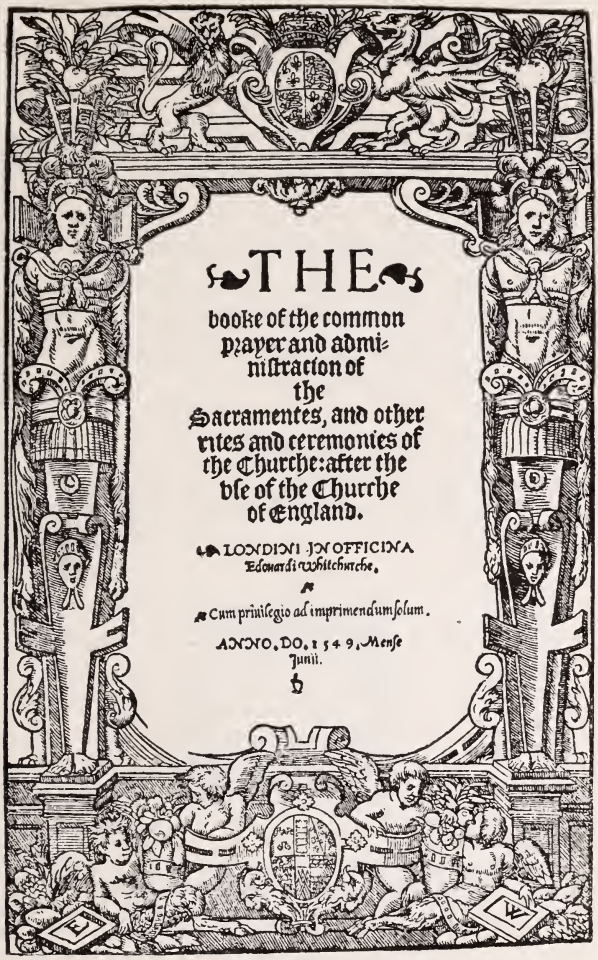


1530.

name. French bibliographers call it the *lettre de forme*, or the letter of good form; English writers entitle it the Old English black-letter. It is here named pointed black-letter, for its thinness and angularity differentiate it distinctly from a more rounded and more common form of gothic letter. Early French printers preferred the pointed black, but they added a few graces, chiefly in giving loops to some ascending letters, but not enough to change its general effect. Tory describes this altered form as the *françoise bâtarde*.[1]

Several Flemish printers adhered with reasonable closeness to the old types of the *Bible of Forty-two Lines*, but Colard Mansion, with whom Caxton is supposed to have been associated before 1476, gave to his types strong Flemish peculiarities.[2] Caxton began his work in England with black-letter of the Flemish form, but the Norman type-founders and Parisian printers with whom he dealt afterward gradually induced him to use types of French form. His rivals in London and his successors printed almost exclusively in this modified French black-letter, but the face in which the service-books of the Church of England were first printed, and in which the official copy of the Laws of England is still printed, is a more faithful model of the type of the first *Bible*. This form, which has supplanted all others and has merited the preference of bibliophiles, is often described as Old English.

[1] See page 135. [2] See page 35.



In the original every alternate line was printed in red ink.
Reduced facsimile.

The Book of Common Prayer

And Administration of the Sacraments
And other Rites and Ceremonies of the Church
According to the use of The Protestant Episcopal Church
In the United States of America

Together with

The Psalter or Psalms of David



New York: Printed for the Committee
MDCCCXCIII

In the original, in red and black inks, with a border too broad to be properly reproduced on this page.
De Vinne Press. Reduced facsimile.

Pointed black-letter has great merit for its precision of form and remarkable stateliness, but it is undeniably gloomy, and not pleasing in every book and to all readers. In the *Psalter* of 1457 Schoeffer tried to enliven it with red ink and large initials. As early as 1461 Pfister of Bamberg tried to make it attractive by putting engraved pictures in the text. Other printers made their books in black-letter more pleasing by engraved initials, borders, and woodcuts of higher merit, but the conclusion was soon reached that although pointed black was suitable for the service-books of the Church, it was a dismal face of type in the ordinary book made for the ordinary reader.

In the fifteenth century common writings were in a rounder and more carelessly formed letter, usually described by French bibliographers as the *lettre de somme*, and by others as semi-gothic. It is here named the round gothic. This style was preferred for the ordinary book by all printers on the Continent; with it was printed the *Catholicon* of 1460 and the *Bible* of 1462, and even Jenson of Venice had to lay aside his neat roman and make use of a condensed form of this face for his cheaper books. Its greatest popularity was in Spain and Germany; it found small favor in Italy; it never obtained a fair foothold in England until revived by William Morris.

In his treatise on the proper shapes of letters, published at Nuremberg in 1528, Albert Dürer

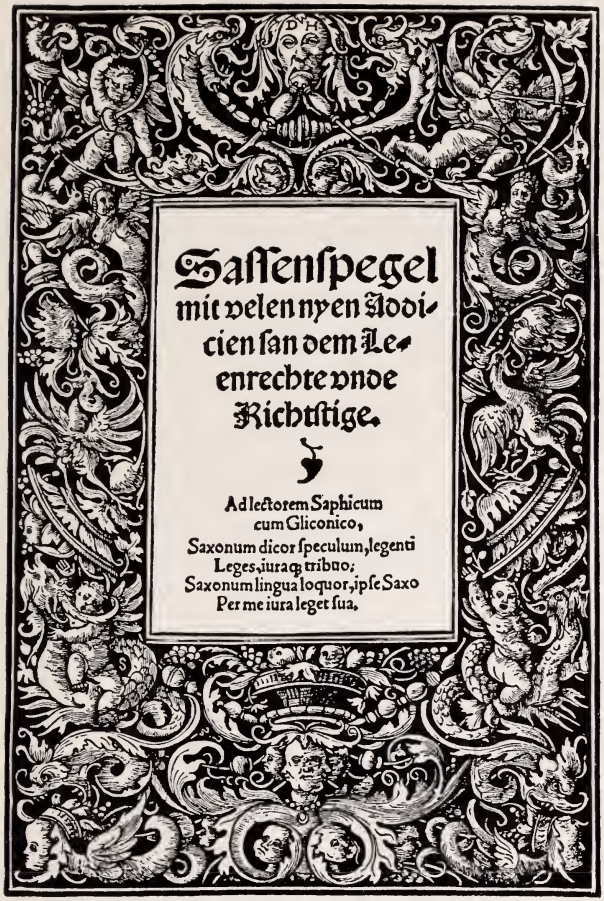
Underweysung der Messung/ mit dem Zirckel vnd richtscheyt/

in Linien Ebnen vñ gantzen Corporen/ durch Albrechte Dürer zusamen gezogen/ vñ durch jn selbs (als er noch auff erden war) an vil orten gebessert/ in sonderheyt mit .xxij. figurē gemert/ die selbigen auch mit eygner handt auffgerissen/ wie es dann eyn yder werckman erkeñen wirdt/ Nun aber zu nutz allen kunst liebhabenden in truck geben.

.1538.

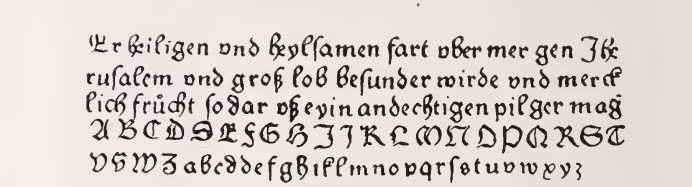


A title by Albert Dürer. Reduced facsimile.



A title-page by Sylvan Othmar, Augsburg, 1516.
The name of this book is in round gothic.
Reduced facsimile.

made models for the roman capital letters that he preferred, but his teachings were not fully accepted. German publishers then and afterward did use the roman character to a limited extent for scientific and classic works, but the ordinary German reader



The type of Erhard Rewick, Mainz, 1486.
Reduced facsimile.

rejects roman and italic, and will have his every-day reading printed in some variety of gothic face which, in all the smaller sizes of type, is as dense and as forbidding as the pointed black.

There was no accepted standard of form for the round gothic, and German printers felt at liberty to change its form to suit their notions. In 1486 Erhard Rewick of Mainz added loops to ascending letters and timidly imitated in some lower-case characters the rounder form of the roman letter, but he left the capital letters with their old and even greater ruggedness. The unknown printer of a very early *Catholicon* (supposed by Mr. G. W. Moon to be of 1445) used roman capitals of good form for his round gothic text. George Husner of Strasburg also provided roman capitals for the text



Title-page of the Luther Bible. Reduced facsimile.

Die

Wol-eingerichtete Buchdrückereŷ,

mit hundert und ein und zwanzig

Teutsch-Lateinisch-Griechisch- und Hebräischen

Schrifften,

vieler fremden Sprachen Alphabeten; musicalischen Noten, Calender-Zeichen, und Medicinischen Characteren,

Ingleichen

allen üblichen Formaten

vermehret,

und

mit accurater Abbildung der Erfinder der löblichen Kunst,

nebst einer

summarischen Nachricht von den Buchdruckern in Nürnberg,

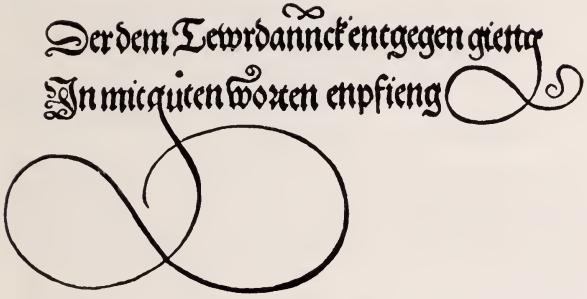
ausgezieret.

Am Ende sind etliche kurz-gefaſſte Anmerkungen von der Hebräischen Sprach angefüget.

Nürnberg, gedruckt und zu finden bey Johann Andreä Endters seel. Erben. 1733.

Title of a German Typographia. Original printed in red and black inks. Reduced facsimile.

of a book printed in 1472 in round gothic. A few German printers reduced the angularities of the round gothic to a closer conformity with the roman model, but these attempts at simplification were



The type of the Theuerdank, Hans Schoensperger, Augsburg, 1517. The flourishes are additions engraved on wood. Reduced facsimile.

not liked. The tendency of German letter-cutters has always been in favor of flourishes and intricacy. In the first edition of the *Theuerdank* of 1517 Hans Schoensperger added large flourishes to lower-case letters that encroached on the margin. The intricate initials which soon came in fashion, and served as models for the letter now known as German text, gave variety and vivacity to an open title-page, but they were too large to be used within the text of any book. The German letter-cutter of that time did what he could in the limited space allowed for the capitals of the smaller text letter, and he graced

Der
so nöthig als nützlichen

Buchdruckerkunst
und
Schriftgiesserey,

Vierter und letzter Theil.

In welchen nicht nur ein fortgesetztes Verzeichniß von den vornehmsten Jubelschrifften, sondern auch eine ausführliche Nachricht, wie die Jubelfeyer hier und da begangen worden, und alsdenn die Fortsetzung der Buchdrucker Historie vorgesetzet ist

Mit vielen Jubelmünzen, auch andern Kupfern und Figuren ausgezieret, und mit Registern versehen.



Leipzig, bey C. F. Geßner.
1745.

Reduced facsimile.



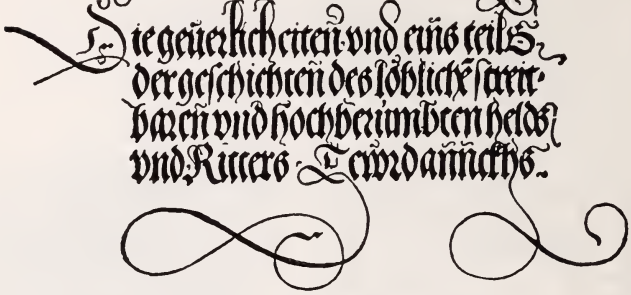
German initials of the seventeenth century.

it to his notion with many curved and irregular lines. His ideas of correct form are still maintained in Germany, but German forms have always been unacceptable to printers of other nations.



Title-pages in all German capitals are adjudged impracticable even by the Germans. Whether in the condensed letters of the fraktur or in the wider letters of schwabacher

form, they are not as manageable as capitals in roman: they lack openness, roundness, even lining, and general symmetry, and this objection applies with equal force to every variety of black-letter. The displayed lines in the title-pages of common



Engraved title of the Theuerdank.
Reduced facsimile.

German books, usually in thin lower-case letters, are often too widely spaced. When very bold and black titles were in fashion in the eighteenth century, unusually large letters had to be selected to fill the page. For classic texts and scientific books, and for all treatises intended for the highly educated, roman letter is still preferred.

In England black-letter for texts went out of use slowly. Roman types were made and used by John Daye in 1572, but roman was not the accepted character before the middle of the next century. English printers then preferred for title-pages the white

MECHANICK EXERCISES:

Or, the Doctrine of

Handy-works.

Applied to the Art of

Printing.

By *Joſeph Moxon*, Member of the Royal Society, and *Hydrographer* to the King's Moſt Excellent Majeſty.

LONDON.

Printed for *Joſeph Moxon* on the Weſt-ſide of *Fleet-ditch*, at the Sign of *Atlas*. 1683.

Reduced facsimile.

ANNALS

OF

Parisian Typography,

CONTAINING

AN ACCOUNT

OF THE

EARLIEST TYPOGRAPHICAL ESTABLISHMENTS

OF

Paris;

AND

NOTICES AND ILLUSTRATIONS

OF THE

MOST REMARKABLE PRODUCTIONS

OF THE

Parisian Gothic Press:

COMPILED PRINCIPALLY TO SHEW

ITS GENERAL CHARACTER; AND ITS PARTICULAR INFLUENCE

UPON

The Early English Press.

BY THE REV. WILLIAM PARR GRESWELL.

LONDON:

PRINTED FOR CADELL AND DAVIES; LONGMAN AND CO.; LACKINGTON AND CO
R. H. EVANS; AND J. AND W. LOWNDES, BOOKSELLERS.

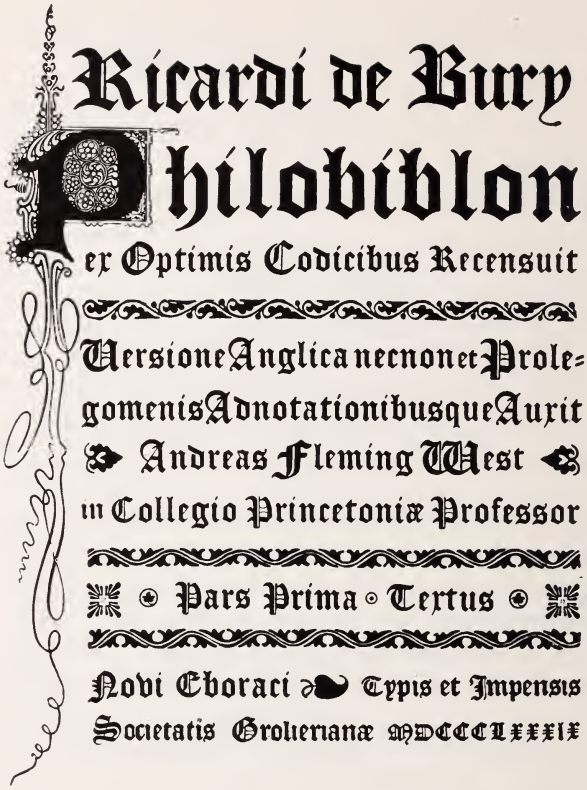
MDCCCXVIII.

Reduced facsimile.

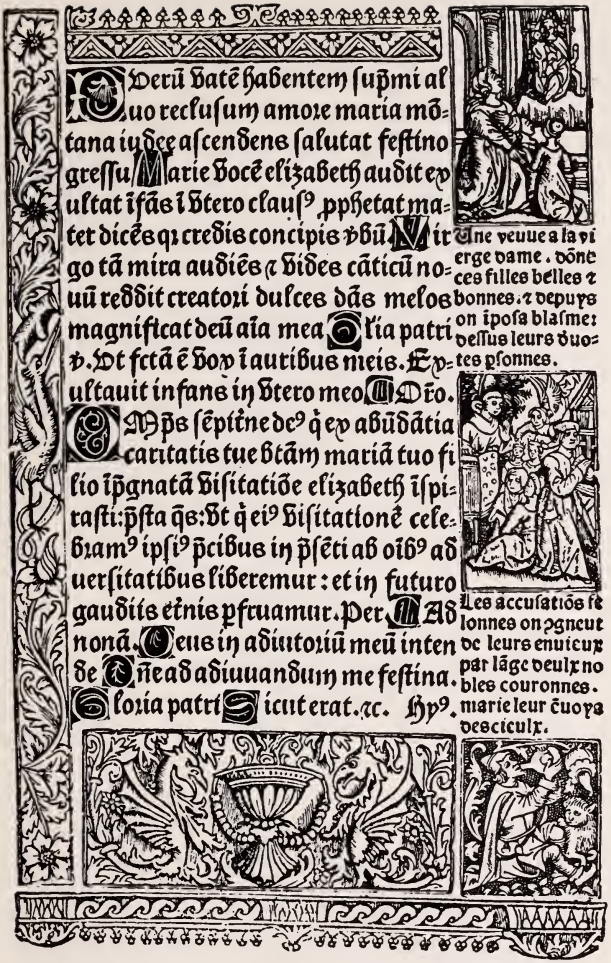
letter, as roman was called, but they never hesitated to make use of one or more lines of black-letter for words that seemed to require bolder display.

Titles entirely in black-letter were seldom made during the first half of the nineteenth century, and not with success, for debased forms were then in fashion. The neat styles made by Norman type-founders of the fifteenth and by Dutch type-founders of the sixteenth century had been put aside as old-fashioned even before the year 1800, and many of the original punches or matrices were then corroded or destroyed. These were serious mishaps, but the perverted taste which demanded improvements on the old models was a greater misfortune. The new faces produced in response to this demand overlooked the best features of old black-letter. Thorne of London produced a series of blacks of greater fatness and blackness, but imitators soon overreached him with types that had not enough of white in the counters to give a proper legibility to the letters. French founders did reform and make simpler the capitals, but they made few changes in the small letters. German founders put spurs on all angles and flourished the capitals until every character dazzled and irritated.

Our new forms of black-letter are more carefully drawn and more symmetrical than the letters of early manuscripts, but for the most part they are frail, delicate, and ineffective. Modern specimen-books of types show many of the new styles, under



Title of the Grolier edition of the Philobiblon. Original printed in three colors. De Vinne Press. Reduced facsimile.



From a Book of Hours by Thielman Kerver, Paris (1512?). Original in four colors. Note the absence of white space between sentences. Reduced facsimile.

the names of Saxon, Medieval, Augustan, Teutonic, Borussian, Church text, Italian text, etc.,[1] but they all have the prolonged and over-sharp hair-lines which unfit them for book-work, and for that reason they are seldom used for the title-page of a standard book. Many of them are of service in job-printing, but no book-lover wants them in the standard book. To reprint with propriety an old work in black-letter the true book-lover has to revert to old faces, even when some of the characters show real uncouthness of form and imperfect fitting-up.

The fat-faced black-letter of Thorne was received by many printers as a valuable novelty, and it was liberally used as a display letter in titles, as will be seen in the illustration on page 132, but it never met with favor from bibliophiles, and it has gradually fallen into disuse. The remodelled French forms are occasionally found in the minor display lines of good book titles, but the style most approved for the reprints of old books, and especially for ecclesiastical work, is that of the *Bible of Forty-two Lines.* The first is better than the last.

To give the proper medieval flavor to a reprint in black-letter the compositor should avoid leads and put thin spaces only between words. The five-to-em space should be preferred. The closer words and lines are huddled together, the more closely will a medieval reprint imitate a favorite mannerism of

[1] For a fuller description of the different kinds of modern black-letter, see Chapter X of *Plain Printing Types.*

Reynard the Fox

A renowned Apologue
of the Middle Age,
reproduced in
Rhyme.



Longmans, London.
M.dccc.xlv.

Original printed in four colors. Reduced facsimile.

Pierre Laffitte,
Professeur au Collège de France.

Le Faust de Gœthe.

Illustrations
de Bellery-Desfontaines et H. Vogel,
Gravées par Froment fils.



Paris,
Edouard Pelletan, Editeur,
125, Boulevard Saint-Germain, 125.

1899

Original printed in three colors. Reduced facsimile.

all early printers. The medieval copyist of black-letter showed a strong dislike for white space. He made no titles: chapter headings were usually indicated by a large initial; paragraphs were specified with the signs ¶ or ¶, and not by the broken white line put at the end of the previous paragraph. It was expected that the blanks and outer margins of the page would be filled afterward by the decorator with ornamentation in bright color. Short lines of poetry were often made full with petty ornaments in color. When the old practice of illumination was in its decline, printers began to provide more blank space for their pages, and this relief of white space was needed, especially at the endings of paragraphs and at the beginnings of chapters.

In the composition of a black-letter title-page in medieval style the compositor is often tempted to fill the blank spaces with the stock ornaments of type-founders. This is always a dangerous experiment, for decorations of medieval design that are suitable for the work are in limited supply, and they should be selected with regard to the color or general effect of the ink. If the decoration is to be printed with the text in black ink, all the ornaments selected should be of a face much lighter and more open than the types of the text. When the decoration is to be in red ink, a bolder style of ornament may be allowed, but it is a serious mistake to select decoration that is bolder than the letters.

CURSIVE FRANÇOISE.

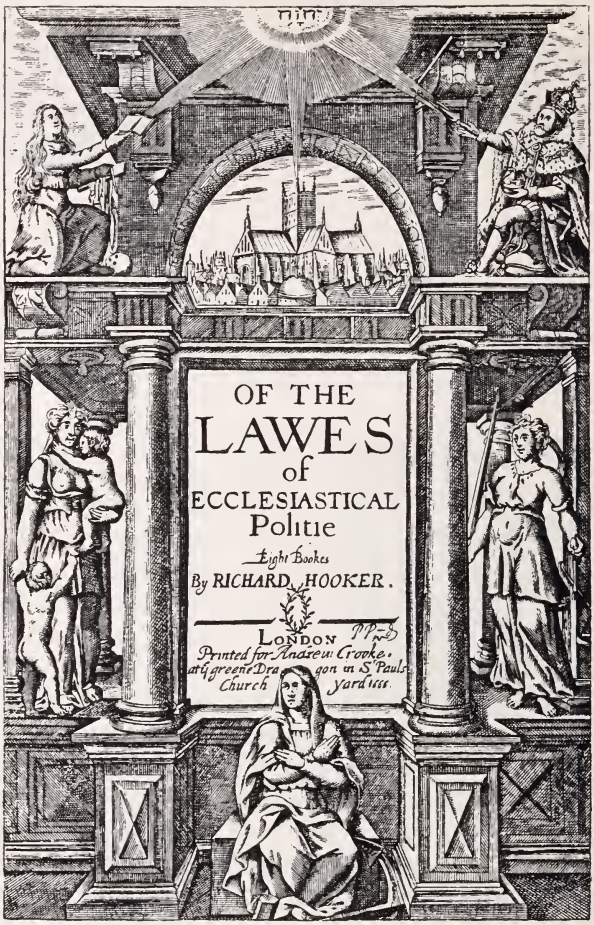
Sçai-tu, Maitre Blandin, diſoit Dame Sironde à ſon mari, que Sire Thiboule eſt devenu fou ? Quoi ? le Seigneur du Chateau ? oui vraiment : Rrrr, ſon Page, l'a conduit ici hier au ſoir, lorſque tu étois à la Ville. Notre Maitre, me dit-il (en ſecret) a l'eſprit grandement derangé, il mous fau by giſte promptement. Je lui ai donné celui de notre Fanchette en ma chambre à Rrrr. Ce ſecret eſt bon à garder, dit Blandin à Dame Sironde.

From the Manuel Typographique of Fournier.

VII

ORNAMENTED TITLES

PRINTING began in a period of extravagant decoration. To look at the engraved portraits of the magnates of the fifteenth and sixteenth centuries and note the laces and ruffs, the silks and velvets, worn by men and women, is to be convinced that simplicity was not then in fashion. There were some printed books of this period which were decorated as profusely as the garments, but the decoration was restricted to the bindings of the books of the wealthy. A sumptuous decoration of books was not attainable by typography. If title-pages could have been illuminated by any mechanical or semi-mechanical process, we may be sure that they would have glowed with gold and bright color; but the



English engraved title. Reduced facsimile.

LETTRES Heroïques,

Aux Grands de l'Estat.

Par le S.r de Rangouze.

Imprimée aux despens de l'Autheur.

A PARIS,

De l'Imprimerie des nouueaux Caractheres, Inuentez par P. Moreau, M.e Escriuain Iuré à Paris, & Imprimeur ord.re du Roy. 1644.

Auec priuilege de sa Majesté.

The script of Pierre Moreau. Reduced facsimile.

highest decoration that could be given then was that of the engraved copperplate, and the print obtained therefrom was in one color only. All attempts at many colors had failed.

Publishers made free use of the copperplate title, which is to be seen in every important book made by Plantin, and in almost every trivial book of the Elzevirs. We find it in works in which ornamentation of any kind seems needless. No publisher of our time would order an engraved title for a theological disquisition, but Hooker's *Ecclesiastical Politie* of 1666 has not only an engraved title-page, but a floriated border around the portrait which faces the title. The engraving made the book attractive to the early buyer, but the modern reader regrets that the money spent on the engraved border and title had not been applied to the purchase of better paper and print for the text. For more than three hundred years the copperplate title-page or frontispiece proved a very serviceable cloak for a multitude of sins of manufacture in other parts of the book.

The printer who could not afford a copperplate title-page, and who knew also that an engraving on wood from the hand of a good designer was out of reach, must have looked with envy upon these unattainable attractions. One resource, and one only, seemed available: he might use types which would attract by their novelty. Ornamental initials were not out of use by good printers. Why

THE *Young Clerks* ASSISTANT; OR PENMANSHIP *made easy,*

Instructive and Entertaining:

Being a Compleat

POCKET-COPY-BOOK,

Curiously Engrav'd

For the PRACTICE of YOUTH in the

ART of WRITING.

LONDON:
Printed for Richard Ware, at the Bible and Sun Ludgate Hill

Reduced facsimile.

Marci Annei Lucani poetæ: ac oratoris clarissimi pharsalia: cum familiari atq; perlucida annotatione petri de ponte cæci brugensis qua singularum lectionum sentẽtiæ: vel minimis historiographia ac poeticestyriadis facile enotescunt.



Venundantur invico diui Iacobi ad intersignium sancti Martini.

A title by Le Rouge.

could not a complete alphabet of small ornamental letters be made and used for the gracing of a title-page or perhaps for the text of the book? Unlike the engraved border, which would serve only for a leaf of the same size as that of the book for which it was first made, detached ornamental letters could be used repeatedly in fresh combinations. Why should a printer confine himself to the use of roman or black-letter? Aldus had earned commendation for his new italic; German printers had made many new styles of black-letter; why could not another variety be added? The capriciousness then allowed in written letters seemed to warrant the making of new faces and shapes of type.

The earliest novelty in writing-type known to me is an eccentric form of script modelled by Robert Granjon in 1556, in imitation of the fashionable handwriting of that time, then known in France as the *cursive françoise*.[1] In this new type was then published the juvenile book *Civilité puerile et honnête*, to teach boys, as its name implies, civility as well as the practice of fashionable penmanship. It is a picturesque letter. Perhaps it was not as difficult to read then as it is now, but it never could have been liked by an undisciplined reader. The King of France gave a ten years' patent to Granjon, but the new cursive was copied without fear by other type-founders. Christopher Plantin of Antwerp selected it as a text type for some of his minor

[1] For facsimile, see page 140.


Of
Day.

JULIA,

or *Adventures* of a

CURATES DAUGHTER,

by Mc Millan.

On the ILIAD of Homer

On the *ODYSSEY* of Homer

AND

on the Beauties of Virgil &c

by Blair

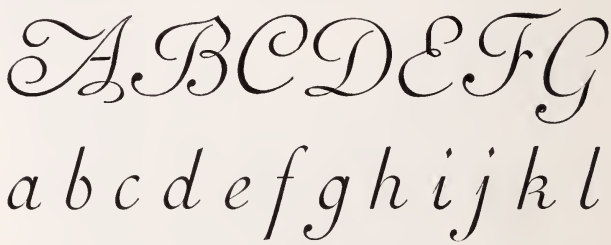
LONDON

Printed for & by J Roach at the Britanna Printing Office.
Woburn Street Now Drury Theatre Royal Dec^r 31^st 1795.

Reduced facsimile.

books, and required his shopkeeping daughters to learn and practise its dashing style.

In 1640 Pierre Moreau, then a writing-master of Paris, had types made for a plainer form of script that he called *bâtarde brisée*, in which he printed the book illustrated on page 143. It was an unsuccessful venture, for at that period of type-founding it was not possible to reproduce the sweep and swing of expert penmanship on any square body of type. Modern French founders have been wiser in confining their efforts to set styles of script in which letters are not conjoined and but slightly inclined.



Script types in a similar style are still acceptable and pleasing in the titles of dainty books, but no form of typographic script can rival the easy grace of an expert penman. The title-page engraved on copper always was preferred for books intended to please the feminine taste. Writing-masters found it a proper medium for the display of their skill in books on penmanship with alternated lines of roman and German text profusely flourished.

DE

GERMANIÆ MIRACVLO OPTIMO, MAXIMO,

TYPIS

litterarum,

EARVMQVE DIFFERENTIIS,

DISSERTATIO,

QVA SIMVL

ARTIS TYPOGRAPHICÆ

VNIVERSAM RATIONEM EXPLICAT

PAVLVS PATER, PP.



Proſtat *LIPSIÆ*,
Apud JO. FRIDER. GLEDITSCH ET FILIVM.
ANNO M. D C C. X.

Reduced facsimile.

BIBLIOTHECA MOGUNTINA

LIBRIS
SÆCULO PRIMO TYPOGRAPHICO
MOGUNTIÆ
IMPRESSIS INSTRUCTA,
HINC INDE
ADDITA INVENTÆ TYPOGRAPHIÆ
HISTORIA,

A
STEPHANO ALEXANDRO WÜRDTWEIN,
EPISCOPO HELIOPOLENSI, SUFFRAGANEO WORMATIENSI.



S. Eberhardi Camerarij
Moguntini
famul. de Sulgeloch, a. 1293.

AUGUSTÆ VINDELICORUM,
IMPENSIS CHRISTOPH. FRIDERICI BÜRGLEN.
M DCC LXXXVII.

Reduced facsimile.

Some of these books were of remarkable merit as specimens of calligraphy, but many book-buyers thought that a profusely flourished title in script was not proper for any serious book. In France, and even in England, during the first half of the nineteenth century the engraved title-page in imitation of profusely flourished writing was reserved for the so-called *Annuals*, *Gift-books*, and *Keepsakes*. When the copperplate title went out of fashion, the title-page of ornamental penmanship went with it. One of the later attempts to rival the fineness of copperplate by engraving on wood appears on page 148.

I do not know when or where small ornamental types which could be used for display in title-pages were first made in a full series. An early novelty in ornamental type is to be found in the octavo edition of *Lucan* printed by Guillaume Le Rouge at Paris in 1512. The text is in a nearly upright italic with unusually long ascenders and descenders fitted to capitals in the Byzantine fashion. It was not approved, and soon went out of use. (See page 146.)

Ornamental types were known in the eighteenth, and may have been used for display in titles in the seventeenth century, but they were rare,[1] for types with frail and delicate lines were not in favor with type-founders. The model letter had to be cut slowly on a punch of steel; this punch was liable

[1] Early type-makers did not issue specimens of their types in the form of pamphlets which easily could be preserved. Their rarely published specimens were printed upon one side of a large sheet liable to be broken and destroyed by repeated handling.

POETRY

OF

NATURE,

COMPRISING,

A SELECTION OF THE MOST

SUBLIME AND *BEAUTIFUL*

APOSTROPHES, HISTORIES, | SONGS, ELEGIES, *&c.*

FROM THE WORKS

OF THE

CALEDONIAN BARDS.

The TYPOGRAPHICAL Execution in a Style entirely New, and Decorated with the Superb Ornaments, *of the Celebrated* Caslon.

(Price Ten Shillings and Sixpence.)

Reduced facsimile.



Reduced facsimile of a magazine title-page.

to break when struck in the copper selected for the matrix; not one type-caster in a dozen could perfectly reproduce in the cast type all the finer lines of the matrix.

In the *Manuel Typographique* of Fournier, published in 1764, are exhibits of fourteen ornamental faces, but they are not so finical as those of the German book in the illustration on page 151. Ornamental letters are also to be seen in the early specimen-books of the Enschedé and the Caslon foundries. Bodoni of Italy seems to have been the only founder of note who refused to make them. A great obstacle to their manufacture was removed when the machine for type-casting was fairly developed in 1843, and they were then and afterward produced in endless variety, to the neglect of types more needed.

Ornamental types based upon the roman model, which seem to have been first produced in Germany, were soon found unsuitable for German title-pages, for they were in painful contrast to the angled letters that had to be used for the text and for minor lines of the title. They were much esteemed in France, Spain, and Italy, and may be found in the title-pages of serious books of the present time. In England the ornamental types selected for title-pages were rarely fantastic, and they were used with greater discretion.

VIII

EARLY DISPLAYED TITLES



HEN publishers saw that title-pages decorated with borders, initials, devices, and whimsical arrangements of composition had ceased to be captivating—when black-letter was going out of fashion, and ornamental types were rated as in bad taste—they had to return to plain roman letter. This return seems to have been made unwillingly. A title-page of few lines, and without device, was considered bald. To cover the baldness, larger and blacker capital letters seemed necessary. No one tried to imitate the simple title-pages made by Aldus or Stephens. An unwritten law was in force, although none can tell when it was made or why it should be obeyed, that the words and device of a title must cover a full

HISTOIRE
DE
L'IMPRIMERIE
ET
DE LA LIBRAIRIE.

Ou l'on voit ſon origine & ſon progrés, juſqu'en 1689.

DIVISE'E EN DEUX LIVRES.



A PARIS,

Chez JEAN DE LA CAILLE, ruë Saint Jacques, à la Prudence.

M. DC. LXXXIX.
AVEC PRIVILEGE DU ROY.

Reduced facsimile.

D. IVNII IVVENALIS SATYRÆ.



PARISIIS,
E TYPOGRAPHIA REGIA.

M. DC. XLIV.

page. To do this in a title with few words, large types were needed, and the punches for these types were often rudely drawn and carelessly cut.

The admirable models of letters that had been produced in France by Tory, Garamond, and their worthy successors were put aside, and rude faces, not always of correct proportion, from unknown punch-cutters, began to appear in the title-pages of the seventeenth century. Every writer on typography has called attention to the meanness of the books and the degradation of printing during this period. Type-founding had grown to be a separate trade almost beyond the oversight of the printer. The parsimonious publisher thought it wise to make cheaper books; to do so he had to get cheaper types, paper, and workmanship. From his point of view it was not important that types should be of good form or gracefully arranged. It was enough that the types were readable. To meet this demand for cheaper types, incompetent punch-cutters were employed, who made the uncouth letters in which too many English title-pages were composed.

One reason why the copperplate title kept so long in favor was the coarseness of the typographic title-page. A careful publisher cheerfully would pay the greater cost of engraving on copper to be protected from the hideousness of badly cut and badly composed types. Robert Stephens tried to avoid the increased expense of copperplate by providing woodcuts of half-page borders designed in a new

BIBLIA

Quid in hac editione præſtitum ſit, vide in ea quam operi præpoſuimus, ad lectorem epiſtola.



LVTETIAE.
Ex officina Roberti Stephani, typographi Regii.
M. D. XLV.

CVM PRIVILEGIO REGIS.

Reduced facsimile.

A DECREE OF Starre-Chamber, CONCERNING PRINTING,

Made the eleuenth day of July laſt paſt. 1637.



¶ Imprinted at London by *Robert Barker*, Printer to the Kings moſt Excellent Maieſtie: And by the Aſſignes of *Iohn Bill.* 1637.

Reduced facsimile.

style, but his example was seldom imitated. To most printers there was no choice between uncouth types badly composed and copperplate decoration.

When there was no device or ornament to fill the gap, and the title of few words would not fairly fill the page, even when large types had been selected, the author was asked to put more words in his title and to make it a synopsis of the contents of the book. This was often done, but the verbose title brought with it a new impediment: if the old form of title had been too curt, the new form was often so long that the added matter had to be arranged in distinct paragraphs.

Compositors of that time believed that a title could not be of good form if it did not have at least one line of very large and bold type. It was supposed that the increased blackness of huge type would compensate for the suppression or dwarfing of the old device. The relative importance of the words selected for lines of display was not properly considered. If one line gave the needed blackness and other large lines helped fill the page, the word THE might be in four-line capitals and the name of the author in brevier small capitals, and yet the selection would be regarded as proper. There was also a general agreement among printers that capitals must be preferred, but an over-wide spacing of the types was allowed. Broad blanks between lines, with little regard to the natural divisions of the title matter, were also permitted.

THE ARTE
OF ENGLISH
POESIE.

Contriued into three Bookes: The firſt of Poets and Poeſie, the ſecond of Proportion, the third of Ornament.



AT LONDON
Printed by Richard Field, dwelling in the black-Friers, neere Ludgate.
1589.

Reduced facsimile.

THE HISTORIE OF THE WORLD:

Commonly called,

THE NATVRALL HISTORIE OF C. PLINIVS SECVNDVS.

Translated into English by PHILEMON HOLLAND *Doctor of Physicke.*

The first Tome.



LONDON,
Printed by *Adam Islip*, and are to be sold by *Iohn Grismond*, in *Ivy-lane* at the Signe of the *Gun*. 1635.

