ALPHABETS

a Manual of Lettering for
the use of Students with
Historical and Practical
Descriptions

With 200
Illustrations

EDWARD F. STRANGE

ALPHABETS.

ue maria
gͣa plena
dominus
tecũ bene
dicta tu in mulierib⁹
et benedictus fruct⁹
uentris tui : ihesus
christus amen.

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OF STUDENTS, WITH HISTORICAL
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SECOND EDITION
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PREFACE.

THE alphabet is so closely linked up with our everyday life, that its very familiarity causes it to be, in a measure, overlooked and neglected as a serious study. With the exception of the very partial revival of 1845-55, from which the names of the younger Pugin and Owen Jones are inseparable, our designers have been content, until quite recently, with letters whose only characteristic was their uninspired conventionality. The chief text-books at all generally used have been those published by Henry Shaw (1845), Delamotte (1864, 2nd edit.), and Messrs. Newbery and Alexander. The author has had exceptional opportunities of observing the extent to which these have been drawn on, as well as the directions in which they failed to satisfy the requirements of their audience. When the subject was suggested as one which might well be included in the "Ex-Libris" series, it was at once apparent that a treatment might be planned to appeal not only to book-lovers, but

also to a large *clientèle* of artists and craftsmen, who desired, not so much an assortment of the curiosities of lettering, as a practical handbook which should give them both accurate historical information and references for further study, with especial consideration for the technical qualities of the alphabets figured, and their suitability to various materials and uses. This dual purpose has been steadily kept in view throughout the present volume ; perhaps, it must be said, with some leaning to the practical side.

It is not pretended that this book is, in any sense, a manual of palæography. Such historical notes as were necessary to insure a proper consideration of the examples given, with due regard to the circumstances under which their originals existed, have been compiled with care from good authorities. But it has been felt that this side of the question belonged more properly to those scientists and archæologists whose splendid results are already, in one form or another, before the world ; and that for the audience to whom we appeal, it were better to treat the subject from the standpoint of beauty and utility, rather than that of historical value or antiquarian research.

For this reason Greek characters have been excluded ; while the examples given will, it is hoped, be found in every case to be of actual value, either as offering suggestions for new departures, or as affording authority for the revival of valuable but forgotten forms.

On going more fully into the matter, the material from which selection had to be made was found to

be immense ; and it became inevitable that certain whole classes of writing should receive merely a passing mention. Thus, the charter-hands of the middle ages are represented only by some of their most legible forms, while both personal hand-writing, and the numerous models therefor by writing-masters of later date, have had to be almost entirely disregarded. Typography also has by no means been examined in detail, although an attempt is made to illustrate all its more important phases ; this subject, as well as that of the ornamentation of letters, demanding special treatment quite impossible within our limits. In each of the foregoing instances, however, the list of references given will be found to supply a quite adequate introduction to further study.

As regards theory, an endeavour is made to formulate certain broad principles on which the student may work, both as regards the making of letters and their application to practical use ; and for his sake, also, some of the snares and errors to which a beginner is liable, have been pointed out.

The preparation of this book has been a task of extreme pleasure to the author ; and with one single exception, he has received from everyone with whom it brought him in touch, not only passive courtesy, but an amount of active assistance which it is difficult to acknowledge adequately in mere words. Its inception was due to the editor of the series, who has throughout its execution bestowed upon it such care and thought as an author rarely has the good fortune to meet with.

Many suggestions reached me which want of space alone prevents my using in this, the second edition. It would have been desirable, had circumstances permitted, to have included specimens of the admirable lettering of Messrs. Abbey, Anning Bell, Heywood Sumner, Howard Pyle, and several other designers. But my intention has been to suggest means and methods of study, rather than to sit in judgment on contemporary effort; the works of these artists are largely in the hands of the public to which I appeal; and if that public has not the taste to appreciate their beauties, I can only regret it.

Similarly, it seems well to explain that the examples of lettering applied to various crafts are given as suggestions which may be considerably developed in every instance; and also that the American types represented herein are not chosen as examples of perfection, but as interesting attempts to produce new forms on more or less legitimate lines. As a rare instance of good modern work of its kind, reference might certainly have been made to the medals and plaques by M. Oscar Roty. The fine lettering of monumental brasses, moreover, affords material almost enough for a special monograph; but, on the whole, the student can, with so much ground wherein to work, surely be left to the delights of his own explorations.

For the rest, a few obvious errors are now corrected; and it remains only to thank everyone concerned for the kindness and courtesy with which my efforts have been received.

To Messrs. Walter Crane, Selwyn Image, C. F A. Voysey, Charles Holme, York Powell, and Miss Alice B. Woodward, I am indebted for original drawings made specially for this book.

For material supplied, my thanks are due to Messrs. Grevel, B. T. Batsford, Cassell and Co., Limited, Mr Elkin Matthews, and the editors and publishers of the " Antiquary " and " Building News ; " while Messrs. Lewis F Day, Maurice B. Adams, F R.I.B A., A Whitford Anderson, A.R.I.B.A., and A. N. Prentice, A.R.I.B.A. have kindly allowed the reproduction of specimens of their lettering. For personal assistance, my acknowledgments are very heartily given to Messrrs. H. D. Clifford and W. Giles, for great care and untiring work in connection with the illustrations; to Messrs. F York Powell, G. R. Redgrave, and W H. James Weale, for many valuable suggestions ; to the latter gentleman, with Messrs. G. H. Palmer, C. P. Macaulife, H. Portch, and L. W. Micheletti, of the National Art Library, South Kensington, as well as to Mr. W. W. Watts, of the Museum, for practical help in many directions ; and to the authorities of that institution for the facilities my artists received in their work.

The reproductions from the specimen sheet of Erhard Ratdolt are from a proof kindly supplied by Dr. Conrad Burger to the Bibliographical Society for Mr. Redgrave's monograph on that printer ; and I am indebted for it to the courtesy of Mr. A. W. Pollard, the Hon. Secretary of the Society.   EDWARD F. STRANGE.

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Note.— The objects marked " S.K.M." are in the South Kensington Museum.

ALPHABETS.

CHAPTER I.

F all the evidences of ancient—one might almost say, did it not seem to involve a contradiction of terms —pre-historic civilization which have remained to us, none is so complete, so unaffected by ages of tradition, and so absolutely in its original relation to surrounding humanity, as the little group of alphabets which to-day forms the staple means of expression of the intellectual world.

At the outset of this study, it must be clearly understood that the forms of letters are due to a convention only—but one imposed by the greater intellect on the weaker, with such convincing power as to have all the force of a law, without the sense of restraint and tendency to rebellion which artificial legislation so often produces.

In their inception, letters were to a considerable

extent pictorial; sufficiently so, at all events, to link them with certain well-known objects, the popular representation of which, in ornament, was already practically invariable. The group of alphabets under consideration derives its origin indirectly — but undoubtedly — from Egyptian hieroglyphics; the crude attempts to express thoughts, or rather, in the first instance, to record facts, by means of a series of pictures. It was inevitable that these elemental pictures should, especially in the hands of the Egyptians, become strictly conventionalized; and also that they should gradually assume the quality of syllabic signs rather than of ideograms; a transition which may have been helped somewhat by secretive tendencies on the part of the priests. In this second stage of development, signs seem first to become connected with sounds; a natural association, when both the resemblance to, and sole connection with a concrete object had been lost.

The final stage produced alphabetical signs representing elementary sounds, and so far the Egyptians progressed; the hieroglyphs selected by them for this purpose being, in their cursive or written form, the " source of all existing alphabets."[1]

Without entering into the various theories of evolution propounded at one time or another, it may be shortly stated that modern paleologists have practically agreed that our letters for the

[1] Taylor, " The Alphabet " (London, 1883), vol. i., p. 5; where an exhaustive inquiry into the origin of the various alphabets may be found by those who wish to go deeply into the subject.

most part find their origin in the conventions promulgated for their own convenience by the Egyptian priests (the so-called " Hieratic" script) ; and successively develop through the Phœnician,

A B C D
E F G H
I L M N
O P Q R
S T V X
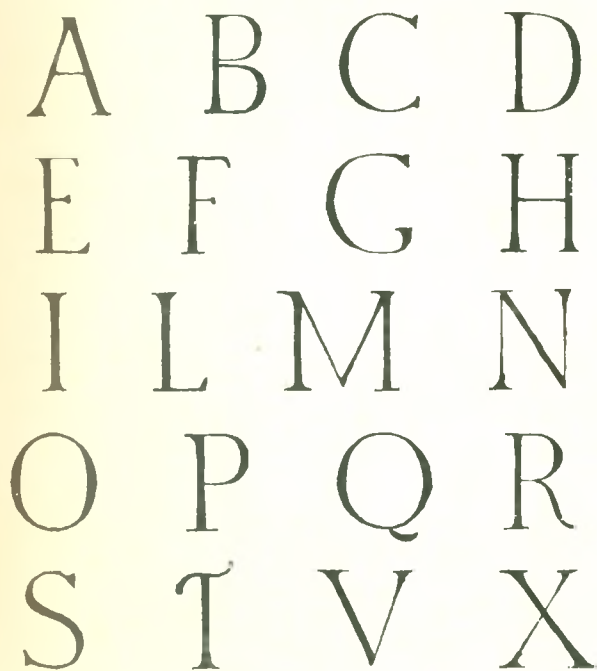
I. ROMAN CAPITALS CARVED IN STONE.

and the dialectical varieties of Greek towards the Eubœan form, which latter, being transplanted into Sicily and Italy by colonies from Chalcis, became the immediate parent of the Roman letters, and practically remains with us to this day.

The oldest forms of Latin lettering are those of majuscule writing; comprising square and rustic capitals on the one hand, and uncials on the

A B C D

E F G

h I L M

N O

P q R S

T U X

Y Z

2. UNCIAL LETTERS (SIXTH CENTURY).

other. The square capitals followed, it will be seen on reference to fig. 1, the lines and proportions so well known ever since; the external angles are invariably right angles, and the curves regular and symmetrical. This alphabet is essen-

tially the ideal one for inscriptions in stone on a grand scale. Its use for this purpose crystallized its forms in the first instance, and with its absolute simplicity, directness, and intelligibility, its mathematical rigidity of proportion and boldness, it remains to this hour a characteristic monument of the grandest period of the Roman nation.

When used in manuscripts, the letters naturally acquire a somewhat different character, becoming more fanciful—or at all events, flexible—as they
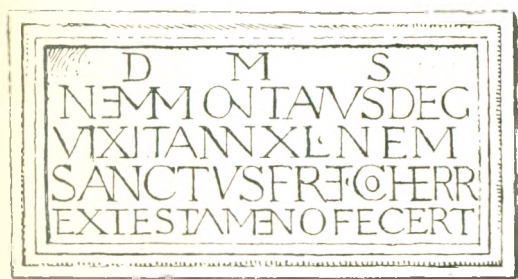
3. ROMANO-BRITISH INSCRIPTION.

respond to the unequal pressure of the reed. In some specimens one already notices a tendency to prolong the F and L, even in their "capital" form; doubtless to distinguish them from the E in one case and the I in the other.

The manuscript form of these capitals has received the curious name of "Rustic" writing, by a palpably absurd and childish analogy with a form of ornament which still occasionally flatters the bad taste of provincials. Its characteristics are not widely different from those which the relaxa-

DE QVOD
OCVLVSNONVIDIT
INCORHOMINIS
SPES
NON deisto
mun doest
NTRA

4. FROM A LATIN MS. ON PAPYRUS (SIXTH CENTURY).

tion due to a flexible instrument might lead one
to expect ; but these variations are so constant
as to constitute a distinct and easily recognizable
style.   As has already been pointed out, the F
and L are somewhat elongated ; a few letters, as
E, X, S, C, have a tendency to become narrow in
proportion to their height ; the finials have a
decided curve, which is also traceable in the body
of the letters R, U, M, S, C, etc. ; while the rectan-

ABCDEFGHII
MNOPQRR
STVXY.
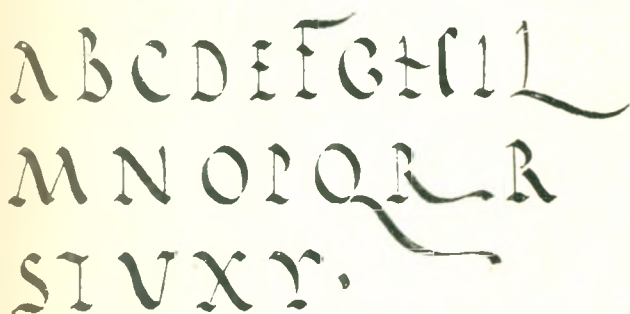
5. RUSTIC CAPITALS (FIFTH CENTURY).

gular principle is still maintained, the limbs of the
letters showing little tendency as yet to widen out.
    There are, however, several details which may
be noted as peculiar to, and characteristic of this
style of writing.   The A has no cross-stroke, and
its second limb is very oblique and thicker than
the first, which is nearly perpendicular, and joins
its fellow below the top of the letter.   U is formed
by two strokes, of which the second is per-
pendicular, and has a tendency to prolongation
below the line of writing, a form which persisted
at all events as late as the ninth century, and is

†INCIPIVNT·LECTIONES·INVICI

LIAS BEATI PETRI APOSTOLI
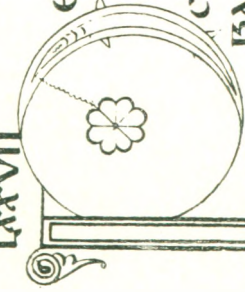
ETRUS AUTEM ET IOHANNES ASCEN
DEBAT IN TEMPLO AD HORAM ORATIO
NIS NONA· ET QUIDAM UIR QUI ERAT
CLAUDUS EX UTERO MATRIS SUAE·
BAIULABATUR QUEM COTIDIE PONE
BANT AD PORTAM TEMPLI QUAE DICITUR SPECI
OSA· UT PETERET ELEMOSYNAM AB INTROEUN
TIBUS IN TEMPLUM

6. FROM A LATIN MS. (SEVENTH CENTURY).

connected with the more modern letter Y; and the loop of the P is slightly open on its lower side.

This writing is very regular and evenly spaced out; but without, in early examples, any delimitation of the words, punctuation being by phrases or sentences only. The stops used are the comma, in its modern form and place, and the full point placed always well above the line, often on a level with the tops of the letters.