Reduced facsimile.

Moxon recorded the general belief of the printers of his time when he advised the compositor to set the types for the name of a person or a place intended to be dignified, in "all *Capitals*; but then, if conveniently he can, he will *Set* a *Space* between every *Letter*, and two or three [spaces] before and after that Name, to make it shew more Graceful and Stately. For *Capitals* express Dignity wherever they are *Set*, and Space and Distance also implies Stateliness."

This advice to space capital letters was carefully followed for more than a hundred years by all the printers of England and France, and to some extent by their rivals in Holland and Germany. There was then and there is now a rule, obeyed by some printers, that the main display line of a title must be a full line always. When the letters are few, the types must be widely spaced, and one or more of these lines must fill the measure. No printer observed this rule more obediently than Baskerville. Not only in his edition of *Catullus*, but in his quarto editions of *Virgil*, *Juvenal*, and *Persius*, the letters of the titles are spread over the page as if they had been dislocated by explosion. Even in the title-page of his *Book of Common Prayer*, for which he planned more lines of display than were needed, the letters of some lines are wedged widely apart to give the lines the desired fullness.

Although German book-buyers had rejected the roman character for their every-day reading, they

The BOOK of
Common Prayer,

And Adminiſtration of the

SACRAMENTS,

AND OTHER

RITES and CEREMONIES

OF THE

CHURCH,

According to the Uſe of

The CHURCH of ENGLAND.

TOGETHER WITH THE

PSALTER

OR

PSALMS of DAVID,

Pointed as they are to be ſung or ſaid in Churches.

CAMBRIDGE,
Printed by JOHN BASKERVILLE, Printer to the Univerſity,
by whom they are ſold, and by B. DOD, Bookſeller,
in Ave-Mary Lane, London. MDCCLX.
(Price Six Shillings and Six Pence, unbound.)

Reduced facsimile.

CATULLI,

TIBULLI,

ET

PROPERTII

OPERA.

BIRMINGHAMIAE:

Typis JOHANNIS BASKERVILLE.

MDCCLXXII.

Reduced facsimile.

demanded it for all classic texts and for every book written in the Latin language. When a Latin word or phrase appeared in a text of German type, that word or phrase was put in roman type. Some printers were so precise that they printed a compounded word part in German and part in roman letter. German title type in roman capitals, as it was printed in the seventeenth and eighteenth centuries, often meanly drawn and coarsely cut, shows a marked declension from the fine models of Dürer. Not finding a proper appreciation at home, their more expert punch-cutters went to England and France; Fleischmann, most famous of all, went to Holland, and for years was the mainstay of the Enschedé type-foundry.

The different treatment required for the title-page of a book to be held in the hand, and for the poster intended to be readable at greater distance, was not clearly understood by many printers of this period. If the title-page had bold and black lines that immediately arrested the attention of a reader, it was supposed fully to answer its purpose. It did not seem to be important that the name of the book or of the author should be reasonably conspicuous. The display of words was not controlled by any perception of their relative value.

During the last quarter of the eighteenth century a new fashion of composing title-pages made its appearance. It was the swing of the pendulum in the opposite direction. Publishers who had been

C. D.

CORRECTORVM

in

Typographiis

ERVDITORVM

CENTVRIA

Speciminis loco

collecta

a

Johanne Conrado Zeltnero

Norimb. Paſtore Altenthan-
nenſi & E. A. V.



NORIMBERGÆ,

Sumtibus & Typis

Adami Jonathan. Felſeckeri.

Anno M D CC XVI.

A

NEW AND LITERAL

TRANSLATION

OF

JUVENAL AND PERSIUS;

WITH

COPIOUS EXPLANATORY NOTES,

BY WHICH THESE DIFFICULT SATIRISTS ARE RENDERED EASY AND FAMILIAR TO THE READER.

IN TWO VOLUMES.

By the REV. M. MADAN.

Ardet—Inſtat—Apertè Jugulat.
SCAL. in JUV.

VOL. I.

LONDON:

PRINTED FOR THE EDITOR,

AND SOLD AT T. BECKET'S, BOOKSELLER TO HIS ROYAL HIGHNESS THE PRINCE OF WALES, PALL-MALL.

M. DCC. LXXXIX.

Reduced facsimile.

sated with coarse, overbold types demanded more modesty and sobriety in composition, as well as a more intelligent grading of display. In response came what may be called the humble or feeble style of title-page, of which Madan's *Juvenal* is a proper illustration. It was the forerunner of the modern displayed title, with its many long lines and catch-lines of spaced small-capital letters. The first intent of the compositor seems to have been the keeping down of overbold display; next to that appears the desire to make lines of unequal length, so that the title should have an irregular outline. To do this some lines were spaced with hair-spaces and others with em quadrats. The separation of the different parts of the title by blank spaces of unequal width was imperfectly done, for the quoted motto and the number of the volume are kept apart by diamond dashes that are blacker and more prominent than any line on the page.

The German adaptation of this humble style is a lower descent in humility. Fischer makes use of the roman capital for initial letters only, and sets the body of the title all in lower-case. He cuts up the matter into long and short lines; he uses catch-lines, and spaces letters unevenly to maintain an irregular outline on each side; but he cannot dispense with the long dash. He finds at last some compensation for this self-imposed simplicity in an elaborately ornamented dividing rule, which was then rated a real grace to the page.

Beſchreibung
einiger
typographiſchen
Seltenheiten
nebſt
Beyträgen
zur Erfindungsgeſchichte
der
Buchdruckerkunſt.

Erſte Lieferung.

Bei Eröfnung der Univerſitätsbibliothek zu Mainz
herausgegeben
von

Gotthelf Fischer

Professor'n und Bibliothecar'n, Mitgliede des phyſikalisch-mathematischen Collegiums der Aerzte zu Basel, der physikalischen Gesellschaft zu Göttingen und der Linneischen Gesellschaften zu London und Leipzig; der philosomatischen und der medicinisch nacheifernden Gesellschaften in Paris, der botanischen Gesellschaft in Regensburg und der physikalischen Gesellschaft zu Iena Correspondenten

---

Mit einer Kupfertafel.

Mainz auf Kosten des Verfassers
und in Commiſſion in *Nürnberg* bey
Ioh. Leonh. Sixt. Lechner
Diſſertations - Händler.
1 8 0 0.

Reduced facsimile.

NIGHT THOUGHTS;

ON

LIFE, DEATH, & IMMORTALITY.

To which is added,

A PARAPHRASE

ON

PART OF THE BOOK OF JOB;

AND

THE LAST DAY,

A POEM.

By EDWARD YOUNG, L. L. D.

WITH THE

LIFE OF THE AUTHOR.

Say, penſive muſe, whom diſmal ſcenes delight,
Frequent at tombs and in the realms of night,
This truth how certain,—when this life is o'er,
Man dies to live, and lives—to die no more.

LONDON:

Printed for T. Wills, Stationers-Court;
J. S. Jordan, No. 166, Fleet-Street; Allen and Weſt, and H. D. Symonds, Paternoſter-Row; Champante and Whitrow, Aldgate; and L. Wayland, New York.

Price 1s. ſewed.

An early title by Whittingham.

Moxon's advice to space the capital letters of all names requiring distinction was gradually applied to the small capitals in minor lines that did not need display, but did need more surrounding white to increase their readability. To avoid this fault, type-founders of France are now making their small capitals on a wider body, so that they do not need the additional space to give the proper relief of white within and about each type. This treatment makes each letter clearer, but it seriously alters the color of the composition. In the page of text containing many small capitals on the wide set, these widely spaced small capitals seem to be of an alien style, of a lighter color, and not proper mates for the lower-case text in which they are embedded. If small capitals were made of a greater height, fairly intermediate between the full capital and the round letters of the lower-case, they would be more freely used.

In all open book titles which have display lines widely spaced, the spacing of minor lines of small capitals is to be commended. When they are not spaced, the dense small capitals are in unpleasing contrast to the openness of larger capitals in the display lines, and seriously change the color of the composition and make the different lines appear to be of different styles. One rule then taught to compositors was the need of visible uniformity in spacing. If one line of a title-page had to be spaced, other lines in that title must be spaced also. This

rule, which makes no proper allowance for widely differing effects produced by wide and by close spacing, is too broad for an unvarying application, but its tendency is in the right direction: it aids uniformity and prevents harsh contrasts.

The display of words in many title-pages of this chapter is not any better than that of older titles set in black-letter. The most important words—*Printing* and *Poesie*—on pages 162 and 164 are in the smallest type. The names of the author and translator on page 165 are even more insignificant. These are serious defects, but the simplicity and directness of the old titles have a charm of their own, much relished by bibliographers. The use of large lower-case letters and the avoidance of feeble catch-lines are features to be commended.

Important words in the title-page were seldom properly displayed by the old printers. To most of them it was enough to put an author's title matter in any types, large or small, that were readable, and the types usually selected for this purpose were those nearest the hand of the compositor. The planning of title-page matter so that it should enforce to a hasty observer, by means of graduated sizes of type, the relative importance of its words, was rarely done with discrimination.

IX

CONDENSED TYPES

A GREAT change was made in title-pages when the time-honored form of roman capital letter was supplanted by the tall and thin types known to English-speaking printers as "condensed."[1] The new shape, first made for its own title-pages at some unverified date by the Didot printing-house of Paris, was sparingly used by the printers of England and the United States before 1840. It came in favor when

[1] The earliest compressed form of roman lower-case known to me was made by Fleischmann of the Enschedé type-foundry in the year 1734, and this form was then favored by all publishers who desired to put much reading matter in a small space without loss of legibility. A series of book types in this style is to be seen in the specimens shown by Fournier in his Manuel Typographique of 1776, where they are described as "in the Hollandish style." In the same book is also exhibited a series of still thinner

engravers on wood as well as type-founders were striving to make lines in high relief which should have all the sharpness and delicacy of copperplate. Abandoning the traditions of typography, they had agreed among themselves, printers and readers consenting, that the merit of printing should be determined, not by the readability of the complete character, but by the delicacy or feebleness of the hair-lines. The "stumpy Van Dijks" and the "ugly Elzevirs," as they were then called, and even the well-formed letters of Fournier, Caslon, and Baskerville, were condemned as too old-fashioned for a refined taste. Didot[1] and Bodoni were the teachers in this new school of typography.

types, labelled the Poetic Face, which show that this French founder had made a new face which proved very much more condensed. Fleischmann but slightly compressed his capitals; Fournier not only condensed but dwarfed them. This new Poetic Face proved as useful a letter to French publishers as the thin italic of Aldus had been to early Italian printers, for it enabled them to put many long lines of poetry on a page without break or turnover of any line, and to print more cheaply in the form of an eighteenmo extremely long lines of poetry which otherwise would have been put in octavo. The new styles of capitals were made equally serviceable in the composition of the minor lines of display in title-pages or headings of articles. They seemed to be an aid to the compositor who was often required to set long subheadings in separate lines. Their serviceability in this field gradually led to the making of larger letters for the larger display lines of a title-page.

It is probable that the condensed letter for title-pages was designed by Ambroise Firmin-Didot, who has distinction as a master of many arts connected with typography, for he was a punch-cutter and type-founder as well as a publisher and printer. The new shape was soon copied, but with some changes, by other founders in France.

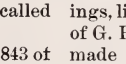
[1] As the Didot printing-house of Paris, which has the credit of introducing condensed two-line letters in the titles of its books,

If the daintiness sought for had been that of the general lightness of the larger types of Renner of Venice, or of Granjon of Lyons, who did maintain openness of face with visible hair-lines, the change would have been of more merit; but the delicacy then attempted was confined to the hair-line of the letter. To design types with body-marks sometimes thinner but oftener thicker than had been made before, to connect the stems with lines almost invisible, and to grace their endings with long and weak serifs, were regarded as notable triumphs of type-founding.[1] Types so designed were hard to cut,

made types for its own use only, and published no specimen of this face, the date of its first appearance is not on record. In 1839 the Didot house sold its type-foundry to the Fonderie Générale, which published a thick volume of specimens in 1843. In this volume appeared fifteen bodies (corps 10 to corps 56) of new condensed two-line types with thick stems and sharp hair-lines under the name of Initiales Serrées. This exhibit was followed by an extra-elongated series (corps 12 to corps 56) called Initiales Allongées.

The specimen-book for 1843 of the Fonderie Générale is the first in which a series of condensed letters was exhibited, but the reading public had seen them occasionally in the titles of the Didot books. For information in this and next note I am indebted to Mr. Henry J. Tucker of Paris.

[1] One liberty led to another. A French founder tried the experiment of reducing the angularity of a few roman capitals by giving to their pointed ends the curved form of some of the round letters of the lower-case, as will be seen in the Italian title-page presented on page 187. This new fashion had imitators in Italy as in France, but it was not of long life in Paris, nor was it ever accepted in England or America



Capitals with rounded endings, like these from the foundry of G. Peignot of Paris, were first made by Mallet-Heldoorn, who established a foundry at Paris in 1825. Sixteen bodies (corps 10 to corps 64) are shown in the specimen-book (dated 1864) of his son and successor A. M. Mallet fils aîné. Several founders have copied them. They are seldom used now for title-pages.

cast, and print; but the vanquishing of these self-imposed difficulties was rated as of more importance than the eyesight of the reader, who, if not sharp-sighted, could not perceive the feeble connecting lines and was compelled to identify each character mainly by its stems or body-marks.

There never has been any arbitrary standard for the width of the roman capital, but there is a substantial agreement among all founders that the proportions and general form of the old roman lapidary letters should be preserved, and that the width of the M and W, in every font of standard form, should not much exceed the square of the body, and that the largest number of capital letters should be of different widths varying between three fifths and four fifths of the type body. The object sought by all the early designers was to keep the stems at apparently equal distances from one another, yet not so close or so wide apart as to show deformity in any letter or confusion in the letters when combined.[1] Considering the irregularity of shapes in the roman capital, this was a difficult

[1] The most noticeable departures from the old forms of roman letters are the widening of the final S and the capital S, which are often insignificant in old-style fonts, and the narrowing of the O, C, and D, which were needlessly wide and out of proportion with other letters. Early type-founders had no fixed standard of width. There were a few who attempted to make letters in exact geometrical proportion for all sizes, but not to the improvement of the letter. It is now admitted by every type-founder that, to secure proper legibility, different sizes of types cannot be made in exact geometrical proportion; they must be increased in width as they are decreased in height.

LEÇONS

DE

CHIMIE ÉLÉMENTAIRE

APPLIQUÉES

AUX ARTS INDUSTRIELS,

ET FAITES LE DIMANCHE A L'ÉCOLE MUNICIPALE DE ROUEN,

PAR M. J. GIRARDIN,

Professeur de chimie à l'Ecole municipale et à l'Ecole d'agriculture de Rouen, Membre correspondant de l'Institut royal de France, de la Société royale et centrale d'agriculture de la Société d'encouragement, des Académies de Florence, Turin, Moscou, Bruxelles, Anvers, Liége, Kaiserslautern, Rouen, Bordeaux, Marseille, Nancy.

TROISIÈME ÉDITION,

REVUE, CORRIGÉE ET AUGMENTÉE,

avec 200 figures et échantillons d'indienne intercalés dans le texte.

—

PREMIÈRE PARTIE.

CHIMIE INORGANIQUE.

A ROUEN,

CHEZ I.-S. LEFEVRE, IMPRIMEUR,

RUE DES CARMES, 20.

1846.

Reduced facsimile.

task, but it was well done by many of the old type makers. When the stems or thick strokes of meeting letters are apparently equidistant, each letter is easily identified, and the words in which they appear are read at a glance; when some letters are wide and others are thin, and the stems are huddled or show gaps of white space at meeting-points, the composition becomes unpleasing and is relatively harder to read.

The condensed types first made were about one fourth narrower than types of standard form, tall, slender, and graceful; of light face, with thin stems, long sharp serifs, and hair-lines unduly protracted. They were in marked contrast to the coarse types that had been in use for centuries. Publishers insisted upon the use of the condensed type for the title-pages of all new books, and type-founders provided it of many sizes. Printers also approved the new fashion, for it promised to be of good service in the composition of title-pages. It was believed that with condensed letter the typesetter could readily give greater prominence in one line to words that had been put in two lines. The compression of letters on bodies about one fourth narrower than those of the old form did not materially damage their readability, but the greater compressions that soon followed did make the letters much more obscure. This obscurity did not diminish their acceptability to French and Italian readers. Extra-condensed types were used not only

HISTORICAL VIEW

OF THE

LITERATURE

OF THE

SOUTH OF EUROPE;

BY

J. C. L. SIMONDE DE SISMONDI:

OF THE ACADEMY AND SOCIETY OF ARTS OF GENEVA,
HONORARY MEMBER OF THE UNIVERSITY OF WILNA, OF THE ITALIAN ACADEMY,
ETC. ETC.

TRANSLATED FROM THE ORIGINAL,

WITH NOTES, AND A LIFE OF THE AUTHOR,

BY THOMAS ROSCOE.

From the Last London Edition,
INCLUDING ALL THE NOTES FROM THE LAST PARIS EDITION.

VOL. I.

NEW YORK:
HARPER & BROTHERS, PUBLISHERS,
329 & 331 PEARL STREET,
FRANKLIN SQUARE.
1860.

in advertisements and job-work, but even in the title-pages of serious books, and they were made bold and black as well as thin and indistinct.

The condensed form of bold-face has never been tolerated in English or American title-pages, but it is not out of use in France, and is frequent in Spain and Italy. French printers have always used bold types for title-pages, but with the incoming of condensed letter they began to tolerate whims in composition that made the leading line as bold as that of a handbill. When the main display line was long and was made the first line of the title-page it was sometimes curved. Other freaks were tried. The motto might be inclosed in a border of typographic flowers. Ornamental letters of fantastic form were allowed and are not yet entirely discarded, but the preference now is for the square and bold-faced types known in America as antique.

Although condensed capitals of light face were eagerly purchased by English and American printers as a ready means for evading some of the difficulties of display, it was soon discovered that they had their limitations. The thin types that served for a line of many letters would not serve acceptably for the line of few letters. The difficulty was met by the time-honored method of spacing out single letters, but it was quickly found that condensed types could not be fitly spaced. When the spaces were thin and judiciously placed the title was not noticeably marred, but when en and em

PHYSIOLOGIE DU GOUT

PAR

BRILLAT SAVARIN,

ILLUSTRÉE

PAR BERTALL

PRÉCÉDÉE

D'UNE NOTICE BIOGRAPHIQUE

PAR ALPH. KARR.

Dessins à part du texte, gravés sur acier par Ch. Geoffroy,

Gravures sur bois, intercalées dans le texte, par Midderigh.



GABRIEL DE GONET, EDITEUR, RUE DES BEAUX-ARTS, 6.

Reduced facsimile.

quadrats were used as spaces the line showed gaps between letters which were as faulty as they were unnecessary. Spacing changed the color of the

JANE EYRE;

An Autobiography.

The first lines of a title of 1855.

type; the spaced and the unspaced types seemed of different faces. The critical reader would ask, Why are the large capitals, always easily read, so widely separated that their relation to one another is not at once apparent, when the smaller capitals of other lines, never any too readable, are huddled? The reply that the thin letters of the display line had to be spaced out to make the line of full width was never satisfactory. It did not explain the alleged need of this full line.

Instead of being helpful in the composition of titles, condensed type often proved a hindrance. There should be in every title an apparent attempt to maintain proportion between the types and the area covered by the types. To select small types for a large page is an admitted impropriety. To put many words in one line of pinched types, when these words need two lines, and to leave broad gaps of white blanks between the lines, or to separate

MANUALE

DEL

MAGNETISMO ANIMALE

DESUNTO

DALLE PIÙ ACCREDITATE OPERE MAGNETICHE

DEL DOTT. ANT. MESMER E D'ALTRI,

CONTENENTE:

1.° Storia del Magnetismo, — 2.° Sua Teoria,
3.° Modi di magnetizzare, — 4.° Catechismo magnetologico,
5.° Fenomeni magnetici,
6.° Applicazione del Magnetismo alla Medicina,
7.° Inconvenienti del Magnetismo,
8.° Conclusione;

AGGIUNTOVI

LE TAVOLE SEMOVENTI

ED I MIRACOLI DEL SECOLO DECIMONONO,

ovvero

LA MAGIA NUOVA,

che comprende

la Storia, la Ciarlataneria, ed il modo di operare il Magnetismo, dieci esperienze, domande e risposte, il pensiero e l'avvenire, religione e morale, ecc. ecc.

con un'Appendice

intorno ad alcune più recenti scoperte attinenti al Magnetismo.

QUINTA EDIZIONE CON AGGIUNTE.

MILANO

LUIGI CIOFFI, CONTR. DE' MORONI, N. 4118.

TORINO (casa figliale) L. CONTERNO, Librajo | **MILANO** Librajo G. CIOFFI (s. Giorgio, n. 1)

e presso i principali Librai di Città e Provincia.

1861.

Reduced facsimile.

the pinched letters of a line with wide spaces, are even greater offences. The title so treated is always too feeble, and even the uncritical reader cannot fail to note that types pinched as well as spaced are at variance with the waste of space elsewhere.

A PRACTICAL ILLUSTRATION

OF

BAD TASTE

IN THE

SELECTION OF UNMATABLE TYPES

Expanded types, that varied from one tenth to one fourth wider than types of standard width, were made not long after the introduction of condensed types. It was claimed that they would prevent the spacing of letters in the short lines of a title-page, and that they would promote the harmony that should be noticeable between type and space. With this end in view, the compositor who set a title-page selected expanded types for lines of few letters and condensed types for lines of many words. The result was always disappointing. When the varying styles were in meeting lines, as was often unavoidable, the incongruity produced by this meeting of unlike forms was repelling. Even when all the

BENJAMIN FRANKLIN:

HIS

AUTOBIOGRAPHY;

WITH A NARRATIVE OF

HIS PUBLIC LIFE AND SERVICES.

BY REV. H. HASTINGS WELD.

WITH NUMEROUS DESIGNS BY J. G. CHAPMAN.

NEW YORK:
HARPER & BROTHERS, PUBLISHERS,
82 CLIFF STREET.

types in the title so composed were of roman form and not unlike in style, the general effect of the composition was that of a shop-bill. The casual reader did not at once notice the intent of the

IS READABLE

IN PROPORTION BUT NOT SO READABLE

TOO THIN FOR A TITLE

NOT USED TO ADVANTAGE WITH TYPES OF STANDARD WIDTH

FOR JOBS, NOT FOR TITLES

SQUEEZED WITHIN THIS SPACE, THE WORDS GASPED IN VAIN FOR VITAL BREATH

Illustrations of condensed types.

author; he did notice the caprices of type-founder and compositor. Too much prominence was given to manner over matter, and to that extent the object of the title was defeated.

Although types of different shapes in the title-page are disapproved by the critical, their use is continued to this day in many printing-houses.

Condensed type, and even expanded type, are rated by some printers as of value. Others think that an occasional line of italic capitals or of black-letter is of service in a long title. A mixture of types may be occasionally noticed in modern title-pages, but the dislike of publishers to this mixture is steadily increasing. It would be difficult to give a good reason for the practice of unvarying uniformity of shape in the types of a text which does not apply with equal force to the types of a title-page. The text of a book is always set in types of the same size and of the same face. To put one paragraph or one sentence in old style and have it followed by another in modern cut is too unworkmanlike to be considered. Variations in size are necessary for notes, subheadings, and extracts; but when it can be done, the same face and shape should be chosen for all the lines of a title. What is proper for the text should be proper for the title-page: many sizes, but one face only.

Condensed and compressed types are not used as freely as they were, but they cannot be entirely discarded. They are greatly needed in the limited measures of two-column matter, or in narrow pages. They are to be preferred when put to use as two- or three-line initial letters at the beginning of a text, especially for irregular letters like T, L, and A, which make ungainly gaps of white space in types of standard width.

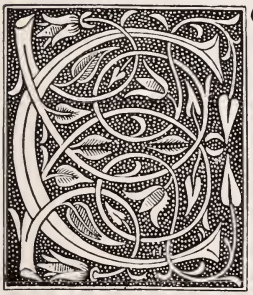
PART II

PRACTICAL

X

THE MODERN TITLE-PAGE

PREPARATION OF COPY
REGULAR DIVISIONS OF THE TITLE-PAGE
ESTIMATE OF SPACE REQUIRED
PLANNING A TITLE-PAGE



OMPOSITORS of the present time who have not entirely discarded old notions dislike to set title-pages, for they find that their best efforts are not entirely satisfactory to the critic. The time is over when the title-page was regarded as a bit of easy composition to be set much quicker than any page of the text, when the proper name of the book might have no display, and any word that could be spaced out to make a full line was made to serve that purpose. The title-page so set was confused, but it seems to

have been acceptable when its types were readable and the words were printed as written.

Title-pages have changed with the times. The facsimile of the one made for Madan's *Juvenal* (page 171) marks the beginning of a new fashion, welcomed by readers who had been wearied with the old poster-like boldness. But the modern fashion went to the extreme limit in an opposite direction, and, in their approval of its more intelligent arrangement, readers overlooked its feebleness.[1] The merit of the new method was not in smaller types, but in its wiser plan. Important words only were put in large types, and words closely related were kept together. Irregularity of outline was produced by alternating long and short lines. Unrelated clauses or phrases were separated by dashes or blanks. So treated, the intent of the title was understood almost at a glance.

The piece-compositor disliked the new fashion, for it called for much discretion. The title matter had to be studied, and types had to be set slowly, to give a proper expression of its words. Nor did he willingly change in proof types improperly selected in his thoughtless haste. When he failed, the composition of title-pages had to be given to time-compositors, who were supposed to have superior skill and taste, but they were not always

1 This feeble style was in fashion for many years. The facsimiles on pages 197 and 222 show that it was approved by publishers as late as the middle of the nineteenth century. It is obsolete now, but some late fancies are not betterments.

INTRODUCTION

TO THE

LITERATURE OF EUROPE

IN THE FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES.

BY

HENRY HALLAM, F.R.A.S.,

CORRESPONDING MEMBER OF THE ACADEMY OF MORAL AND POLITICAL SCIENCES IN THE FRENCH INSTITUTE.

"De modo autem hujusmodi historiæ conscribendæ, illud imprimis monemus, ut materia et copia ejus, non tantum ab historiis et criticis petatur, verum etiam per singulas annorum centurias, aut etiam minora intervalla, seriatim libri præcipui, qui eo temporis spatio conscripti sunt, in consilium adhibeantur; ut ex eorum non perlectione (id enim infinitum quiddam esset), sed degustatione, et observatione argumenti, styli, methodi, genius illius temporis literarius, veluti incantatione quadam, a mortuis evocetur."—BACON, *de Augm. Scient.*

IN TWO VOLUMES.

VOL. I.

NEW-YORK:

PUBLISHED BY HARPER & BROTHERS,

NO. 82 CLIFF-STREET.

1841

Reduced facsimile.

successful. There were critics in 1800 who said that the new style was much too feeble, and they insisted that the fault was in petty types more than in belittling arrangement. They demanded larger, bolder, and blacker letters.

To meet this demand, the London type-founder Thorne made two-line types of great boldness and blackness, which had temporary popularity. Rival type-founders copied and exaggerated the Thorne face (see page 199), but their corpulent types soon went out of fashion, and the light and open letters made by Bodoni and his imitators were preferred by the majority of readers. For many years book-buyers had to accept title-pages in types of thin stems with almost unseen hair-lines, with indistinct small-capital catch-lines, and broad blanks between lines of display. What should have been the clearest was made the feeblest page of the book.

The orderly methods now observed in the composition of title-pages are not enough to appease the critical book-reviewer, who may object to title types as discordant, as too small or too meagre, to blanks between lines as too wide, and to what he calls the frequent bad taste of the compositor. These objections deserve consideration.[1]

[1] Bad taste is an offence which in this note may be passed over quickly, for it is not confined to printers. Who is the judge of good taste? When the critic says that a title is in bad taste, to what court of last resort can he appeal? The good taste of the last is the bad taste of this century, yet there are mannerisms of early printers, subsequently discarded for their gross impropriety, that are now in favor as exhibits of the highest taste.

A

NARRATIVE

OF

THE CAMPAIGN IN RUSSIA

DURING THE

YEAR 1812.

BY

SIR ROBERT KER PORTER.

HARTFORD:

PUBLISHED BY ANDRUS, STARR & CO.

LOOMIS & RICHARDS, PRINTERS, MIDDLETOWN.

1814.

The selection of disliked types is a common fault, and it is one not easily remedied, for each printing-house has its own assortment, which may be unlike that of other houses. Nor can every face or size that seems to be needed be had of the type-founder, whose assortment of different sizes of roman capitals is incomplete. The printer has to be content with the types he has or those that he can buy. It is the inadequate supply of the type-founder that compels him sometimes to put unmatable faces of type on the same page.

The unpleasing title-page oftenest comes from neglect of plan and of proper direction. No page in the book may be slighted more by the writer, but none needs more forethought. Before the copy is sent to the printer these questions should be resolved: Has the title matter too few or too many

An old proverb speaks despairingly about the uselessness of disputes concerning taste, but the disputes go on, and will go on forever. It is the frequency of these complaints about bad taste that makes compositors avoid the setting of a new title-page. It may have few words and seem easy to compose, but after great care and much time have been spent on its elaboration, the author or publisher may condemn it as the worst page in the book. The new title is always an experiment, for it is usually the joint work of author, publisher, and printer, who are not agreed as to methods. The author wants it according to his notions of good taste; the publisher wants it in the fashion then prevailing; the printer wants to make it conform somewhat to traditionary rules of the trade. There are, then, differences in plan from the beginning. The notions, fashions, and rules are at variance, and attempts to reconcile them after composition are seldom satisfactory. This difficulty should be foreseen and avoided. To plan the title in the manuscript will often prevent expensive changes in the proof.

words for the desired orderly arrangement? Have the words marked for display in one line too many letters for proper prominence? Has proper allowance been made for the space needed about display lines and for the publisher's imprint and device, or for a possible motto or engraved illustration?

It is the privilege of the publisher to put on the title-page few or many words, and in any form that to him seems proper, but he should give some heed to the inflexibility of types, which cannot be had always in desired combinations of height, width, and boldness. When copy has been written without regard to the rigidity of types, its words will be arranged in an orderly manner with difficulty. It is the considerate arrangement of words by the author, as well as the good taste of the type-setter, that makes the comely title-page. For the writer to postpone this consideration, that he may see, as is often said, "how the title will show in the proof," is a mistake. Words and phrasing are not easily amended in the proof: to add or to cancel in the proof may compel the rejection of every line previously composed, and the beginning of the composition with a changed plan. It is the persistent alteration in the proof of words as well as of types that makes title-page composition the dread of the compositor.

A plan is needed for every proposed title-page, whether it has very much or little matter. Verbal direction is not enough. Whether the title is to

be set in displayed roman capitals, or in a plain paragraph of lower-case, in black-letter with old mannerisms, or in any other style, to the general verbal instruction should be added a rough pen-sketch of the style desired. The orders or wishes of the author may not be entirely practicable in type, but the sketch is a guide always welcomed by the compositor. Without it, he gropes in the dark.

It is a common practice to write copy for a title-page as a plain paragraph, using vertical dashes |, as is done by librarians, to indicate distinct lines. The name by which the book will be called is underscored with three lines; some other words have two lines; but underscoring may be so frequent that nearly every line has one underscoring. Accepting them as directions for a similar graduation of display, the compositor plans for too many lines and selects types too large for the space, or too small for the prominence desired. In either case the author is disappointed.

A precise author can avoid this error by writing in print-letters the words and lines he intends to be displayed, making his letters high or low, and lines long or short, to suit his own notions. When he has so treated a very full title, he may, and probably will, find that his lines occupy too much of the page in length and width. Without waiting to see the general effect in proof, he is warned by this experiment that he must restrict display and make proper allowance for the rigidity of type.

The attractiveness needed in a title-page can be made or marred by the author: if words are scant, the page will be bleak; if it has too many words, the lines must be huddled. The title-page matter of few words is easily manageable. It is the huddled title[1] that gives most trouble to the compositor and displeasure to the reader. Facsimiles of three crowded title-pages of the eighteenth century are appended. The *Art of Printing* was written by Lemoine, a bookseller of experience, and the *Printer's Grammar* by Smith,[2] a practical printer—men supposed to be properly qualified to write a title-page.

[1] The crowded title-page is an inheritance of the seventeenth century. When the publishing printers claimed nearly all the space for their huge devices, little could be allowed for the name of the book. When the device went out of fashion, the printer had to fill in the vacated space, for it was then understood that the title-page must be full always, either with an emblem or with large types. When these were not to be had, the author was encouraged to write a long title which would serve as a synopsis of the contents of the book, or to use odd phraseology to provoke the curiosity of a listless reader. For these titles, see Timperley's Encyclopædia of Printers and Printing, and Dibdin's edition of Typographical Antiquities. Many of these titles seem to have been made purposely indescriptive.

[2] Smith intended to say that his book was a manual for printers and authors; but, in his desire to be comprehensive, he put in his title more words than were needed. He did not foresee how much space these words would occupy in print. Printer's Grammar is the only line of full display. The capital letters needed to give distinction to some words are incorporated in plain paragraphs of types of different sizes, and they are not properly separated by a white space or even by catch-lines. It is a jumbled title-page, not as attractive as a page of text. The next illustration shows that the purpose of the book could have been specified in the old-style and black-letter types then in common use with fewer words and more directness. So treated, it would be more quickly read and longer remembered.

THE

Printer's Grammar:

Wherein are Exhibited, Examined, and Explained,

THE

SUPERFICIES, GRADATION, and PROPERTIES

OF

The different Sorts and Sizes of METAL TYPES, cast by LETTER FOUNDERS:

Sundry ALPHABETS, of ORIENTAL, and some other Languages;

Together with the CHINESE Characters:

The FIGURES of Mathematical, Aſtronomical, Muſical, and Phyſical Signs;

Jointly with Abbreviations, Contractions, and Ligatures:

The Conſtruction of Metal Flowers—Various Tables and Calculations—Models of different Letter-Caſes; Schemes for Caſting off Copy, and Impoſing;

And many other

REQUISITES for attaining a more perfect Knowledge both in the THEORY and PRACTICE of the ART of PRINTING.

WITH

DIRECTIONS to Authors, Compilers, *&c.*

how to Prepare Copy, and to Correct their own Proofs.

The Whole calculated for the Service of All who have any Concern in the Letter Preſs.

By JOHN SMITH, *Regiom.*

LONDON.

Printed for J. SCOTT, at the *Black Swan*, in *Pater-noſter-Row.*

[1755]

Reduced facsimile.

THE

Printer's Grammar

A DESCRIPTION OF THE SORTS, SIZES AND USES OF

METAL TYPES

MADE FOR MANY LANGUAGES, INCLUDING

VARIOUS TABLES AND CALCULATIONS, SCHEMES FOR CASTING-OFF COPY AND THE IMPOSITION OF PAGES, MODELS OF DIFFERENT CASES, AND OTHER INFORMATION OF IMPORTANCE ABOUT

Practical Printing

WITH DIRECTIONS TO AUTHORS HOW TO PREPARE COPY AND TO CORRECT THEIR OWN PROOFS. FOR THE SERVICE OF ALL WHO HAVE ANY CONCERN WITH PRINTING.

BY

JOHN SMITH, Regiom.

LONDON
PRINTED FOR J. SCOTT,
AT THE BLACK SWAN IN
PATER-NOSTER ROW.

HISTORY, ORIGIN, AND PROGRESS,

OF THE

ART OF PRINTING,

FROM ITS

FIRST INVENTION IN GERMANY

TO THE END OF THE SEVENTEENTH CENTURY;

and from

ITS INTRODUCTION INTO ENGLAND,

BY CAXTON, TO THE PRESENT TIME:

Including, Among a Variety of curious and intereſting Matter,

ITS PROGRESS IN THE PROVINCES;

with chronological Liſts of

EMINENT PRINTERS

In ENGLAND, SCOTLAND, and IRELAND:

TOGETHER

With Anecdotes of ſeveral eminent and literary CHARACTERS, who have honoured the ART by their Attention to its IMPROVEMENT:

ALSO A PARTICULAR AND COMPLETE HISTORY OF THE

WALPOLEAN PRESS,

ESTABLISHED AT STRAWBERRY HILL;

With an accurate Liſt of every PUBLICATION iſſued therefrom, and the exact Number printed thereof.

AT THE CONCLUSION IS GIVEN

A CURIOUS DISSERTATION ON THE

ORIGIN OF THE USE OF PAPER;

Alſo, a complete HISTORY of the ART of

WOOD-CUTTING AND ENGRAVING ON COPPER,

From its firſt Invention in ITALY to its lateſt Improvement IN GREAT BRITAIN;

concluding with the Adjudication of

LITERARY PROPERTY;

Or the LAWS and TERMS to which Authors, Deſigners, and Publiſhers, are ſeparately ſubject.

With a Catalogue of remarkable BIBLES and COMMON PRAYER-BOOKS, from the Infancy of Printing to the preſent time.

EXTRACTED FROM THE BEST AUTHORITIES,

BY HENRY LEMOINE, BIBLIOP. LOND.

LONDON, 1797:

Printed and Sold by S. FISHER, No. 10, St. John's Lane, Clerkenwell; alſo ſold by Lee and Hurſt, No. 32, Paternoſter Row.

Reduced facsimile.

THE

MEMOIRS

OF

Philip de Comines:

Containing the HISTORY of
LEWIS XI. and CHARLES VIII.
of *FRANCE*,
AND OF
CHARLES the Bold, Duke of *Burgundy*,
To which Princes he was Secretary:
As alſo the HISTORY of
EDWARD IV. and HENRY VII.
of *ENGLAND*;
Including that of *EUROPE* for almoſt half the Fifteenth Century:
With a SUPPLEMENT, as alſo ſeveral *Original Treaties*, *Notes* and *Obſervations*.
AND LASTLY,
The Secret Hiſtory of *Lewis* XI. out of a Book call'd *The Scandalous Chronicle*, and the Life of the Author prefix'd to the whole, with Notes upon it, by the Famous SLEIDAN.
Faithfully Tranſlated from the late Edition of Monſieur *GODEFROY*, Hiſtoriographer Royal of *France*.
To which are added REMARKS on all the Occurrences relating to *England*.

By Mr. UVEDALE.

VOL. I.

LONDON: Printed for JOHN PHILLIPS at the *Black Bull* in *Cornhill*. 1712.

Reduced facsimile.

The compositor needs general direction, but it is a grave mistake for the author to direct too minutely, and to select the types for every line of display, for he has not the practice that will enable him to foresee the space that his selected types must occupy. Not even the expert compositor can do this, or be certain that the types he may select will be of a proper height and width, or in good taste when they have been put near other types on the page. What he cannot safely undertake should not be attempted by the author. Too many lines will huddle the page; types too black and bold will make it as coarse as a poster; types too small will make it weak and insignificant. The types he may desire for a line usually prove too large. Twenty types of a prescribed height and width cannot be squeezed in a measure that will be filled with eighteen only.[1]

The compositor must comply with an arbitrary order to select condensed type for a line of many

[1] A verbose title-page set forty years ago by the writer of this note was criticized by the author as "Weak and insignificant; important words are in types too small, and the general arrangement is inartistic." He was bent on having the title-page reset in his way. Taking the printing-house specimen-book of types for his guide, he marked on the proof the types that must be used for each line. He was warned that his intended arrangement was impracticable, but he would not be convinced. His directions were obeyed to the letter, but not to betterment, for the original title-page, on a leaf of six by nine inches, was unavoidably increased by his selections to a page of eight by twelve inches. The types in the new proof were larger and bolder, the lines were huddled, and the general effect was that of a poster. An experiment of this kind is sometimes needed to demonstrate the limitation of space and the inflexibility of types.

letters, or to thin- or thick-space a too short line, or to widen the measure for too many words, yet all these methods are unpleasant alternatives. The author who is fastidious about his title-page will save time by conferring with the master printer about the feasibility of his requests, for they are sometimes impracticable, or may be disfigurements when they are practicable.

REGULAR DIVISIONS OF THE TITLE-PAGE

Title-pages are made now in too many styles for an arbitrary classification. The commonest form is the displayed title, in which words are usually set in types of different sizes and in separate lines, some lines close together and others wide apart, but each line is centred, and the entire composition is made to fill the page, whether the words are few or many. In its simplest form it has three divisions, of name, author, and imprint, but a long title may have ten or more divisions. It is the first duty of the compositor to understand these divisions and to arrange types so that they shall be apparent to the reader. In the *Art of Printing* and the *Memoirs of Philip de Comines*, the relative importance of the information in their divisions will be a puzzle to the educated and a bewilderment to the printer. In the brief title of *Poems* by Thomas Hood (page 211) the distinction of divisions is readily perceived, and their separation can be easily made.

This title-page of scant words does not fairly fill the page. *Poems* is properly set in the largest type, but the word is too short to fill the line. Nor does *Thomas Hood* have letters enough for a full line. The temptation to select types too big for these words must be resisted, for it is not always necessary to have any line in the title-page the full width of the measure. A line of display of fair prominence may be short of full measure if other lines are made subordinate. In this line the difficulty may be overcome by thin-spacing the letters or by putting the catchword *By* before the name. I prefer the former expedient, but if this line has to be spaced, *Poems* should be spaced, and the words of the imprint also.

When too much blank space has been left between the three divisions of name of book, name of author, and imprint, the publisher may fill this blank with his own device or with a portrait. An inexperienced compositor may be tempted to fill the blank with chance decoration culled from a type-founder's specimen-book, but the decoration so selected is always a risk. If it is appropriate it will be a grace, but if it is larger, blacker, and bolder than the types, or if it is gray and feeble with too closely engraved lines, the intended improvement will be a disfigurement.

When blank space between divisions cannot be properly filled, and the page shows more blank above and below the line of the author's name than

POEMS

BY THOMAS HOOD



LONDON
GEORGE ROUTLEDGE & SONS
1866

POEMS

BY
THOMAS HOOD



LONDON
GEORGE ROUTLEDGE & SONS
1866

there is in the margin at the head of the book, the page should be made shorter. This is in violation of an old rule that every title-page should be as long as its page of text (not reckoning the line for running title); but a scant title-page is often improved by making it shorter. A critical reader is usually offended when he notes that the blanks within the page are wider than the blank in the head margin.[1]

There are title-pages that do not need display. Here is an illustration:

The | S. P. Avery Collection | of Prints and Art Books | in the | New York Public Library | A Handbook | New York | MCMI

The words *S. P. Avery Collection* seem to be proper for largest display, for they are so arranged in the copy, and it is by this name that the book will be called; but *Prints and Art Books* call for as much prominence. It is practicable to make two lines of each clause, but this treatment would bring lines of prominence too near each other. They would be too bold, for the request had been made that show-bill display should be avoided. This difficulty was overcome by running together all the clauses in the half-diamond form preferred by Pickering and Aldus, and the blank at the top was appropriately filled

[1] The scant title-page of few lines of type may be improved by inclosing the type in a plain rule border. This may be a troublesome amendment, for it often compels the recomposition of every line that may have been previously composed. Rule-bordered pages are more fully treated in another chapter.



A HANDBOOK OF THE S. P. AVERY COLLECTION OF PRINTS AND ART BOOKS IN THE NEW YORK PUBLIC LIBRARY

MCMI

with the head of Minerva. Plain capitals and the generous provision of blank between lines gave all the prominence that was needed.

The different divisions of a burdened title that seem easily distinguishable in the manuscript may not be made clear in type by the compositor. He is often perplexed by excess of words: to the name of book, author, and imprint are sometimes added a long summary of contents, the causes that induced publication, the number of the volume and of the edition, the names of editors, artists, and translators, the publisher's device, or his warning against unauthorized reprints, and sometimes a motto or quotation. It is not in the province of the compositor to change the order of the words written in copy, but he may warn the author that excess of words hinders the making of an attractive title-page. He can suggest that the motto or quotation may be placed on the leaf facing the title-page, or that the names of editors, artists, or translators, or other extraneous matter, may be put at the top of the page, over the dash that separates it from the name of the book (see page 229). The prominence desired for these contributors will be had by their superior position, even if the names so treated are set in small type. The subtitle, or summary of the contents of the book under its name, is another hindrance, but it is too common to be put aside, and is often unavoidable. There are books with titles that do not fairly indicate their purpose:

they require an explanation of the name, and this explanation must be inserted as the author directs.[1]

ESTIMATE OF SPACE REQUIRED

An estimate of the space that will be required for a title in manuscript should include the space for blanks between lines as well as the space for types. The comely appearance of a title-page depends as much on the proper apportionment of its blanks as on a graduation in sizes of type. When the compositor has to decide that too many words have been underlined for display, he must restrict display and consolidate the divisions that are akin.

The widest blank should be above the imprint. A title-page seems huddled when the matter written by the author crowds the imprint, and this fault is

[1] The name of a book as it is printed in its title-page does not always describe it clearly. It may be made vague in a whim, or to provoke the reading of the subtitle or summary which follows. The words selected sometimes may convey an unintended meaning. According to many dictionaries, the word typography can be properly applied to the four entirely distinct processes of type-designing or punch-cutting, type-casting, type-composition, type-presswork. The word composition has eleven distinct applications. A book on the Practice of Typography that is confined to the making and the peculiarities of types should say so clearly in its subtitle. A book on Correct Composition should not leave one in doubt as to the meaning of the words, which could be properly applied to the selection and phrasing of words in literary composition, to the arrangement of types in print, to the grouping of figures and other objects in painting, and to the mixture of materials in the making of inking-rollers. The reader should know (not guess at) the purpose of the book, and it is for this reason that the subtitle is often a summary of its contents.

AN OUTLINE

HISTORY OF ORANGE COUNTY,

WITH AN

ENUMERATION OF THE NAMES

OF ITS

TOWNS, VILLAGES, RIVERS, CREEKS,

LAKES, PONDS, MOUNTAINS, HILLS AND

OTHER KNOWN LOCALITIES,

AND THEIR

ETYMOLOGIES OR HISTORICAL REASONS THEREFOR;

TOGETHER WITH

LOCAL TRADITIONS

AND SHORT

BIOGRAPHICAL SKETCHES

OF

EARLY SETTLERS, ETC.

BY SAM'L W. EAGER, ESQ.,

MEMBER OF THE HISTORICAL ASSOCIATION OF NEWBURGH, AND CORRESPONDING MEMBER OF THE HISTORICAL SOCIETY OF THE STATE OF NEW YORK.

NEWBURGH:
S. T. CALLAHAN,
1846-7.

Reduced facsimile.

AN OUTLINE HISTORY

OF

ORANGE COUNTY

WITH

AN ENUMERATION OF THE NAMES OF ITS TOWNS, VILLAGES, RIVERS, CREEKS, LAKES, PONDS, HILLS OR MOUNTAINS, AND OTHER KNOWN LOCALITIES AND THEIR ETYMOLOGIES OR THE HISTORICAL REASONS THEREFOR

TOGETHER WITH

LOCAL TRADITIONS AND SHORT BIOGRAPHICAL SKETCHES OF EARLY SETTLERS, ETC.

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NEWBURGH

S. T. CALLAHAN

1846–7

not mended, but made worse, by the use of a dash. A portrait, an engraved device, or an appropriate decoration clearly marks the needed separation, but that also should have proper relief and not crowd the types above and below. What has been selected by the publisher for this purpose must be inserted whether it is large or small, black or gray, but the color of the decoration that may be selected by a printer should be carefully considered. If of small size, it may be fairly black and bold, especially when this blackness counterbalances lines at the head that seem overbold. It should be light, with many open lines, or in the outline style, when it is to be placed upon a page of light-faced display type. It is a mistake to make decoration the most noticeable feature of a typographic title-page. The significance of the title is in words, and not in decoration.

The title-page should not be treated as a hand-bill or advertisement by putting an equal amount of space on each side of display lines. Its blanks should be of unequal width: quite narrow when they separate name of author from that of editor, and much wider when they separate the divisions not closely related. It is the wider blank as well as the larger type that warns the reader of the relative importance of each transition in subject-matter.[1]

[1] The faults of over-display and of equal spaces between display lines are fairly presented in the title on page 216, which was set by the writer when he was an apprentice trying to follow old printers' rules, which made but little distinction in their treatment of title-pages and posting-bills.

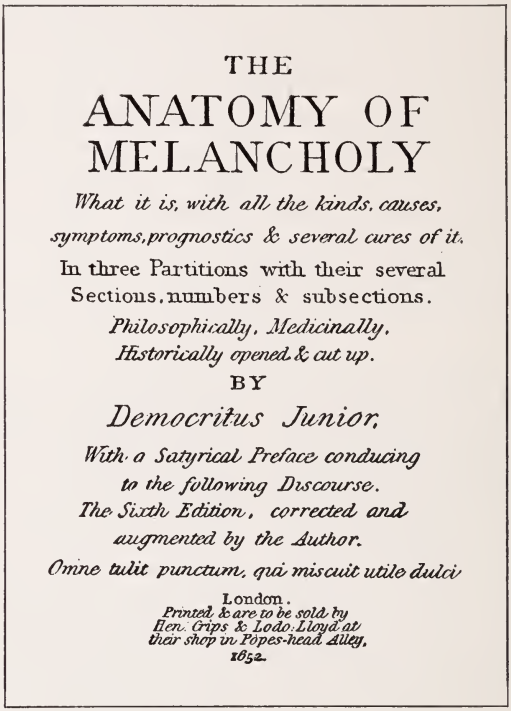
The simpler style that is now in fashion is shown in the recomposition of this title with fewer display lines.[1] The grouping by diamond indention of the words in the summary of the book gives a fair prominence to all words, which are as readable and more comprehensible than they were in many distinct lines. The added bit of decoration that separates the title proper from the imprint is not needed and could properly be omitted. It is inserted to show that when the words of a summary have been compactly arranged a fair space can be secured for a separation of title matter from the imprint.

Another illustration may be of service, for the many members of a verbose and really indescrip-

[1] It was once taught that the words for a title-page could be cramped in a becoming manner within the general outline of a top, a wedge, or a coffin; but the words of this title did not lend themselves to arbitrary arrangement. Nor was the author flexible, for he insisted on greater prominence for the line Biographical Sketches, and the lengthening of that line marred the wedge-form intended. As was customary then, and sometimes is now, the rules of printers were opposed to those of the author, and words might be selected for display with small regard for their relative importance. In this title-page too much space was taken for display lines and catch-lines, and but little could be allowed for the name and honors of the author, which had to be fenced off with dashes.

The text of this book was in small-pica, but the seven catch-lines of the title were set in insignificant small capitals. The petty catch-line was then rated as a grace. The absurdity of setting seven lines of the most important page of the book in the pettiest letters was not then perceived. This fashion is near its end. It is required now that catch-lines be sparingly used, and that they be of readable size. The only lines in the title-page of an ordinary octavo or duodecimo that may be put in very small capitals are those that give credit to a motto or contain the honorary titles of the author.

tive title are always perplexing to every young compositor. For this purpose the 1847 reprint of Burton's *Anatomy of Melancholy* is selected. In


THE
ANATOMY OF
MELANCHOLY
What it is, with all the kinds, causes,
symptoms, prognostics & several cures of it.
In three Partitions with their several
Sections, numbers & subsections.
Philosophically, Medicinally,
Historically opened & cut up.
BY
Democritus Junior.
With a Satyrical Preface conducing
to the following Discourse.
The Sixth Edition, corrected and
augmented by the Author.
Omne tulit punctum, qui miscuit utile dulci
London.
Printed, & are to be sold by
Hen. Grips & Lodo. Lloyd at
their shop in Popes-head Alley,
1652.

the first edition of the book nearly five sixths of the title-page was taken by the artist for a pictorial border engraved on copperplate. The lettering had

to be contracted and made much smaller than an ordinary paragraph of the text.

A comparison of the first edition with that of 1847 shows that the later composition was not improved by the selection of many sizes and faces of type. Many of the earlier reprinters set the words in plain lower-case letters, paragraph style, and the reprinter of 1847 should have followed their example.[1]

The difficulty of composing this title was largely self-imposed: it was not in its verbosity or in its phrasing, but in the futile attempt to make words conform to improper rules. The compositor displayed words where display was not required; to cover space he spread the words in too many lines; to produce irregularity of outline he made some lines longer by thin-spacing condensed types; and he squeezed the words of a long line with indistinct condensed letters. The title so arranged is feebleness itself; it is an exhibit not of the author's intent but of the compositor's notions.

This title has many divisions—the name of the book, the humorous amplifications of that name, the fictitious name of the author, the notice of the

[1] In other books, lettering in outline or in hair-line, indistinctly engraved on copperplate, was sometimes provided to please the effeminated tastes of the readers of the first half of the nineteenth century. For their feeble graces, the shapely types of Caslon, Baskerville, and Jackson were rejected as too coarse and mechanical. Perversion of taste takes the opposite direction now: the symmetrical types of the competent type-makers of our time are disdained, and preference is given to malformed letters designed by amateurs, who fail to see that there is a plain distinction between virility and barbarity.

THE

ANATOMY OF MELANCHOLY,

WHAT IT IS,

WITH

ALL THE KINDS, CAUSES, SYMPTOMS, PROGNOSTICS, AND SEVERAL CURES OF IT.

IN THREE PARTITIONS.

WITH THEIR SEVERAL

SECTIONS, MEMBERS, AND SUBSECTIONS, PHILOSOPHICALLY, MEDICALLY, HISTORICALLY OPENED AND CUT UP.

BY DEMOCRITUS JUNIOR.

WITH

A SATIRICAL PREFACE, CONDUCING TO THE FOLLOWING DISCOURSE.

A New Edition,

CORRECTED, AND ENRICHED BY TRANSLATIONS OF THE NUMEROUS CLASSICAL EXTRACTS.

BY DEMOCRITUS MINOR.

TO WHICH IS PREFIXED AN ACCOUNT OF THE AUTHOR.

Omne tulit punctum, qui miscuit utile dulci.

He that joins instruction with delight,
Profit with pleasure, carries all the votes.

PHILADELPHIA:
J. W. MOORE, 193 CHESNUT STREET.
NEW YORK:
WILEY & PUTNAM, 161 BROADWAY.
1847.

Reduced facsimile.

BY ROBERT BURTON

THE ANATOMY OF MELANCHOLY

WHAT IT IS

WITH ALL THE KINDS, CAUSES, SYMPTOMS, PROGNOSTICS, AND SEVERAL CURES OF IT. IN THREE PARTITIONS, WITH THEIR SEVERAL SECTIONS, MEMBERS AND SUBSECTIONS PHILOSOPHICALLY, MEDICALLY, HISTORICALLY OPENED AND CUT UP

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Omne tulit punctum, qui miscuit utile dulci.



PHILADELPHIA
J. W. MOORE
193 CHESTNUT STREET

NEW YORK
WILEY & PUTNAM
161 BROADWAY

1847

new edition and of its fictitious editor, the motto, the imprint,—each needing some distinction from its fellows. The name of the book, *Anatomy of Melancholy*, must be the leading line, but it has too many letters for one line of suitable prominence. Condensed type that would be allowable in one line of an octavo page would make the words too small in a duodecimo. If the leading line were made small, other lines would have to be still smaller.

The amplification of the title (which takes the place of a subtitle) requires no display, and can be set to best advantage in types of uniform size and face. Nor does the fictitious name of the author need display, for it does not reveal his real name.

A New Edition, with the matter that follows, is of importance, and may be displayed, for it gives notice about additions of probable value.

The Latin motto needs no prominence. Its English paraphrase is but a pointless perversion, which should be omitted. The double imprint may be put in two columns to save space needed elsewhere.

If the words *Anatomy of Melancholy* had been placed, as first written, at the top of the page in two lines of bold type, the page would be top-heavy, for there are no other words in the title matter that will justify the use of a bold line to counterbalance this top-heaviness. Here we find the utility of the old device, which supplies the needed blackness and forestalls the criticism that the title-page is "all by the head."

Even with this modification, the placing of two overbold lines at the head is not altogether sightly; the title would be more pleasing if these lines could be placed lower on the page. Permission should be asked from the publisher to place the real name of the author at the head of the page. *Democritus Junior* carries with it no meaning to the unschooled reader, but *Robert Burton* does, and it should be printed in full to prevent its possible confusion with Richard Burton, the Oriental traveller and translator, or John Hill Burton, the book-collector. When this has been done, the composition will not be troublesome; the arrangement will seem easy and unpretentious, even to the inexpert. It is a great merit in any title not to be arranged in an apparently fussy or artificial manner. It is at its best when it seems to have been composed without effort or a straining after effectiveness.

PLANNING A TITLE-PAGE

Composition on a title-page is too often attempted before the compositor has planned in his mind its general effect in print. He usually begins composition, as is proper, by selecting a certain size and face of type for the main line, but he unwisely thinks that he can develop a plan, without waste of time, as he proceeds with the setting of other lines. A title of few words may be properly set without a plan, but the arrangement of intricate

title matter cannot be developed during the process of composition. The compositor who begins work without a plan may select types that are disappointingly large or small, and group words or lines of display in one division that must interfere with arrangements in another division which cannot be changed. He will set twice as many lines as are needed, and will be bewildered as he proceeds with the profusion of lines underscored in his copy—underscorings that cannot be properly displayed within the fixed limits of the page.

Much of this waste of time in useless experiment can be prevented by drawing with a lead-pencil on a piece of paper of proper form a sketch in lines only of the title he has to set. To make this sketch requires little facility with the pencil, but it does require a careful re-reading of the copy and some deliberation. He may reject his first plan before he forms one that is practicable, but its intended form will be more quickly plotted with the pencil than it can be arranged in type. The ease with which it can be done is shown in the following illustration of a line sketch of the rearrangement of Boswell's *Life of Johnson* as it appeared in a title-page of the last century.

In the edition of 1826 this title had many lines of petty display and six catch-lines in small capitals of nonpareil. As the imprint (ten lines of nonpareil lower-case not necessary to repeat) occupied nearly one fourth of the page, little room was left

THE

LIFE

OF

SAMUEL JOHNSON, LL.D.

COMPREHENDING

AN ACCOUNT OF HIS STUDIES AND WORKS,

IN CHRONOLOGICAL ORDER;

A SERIES OF HIS EPISTOLARY CORRESPONDENCE,

CONVERSATIONS WITH MANY EMINENT PERSONS;

AND

Original Pieces of his Composition:

THE WHOLE EXHIBITING A VIEW OF LITERATURE AND LITERARY MEN IN GREAT BRITAIN, FOR NEAR HALF A CENTURY DURING WHICH HE FLOURISHED.

BY JAMES BOSWELL, ESQ.

WITH MALONE'S NOTES AND ILLUSTRATIONS;

AND, FOR THE FIRST TIME,

PIOZZI'S ANECDOTES OF DR. JOHNSON.

—— Quo fit ut *omnis*
Votiva pateat veluti descripta tabella
Vita senis—— *Horat.*

IN FOUR VOLUMES, WITH A PORTRAIT, &c.

VOL. I.

LONDON:

Printed for Baynes and Son, Paternoster Row; Cowie, Low, and Co. Poultry; Smith, Elder, and Co. Cornhill; J. Dowding, Newgate Street; R. Baynes, Paternoster Row; J. Bain, Mews' Gate; J. Arnould, Spring Gardens; B. Iley, Somerset Street; W. Mason, Pickett Street; P. Wright and Son, Broad Street, Bloomsbury; H. Steel, Tower Hill; J. F. Setchel, King Street; E. Wilson, Royal Exchange; C. Rice, Mount Street; W. Booth, Duke Street; T. Lester, Finsbury Place; M. Doyle, High Holborn; J. Poynton, Knightsbridge; J. Vincent, Oxford; R. Newby, Cambridge; R. Wrightson, Birmingham; A. Barclay, York; H. Mozley, Derby; Waugh and Innes, Edinburgh; J. Cumming, M. Keene, C. P. Archer, and R. M. Tims, Dublin; Chalmers and Collins, Glasgow; and H. S. Baynes, Edinburgh.

1826.

Reduced facsimile.

BY JAMES BOSWELL, Esq.

THE LIFE OF
SAMUEL JOHNSON, LL.D.

COMPREHENDING AN
ACCOUNT OF HIS STUDIES AND WORKS
IN CHRONOLOGICAL ORDER, A SERIES OF HIS EPISTOLARY
CORRESPONDENCE, CONVERSATIONS WITH
MANY EMINENT PERSONS

AND

ORIGINAL PIECES OF HIS COMPOSITION

THE WHOLE EXHIBITING A VIEW OF
LITERATURE AND LITERARY MEN IN
GREAT BRITAIN FOR NEAR HALF A
CENTURY IN WHICH HE FLOURISHED

WITH

MALONE'S NOTES AND ILLUSTRATIONS
AND, FOR THE FIRST TIME, PIOZZI'S ANECDOTES
OF DR. JOHNSON

Quo fit ut omnis
Votiva pateat veluti descripta tabella
Vita senis. *Horace.*

IN FOUR VOLUMES, WITH A PORTRAIT, ETC.

VOLUME I

LONDON
PRINTED FOR BAYNES & SON
1826

for bold type. The matter written by the author was so close to the imprint that it had to be separated by a dash, and four dashes more had to be used to show a needed separation between other divisions. This title was carefully and tastefully set up, but it was unavoidably huddled with many lines, that made it not so easily comprehensible as a page of its following text in leaded small-pica. Modern taste requires that it should be treated in the simpler manner attempted in another example, about which the following remarks may be needed.

Samuel Johnson, LL.D., is, of course, the leading line. Next in order of importance comes *Original Pieces of his Composition.* The notices of his studies and works, of his correspondence and conversations, and the editor's proposed review of literature and literary men, are bits of information that can be properly displayed in distinct lines only when there is room for display. On a duodecimo page there is none. In the edition of 1826, where display was attempted, types had to be used that were small and huddled, and the lines had to be separated by indistinct catch-lines of small capitals.

In the remodelled title *Malone's Notes and Illustrations* and *Piozzi's Anecdotes* are grouped together to prevent the making of an unnecessary catch-line. *By James Boswell* is another line that needs display. In the ordinary title-page the name of the author is put in the middle of the page, following the name of the book; but Boswell is so closely

associated with Doctor Johnson that he seems to demand a place of almost equal prominence. The practice of putting the name of the author before the name of the book, which is adopted by librarians in their catalogues and by many printers of Paris, has the further advantage in this instance of allowing the leading line of display, *Samuel Johnson, LL.D.*, to be put lower down on the page, thereby preventing top-heaviness. The motto and the imprint need no special consideration. The words *The Life of* need large but not too bold capitals; position over the main display line gives them enough distinction in a short line.

The important features of this title matter are fairly brought out in the few display lines specified, and they are enough to make the page attractive. Other parts of the title have to be put together closely. The words that follow *comprehending* are arranged in diamond form, in five lines of small capitals. The clause that promises a retrospect of literature and literary men is also in small capitals, but it is varied by a squared outline.

The compositor who pencils a plan of the intended shape of a proposed title may not be able to carry it out in all its details, but the sketch will give him a better notion of the limits of the space to be filled, of the sizes of type that are most needed, of the varying lengths of lines, and of the widths of blank that must be put between lines. He may not find in the printing-house every line of type that

he needs for the development of his plan, and he may have to remodel it more than once in a new form, but the labor of making a new sketch is a trifle as compared with the resetting of type. The pencilled sketch will save useless experiment in the composition of lines that have to be rejected for unfitness or for disagreement with other lines.

The planning and composition of a new title-page may be made difficult by the author or publisher who insists on a close imitation of the title-page of some other book. Attempt at imitation is a hopeless task when the words in copy are more or less than those of the model, or when the lettering desired is unlike that of any types that are available. The general effect of an old-fashioned title cannot be fairly reproduced by any compositor who is not provided with the types and engravings of its time. Nor can the medieval or Puritan effect intended be secured by types or engravings only. An intelligent selection of the paper on which the title is to be printed, and a close adherence to the old methods of presswork which gave vigor and distinction to the original, are of equal importance.



XI

THE SELECTION OF FACES

A REVIEW OF TOLERATED TYPES

FOR nearly four hundred years roman capitals have been preferred by English-speaking peoples and the Latin races for the title-pages of books as well as for the lettering of medals and coins, for inscriptions on buildings, on the pedestals of statues, and on memorial tablets. The preference is justifiable, for roman letters are simpler, more compact, and more easily read than those of any other language. It may be assumed that they will be acceptable in any title-page for which special instructions have not been given.

In every book-printing house the compositor will find enough of roman capitals for ordinary title-

page composition, but they may not be in a graded series, of pleasing design, or of harmonious face. There may be too many faces, and their superabundance, a recent trouble, makes selection difficult. Even as late as 1860 there were in regular use but three distinct styles of roman letter: the fat-face of Thorne (then in decadence); the Caslon face, or old style (then a novelty); and the modern cut, with its rounder curves and more graceful form, longer serifs, and much sharper hair-lines. Other styles of roman letter are of later date. Of the old-style types we now have the Caslon and its counterfeits, the modernized old style, the Elzevir or Cadmus, and the Ronaldson. To these four varieties may be added also the Jenson, the fifteenth-century, the MacFarland or Bradford, and the old-roman face, all made since 1890, and all bolder and blacker than the standard forms.[1] Of modern-cut types we have many varieties, with peculiarities not so easily described. Type-founders define them with numbers, but they are classified by printers as types of bold face or light face, condensed face or broad face.

When definite instructions have not been given as to the face of type to be selected, the compositor

[1] I do not mention here the Golden types of William Morris, and other types made for the amateur presses of England and America (all of them of old-style character), for these types, made for special occasions, are not to be had of regular type-founders. Nor have we yet reached the end of invention: we are warned to expect in the next decade other new faces based on the old-style models. For special illustrations and remarks on the peculiarities of the old-style face, see pages 188–190 of *Plain Printing Types*.

should take his cue from the text of the book. A text in old style or in modern cut should have its title-page in the same or in a similar face of type. The printer should look upon the copy of any new title-page he is asked to set up as a proposed architecture of words in types, and this architecture should be controlled by the rules that in all times and places have governed good construction. The types to be selected must differ in size, but they should not differ seriously in style or shape; they should have orderly arrangement and be in harmony with one another and with the types of the text that follows. Words carefully selected by the author to please the ear should be put in type with equal care to please the eye.

Yet there are obstacles in the way. The uniformity desired by the critical is not always possible. Not even in the most-used styles of roman capitals can there be found in any type-founder's specimen-book a series so perfectly graded that it will fully meet every requirement. It is difficult to set a verbose title calling for many sizes in types of precisely the same face. The compositor often has to put lines of modernized old style with lines of Caslon old style on the same page. When the types are very small, differences in their cut are not perceptible to inexperts; but their differences are noticeable to every one when types of large size but of different faces are contrasted. The peculiarities of the styles need explanation.

The old-style face in most favor is known as the Caslon old style, and it is provided by a few founders on all the regular bodies from pearl to six-line. The face should be alike in all sizes, but there are series called Caslon not fairly entitled to the name. In early type-founding days it was common to piece out an imperfect font of type with matrices of capitals, italic, small capitals, or points made by different punch-cutters for another font which had its own distinctive peculiarities. A small lower-case might be mated with large and black capitals; small-pica italic might be fitted on pica moulds to mate with pica. Other clumsy expedients were employed to save the expense of cutting proper punches. Curiously enough, these patched-up fonts are sometimes esteemed by undiscerning amateurs in typography. Letters of irregular height, out of line and much unlike their mates in many ways, have been accepted as evidences of genuine quaintness and superior merit.

Noticeable defects in the Caslon old style are the leanness of the s in lower-case and capital, and the exceeding width of round capital letters like O, C, D, and G. Some varieties of old style are deficient in the double letters required by the long s, and the kerned characters are cast on too wide a set. Composition from types so made may be disappointing, for they lack the old-time snugness and close fitting. The Caslon type shows its merit most in the larger sizes; the smaller sizes are thin and weak.

TRAVELS

INTO SEVERAL

REMOTE NATIONS

OF THE WORLD

IN FOUR PARTS

BY

LEMUEL GULLIVER

First a Surgeon and then a Captain of Several Ships

To which are prefixed
Several Copies of Verses Explanatory and Commendatory
Never before Printed

VOLUME I

THE SECOND EDITION

LONDON
PRINTED FOR BENJAMIN MOTTE
AT THE MIDDLE TEMPLE-GATE IN FLEET STREET
M DCC XXXII

The modernized old style, as shown on the opposite page, is more frequently used than the Caslon for title-pages. It was first made in 1851 for the type-founders Miller & Richard of Edinburgh, but it did not find general favor before 1860. Some of the peculiar features of the Caslon old style have been fairly preserved in its modified angularity and in its protracted thick strokes, but noticeable defects in the shape of a, w, s, g, and other characters have been corrected. It is a more comely letter, but the general appearance of the remodelled type has been seriously changed by narrowing the thick strokes and sharpening the hair-lines. This treatment has made print from it gray instead of black. To use the pressman's phrase, modernized old style "does not carry color." It is probably for this good reason that it has been preferred, by all those who consider engravings the most important feature in a book, as a proper type to be selected to surround engraved illustrations in the text. Grayness in the face of type gives increased distinction to the cut, but it makes print on the page monotonous to the reader. Many varieties of this old-style face are made in the United States: some have large round letters and short ascenders and descenders; in other styles these features are reversed; others bristle with angles. It is also provided in condensed and expanded shapes and on many bodies. Some of these bodies frequently have to be selected for title-pages to supply deficiencies in the Caslon series.

THE FIFTIETH ANNIVERSARY OF THE FOUNDING OF THE CENTURY AND THE ADOPTION OF ITS CONSTITUTION

January 13, 1897

NEW YORK
THE CENTURY ASSOCIATION
1897

Antique old styles are made with thick and with thin stems to produce different degrees of blackness in the print. Those that have thick stems are used by job-printers only, but the antique old style of relatively light face may be accepted as a proper title-page type for some books.[1] It is a fair rival to the Jenson in its nice adaptability to title-pages or pamphlet covers intended to be bold and impressive, or to have one or more lines in red ink. The angularities and uneven figures of the old roman model are fairly repeated in this style, but the more pronounced defects are measurably corrected. Its greatest deviation from the true model is the protracted serifs of the capital letters, which compel them to be fitted wide apart, but the added clearness given to each letter renders this not so serious a defect in the capital as it is in the lower-case. It is rarely selected for inner titles, but for title-pages of quarto or folio size it has been preferred to the Jenson and other eccentric forms of old style. In its condensed form, and in lower-case, it is a general favorite for sub- and side-headings.

[1] As the more approved forms of the antique old style have no marked eccentricities in the shapes of their letters, it is in marked favor as a text letter for books intended to have more of legibility than can be found in the ordinary face of roman type. Quantin, a publisher of Paris, has printed, in 24mo form, a series of books from antique types on the body of 5-point, that are more readable than they would have been from 7-point types of the regular roman face. The Book of the Courtier (printed for Charles Scribner's Sons by the De Vinne Press), set in antique type of 12-point body, is more legible than it would have been if printed from Caslon old-style types of 18-point body.

A JOURNEY

FROM ALEPPO

TO JERUSALEM

At Easter A.D. 1697

THE THIRD EDITION

To which is now added an Account of the Author's Journey to the Banks of Euphrates at Beer and to the Country of Mesopotamia

BY

HEN. MAUNDRELL, M.A.

Late Fellow of Exeter College and Chaplain to the Factory at Aleppo



OXFORD

PRINTED AT THE THEATER

AN. DOM. M DCC XIV

A

JOURNEY

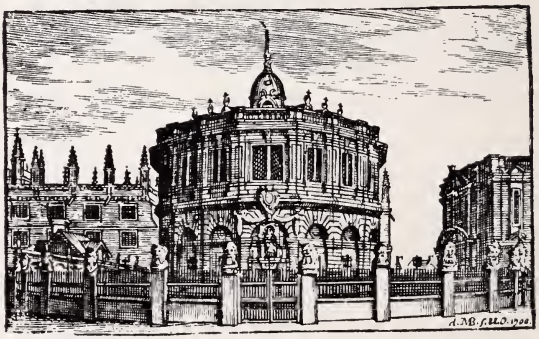
FROM

Aleppo to *Jeruſalem*

At Eaſter, *A. D.* 1697.

The Third Edition, To which is now added an Account of the Author's Journey to the Banks of Euphrates *at* Beer, *and to the Country of* Meſopotamia.

By *Hen. Maundrell*, M.A. late Fellow of *Exeter* Coll. and Chaplain to the Factory at *Aleppo*.



O X F O R D,

Printed at the THEATER, *An. Dom.* MDCCXIV.

Reduced facsimile.

A REPORTE OF THE KINGdome of CONGO, a Region of AFRICA.

And of the Countries that border rounde about the ſame.

1. Wherein is alſo ſhewed that the two Zones, Torrida & Frigida, are not onely habitable, but inhabited, and very temperate, contrary to the opinion of the olde Philoſophers.
2. That the blacke colour which is in the skinnes of the *Ethiopians* & *Negroes* &c. proceedeth not from the Sunne.
3. And that the Riuer *Nilus* ſpringeth not out of the mountains of the Moone, as hath beene heretofore beleeued: Together with the true cauſe of the ryſing and increaſe thereof.
4. Beſides the deſcription of diuers plantes, Fiſhes and Beaſtes, that are founde in thoſe Countries.

Drawen out of the writinges and diſcourſes of *Odoardo Lopes* a Portingall, by *Philippo Pigafetta.*

Tranſlated out of Italian by Abraham Hartwell.



LONDON
Printed by Iohn Wolfe. 1597.

Reduced facsimile.

Jenson is the American adaptation of the Golden type of William Morris, provided by the American Type Founders' Company on many bodies from 6-point to 72-point, and in standard, condensed, and extra-condensed shapes. Its boldness and blackness are not suitable for the title-page of the ordinary book, when that book is followed by a text in ordinary roman letter, but it is selected frequently for the title-pages of catalogues and advertising pamphlets. The height of all capital letters and the thickness of the stems on bodies of the same size in the three series of different widths have been made uniform, so that letters of at least two proximate series can be used together in the same line with a proper effect. This new feature is much approved by compositors, who have no little difficulty in choosing a type that will enable them to get the required number of letters in a line of display. The Jenson will be too bold for the ordinary title-page of roman printed in black ink, but it is of value when used as a line of display marked for red ink. It carries color much better than any light-faced roman with sharp lines, and its superior effectiveness in print justifies its selection for this purpose.

In the reproduction of old title-pages not intended as strict facsimiles of the original copy, the Jenson capital is to be preferred to roman types of modern cut, but this remark should be applied only to titles that are not crowded.