Many of the most beautiful of the early Roman manuscripts remaining to us are in this character, which was evidently estimated at a very high value and used accordingly for important works. A well-known work in this script is the Medici "Virgil" in the Laurentian Library at Florence, concerning the acquisition of which many tales have been told; among others that it had been stolen from the Vatican Library at Rome. The facts of the case are concisely given by Silvestre (vol. ii.), and are as follows. About the middle of the sixteenth century, the manuscript belonged to Cardinal Ridolfo Carpi, a contemporary of Pope Paul III. Thence it passed into the hands of the Cardinal del Monte, from whom the Grand Duke Cosmo I. acquired it; sending to negotiate on his behalf Baccio Baldini, his librarian. A copy of the letter written on the occasion to the Cardinal is still extant, bearing date 24 January, 1567; and by such perfectly legitimate means the treasure passed into the custody of Florence, where it has since remained. There is no evidence of its having ever belonged to the Vatican.

Its authenticity and date are also beyond question; an inscription at the end of the " Bucolics," in a different hand to the manuscript itself, bearing witness that this copy of Virgil had been revised and corrected by *Turcius Rufus Apronianus Asterius :* a common proceeding undertaken usually very soon after the completion of the copy. As Apronianus Asterius was consul in 494, this places the date with sufficient exactitude.

The complete alphabet (fig. 5) is taken from a fragment of a manuscript of Sallust in the Vatican, ascribed also to the fifth century.

7. STAMPED INSCRIPTION ON ROMANO-BRITISH PIG OF LEAD.

Although this style of lettering is not without a certain quaintness and interest, it is likely to be of little practical value in the present day ; yet it may be found perhaps to offer some suggestions to a student. But as, with the heavy square capitals, it formed the foundation out of which arose all the beautiful curved forms of the later Roman and mediæval periods, it has seemed worth while to refer to it in some detail.

Uncial letters are, as far as evidence goes, nearly contemporary with the rustic capitals just described. They first made their appearance in

Italy, in some solitary cases, about the second century A.D., but did not come into general use until the fourth.

On a reference to the complete alphabet given (from a Latin Bible of the sixth century), it will be seen that the forms are in the main based on those of square capitals, but with wide differences in the cases of the letters *a, d, e, h, m*, which constitute the characteristic, or "test," letters of the style. Early uncial alphabets are severely simple in construction—essentially the outcome of
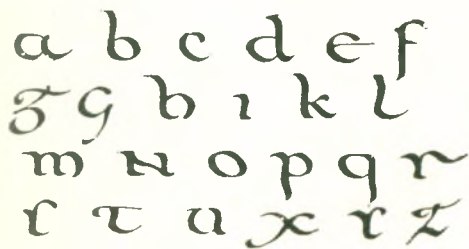
8. HALF-UNCIAL LETTERS.

a firm and bold use of a soft reed or quill, with which they can best be reproduced. But, the curve once introduced, was of itself bound to suggest ornamentation ; and although the style kept its own distinctive character, it became more varied and irregular, losing much of that directness and simplicity which is its chief charm.

An outcome of the preceding is the so-called *Half-Uncial* writing, of which we give an example, as being again of historical rather than artistic value (fig. 8). The shape and setting up of the letters are much changed, and the development of

many later forms can easily be traced, notably T and G with the tail below the line. The linking up of adjacent letters is also interesting.

In due sequence of development it would be necessary at this point to undertake an examination of the various cursive scripts which the
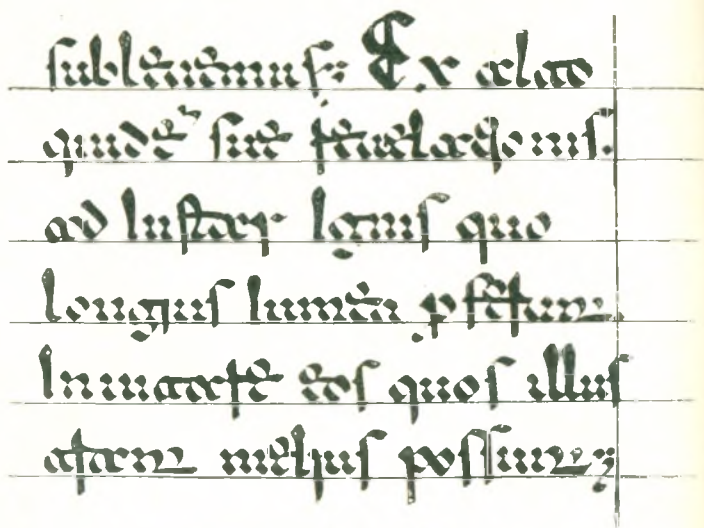
9. LOMBARDIC WRITING, MONASTERY OF LA CAVA
(THIRTEENTH CENTURY).

gradual growth of literature and spread of education produced ; but although of intense interest, indeed indispensable to the paleologist, they are not of sufficient value to a designer to merit his attention. It must suffice to point out that, as with the very beginnings of the alphabet, many of the most characteristic forms have been arrived at, not by derivation from the classic forms of

capitals, but by the everyday experience of cursive writing—involving a natural tendency to the survival of the most convenient.

The first great advance in this direction was the habit of linking the letters together, which began perhaps with the formation of certain combinations—monograms in fact—in the writing of rustic capitals. With a running hand this practice became a necessity, and had its consequence in the production of loops in letters with limbs above or below the line ; and the two shapes of the letter *e*, one derived from the capital, the other a two-stroke combination, which has lasted till to-day in German script ; m and n assumed also their later minuscule forms, being simply produced by linking the four or three strokes (I I I I, I I I) at first used in cursive writing, while r and s also developed, under these circumstances, their well-known dual forms.

In the fifth century we note the first appearance of that class of stiff formal hands devoted to various legal and official purposes, a fuller account of which will be found on p. 42, where the whole series is treated of together.

An important result of the popularization of cursive writing was the final differentiation of capital or majuscule, from small or minuscule letters, and the gradual growth of complete alphabets of forms exclusively appropriated to the latter. The use of the initial in Roman lettering began about the fifth or sixth century, although to a very much less extent than it reached later ; but minuscule forms do not appear before the

AA B C D
E F G H J ʒ
L M M N H
O P Q q
R S T U V
X Y Z &

10. LOMBARDIC CAPITALS (THIRTEENTH CENTURY).

seventh century, and did not attain importance
until the eighth.

By this time Rome had ceased to be the only
centre of literature ; and if it had, on the other
hand, begun to gain in religion what was lost to it
in other matters, that very fact would alone tend,
to an expansion rather than a concentration of
educational influence. So that with the final de-
velopment of all writing into the co-existent forms
of capital and small letters, we come for the first
time face to face with a new and overwhelming
power—that of nationality, and it is necessary
henceforward to treat of the various alphabets in
connection with the localities wherein they existed.

Setting aside for the present, Irish and Anglo-
Saxon writing, which require special consideration,
we will deal first with the three principal schools
arising out of the old Roman texts, the Lombardic,
Visigothic, and Merovingian.

Lombardic writing was used first, as its name
suggests, in Northern Italy, but attained its greatest
excellence in the twelfth century in the monasteries
of Monte Cassino, near Naples, and La Cava,
near Salerno. The alphabet given is one of great
beauty, and it will be worth while to note the
characteristic treatment of the letters a, e, g, m, n, u,
the construction of which, and method of grouping,
can also be well seen from the facsimile of a portion
of a manuscript of the thirteenth century, illus-
trated in fig. 10. Lombardic writing, at its best,
preserves much of the feeling of the good uncials
of the sixth and seventh centuries ; it is still curvi-
linear, although the uneven thickening of the belly

of the curve gives it some distinction, which afterwards became a mere distortion, and was finally exaggerated to comparative illegibility.

The second of the minuscule hands, Visigothic, had its home in Spain. It is similar in many respects to the Lombardic style just dealt with— and with the Merovingian, or Frankish, is note-
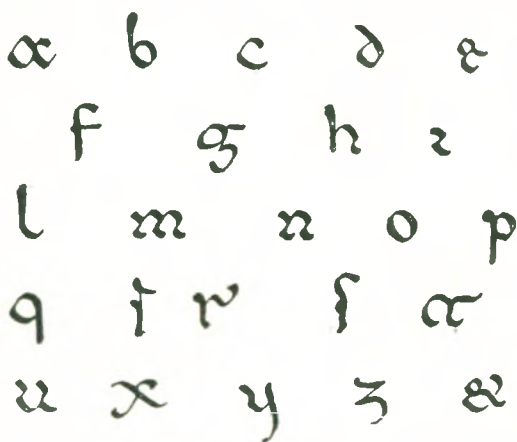
11. FROM A LOMBARDIC MS. OF THE MONASTERY OF LA CAVA.

worthy, from a designer's point of view only, for the curious tendency to extreme elongation of the limbs of the letters—a tendency which decidedly adds a certain quaintness, and which in special circumstances might still be used with some decorative effect, remembering especially what has been done by Saracenic artists in the same direction with Cufic inscriptions (fig. 12).

There now remains for consideration the writing

INNE DN INEPTOPSELM

PREFATIONS INQVA

EXPRIMITVR HVMILS

DEVOTIO ATQVE PIA

CONFESSIO

Ds lumen aerum. qui In lumine
omnem hominem uenientem
In hunc mundum · Ds qui dat
sapientiam paruulis. In sipientes q
conuocas' ui ambulat in peruiam
prudentiae Ds qui el n mundo fuers
mundum. et a dollens peccata.
lustificaus sine opere peccatoribus.

12. VISIGOTHIC WRITING (TENTH CENTURY).

C

of the Irish and English monks during the periods
dealt with above ; a series of alphabets at once
among the most beautiful, and—using the word

13. PAGE FROM THE BOOK OF KELLS (IRISH).

advisedly—the most original in the history of
calligraphy.

Its origin has formed the subject of an immense

amount of discussion among paleologists; and is even now veiled in some obscurity, perhaps owing to a slight tendency to exaggerate accidental differences or resemblances in support of one theory or another. It is needless for our purpose to enter into any detailed consideration of the merits of the controversy, or even to give the heads of it; Dr. Maunde Thompson sums up the matter very concisely. He says,[1] " Ireland borrowed the types for her handwriting from the manuscripts which the Roman missionaries brought with them "—in the fifth century—" and we must assume that the greater number of these manuscripts were written in the half-uncial character, and that there was an unusually scanty number of uncial manuscripts among the works thus imported ; otherwise it is difficult to account for the development of the Irish hand on the line which it followed."

This theory explains the coincidences which are found in a comparison of early Irish with continental manuscripts, of so many and varied places and dates. When the model was once arrived at, the Irish scribes, with a conservatism due both to their earnestness and their isolation, carefully preserved it ; but as they developed a nicety and precision of workmanship which is unequalled in the history of penmanship, they gradually perfected its form on the old lines, with such variations as were of internal and not external origin, into the pure and beautiful lettering of the Book of

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[1] "Greek and Latin Paleography," p. 236. London, 1893.

golgocha

α Λ b c d ꝺ

e f ᵹ h

ı l m n u

o p q ꞃ s f

ꞇ u ꞃ

x ꞅ ꝥ

14. FROM THE BOOK OF KELLS (IRISH).

Kells and other manuscripts of about the same period.

We select as a typical specimen of Irish half-uncial writing, an alphabet from the splendid manuscript just mentioned, the copy of the Gospels known as the Book of Kells, now preserved in the Library of Trinity College, Dublin.[1] This book,

Ie-exaudi orationem meam
& clamor meus adte-ueniat
Non auertas faciem tuam ame- inquacumq
die tribulor·inclina adme auremtuam
Quacumquedie-inuocauioce·uelocit exaudime-
Quia defecerunt sicut fumus ches mei
tossa mea sicut gremium aruerunt
Paussum est utfoenum&aruntcormeum
quia oblitus sum comedere panem meum
Auore gemitus mei adhesit ossuiin carniincae-
Similis factus sum pellicano solitudinis

15. ANGLO-SAXON WRITING (SEVENTH CENTURY).

which for a long time was attributed to the sixth century, and even to the hand of Saint Columba himself, is now, with every appearance of authenticity, ascribed to the end of the seventh century. It is decorated with initials of marvellous skill and

[1] The most useful reproductions of the Book of Kells are in the "National Manuscripts of Ireland," vol. i. plates vii.-xvii. (1874).
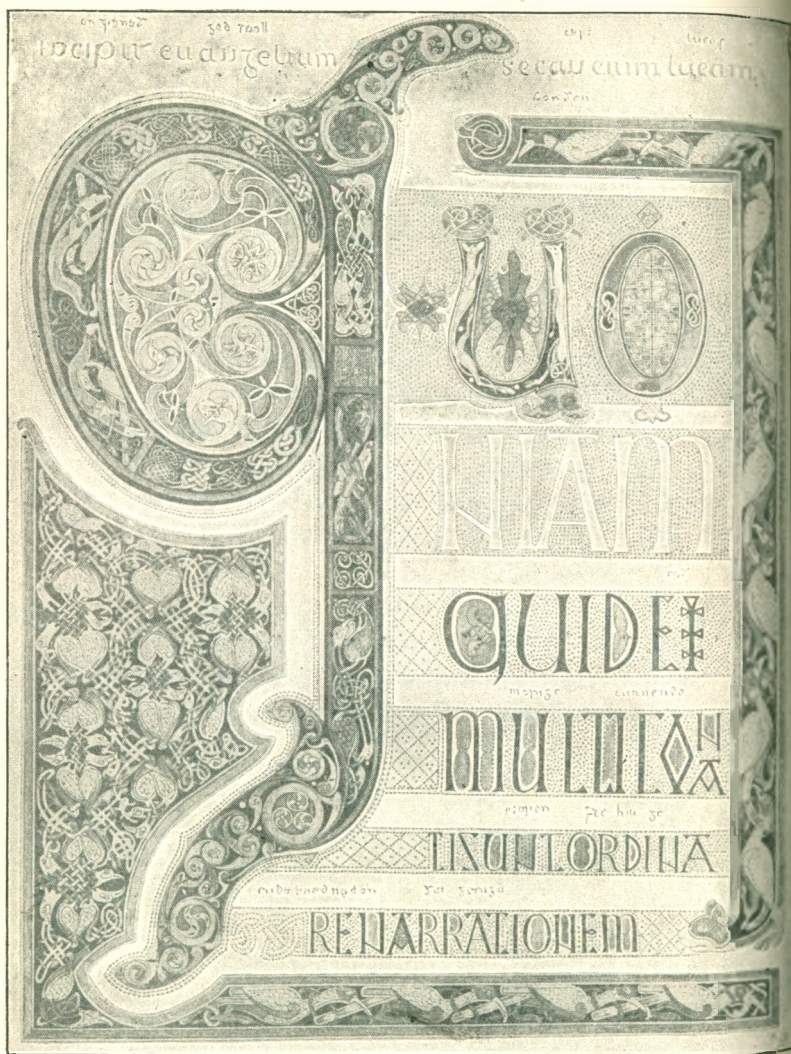
16. A PAGE FROM THE GOSPEL OF ST. CUTHBERT (ANGLO-SAXON, SEVENTH CENTURY).

ingenuity, the study of the ornament and symbolism of which would alone furnish material for a text-book of considerable bulk; but the body of lettering, with almost dramatic taste, has been kept in extreme simplicity. An examination will show it to be half-uncial in character; that is, composed of a mixture of uncial and minuscule letters (see above, fig 8), but so perfectly blended that if the
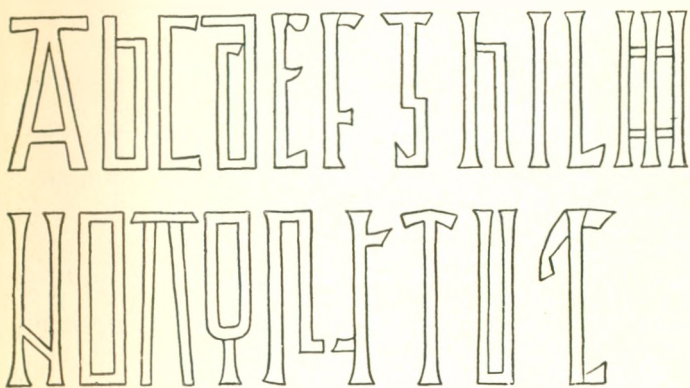
17. SQUARE CAPITALS (ANGLO-SAXON, SEVENTH CENTURY).

experiment be tried of replacing the b, for example, with its pure uncial form, the result will appear quite incongruous—in itself a fair test at any time of the *consistency of style* of an alphabet. The forms are without exception quite intelligible, and can be used at the present time without loss of legibility; of course, in the case of the dual forms of n and s, selection should be made of the modern survivor. The student should, however, note the peculiarities of b, l, f, z, and *ct*, as also the regu-

larity of spacing and extreme reticence in the use
of ornamental flourishes or terminations.

This round hand was not the only one used in
Ireland in the middle ages ; there being also a
pointed minuscule script, derived from similar
sources but much inferior in beauty and modern
utility.

In England the art of writing followed the reli-
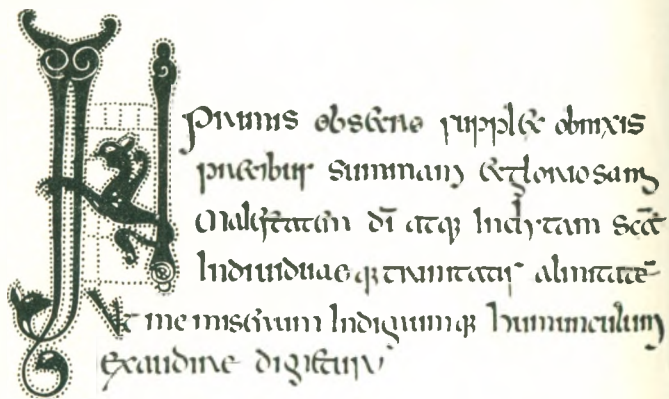
18. ENGLISH MS. (EIGHTH CENTURY).

gious movements of the time, and by reason of the
settlements of Irish missionaries in this country in
the seventh century, the first English manuscripts
are practically the same in character as contempo-
rary Irish work. An example worth referring to
is the famous " Durham Book " in the British
Museum,[1] ascribed to Bishop Eadfrith of Lindis-
farne, *c.* 700 A.D.

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[1] Palæographical Society. Publications, i. pl. 3-6, 22.

This writing, however, gradually formed characteristics of its own, becoming, if less bold, yet more fanciful and elegant; and influenced by French
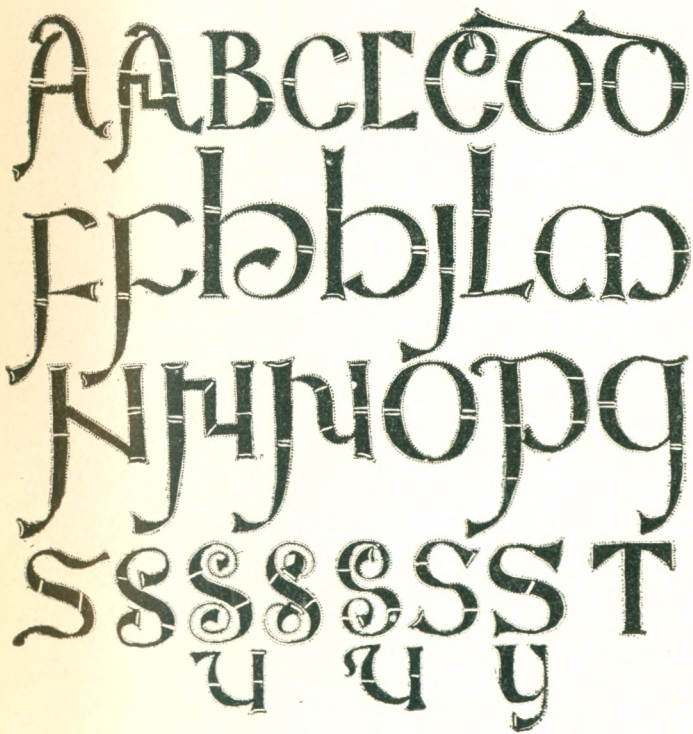
19. CAPITALS FROM THE "RULE OF ST. BENEDICT" (SIXTH CENTURY).

feeling and taste, gradually lost much of its resemblance to its parent types, acquiring a superficial similarity to some of the later Gothic forms (see figs. 15 and 18).

Before leaving the subject of the Irish and Anglo-Saxon mediæval alphabets, it may be worth while to draw attention to an almost romantic survival pointed out by Taylor.[1] The Runic letter *thorn* þ (th) was one gradually incorporated into the Irish alphabet, and persisted up to the eighteenth century in the common abbreviation of the word "the," y^e. This letter had its origin in the Greek *delta*, and "after making the round of Europe by the northern seas, rejoined in England the other letters of the Greek alphabet which had come by the Mediterranean."

We may here perhaps, for the sake of convenience, note also the survival to modern times of the Irish and Anglo-Saxon alphabets—a curious instance of the tenacity of tradition, when one considers the slender amount of current literature by which they might hope to be promulgated : but for which the splendid instinct of nationality native to the Celtic races must of course be thanked. The letters are of much beauty even in the meagre invariability of type ; and for æsthetic reasons alone, one is bound to regret that their use is not wider.

[1] Taylor, "The Alphabet," ii. p. 179. 1883.

CHAPTER II.

THE MIDDLE AGES.

IN the preceding chapter the necessity of completing our notice of the Irish and English schools of writing has led us chronologically somewhat in advance of the subject; but it seemed desirable to include therein all those schools with classical forms, as containing in themselves the beginnings, to a great extent, of what was later to become the dominant fashion both on the continent and in these islands.

In 796 an Englishman, Alcuin, of York, became Abbot of the Convent St. Martin at Tours. A famous scholar, trained in the schools of Northumbria (then among the most notable centres of literary culture), and, for the age, widely travelled, he had been selected by Charlemagne as his chief adviser in the great educational revival instituted by that monarch. Under him Tours became especially famous for the excellence of its calligraphy, a result called for by the decree of the emperor commanding a general revision of church books;

INCPNT CAPĪ
DIALOGI; IꞀꞀꞀ;
UBI MULTITUDO HOMI
NUM INSPERATA OCCURRIT
audire & allum dēscīmar
tiniuirtutibus locuturo
Ubi puellam duodecennem ab
utero mutam curauit
Ubi oleum subeius benedictio
necreuit Etam pulla cumo
leo quod benedixerat super

a cause of widespread activity among the manu-
script writers of the empire.

The text introduced by Alcuin was naturally of
English origin ; but, transplanted to a foreign soil,

A A A B C D D

E F G h I K L

M M N O P q

R S T U V X

Y Z
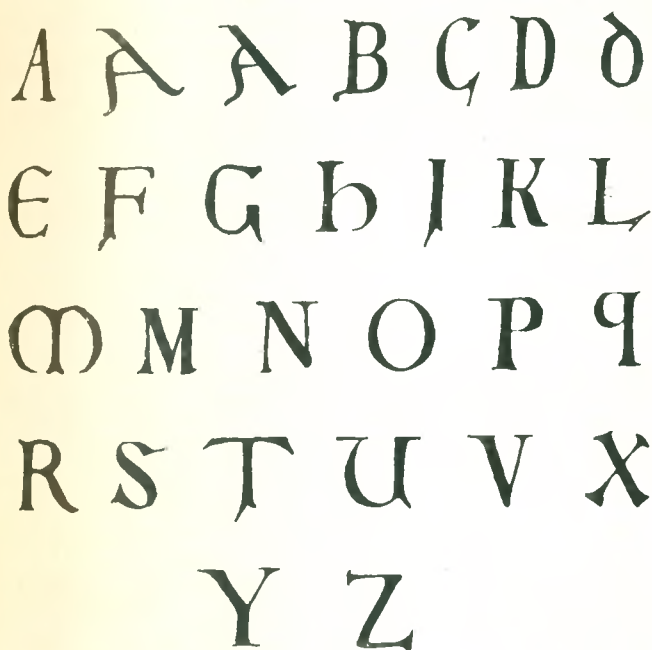
21. VERSAL LETTERS (TENTH CENTURY).

and developed by a scholar whose main charac-
teristic seems to have been his cosmopolitanism,
it took unto itself many of the best features of the
classical hands of the sixth century, together with
suggestions from current French and Italian hands ;
and resulted in a half-uncial and minuscule of great

breadth of treatment and beauty, combined with economy of space, and legibility superior to any earlier script in use. To these hands is given the distinctive name of Caroline.

Fig. 20 is a very fine example of capital and half-uncial writing, from a manuscript of Sulpicius Severus of the early ninth century, preserved at Quedlinburg, and dealt with more minutely by Delisle.[1]
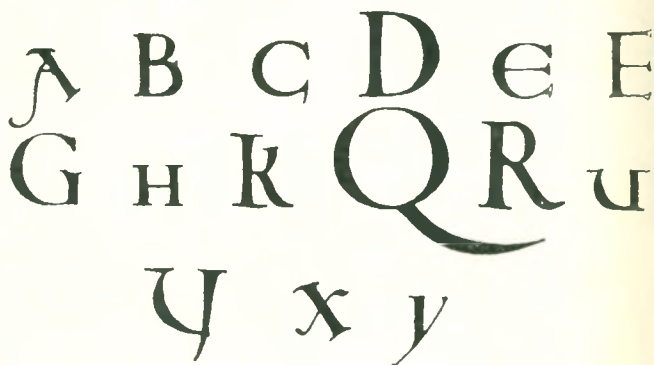
22. INITIAL LETTERS (TENTH CENTURY).

The historical importance of these hands cannot be overrated ; and, although on this occasion the designer will probably study them only for their intrinsic merit, it is advisable not to lose sight of the other side of the question.

The qualities they possess, and which have already been indicated, and the immense influence and prestige which the imperial support given to

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[1] Delisle (Ch.), " Mém. sur l'école caligraphique de Tours ... siècle." Paris (1885).
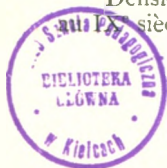
Tours procured for its productions, rapidly extended throughout the civilized world ; and it may be shortly stated that the Caroline lettering thus originated, became the basis from which all other European hands were developed until the invention of printing, and even then the immediate authority for the shape of many of the types— a matter treated more fully in its place further on.

The period extending from the reign of Charlemagne to the thirteenth century was a time of transition. The standard Caroline hand, in different parts of the empire, gradually developed in different directions, so as to again acquire varying national characteristics ; but at the same time, with a general tendency to loss of breadth, and substitution therefor of a regular angularity ; so that towards the end of the twelfth century was produced the class of letters to which the name of Gothic has by pretty general consent been given, and which reached in the following century its greatest perfection.

During this period also further important changes took place. The use of capitals became more extended ; and in the hands of the miniaturists acquired great importance, and underwent much variation of form ; so that from this cause arise many alphabets of initials widely differing— apart from all question of ornamentation—from the standard forms in use. It is, however, to be borne in mind that, with such unimportant variations of proportion or treatment as the fancy of individual scribes dictated, the square Roman

23. INITIAL LETTERS (THIRTEENTH-FOURTEENTH CENTURY).

24. INITIAL LETTERS (NINTH CENTURY).

D

capitals properly so-called, remained constantly in use, and are often of great elegance.

Another important point is the superior legibility obtained by increased space between separate words.

The depth and solidarity of the Roman influence is shown in nothing to so great an extent as in the persistency of the characters used by their scribes, among all the nations at one time or another under the rule of the empire. All writing was in the hands of two classes only; and churchmen combined with law-men to maintain in their integrity the symbols in which doctrine and precept had been handed down to them. So long as Rome was mistress she dominated the world of letters; with the dispersion of her power into new centres, smaller, influenced by new men and new ideas, and affected by local circumstances in entirely new directions, it would have been reasonable to expect the rapid growth of a whole series of alphabets, differing widely and radically from each other. This, however, did not by any means happen; the conservatism of the literary classes was so strong, that not until the thirteenth century do we find essential changes in the intrinsic form of letters, other than the gradual growth of ornament at the hands of the illuminators and miniaturists; and that expansion, so to speak, and facility which naturally accompanied the practice of an increasing literary cultivation.