A REPORTE OF THE KINGDOME OF CONGO

A Region of Africa, and of the Countries that border rounde about the same. ¶ Drawen out of the writinges and the discourses of *Odoardo Lopes,* a Portingall, by *Philippo Pigafetta.* Translated out of Italian by *Abraham Hartwell*



LONDON
PRINTED BY JOHN WOLFE
1597

The form of roman type known in America under the names of Elzevir, Cadmus, or French old style is the reproduction of an old type by Gustave Mayeur of Paris, who labelled it "Sixteenth-century style."[1] This face is remarkable for its simplicity and legibility: there is not a needless stroke in any character. The thick strokes are narrower than those recommended by early theorists, but the hair-lines are thicker. Like other old styles, some of its capital letters are of unusual width, but the lower-case letters are much compressed. The shortness of their serifs favors a close fitting which has not been fully imitated by all its copyists, for it has been found that too close fitting is sometimes an annoyance. Capital letters with vertical lines, like I, H, M, approach one another too closely, and they often require an added space between them.

The beauty of the capitals is most noticeable in a title-page that allows the use of large types with wide blanks between lines. When the types are small and are separated from one another by very narrow blanks, the effect is not so good. It needs strong impression to develop its characteristics. When printed on dry and shiny paper with little ink and feeble impression, the meagre title condemned by book-reviewers will be produced.

[1] It was copied by him from one of the books of the Elzevirs, but not from any face designed by a Hollandish punch-cutter. One French writer thinks it was first made by the French punch-cutter Granjon of Lyons, who did make punches of remarkable lightness of face for the Lacolange foundry of his city, and for some Roman and Venetian type-founders.

HOW TO GET ON IN THE WORLD

AS DISPLAYED IN THE

LIFE AND WRITINGS

OF

WILLIAM COBBETT

A NEW AND ENLARGED EDITION

BY

ROBERT WATERS

PRINCIPAL OF THE WEST HOBOKEN (N. J.) PUBLIC SCHOOL;
FORMERLY TEACHER OF LANGUAGE AND LITERATURE IN THE HOBOKEN ACADEMY



NEW YORK
R. WORTHINGTON, 770 BROADWAY
1885

The fifteenth-century style is a reproduction of an early and rude form of roman type made by some German printer who practised his craft in Italy before the year 1475. Books in the broad form of black-letter type then made in Germany were disliked by Italian scholars, who insisted on the use of their own round and clear roman character. To meet this demand, and to produce a compact letter for use in books of small size to be sold at a moderate price, this early form of compressed roman type was produced. But little can be said in praise of the design, cutting, casting, or printing of some of the tentative types devised by printers in Italy before 1470, for each process is plainly the work of an unskilled workman. As the first roman types were supplanted by more readable romans made by Jenson and Renner before 1476, it is therefore a mistake to consider this adapted fifteenth-century type as a proper exhibit of the generally good roman letter used by the printers of that period.

This whimsical face finds its greatest admirers among advertisers and the designers of advertising pamphlets, who desire to attract the listless reader more than to exhibit really good forms of early letter. It is never selected by a discriminating publisher for the title-page of any standard book, but it can be used to advantage not merely for a title-page, but as a text type for books or writings intended to convey to the reader a better notion of occasional medieval mannerisms.

A

COLLECTION OF SEVENTY-NINE

BLACK LETTER BALLADS AND BROADSIDES

Printed in the Reign of Queen Elizabeth Between the Years 1559–1597

Accompanied with an

INTRODUCTION AND ILLUSTRATIVE NOTES

Second Issue

LONDON

Joseph Lilly, 17 and 18, New Street

And 5A, Garrick Street

1870

The face of type on the opposite page is known in America by many names. Genzsch & Heyse, type-founders of Hamburg, Germany, introduced it as Römische Versalien for the series of capital letters, and as Römische Antiqua for the full series of capitals and lower-case. It is better known in America under the name of the Bradford face, and can be had in many sizes of capitals and lower-case from 8-point to 72-point. A closely resembling style, made by the Inland Type Foundry of St. Louis, is known as the MacFarland face, which is also furnished in a great variety of sizes. These faces are fair copies of the old roman lapidary letter, and are much bolder than any other variety of old style. They are admirably adapted for printing title-pages marked for lines in red ink, as well as for leaves in quarto or folio. Hitherto this type has found most use in title-pages of a large size; but it is as well adapted for title-pages of duodecimos and octavos, with which fault is often found for their feebleness and ineffective presentation of words. The nice graduation of the thickness of stem and hair-line for different bodies has been more intelligently maintained than has been attempted in the series of Cadmus or Elzevir faces. They increase in width as they increase in size, not too weak for the small, nor too bold for the large page. As the MacFarland and the Bradford have no eccentricities of shape in any character, they may be regarded as classic types to be used with propriety in any standard book.

CERTAINE SELECT DIALOGVES OF LVCIAN

TOGETHER WITH

HIS TRVE HISTORY

Translated from the Greeke into English

BY

MR. FRANCIS HICKES,

Whereunto is added the LIFE OF LVCIAN gathered out of his veritable Writings, with briefe Notes & Illustrations on each Dialogue & Booke, by T. H., M. of Arts of Christ Church in Oxford.



OXFORD,
Printed by WILLIAM TVRNER, 1634.

The fat-faced two-line letter which exaggerated the bold-face, made about the year 1800 by the type-founder Thorne of London, has been shown on page 199. It was a disappointing type, for it could seldom be used to advantage in more than one line of a title-page. Yet there were printers who were not fully content with the weak and thin faces then accepted as proper substitutes. They insisted on having a modified form that should preserve some of its boldness without its offensive blackness. For this taste the two-line letter shown on the opposite page [1] was made soon after, and it ever since has had some degree of favor. Its great defects are the flatness of its long serifs and its over-sharp hair-lines. Another face of useful two-line letter with narrower stems, slightly bracketed serifs, and of a compacter form, is more fully shown in many of the remodelled title-pages of the following chapter.

[1] It found so little use as title-page letter that I had some difficulty in finding an illustrative title-page. It seems to have been admitted, even in the days of its fashion, that it could be used with propriety for a title-page only when its excessive blackness was relieved by many lines of lighter-faced roman capitals. This limited use of bold-face may be noticed in the facsimile of the title of Hansard's Typographia and in other books, but the experienced book-printers of that day refused to use it in mass. Disregarding this experience of the unsuitability of the bold-face for books, a recent publisher has issued a prospectus for a new book in a text entirely of pica bold-face. This is one of many evidences of mistaken notions concerning the features which give readability to type. Nor is this the only confounding of blackness with legibility. Other amateurs try to direct attention to the printed page by the use of excessively thick double rules between paragraphs, which serve no better purpose than to divert the eye from the thought of the writer to this caprice of the printer.

THE

ANABASIS

OR

EXPEDITION OF CYRUS

AND THE

MEMORABILIA OF SOCRATES

LITERALLY TRANSLATED FROM THE GREEK OF

XENOPHON

BY

REV. J. S. WATSON, M.A., M.R.S.L.

WITH A GEOGRAPHICAL COMMENTARY BY

W. F. AINSWORTH, ESQ.

F.S.A., F.R.G.S., F.G.S.



LONDON

BELL AND DALDY

YORK STREET, COVENT GARDEN

1873

The Post type, of recent introduction, is the fair mate of two other styles devised on a similar plan that are known as Plymouth and Blanchard. These types are noticeable for their studied carelessness of shape, for wide fitting, and for a general disregard of the canons of propriety that have prevailed among punch-cutters for the last four hundred years. It finds its most frequent employment as a display letter in the newspaper advertisement, and as a title-page letter for advertising pamphlets, and occasionally, but not wisely, as a type for the subheadings of articles set up in standard roman letter. The object sought in its design seems to have been an eccentricity of form that will compel instant attention; and this object has been effectually attained. Useful as a display letter for these purposes, it is of small value as a text type. Bold as it seems, it is not clear: a paragraph of 8-point of this face is not so easily readable as a paragraph in any cut of ordinary roman text type on 10-point body, which occupies the same space. Its greater blackness does not give greater clearness.

Like all types, it has its proper field of service. It is a modern adaptation of the chap-book style, of which further mention will be made in another chapter. It seems specially appropriate as a type for any book intended to please the illiterate and credulous, but its grossness and careless form will prevent its employment as a title-page letter for any serious or standard book.

The
PLEASANT ART OF
MONEY-CATCHING

Treating of

The Original and Invention of Money
The Misery of Wanting it, etc.
How Persons in Straits for Money may supply themselves with it
A New Method for ordering Expenses
How to save Money in Diet & Apparel
How a Man may Keep money in Pocket
How to pay Debts without Money
How to Travel without Money

To which is added

THE WAY HOW TO TURN A PENNY
OR THE ART OF THRIVING
with several other things
Pleasant and Profitable

FIFTH EDITION
Corrected and Much Enlarged

GLASGOW

Printed for Robert Smith at the sign of the Gilt Bible, opposite to the Entry to the New Church Saltmercat

The light-faced roman made and sold in America under a variety of names is a title letter much approved for the title-pages and the texts of dainty books intended to cover a large space on the paper, for it does not provoke the thought that it was selected for its nice adaptation to the filling up of space. It is necessarily a fat letter, yet it does not have the appearance of obesity. The lower-case alphabet on the body of 10-point measures about seventeen ems of that body, which is nearly one fourth wider than the accepted standard for that size. It shows to best advantage when it is wide-leaded and printed on a leaf with wide margins.

In a title-page the light-face is most suitable when followed by a text of the same face, but it can be used with propriety for any light-face of modern cut. It is not a proper selection for any form of old style, or even for any form of modern cut that has marked boldness or distinction. A title-page in lower-case characters only, which more clearly show the graces of its good design and careful cutting, is often preferable to one in capitals only, as may be seen in the illustration on a following page. When the title-page has too many words and lines, neither capitals nor lower-case can produce a proper effect: wide blanks between lines are needed to show its merit. The defect of this style is its too scant supply of sizes: to produce a comely title-page the alien faces of Celtic or Norman may be needed, but they are not in entire harmony.

ENGLISH WAYFARING LIFE

IN THE MIDDLE AGES

(XIVTH CENTURY)

BY

J. J. JUSSERAND

CONSEILLER D'AMBASSADE, DR. ÉS LETTRES

TRANSLATED FROM THE FRENCH BY

LUCY TOULMIN SMITH

EDITOR OF "RICART'S KALENDAR," "THE YORK PLAYS," ETC.

ILLUSTRATED

SECOND EDITION



NEW YORK

G. P. PUTNAM'S SONS

LONDON

T. FISHER UNWIN

1890

North End Union, Boston

Outline of the

Course of Instruction

in the

School of Printing

Fourth Term
1901–1902

The Tuckerman Press
North End Union, 20 Parmenter Street
Boston, Mass.

There are a few other faces that show but slight departures from the regular model of roman letter, and are sometimes tolerated in a title-page. They are seldom selected, but they need mention.

THE CELTIC FACE

round, clear, and unusually plain, is often chosen to fill the gap caused by a deficient size in some imperfectly graded two-line letter of roman face. For pamphlets and ephemeral work it passes as a fair substitute; but another variety, slightly expanded and with lower-case, is not so pleasing a choice, for the characters seem distorted when they appear by the side of the regular roman.

THE NORMAN FACE

is a favorite with compositors who prefer a light face for a title-page. It seems at its best when shown in the large sizes and in titles of few lines.

THE GOTHIC FACE

simplest of all styles, for that reason is often selected for pamphlets and catalogues. It is not a comely type, and is never used for a standard book.

THE RUNIC FACE

is equally readable, although much condensed. In the larger sizes it is often used exclusively by some

reputable printers of France. Another variety, not so condensed, and with lower-case characters, has much thicker stems, but it is a type for job-work, and is not generally acceptable in a title-page.

THE DE VINNE FACE

designed for job-work only, is another unacceptable type for the title-page of an ordinary book, for it is overbold, and has some eccentricities of form that are not graces. All the boldness needed for a title can be found in the MacFarland or the Bradford face, the letters of which meet with more approval.

Outline romans and eccentric forms of italic and script are occasionally noticed in the title-pages of a few well-printed books: nor does the capricious taste for novelty end here. Many faces of merit may be found in the specimen-books which can be used for the purpose of attracting the attention of a listless reader, but they never find a place in the standard books of discriminating publishers. After an experience of more than four hundred years with types of strange form, readers have decided that there are no faces more fit for the purpose than those of approved roman letter.

Uniformity is as important in the composition of a title-page in any of these faces as it is in roman. When two or more radically unlike faces of type appear on the same page, an amateurish stamp is

given to the workmanship, which is sure to provoke the remark, not always warranted, that the printer is trying to show his assortment of types.[1]

Should italic capitals be used? A title-page may be acceptably set entirely in italic capitals or in italic lower-case, but a single line of italic capitals in a title-page otherwise of roman capitals only is not to be recommended. Inclined lines among upright lines make unpleasing incongruity. The rule that allows italic to be selected only for marking words in a text that need distinction (as for the names of books, for scientific terms, for credits at the end of extracts, and for side-headings) should be applied to title-pages. It should not be selected as a new shape of display letter for a line that does not demand special emphasis. It may be used without offence for a motto, for an additional description of the edition, or for a warning against unauthorized publication. A different shape of letter may be of service for words not a part of the title proper.

Should condensed capitals be used? For more than three centuries printers set titles in roman capitals of usual width only, for there was no other form.

[1] These remarks should not be understood as disparagement of new faces of letter, for each one has a merit of its own, but that merit is best shown when it is properly selected. A title-page entirely in Jenson or fifteenth-century, or in similar style, is proper when it is followed by a text that makes its selection justifiable. Even the uncouth types now in fashion for advertisements are appropriate for reproductions of the chap-books of the seventeenth century, or for the text written by relatively illiterate men, but they are sadly out of place as the subheadings for modern-cut type or for modern writings.

Pickering and his disciples made admirable title-pages with types of regular width only. As title matter is sometimes sent to the printer with positive orders to set in one line only the name of the book, the selection of a condensed type may be unavoidable. An order like this must be obeyed, but an expert compositor should be allowed to show that the name of the book in one line of condensed type may belittle the intended display.

Condensed types have been used too freely, but they do not deserve unsparing condemnation. A compressed type about one tenth narrower than types of standard width is seldom objectionable (in the larger sizes this compression may be a real improvement), but extra-condensed types are never fit for any book title-page. The contrast on the same page of types of standard and condensed shape is always unpleasant.

Should black-letter be used for one or more lines in a title-page of roman capitals? Black-letter is often selected for the imprint of the publisher, for a short line like ILLUSTRATED, and sometimes for a minor display line in the text proper, but the greater distinction attempted by the selection of a harshly contrasting type makes a discord in the composition. As a general rule, the title-page of the serious book is at its best when set in one face of type.[1] Petty

[1] Exceptions may be made. There is occasional need of a line of black-letter for the name of a book originally printed in black-letter, for any medieval word or phrase made the subject of the book, or for any treatise that deals largely or mainly with Old

lines of black-letter selected for subtitle display because the thin black-letter enables the compositor to put many letters in one short line are never pleasing. Another caution may be needed: under no conditions should black-letter be spaced.

For ecclesiastical or liturgical service-books a title-page in black-letter should be of the face approved by churchmen and frequently called in the United States priory-text. The rounder gothic, known to American printers as Tudor black or old black, and the Flemish black are sometimes acceptable; but the faces known as church-text, composite, Borussian, chapel-text, German text, and other forms of black-letter, many of them admirable in design and cut, were made for the use of job-printers. Book-lovers object to them for their needless delicacy. The larger sizes may be used occasionally in a title-page with good effect, but the smaller sizes, especially when printed in red ink, make mean reproductions of the impressiveness of the black-letter of old books of devotion. The Satanick type, modelled after the Troy type of William Morris, and made by him for reprints of old books, should be selected for similar reprints only. In the title-page of a modern book on a modern subject it seems out of place.

Lower-case types of old-style roman or italic

English literature. The appropriateness of black-letter for these subjects is apparent. A large line of black-letter selected with discretion will be effective in a title-page even when it is surrounded by plain roman capitals.

The Morall Philosophie of Doni:

Drawne out of the auncient writers. A work first compiled in the Indian tongue, and afterwardes reduced into divers other languages; and now lastly Englished out of the Italian by Thomas North, Brother to the Right Honorable Sir Roger North, Knight, Lord North of Kyrtheling.

The Wisdom of this Worlde is Folly before God.

Imprinted at London By Henry Denham 1570.

Printers' Marks

A Chapter in the History of Typography by W. Roberts

Editor of "The Bookworm"



London: George Bell & Sons, York Street, Covent Garden, & New York. Mdcccxciij.

should not be selected for a title-page of few words unless large sizes can be used. Nor is it well to use large type in any title where the lines have to be crowded to the dwarfing of the needed relief of white space. The title-page in old-style type on a small body is unsatisfactory, for the mannerisms of the character need large letters to show fairly their quaintness. It is not so well presented in the form of a plain paragraph, or even in hanging indention; it is most effective in the half-diamond indention.

The subject-matter of a book should indicate the type that is most fitting for the title-page. For poetry, fiction, travels, and all books of so-called light reading, a two-line roman capital of modern cut and of light face is in present favor. When the title-page has few words and broad blanks, and the larger sizes can be properly used, the light-face is acceptable, but it is never a wise selection in any title-page that contains many lines of display with narrow blanks between these lines. The lighter the stem of the letter, and the more open its form, the greater the need of wide blanks. English and American critics condemn compacted title-pages set in meagre types.

For the title-pages of sober, scientific, and argumentative books a two-line letter of bolder face should be preferred for lines of display. Yet caution is needed in making a selection. The two-line letters of many type-founders are largely those of types designed before 1850, when long and un-

bracketed serifs and disproportioned letters were in fashion, and when all book-printing was done on well-dampened paper impressed against woollen blankets that thickened both stem and hair-line of the type. When large flat-serifed two-line types are printed on dry and smooth paper with light impression against an inelastic surface, they will appear much lighter and weaker than was intended by the old punch-cutter, who foresaw and provided for the future thickening of lines when they were forced not on but into damp paper.

In avoiding the faults of weak faces, care must be taken not to go too far to the other extreme. The thick faces of the Thorne style, now regarded as suitable for bold job-printing only, are entirely unfit for the title-page of any good book.[1]

1 The proper medium between a light and a bold face is made by many French type-founders, but their flat serifs with too sharp hair-lines and the mannerisms of a few characters make French capital letters distasteful to all English-speaking peoples. Yet the average title-page of a reputable Parisian printer is more pleasing in its clearness and boldness than the average title-page of his British or American rival. Its impressiveness is due to the greater thickness of the stems of the large capital letters selected for the main lines of display.

TYPOGRAPHIA:

AN HISTORICAL SKETCH

OF

THE ORIGIN AND PROGRESS OF

THE ART OF PRINTING;

WITH

PRACTICAL DIRECTIONS FOR CONDUCTING
EVERY DEPARTMENT IN AN OFFICE:

WITH A DESCRIPTION OF

STEREOTYPE AND LITHOGRAPHY.

ILLUSTRATED BY

Engravings, Biographical Notices, and Portraits.

BY T. C. HANSARD.



PRINTED FOR
BALDWIN, CRADOCK, AND JOY: LONDON.
1825.

Reduced facsimile.

XII

THE DISPLAY OF WORDS

MANY compositors who set up title-pages received their first lessons in the display of type through composition of bold newspaper advertisements. Long practice and expertness in this branch of type-setting may not have qualified them for this more difficult work. The difference between any advertisement and a title-page is radical. The advertiser usually asks for greater prominence than that allowed to his fellows, and is most pleased when his matter is set up in very large type and is made bold, black, and staring. Designers and compositors are encouraged to indulge in extravagances of lettering and in fantastic arrangements that are sure to attract instant attention.

In the title-page of the standard book these freaks are prohibited as unnecessary, for each title-page is examined apart and is not at that time put in contrast with other title-pages. It does not need excessively bold types, profuse ornament, or eccentric arrangement. It does need enough of display in its main line to enable the reader to catch its intent at once, but display must not be offensively bold. Modern taste inclines to simplicity. A hundred years ago the author thought that he could not be clearly comprehended if he did not in his text matter make profuse use of italic for emphasis and of capitals for the first letter of important words; but the modern reader is better pleased to have his text without italic. This plainness should appear in the title-page as well as in the text.

The title-page of type only has these reasons for its general preference: it has been found acceptable in the greatest number of books; it can be quickly and cheaply composed; it is easier to read than the engraved title,[1] for it has many distinct lines of irregular length (usually in different sizes of type), and its important divisions are kept apart as aids to greater perspicuity. Unequal blanks, large letters, and projecting lines compel attention.

The line in the typographic title-page that requires great boldness is the one that gives name to

[1] Title-pages photo-engraved from special designs have admirers, but they are more frequent in advertising pamphlets than in standard books. They need not be considered here. It would be useless to offer suggestions about their treatment.

A HISTORY OF

GREECE

FROM THE EARLIEST TIMES TO THE ROMAN CONQUEST. WITH SUPPLEMENTARY CHAPTERS ON THE HISTORY OF LITERATURE AND ART

BY

WILLIAM SMITH, LL.D.

EDITOR OF THE DICTIONARIES OF GREEK AND ROMAN ANTIQUITIES, BIOGRAPHY AND MYTHOLOGY, AND GEOGRAPHY

REVISED, WITH AN APPENDIX

By GEORGE W. GREENE, A.M.

ILLUSTRATED

BY ONE HUNDRED ENGRAVINGS ON WOOD

NEW YORK

HARPER & BROTHERS, PUBLISHERS

FRANKLIN SQUARE

1870

the book. As a general rule, one line of very bold display is enough, but the title matter is sometimes written so that it may require two or more lines of display. (See pages 253 and 299.)

Continued practice in title-page composition led to an early establishment of rules or traditions that have been preserved in an unwritten form.[1] Many are obsolete, but others, still observed in all printing-houses, may require further explanation.

Openness, produced by blanks of different widths between lines and divisions, is the first requisite. When many lines of different types are put together closely, the title-page is not so readable as a paragraph of the text. Compactness makes confusion. The compositor of a title-page will soon learn that it is the relief of white space, as much as the largeness of type, that produces the needed readability.

Irregularity of outline is of equal importance. When many lines fill or nearly fill the measure, the title-page has the shoppy appearance of an advertisement or a poster.[2] When its lines have a straight

[1] Title-page composition is but slightingly noticed in all the old and in some of the more recent grammars of printing. The difficulty of laying down rules for titles that differ in form, in amount of matter, and in typographic fashion is the cause of this continued neglect. Lefevre's Guide Pratique (see Chapter XVIII) was the first book to treat the subject with illustrations.

[2] This peculiarity of the unskilled English compositors of old time is proper in all exact reprints of their work, but it seems sadly out of place in a modern book that closely observes present methods of type-setting in its text. The title so treated is an anachronism. For remarks on the seventeenth-century title and the ragged title, see the chapters so headed.

THE HISTORY

OF

PAINTING IN ITALY

FROM

THE PERIOD OF THE REVIVAL OF
THE FINE ARTS TO THE END OF
THE EIGHTEENTH CENTURY

TRANSLATED FROM THE ITALIAN OF THE

ABATE LUIGI LANZI

BY

THOMAS ROSCOE

VOLUME III

CONTAINING THE SCHOOLS OF BOLOGNA, FERRARA,
GENOA AND PIEDMONT, WITH THE INDEXES

NEW EDITION, REVISED

LONDON
HENRY G. BOHN
YORK STREET, COVENT GARDEN
1854

and regular outline on the left, but are irregular on the right, the ragged title is produced, which is not symmetrical and is not bookish. Purposely to imitate the unavoidable mannerisms of a twelfth-century copyist or a modern type-writer is a practical degradation of orderly typography.

The symmetrical arrangement of lines and the proper graduation of blanks between the lines are much more feasible with movable types than with the immovable letters of engraving. Lines of type intended to be short can, without distorting letters, be put in the centre of the measure, with equal indention on each side. A displayed title-page is pleasing in arrangement when a straight pencil-mark drawn outwardly from the ends of the shortest line to the ends of the longest line also touches the ends of one or more of the intermediate lines. A trained eye recognizes that inequality is of purpose, and that the seeming irregularity of lines of unequal length produces a well-balanced regularity.[1]

As the line of boldest display, always the name of the book, may have three letters or thirty, a positive rule for its length cannot be laid down. According to old practice, the name should be the longest as well as the boldest line in the title-page.

[1] This peculiarity gives charm to the half-diamond titles of the early printers. It should be understood, however, that in the displayed title of alternating long and short lines it is not wise to produce this balanced irregularity by the use of condensed types in one line and spaced letters in another line. Symmetry is destroyed when types are fussily treated by a too plain exhibit of the methods used to produce this result.

LECTURES AND NOTES

ON

SHAKSPERE

AND OTHER

ENGLISH POETS

BY

SAMUEL TAYLOR COLERIDGE

NOW FIRST COLLECTED BY

T. B. ASHE, B.A.

OF ST. JOHN'S COLLEGE, CAMBRIDGE

AUTHOR OF "SONGS NOW AND THEN," "THE SORROWS OF HYPSIPYLE"

LONDON

GEORGE BELL AND SONS

YORK STREET, COVENT GARDEN

1885

It is not a good rule, for the display line of few letters is not improved by its wide spacing to full width. In most instances the name in an unspaced or slightly spaced short line will prove more effective. It is only in the title-page of scant lines, in large types, and with broad blanks between lines, that the wide spacing of letters is an improvement, but this is always an experiment of risk.

A S S O S

ASSOS

Another difficulty will be met when the name has too many letters to be properly conspicuous in one line, about which remarks will be made on a following page. For the present it is enough to suggest that, under proper restrictions, the name of many words may be put in two lines.

ENCYCLOPÆDIA
BRITANNICA

ENCYCLOPÆDIA BRITANNICA

JOHANN WOLFGANG VON GOETHE

WILHELM MEISTER'S APPRENTICESHIP

A NOVEL

TRANSLATED FROM THE GERMAN OF GOETHE

BY

R. DILLON BOYLAN, ESQ.

COMPLETE IN ONE VOLUME

LONDON
HENRY G. BOHN
YORK STREET, COVENT GARDEN
1855

When it can be prevented, the first line on a title-page should not fill the measure. A full and bold line is well placed as the second or third in the upper quarter, but it is not so pleasing in the centre. The word THE, which often introduces the name, should be the first line. Yet this may not be enough. Superior position should be enough to give the words a proper prominence.

GESTA ROMANORUM

OR

ENTERTAINING MORAL STORIES

The Subtitle, or Amplified Name or Title, of the book is always in a smaller type. When the name fills the measure, the subtitle should be a short line; when the name has been made a short line, the subtitle should be the full line, but always in small type. When the name is the long line, the subtitle should not be in a type so small or so condensed as to belittle the author's intent. It should have its proper prominence even if it becomes necessary to arrange the words in two lines. The word OR, which connects the two titles, must be made a catch-line.

GESTA ROMANORUM

OR

ENTERTAINING MORAL STORIES

MY COUNTRY IS THE WORLD:
MY COUNTRYMEN ARE ALL MANKIND.

WILLIAM LLOYD GARRISON

1805-1879

THE STORY OF HIS LIFE

TOLD BY HIS CHILDREN

VOLUME I. 1805-1835



NEW-YORK: THE CENTURY CO.
1885

Reduced facsimile.

Lines of Minor Display may be selected from words in the amplified title or summary of contents, but only when they are of importance and need display. To display unimportant words for no other reason than the supposed need of one line of bolder or blacker types to counterbalance a bold line elsewhere will be a mistake, for it favors the making of useless catch-lines. It is better practice to avoid

CINQ-MARS

OU

UNE CONJURATION SOUS LOUIS XIII

the display of specialized words in a long summary, and to arrange them in squared, diamond, or half-diamond indention; but when a display of underscored words is positively ordered by the author, the compositor must obey.

Catch-lines, selected from the particles that connect the lines of minor display, must be sparingly used. In all pages of octavo or larger size they should be in capitals that are plainly readable. Why letters almost unreadable were rated a grace in old title-pages has not been explained. A large title-page is made finical when its catch-lines are put in indistinct type, but in small title-pages the catch-lines in small type are unavoidable.

LE Cte ALFRED DE VIGNY

DE L'ACADÉMIE FRANÇAISE

CINQ-MARS

OU

UNE CONJURATION SOUS LOUIS XIII

Le Roi était tacitement le chef de cette conjuration. Le grand-écuyer Cinq-Mars en était l'âme ; le nom dont on se servait était celui du duc d'Orléans, frère unique du Roi, et leur conseil était le duc de Bouillon. La Reine sut l'entreprise et les noms des conjurés...

MÉMOIRES D'ANNE D'AUTRICHE,
par Mme de Motteville.

Qui trompe-t-on donc ici ?

Quinzième édition

PRÉCÉDÉE DE RÉFLEXIONS SUR LA VÉRITÉ DANS L'ART

ACCOMPAGNÉE DE DOCUMENTS HISTORIQUES

PARIS

MICHEL LEVY FRÈRES, LIBRAIRES ÉDITEURS

RUE VIVIENNE, 2 BIS, ET BOULEVARD DES ITALIENS, 15

A LA LIBRAIRIE NOUVELLE

1865

Tous droits réservés

Reduced facsimile.

The Author's Name is usually put in a separate line. When the title is crowded, or the name has few letters and makes a short line, the word BY may be prefixed.[1] When title matter is meagre, BY may be put in a separate line over the name. When a book has two authors, and space is scant and names are short, the two names may be put in one line, but this should not be when two names make the line too long and the page too square. It is better that each name should have a separate line. The connecting AND may be at the end of the first or at the beginning of the second line, as will be governed by the length of the words in each line; it may be made a catch-line when there is abundance of space, but not otherwise. When the title is very crowded and the author is well known, the name of the author may be put at the top of the page, as is elsewhere illustrated.

The Honorary Titles of the author, when of abbreviated initial letters only, follow the name in the same line and in the same size and face of type. When there are many titles of initials only, smaller capitals can be used to prevent the line being made too long, but small capitals in this position make the line uneven in height. Spaces should not be

[1] The size of type to be selected for the names of author and of translator or artist cannot be predetermined by any arbitrary rule. It must be governed by the length and size of other lines above or below, which may be short and small in one title, or large and long in another. It will be large enough when it is reasonably perspicuous and is fairly separated by a proper blank from other parts of the title.

CAESAR'S COMMENTARIES

ON THE

GALLIC AND CIVIL WARS

WITH

THE SUPPLEMENTARY BOOKS
ATTRIBUTED TO HIRTIUS

INCLUDING

THE ALEXANDRIAN, AFRICAN AND SPANISH WARS

LITERALLY TRANSLATED

WITH NOTES AND A VERY ELABORATE INDEX

LONDON
GEORGE BELL AND SONS
YORK STREET, COVENT GARDEN
1885

inserted between the abbreviations; the period is enough. F.R.S. seems better than F. R. S., which should be treated as one word. When there are many abbreviated titles, set the words in full without abbreviation, but in separate lines of very small type, under the name. Small capitals are customary for full honorary titles that have to be set in one line or more, but when these honorary titles make three or more lines, pearl or nonpareil lower-case letters will be a better choice, for they are more readable and will be more clearly printed.

Reasons for Publication, or a minute specification of the lecture or address, or of the early book or manuscript, which may have been the occasion for the making of the book, are also frequently set in lower-case of roman or italic, and sometimes in a narrowed measure. This matter is often inserted after the name and honors of the author, but in the crowded title-page it is always a superfluity.

The Motto of many lines in small lower-case of roman or italic is another troublesome adjunct to a title-page. French printers set it in half measure, in very small lower-case letter, and put it on the right side of the page, leaving blank the other half. This treatment gives it distinction, but it makes the unbalanced and unsymmetrical page not approved by English readers. In a narrowed measure of small type, and in the centre of the measure, the motto can be inclosed in a hair-line rule; but this treatment (once common in German books) may

THE COMEDIES OF

PLAUTUS

CONTAINING

AULULARIA, TRINUMMUS, BACCHIDES, CURCULIO,
ASINARIA, PSEUDOLUS, STICHUS, CAPTIVI,
MILES GLORIOSUS, AND MENÆCHMI

LITERALLY TRANSLATED INTO
ENGLISH PROSE, WITH NOTES

BY

HENRY THOMAS RILEY, B.A.
LATE SCHOLAR OF GLASS HALL, CAMBRIDGE

IN TWO VOLUMES
VOLUME ONE

LONDON
HENRY G. BOHN
YORK STREET, COVENT GARDEN
MDCCCLII

be objected to as finical. When the motto follows the name of the author or translator, it may need before it a short hair-line dash. A motto of one or two lines only may be put at the top of the page in small capitals. (See page 279.) In the crowded title-page the addition of a motto, or of reasons for publication, or of specifications by the publisher of some peculiarity in the edition, is a hindrance to orderly composition. It makes the title huddled and harder to read quickly.

The Name of an Editor or Translator often follows the name of the author in a separate line and in type a little smaller in size; but when the name of the author is made a part of the name of the book, as in The Bucolics of Virgil, translated by *John Dryden,* the name of the translator should have the prominence usually given to the author.

THE CRITICAL PERIOD OF AMERICAN HISTORY

1783–1789

Roman Numerals should be preferred in lines where numbers must appear, dates only excepted, by the side of roman capital letters.[1] Arabic figures on

[1] The defects of the regular figures provided with old-style fonts and with some modern-cut two-line letters are fairly shown in these illustrations. To give them proper prominence in a line of display, types of a larger body have to be used.

the en body are too weak by the side of capitals on a much wider body, but there should be no objection when figures can be had on a body as wide and of a face as bold as that of the mating capital letter. Words spelled out are better than either.

THE 19TH CENTURY

THE 19TH CENTURY

THE XIXTH CENTURY

THE 19TH CENTURY

THE 19TH CENTURY

THE NINETEENTH CENTURY

The Number of the Volume and the specification of the entire number of volumes should be in separate lines when there is space for two lines; but when the title is crowded, the compositor may have to put two items in one line, as IN TEN VOLUMES. VOL. I. The disliked abbreviation of *Vol.* for Volume will prevent too long a line, yet its choice is unfortunate.

IN TEN VOLUMES

VOLUME SIX

IN TEN VOLUMES. VOLUME EIGHT.

The Name of the Artist who contributes a design or an engraving to the book is also put in a separate line, and usually in types a little smaller than the name of author or editor. It may happen, however, that the publisher will order that the name of an eminent artist shall appear in type larger than that prescribed for author or editor.[1]

ILLUSTRATIONS

DE GRANDVILLE

REPORTÉES SUR BOIS

PAR A. DESPERET

GRAVÉES

PAR BREND'AMOUR

DIRECTEUR DE L'INSTITUT XYLOGRAPHIQUE DE DUSSELDORF

Other adjuncts are sometimes added, as SEVENTH EDITION, THREE-HUNDREDTH THOUSAND, or a warning against unauthorized reprinting. To put each one of these and other incongruous items in types of just the right size and in just the right place, to make them "hang together," so that the composition shall seem to be in all its features the most suitable expression of the words, symmetrical as well as harmonious, is a task that calls

[1] The great artist of his time may be discontented when the names of fellow-contributors to a book are set in types as large as those used for him. The example here presented, from an illustrated edition of the Fables of La Fontaine, is an attempt to show degrees of artistic merit by graduation of types.

THE

HOLY BIBLE

CONTAINING

THE OLD AND NEW TESTAMENTS

ACCORDING TO

THE AUTHORIZED VERSION

WITH THE

MARGINAL REFERENCES AND THE USUAL VARIOUS READINGS. ALSO NOTES, REFLECTIONS, QUESTIONS, IMPROVED READINGS, IMPROVED DIVISIONS OF CHAPTERS, THE CHRONOLOGICAL ORDER, METRICAL PORTIONS DISTINGUISHED, AND VARIOUS OTHER ADVANTAGES, WITHOUT DISTURBING THE USUAL ORDER OF THE BOOKS, VERSES, AND CHAPTERS

BY

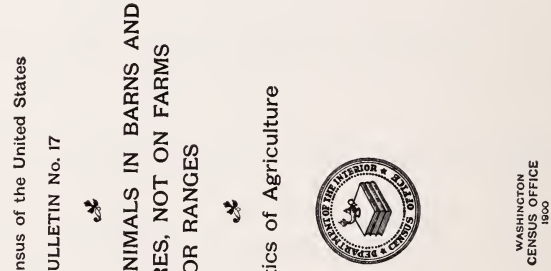
THE REV. INGRAM COBBIN, A.M.

ILLUSTRATED WITH NUMEROUS
DESCRIPTIVE ENGRAVINGS

NEW YORK
SAMUEL HUESTON, 150 NASSAU STREET
1850

for a combination of discernment, taste, and skill not often found in one compositor. It sometimes happens that an author, dissatisfied at the incoherence of squeezed, expanded, and unmatable types unavoidably put in the first proof of the title-page that he has overcrowded, rejects the conglomeration, and orders all the title matter set as a plain paragraph in one face only, following the usage of some of the early printers. A compositor may be at fault for bad taste or poor skill, but the fault begins with an author who orders too many lines on one page. No art can teach one to put a quart in a pint measure.

The written copy for a title-page, even when it has few words, may not specify with sufficient clearness the name by which the book or pamphlet will


Twelfth Census of the United States

BULLETIN No. 17

DOMESTIC ANIMALS IN BARNS AND INCLOSURES, NOT ON FARMS OR RANGES

Statistics of Agriculture

DEPARTMENT OF THE INTERIOR · BUREAU OF THE CENSUS

WASHINGTON
CENSUS OFFICE
1900

TWELFTH CENSUS OF THE UNITED STATES.

CENSUS BULLETIN No. ?.

DOMESTIC ANIMALS IN BARNS AND INCLOSURES, NOT ON FARMS OR RANGES.

STATISTICS OF AGRICULTURE.

WASHINGTON, D. C.
CENSUS PRINTING OFFICE
1900.