By the thirteenth century, then, a new series of alphabets had arisen out of the ruins of the Caroline minuscule. The curves by slow degrees

A B C D D E E E
F F F G G G H
H H H H I I I J R
R R L M M M
M M M N N N O
O P P R R R S S
Y T U U U V V V
W W Y Y Z Z

almost entirely vanished, and their places were taken by straight lines, at first of scarcely varying thickness, but gradually evolving a fine hair-line for the sloping portions of the letters, while emphasizing the thickness of the perpendicular limbs. Under this influence new alphabets of initials were again produced in such increasing profusion, that it now becomes convenient to throw aside for

26. FROM AN INCISED SLATE (A.D. 1296).

a short space the attempt at historical sequence hitherto maintained, and consider some examples of alphabets of the later middle ages as they arise, with more particular reference to their intrinsic merit and the peculiar circumstances affecting them.

Fig. 26 is a nearly complete alphabet of so-called Lombardic capitals, such as were especially used for inscriptions in metal and stone, taken from the monument of Nenkinus de Gotheim,

PALME

BCD

GHIK

NOQRV

ST

UWX:

27. FROM AN INCISED BRASS (A.D. 1327).

dated 1296, in the church of the little village of Gothem in Belgium.

Of great simplicity and boldness, its suitability to the material, slate, in which it is cut, is at once evident. The letters are of unequal merit, the R being perhaps the weakest; but they will be found to combine well, a quality too often over-looked in considering an alphabet piecemeal. And

Jnapiens qz similiter a dextro angulo oziencali alphabecu latine scribat usq; insimilstum angulum occidencalem.

A·B·C·D·E·F·G·H·I·K·L·M· N·O·P·Q·R·S·T·U·X·Y·Z·

Jstud ponnficale fean scribi dris laurennus Episcopus annsiodozensis ozdinis fratuum pdicatozu. Anno dni ao. cccc. xxxvi. et fuit compleru quinta die Junii.

28. FROM A MANUSCRIPT (A.D. 1436).

the unusual rotundity of many of the curves, as for instance in X and K, arises from the necessity of avoiding as far as possible, sharp angles of incidence, which in slate would be liable to chip away.

An example of somewhat later date is illustrated in fig. 27, for purposes of comparison with the last specimen. These letters, also Lombardic in character, are taken from a Swedish brass of somewhat later date (1327) in the church of

Vester Aoker near Upsala. The difference in treatment arising from the substitution of metal for stone is very noticeable. In the latter, the fanciful curves made use of in A (a letter curiously approaching the Roman form, and on that account not to be used without care), G, and other letters, would of course have been, if not impossible, at all events of little practical value. The characters also combine very effectively.

With the two foregoing examples may not unprofitably be placed the alphabet of capitals illustrated

ABCÆFGHIKLM
NOPORSTYVX

29. FROM A SPANISH MS. (EIGHTH CENTURY).

in fig. 28, taken from a manuscript in the Bibliothèque Nationale at Paris. The date of this writing is 1436.

It has been already pointed out that the square Roman capitals persisted throughout all other changes and developments. But in many cases, while preserving their form, they acquired a certain characterization which is well worth attention. This was especially the case in Spain, where the Latin influence was more powerful than elsewhere; but where, on the other hand, it came in direct contact with the marvellous decorative instinct of

the Moors.   All Spanish writing has a peculiar
quality, which must be attributed to these two
causes.   The letters suggest sometimes the mag-
nificent severity of old Saracenic inscriptions;
sometimes the timid grace of early Christian
grave inscriptions.   Of the latter class is fig. 29,
an alphabet taken from a manuscript of the eighth
century—somewhat out of its order here, perhaps,
but so placed with a view to its derivatives, or at
all events successors, rather than its own merits.
It shows some curious variants from accepted

ABCΟЄFGɦIЈKL
SℛℛOPIRSTUVX

30. FROM A SPANISH MS. (TWELFTH CENTURY).

standards.   *D, E, Q,* and *U,* all deserve study—
the form of N is often met with at the time, and is
one which might well be revived for decorative
purposes ; indeed, the whole alphabet commends
itself very strongly to this end.

Fig. 30, also from a Spanish manuscript, is of
later date, having its origin in the twelfth century.
This is simply a mixture of capitals and uncials,
but still with much the same character as the last
example.   The H seems somewhat incongruous,
but the other curved letters appeal forcibly to us
by their beauty and simplicity.   It is essentially a
title-page alphabet, as modern uses go.

Fig. 31 is an alphabet of capitals from a large seal, dated 1383, of John I. of Leon and Castile, and is shown especially as a good specimen of what is suitable for that purpose. The letters

31. FROM A SPANISH SEAL (1383).

lend themselves easily and gracefully both to the centring necessary in a circular inscription, and to combination with each other; while they are sufficiently bold and well defined to give a clear and unmistakable impression. A feature to be observed, in addition, is the mutual protection ob-

tained by massing letters in this manner on the outer edge of a seal, and the harmony of the style with the heraldic devices which will almost invariably occupy the centre, a point so often overlooked by modern die-sinkers.
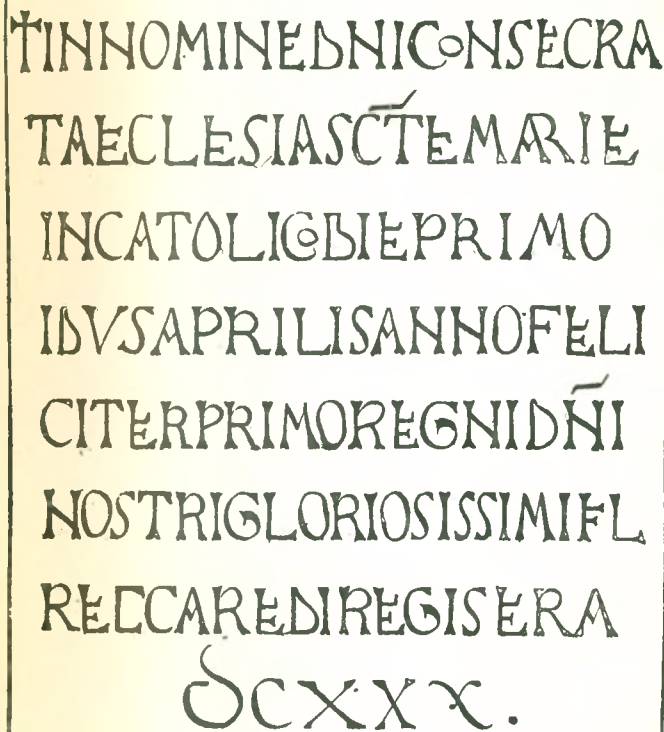
Fig. 32, a portion of the dedicatory inscription of the Cathedral of Toledo, is a good specimen of what may be done in the way of variation, contraction, or linking up of the Hispano-Roman capitals; practices which were too often carried to great excess, to the confusion of modern paleographers, but which here appear not to go beyond the limits of artistic taste and legibility.

So far, very little reference has been made to the cursive, or ordinary running hand, as opposed to the book-hands of the manuscript writers. And for the most part the subject is beyond the scope of this book, being quite too dependent on individual idiosyncrasy, as well as too illegible and uncertain in form for modern use. But, out of it, gradually arose the various *écritures diplomatiques*—the scripts used by the Papal and other Chanceries, the charter-hands of royal courts, and the legal " engrossing " hands, which still linger with us. A few of these demand a passing word, and it may best, perhaps, be said before losing touch with those alphabets of the mediæval ages from which they separated.

As a script with a distinctive character of its own, diplomatic writing, as we may for convenience term the whole class, made its first appearance in the Papal Chancery about the end of the eighth century. It was a round, legible hand; not

strictly deserving the term " cursive," for the letters
were carefully and laboriously formed, and at

TINNOMINEDNICONSECRA
TAECLESIASCTEMARIE
INCATOLICBIEPRIMO
IDVSAPRILISANNOFELI
CITERPRIMOREGNIDÑI
NOSTRIGLORIOSISSIMIFL
RECCAREDIREGISERA
OCXXX.

32. DEDICATORY INSCRIPTION OF THE CATHEDRAL OF
TOLEDO (DRAWN BY C. RODRIGUEZ).

first rarely joined up. It also had a marked ten-
dency to a lengthening of the limbs of such letters
as b, d, l, and this soon became exaggerated into

a mere deformity and assisted in that illegibility which, if not immediately aimed at, was at all events most certainly not discouraged. With the general progress of writing, however, the diplomatic hands changed also; retaining always a distinctive character. Rather as a curiosity than for its practical value, we give a specimen from an imperial charter of the twelfth century; this is fairly clear, and some of the letters have really

33. ÉCRITURE DIPLOMATIQUE (A.D. 1119).

good qualities. Mention may also be made of the *Littera Sancti Petri* adopted by Clement VIII. in 1592, and used even up to 1879; a character which, Dr. Maunde Thompson remarks, "appears to have been invented for the purpose of baffling the initiated."

In England, also, the charter-hands rapidly separated themselves from those in vulgar and ecclesiastical use. They were based on foreign forms naturalized in this country by the Norman

kings ; and, in a disposition to encourage the dis-
proportionate lengthening of parts of letters above
mentioned, reveal at once their paternity.

We also give an alphabet (fig. 34), which,
although systematized, and perhaps not so scienti-
fically accurate as a paleographer would desire, is
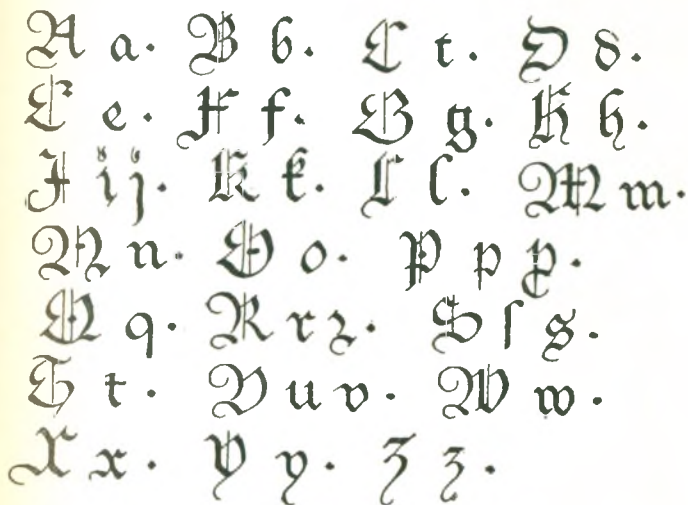
34. ENGLISH CHANCERY HAND.

sufficiently so for our purposes. It will be found
quite practicable, and may offer suggestions to
a writer of inscriptions.

These characters began to show a resemblance
to our modern engrossing hand in the early part
of the seventeenth century

Another point of historical interest belonging to
this period is the question of the Arabic numerals.
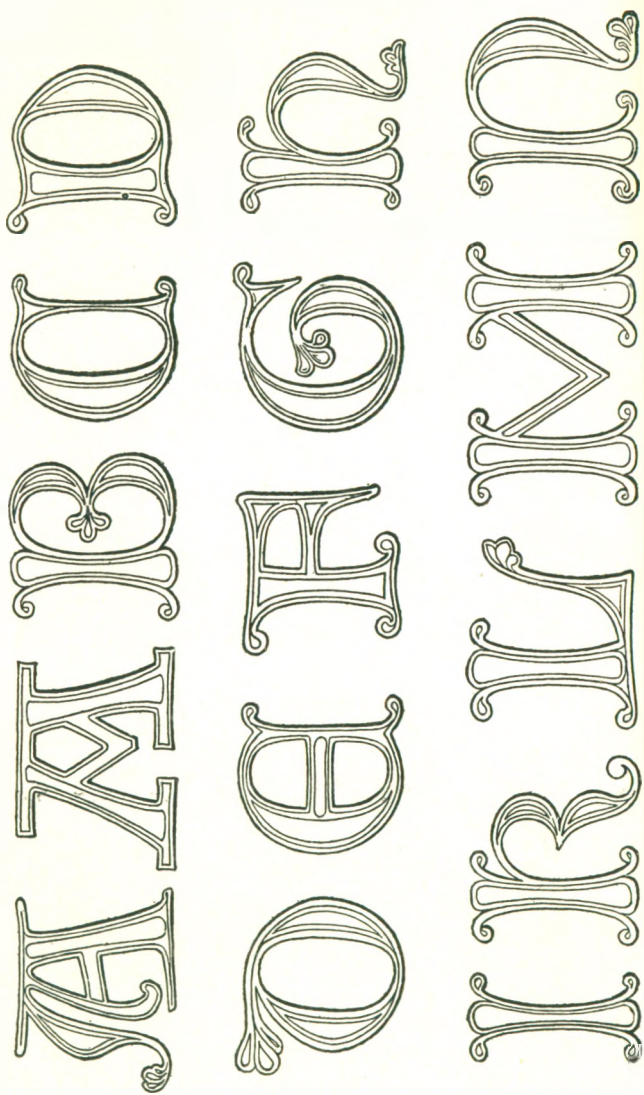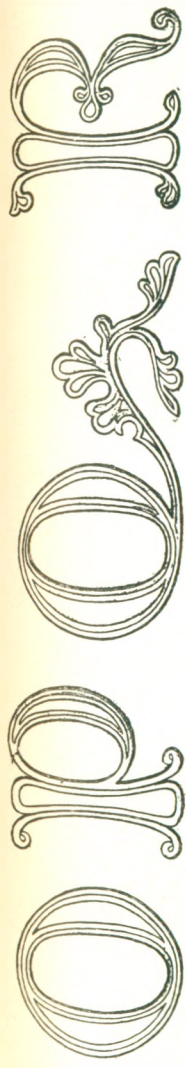
35. FROM THE TOMB OF HENRY III, WESTMINSTER ABBEY (A.D. 1272 C.).

Legend for a long time attributed their introduction into Europe to Pope Silvester II. (999-1003);
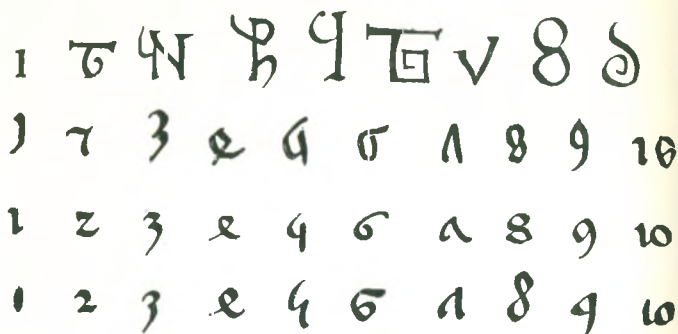
36. NUMERALS (TWELFTH, THIRTEENTH, FOURTEENTH, AND FIFTEENTH CENTURIES).

but with apparently no further authority than the fact that he is known to have used an abacus with
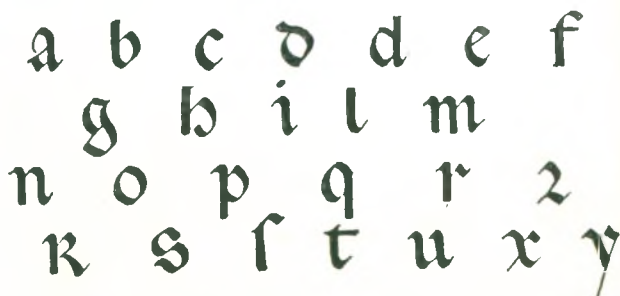
37. FROM AN ITALIAN MANUSCRIPT (FOURTEENTH CENTURY).

the Arabic zero. The truth of the matter seems to be, that the Arabs received this system of numeration from India in the eighth century, and largely

developed it ; but the numerals do not begin to make their appearance in European manuscripts until the twelfth. Our illustration (fig. 34) shows a series taken from manuscripts of the twelfth, thirteenth, fourteenth, and first half of the fifteenth centuries respectively ; and sufficiently explain their evolution.

It may also be of value to allude in this place to the origin of the lettering still in use to represent dates, etc. 1000 was represented by the Greek, *phi* Φ, habitually written CIƆ, which from careless lettering and a false analogy, was soon identified with ᛖ or M, and accounted for as the initial letter of *mille*. Similarly, 500 was represented by half *phi*, soon identified with the letter D ; 100, by ⊙ and thus C, the development being again aided by its being the initial letter of *centum ;* 50, by a Chalcidian letter *chi* ↓, altered into ⊥ and thus L ; while the symbol for 10, X, is derived possibly from the archaic Greek letter ⊞, which furnished us also with the later S.

Another interesting development of the middle ages was the gradual differentiation of U and V, and I and J. In the first case, the two forms were practically interchangeable till about the tenth century, when a custom gradually arose of using V as the initial and U as the medial letter. Again, towards the fifteenth century, the ornamental treatment of the initial I, had a tendency to lengthen it, and furnish it with a finial curve turned to the left, as a matter of convenience, away from the main body of lettering. In this manner was produced the additional letter J.

38. GOTHIC CAPITALS FROM THE TOMB OF RICHARD II.,
IN WESTMINSTER ABBEY (c. A.D. 1400).
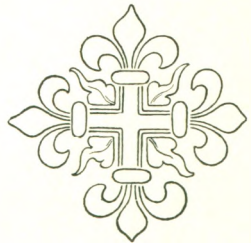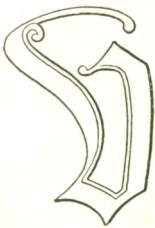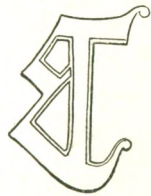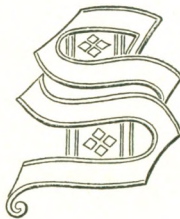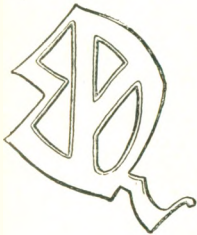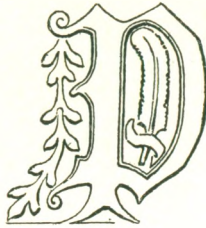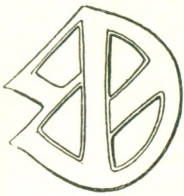
Considerations of euphony, attached to both these productions, as initials, the value of consonants; while the original forms having always, as medial letters, the function of vowels to perform, survived without essential change.

39. FROM THE FONT AT HILDESHEIM CAST BRASS (A.D. 1260.)

CHAPTER III.

HE universal movement of unrest which made itself felt during the later middle ages, had a natural result in the awakening of a wider and more general demand for information. But there existed no adequate means for supplying this. A certain traffic had sprung up, first in playing cards, rudely cut on wood with symbols and even letters ; then in religious pictures executed in the same way, latterly with inscriptions engraved thereon. The advantages of this process were soon perceived, and adopted by calligraphers desirous of producing work in large quantity and at a cheap rate. In the second quarter of the fifteenth century, many of these xylographic books made their appearance : to which, as in a way representing the first tangible beginnings of both printing and engraving, is given the generic name of *Incunabuli*.

These books were engraved, page by page, on blocks of wood ; printed *au frotton*, *i.e.*, by laying paper on the inked block and rubbing off

Repofitio quid eft: Par lo̹a
rtionis que p̱pofita alijs par
tibuȝ o̹ato̹is fignificationẽ
eaȝ aut complet. aut mutat
aut minuit. P̱repofitioi quot accidũt.
Uuuȝ. Quid: Cafus tm̃. Quot cafus
Duo: Qui: Flexis ꝛ ablativis. Da p̱po-
fitiones acc̃ cafus: ut ad. apud. ante
aduerfum. cis. citra. circũ. circa. cotra.
erga. extra. inter. intra. infra. iuxta ob
pone. per. ꝑe. p̱ter. fecdm. poft. trans
ultra. p̱reter. fupra. circiter. ufȹ. fecus
penes. Quõ dicimus enĩ: Ad patrem
aput villa. ante edes. aduerfum inimi
cos. cis renũ. citra fo̹ũ. circũ vicino
circa templũ. contra hoftes. erga ꝓpin
quios. extra terminos. inter naues. in
tra menia. infra tectũ. iuxta macellũ
ob augꝰiũ. pone tribunal. ꝑ parietem
ꝑe feneftrã. ꝑter difciplinã fecdm fo

the impression—a method, it may be noted in passing, never discarded by Japanese xylographers—and the sheets were finished and coloured by hand. Except in the similarity of the mechanical result obtained, they have no claim to be considered as printed matter; they were the result of a labour-saving device applied to the production of manuscripts, for which they were no

41. FLEMISH WRITING (FIFTEENTH CENTURY).

doubt often palmed off on the ignorant. The letters in general use on them, were of the current Gothic types, as may be supposed somewhat coarsely and heavily cut, though often not without skill. Our example is from a Latin syntax of Ælius Donatus, the original of which is in the Bibliothèque Nationale at Paris ; and will sufficiently show the character of the lettering generally employed.

Into the apparently interminable discussion as
to the invention of printing, there is no necessity
to go at length, our concern being with the cha-
racters employed and their present value.   But to
fully appreciate these, one must consider the con-
ditions under which they are produced, and the
limitations of form thereby imposed.

The nature of type is fairly well understood, and
it is to be noted that from the second half of the
fifteenth century to the present day, it has under-

42. CAPITALS (FIFTEENTH CENTURY).

gone no intrinsic change which could practically
affect the resulting impressions.   The only move-
ments have been modern substitutions of machinery
for type-founding, which embodied the old prin-
ciples of the craftsman who cast each individual
letter by hand, a process which survived so late as
1838 (De Vinne); and to him alone, whoever he may
have been, who first conceived it, must be awarded
all the honour of being the inventor of printing.

The various claimants for the honour may be
shortly named in connection with the alphabet
given to illustrate the period (fig. 43).

A certain Laurent Coster, of Haarlem, was put forward for upwards of two centuries, as the inventor of both typography and xylography. It is sufficient to say that the whole claim was absolutely disproved, and shown to rest on not a single shred of reliable evidence, by Dr. A. Van der Linde in 1869-70.

John Gutenberg, of Mentz, has been, with much more probability, but without any quite definite evidence, also regarded as the inventor of the art of printing with movable types; and around him too has grown up a detailed legend, supported by

43. TYPE: J. GUTENBERG (FIFTEENTH CENTURY).

various plausible theories, forged documents, and unwarranted assertions. All that can be safely said concerning him is, that he was undoubtedly established in Mentz, *as a printer*, in 1455, and that he may have been one of two printers known to have worked in that city as early as November 15th, 1454, the other being perhaps Peter (Schœffer) de Gernsheim. And beyond this, very little, except that much of his later history has slight evidence to support it; the list of books ascribed to him having also been reduced by Mr. Hessels, who made a most thorough investigation of the matter, to very small dimensions.

We give (fig. 43) an alphabet of Gothic

capitals attributed to Gutenberg, which is re-
markable for its beauty. Fig. 44 is a drawing
(enlarged) of type used in the "Tractatus de
Custodia Linguæ" of Johannis Gerson; printed by
Peter Schœffer at Mentz, in 1475. It is a good
instance of the composite value, so to speak, of
letters which individually are remarkable for little
beyond their proportion.

Peter Schœffer was born at Gernsheim on the
Rhine about 1430, and was a student at Paris in
1449. He became connected with Fust and
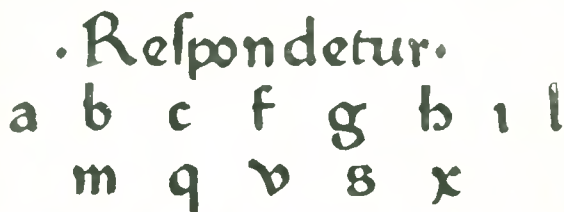
44. TYPE: PETER SCHŒFFER (MENTZ, 1475).

Gutenberg probably as a proof reader, there being
little authority for the statement sometimes made
that he was the skilled calligrapher who must
have designed some of the beautiful types used
by those printers. Fig. 44 is a specimen of his
work. On the separation of Fust from Guten-
berg, Schœffer remained with the former, after
whose death he carried on the business. His last
work was a Psalter dated 1502, in which year he
died.

Other early printers have at one time or another
been associated with this great discovery. Albert
Pfister printed the "Book of Four Stories" at

Bamberg in 1462, and a "Book of Fables" in 1461, in types of the so-called 36-*line* Bible, sometimes attributed to Gutenberg. There is, however, internal evidence to show that although undoubtedly one of the pioneers, he was himself no typefounder ; and the badness of his known work is a sufficiently valid reason for not attributing to him any of the altogether superior productions of an earlier date.

In Italy an attempt has been made also to ascribe the invention to Pamphilo Castaldi of Feltre, and in Strasburg to John Mentel ; each case with the merest guesswork in support of it. The latter of the two was a printer of good standing about 1473, but there is every reasonable probability that he was just one of the numerous craftsmen who obtained a knowledge of his trade from the early masters of it—perhaps in Mentz in this instance—and who benefited by its rapid spread.

Among the great printers of the close of the fifteenth century we can only give space to those whose types fairly represent the class of work produced.

Fig. 45 is an example of printing by Nicolas Jensen, a "man skilled in engraving," who after gaining experience at Mentz and in the monastery of Weidenbach, settled in Venice, and there issued his first book, the "Decor Puellarum," in 1471. He also used a very beautiful Roman type—not the earliest of that nature, as is sometimes asserted, for John of Speyer had already, in 1469, used the character for his "Letters of Cicero," and had been followed by Sweinheym and Hahn—but so

ucrij papa quid fecimus tibi ⁊ romā ut
tu uelles nos in manus gothoꝛuꝛ trade-
re: Et adhuc ea loquente igreſſus ſubdi
aconus regionarius prime regiois tulit
pallium ꝺ collo eius ⁊ duxit in cubiclin
⁊ expoliauit cum: ⁊ induit cum monaſti
ca ueſtem ⁊ abſcondit cum. Lectio. vi.
Unc ſixtus ſubdiaconus regionis
ſexte uidens eum iam monachuꝛ
egreſſus foꝛas nunciauit ad cleruꝛ dices
quia dñs noſter papa depoſitus eſt ⁊ fcs
eſt monachus. Quod audiétes fugerūt
omnea: quem ſuſcepit iulius archidiaco
nus in ſua quaſi fíde⁊ miſit eũ in exiliuꝛ
in pontianas ⁊ ſuſtentauit eũ pane tribu
lationis ⁊ aqua anguſtie. Qui deficiens
moꝛtuus eſt ꝗfeſſoꝛ tactus. Qui etiam ſe
pultus eſt in eodē loco. xij. caĺas. iulij. ibi
ꝗꝫ occurrit multitudo male habentium
⁊ ſalu facti ſunt. Hic fecit oꝛdinationem
unam per menſeꝛ decébꝛis preſbyteꝛos
. xiij. diacones. v. epos per diuerſa loca
numero. xix. Et ceſſauit epatus dies ſep
tem.   In ſancti paulini epi ⁊ confeſſaris
Lectio.

far superior to other efforts as to place him in the very forefront of typographers.

Jn dicis charactez diuerſaz mane/
rierū impzeſſioni parataru: Finis.

Erhardi Ratdolt Auguſtenſis viri
ſolertiſſimi:pzeclaro ingenio z miri
fica arte:qua olim Venetijs excelluit
celebzatiſſimus. Jn imperiali nunc
vrbe Auguſte vindelicoz laudatiſſi
me impzeſſioni dedit.Annoqz ſalu/
tis.M.LLLL.LXXXVJ.Lalē.
Aprilis Sidere felici compleuit.

Si fortuna volet fies de rhetoze conſul.
Si volet hec eadem fies de cōſule rhetoz.
Quicquid amoz iuſſit nō eſt cōtēdere tutū
Regnat et in dominos ius habet ille ſuos
Vita data ē vtēda data ē ſine fenere nobis.
Mutua:nec certa perſoluenda die.

46. TYPE : ERHARD RATDOLT (AUGSBURG, 1486).

Perhaps the most interesting figure in the history of Venetian typography is that of Erhard

De
plurimis
claris selectis q̃
Mulieribus. Opus
prope diuinũ.
nouissime
conge
stum.

47 TITLE-PAGE: BY JACOBUS PHILIPPUS FORESTI BERGOMENSIS
(FERRARA, 1497).

⫶De Blancha mirandulana capitulum. clrrvii.