Twelfth Census of the United States

BULLETIN No. 17

DOMESTIC ANIMALS IN BARNS AND INCLOSURES, NOT ON FARMS OR RANGES

Statistics of Agriculture

WASHINGTON
CENSUS OFFICE
1900

Twelfth Census of the United States.

CENSUS BULLETIN No. 17.

STATISTICS OF AGRICULTURE.

Domestic Animals in Barns and Inclosures, not on Farms or Ranges.

WASHINGTON, D. C.:
CENSUS PRINTING OFFICE.
1900.

Twelfth Census of the United States.

CENSUS BULLETIN No. ?.

STATISTICS OF AGRICULTURE.

Domestic Animals in Barns and Inclosures, not on Farms or Ranges.

WASHINGTON, D. C.:
CENSUS PRINTING OFFICE.
1900.

Twelfth Census of the United States.

CENSUS BULLETIN No. ?.

DOMESTIC ANIMALS NOT IN BARNS AND INCLOSURES, JUNE 1, 1900.

STATISTICS OF AGIRCULTURE.

WASHINGTON, D. C.
Census Printing Office,
1900.

CENSUS BULLETIN No. 17
TWELFTH CENSUS OF THE UNITED STATES
STATISTICS OF AGRICULTURE

DOMESTIC ANIMALS

IN BARNS AND INCLOSURES NOT ON FARMS OR RANGES

WASHINGTON, D. C.
CENSUS PRINTING OFFICE
1900

be commonly known. This oversight is common in municipal and government documents, which are known by numbers in the office where they are prepared, and by more definite names to the reader. The foregoing different treatments of the same title-page for a large quarto represent the notions of display exhibited by seven compositors. To government officials the book was known as *Bulletin No. 17 of the Census Department;* to the ordinary reader it is known only or mainly as statistics of *Domestic Animals*, for which reason domestic animals should have had the largest line of display. Bulletin No. 17, Twelfth Census of the United States, and Statistics of Agriculture are insufficiently descriptive. These facsimiles illustrate the mechanical way in which many compositors obey the old rules. Condensed two-line types of thin face and small size, apparently selected to keep a certain number of words in one line, have made two of these title-pages weak and ineffective. Jobbing types, selected for their greater boldness, have given to other titles the appearance of a newspaper advertisement.

As the matter for this title-page is much unlike that of the ordinary book title, it should be treated in a different manner. It is believed that the lines at the head have been transposed with better effect. The prominence sought for in display should be confined to the words by which the publication will be known to the public. This can be done properly in plain roman capitals of standard width.

THE TREATISES OF

MARCUS TULLIUS

CICERO

ON

THE NATURE OF THE GODS; ON DIVINATION; ON FATE; ON THE LAWS; ON THE REPUBLIC; AND ON STANDING FOR THE CONSULSHIP.

LITERALLY TRANSLATED
CHIEFLY BY THE EDITOR

C. D. YONGE, B.A.

LONDON
HENRY G. BOHN
YORK STREET, COVENT GARDEN
MDCCCLIII

According to an old rule, two lines of large type of same size and face must not be put close together. To prevent this supposed fault, condensed type was frequently selected for a line of long words, as may be seen in *Encyclopædia Britannica* (page 276); but condensed type made the words inexpressive by huddling together letters that should have been round, open, and distinct. Nor was this the only error: it increased the amount of blank space between the lines, in places where blank space was not needed, making the page much too bleak. The impracticability of the old rule is made clearer in the titles of *Wilhelm Meister's Apprenticeship* (page 277) and *Cæsar's Commentaries* (page 283). To compose these lines in different sizes and faces of type, as was prescribed by rule, and is sometimes done now, would not make the page more comely. It would break the connection of inseparable phrases, and in some degree muddle the meaning of the writer. Composition so treated shows that old rules of display have been regarded as of more importance than the perspicuity of phrases and the convenience of the reader, which are to be considered first.

The old rule did permit two meeting lines in the same face of type when they were separated by a catch-line, as is imperfectly shown in the title of *Hesiod, Callimachus, and Theognis* (page 297); but the putting together of three or four lines of the same face in large display type, without any intervening catch-lines, as they appear in the title-pages

THE WORKS OF

HESIOD
CALLIMACHUS
AND
THEOGNIS

LITERALLY TRANSLATED IN ENGLISH PROSE
WITH COPIOUS NOTES BY

THE REV. J. BANKS, M.A.
HEAD MASTER OF LUDLOW SCHOOL

TO WHICH ARE APPENDED
THE METRICAL TRANSLATIONS OF
ELTON, TYTLER AND FRERE

LONDON
GEORGE BELL AND SONS
YORK STREET, COVENT GARDEN
1879

of *Photo-engraving, Photo-etching,*[1] etc. (page 299), and of the *Dictionary of Miniaturists*, etc. (page 301), will be regarded by many compositors as a very unusual and improper arrangement.

A frequent cause of disappointment in the effect produced by putting together two lines of the same size and face is too narrow an allowance of blank between these lines. When space will permit, this blank between the lines should not be less than the height of the letter selected. Lines need a generous relief of white space to make them properly conspicuous. Fair illustrations of the fault of allowing the tops of letters to come too close to the foot of the letters in a preceding line may be seen on pages that follow. The lighter the face of the letter selected for two meeting lines, the more is the need of a generous space between the lines.

[1] In the original title-page of the work on Photo-engraving the names of the different arts are in two lines of spaced and condensed two-line letter, with an intervening catch-line. In the original of the Dictionary of Miniaturists the names of the four craftsmen occupy three lines — one in types of regular width and two in condensed types. Although these originals (one in quarto, one in octavo) have larger leaves and more room for a larger display, the types selected for the specifications of the arts and the craftsmen are not so distinct as they are on this small page. That the arrangement here made violates all the old rules of display, and that it will be regarded by many compositors as heterodox, will be conceded, but the remodelled titles are more comely, more symmetrical, and more readily comprehensible by the reader. It should be further noticed that all these remodelled titles are of severest simplicity, and are so made without the aid of condensed letter, black-letter, or italic capitals, and with little lower-case. The object intended is to show that a fairly graded series of shapely types of roman face may be enough for the composition of the ordinary title.

PHOTO-ENGRAVING
PHOTO-ETCHING AND
PHOTO-LITHOGRAPHY

IN LINE AND HALF-TONE

ALSO

COLLOTYPE AND HELIOTYPE

BY

W. T. WILKINSON

OF LONDON

REVISED AND ENLARGED BY

EDWARD L. WILSON

EDITOR OF THE PHILADELPHIA PHOTOGRAPHER, AUTHOR OF WILSON'S PHOTOGRAPHICS, WILSON'S QUARTER CENTURY IN PHOTOGRAPHY, PHOTOGRAPHIC MOSAICS, ETC.

AMERICAN (SIXTH) EDITION



NEW YORK

PUBLISHED BY EDWARD L. WILSON

No. 853 Broadway

1895

Feebleness in the main line of the title-page is a frequent fault. To select for the name of the book a type too small, because it is the only type that will keep the words in one line and within the measure, may destroy the boldness that is needed in the title. A type slightly condensed should not be an offence, but a type visibly pinched and without a proper relief of white space within its body is in painful contrast to the round, clear, and open smaller letters which must be used for many other lines. It has already been shown (on page 190) that some of the condensed two-line letters in common use are too compressed for the clearness and openness required for a book title. The compositor who desires harmony of face in his title-page should begin by trying to secure harmony in the shape of type. A title-page entirely in types of standard width is always more pleasing than one with several lines of condensed letter.

It often happens that the only type in the printing-house that will make the main display lines of the needed height and boldness cannot be forced to come within the measure; but that type is unwisely rejected when it has no other fault than the projection of one or two letters over the measure. To remedy this fault, the measure should be widened to take in the crowded-out letters. As the back of the title-page is always blank, this slight increase in the width of a long line cannot be detected by the register. If the ordinary reader does

A DICTIONARY
OF
MINIATURISTS
ILLUMINATORS
CALLIGRAPHERS
AND COPYISTS

WITH REFERENCES

TO THEIR WORKS AND NOTICES OF THEIR PATRONS, FROM THE ESTABLISHMENT OF CHRISTIANITY TO THE EIGHTEENTH CENTURY. COMPILED FROM VARIOUS SOURCES, MANY HITHERTO INEDITED

BY
JOHN W. BRADLEY, B.A. LOND.
AUTHOR OF A MANUAL OF ILLUMINATION, ETC.

IN THREE VOLUMES
VOLUME III

LONDON
BERNARD QUARITCH, 15, PICCADILLY
1889

notice its greater width, he will approve the wide measure in every instance where the title-page has a fairly wide margin. The objection that this method gives some trouble to the maker-up and the imposer of the form deserves consideration, but their convenience is of minor importance when the line of proper size is needed for a comely title-page. In the facsimile on the following page the line *Thomas Carlyle* is nearly half an inch wider than the regular measure of text on its following pages; but this extra width is not noted, for it does not seem to encroach on the margin unduly. The next smaller size of this face would have made a short and feeble line; and if that smaller size had been selected, each type in it would have required spacing to fill the line. The proper appearance of the title-page depends largely on the size, shape, and spacing of the line that may be selected for the boldest display. This line should be bold enough to arrest attention at a glance, yet not so bold as to make other lines insignificant.

Error may be made in the opposite direction. To select a type too large because it fills the measure may make the title-page as pompous as a posting-bill. It is not at all necessary that this main line should fill the measure. The license once given to space the separate types of a short line with en or em quadrats can be exercised now only in title-pages purposely composed in the style of the seventeenth century, when English typography was at

TWO NOTE BOOKS

OF

THOMAS CARLYLE

FROM 23D MARCH 1822
TO 16TH MAY 1832

EDITED BY

CHARLES ELIOT NORTON



NEW YORK
THE GROLIER CLUB
M D CCC XC VIII

its worst. For the modern book over-wide spacing of types is generally condemned as in bad taste. To space widely a type of proper height and boldness should compel the spacing of many and sometimes of all other lines, and the insertion of additional blank between all the lines. When the minor lines have not been spaced, the color of the print will be altered seriously; the types of the same font, spaced and not spaced at all, will have the appearance of two distinct fonts, to the damage of a symmetry and harmony [1] that can be restored only by a wiser selection of types.

It is true that the name of the book may have but three or four letters that will not fill the measure, but its scant letters do not constitute a sufficient reason for over-wide spacing. The facsimile title-page of the Bodoni book (page 305) seems to be that of a narrow octavo, but it is really that of a broad quarto. Its long display line is half an inch narrower than the pages of the text, but the types of this line seem sufficiently large. This title-page would not have been improved by putting wider spaces between the types. Every line is readable and seems of proper size.

In this title *Giambattista*, the baptismal name, is in as large type as that selected for *Bodoni*, and this is the usual practice of English and American

[1] This remark should not be applied to all lines, for some lines of type often have to be spaced a little to maintain the needed irregularity of outline, but this spacing should be slight and almost imperceptible to the inexpert.

VITA

DEL CAVALIERE

GIAMBATTISTA BODONI

TIPOGRAFO ITALIANO

E

CATALOGO

CRONOLOGICO

DELLE SUE EDIZIONI.

TOMO I.

PARMA

DALLA STAMPERIA DUCALE

MDCCCXVI.

publishers, who direct that each word in the full name of a person should be set in the same type. This is not practicable when the name is very long. French compositors have a better method, for they give the prominence to the family name only. This enlargement of the family name and diminution of the baptismal name is not confined to title-pages; it is observed in many other forms of printing, and is especially noticeable in ceremonious announcements of weddings and funerals. The man of a world-wide reputation is known by family name when his baptismal name is forgotten.

DON DIEGO DE SILVA

VELAZQUEZ

BARTOLOMÉ ESTÉBAN

MURILLO

Disregarding their excellent method of displaying the names of persons, French compositors make too free use of extra-condensed types for the long name of a book. The impropriety of pinched letters in any title-page that has abundance of white space above and below the line has already been pointed out, but other examples may be useful.

Condensed type is selected to good advantage in compact printing where space above and below is limited, but it is improper in very open title matter that allows the use of wide blanks between lines.

NEW YORK LIFE INSURANCE COMPANY

NEW YORK
LIFE INSURANCE
COMPANY

In this illustration the name in three lines is more readable, not merely because it is larger, but because it has a proper relief of white space above, below, and between lines, and on the sides of the words. It should never be regarded a fault to put an over-long name in two or more lines of readable type on any title-page that has abundance of space.

Long names of persons and long titles of books are common. Sometimes they contain from six to twelve words, and each word seems to require equal prominence. As it is impossible to display all the words in one line, the compositor is hampered by the other rule that two lines of the same face and size must not meet, and he will be perplexed in every attempt to give a proper prominence to each

word. The old rule was to select changed sizes and faces of type for each display line, as appears in *The History of the Decline and Fall of the Roman Empire.*

THE HISTORY
OF
THE DECLINE AND FALL
OF THE
ROMAN EMPIRE

In this illustration *Roman Empire* is too large for other words in the name; the words *The Decline and Fall*, made short, are in a condensed and discordant face of type, and the words *The History* are needlessly small. The words *Roman Empire* are of most importance, but they are so qualified by the words *The Decline and Fall* that the title cannot be presented as it should be without giving to the latter equal or nearly equal boldness. When *Roman Empire* has been made the largest and the longest line, *Decline and Fall* has to be put in a shorter line and in smaller type. This treatment compels *The History* to appear in a shorter line and in still smaller type. This arrangement of the long title is unpleasantly artificial and suggestive of the methods of the newspaper advertiser. It could be treated in a much simpler manner.

If the words *Roman Empire* in the illustration on the previous page had been made a short line, and *The Decline and Fall* had received the prominence of a full line, all the words, catch-lines excepted, would have had proper display.

THE HISTORY
OF
THE DECLINE AND FALL
OF THE
ROMAN EMPIRE

A much more compact and quite as readable an arrangement of this matter could be made by putting all the words in three lines only—a method not to be recommended for a title-page, but useful for an advertisement or a book circular.

THE HISTORY OF
THE DECLINE AND FALL OF
THE ROMAN EMPIRE

The catch-line is now not in as much favor as it has been. There are publishers who prefer that the connecting particles *of the* should appear in full in the same type that has been selected for the other words, as appears in the previous illustration.

Objection may be offered to one feature in a few previous illustrations of title-pages: two meeting lines of display are occasionally of the same length and of the same size and face. That they are not so comely as they would be when of unequal length will be admitted, but how can the arrangement be amended? The title-pages will not be bettered by spacing one line and leaving the other unspaced, or by composing one line in a condensed type and the other in type of ordinary width. The new method gives equal prominence to each line where equality is needed. It is not improper because it is unusual. It does not offend the eye by harsh contrasts of size, shape, and color; it does show the purpose of the writer more clearly, and this should be the object that should override the old rules.

Another novelty will be an occasional justification of particles in the short lines of a long connected name that has to be put in three or more lines and in the same size and face of type. (See page 416.) This method is offered as a substitute for the space-wasting catch-lines, which too often prevent the intended symmetry of outline that could be made by the use of more appropriate types. Particles justified in display lines are common in job-work and advertisements, and this practice could be imitated with real advantage in some compacted title-pages. Catch-lines are often unavoidable, but they should be selected with much discretion. Display is most effective when the needlessly wide gaps made by

THE

CYROPÆDIA

OR INSTITUTION OF CYRUS

AND

THE HELLENICS

OR GRECIAN HISTORY

LITERALLY TRANSLATED FROM THE GREEK OF

XENOPHON

BY

THE REV. J. S. WATSON, M. A., AND
THE REV. HENRY DALE, M.A.
LATE DEMY OF MAGDALEN COLLEGE, OXFORD

WITH BIOGRAPHICAL NOTICE,
CHRONOLOGICAL TABLE AND INDEX

LONDON
BELL AND DALDY
YORK STREET, COVENT GARDEN
1870

catch-lines in a crowded title-page are avoided as carefully as badly selected faces.

The over-long name arranged for two or more lines of display also meets with objections from compositors of the old school. It compels the selection of types that are low as to height as well as wide as to set. The low and wide type is supposed to be not so prominent as the tall condensed letter. This is a great error. The low type in two lines is blacker and more prominent. The greater height of condensed letter does not add to its distinctness, for what is gained in height is lost in width and in roundness and clearness. Condensed type for a title-page may be unavoidable sometimes, but it should be the last resort of a perplexed compositor.

It is customary for the compositor to begin his work on a title-page by setting up first all the lines of display. The ordinary title-page does not require many of these lines. When the name of the book does not sufficiently describe its contents, one or two added lines of display that describe its more important features, or a summary in small capitals that groups them together, should be enough to give the clearness desired. What the reader needs in his usually brief examination of any title-page is prominence for the peculiar features of the book. Its name, the name of author or editor, the notice of a new edition or of special illustrations, should be enough. To make many lines of display does not make the title-page more attractive; it does tend to

THE

HISTORY OF THE

SARACENS

COMPRISING THE

LIVES OF MOHAMMED AND HIS SUCCESSORS TO THE DEATH OF ABDALMELIK, THE ELEVENTH CALIPH, WITH AN ACCOUNT OF THEIR MOST REMARKABLE BATTLES, SIEGES, REVOLTS, ETC.

COLLECTED FROM AUTHENTIC SOURCES
ESPECIALLY ARABIC MANUSCRIPTS

BY

SIMON OCKLEY, B. D.

PROFESSOR OF ARABIC IN THE UNIVERSITY OF CAMBRIDGE

THE SIXTH EDITION
REVISED, IMPROVED AND ENLARGED

LONDON
GEORGE BELL AND SONS
YORK STREET, COVENT GARDEN
1878

confusion. The device (if used) and the imprint at the foot of the page are always noticeable. The prominence desired for different divisions of the title can be made more neatly by a proper use of blank space between the divisions and by irregular indention of lines than by lines of large type in display.

To produce this irregular indention it is desirable that these scattered lines of display be made of unequal length. That done, it should be an easy task to lengthen or shorten the lines in smaller type that precede and follow. Many compositors make the composition of display lines a work of continual experiment. They set up and afterward reject line after line of types of different faces before they find the letter that fully meets the requisites of proper width, height, and boldness.[1]

When profuse display is not possible, the summary or extended description may be set without display in one size of readable capitals, arranged in squared form, or in a diamond or half-diamond

[1] Waste of time in testing the comparative widths of different faces of type can be prevented by forethought. The specimen-book of every printing-house should have over the name of each face of type the exact length of its alphabet in pica ems, and this description of length should be affixed to the case that holds this face. Types much alike in appearance may differ in width. The full alphabet of a two-line minion of one face may be 27 pica ems wide, and 29 pica ems in another face. After testing one line and learning its exact width, the compositor will know whether he needs a wider or a narrower body without testing other faces. One glance at its printed measurement will be enough to show its fitness or unfitness.

indention. The squared form has the preference of many publishers, but it is not to be recommended when the summary has to be set in too narrow a measure. To make three or more lines in this style easily readable, capital letters of fair size should be used; but in the restricted space of a half measure (and sometimes of less than half measure) the even spacing of words is impossible. To produce the squared outline desired, the words in some lines must be widely spaced, and even the letters may have to be hair-spaced; in other lines the words must be separated by five-to-em spaces; and these irregularly spaced lines may be contiguous, to the great disfigurement of the composition. A square composition of capitals cannot be done neatly with large types in a narrow measure unless the author rewrites the matter and selects words to suit rigid types. Nor is this expedient always possible.

The diamond indention of a summary is preferable, for words or letters that cannot be put neatly in one line may be taken back or driven over into another line. Though it may require a frequent overrunning of lines before each line is of proper length, yet it permits a correct division of syllables and makes unnecessary the clumsy attempts at a too wide or too narrow spacing of words and the hair-spacing of letters, which are the great faults of squared indention. The summary of a book can be diamonded so that it shall be surrounded by blank space. So treated, it will present a more compact

and more orderly appearance than it would have in separate lines of display.

The object most sought in a title-page should be the perspicuity that will enable a hasty reader to obtain a correct notion of the contents of the book at first glance. Previous examples show that this perspicuity is defective when many lines have to be huddled in one square paragraph, or in a succession of long and short paragraphs, or are arranged in any fantastic way that compels the reader to pay more attention to the work of the type-setter than to the purpose of the author. The clearness desired is most easily produced by blank space.

SPACING OF SINGLE LETTERS

Single types may call for separation. The capital letters selected for lines of display are regular as to height but very irregular as to shape. The types I M N H have upright stems that may bring the letters too close together in some combinations. Other types, as O C S K L Y A Z, have curved, angled, or broken stems that produce unpleasing gaps when the unlike shapes approach one another. In small types these gaps are barely noticeable, but in large types they are very offensive. Even on the body of 8-point the capitals E S seem too close. When he can do so, the careful compositor puts a very thin space between capitals that are too close, and omits the space between those that are wide apart. The

object intended is the production of an apparently equal space between the upright stems of all types, for it is only when they have been so treated that the letters seem equidistant.[1] In the very large type made for bold display, notches are sometimes cut by job-printers in the bodies of types like A Y L, so that the thick strokes can be brought nearer together. The thickness of the spaces to be used for keeping stems properly apart is at the discretion

[1] The importance of the unequal spacing of capital letters of irregular shape is often underrated. Fault is sometimes found with capitals as awkwardly fitted, when the fault is with the compositor who does not see that it is his duty to rectify by spacing the gaps produced by combinations of types of irregular shape. The expert type-founder does all he can in the designing of the model letter and in fitting the face on its body to prevent needless gaps, but he cannot materially alter the shape of an irregular character. The capital is put on a body that will bring it properly near to the lower-case letters with which it makes the greatest number of combinations, but the set that is proper for the lower-case is not always satisfactory for another meeting capital. The set of the capital S, properly near to any lower-case sort, is always too near to a following capital E; the capital L fairly mates with any lower-case letter, but it produces a bad gap when followed by the capital A. In any line of capitals the S followed by a capital like I, H, or E needs a thin space after it; the L may need none even in a line in which other capitals are spaced.

COMMERFORD
COMMERFORD

A Mr. Kalakinsky objected to the ragged combination of the letters in his name on a card. He said that the types were not the same as those of the name Commerford which he had offered as a model for its lettering. When the irregular letters of his name were unequally spaced, his objection was removed. That done, he admitted that it was the same type.

KALAKINSKY
KALAKINSKY

These suggestions about differential spacing may be regarded as over-nice, but attention to trifles is really needed to give completeness and harmony to a displayed title-page.

of the compositor; it will vary from a hair-space to a three-em space.

When the long name of a book has to be set in two meeting lines of display, one line may be much longer than its mate, or, what is equally unfortunate, the two lines may be of the same length. To space one of the lines to the full width of the measure and to leave the other line unspaced is not good practice. When the two lines are of just the same length, the types in one line may be spaced a little more widely than those of the mated line, but this unevenness of spacing should be slight and not at all noticeable to the ordinary reader. The long and the short line should seem to be of the same face. To make the main line fill the measure, so as to produce the desired irregularity of outline, it may be necessary to thin-space one of the lines, but care must be taken not to space it too widely, so as to give to it the appearance of an alien face of letter.

The unequal spacing of meeting lines is always a risk. The type in one line may be changed for a larger or a smaller size; particles like *the*, *of*, or *an*, that often appear in the title of the book, may be transposed from one line to another to make one shorter and the other longer. Yet there are combinations of words for which these methods are impracticable. Two display lines of the same length may not be bettered by a change of type, by spacing, or by transposing particles. This attempt at

improvement by spacing is often made in chapter headings, as in the illustration here presented.

CHAPTER XX	CHAPTER XX
CONTIGUITY	CONTIGUITY

The wider spacing of the second line to the right is not an improvement, for it breaks the uniformity of method which has been observed in every other chapter in a place where uniformity of method is of importance as one of the marks of orderly composition. It is never wise to attempt spacing when a worse result will follow. Two proximate lines of the same length may be unsightly, but if this fault cannot be corrected without making a greater fault, the two lines of the same length carry with them their own explanation and apology.

Spacing between letters is tolerable with types of standard width only; the spacing of any condensed type is quite illogical. To select a face of type that has letters on a narrow body, and then to increase the spaces between the letters, is a practical confession that this selection was a mistake.

The spacing of letters in any line should not be attempted until all the lines of display have been set. It is only when these lines are grouped together that a planned change of size or of spacing in an objectionable line can be done with proper discrimination. Time is often wasted in the composition of the same line in many faces of type for

the purpose of comparison. It is safer practice to combine on a galley the lines first set before the composition of intermediate or connecting lines. The compositor can then determine with more intelligence whether the lines are of proper height and length, for he can clearly foresee the general effect of the completed composition. To set each line in the regular order of the copy, without considering the probable appearance of the lines yet to be set, is a fruitful cause of wasted time.

Small capitals on small bodies can be made more legible in title-pages by careful hair-spacing. They need more space, for the crossing lines within each letter (as in A E H, and in more than half the alphabet) diminish the white blank between the stems that is needed for relief. It is the excessive compactness produced by these crossing lines that makes small capitals indistinct to weak eyesight. They suffer by contrast when placed near the large capitals of displayed lines, which show generous spaces of white within each letter. Hair-spacing of small capitals is seldom noticed in recent title-pages. Its practice seems to have been neglected because it is troublesome. Preference is generally given to the wide spacing of display lines made by Baskerville and other printers of the Georgian period, but this method of treating a title-page should be regarded as in every way inferior to the neater practice of reputable English printers of the middle of the nineteenth century.

A very wide spacing of large capital letters is not at all objectionable when the display lines are few and short, and when there is abundance of space on the page, but wide spacing should be apparently uniform in all lines. To this must be added the caution that a wide spacing of single letters calls for a similar increase in the width of blanks between the displayed lines; the over-wide spacing of large types is always offensive in the title-page that has many lines and scant space between them. Spacing between single types that is tolerable with capital letters is distinctly unpleasing with lower-case letters. Even in the narrowed measure of a text it is the better practice to put too wide spaces between words, or to make short or ragged the end of a line, than to thin-space single lower-case types so as to make them fill the measure. When spacing can be controlled, preference should be given to narrow spacing in solid composition.

An obsolete fashion recently revived authorizes wide spaces between single letters in title-pages that are compact as well as in those that have but few lines of display. In title-pages of fair workmanship as to other features, the types of one line may be compact and those of other lines may be separated by an en or an em, and sometimes by the two-em quadrat. It follows that the unspaced line has more density and blackness than the one that is wide-spaced, which seems to be of a different font. The critical reader who knows very little about

old methods of type-setting notices the discord, and wonders why types are over-black and compact in one line and open and apparently separated by expansion in another. Unequal spacing that destroys an intended uniformity of black and white in print, and that makes the same type appear of two distinct faces, is regarded by the critical reader as a meddlesome interference of the printer with the proper expression of that type.

These remarks apply only to indiscriminate and over-wide spacing. There are many lines of capital letters that have to be spaced, for types are not to be had in any printing-house equally fitting to the word to be displayed and to the width of the measure. It is proper at times to thin-space lines to prevent too much compactness as well as to have types fill the measure; but when large lines are so treated, other lines should be slightly spaced to show that an attempt has been made to maintain a general appearance of openness and harmony. Other remarks on this subject will be found in the following chapter.

XIII

ABOUT BLANKS, LEADING, AND SPACING

DIFFERENT divisions of title matter should be made noticeable by blanks and not by separating dashes; but when title matter is in excess, and there are many irregular divisions, the short hair-line dash may be used with propriety. The full-length cross-rules of single or double lines, the diamond dash, and all forms of ornamental dashes, as well as the narrow strips of border that were common in title-pages made before 1800, are now rated as disfigurements, for these marks of separation have more prominence than important words or lines.

When the name of author, editor, or illustrator, or one or more lines of a motto, or a specification

of the edition, is put at the head of the title-page, the hair-line dash is needed to show its separation from the title proper, but the blank that follows this dash should be of increased width. When the publisher adds lines to a title-page that call attention to editorial revisions or illustrations, and small space can be allowed for the blanks that should show the distinctiveness of this matter, then a dash, and sometimes two dashes, one above and one below, may be used to emphasize more clearly this distinctiveness.

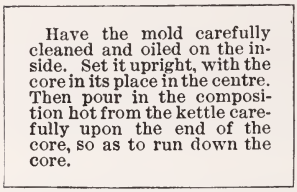
An old rule orders title matter to fill the page. Its first line must be parallel with the first line of the text; the date of the imprint must be parallel with the last line of the text page. This is made obligatory, whether the title matter contains five or twenty-five lines. It is not a safe rule. When the title is crowded, the matter should fill the page; but when it has few lines, the first line should not be at the extreme head, for a title-page so treated will have wider blanks between its lines of display than it has over the head, and will appear sprawling and disjointed. This fault is most noticeable when it appears on a rule-bordered page. The distance of the rule from the type should be varied to suit the varying sizes of type, page, and margin,—more on the large page, less on the small page,—but it should show plain separation. The blank above the first line of print (unless that line is short, as in the words A, AN, or THE) should be as wide as that between its regular divisions. When the first line is

very short, it may be rated as a part of the intended wider margin, but the blank at the foot of the page should be made much smaller than at the head.

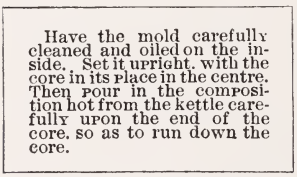
Blanks between divisions should be made with lines of large quadrats or quotations. It is a mistake to substitute leads for quadrats: leads lack solidity when many are used together, and they make composition spongy, and cause the page to bend or hang if unusual care is not exercised in locking-up.

The value of leads between the lines of the different divisions of a title-page is most forcibly presented in advertisements that have been crowded in too small a space. The amateur advertiser begins his work of direction with the belief that the bolder and closer the type selected, the more prominent will be his advertisement. To arrange overbold types so selected, condensed letter must be used, spaces between words will be made too thin, and lines will be jammed together with too few leads. The general effect of composition so treated is always disappointing: large types in huddled words and lines are not so readable as smaller types arranged with a proper relief of white space. The amateur at composition often makes a similar mistake in his selection of too large a type for a text. If the type is of pleasing face, he hopes to increase its attractiveness by putting much of it in a solid page. He has to make repeated failures before he learns that the attractiveness of print often depends

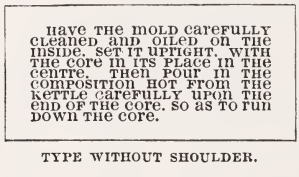
as much on the relief of white space as it does on the comeliness of the letter. What he learns after repeated mistake may be gathered at once from a study of the following illustrations.



ORDINARY WAY.



TYPE WITHOUT LOWER SHOULDER.



TYPE WITHOUT SHOULDER.

In the type within the panel *Ordinary way* the white between lines is as narrow as is consistent with legibility. In the panel of *Type without lower shoulder* small capitals are substituted for descending letters, but the print is harder to read. In the panel *Type without shoulder* small capitals take the place of descending and ascending letters, including the capitals, but the spacing between the words is unavoidably wide. When nine lines are crowded in the space previously occupied by six, the book so treated becomes almost unreadable and will be entirely unsalable.

When to lead and when not to lead a text should be determined largely by the construction of the type—by the manner in which its letters are put on

the body. When projecting lower-case letters, like d and y, are long, and round letters, like m and o, are short, or when small capitals are used in two or more lines, a blank of white space is unavoidably left between the lines of printing. The width of this blank, which may be more than the height of the round letter m, gives a relief of white space above and below these round letters. This relief of white is often infringed by ascending or descending letters that divert the eye by their irregularity; but the reader unconsciously notes that there is more white than black on the page, and that every character has above and below a generous relief of white. With types so constructed there is no real need for leads between the lines, but there should be no offence when that type is leaded or double-leaded in any book set in broad measure, in large type, and with properly wide margin.

When the ascending and descending letters are short, and the round letters occupy more than one half of the body, the white space between solid lines is correspondingly reduced. It is on this plan that the small types are designed for advertisements in newspapers and for similar work in which the white space between the lines is too often painfully narrow. To make these large-faced types more readable in book-work, leads must be put between the lines.

As capital letters occupy about three fourths of the body, more leads must be used between lines

entirely in capitals than are used in the lower-case text. A solid composition in the capital letters of a book type, always hard to read, can be made pleasingly readable by putting two or more leads between the lines and by slightly increasing the space between the words.

The lesson learned by the amateur is that print is not necessarily made more readable by selecting and compacting large and black types. The black-faced type which is attractive when it is used in one line or in a few lines becomes unattractive when it is used in a mass. A page of types in fat-faced or title type compels a greater strain on the eye than a page set in ordinary book type. What the reader needs for easy reading is the instant visibility of every stroke in every character. This visibility is dimmed when there is too much black. Types are clearest when the white is visible within as well as without each round letter. The vigor of the black is weakened as its relief of white is diminished.

Lines of condensed lower-case type seldom need leading, but they do need narrow spacing, for tall ascenders and descenders give broad shoulders to round letters and wide spaces between lines. The spaces between words need be no greater than the average space between the stems of the n or h, and they often may be made narrower to advantage. A space which clearly separates the words is wide enough for all types of ordinary width, but when the types are of a broad face, with broad counters

between their stems, the width of the spacing should be increased in proportion. Thin spacing is always to be preferred in all lines of condensed type, and wide spacing in lines of expanded type.

A fat-faced type with thickened stems and narrow space between its stems does not call for wide spacing, but light-faced roman letter of the usual width may receive wider spacing between the words and should have leads between the lines. When there is plenty of white within the area of a round light-faced letter there should be more white without. Conversely, the pinching of white within a black and bold letter justifies a similar pinching in its spacing and leading. The black characters of the Troy type of William Morris are readable with thin spaces which would disfigure a composition in light-faced roman, but his lines of capitals would be more readable if they had been leaded. His teachings have been followed too often without a proper discernment of the radical difference between the medieval and the modern practice of printing.

In his *Aims in Founding the Kelmscott Press*, Mr. Morris advised that types be made with large faces which nearly fill their bodies; that undue whites between the lines be avoided in the construction of the type; that spaces between words be no wider than are really needed to show a separation; that whites between lines be made not excessive; and that leads be used rarely, and only to show the part of the text intended to be noticeably distinct.

That these teachings are good for the reprints of old texts set in black or bold-faced letters of gothic form is not to be denied, but it does not follow that they are good for any modern book in light-faced roman letter. It is not necessary to oppose the Morris dictum that no really good book, from the artistic point of view, has been printed since 1550, but it is here in order to maintain that many old mannerisms are out of place in the modern book.

There are few readers who can accept the early book as the model of good form in all its features: whether in Latin or in any vernacular, in roman or black-letter, it is hard to read. The reader may be pleased with the design or cut of the type, the proportion of the page, the grace of the engraved initial, and the firmness of the presswork, but he cannot like the composition of the types. For pleasurable reading or for ready reference he will prefer modern editions. In many early books there is no break save that made by the very large initial that serves as a substitute for the chapter head: a text of ten or more pages may be consolidated in one paragraph. The early book rarely shows any leads; its spaces between words are often too thin, and the words are made obscure by frequent abbreviations. Publishers who admire early books copy their peculiarities with caution. They dare not reproduce them all, for they know that the solidity and gloominess of old typography repeated in a modern book would make it unsalable.

The first printers composed their books in solid type for no better reason than that of usage. The early copyist had been instructed to use vellum sparingly, to form large, black, and compressed letters, and to get as many as he could on the page. For his servile imitation of this mannerism of the copyist the printer had the additional excuse of a lack of thin leads. Types were made long before leads; there were many printing-houses that were destitute of any leads. Composition was made solid also for economical reasons.[1] To print any book of many words with large type and keep it in a volume of convenient size, the composition had to be compact.

[1] Although solid composition was the rule, there are a few old books which were wide-leaded. When words were scant, attempts were made at times to thicken the book by increasing the distance between the lines. Leads or lines of quadrats can be seen in the Cicero de Officiis of Peter Schoeffer, 1466; in the colophon of Cornelius Nepos, by Jenson, 1472; and in the Ausonius of Jodocus Badius, 1513. Wide spaces between lines are also to be observed in some of the facsimiles of old manuscripts reproduced by Silvestre in his Palaeography.

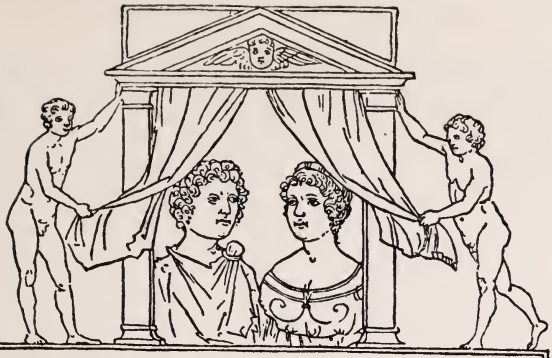
Old inscriptions on stone seem to be accepted by some modern designers as evidences that huddled lettering was preferred for its supposed superior artistic merit, but it is more reasonable to suppose that the huddling came from want of forethought. The letterer who did not begin his work with an exact knowledge of the just proportion to be maintained between space and letters prudently began at the extreme top and huddled them to make sure that all would come within the tablet. If he made letters too large, he wasted labor and spoiled the stone. If he made letters too small, and left an ungainly blank at the foot of the tablet, his work might and sometimes did find acceptance with the uncritical. It was safe for him to jam together words and lines, but it is not safe for us to form the conjecture that his neglect to make letters fill a prescribed space should be considered as the outcome of intelligent choice.

This fault is noticeable in one of the tablets of the *Hypnerotomachia* of 1499 (page 333). That the composition of the types of this tablet was passed by Aldus does not make their useless compression any more tolerable. Perhaps Aldus thought it was his duty faithfully to copy the style of the old Roman tablets, and jam together lines, use thin spaces between words, and show ragged endings in all their deformity, but it is quite as probable that he would have opened the lines if he had been provided with leads. The composition would have been more worthy of the design if leads had been used to prevent the ungainly blank at the foot of the tablet.