Lancha Salcon Miran/
dule pricipis vror: z Her-
culis incliti Ferrarie Du-
cis soror/hoc nostro euo z
ipsa etate admodum prouecta: tanto
virtutum omnium fulgore est Insigni-
ta: z tam inflamato studio est fluccen-
sa/vt nulli sui ordinis mulieri seu heroe
veniat postponenda/ morum potissimu
oiam probitate: quorum quidem di-
gnitate/ omnibus preteritarum clara-
rum matronarum eximijs virtutibus
inseruire videtur: ac si quodam vehemē-
tissimo stimulo eius regius animus hoc in senio vergeretur ac impleret: ita vt
pace oiam dixerim viter ceteras nri seculi heroas prestantissimae effulgeat pre-

48. TYPE: PHILIPPUS BERGOMENSIS (FERRARA, 1497).

F

Ratdolt of Augsburg, who with Bernard Pictor
of the same town, and Peter Löslein of Langencen,
produced at Venice, between 1476 and 1486, one
of the most magnificent typographical series in the
annals of the craft. In addition to the specimens
of his type illustrated, fig. 46 and the frontispiece,
which are similar in style to those of Jensen and
Windelin de Speyer, it is impossible to pass over

pſuaſione mľtiplicat꞉penaſ e-
ısſine ceſſanōe coaceruat· In
hamo aūt eſca oſtēdıt̃·aaıle-
us ocultatur·Hunc ergo pater
omnipotens hamo cepıt · qᷜ
ad moztem ıllıus vmgenıtū
filium incarnatum mıſıt·In qᷘ
et caropaſſıbılıs vıderı poſ-

49   TYPE: FRIBURGER, GERING, AND CRANTZ
(PARIS, A.D. 1475).

in silence the beautiful foliated initials and borders
made use of by this printer ; who is credited also,
not only with the earliest authentic instance of
printing in colours, but with being the first pub-
lisher to issue his works in paper covers with an
exterior imprint. The initial in the frontispiece
will be seen to be of such unusually good pro-
portion and form as to justify a reference in a
work dealing with these qualities rather than
ornament. This example and fig. 46 are also

interesting, as being reproduced from the earliest known trade circular, a folio broadsheet containing specimens of ten founts used by *Erhardus Ratdolt Augustensis*, dated 1486, and discovered about ten years ago in the binding of an old book at Munich. Fig. 47 is a very fine title-page cut in white metal by Philippus Bergomensis, of Ferrara ; and fig. 48 a specimen from the type of the same book.

As an example of early French printing we give an alphabet from a book printed in 1475 by Michael Friburger, Ulric Gering, and Martin Crantz, who began to print at Paris in 1469, and whose letters are seen to present several noteworthy distinctions from the Italian specimens given. Printing made such rapid strides in France, that, according to De Vinne, " before the year 1500 there were, or had been, sixty-nine masterprinters " there, while Lyons alone boasted of forty. Paris owes its early typographical fame, however, to the development of the illustrated book *par excellence.* From the year 1480 onwards Antoine Verard, Simon de Vostre, Philippe Pigouchet, and Thielman Kerver issued a series of books of hours, romances, and other works, very finely printed in black and red, and lavishly decorated with engraved borders and illustrations, as were the old illuminated manuscripts whose place they took, but which they resembled only in the beauty of their text. To this movement must be ascribed the beginning of an excellence which French typography has maintained ever since. Our examples (figs. 50, 51) are taken from the trade devices of two of the printers named.

Space forbids a detailed account of the early German printers. We give a specimen of Gothic lettering (fig. 52), from the "Sermones aurei de Sanctis" of Leonardo de Utino, printed at Cologne by Ulric Tell in 1473. Tell began to print at that town in 1466, and used three founts

50. MARK OF THIELMAN KERVER.

only of round Gothic type, of which our illustration is the most interesting. It shows with curious plainness the survival of the calligraphic tradition, the variations of thickness in the letters exactly corresponding to pen-work, for which, as well as for type-letters, it is quite suitable.

The early printers of the Netherlands used for

the most part types of Venetian or French cha-
racter, which have been already sufficiently well

51. MARK OF JEHAN PETIT.

illustrated. In passing, one may mention Colard
Mansion of Bruges, who, being a calligrapher,

adopted also the new trade of printing, which he seems to have been the first to practise there.

The latter printer also serves as the link which connects the history of typography in England with that of the continent. William Caxton was

In festo sancti Thome
de Aquino. Sermo.

Est Js lux mūdi ma
th. v. c. a i euagelio
pntis sollēnitatis Jo
hanes. iij. ca. dic Lur wmit in
mūdū a dilexerūt hoines ma
gis tēbras q luce. Sup q v
ho talē moueo qstioe; Vtrū
.b. Tho. sapie dono fic efful
feit ut lux ecāe dia meruerit.

52. TYPE: ULRIC TELL (COLOGNE, A.D. 1473).

born " in Kente in the Weeld " about 1423, was apprenticed to a mercer in London, Robert Large, who in 1439-40 attained the dignity of mayor. Before terminating his apprenticeship Caxton had already settled at Bruges (1441), and on its con- clusion established himself in that city as a mer-

chant, meeting with rapid and liberal success; so
much so that by 1463 he is found acting as the
official head of the merchants in Brabant and
Flanders, holding under a charter of the Merchant
Adventurers Company the responsible dignity of
" Governour beyond the sea." The duties of this
position (including as they did much honourable
diplomatic service), and his own commercial inte-
rests, did not interfere with the development of a
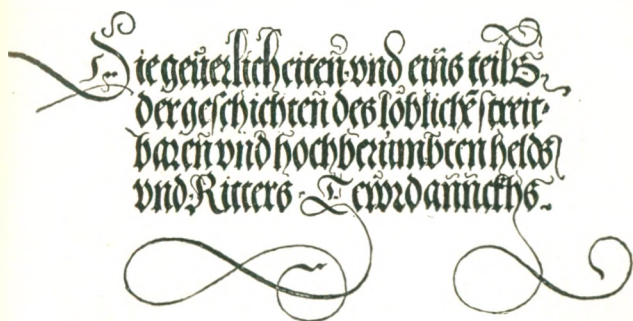
53. TITLE OF THE "THEUERDANCK" (NUREMBERG, EARLY
SIXTEENTH CENTURY).

strong literary taste; and in 1469 he began the
translation into English of " Le Recueil des His-
toires de Troye." Soon after, he entered the
immediate service of the Duchess of Burgundy,
probably as an easier and less harassing employ-
ment than that of his former office; he seems to
have held it for a very short time, however, as in
1477 he is found definitely settled at Westminster.
Henceforth his life is simply a record of literary
production, with such casual references as prove
him to have received influential patronage; his

death, from circumstantial evidence, being placed
at the end of the year 1491.

The beginnings of printing in England thus
rest on no insecure foundation. We make no
claim to its invention, and the time and means of
its introduction are sufficiently well defined to
leave little room for controversy. Into the details
of this it is not proposed to enter ; the facts as
generally accepted being that Caxton received his

Arragon B C D
E E F G H I J
K L M N N O
R S T U V W

54. FROM A SPANISH MANUSCRIPT (FIFTEENTH CENTURY).

instruction at Bruges from Colard Mansion ; he
printed, either there or at Cologne " The Recuyell
of the Historyes of Troye," the first book printed
in English type. At Bruges, in 1475, he issued
the " Game and Playe of the Chesse ; " both
works being in type similar to that used by Colard
Mansion. In 1477 appeared from his press, " in
the Abbey of Westminster by London," " The
Dictes and Sayings of the Philosophers," the
first book unmistakably printed on English soil,
the letters used being of Caxton's second fount,

cast for him by Colard Mansion before his departure from Bruges.

Fig. 150 on p. 206 will give a sufficiently good idea of Caxton's types for our purposes. The small letters are modelled upon those of Fust and Schœffer, but the capitals are of Flemish character.

In 1480 Letton and Machlinia began to print at London; Wynken de Worde, Pynson, Julian
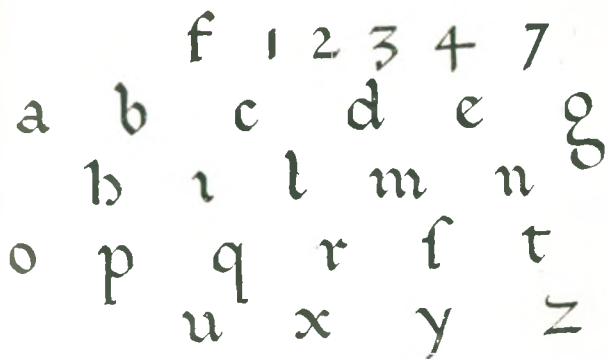
55. FROM AN ITALIAN MANUSCRIPT (FIFTEENTH CENTURY).

Notary, and others following in rapid succession. Rood of Cologne was printing at Oxford in 1479, and the unknown printer of St. Albans in 1480.

In Scotland the first press was set up at Edinburgh in 1507; in Ireland, at Dublin, so late as 1551.[1]

Looking back over the period covering the invention and popularization of printing, there are

[1] De Vinne, "Invention of Printing," p. 508. New York (1876).

one or two salient points to be remarked. First, as to the form of the letters : it has already been pointed out that the art was, in its inception, looked on as the companion rather than the enemy of calligraphy. A cheap production to supply the place of the laborious manuscript, was aimed at, and the first printers adopted current forms for their letters ; it being reserved for what we may term the second generation, the masters of, or rather in, Italy, to revive the beauties of the old Roman hands. For many years a printed book was completed, as regards its decorative initials, by hand, spaces being left for this purpose (sometimes with an isolated type-letter as a guide), even until the middle of the sixteenth century ; while the art of the calligrapher, fading by slow degrees before those of the printer and engraver, lingered on until the beginning of the seventeenth century. Books were at first often printed on vellum, and even when paper was used, the calligrapher's custom of strengthening his work with strips of that substance was retained for some considerable time : from him also arose the flyleaf, a blank sheet destined to protect the work ; and the evident absence of which from early books has often caused bibliographers to register the disappearance of an unknown titlepage which never really existed.

Again, as typography steadied into perfection, the skill of the age, already conspicuously displayed in its gold and silversmiths' work, was freely applied to type-cutting. The early printers of Mentz were goldsmiths, as also were those of

56. VERSALS INSERTED BY HAND IN EARLY PRINTED BOOKS
(FIFTEENTH CENTURY).

Italy. Bernardo Cennini cut the types for his "Virgil," with the commentary of Servius, printed at Florence in 1471 ; and there is very little doubt that Francesca da Bologna, " Il Francia," painter, medallist, engraver, himself was responsible for the execution of some of those splendid types which adorned the period of the early Renaissance in Italy.

It is interesting also to note that the use of inks of various colours on the same document is of considerable antiquity. There is in existence a manuscript of Philip I. of France (eleventh century), which is written in green ink, but signed in black ; on the other hand, the Greek emperors were accustomed to promulgate their edicts in letters of black with the signature in red, a practice which was copied by Charles the Bald, and was doubtless the beginning of that wealth of colour lavished on the illuminated manuscripts of the middle ages. On the birth of printing this survived, or perhaps more accurately was revived, in the printing in red of title-pages, borders, and even portions of the text ; a curious instance being found in some of the books printed by Colard Mansion at Bruges, and also by Caxton, which have lines of text, the upper portions coloured red, while the lower remain black, an effect of course obtained at one printing, by careful application of colour to the type. But in many apparent instances of printing ornamental initials in colours, there is little doubt that the colour was applied by a stencil after the first impression ; a case having been discovered by Mr. W. H. J. Weale, where an error

made in beginning the filling-in with a wrong colour, has been corrected for the *remainder* of the letter only, giving a result which other evidence places beyond the possibility of press work.[1]

[1] Redgrave (G. R.), " Erhard Ratdolt," p. 16.

CHAPTER IV.

THE beginning of the sixteenth century saw an enormous extension of printing, and a corresponding decline of the arts of writing and illumination. The former craft, however, by no means maintained the excellence of the last thirty years of the fifteenth century. The best printers, as has already been pointed out, obtained in many cases models of a high order of merit from classical sources ; and their die-sinkers had the necessary skill to preserve much of the character and interest of the originals. But, what we may call the third generation of type-founders were content with copying the founts already in use ; naturally with much further loss of distinction. This process was repeated throughout the whole of the sixteenth, seventeenth, and part of the eighteenth centuries, a period when the continual and almost unchecked decadence of typography reached its lowest depths.

But the outset of this period was marked by a reform which was almost revolutionary. Aldus

Manutius (born at Bassiano in 1450) had already
made a brilliant reputation in Venice both for his
printing in Greek and his scholarship, when, in
1501, he issued the famous Virgil in *italic* type.
These characters were cut by Francesco de
Bologna (see above), who is reasonably reputed to

Aaa bb cc dd ee ff gg hh iij llmm nn oop
p qq rr ſſ ſſ ſſ ſſ ts ſs ſt vv v vuu xx yy zz zz ſp :·
A A B B C CD D E ET F G
G H H I ſ L L M M M N ·
N O O P P Q Q R R S S ·
T T V V X X Y Y Z Z & &
Letra del Grifo que eſcreuia Fran̄, Lucas En-
Madrid. Año De. M. D. LXXVII.

57. ITALIC TYPE-LETTERS.

have copied them from the handwriting of
Petrarch; and they have remained with us ever
since. Their popularity was immediate and as-
sured, the compliment of forgery being paid, in the
issue of a Virgil in similar characters at Lyons,
within the same year.

The decay of both typography and illumination

were, however, accompanied by the growth of a
new craft which in some degree afforded compen-
sation ; to wit, that of the writing-master. From
about 1523 onwards, appears, especially in Italy
and Spain, a sequence of little books devoted to in-
struction in writing ; no doubt called into exis-
tence by the increase of culture among all classes.
That work of this kind was of some notable
account, is shown not only by the execution of the
books, but by the number of editions attained by
each important example.   In Italy, these writing-
books show a strong family likeness.   Each is
illustrated with accurately drawn woodcuts, and
much the same set of examples. The specimens
selected for reproduction in this place, have been
chosen in order to give a good general idea of the
standard reached, as well as of the means by which
it was attained.

Fig. 58 is from a writing book by Giovanni
Antonio Tagliente, printed at Venice in 1524.
This is a chancery hand, called by Tagliente
Lettera Imperiale ; and although the capitals are
altogether too numerous and florid for so confined
a space, it must not be forgotten that the object of
the scribe was to give as compendious an example
as possible.   Used with due reticence, and in its
proper place, the *lettera imperiale* will be found
very valuable.   It is essentially adapted to orna-
mental writing ; and, one need scarcely point out,
would be altogether inconsistent with other media
than the pen and brush of the illuminator.