. . . . for as to the Title, it is a Summary relation of the mean subject on which the Work is founded: and tho' it consists but of one single page; yet to display its several members in such a manner that the whole may appear of an agreeable proportion and symmetry, is counted a masterly performance. And tho' setting of Titles is generally govern'd by fancy; yet does it not follow that the excursions of every fancy should be tolerated, else too many Titles would be taken to belong to the Chapmen's books. It is therefore proper that Titles should have the revisal of one that is allowed to have a good judgment in gracing one. But to change and alter a Title to the mere fancy of Pretenders, is the ready way to spoil it. Smith, Printer's Grammar, pp. 216, 217. 8vo. London [1755].

An old-fashioned way of leading small type.

Morris's dislike of leading was fairly provoked by its abuse. There are books in which lines of small type are widely leaded that would be more pleasing



ASPICE VIATOR. Q. SER TVLLII ET DVLCICV
LAE SPON. MEAE. D. RANCILIAE VIRG. SIMVL
AC. POST INDE · QVID FACIAT LICENTIOSA
SORS LEGITO. IN IPSA FLORIDA AETAT. CVM
ACRIOR VIS AMORIS INGRVER. MVTVO CA
PT. TAND. SOCERO. E. ET. M. SOCR. ANNVEN
TIB. SOLENNI HYMEN. NVPT. COPVLAMVR.
SED O FATVM INFOEL. NOCTE PRI. CVM IM
PORT. VOLVPTATIS EX. L. FAC. EXTINGVERE
ET. D. M. V. VOTA COGEREMVR REDD. HEV IP
SO INACTV DOM. MARITALIS CORRVENSAM
BIAM EXTRE. CVM DVLCITVDINE LAETISS.
COMPLICATOS OBPRESSIT. FVNESTAS SO
ROR. NEC NOVI QVID FECISS. PVTA. NON E-
RAT IN FATIS TVM NOSTRA LONGIOR HO-
RA. CARI PARENTES LVCTV NEC LACHRYMIS
MISERA ACLARVATA NOSTRA DEFLEATIS
FVNERA NE REDDATIS INFOELICIORA
AT VOS NOSTROS DIVTVR
NIORES VIVITE ANNOS
OPTIME LECTOR
AC. VIVE TVOS.

Reduced facsimile of a page of the Hypnerotomachia.
Printed by Aldus Manutius, Venice, 1499.

in larger types set solid, for it is a mistake to select a type too small and to try to retrieve the fault by a free use of leads. A double-columned octavo so treated, especially when the space between columns is narrow, always impresses the reader as a piece of bad workmanship caused by neglect. Why should eyesight be strained to read small type, unwisely leaded, when the space could be filled with larger and more readable letters? Excessive leading is a fault, but it does not follow that leads should be discarded because they have been used improperly.

Solid composition lost its attractiveness at the end of the eighteenth century. Bodoni[1] tried to lighten density by cutting small faces of type on large bodies and by making long the ascending and descending letters. This gave more white between lines and made the print more readable. The Didots of Paris did not noticeably change the old method of making types, but they obtained the similar result of greater legibility by the use of leads between lines. The more readable books produced by the new methods soon made a revolution in typography.

[1] Bodoni's notions about typography are to the point. "The beauty of letters consists in their regularity, in their clearness, and in their conformity to the taste of the race, nation, and age in which the work was first written, and finally in the grace of the characters, independent of time or place. . . . Types should be suitably arranged on the pages in straight, regular lines, not crowded, nor, in proportion to their height, too far apart, and with equal spaces between words and lines. . . . The more classic the book, the more appropriate it is that the text should appear alone, in order that the beauty of the letters may be apparent. This is real art."

Mais rien ne me forçoit, en ce commun effroi,
De reconnoître en vous plus de vertus qu'en moi.
Je me rends; je vous cede une pleine victoire:
Vos vertus, je l'avoue, égalent votre gloire.
Allez, seigneur, rangez l'univers sous vos lois;
Il me verra moi-même appuyer vos exploits:
Je vous suis; et je crois devoir tout entreprendre
Pour lui donner un maître aussi grand qu'Alexandre.

CLÉOFILE.

Seigneur, que vous peut dire un cœur triste, abattu?
Je ne murmure point contre votre vertu:
Vous rendez à Porus la vie et la couronne;
Je veux croire qu'ainsi votre gloire l'ordonne.
Mais ne me pressez point: en l'état où je suis,
Je ne puis que me taire, et pleurer mes ennuis.

ALEXANDRE.

Oui, madame, pleurons un ami si fidele;
Faisons en soupirant éclater notre zele;
Et qu'un tombeau superbe instruise l'avenir
Et de votre douleur et de mon souvenir.

FIN.

An exhibit of the leading and spacing of the Didot printing-house. Reduced facsimile of a page from an edition of Racine by Pierre Didot l'ainé. Paris, 1801–1805. Brunet said that this is one of the most magnificent books ever produced by any printer.

It is well understood by all publishers that readers now prefer a composition that has been leaded. It is mainly in books like dictionaries and the Bible that solid type-setting is commended. The leading of matter is preferred, although leading can be overdone.

The new fashion was pushed too far. The types of the sumptuous book printed about the year 1800 were double- or triple-leaded, and sometimes white-lined with quadrats; the spaces between words often were made so wide that "hound's-teeth" (or irregular white gaps, curving up or down, between words) could be traced easily between four or more adjacent lines. This made an unsightly page which was a real annoyance to the reader. Then printers perceived that, although open composition was a merit, words could be separated too widely, and that "pigeonholed" composition was as unnecessary as it was unworkmanlike.

Imitating amateurs carried the reaction introduced by Morris to its extreme limit, and began to copy the older mannerism and narrow the spacing, not only between words, but between sentences. In the Kelmscott books, always unleaded, we often find sentences separated by a space no wider than that used between words. Sometimes there is no space after a closing period; the following capital letter abuts the period.

XIV

RED LINES AND LETTERS PUNCTUATION

THERE are many books which cannot be classified under the headings of serious or standard, and to these books the suggestions previously made about the value of a severe simplicity cannot be applied. For there are books of amusement and sometimes books of instruction that some publishers try to make more attractive by the charm of bright colors or special engraving. As a rule, these graces must be furnished by the designer, for the time has gone by when the printer was asked to improve the title-page with a border of type, or a ground tint, or by giving many colors to different lines, or by hackneyed typographical decoration.

Some remarks on engraved lettering will be made in another chapter, but none need be made on the fully decorated title-page, which always will be the special work of the designer, and is clearly outside of the province of the compositor. Printing in colors from an engraved block or plate is in the printer's province, although he is expected always to print the colors under the direction of the artist; yet some remark on the gracing of a title-page by the use of colored lines, type, or initials is in order. It is work that should never be overdone. Every attempt at improving title-pages with types or initials in many colors is a hazardous experiment, for colors are dangerous materials to be meddled with by the inexpert. One trial should be sufficient to convince the novice that a title-page of type is not improved but is damaged when it is planned for many colors. Book-printers of experience maintain that the only colors suitable for any title of types are black, red, and gold, and that the bright colors must be used sparingly.

Gold is of small value as a color unless it comes in close contact with red or black, and this contact can seldom be had without special engraving. In the form of a bronze powder, gold will turn dingy with age and exposure. Its permanence as a color can be assured only when it is applied in the form of true gold-leaf. The red to be preferred is scarlet lake. A print in plain vermilion red is always damaged by exposure to coal-gas or illuminating-

THE LIFE OF
CHARLES HENRY
COUNT HOYM

AMBASSADOR FROM SAXONY-POLAND TO FRANCE AND

EMINENT FRENCH BIBLIOPHILE

1694–1736

WRITTEN BY

BARON JÉRÔME PICHON

FOR THE SOCIETY OF FRENCH BIBLIOPHILES
AND TRANSLATED INTO ENGLISH FOR THE GROLIER CLUB

WITH A SKETCH OF THE LIFE OF
THE LATE BARON PICHON



THE GROLIER CLUB
NEW YORK 1899

Reduced facsimile.

gas. Crimson reds often have to be used for small types, for which scarlet is too weak, but crimson is not an approved color for illumination. No red should be used for a book until a print from it has been tested in strong sunlight, and it should stand the exposure with little loss of brilliancy.

A rubricated title rarely calls for more than two lines of red ink, and one line is often enough. The main line of display is generally selected. If another line has to appear in red, it should be kept apart at a decided distance, and should always be of a different length. Two red lines of the same length in one title are always a disfigurement, even when they are widely separated. If three or more lines appear in red, the distinction hoped for by its use is weakened or destroyed.

The ordinary form of roman capital, useful as it is for titles in black ink, fails entirely for lines in red ink, for it has too much of hair-line and serif, is too thin as to stem, and has not enough of surface to show breadth or depth of color. The Caslon old-style capital is better fitted than any form of modern cut for printing in red, but the MacFarland or the Bradford is to be preferred. Although red is a more vivid color than black, it is relatively weaker and more ineffective when put in contrast with a line of the same size in black ink. This ineffectiveness can be prevented only by increasing the size of the type. A line marked for red should be set in relatively larger or bolder type.

BOOK-VERSE

MODERN METHODS

OF

ILLUSTRATING BOOKS

THE

ENEMIES OF BOOKS

BY

WILLIAM BLADES

THE DIVERSIONS

OF A

BOOK-WORM.

THE PLEASURES

OF A

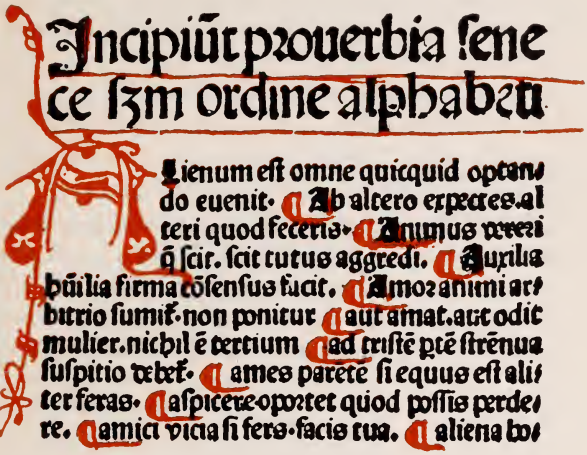
BOOK-WORM.

Before the bolder faces of romans were produced, display lines for red ink were often set in antiques, runics, and other styles which approximated roman type in simplicity. French publishers, who long ago discerned the weakness of the modern roman capital, have not hesitated to use any face of plain letter that has enough breadth of stem to bring out the entire value of bright color.

Red ink does not give increased boldness to types of light face, with narrow stems and over-long hair-lines: it really makes that face of type more feeble. Carmine printed on the ordinary background of white paper will appear as dull pink; if scarlet is used, it will show as dull orange. Excess of white degrades red. This fault is more noticeable when the initial letters only of two or more words of the line are printed in red, as is often unwisely directed. The initials so reddened are not only weaker in effect, but they seem to be of smaller size or of a wrong font. The rubricated small initial letters of the early illuminators were usually twice as large as the ordinary capital letters in type; they were always of a square form, and sometimes purposely made broad so as to show color in quantity.

The illustration, on a previous page, of initials in an old *Book of Hours* shows that the early practice of putting a dab of red ink from a brush over a capital letter had fallen into disuse in the sixteenth century. The red dabbed on was not broad enough to give emphasis, nor was it satisfactory when the

initial appeared entirely in red ink, for its thin lines made red pale. In print, the letter in red was not so prominent as the one in black. Printers had to try another method. To give the boldness desired they


Incipiũt prouerbia sene
ce ſzm ordine alphabeti

Lienum eſt omne quicquid optan
do euenit· Ab altero exspectes al
teri quod feceris· Animus vrei
q̃ ſcit. ſcit tutus aggredi. Auxilia
pũilia firma cõſenſus facit. Amor animi ar
bitrio ſumit· non ponitur aut amat aut odit
mulier. nichil ẽ tertium ad triſtẽ ptẽ ſtrẽua
ſuſpitio debet· Ames parere ſi equus eſt ali
ter feras· aſpicere oportet quod poſſis perde
re. amici vicia ſi fers· facis tua. aliena vo

Proverbia Senece, John Pruss, Strasburg, 1486.
A title partly rubricated with dabs of red.
Reduced facsimile.

omitted capitals for printing in black ink and put instead a larger blank space, which the illuminator filled in with a square solid background of red or blue, on which he painted the letter in gold. It was better understood then than now that bright color to be of real value must be used in a mass.

A red-line border may be an added grace to the bald or ragged title, but this line should have width

enough to show the color. The hair-line rule in red ink is ineffective as to color, and too often produces an uneven and indistinct impression.

Remarks on the proper width of rules for a title-page decoration have been made in the chapter on Borders of Flowers and Rules, but the caution may be repeated here that the rule selected should not be so bold as to make the types within seem insignificant. A rule too wide, or the selection of large ornamental corner-pieces for the rule, gives to a title-page the appearance of an advertisement.

This rule border always should be at a noticeable distance from the type; its value as a finish or as a decoration is damaged when put too close. No attempt at higher finish more completely degrades a title than a rule border that crowds at the head and nearly touches the ends of lines. Its distance at the head from the first line of the title should be not less than the average distance between the important divisions of the title; its distance on the side should be more than that of the widest space between words of display.

Parallel rules, one red and one black, should not be ordered for a title-page that must be printed on a very large sheet. Under ordinary conditions of presswork, the rules will not be printed exactly in parallel; if out of parallel, the added red line is a real blemish.

It is always expected that a title with one or two red-ink lines will be improved by this use of color,

BIBLIA SACRA

POLYGLOTTA,

COMPLECTENTIA

Textus Originales, { HEBRAICUM, cum Pentateucho Samaritano, } { CHALDAICUM, GRÆCUM.

Versionumque antiquarum, { SAMARITANÆ, GRÆCÆ LXXII Interp. CHALDAICÆ, SYRIACÆ, } { ARABICÆ, ÆTHIOPICÆ, PERSICÆ, VULG. LAT.

Quicquid comparari poterat.

Cum Textuum, & Versionum Orientalium Translationibus Latinis.

EX

VETUSTISSIMIS *MSS.* UNDIQUE CONQUISITIS,

optimisque Exemplaribus impressis, summâ fide collatis.

Quæ in prioribus Editionibus deerant suppleta.
Multa antehac inedita, de novo adjecta.
Omnia eo ordine disposita, ut Textus cum Versionibus uno intuitu conferri possint.

Cum APPARATU, APPENDICIBUS, TABULIS, VARIIS LECTIONIBUS, ANNOTATIONIBUS, INDICIBUS, &c.

Opus totum in sex Tomos tributum.

Edidit BRIANUS WALTONUS, S. T. D.

Rationes quibus Opus hoc susceptum,
Quorum Auspiciis & munificentia promotum,
Quorum collatis studiis & laboribus perfectum,
Quidque in hac Editione præ reliquis præstitum,
Sequens Præfatio indicabit.

LONDINI,
Imprimebat THOMAS ROYCROFT,
M DC LVII.

The cross-lines and border-rules were added with a pen by the first owner.
Reduced facsimile.

but the red will be a positive damage if it is not in the right place, of good color, and fairly printed in good register. The choice of red is the practical assertion of an intended superiority, which is not justified if the title-page betrays neglect of good workmanship in any feature.

POINTS IN TITLE-PAGES

Points of punctuation in the title-page have been much neglected since 1860. It is now the fashion to set the title without points. Their rejection comes from the abuse of wide spacing in displayed lines. When condensed type had been selected for display, and its single letters were spaced, it was customary to put a space of the same width between every one of the characters in the line. As the main display line often ended with a colon or semicolon, which was never so high as other characters in that line, the blank so made before the point put the line out of centre: it seemed lopsided in print, and often destroyed the general effect of an otherwise well-balanced composition. This blemish provoked an inquiry as to the need of points at the ends of display lines, which are usually omitted by job-printers, who say that a change in the size or face of type in two proximate lines is notice enough of a change in the relative importance of the words in these lines, and that a point is not needed to give warning of the change.

RECOLLECTIONS OF
Mr JAMES LENOX
OF NEW YORK
AND THE FORMATION
OF HIS LIBRARY



By Henry Stevens of Vermont
Bibliographer and Lover of Books Fellow of the Society of Antiquaries of Old England and Corresponding Member of the American Antiquarian Society of New England of the Massachusetts Historical Society and of the New England Genealogical Society Life Member of the British Association for the Advancement of Science Fellow of the British Archæological Association and the Zoological Society of London Black Balled Athenæum Club of London also Patriarch of Skull & Bones of Yale and Member of the Historical Societies of Vermont New York Wisconsin Maryland &c &c BA and MA of Yale College as well as Citizen of Noviomagus et cetera

LONDON
HENRY STEVENS & SON 115 St Martin's Lane
Over against the Church of St Martin in the Fields
MDCCCLXXXV2

This attempted reform in the composition of title-pages did not stop with the discarding of points at the ends of all long lines: points were prohibited everywhere, even in the smallest type and in the shortest line. Nor were dates and abbreviations or composition in long paragraphs excepted. A warrant for this neglect of points was sought for in the practice of old copyists and printers, who used them sparingly or not at all. It was maintained that if the meaning of the author could be comprehended in an unpunctuated old manuscript, points were not really required in the title-page of a typographic book. This may be answered fairly by the counter assertion that if a reader does not need points in the title-page, he does not need them in the text.

The omission of points at the ends of lines where they make ungainly blanks and serve no useful purpose is an improvement; but their rejection in the title-page or in any other composition where they are needed to show a separation of distinct clauses or to make clear the meaning is not to be recommended. When abbreviations occur, as they often do, in the specification of honorary titles, or when dates or amounts of money have to be specified in arabic figures, the omission of points confuses the reader.

PART III

CRITICAL

XV

THE PICKERING TITLE
THE SQUARED TITLE

ONE of the numerous reformers of printing during the nineteenth century, and the one now honored as the most deserving, was William Pickering, a famous publisher of London. Aided by his printer and lifelong friend, the second Charles Whittingham, he broke away from printers' rules, and had title-pages arranged with much more regard for simplicity and common sense. His first attempts at their reform began with wise caution. Although an admirer of the work of Aldus, whose device he adopted, he did not servilely imitate his style or that of any other printer. Nor did he follow modern fashions. The condensed capitals then in favor with English and

French publishers were his pet aversion. Other novelties in the cut of letter introduced by Bodoni and Didot, and afterward developed by English type-founders, did not please him. His preference was for the capitals of standard form and for the angular shapes of the first Caslon.

At the request of Whittingham and Pickering, the fourth Caslon recast the old-style types devised by the founder of that house, and in time succeeded in securing for them a wider use than they had in the previous century. Black-letter of old English form, appropriate decorative borders, initials, and head-bands were welcomed by Pickering in his reprints of old books, but the black-letter was selected for a title-page of roman capitals only where it was really needed. Lower-case characters seldom appeared: if the author insisted, Pickering might have tolerated a line of Greek or of italic for a motto or a quotation; if he did, it was under protest, for he disliked verbose titles. He proved that roman capitals of standard form, in a few sizes of the same face, not so large as to be obtrusive nor so small as to be indistinct, were enough to give fit expression to the wording of any title. Above all, lines must have a good relief of white and be readable at a glance.

Pickering's earlier title-pages contain points of punctuation at the ends of long lines, as was then the practice, but he discarded them when they made the page lopsided or were not needed for the sense.

FRIENDS IN COUNCIL:

A SERIES OF READINGS AND DISCOURSE THEREON



BOOK THE SECOND

LONDON
WILLIAM PICKERING
1849

He did not reject them entirely; they were retained in all places where they might help the reader to a clearer understanding.

To aid the reader, not to show his own ingenuity, was his purpose in the composition of a title, and this led him to avoid the use of feeble catch-lines between the lines of display. He preferred to group in a mass the words that were most closely related, and set them in capitals of a size that easily could be read, and generally in the form of a half-diamond indention. If words were too long or divided badly for his indention, he selected smaller sizes of type, but they were not so diminutive as to be indistinct. Dashes and ornamental marks for division were used sparingly in his later books. The result of this return to simplicity was a more readable title-page, in which the purpose of the author was not overpowered by the caprices of compositor or designer apparently struggling for a first recognition from the reader.

The Pickering title was not liked in its own time by printers or engravers. Nor is it entirely pleasing to them now. Its marked simplicity has been condemned as a studied affectation, but the real objection to it is seldom put forward: a title in the Pickering style is not so easily composed as the ordinary displayed title.

Pickering did not neglect ornament, but he made it keep its place. It usually appeared on the title in the form of a border, preferably architectural,

The Riverside Aldine Series

THE LUCK OF ROARING CAMP AND OTHER STORIES

BY

BRET HARTE



BOSTON
HOUGHTON, MIFFLIN AND COMPANY
New York: 11 East Seventeenth Street
The Riverside Press, Cambridge
1885

and generally in the old Italian outline style. The border decorated but did not suppress the type; the lettering always had a fair presentation.

THE SQUARED TITLE

Not content with the meritorious simplicity of the Pickering method, there are amateurs in typography who insist that every title-page shall have the monotony of a page of text. It is not enough for them that indistinct catch-lines are suppressed, over-large display lines reduced, and words closely related grouped together in a more readable fashion. Objecting to all diffuseness, they propose these questions: Why should the words of the title be sprawled over an entire page? Why should there be many sizes of type and arrangements of long and short lines, when these variations are prohibited in the text? Why not run together in one paragraph and in the same face of type all the words of the title, without attempting to separate its many divisions by blanks of different width? Why not return at once to the simplicity of the titles of Aldus and Robert Stephens?

Early attempts at title-pages in this manner were set in old-style lower-case types of a large size, but they did not meet with general approval. They were condemned by many critics as in a style better fitted for the primers of children learning to read. To escape this reproach and to give to the title-page

THE

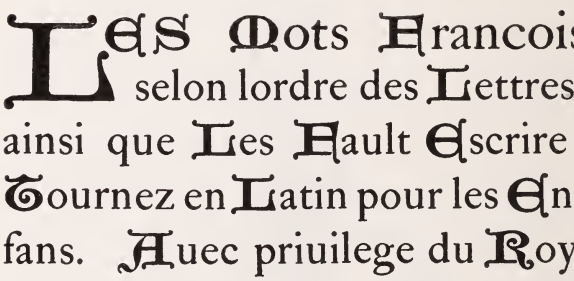
POETICAL WORKS OF JOHN MILTON

VOLUME I



LONDON
WILLIAM PICKERING
1852.

a more pretentious appearance, a few capital letters of uncial shapes and in the monastic style have been occasionally substituted for the plainer roman capitals, but with no better result. The new treatment makes a typographic discord which may be tolerable or attractive in an advertisement, but is usually regarded as out of place in a serious book. Medieval capitals obtrude this caprice of the compositor before the sense of the author.



Part of a French title of 1544 with monastic initials of modern cut. Reduced facsimile.

Large italic lower-case was the next selection, and this was a decided improvement in a long title, for it had been found that the squared paragraph title-page did not make its best appearance in a title of few words that made an offensive blank about the middle of the page. Nor was it pleasing when the title was overfull and specified the names and titles of the author and editor, of designers

VELAZQUEZ AND MURILLO

A DESCRIPTIVE AND HISTORICAL CATALOGUE OF THE WORKS OF DON DIEGO DE SILVA VELAZQUEZ AND BARTOLOMÉ ESTÈBAN MURILLO, COMPRISING A CLASSIFIED LIST OF THEIR PAINTINGS, WITH DESCRIPTIONS; THEIR HISTORY FROM THE EARLIEST KNOWN DATES, NAMES OF THE PRESENT AND FORMER OWNERS, SALES IN WHICH THEY HAVE APPEARED, AND ENGRAVINGS AFTER THEM. ALSO, LISTS OF LOST OR UNIDENTIFIED PICTURES, A BRIEF ACCOUNT OF THE LIVES AND WORKS OF THE DISCIPLES OF THESE ARTISTS, A BIBLIOGRAPHY, AND A COMPLETE INDEX. WITH ORIGINAL ETCHINGS. BY CHARLES B. CURTIS, M. A.

NEW-YORK, J. W. BOUTON, 706 BROADWAY.
LONDON, SAMPSON LOW, MARSTON, SEARLE, AND RIVINGTON. MDCCCLXXXIII.

ALL RIGHTS RESERVED.

Reduced facsimile.

and engravers, the number of the volume and of the edition, and similar adjuncts. To put these items together in one paragraph, and in type of the same size, made a jumble of information not easily disentangled by an impatient reader. Foreseeing this, the publisher insisted that his division of the title-page should be separated from the title proper by a broader blank. The squared paragraph title, when set in large roman, italic, or black-letter, was seldom satisfactory. When the type was of proper size and set solid according to prescription, too much blank was left in the centre of the page: the contrast between extreme density and absolute vacuity was disagreeable.

Roman capitals were also tried in sizes a little larger than capitals of the text letter, although the general effect of a composition entirely in capitals is that of extreme monotony. A large initial letter was sometimes selected to heighten the needed contrast, but this initial narrowed the measure and increased the difficulties of dividing words. A title-page in paragraph style entirely in capitals, especially if the capitals are of large size and set in a relatively narrow measure, presents a dilemma at almost every line. To avoid bad divisions the compositor is tempted to space too wide or too close, to abbreviate, to justify in capitals of larger or smaller size, to insert ornaments that are not needed, or to space the letters that must fill one line and leave them unspaced in other lines.

These are all disagreeable alternatives, but the rule that all lines must be made full is usually obeyed by spacing the letters of the line that is too short.

A BIOGRAPHICAL AND CRITICAL DICTIONARY OF PAINTERS AND ENGRAVERS, FROM THE REVIVAL OF THE ART UNDER CIMABUE, AND THE ALLEGED DISCOVERY OF ENGRAVING BY FINIGUERRA, TO THE PRESENT TIME: WITH THE CIPHERS, MONOGRAMS AND MARKS USED BY EACH ENGRAVER: BY MICHAEL BRYAN. A NEW EDITION, REVISED, ENLARGED AND CONTINUED TO THE PRESENT TIME, COMPRISING ABOVE ONE THOUSAND ADDITIONAL ACCESSIONS.

Uneven spacing produced by capital letters in a narrow measure.

This procedure puts the line so treated out of harmony with other lines, making its type appear as of another face. Over-wide spacing between words.

always to be avoided, is not so offensive, but this expedient is not wise when the lines of capitals are solid or are single-leaded. In some titles the ampersand is used as an abbreviation of the three letters. Why it is tolerated in the title-page of a book and not in the text has never been explained.

A common method of evading bad divisions and awkward gaps of space between words is the use



of larger letters for the words that are too short and smaller letters for those that are too long, but this is one of the condemned methods of display. If the words allow a change of size, the foreseen blemish may be avoided; but if the changes thus made belittle important and bestow distinction on unimportant words, the method is unworkmanlike.

A squared paragraph title can seldom be made neatly without the help of the author. If he will consent to change the too long or too short word for a synonymous word of the needed length, the bad breaks which are sure to occur in the title may be neatly closed. Even under the most favorable

conditions, the composition of a squared title of capital letters is troublesome and often unpleasing.

In the subtitle on this page all the types of the squared composition are of the same face, but they

UNIVERSAL
PALÆOGRAPHY

OR FACSIMILES OF WRITINGS OF ALL NATIONS AND PERIODS COMPILED FROM THE MOST CELEBRATED AND AUTHENTIC MANUSCRIPTS IN THE LIBRARIES AND ARCHIVES.

BY M. J. B. SILVESTRE

Uneven spacing caused by too narrow measure.

do not seem true mates. The effect of two faces is distinctly produced by spacing the letters in some lines and by not spacing them in the last lines. The composition is not quite so fantastic as in the examples shown by Puttenham, in the first chapter of this book, but it is equally artificial.

Publishers who refuse to huddle together all the words of a title in one paragraph of full width are sometimes content to have one or more of the minor divisions of the title arranged in a narrower measure in a square or box-like form. This new

treatment allows more prominence for the long lines of display, diminishes or abolishes the objectionable catch-lines that waste space, and permits a proper separation of the different divisions of the title by blanks of irregular width. It is a growing fashion, but it has to encounter some of the difficulties to be opposed in setting up the broad paragraph title in capitals. If the words or letters of any one line in the square are perceptibly wide-spaced, or if ornaments have to be added to fill up the line, the color of the composition is changed, and the square so made is as fussy and artificial as the old form of the coffin or wedge.

When the title has many words, italic capitals are to be preferred. A three- or even a four-line initial letter, which practically makes a hanging indention, will often be found an improvement.

Whether capitals of italic or roman are selected, the composition will always be improved by double- or triple-leading. Unleaded capitals may be tolerated in a title of Jenson type in the Morris style, but for a readable title there must be a generous relief of space between lines. To pinch space between solid lines of capitals, where relief is needed, and to waste that space in a blank below, where it is not needed, is not good workmanship.

Not a little difficulty is found in the separation of sentences in a squared title. They should be kept apart by a blank as noticeable as the em quadrat, but it is rarely possible to use this wide space.

CATALOGUE OF AN EXHIBITION OF ILLUMINATED AND PAINTED MANUSCRIPTS TOGETHER WITH A FEW EARLY PRINTED BOOKS WITH ILLUMINATIONS—ALSO SOME EXAMPLES OF PERSIAN MANUSCRIPTS—WITH PLATES IN FACSIMILE AND AN INTRODUCTORY ESSAY



THE CALLIGRAPHER AND THE PRESENTATION OF A BOOK ❧ MINIATURES FROM A MANUSCRIPT IN THE BIBLIOTHÈQUE DE CAMBRAY

NEW-YORK THE GROLIER CLUB 1892

Reduced facsimile.

To avoid bad divisions each line must be spaced unequally: it may be with a thin space in one line and a very wide space in the following line. Some compositors use an em dash, and others the asterisk or any unmeaning ornament, to mark the close of a sentence or to fill an unsightly gap made by words that cannot be divided on syllables. When this expedient is unavoidable, caution should be taken not to select any ornament that is bolder or blacker than the capital letters. An added space, if needed, may be put on either side of the dash or ornament.

If the honorary titles of the author, or other abbreviations, appear in any squared title of capitals only, the abbreviating period should always be used. The omission of the hyphen at the end of a line has the sanction of good authority, but it is unpleasing.

The new rules for spacing words conflict with another rule, much more arbitrary, which declares that a word partly at the end of one line and at the beginning of the following line must be divided only at the jointing of its proper syllables. The hyphen is at times as important as any other point of punctuation, but it is often suppressed. To keep from mangling syllables, some lines must be spaced wide and others narrow. In the text of the modern book the compositor is not allowed to divide any word capriciously, to use the ampersand or any other abbreviation, to substitute capital for lower-case letters, or to fill an ungainly gap

THE CATALOGUE

OF BOOKS FROM THE LIBRARIES OR COLLECTIONS OF CELEBRATED BIBLIOPHILES AND ILLUSTRIOUS PERSONS OF THE PAST WITH ARMS OR DEVICES UPON THE BINDINGS

EXHIBITED AT THE

GROLIER CLUB

IN THE MONTH OF

JANUARY 1895

NEW-YORK
PUBLISHED BY THE GROLIER CLUB
MDCCCXCV

Reduced facsimile.

with unmeaning ornamentation. Why should these eccentricities be allowed in a title-page?

The difficulties to be met in trying to even-space a composition in capitals are largely increased when that composition has to be arranged in the form of a funnel or an inverted cone. The tapering lines compel not only uneven spacing, but the insertion of unmeaning ornaments. In some lines these ornaments interfere with the proper connection of words and obscure the intent of the writer.

DEDICATED IN LOVING
MINDFULNESS OF
MANY LESSONS
LEARNT ❀ TO
THE MEMORY
OF ❀ HENRY
BRADSHAW

❀ ❀ ❀
❀ ❀
❀

XVI

THE CHAP-BOOK AND ITS OUTGROWTHS

THE PURITAN TITLE-PAGE
THE RAGGED TITLE

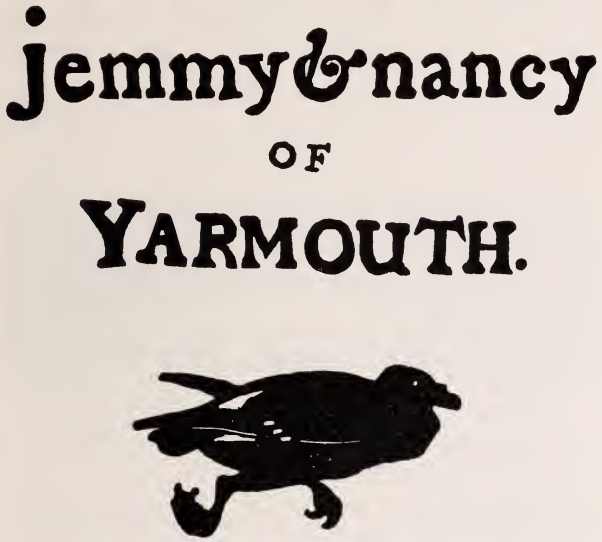
SEARCHES after novelties in book-making have brought to notice the peculiarities of the old English chap-books. Their illiterate readers had little fault to find with worn types and dingy paper, with muddy presswork and the crudest forms of engraving. Shabby as they were from literary and mechanical points of view, chap-books found eager buyers for more than three centuries, even if the critical did refuse them admission to catalogues and libraries and put them outside the pale of literature. The



A chap-book illustration.

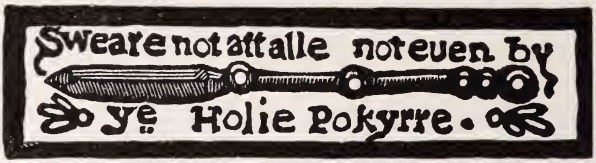
late Andrew Tuer of London considered them as valuable exhibits of the uneducated taste for books, and republished a few with all their features of quaintness. It is from his "Olde Tayles Newly Relayted" that these examples have been copied.

Words need not be wasted on the great silliness of the matter and the manner of the early chap-book, but it is not at all out of place here to say that its crude typography, as illustrated by Tuer,[1] justly may be considered as the real beginning of



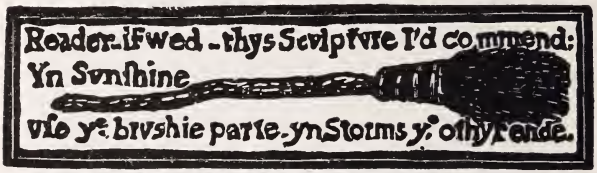
A chap-book title.

[1] To give the correct old-style flavor to these reprints, Tuer had to reproduce the old woodcuts, and to engrave and sometimes to cast the types most needed. A bold-faced italic of large size, graced with Flemish mannerisms of long swash-letters, was his favorite type for display, but he used other forms. His unknown engraver of the woodcuts went to his task sympathetically, and made illustrations to match the types, which were truthfully presented to the amused reader on coarse and spongy paper with black presswork, and in bindings appropriately rude.



the revival of bold and black printing, which was afterward developed on other lines by William Morris and his disciples.

A typographic imitation of the crudely formed letters of the old chap-book has been shown on



page 255. There are two other variations, made by rival type-founders, known as Blanchard and Plymouth, and all of them find great favor with the advertiser. The uncritical reader rashly assumes that these chap-book faces must be of the genuine and correct old-style pattern because they are so

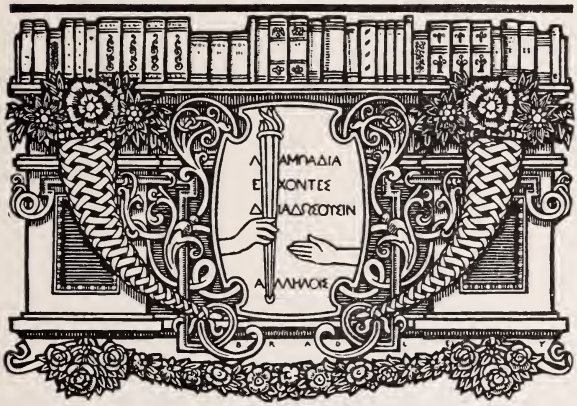


LITERATURE

WEEKLY

10 CENTS A COPY

Friday, April 28, 1899



HARPER & BROTHERS

PUBLISHERS

Newspaper title in chap-book style.
Reduced facsimile.

preposterously boorish and uncouth. To use his own phrase, they are "catchy," and they make the reader stare. To the commercial printer the chap-book faces present another advantage: ungainly practices in composition, that would not be tolerated with types of the usual form, lend an additional attraction to coarse styles of type that can be quickly and cheaply composed by any inexpert. Careless types are helped by careless composition.

THE PURITAN TITLE-PAGE

The Puritan title-page seems to be the outgrowth of the chap-book. The restrictions put on printing by Star-Chamber decrees of the early seventeenth century provoked the establishment in garrets and cellars of numerous secret printing-houses that were then known as "holes," and many of the printers in these holes had their preliminary training in the chap-book school and in no other. They were not restrained by typographic rules or traditions, and necessity compelled them to indulge in whimsical freaks. Types sorely needed were hard to buy, for the type-founders also were restricted. Printers were often in straits for want of large quadrats, especially of those needed for the large types of display, but they evaded this difficulty by a simple method. It was easier to space single types than to justify in substitutes for large quadrats at the ends of short lines.

OUTLINE HISTORY *of the* LIFE OF CHRIST *for* BOYS' BIBLE CLASSES

By W. H. DAVIS
Secretary Bedford Branch Brooklyn Young Men's Christian Association
with the advice of JOHN ANGUS MACVANNEL, PH. D., Columbia University and Pratt Institute



NEW YORK *The* International Committee of Young Men's Christian Associations

Composed by Will Crombie of Brattleboro, Vermont.
A good illustration of the Puritan style.

Over-wide spacing is now esteemed by amateurs as an additional grace. Not content with spacing out large types to the full width of the measure, single-letter spacing is often ordered for types of the smallest size. Quadrats of large size are proscribed. The em quadrat at the beginning of a paragraph is suppressed; its first letter must be made flush with the left side of the page. Nor does the last line of a paragraph escape the rule; it can have no quadrats, but must be filled with unmeaning ornament.

Under the guidance of two eminent American artists, who have been attracted by the rude simplicity of early English printing, the good features of the chap-book have received additional development. Under their hands the clownishness of the chap-book makers disappears completely. They give us the firm, strong lines and the directness of the block-book printers of the fifteenth century, but their ornamentation is invariably of a later date: their favorites are the somewhat hackneyed pot or basket of flowers, the cornucopia, hanging garlands, and other stock pieces, which retained some favor even as late as the year 1800.

One feature of this Puritan style is the complete reversal of accepted notions about the display of words. Connecting particles like *the*, *of*, *by*, *and*, etc., heretofore made as catch-lines, or put in the smallest types to show their relative inferiority, are set in lower-case italic between or before words in capitals of full size. Why small capitals, that

THE COLVMBIAN ODE

By HARRIET MONROE

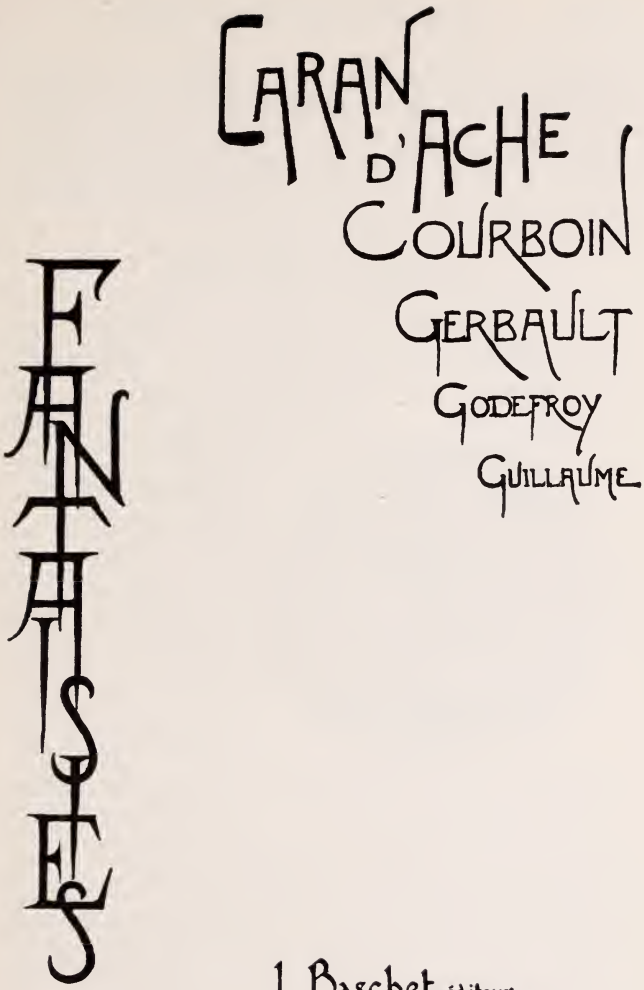
Designs by
WILL·H·
BRADL
EY·



CHICAGO
W·IRVING·WAY·& CO
MDCCCXCIII

are better mates for the full capitals, are not selected cannot be explained. Sometimes these particles in italic lower-case are spaced, even in positions where there does not appear to be any need for their spacing. The object sought seems to be the production of harsh contrasts of size, form, and color.

The lettering approved by Pyle is that of the improperly named Fifteenth-century face, which was revived under his direction. The engraved lettering of Bradley, noticeable not so much for its form as for its arrangement of lines, shows a great disdain of the rules now accepted for the display of words, the division of the words in syllables, and the position of the words in blank space. His engraved words may be huddled in a corner as on an old Greek coin; his letters in type may be spread apart until their connection with one another is not apparent at first glance. The line of ten large letters, compactly set and filling the measure, may be followed by a line of but six small letters unduly spaced to fill the same measure. Words in every line of display must always make a long line. When the line of a general heading has too few characters, that line must be inclosed in a black rule border to the full width. Very thick and black dashes of double rule, or lines of old-fashioned flowers, may be freely used between lines of type. This style of composition is known in the trade as the Bradley style, but it is not certain that every feature of it has his entire approval. It attracts attention now



The lettering of this title seems to have been made to inclose an illustration which proved unacceptable and was rejected.

by reason of its novelty, and it finds its greatest admirers among advertisers. It is occasionally found in newspapers, but rarely in the standard book. Whether it will be tolerated as of good form by the readers of the next generation is a question.

THE RAGGED TITLE

For this form of title a new name is required, and no word but ragged so plainly defines the title with an uneven edge at the right ends of lines. It is an imitation of the odd lettering sometimes found on old coins, tiles, and tablets, in which a large and irregular design allowed scant space for letters. In some of them the letters seem to have been a late afterthought. They were placed anywhere to get rid



A coin of Athens, about 176 B.C.[1] Slightly enlarged.

[1] The coin on this page is a slightly enlarged facsimile of an old coin engraved for The Coins and Medals of the British Museum, by Barclay V. Head. [Second edition, octavo. London, Longmans & Co. 1881.] It there appears as Plate 55, coin 23, and is described as a Coin of Athens: *ΑΘΕ . . . . ΑΝΤΟΧΟΣ . . . . ΚΑΡΑΙΧΟΣ . . . . ΕΝΝ.* Owl on amphora | ; beneath **ΣΦ** (mint mark.) The first magistrate on this coin was afterward Antiochus IV of Syria. In the year B.C. 176 he was in Athens.

of an unwelcome addition when the main feature of the design had been completed.

In some of the legends the letters are disjointed without regard to syllables, and arranged vertically,



The Brinton medal. Designed by John Flanagan.

singly or in rows of twos or threes, wherever there was any vacant space. When a large illustration nearly fills the outside cover of a book, and leaves no space for lettering above or below, a similar liberty has to be taken, and the words have to be wedged in every chance vacancy that may be found on either side. The great audacity of this treatment has provoked typographic imitation, which

began by placing one or more letters of a word by the side of an over-large cut or initial, and ended by breaking up words in ragged vertical rows on the side of blank pages that contained no cut or initial, in which position there could be no proper warrant for this mutilation.

The few admirers of this disorderly method of arranging types say that it gives piquancy to print; that it is a fair reproduction of an old-time mannerism; that it is artistic, and a pleasing change from the insipid monotony of orderly composition. To readers who have been taught that divisions of words should be avoided or made on syllables only, and that there should be at least an attempt at symmetry by making letters fit the space to be occupied, the ragged title seems a studied affectation of quaintness. There are old manuscripts in which broken words were placed by the side of huge initials, but that breaking was often condoned by the charms of bright color and a graceful floriation around letters of curious design—graces not to be reproduced by mechanical types in black ink.

For modern titles in type there is no valid excuse for this raggedness. The early printers made lines uneven because

Sic omnes barbare nacões aliorū re
gum insignia despiciunt·sed germanor
aquilas timent naturaliter et abhorrēt
Insup non ē etiam multū aliaduertēda
romanor cōsueta et sibi quasi innata di
scordia·Quia licet ipi xpō amorē dñan
di et habendi sint discordes tamen p dei
grām in fide catholica tenacissime sunt
concordes Fateor me in pcēdēubz ab alio
rū scriptis in quibusdam deuiasse sed si
cut ipi in suis originalibz credūt se ve
tatē exterpsisse sic ego puto nullā vro
admiscuisse falsitatem·petens cū humili
tate veniam de erratis·

Expliat libell9 de gmēdacōe impij rōm·

From an edition of Lucius Florus, printed by Ther Hoernen, Cologne, c. 1470.

scriptū ē. Post hec reuertar et reedificabo tabernaculū dauid qđ decidit z diruta eius reedificabo: z erigam illud: ut requirāt ceteri hominū dñm z omnes gentes super quas inuocatū ē nomen meū dicit dñs faciens hec Notū a seculo ē dño opus suū. Propter quod ego iudico nō inquietari eos q̄ ex gentibus conuertunt ad deū: sed scribere ad

From the Bible of Forty-two Lines. Reduced facsimile.

they did not have spaces of different widths; the ragged outline at the right was a confessed blemish, and was avoided as much as possible by the use of frequent abbreviations. In many modern imitations of this fashion the raggedness at the right is needlessly exaggerated. In the *Bible of Forty-two Lines* the ragged endings are noticeable, but are not offensive, nor are they eyesores even in the graceless books of Ther Hoernen. A desire to mitigate the irregularity is evident in each illustration. When spaces of different widths were invented (about 1480), printers everywhere adopted the new practice of making the lines of text of uniform length, and this practice has been continued without change for more than four hundred years. It is too late now to revive the deservedly obsolete fashion.

The preference always given by readers to printing over manuscript is fairly earned by the uniformity of its letters and the precision of its lines and pages. Printed words in ordinary text types do not compel the study and identification of each letter; they are read at first glance. To vary the shape of each letter, or to mangle words by queer divisions, increases the difficulty of reading. Yet there are amateurs who maintain that the raggedness of outline which is unavoidable in manuscript and type-writing should be accepted as evidence of the superior artistic taste that disdains the restraints of usage and the rules of grammar.



A Minton tile. Joseph before King Pharaoh.
Reduced facsimile.

The ragged title never appears in any serious book, but is often seen in the titles of pamphlets and advertising circulars. Nor can it be used in the subheadings of newspapers, for it is too wasteful of space. Its novelty in advertising matter is nearing its end. Ragged lines and mangled words in the advertisements of a book or magazine are properly regarded as tricks to call attention to matter which in the usual form would be passed unnoticed.

ORDER
IS
HEAVEN'S
FIRST
LAW

AN ONE
CAN
PRODUCE
DEFORMITY
FEW
CAN
CREATE
BEAUTY

A modern fashion of ragged title.

XVII

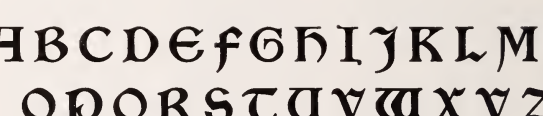
KELMSCOTT TYPOGRAPHY

MANY amateurs have tried to reform printing, but William Morris has been most successful in obtaining admirers. How much of this admiration has been earned by the beauty of his presswork, and how much by his audacity in pulling down old idols of taste and in putting up new objects for reverence, are questions not to be decided hastily.[1]

All of his Kelmscott books were printed from two faces and three bodies of type made from his

[1] In his Aims in Founding the Kelmscott Press (p. 1), Morris makes this statement: "I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they would be easy to read, and should not dazzle the eye or trouble the intellect of the reader by eccentricity of form in the letters. . . . It was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type."

own designs. First came the Golden type, upon a body of fourteen points, said to be modelled on the roman letter made by Nicolas Jenson of Venice (1470), but smaller, firmer, bolder, and with some traces of gothic mannerisms. Next came the Troy type of eighteen points and the Chaucer type of twelve points, each modelled upon the form of round gothic letter preferred by fifteenth-century printers in Germany, Spain, and the Low Countries. Good reasons were given for these revivals of the disused faces. The roman types then made by all English type-founders, and subserviently accepted by all



The capitals of the Troy type.

readers, were relatively thin and weak, full of sharp hair-lines, dazzling to the eye, and especially irritating when feebly printed with little ink upon smooth and dry paper. Morris showed courage and good sense in designing his roman of strong and simple form, free from all indistinct hair-lines, yet many admirers think that his Golden type is too black and angular. His Troy and Chaucer types were not so happy, for they were broad and black, and tended to simplicity in the lower-case forms only. His capital letters are simpler than those of modern German, but some are really uncouth. Yet



HE holy and blessed doctour saynt Jerom, sayth thys auctoryte, Do alweye somme good werke, to thende that the deuyl fynde the not ydle. And the holy doctour saynt austyn sayth in the book of the labour of monkes, that no man stronge or myghty to laboure ought to be ydle. For which cause whan I had parfourmed & accomplisshed dyuers werkys and hystoryes translated out of frensshe in to englysshe at the requeste of certeyn lordes, ladyes and gentylmen, as thystorye of the recuyel of Troye, the book of the chesse, the hystorye of Jason, the hystorye of the myrrour of the world, the xv bookes of Metamorphoseos, in whyche been conteyned the fables of ouyde, and the hystorye of godefroy of boloyn in the conqueste of Jherusalem, wyth other dyuers werkys and bookes,

The Golden type. Full size. From the Golden Legend.

he was not a servile imitator of old mannerisms: he refused to put the long f in any of his fonts, he used doubled letters sparingly, spelled out abbreviations, and discarded catchwords.

Morris had been a lifelong reader of quaint books and a student of the manner as well as the matter of the old copyists and the early printers. He became a medievalist thoroughly saturated with the spirit of the fifteenth century. It was almost unavoidable that he should impart what he had received, that he should prefer middle-age subjects and should print, when his time came, in the style of his teachers. There is, then, a nice propriety in his selection of old fashions of letter and his use of old methods. By no other means could the books he printed be so satisfactorily presented to the limited number of English-born readers of similar education and tastes for whom the medieval style of book-making has an indefinable charm.

Nor did his painstaking stop with new forms of types. In every feature of his books, from the selection of the paper to that of the tapes that tied the covers, Morris was the only controlling force. No author or publisher, printer or binder, was permitted to alter his purpose in the slightest: he went to his mark as straight and strong as a bullet. The result of his energy was a book that showed completeness, with a unity not to be had when the book has been the joint work of many men, even when all are able or expert.



N this tyme whan Crete began to be a royame & a kyngdome, & was in possession of their fyrst kyng, the same wyse in the cyte of Corynthe whiche stant in Naples, regned Corynthus ther fyrst kyng ❧ And Corinthus hadde to hys wyf oon of the doughters of kyng Athlas of Libye, named Electra. They regned to geder & achieued prospersly theyr lyf; they lefte after hem two sones, wherof that oon was named Dardanus and that other Jasyus ❧ Some saye that this

The Troy type. Full size. From the Historyes of Troye.

Putting aside its medieval flavor, the Kelmscott book has strong claims upon appreciation by reason of its thorough virility. It is not a lady's book. To readers who have been sated with the effeminacies of modern letter-cutting and printing, and who supposed there was no better method, the Kelmscott book is a true revelation of unexpected capabilities in typography. It is strong, bold, and sturdy, even if its gothic capital letters are sometimes dismal and its composition mannered. It is a pleasure to find a book in type which does not suggest on every page some imitation of copperplate, lithography, or photography.

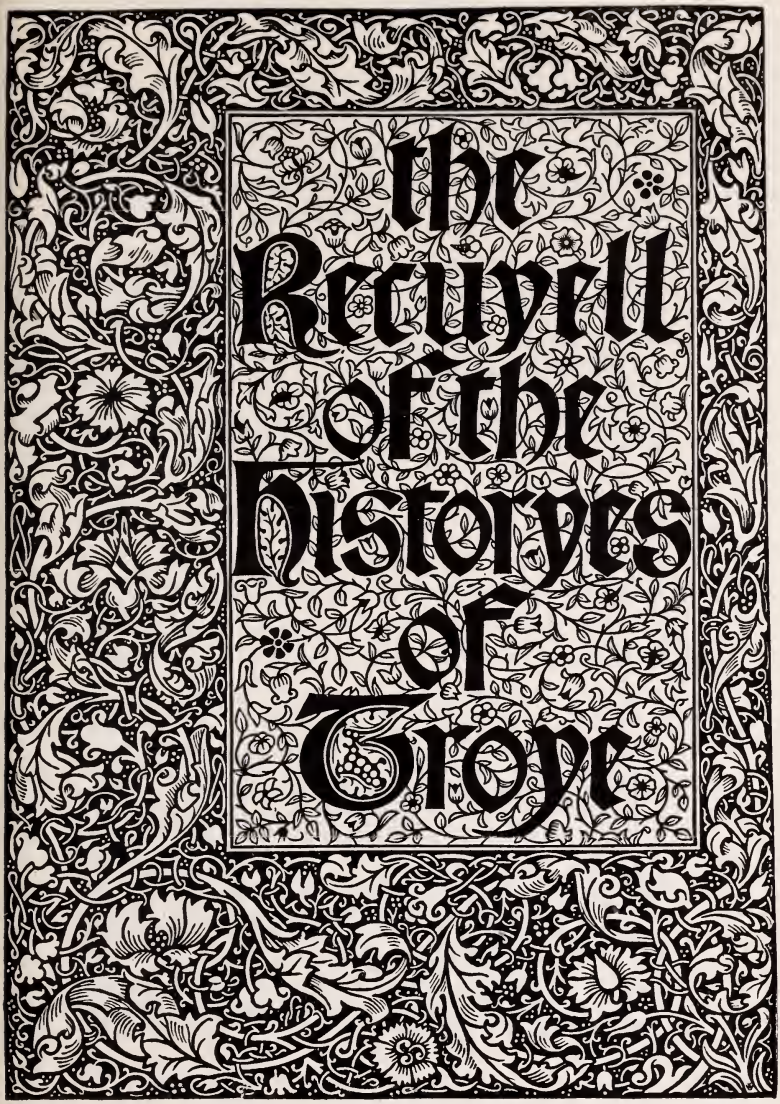
At this point the thoughtful reader has to pause. It may be admitted that the Kelmscott book is the work of a master in typography, but is its style the best? Is that style fit for modern books? All English-speaking people do not cherish Morris's reverence for medieval or monastic fashions, nor is the great body of readers in foreign countries any more deferential. During the sixteenth century the reading world outside of Germany had decided most distinctly that it was weary of types formed on gothic models, and put them aside forever as the standard type for book texts. The roman letter then accepted as better has been confirmed as the standard of form by three centuries of continuous use; and although it often has been debased by bad cutting and worse printing, it is not probable that it will be supplanted by the Troy

or Chaucer types or any form of gothic letter. A newspaper or a magazine, a Bible or a dictionary, or even any modern book intended more for use than for show, is impracticable in the Kelmscott style of typography.

Morris discarded all the modern styles of title page. In his larger books in the Troy type the letters of the title were often inclosed in a decorative border of black ground, the decoration appearing in white lines, while the engraved lettering of the title was put in bold and black gothic letters upon an apparently gray ground, so produced by an openwork of intertwisted floriation. The title was made more effective by its vigorous contrast of white, gray, and black, but it is a title of strict engraving, and it is not typography proper. In books of octavo size printed from the Golden type without an engraved border, the title of type is put in a few compact lines at the head of the page, even when the lower part of that page is left entirely blank. This mannerism of the old copyists is not a true title; it is only an introduction to a text. To ascertain the name of the printer and the date and place of printing the reader must turn to the end of the book, and there read the colophon and see the device. In the books printed from the Troy type the introduction and the colophon were set up in a lower-case letter. The gothic capitals of the Troy type were seldom used in a mass, for they were not at all pleasing in combination.

The workmanship of the Kelmscott books shows between lines that Morris met with unexpected difficulties in the composition of his new types. To secure for them the greater legibility he purposed, he had to make types of large size. This largeness made them occupy more space than he intended or desired. His best books are quartos: the *Historyes of Troye* is in two, and the *Golden Legend* in three volumes. The Chaucer type on twelve-point body seems a plain attempt to save space by the use of the smaller body; but it was not his favorite, for with its reduced size came also some reduction in clearness and a marked loss of character. When he made use of the Golden type for his octavos, his huge initials compelled the breaking up of long lines of verse in an unpleasing manner. He had to make chopped and ragged endings to lines of capitals in positions where ragged breaks annoyed the reader. In other places he had to print verse in the style of prose, making one line of verse occupy three or more ragged lines in print. The expression of the writer's thought is unavoidably muddled by these breaks when the work of the designer is given greater prominence.

To save the space he sorely needed, he had predetermined not to use leads between lines in any position, but he had to do more than this—to make narrower the spaces between the words. These self-imposed rules proved fetters to symmetrical composition. They served fairly well for a text in all



Reduced facsimile.

lower-case, in which occasionally projecting capitals and ascending and descending characters made the relief of white space between lines that is needed for readability;[1] they did not serve properly for lines set entirely in capitals, which are four times

THUS ENDETH THE LYF OF SAUL WHICHE WAS FIRST KYNGE VPON ISRAHEL & FOR DISOBEDY-ENCE OF GODES COMANDEMENT WAS SLAYN AND HIS HEYRES NEUER REGNED LONG AFTER. THYSTORYE OF DAUID.
HERE FOLOWETH HOW DAUID REGNED AFTER SAUL & GOUERNED ISRAHEL. SHORTLY TAKEN OUT OF THE BIBLE, THE MOST HISTORYAL MA-TERS AND BUT LITIL TOWCHED.

From the Golden Legend. Reduced facsimile.

as large, height and width considered, as the letters of lower-case. The space between lines which was enough for lines of lower-case was not enough for the lines of capitals. They really needed twice as

[1] Morris's notions about the proper distance between words and lines are here quoted from page 4 of his Aims in Founding the Kelmscott Press. "First, the 'face' of the letter should be as nearly conterminous with the 'body' as possible, so as to avoid undue whites between the letters. Next, the lateral spaces between the words should be (a) no more than is necessary to distinguish the division into words, and (b) should be as nearly equal as possible. Modern printers, even the best, pay very little heed to these two essentials of seemly composition, and the inferior ones run riot in licentious spacing, thereby producing, inter alia, those ugly rivers of lines [hounds' teeth] running about the page, which are such a blemish to decent printing. Third, the whites between the lines should not be excessive; the modern practice of 'leading' should be used as little as possible, and never without some definite reason, such as marking some special piece of printing."

much relief of white, but the Morris rule gave them only half as much. To prevent offensive divisions of words, some lines of capitals had to be unduly thin-spaced, while others had to be wide-spaced, or made ragged at the ends of lines, or to

LAST WORDS ON THE HISTORY OF THE TITLE-PAGE WITH NOTES ON SOME COLOPHONS AND TWENTY-SEVEN FAC-SIMILES OF TITLE-PAGES BY ALFRED W. POLLARD.

An approved modern method of composing capitals.

have unnecessary ornaments interjected. To most readers these methods are objectionable: lines of capitals set solid are always hard to read; but they can be made more readable by a free use of leads. Which of these facing titles is easier to read, and more pleasing in general effect?

Morris applied his rule of thin spacing with equal rigor to spaces between the words set in all capitals. The H at the end of a word is sometimes nearer to the I that follows in the next word than the two stems of the H are to each other. To prevent the making of what seemed ungainly gaps of white at the ends of paragraphs, or other gaps caused by the indivisibility of syllables that made the spacing uneven, he designed bits of engraved decoration as

substitutes to fill up these gaps, which consequently appear in places where they are not required by the copy and where they are sometimes a positive offence. With the same intent, he permitted the abbreviation & in the text where it is not now allowed. These expedients are not always sufficient. Divisions of words tolerated in the Morris books are condemned as blemishes in other publications. The long blank left below some medieval introductions had a reason for its existence in the old time that is not valid now. When the copyist knew that the great attraction of the page would be the work of the rubricator, he did right in leaving this large blank for the artist.

It is distasteful to note blemishes in the work of a man who has done so much for virile typography, nor would any adverse comment be made if it was not required for recent books professedly made in the Morris style. The best features of the Kelmscott books are not at once seen; the oddities are first seen, and are copied and exaggerated. It is a great misfortune that the Morris style has been so often imitated, for it was devised by Morris for medieval books or subjects, and should be used for them exclusively.[1] Imitation of the Morris style

[1] Every one who cared for William Morris must regret the extent to which his name and work are being used in the matter of printing. Tasteless imitations of his types and ornaments threaten us on every side, and no one seems able to start a new press or get some new type without taking Mr. Morris's name in vain. *The Bibliographical Society's News Sheet*, March, 1899. Other criticisms of like nature could be added.

HERE BEGIN POEMS BY THE WAY. WRITTEN BY WILLIAM MORRIS. AND FIRST IS THE POEM CALLED FROM THE UP-LAND TO THE SEA.



HALL WE WAKE ONE MORN OF SPRING, GLAD AT HEART OF EVERY-THING, YET PEN-SIVE WITH THE THOUGHT OF EVE?
Then the white house shall we leave,
Pass the wind-flowers and the bays,
Through the garth, and go our ways,
Wandering down among the meads
Till our very joyance needs
Rest at last; till we shall come
To that Sun-god's lonely home,
Lonely on the hill-side grey,
Whence the sheep have gone away;
Lonely till the feast-time is,
When with prayer and praise of bliss,
Thither comes the country side.

Reduced facsimile.

in any book on a modern subject is practically an anachronism. It is not enough for the amateur to buy a good imitation of his type, and to try to copy the more striking mannerisms of composition and presswork. Imitation is wasted labor without the closest attention to many details. It is sorely disappointing when materials and methods have been cheapened. Rough-faced paper of a mean grade, made by machine from wood-pulp, printed without dampening, in haste and with ordinary book ink, is sure to produce the travesties which

HERE endeth Poems by the Way, written by William Morris, and printed by him at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex; and finished on the 24th day of September of the year 1891.

Sold by Reeves & Turner, 196, Strand, London.



have discredited the style of Morris more than any of his eccentricities. Without disciplined workmen, and, more than all, without the watchful eye of a master generous in his allowance of time, fertile in resources, and swift to adapt means to ends, imitations are always unsatisfactory.

The great merit of the Kelmscott book is in its superb presswork. Its types are always sharp, clear, and clean; impression is uniformly even; the black ink is evenly black, and the red ink bright but not shiny, and the two colors are in accurate register. No printer of the fifteenth century did better; few did as well. This sustained excellence was had by the observance of all approved processes of hand presswork: the hard-faced paper was made pliable by careful dampening; the ink was evenly distributed; ample time was allowed for the making ready; and every gray or imperfect impression was destroyed. Those who try to imitate Morris's work will learn sooner or later that the best printing cannot be had if any one of these conditions be neglected.



RÉFLEXIONS

SENTENCES ET MAXIMES MORALES

DE

LA ROCHEFOUCAULD

PRÉCÉDÉES D'UNE NOTICE

PAR

M. SAINTE-BEUVE
de l'Académie française

ŒUVRES CHOISIES

DE VAUVENARGUES

AVEC UN CHOIX DES NOTES DE VOLTAIRE, MORELLET, FORTIA, ETC.

et précédées d'une Notice

PAR SUARD

NOUVELLE ÉDITION

REVUE AVEC GRAND SOIN SUR LES MEILLEURS TEXTES

PARIS

GARNIER FRÈRES, LIBRAIRES-ÉDITEURS

6, RUE DES SAINTS-PÈRES, ET PALAIS-ROYAL, 215

Reduced facsimile.

XVIII

FRENCH TITLE-PAGES

DIRECTIONS for the composition of title-pages have been given by Théotiste Lefevre of Paris in his *Guide Pratique du Compositeur*, which often differ from those now observed by printers in England and America, but his rules are instructive and deserve an extended examination. To assist the reader to a better knowledge of recent French practice the following summary of Lefevre's rules is submitted.

THÉATRE

DE

BEAUMARCHAIS

The title-page should not have too many lines, and the words oftenest used in giving a name to the book should constitute the line of largest display.

Where a preference is possible, this leading line should be the third line of the title.

The article attached to the word selected for the largest display may be put in a separate line, as in

LA

PHILOSOPHIE

When the words selected for largest display are too many for one line, they may be put in two or more lines, and one line should be larger, as in

THÉOLOGIE

MORALE

DES CURÉS ET DES CONFESSEURS.

When the noun that defines the subject-matter is followed by a qualifying adjective which contains more letters than the noun, the adjective should be in the larger type and make a full line:

THÉOLOGIE
SÉRAPHIQUE.

When the words are too many for one line, the preceding word, as Treatise or History, should be in the largest type even if it makes a short line.

TRAITÉ

DU

DROIT ECCLÉSIASTIQUE.

When all the words in three or more proximate lines need a bold display, care must be taken to prevent the formation of a cone, as it appears in

LEÇONS

SYNCHRONIQUES

D'HISTOIRE GÉNÉRALE.

The words of each short line should seem to be in the centre of the measure. When the word begins or ends with an irregular-shaped letter, like V, T, or A, the blanks on each side of the line must be varied to make the word seem to be in the centre.

The form of a cone reversed is to be avoided, as in

DROIT ECCLÉSIASTIQUE

DANS SES PRINCIPES GÉNÉRAUX;

PAR GEORGES PHILLIPS,

PROFESSEUR A LA FACULTÉ D'INSPRUCK.

The display lines of a title should be unequal in length and in boldness, but two or more minor lines closely related in sense, as in an amplification of the title, may be of the same size and prominence.

To avoid making two displayed lines of the same length, one line may be spaced.[1]

When the title is crowded with many words, the minor words that are closely related in sense should be grouped together in smaller capitals and treated as a summary.

Each summary should have a distinct style of type, but the styles should not be discordant.

[1] This is hazardous. Spacing of one line is not to be advised when thick spaces are used which change the color of that line, and make it seem a distinct face of type.

DICTIONNAIRE

DE LA

LANGUE FRANÇAISE,

GLOSSAIRE RAISONNÉ

DE

LA LANGUE ÉCRITE ET PARLÉE,

PRÉSENTANT

L'EXPLICATION DES ÉTYMOLOGIES, DE L'ORTHOGRAPHE ET DE LA PRONONCIATION,
LES ACCEPTIONS PROPRES, FIGURÉES OU FAMILIÈRES,
LA CONJUGAISON DE TOUS LES VERBES IRRÉGULIERS OU DÉFECTUEUX,
LES PRINCIPALES SYNONYMIES,
LES GALLICISMES, LES LOCUTIONS POPULAIRES ET PROVERBIALES,
ET ENFIN LA SOLUTION DE TOUTES LES DIFFICULTÉS GRAMMATICALES.

APPUYÉ

DE REMARQUES, DE JUGEMENTS LITTERAIRES,

et d'exemples empruntés aux écrivains les plus illustres des deux derniers siècles
et aux littérateurs contemporains les plus célèbres;

ET PRÉCÉDÉ

d'un Tableau synoptique de l'Académie française depuis l'époque de sa création.

PAR M. P. POITEVIN,

AUTEUR DU COURS THÉORIQUE ET PRATIQUE DE LANGUE FRANÇAISE.

« Plus une langue se repand, plus elle a besoin
« de dépôts et d'archives. » (RIVAROL.)

PARIS,

TYPOGRAPHIE DE FIRMIN DIDOT FRÈRES,

IMPRIMEURS DE L'INSTITUT,

RUE JACOB, 56.

M DCCC LIII.

Reduced facsimile.

The different divisions of the title, as the name of the book, its amplified description, the name of author, summary of contents, motto, etc., should each be followed by a blank of noticeable width to indicate more clearly the entire separation of each subject.

The name of the author should not be in too small types, nor yet in types so large that the name will dominate other lines.

The honorary titles of the author may be put in very small capitals or in lower-case characters, and should closely follow the name.

The publisher's imprint should be at the foot of the page and be separated from the title proper by a broader blank, or by a device or dash.

When it can be done without an unfair crowding of other lines, the leading lines of display should be kept apart at uniform distance.

The types of a title should be, as much as possible, of the same face or style. To avoid monotony it is sometimes expedient to select some jobbing types of a bolder face.[1] It may be necessary occasionally to alternate lines of capitals with lines of lower-case characters.

Points of punctuation should not be suppressed in some lines and maintained in others. When used at the ends of lines of large type, the periods should be of a smaller size.

[1] This license to use job types is not granted by British or American publishers, who say that although different styles may be used for different titles, all the types of the same title should be of the same face or family.

NOUVEAU MANUEL

DES

ÉCOLES PRIMAIRES,

OU

EXERCICES NOMBREUX

POUR DEVOIRS JOURNALIERS ET COMPOSITIONS DES SAMEDIS :

1° En Instruction religieuse et en Histoire sainte ;
2° en Arithmétique ; — 3° en Grammaire française ;
4° en Histoire de France ; — 5° en Géographie ;
6° en Géométrie et Dessin linéaire.

Compositions dont les places doivent être inscrites sur le registre des Instituteurs et des Institutrices, conformément à l'article 25 du Règlement général ;

(MATIÈRE ET CORRIGÉ.)

PRÉCÉDÉ D'UN

PETIT TRAITÉ D'ARITHMÉTIQUE

ET DE NOTIONS SUR LA GÉOMÉTRIE ET LE DESSIN LINÉAIRE

POUR RÉPONDRE A MM. LES INSPECTEURS ET DÉLÉGUÉS.

PAR J.-N. TOUSSAINT,

Bachelier ès lettres, Maître de pension secondaire et Instituteur public, en exercice depuis dix-huit ans sans interruption.

PARTIE DU MAITRE.

Ouvrage destiné à abréger et à faciliter la tâche déjà si difficile du maître.

A L'USAGE

DES INSTITUTEURS ET DES INSTITUTRICES, DES INSPECTEURS, DES DÉLÉGUÉS CANTONAUX, DES CURÉS, DES MAIRES.

Dix Gravures.

A. M. D. G.

PARIS,

FIRMIN DIDOT FRÈRES, RUE JACOB, 56.

JULES DERUELLE, rue de la Fidélité, 13. | HACHETTE ET Cie, rue Pierre-Sarrasin, 14.

ET LES PRINCIPAUX LIBRAIRES DE LA CAPITALE ET DE LA PROVINCE.

1852.

Reduced facsimile.

When the imprint contains the names of two or more publishers, and it is possible to do so, these names should be arranged in separate columns.[1]

The title-page should be of the same size as the page of text, but this rule is not arbitrary. There are titles which require a wider or longer page.[2]

In a work of many volumes on different subjects it is customary to put the general title at the head of the title-page, and give it most prominence, separating it from the special title by a dash.[3]

JULIE

OU

LA NOUVELLE HÉLOÏSE;

LETTRES DE DEUX AMANTS,

HABITANTS D'UNE PETITE VILLE AU PIED DES ALPES,

RECUEILLIES ET PUBLIÉES

PAR J.-J. ROUSSEAU.

TOME PREMIER.

[1] Not always a safe rule. It seldom happens that the two publishers assent to equality in prominence. One of them usually wants the dominant position.

[2] When the lines are few and the blanks between them are wide, the title may be shortened to advantage. When the leading display line is short, the measure may be narrowed.

[3] This is not the American practice. The general title may be put first, but not in the largest type. The special word which most unmistakably identifies the book should have the greatest prominence. Lefevre prefers this method.

OEUVRES COMPLÈTES

DE

J.-J. ROUSSEAU,

AVEC

DES ÉCLAIRCISSEMENTS ET DES NOTES HISTORIQUES.

LA NOUVELLE HÉLOÏSE.

TOME PREMIER.



PARIS,

P. POURRAT FRERES, ÉDITEURS,

RUE DES PETITS-AUGUSTINS, N° 5.

M DCCC XXXI.

Reduced facsimile.

The false title, or the bastard title, as it is called in England and America, should set forth only the name of the book. It should be in smaller type than that chosen for the same words in the full title, and should be put a trifle above the centre of the page. The bastard title is not needed in a trivial work.

On the verso of the bastard title may be put the name of the printer, but always at the foot of the page.

In some works a false title, upon a separate page, is given to the important divisions of Book, Part, or Canto. This false title should be in types smaller than those of the bastard title.

The half-title, which is sometimes placed over the first chapter of the book, should not be in a larger type than that selected for the bastard title. When this half-title is at the head of a page of short lines of verse, it need not be spaced to fill the measure.

One peculiarity of French title-pages is the frequent use of very bold and compressed types for the main line of display. As a rule, these types have very thick stems, long and feeble serifs, and needlessly protracted hair-lines. The contrast of color between the thick and the thin lines is that of a discarded fashion in ornamental penmanship, and is not now esteemed a grace in type. While the types of large lines may be slightly compressed,

the types of the minor lines are often too compact and much too condensed. These blemishes could be avoided. In its general effect the French title-page is more attractive than the British or American; it is sometimes over-bold, but is always impressive, and better adapted for its purpose than our titles in meagre Elzevirs and other colorless types. Ornamental types are not selected for titles by French printers so frequently as they were during the middle of the nineteenth century, but the plainer forms and smaller sizes of jobbing type are still in favor for the titles of the best books.

Desormes, the author of a more recent book on practical printing, adds nothing of value to the rules of Lefevre, but his notions of good form, as set forth in his illustrations, more strikingly exhibit French mannerisms. He prefers roman, but he authorizes some of the jobbing types for minor lines. Five of his six illustrations of model titles have leading display lines in condensed type. He makes frequent use of hair-line dashes to separate different portions of the title. On the same page he uses italic capitals and lower-case characters, and many different styles and shapes of type. He does not approve of lower-case old style for a title, for he thinks that it gives juvenile simplicity to the serious book. Nor does he like the title arranged in the form of an inverted cone, which often compels a bad division of words. His indifference to harmony of style and uniformity of shape in letters is

fairly presented in the illustration on this page, in which five sizes of type and three distinct shapes of letter have been selected, not so much to show the meaning of the writer as to exhibit printing-house rules. To his notion, some lines must be long and

SOCIÉTÉ FRATERNELLE

DES PROTES

DES

IMPRIMERIES TYPOGRAPHIQUES

DE PARIS

others short, some large and others small, without regard to the relative value of the words. When the line proposed has too many words, a squeezed type must be used; when it has few words or letters, a stretched-out type is equally imperative. The discord made by antagonism in shape is preferred to the violation of the rule which orders that the words selected for largest display must be kept together in one line and must have a certain prominence, and that the page must have lines of uneven length. In the title here presented by him it is not possible to obey his arbitrary rules and yet give to the words proper expression. It is one of many combinations

NOTIONS

DE

TYPOGRAPHIE

A L'USAGE DES

ÉCOLES PROFESSIONNELLES

PRÉCÉDÉES D'UN

AVANT-PROPOS

SUR

L'ORIGINE DE L'IMPRIMERIE

PAR

E. DESORMES

Directeur technique de l'école Gutenberg



PARIS

ÉCOLE PROFESSIONNELLE GUTENBERG

41, RUE DENFERT-ROCHEREAU, 41

—

M DCCC LXXXVIII

Reduced facsimile.

of words which compel the violation of the rule. If all the lines were of the same length, they would convey the meaning of the writer with more propriety.