Contrasting curiously with the latter specimen,
are the " *Lettera Fiammenga,*" or Flemish letters

La lettera Imperiale è simile alla
lettera Bollatica quale ciascun volendo Imparar, Prima bisogna sap

er formar Tutte le Lettere dello sotto
scritto Alphabeto a Una per Una

.a.b.c.æ.d.e.f.g.h.i.k.l.m.m.n.

n.o.o.p.m.p.q.rr.s.t.u. b.x.x.y.z.

58. IMPERIAL CHARTER-HAND (ITALIAN).

G

of fig. 59. The Italian scribe has in this case attempted a character with which he obviously had little sympathy ; but at the same time his treatment of it, rather happily in "open letter," gives a not ungraceful result, although the intrinsic sturdiness of the original has been exchanged for a certain fancifulness of curve and flourish. The example is from the writing-book of Giovanni Battista Palatino (ed. Rome, 1548). A specific use will be at once recognized on reference to the plate of inscriptions from majolica drug pots of the period (fig. 90).

The round Gothic alphabet, also drawn in open letter by the same scribe, is quite Italian in character—he entitles it *Lettera Moderna*. From its legibility and general strength of construction, it might be found not unsuitable to carved woodwork, where the natural grain and colour of the material would enrich an otherwise somewhat uninteresting lettering (fig. 60).

From Palatino we reproduce, in fig. 61, an alphabet and specimen of very beautiful lettering, the *Lettera di bolle' Apostoliche*, a papal chancery-hand very similar in style to the Imperial script already figured (fig. 58), but so different in its accessories as to be well worth reproducing. The initials have a grace quite their own, and suggest engraved metal-work of the finest ; although the alphabet of capitals at the foot of the page is singularly inferior. It will, however, form a basis on which to work, following the lines of the capital P and S in the text, as it is of good proportion and combines well with the minuscule letters. Fig. 62 is

Maraviglioſa coſa
pare à tutti che alcu-
no del proprio ſignore.

A b c d e f g h i k l m n
o p q r s t v x y z

Palatinus faciebat.
Romae. M.D.xlv.

59. "FLEMISH" LETTERS (ITALIAN).

Lettera Moderna.

Domine dominus
noster quam admi-
rabile est nomen tu-
um in uniuersa terra.

A a b c d d e f g h i k
l m n o p q r s f t u v
x y z 7 9 x ɛ

Palatinus Romæ
Scribebat.
M. D. Xlv.

a French version of the capitals in the preceding, from the book of Geoffroy Tory, referred to at length on p. 239; the S is quite unaccountable.

Figs. 63 and 64 are alphabets of script capitals which should be of use to the artist in black and white in search of a suitable style for pen-drawn titles; the simple ornamentation of cross-bars and dots in the latter is also very suggestive.

The so-called *Lettera Francese* of fig. 65 is one of the favourite styles in use for ecclesiastical work; its boldness and simplicity making it a very useful character for materials so widely different as stained glass and monumental brasses. The facile hand of the writer could not resist the temptation to excessive flourish of the finials; but although the effect in the illustration is by no means unpleasing, the luxury of interlacements such as these is only to be indulged in with the greatest caution— indeed, in most materials it would be found practically worthless. The M and E give, perhaps, the best idea of the amount of ornament admissible.

A more legitimate use of interlacements is shown in fig. 66, a portion of an alphabet by Vicentino (Rome, 1523); although the mere *tour de force* of a penman, the character of the drawn line is so consistently carried out, that the result has nothing offensive.

One of the earliest of the new calligraphers of Spain to publish his work was Juan de Yciar, who issued a very beautiful writing-book at Saragoza in 1550. As in Italy, the art was popular enough to call for numerous editions, and the demand produced both reprints and imitations to a con-

Lettera di bolle Apostoliche.

A a b c d e f g h y k l m m n o p q r ſ o e ſ ſ t u v x y z z y y

Dominus Jesus Christus Dei Filius
eterno pri consubstantialis et coeternus
ut genus humanum Primi parentis pre-
uaricatione eterna morte damnati Sum-
mo pri reconciliaret de summis Celor
ſedibus ad huius mundi Infima et cet.

Jo. Bapt. Palatinus Scribebat Ro.
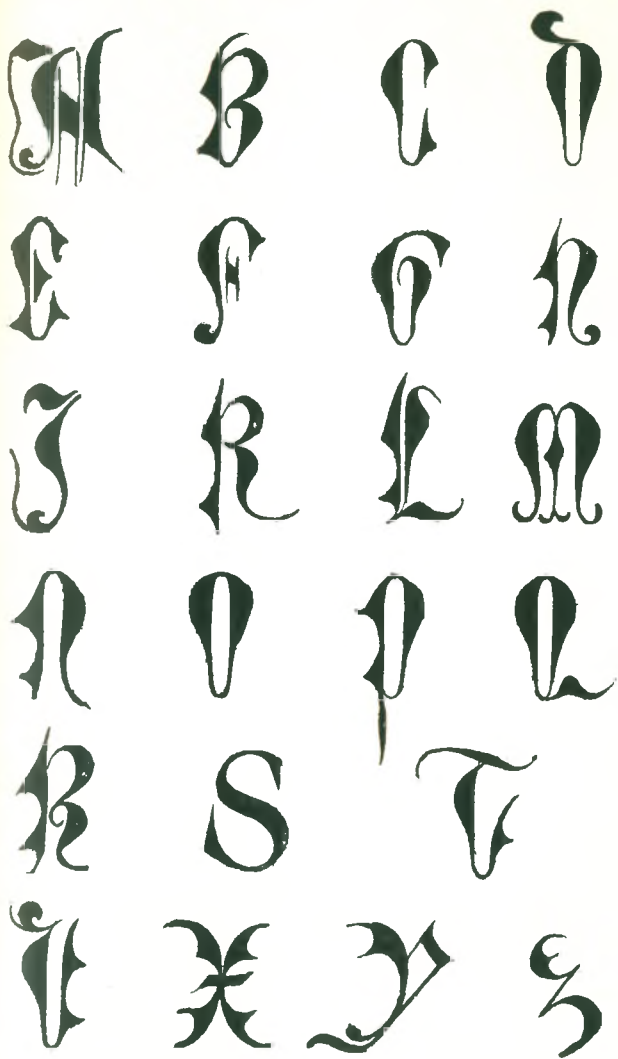
A B C D E F G H I K L L
M N N O P Q R S S T
V X Y Z R †

61. PAPAL CHANCERY-HAND (ITALIAN).

62. PONTIFICAL CAPITALS : BY GEOFFROY TORY (A.D. 1529).

63. CHANCERY-HAND CAPITALS (ITALIAN).

64. COMMERCIAL HAND CAPITALS, J. B. PALATINO (ROME, 1545).

siderable extent. Somewhat later in date is the *Arte de Escrivir* of Francisco Lucas, of which the edition before us is dated at Madrid, in 1577, the plates bearing, some that date, and some 1570, which may or may not point to an earlier imprint of a portion, at all events. This book is the most complete and scientific in its arrangement of the period. The hands treated are *bastarda*, a kind of italic script; *redondilla*, or round hand; *grifo*, or italics in the Aldine fashion; *antiqua*, antique; and *redondo de libros*, round book-text. Each of these is carefully considered from the point of view of the penman; the letters are analyzed one by one into their constituent strokes, and the method of gradually building them up on true principles is thus carefully—even laboriously—shown. Of his system, fig. 67 will furnish a very fair example, as well as offering to the student a beautiful if somewhat formal semi-italic hand.

The excellence of this depends mainly on its perfect preservation of the true character of the quill, with which it should be written. Note especially the sharpening of the curves, the cleanliness of finish displayed in those strokes which have no artificial termination, and the absolute symmetry of the whole : a quality which is by no means to be confounded with monotony, or attained by striving after it.

Many of these characteristics are also displayed in the *redondilla* of Lucas (fig. 68). And, in addition, the student will remark a certain quaintness of expression in the *d*, the *y*, and the terminals of the long-limbed letters. This also is a

65. "LETTERA FRANCESE" (ITALIAN).

66. CAPITALS IN INTERLACED LINE (ITALIAN).

-: abc con sus principios

A rco a Tfb · rc rod · ee

ſſ frog u o p q Tfbh

rr ss ii ſſſſ ii r n r m :

rn cc o ſſſſ pppr oq rr

rr y ſ ss ſt i vu x x

vv y y ⁊ zz zy

Fran Lucas me escre-
uia en madrid año. 1570

67 LETTERA BASTARDA (SPANISH).

H

~: Redondilla llana :~

O señor con Summa deuocion, con
abrasado amor, con todo mi afecto
te desseo yo recebir: como muchos
Santos y deuotas personas te desca
ron en la comunion: que te agra a
ron mui mucho en la Santidad desu-
vida y tuuieron deuocion ardentissi
ma. O dios mio, amor
eterno

Fran.co Lucas Lo Escre
uia en Madrid año de
~: M D LXX :~

68. REDONDILLA LLANA (SPANISH).

quill-pen script; but, it needs scarcely to remark, must be written with a quite differently cut point to that used for fig. 67.

Fig. 69 is a book-hand which should be of high value for ornamental inscriptions. It is based on the old Roman uncial, and retains several of the peculiarities of that alphabet. This is solely a minuscule or " small " letter, with which capitals of either of the Gothic types of the period can be used ; but in their treatment must be carefully dealt with. Those used by Lucas himself are fair ; they harmonize well with the text, as he has been at pains to simplify them as much as possible, especially minimizing variations of thin and thick lines in the direction of the later ; and limiting his ornamental flourishes to pen strokes easily made with the point used for the small letters.

Figs. 57 and 70 are specimens of the italic and roman types in use in Spain at this time, and should be compared with illustrations of similar lettering of other countries and periods.

The foregoing examples are all taken from the Latin nations. But, although, owing to the restlessness of artists and of craftsmen in the sixteenth century, the art of writing, as well as its fellows, was almost cosmopolitan, yet the German alphabets of the period have so distinctive a style as to call for detailed illustration.

In 1549 Urbanus Wyss published at Zurich his *LIBELLOS . . . multa et varia scribendarum literarum genera complectens.* This book is principally devoted to examples of alphabets, many showing signs of that fantasy which was destined

a b c d

e f g h i

k l l m n o p

69. ROUND BOOK-HAND (SPANISH).

in the next century to bring about the ruin of German writing. But some of them have merit or interest; and these, reproduced with such short comment as seems desirable, may be taken as fairly typical of the whole school.

Fig. 71 is a Roman alphabet of somewhat

Aa a bb cc dd ee.ff ſſ gg hh iij ll m
m n n oo pp qq rr ſſ ſſss ſt tt ſt vv=
uu xx yy zz.& ꝗ æ ęę&ꝛ & ꝙ :ɔ
A B C D E F G H I L:
M N O P Q R S T V=
ɛ·: X Y Z Z:ꝯ
Letra antigua que eſcreuia FranLu·
cas en Madrid. Año de.m.d.lxxvii.

70. TYPE-LETTERS, ROMAN (SPANISH).

stiff character. The curious, semi-German treatment of the terminals is noteworthy, as well as the form of k. Its rigidity and openness would seem to suggest this lettering as somewhat suitable to inscriptions in a hard and close-grained stone; although of course in such an use the luxuriant flourishes should be somewhat curtailed.

71. ROMAN TEXT (GERMAN).

Figs. 72 and 73, German script capitals, may pass without much comment. They are quite superior to many alphabets of their types still in use.

Similarly our next two illustrations (figs. 74 and 75) have each some characteristic which should adapt it to peculiar circumstance or material. The former of the two may be compared with fig. 71, which, in style, it entirely resembles. Examination will show, however, that the position of the thickest portion of each letter varies very much—a point to be considered in estimating the *mechanical strength* of carved, cast, or wrought lettering in any brittle material. With these may also be grouped fig. 76, a design for or from a bold and readable fount of type.

The alphabet of initials, also from Wyss (fig. 77), is a useful compendium of forms which were among the most popular of the scribes of the fifteenth (late) and sixteenth centuries. They are used as *versals* only, in combination with the text, for instance, of the early German printers; on no account should any attempt be made to compose inscriptions entirely of these characters. On the other hand, fig. 78 is an alphabet of great decorative quality, which lends itself readily to the needs of the worker in slate or incised metal. For this no initial is needed, although many of the letters might be employed for that purpose with a small text of a different nature. Emphasis where necessary can be given by slight enlargement, or additional ornamentation of the word chosen,

It was, however, in the Roman majuscule

72. SCRIPT CAPITALS (GERMAN).

73. GOTHIC CAPITALS (GERMAN).

74. SEMI-GOTHIC BOOK-HAND (GERMAN).

A a a b b c c d e
e i f f f g g h i f l l
m n m m c o p p q
i r f f f s t u x y Z