Société Fraternelle des
Protes des Imprimeries
Typographiques de Paris

It is possible to arrange all these words acceptably with capital letters, produce irregular outline, and graduate display, without condensed type.

SOCIÉTÉ FRATERNELLE
DES **PROTES** DES
IMPRIMERIES
TYPOGRAPHIQUES
DE PARIS

This arrangement gives suitable prominence to the most important word, PROTES, more equally fills the space, and preserves uniformity of face and of shape in all lines.

XIX

LETTERING
PLAIN, GROTESQUE, ARTISTIC

GROTESQUE letters, now in fashion for advertising pamphlets, are kept out of the standard book with difficulty. There are compositors, as well as buyers of printed matter, who still believe that an uninteresting title-page can be made attractive by the use of quaint or odd letters. The ornamental types, brass-rule twistings, curved lines, flourishes, and flowers of the last fifty years were the outcome of this notion, for the carefully elaborated work then produced by lithographers had led compositors to attempt these unwise experiments. To them the title-page of plain type only seemed thin, weak, stiff, and very mechanical. Worse than all, they said that

it had no individuality; it was devoid of artistic grace; one title-page was too much like another.

Without considering whether this so-called artistic grace was really required in the title-page any more than it was in a paragraph of the text, the compositor reached the conclusion that great improvement could be made by a free use of ornament. For more than fifty years publishers of good taste had to combat persistent attempts to improve typography by lithographic peculiarities. At the end of this period, after repeated trial and failure, it was satisfactorily demonstrated that plain roman letters, arranged in a simple manner, were more generally acceptable than fanciful types, and that attempts to rival lithography were wasted labor.

Every old type-foundry exhibits specimens of type once in full favor that are now heartily disliked by every printer. At no period, not even when in their high flood-tide of popularity, were they really needed. On the contrary, they have been a positive damage, for they led the compositor to believe that the novelty or beauty, real or supposed, of the new faces would add a grace to his compositions. To show the new faces he felt obliged to make absurd arrangements of lines; he leaned too much on the types and too little on his own sense of propriety. What he did need was not new faces, but the ability to use properly the old faces he already had. It was then, as it is now, not the types, but the fitness of the types for the work in hand, and their

symmetrical arrangement, that made composition attractive. Unskilful composition is never made pleasing by pretty types.

When ornamental types were going out of fashion, type-founders reproduced moderately irregular but somewhat scraggy letters modelled after the pen-drawings of able architects. The imitations were not satisfactory, for the reader desired symmetry and not scragginess. The easy grace of flowing and straggling lines quickly made with a pen by an expert penman was not possible in square types.

This face of type, called Arabesque, was in frequent use in the year 1850.

Harper, a crude imitation of the letters of Architects, was in high favor in the year 1870.

This more acceptable imitation, known as Halm, was made about the year 1883.

Excessively ornamented types are out of use, but they are not missed, for taste has changed. The "artistic" letter is now demanded. In all printing countries are meddlers with letters, who try to give new twists to each character of the alphabet, not to make it clearer or more readable, but to invest it with a new charm. With this intent they examine the facsimiles in Silvestre's *Palaeography* and other treatises on writing, and even the rejected types of printers of the fifteenth and sixteenth centuries, the quaint letters of the Puritan period, and the autographic mannerisms of writers who have peculiar penmanship. Other amateurs in this field reject all models and authorities and try to design letters that are entirely new. Never before has the hopelessness of their efforts been so clearly stated as by Mr. Edmund F. Strange in a lecture before the Society of Arts of London (May 22, 1900).

> You cannot design a letter. You may burlesque it. You may mutilate it by breaking its back in unexpected places. You may complicate it with weird growths of a more or less fungoid nature, but you cannot design it, for design implies invention, and no one can be said to invent what already exists; while any attempt to give new forms to the letters in current use can only be compared for audacity with deliberate experiments in the making of new words—I would even go so far as to say, new languages. . . . For let us consider shortly what the letter really is. It is the accepted medium of intellectual exchange—the current coin of educated

> civilization. It bears its value on its face—the form agreed on by the millions who use it. . . . Now, if a craftsman lays himself out to give a letter a new shape, he is paying himself the compliment of asking several hundred millions of persons to accept his image and superscription instead of that which many generations of themselves have already agreed upon. It would be sublime if it succeeded, but in practice it is simply ridiculous. . . . No age has yet seen such an array of ugliness as is offered by the average advertisement page of a magazine, or the lettering on a bill-head or trade circular. The soul of the printer delights in variety. It is his idea of art. A small octavo handbill issued to announce some recent lecture of mine on this very subject contained no less than thirteen different forms of type in about fifteen lines of matter; but I did not design it, and was, on the whole, rather glad to have a bad example so easily placed in my hands. . . . Some of the recent developments, especially those imported from America, are particularly vile and irritating.

Photo-engraving was the next expedient. By this new process it was no longer necessary to have the artist draw or paint his design upon paper, to have the draftsman redraw it to a much smaller scale upon a block of wood, to have the engraver cut the drawn lines in high relief, and, lastly, to make the fourth remove from the original drawing upon a plate electrotyped in copper. The design could be furnished by the photo-engraver in little time and at small cost. Nor were cheapness and haste the

only promised advantages. The design that did not have to be redrawn and translated by the engraver would be a more faithful exhibit of the artist's intent. When the designer was an expert, he could give new graces to the title-page, for he had an entirely free hand and could let his lines roam at will in any position on the paper; he could make letters of any height or width, without regard to the mechanical requirements of square type-founding. These were advantages that promised a revolution in typography, but the photo-engraved title-page had a short life. Few proved as pleasing as those that had been composed of types only. Publishers soon found that there were not many artists who were equally expert in lettering and in decoration, for the ordinary artist shared the error of the amateur compositor in believing that pretty lettering and curious decoration were of more importance than a proper arrangement of the letters.

The preference for an engraved title-page seems to be based on the suppositions that the artist who undertakes its design always has superior taste and that he will do what the compositor cannot, by drawing pleasing letters and adding fitting decoration. In many titles these expectations have not been realized. A pleasing title-page can never be produced by the artist, however able he may be in other branches of design, who has not studied the forms and combinations of letters and made experiments in the proper arrangement of words, lines,

GEMS of WOOD ENGRAVING,

FROM THE

ILLUSTRATED LONDON NEWS

WITH A

HISTORY of the ART, ANCIENT and MODERN,

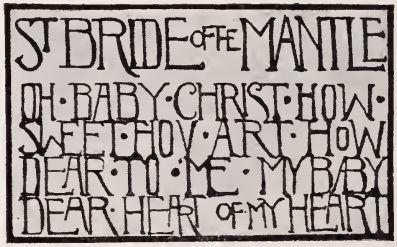
BY

WILLIAM A. CHATTO

LONDON:
W. LITTLE, 198 STRAND.
1849.

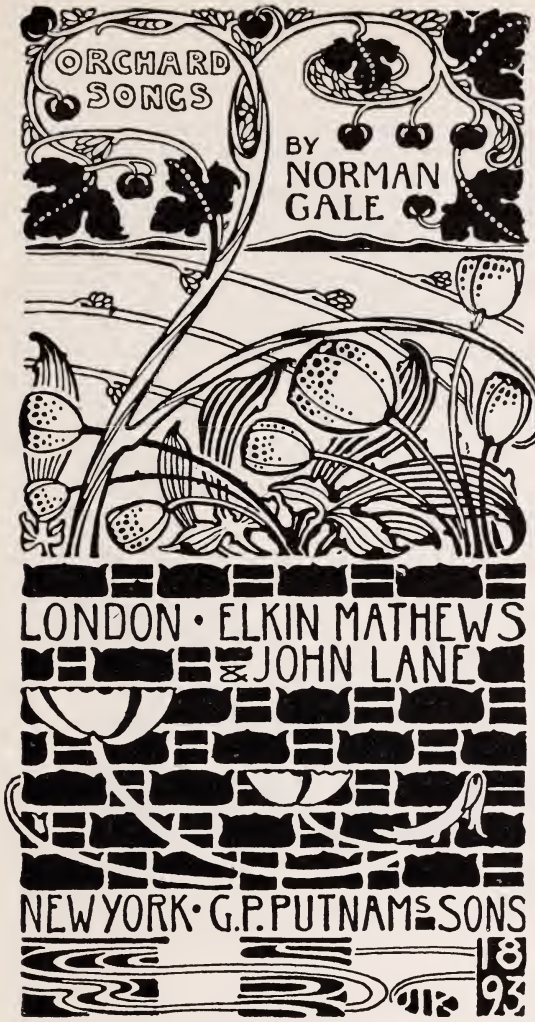
Reduced facsimile of ornamented lettering admired in 1849.

and blanks, for they call for study as much as the figures in a picture. Quite as much as the compositor, he needs experience as well as good taste.[1] It is not expected that he will even try to reproduce the trim and sleek uniformity of types, but it is expected that he will give ease and grace to letters and lines, even if he does disregard the mechanical rules of the professional type-makers. His violations of these rules in characters that soar above or drop below the line, and that curve and interlock, may be picturesque and pleasing by reason of their irregularity. So treated by an expert who understands his limitations, the lettering may be much more attractive, but this result is never attained by



[1] It is the easiest thing in the world for an artist who has made a fine work of art, a medal, or a piece of sculptured decoration — any thing you will — to spoil it utterly by the badness of the inscription. For human nature is such that it cannot forgive so obvious a fault: the very label, as it should be, of the perfection of the handicraftsmanship. It is easy to make a great church or public building appear indescribably mean by the badness of the lettering displayed on it; while nothing can be more dignified than a well-proportioned simple block of lettering in its right place.

Edmund F. Strange.



Artistic title of the present.


SONGS
of
Innocence
1789
The Author & Printer W Blake

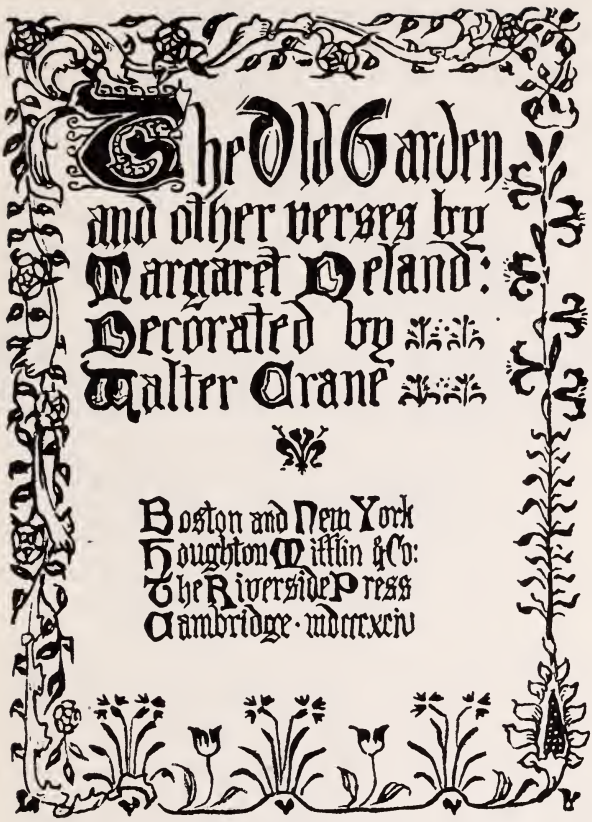

SONGS
EXPERIENCE
1794
The Author & Printer W Blake

the designer who regards the making and placing of symmetrical letters as altogether too trivial for artistic consideration.

Decoration is another stumbling-block. In the earlier days of printing, the artist appropriated the larger part of the page for his pictorial illustrations, and so contracted the space for words that the publisher often had to provide a supplementary page for a readable title in type only.[1] In our time the artist usually provides a broad border of black somewhat relieved by its floriation of white lines, or fills up vacant spaces about lines and letters with a tangle of vines. Either method belittles the letters. Decoration is a grace when it comes from a master who with picture or ornament makes plainer the subject-matter; it is not a grace when it breaks up

[1] In his Decorative Illustrations of Books (p. 294), Walter Crane says that "Harmony between types and illustration and ornament can never, of course, be quite so complete as when the lettering is designed and drawn as part of the whole; unless the type is designed by the artist. . . . It would be a delightful thing if every book were different—a millennium for collectors. Perhaps, too, it might be a wholesome regulation, at this stage, if authors were to qualify as scribes (in the old sense) and write out their own works in beautiful letters! How it would purify literary style!"

There are few authors who can or will write legibly and decoratively. Photo-engraving has made facsimiles possible at a moderate expense, but the books so reproduced have not been successful. To the artist autographic work always has the charm of rarity and personality, but it is not so charming to the ordinary buyer of books, who invariably prefers the mechanical uniformity of legible and undecorated letters. He desires the thought of the author, and does not wish this thought obscured by the mannerisms in lettering or decoration made by unqualified craftsmen.



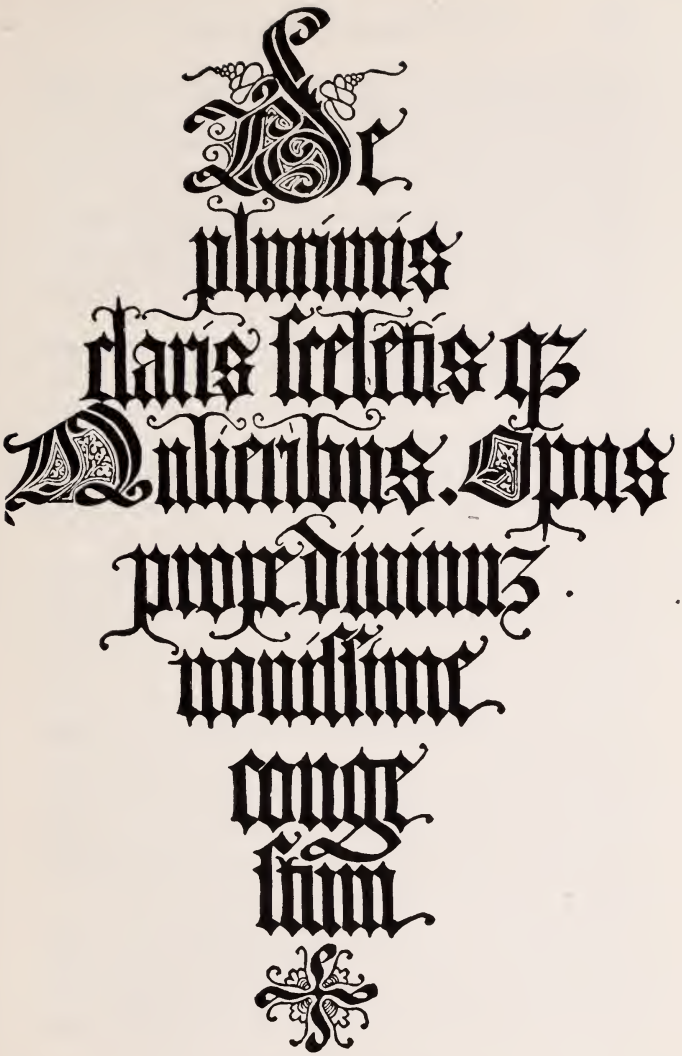
An artistic title planned for several colors.
Reduced facsimile.

words improperly, mangles lines of type, confuses the meaning of the author, and gives first prominence to the notions of the artist. A shed of unbarked logs before the main entrance of a grand house is not more offensive than ragged lines and uncouth lettering on the title-page of a book that has been neatly printed with symmetrical types. The title-page is the doorway to the book, and it deserves as careful treatment as any other part of the construction.

Designers are wise in preferring old-style letter, but they do not always select the highest models. Rude characters on stone are preferred apparently for no other reason than that of rudeness. Mannerisms which have been given up for centuries are revived. One is the substitution of V for U and I for J,[1] in disregard of the fact that the reading world found it necessary to differentiate the vowel from the consonant in some places as early as the tenth century, and that u as a medial letter was

[1] Dr. Isaac Taylor, in his instructive books on The Alphabet (vol. II, p. 72), gives this information concerning the early use of V and U, I and J:

"As a mere matter of graphic convenience, the signs V and U began to vary till, in the 10th century, the form V came to be used by preference as the initial and U as the medial letter. Similarly, in the 15th century I was lengthened and turned to the left at the beginning of words, as a sort of ornamental initial. The consonantal sound usually occurring at the beginning, and the vocalic in the middle of words, the two initial forms V and J at last became conveniently but undesignedly specialized to denote the consonants, and the two medial forms U and I to represent the vowels." Note the frequent use of the lower-case u in facsimiles of colophons in the first chapter of this book. Why should it be obscured now?



Medieval artistic lettering.

frequently used in lower-case letters by the early printers, and not long after as a capital letter by all printers of good repute, even when they had no better substitute than a big lower-case u. It is always obligatory to use the V in every exact reprint of the medieval manuscript or the antique inscription, but of what advantage is it to the reader to substitute the V for U in any English word?

Another mannerism is the huddling of capital letters without a proper relief of white space between the words, which are sometimes separated only by the use of a dividing dot. For this vagary, authority can be found in old inscriptions on stone or in old writings on vellum. Letters so huddled are hard to read, yet they are not accepted by the critical reader as exhibits of the designer's superior knowledge of art or archaeology, but of his wilfulness or entire indifference to the needs of the unschooled reader.

It should not be necessary to add that the long ſ can be properly used in lower-case characters only as a beginning or medial letter, and that the shorter s has been preferred by all copyists and printers of merit as the proper form for the final letter, as well as for the imposing decorative initial; but there are draftsmen who need this caution.

The practice of confining all the words in a title to a very small space at the head of the page has already been noticed, but one may again raise the old question, Why should the general practice of

putting inscriptions in the centre of tablets and in the middle of the page in all manuscript books be disregarded in printed title-pages?

The servile revival of medieval fashions in recent book-printing has brought with it the teaching that it is good decoration to fill all blank spaces at the ends of paragraphs with bits of ornament. It is a new expression of the axiom which medieval philosophers made frequent use of to explain anomalies: "Nature abhors a vacuum." Obeying this old teaching, the modern amateur maintains that white spaces at the ends of lines are gaps to be filled, and that printing may be wisely decorated by putting typographic flowers in blank spaces anywhere.

This caprice has been exhibited mainly in the chapter head and the subtitle. Why lovers of decoration have not filled up with typographic flowers the broad blanks of the title-page is a neglect that has not been explained. The need of ornamentation at the endings of paragraphs, or about an open title, is a question of adornment which every publisher decides for himself; but the critical reader will also decide that the decoration is desirable only where it does decorate, and that all ornamentation which really belittles the matter to be displayed is a reversal of good order and a violation of good taste. The illustration on page 435 exemplifies this error, for ornament has most prominence, and the men intended to be honored are made relatively insignificant.

The great fault of many engraved titles is their bad arrangement of space: the letters are made too big in one line and too little in another; lines are huddled in some quarters and injudiciously separated in others. This is usually the result of haste: the designer who does not make a preliminary sketch cannot foresee the general effect. When he finds that he has made letters too large or too small, or with badly proportioned blanks, he has to reject the entire work and begin anew.[1]

There are other designers who consider the title as a work that must be exclusively personal and expressive of their own notion, without regard to its agreement or disagreement with the type-printed matter in the book. To produce a title-page intended by them to be really original and impressive, they put aside all the rules and traditions of title-making; they leave the old highroads and take a short cut to the objective point, which is usually on the line of least resistance. A title so made by an

[1] Much of this disappointment can be avoided by having the words of the title put in type and the blank spaces between display lines carefully proportioned before drawing is attempted. There are artists of acknowledged ability in figures, landscape, and decoration who candidly admit the difficulty of making letters of correct proportion and properly distributed in symmetrical lines over the space. To lighten this drudgery they go to a printer and select the types which will make lines of precise size; they determine the height, length, and spacing of every line, and make provision for the blank spaces that they will require for their decoration. They do not attempt to imitate the type, for the proof of type is of service only as a guide for its blanks, spacing, and height and width of lettering; it is a scaffolding purposely made to be thrown away when it has done the work intended.

ALMA TADEMA, R.A., ON SCVLPTVRE.

THE names of the members of the Guild are given here: those with a star having taken part in the educational work of the School.

THE GUILD OF HANDICRAFT.

FOUNDED MAY, 1888.

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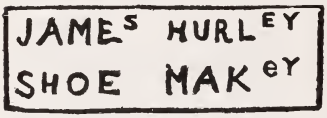
Decoration that obscures and does not decorate.
Reduced facsimile.

artist of eminence may be effective for its originality and audacity, but it is usually in offensive contrast to the orderly types of text matter.

VELASQVEZ
GILLINGWORTH
ARISTOPHANES
WORDSWORTH
TINTORETTO
TYCHOBRAHE

On the tablets of a library.

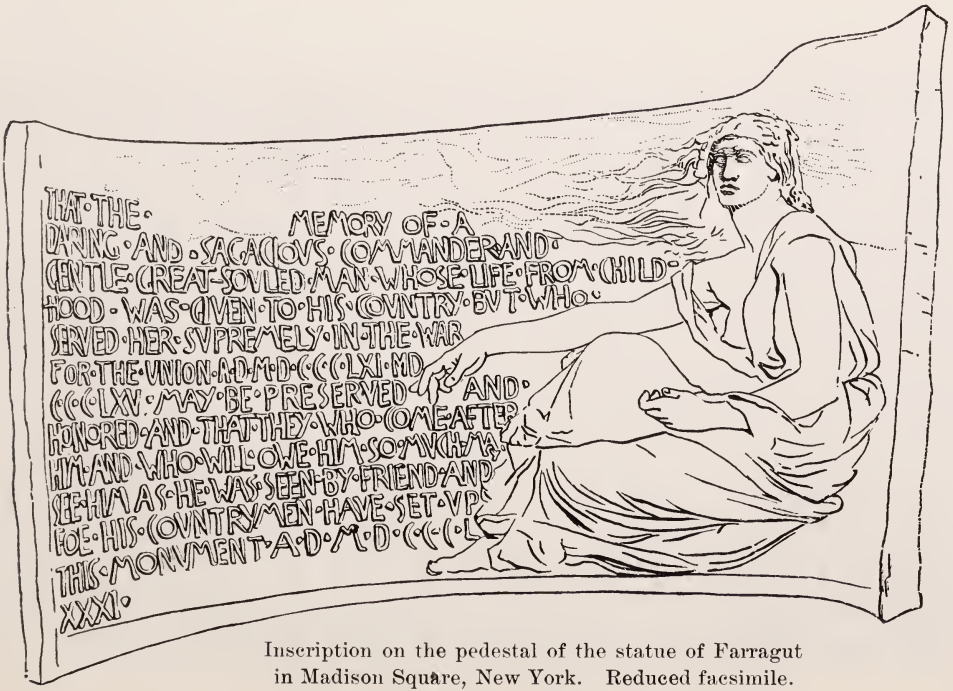






Old signboards in Ireland. From Thackeray's Irish Sketch Book.

An occasional eccentricity in engraved lettering is the combination of two or more capital letters in one character, as in the illustrations prefixed. To this may be added the squat o in a word like PRoPoRTIoN. It seems to be a confounding of the old-style arabic numeral o with the accepted



Inscription on the pedestal of the statue of Farragut in Madison Square, New York. Reduced facsimile.

capital O, for which there is no better authority than the practice of an ignorant tombstone chiseller.

There are title-pages in which devices, borders, and emblems of irregular shapes have to appear, for which types of appropriate size and shape are not to be had. For these problems in typography the help of the designer who is equally dexterous in lettering and in decoration is invaluable, especially so when he understands the mechanical needs of printing and aims to make the title in harmony with the general plan of the book. A title so designed is always of the highest merit, much more pleasing than anything that can be produced from mechanical type. Unfortunately, there are other artists who consider the title-page they have to design as an isolated bit of work that need not be in harmony with the book. They make it bold and black, or light and ornate, with careless lettering and irregular spacing, without regard to the general style of the book, to suit their own notions of propriety.[1] The right of the artist so to make his own picture or print when it appears alone without

[1] There is danger of the craftsman taking too personal a view of his occupation, and of forgetting that he is working for other people. I am far from suggesting that in remembering the claims of the public, he need necessarily lose one atom of his independence or individuality. But if he is making an object for use, and not with the single idea of giving abstract pleasure, he must consider the user, or he will fail. . . . . The makers of letters, whether in the arts or in books, must take themselves more seriously. They must realize the greatness of the audience to which their works may appeal, and divest themselves of little personal eccentricities accordingly. *Edmund F. Strange.*

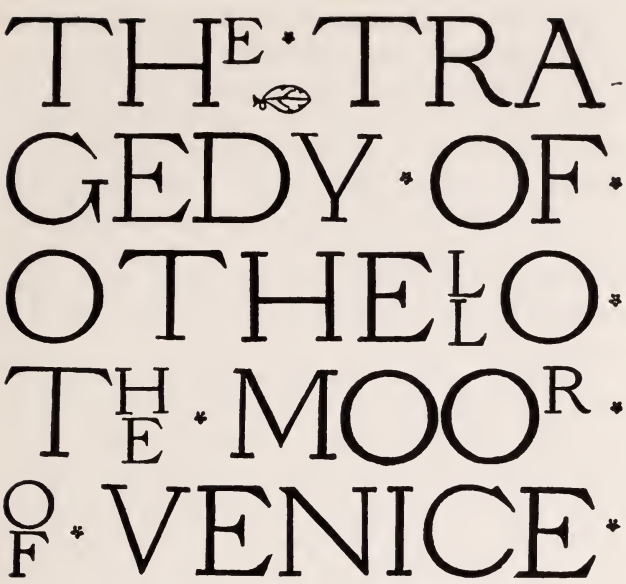
type-work is not to be questioned, but this right ceases when he becomes a contributor to a book planned and made by another person. The rule that forbids the compositor to use ornamental letters or to mingle discordant types on the title-page should apply with an equal severity to the designer. Every title-page which is not in harmony with the text, whether made by compositor or designer, is in fault. Grotesque lettering, which is really pleasing in the plans of architects and in all autographic work of like nature, should be subject to limitation. It is acceptable on book-covers, in job-printing and newspaper advertisements, but there is always a risk that the designer who makes irregular shapes will run too perilously near to the uncouth forms of the old signboard and tombstone. In the title-pages of all standard books, and on the tablets of noble buildings of classic simplicity and severity, the malformed letter seems sadly out of place.

It often happens that the engraved title is not so pleasing as a title in type. Types may be too prim, stiff, and mechanical from the artist's point of view, but primness is better than slovenliness. The tendency of the best typography has been and still should be in the path of simplicity, legibility, and orderly arrangement, while that of much modern designing is equally earnest in the direction of eccentricity, obscurity, and real uncouthness. The good models of lettering made by Dürer, Holbein, and Rubens are generally neglected, while crude

forms of letters on archaic coins and tablets are preferred, apparently without any consciousness of their unsuitability in the titles for which they are drawn. There are indications that this caprice has been pushed too far. It is probable that the eccentricities of lettering and arrangement in some recent engraved title-pages of serious books will be looked upon by the reader of the middle twentieth century with as much amusement or aversion as we now look on the lettering of chap-books or of old tombstones.

The dress of a book should be adapted to its purpose, and be controlled by the same rules of propriety that regulate the dress of the man. We have one fashion of dress for work by day and another for pleasure in the evening, one for field sports and another for boating. Absurd niceties may be prescribed for any fashion, but common sense is the basis for the rule that there should be plain clothes for work or sport and finer clothes for ceremonious occasions. Common sense should also control the title-page. The book intended to catch the eye of the listless may have a fantastic cover and title-page, but the book for a student or thinker should have a title-page severe in its simplicity.

Grotesque letters have been damaging to orderly composition; they encouraged printers to construct inappropriate decoration, odd but inharmonious initial letters, and uncouth jobbing-types that are unwisely thought to be helpful in producing the



A title-page for a play of Shakspere.

picturesqueness of engraved titles. Experiments in this field are always dangerous. It is never safe to sacrifice perspicuity and the proper subordination of different classes of title matter for the sake of showing any new fashion in type or decoration. Matter should not give way to manner. As the reader buys a book for its reading matter, and not to see the clever caprices of a printer or designer, it is therefore the compositor's duty to present the writer's words in the most direct manner, so that

his attention shall not be diverted by mannerisms of composition. His skill will appear at its best when he selects and arranges types to show fully the purpose of the writer. It is a mistake to think that a title must be pleasing because its letters are quaint, or because they have been used with good effect in another book. Types for title-pages please most when they are proper mates for the types of their own texts and are not modelled after other titles, for types commendable in one book may be offensive in another.

Tendency to eccentricity should be kept in check. The harsh advice given by a cynical critic to a young writer of florid prose—"When you think you have written a sentence uncommonly fine, draw your pen over it"—may be repeated to the novice in printing. Every compositor of much practice reviews the ornate compositions of his youth with some disgust, for a wider experience has proved that all or nearly all of them were inappropriate. This remark may seem superfluous, but the caution was never more called for than it is now.

Arrangements of types in artificial shapes should be avoided. A title-page always pleases when it displays no evidence of effort, when it seems to be composed in the easiest way or in the only way in which the types could be set with propriety. It is waste of labor to try to compress inflexible types and almost indivisible words in the strait-jackets of arbitrary shapes. The compositor should never

forget that his work is always secondary: he sets up a title-page not to show his own skill or exemplify printers' rules, but to show expressed thought in the directest manner, and every rule of printing or fad of fashion that interferes with this object should be put aside. Title-pages are made needlessly difficult when the compositor is bent on making them practical demonstrations of inapplicable rules. Many of them could be easily composed if the compositor could content himself with trying to show with directness what the author wants to say.

The plain title-page, of roman capitals only, may be objected to for its want of individuality and its lack of boldness and blackness. This objection, sure to follow the too free use of condensed type, light-faced two-line letter, and the meagre Elzevir faces, can be partly removed by selecting capitals of thicker stems, but it will never be corrected by selecting the uncouth letters now favored by advertisers. These types will go out of fashion in a few years, and will then be as repulsive as the ornamental types of the last century. A request from an author for old-fashioned simplicity and directness can be made the pretext for downright coarseness, and this step is easily taken by an apprentice. The generous license given to illustrators who make uncouth letters for advertisers and magazines has too often tempted the compositor to imitation, but it is unsafe for him to try to tread in the footsteps of eccentric designers, and to attempt what is called

an original or unconventional title. The clumsy arrangement of lines which a publisher may accept from the artist as his notion of simplicity and directness may be called ignorance, laziness, or tastelessness in the production of the compositor.

Critics are more tolerant now than they were many years ago about proper types for title-pages. Roman capital or lower-case letters are preferred, but other plain faces are not positively forbidden. A title may be composed in any face that fairly mates with its following text, in one size or in many sizes, in italic or black-letter, as a square and solid paragraph or in diamond indention, even in antique, runic, or gothic. At this point all tolerance ends. Having selected a face, that face should be used throughout, for uniformity is of importance.

Simplicity is equally arbitrary. One may add a single or double rule border of light lines, but grotesque, ornamental, and so-called artistic letters, curved lines, flourishes, flower-bordered panels, ornamental dashes, twisted brass rules, and all arrangements of composition that betray fussiness or intermeddling, are prohibited in the serious book. They are of real service only in advertising pamphlets or in other printing purposely made to attract the listless or the juvenile reader. Intermeddling with the main purpose of the book by artists or mechanics is a positive offence. The critics say that books are bought for the thought of the author, and not for their exhibits of paper, composition,



A title-page elaborately engraved and decorated that is not so pleasing as it would be if composed with the plainest roman types.

type, or presswork; that the eye of a reader should not be diverted to mechanical peculiarities, even if they are meritorious; that printed words always should be presented in the most unobtrusive form; that ornamentation is the proper work of the skilled designer and not of the untrained printer, and is in a better place on the outer cover of the book. It is useless to decry these severe restrictions, which are enforced as far as they can be by many publishers. Sometimes uniformity is impracticable, but its tendency is toward the simplicity that is the first element of beauty. For many years typography has been attempting unnecessary imitations of lithography or copperplate. It is time that it should return to the practice of the feasible methods that always have had the approval of intelligent readers. It has its own field, in which it is supreme. If it can be content in that field in which the early Italian printers won distinction, it need not fear the rivalry of any other graphic art.

To do this successfully the printer should be content with roman or italic types only. The five correlated series of capitals, small capitals, lower-case, italic capitals, and italic lower-case are enough to make all the distinctions that may be required in the ordinary manuscript. One suggestion, however, may be needed. Italic and small capitals of too diminutive size should be used sparingly in the title-page, for better effects are possible with large capitals and lower-case of roman letter only.

William Morris, who preferred gothic over classic forms, is the only noted disparager of roman types. To his notion, the great defect of the roman character is what he called its vulgar thickening and thinning of structural lines. His censure of roman types that were made with protracted hair-lines in imitation of that mannerism in feminine penmanship and copperplate-engraving is fairly deserved, but it is not applicable to roman types of the best form, which have all needed boldness and blackness. Thick and thin lines are noticeable in all alphabets and even in his own Troy type, for they are mannerisms that cannot be entirely avoided by any one who uses pen or brush.

The roman alphabet needs no defence. When we consider that it has been preferred for the preservation of literature by wise readers and copyists for more than two thousand years; that the fancied improvements added from time to time have been successively swept away by the healthier taste of the succeeding century; and that, as Mr. Strange has wisely said about the inscription on the base of the Trajan Column, "No single designer, nor the aggregate influence of all the generations since, has been able to alter the form, add to the legibility, or improve the proportion of any single letter therein," we may conclude that it is now, as it always has been, the proper character for the title-page.

The superior beauty and greater usefulness of properly made roman types should be as evident

as any axiom in geometry, yet their merits often have to be explained by argument and enforced by comparative illustrations. This is not always an easy task. At the crude taste of the amateur who prefers for a modern and a serious book the intricate and mysterious lettering of early copyists of black-letter, the lawless forms of untrained pen-draftsmen, or the elaborately adorned letters of a lithographic show-bill, one may be tempted to fold his hands in despair. Preferences like these are indications of the undeveloped taste which always begins with hungering for eccentricity or profuse decoration, but after continued practice or indulgence it usually ends with a just appreciation of the higher value of simplicity. The merit of work accomplished is then esteemed, not for ingenuity or complexity, but for simplicity. To the cultivated taste, simplicity may be and often is of the highest beauty, but the appreciation of that simplicity is the last lesson learned by the amateur.

XX

A TITLE-PAGE IN TEN STYLES

QUAINTNESS is a feature that always attracts an inattentive reader. His craving for oddities that have the sanction of age and authority is well understood by the publisher, who at times objects to the monotony of the title-page composed after traditionary rules. For a new book he may ask for types and a treatment that will give to his title-page the stamp of individuality—some combination of old or new styles that will distinguish it at a glance from the books of rival publishers.

There is no scarcity of models. In books printed during the last four centuries the searcher readily finds an abundance of illustrations of the dexterity or the slovenliness of the early compositors, which

will surely startle the reader when they have been reproduced in a modern book. In type-founders' specimen-books also may be found some praiseworthy imitations of the sixteenth-century types, borders, and ornaments.

Although motives and models are in abundant provision, it will not be an easy task to select the typographic peculiarities of many centuries and properly combine them in ten or more variations of a modern title, so that (to use artistic vernacular) the types of each title-page shall hang together. This experiment has been skilfully made by Mr. Charles T. Jacobi of the Chiswick Press, London, England, with the title-page of one of his instructive books, for the education of his pupils at a technical training-school, as well as for his own amusement. The full series has never been officially published, but by his permission ten of these title-pages, casts from his own electrotypes, are here presented as exhibits of skill and ingenuity which deserve study.[1]

[1] It is but simple justice to add that Mr. Jacobi's originals, on pages of octavo size and in the two colors of black and red, do not appear to so good advantage when reduced to duodecimo and printed in plain black ink only. This remark applies with equal force to other facsimiles in this book that have been reduced, but all of them are true exhibits of form and arrangement. In no facsimile from old books has any attempt been made to repair defects produced by worn types or imperfect presswork.

Some Notes on Books and Printing

A Guide for Authors and Others by Charles Thomas Jacobi, Manager of the Chiswick Press and Examiner in Typography to the City and Guilds of London Institute



London: Imprinted at the Chiswick Press by Charles Whittingham and Co., Tooks Court, Chancery Lane, E.C.
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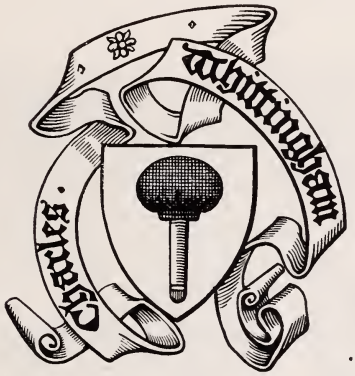
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