75. ROUND HAND (GERMAN).

76. SCRIPT (GERMAN).

77. VERSAL LETTERS (GERMAN).

ABCDEFGHIKLL
SI deus nobiscu, quis soncraino?
MNOPQRSCU
WXYZ

78. LOMBARDIC CAPITALS (GERMAN).

ABCDEFGHIIK
LMNOPQRSTVX
YZ⁓ERITIS

79. ROMAN CAPITALS (GERMAN).

80. ROMAN CAPITALS,
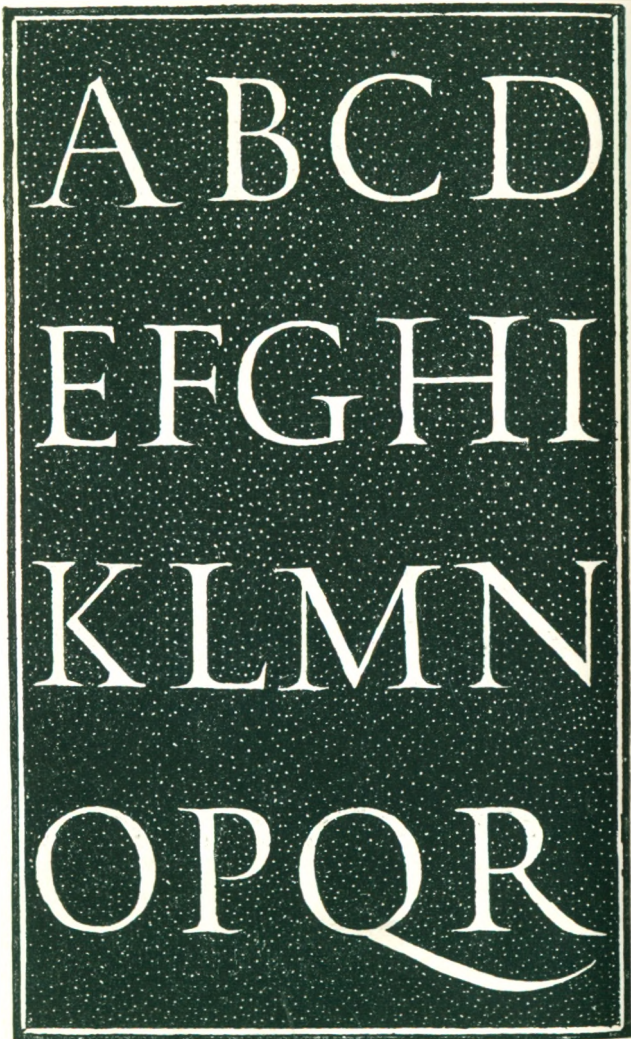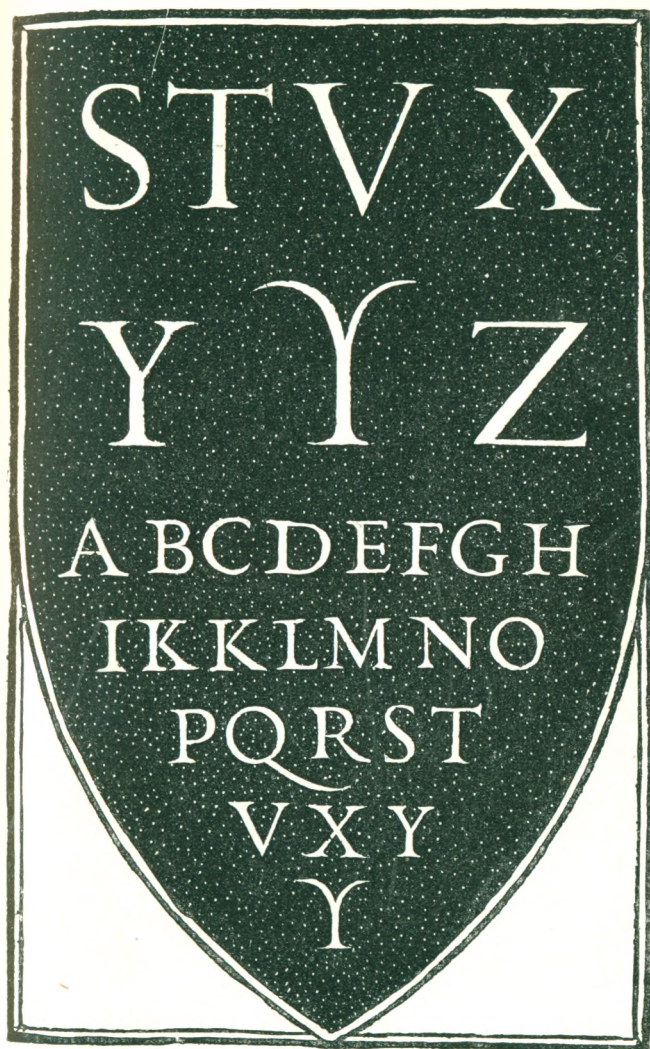
BY G. A. TAGLIENTE (VENICE, 1524).

capital that the Renaissance of lettering achieved its highest excellence. In Italy this character, which had never lost its intrinsic worth as the alphabet *par excellence* for public inscriptions, acquired, at the hands of the great artists using it, a delicacy and perfection which have never since been surpassed. There are few variations of importance, so that our examples, not many in number, are calculated rather to show differences of treatment in different countries and under varying conditions, than to offer specimens to contentious opinion, as the best which diligent research can discover.

The alphabet in fig. 81 is from the inscription on the tomb of the Emperor Henry VII. (Henry of Luxembourg), which was made for the Duomo at Pisa (*c.* 1315), by Tino da Camiano, the pupil of Giovanni Pisano. It is now in the Campo Santo. In the original the letters are 1·6 inches in height, carved in a rectangular panel beneath the upper part of the altar-tomb, on which rests the recumbent figure of the emperor.

A later alphabet (fig. 82) is taken from the inlaid inscription round the font of San Giovanni, Siena, by Jacopo della Quercia (1430). Here, again, certain differences are due as much to altered conditions as to the hand of the later master. This inscription runs in a single band round the upper portion of the font.

For comparison, we give here two illustrations of complete works, showing different methods of employing this character to good advantage in tablets destined for public edifices. The first

VERO
A B C
D E F
G H I

81. FROM THE TOMB OF THE EMPEROR HENRY VII.,

L M N

O P Q

R S T

V X &

IN THE DUOMO, PISA.

SANCTI

A A B C

C D D E

E F G G

HILM

MNOP

QRS Ç

TVXZ

SAN GIOVANNI, SIENA, A.D. 1430.

(fig. 84) is a panel of Della Robbia ware, dated 1512, and bearing the arms of Simonetto di Chorso
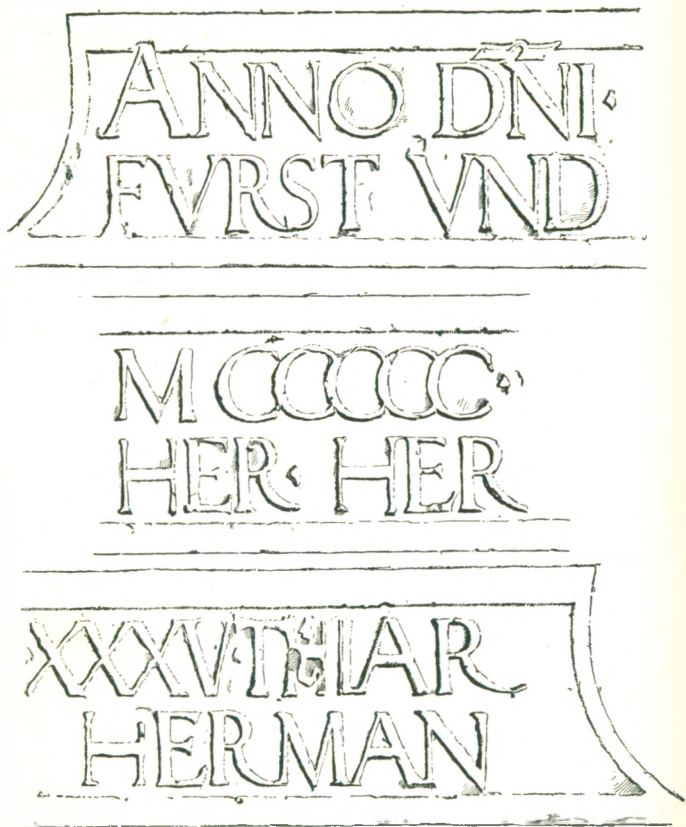
83. FROM A TOMB IN THE CHURCH OF RÖMHILD.

(now in South Kensington Museum); the second (fig. 83), from a monument said to have been

84. DELLA ROBBIA WARE, A.D. 1512.
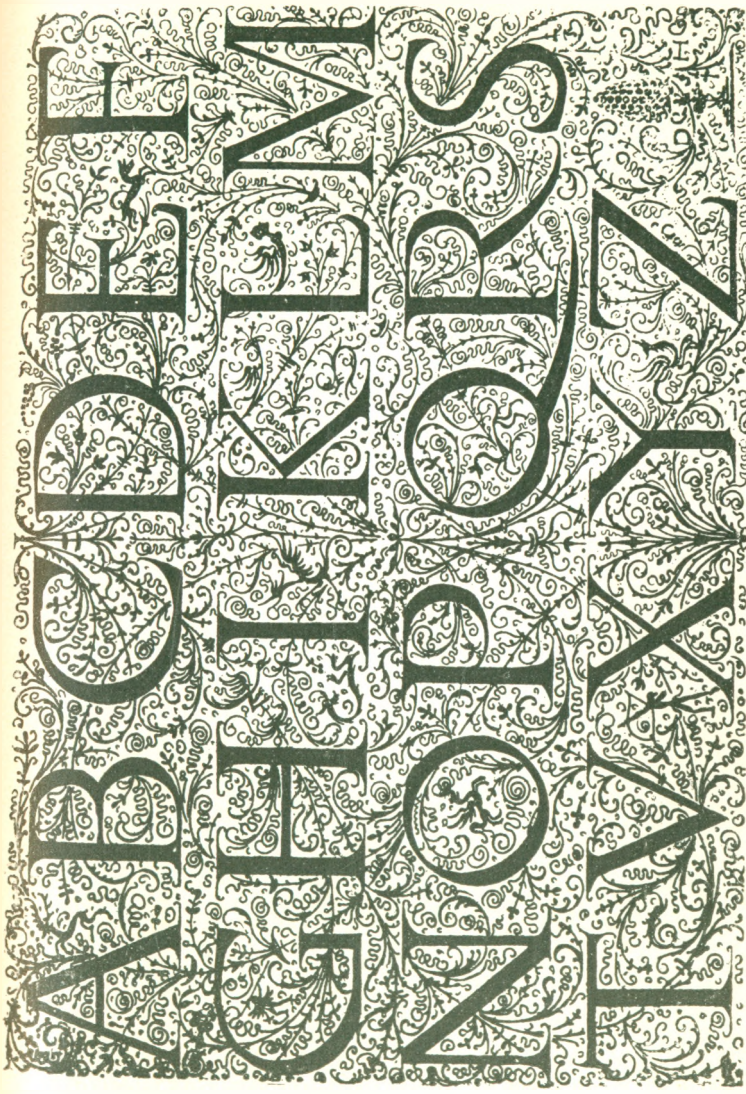
85. ETCHING BY DANIEL HOPFER.

designed by Albrecht Dürer, and executed in brass by Peter Vischer of Nuremberg, in 1508. The fine altar-tomb on which these letters appear was erected in the church of Römhild, Meiningen, near Coburg, to the memory of Count Herman Hennenburg and Elizabeth his wife, Margravine of

C H R I S T V S   V I N C I T
C H R I S T V S   R E G N A T
C H R I S T V S   I M P E R A T
C H R I S T V S
A B   O M N I   M A L O
P L E B E M   S V A M
D E F E N D A T

P onente

86. INSCRIPTION BY LUCAS FANENSIS (ROME, A.D. 1587).

Brandenburg. The inscription runs in a single undecorated band, above the surface of which the letters do not project, along the top of each of the four sides of the tomb ; a slight but sufficient relief being obtained by cutting away the ground to the depth of about one-sixteenth of an inch. Their variation in form and proportion will be

remarked ; but there are only one or two cases of monogrammatic interlacement.

Another German example is the well-known etching of Daniel Hopfer of Nuremberg (*c.* 1530), in which the letters are superimposed on a background of characteristic ornament ; and to this the engraving by Lucas Fanensis of one of the inscriptions of Pope Sixtus V., forms a suitable pendant. The two examples (figs. 87 and 88) of Italic and Roman capitals from the *Libro del Lettere Cancellaresche* of Antonio Sacchi bring our specimens of this group up to the end of the sixteenth century. From this period to the present time these models have been imitated or degraded in various ways, but never improved.

In our remarks on the foregoing examples from writing-books, allusion has been frequently made to their possibilities of use in practical art. It now remains to offer a series of specimens which have been so utilized, in the hope that thereby the student may grasp for himself one or two of the great principles involved in the materialization of a design. Without diverging into a discussion of the abstract rules of ornament, he may be simply reminded in this place, that his first considerations, in the choice of letters for a specific purpose, should be their bare utility therein, the instrument with which and the material on which he proposes to execute them, and the possibility of harmonizing them completely with existing ornament or other accompanying circumstance. This question is discussed at great length in the chapter on *Technique* (*q.v.*).

DEL SACCHI

A A BBCC DDEEFFGGH

HIILLMNNOOPPP

QPRSTTVVXXYZZ

87. ITALIC CAPITALS, BY A. SACCHI (ROME).

ABCDEFG
HILMN OP
QRSTVXYZ

88. ROMAN CAPITALS, BY A. SACCHI.

a a b b c c d d e e f f g g h h i i h i y
g g

l l m m n n o o p p q q r r f s s t t u u u

v v x x y y z z α α x æ ξ æ t t α

ff ff ff fp fp gg gg gg ff ff ct ct ct m m g

q m a n c m p u fl : g α Saccus fcriptor.

90. LABELS FROM ITALIAN MAJOLICA DRUG-POTS.

An important group of painted letters is to be found upon the many fine examples of majolica which remain to us; and among these the labels on drug-pots are especially pre-eminent and of practical value; inasmuch as the very essence of their being was the necessity of conveying concise information legible at a distance. This end can, of course, be easily—not to say brutally—attained in a variety of ways; but, the pot-makers and painters being as a rule artists in the high

91. FROM AN ITALIAN DRUG-POT.

sense of the word, we find in their letters a charming grace, quite worthy of the good colouring and ornamentation which accompanies them. Our examples, for the most part from Italian examples of the fifteenth and sixteenth centuries, will, although not furnishing complete alphabets, sufficiently suggest the treatment which well-known forms have received in this material. The process by which these results are arrived at must be borne in mind when criticising them, especially the limitations imposed by the need of allowance for the effects

of firing the semi-fluid vitreous substance com-
posing the colouring matter ; which also is applied
to a surface entirely, and fortunately precluding
the fine accuracy of engraved work.

Fig. 92 is from the series of twelve plaques
in enamelled terra-cotta representing the Months,

and ascribed to Luca della Robbia (*c.* 1465).
The lettering is in pale blue on a darker ground.
Another example of Luca della Robbia's lettering
is given in fig. 93, a drawing from the large
circular medallion bearing the arms of King Réné
of Anjou (whose motto was the lower of the
two inscriptions), which was originally placed by
Andrea dei Pazzi on the exterior of the Villa

delle Loggia near Florence, to commemorate a
visit of the king in 1442; but which is now in the
South Kensington Museum.

On a majolica plate of Pesaro or Gubbio ware
(ascribed to 1490-1500) occurs the inscription
illustrated in fig. 94. The noticeable difference
of treatment, as compared with previous specimens,
is attributable to the fact that, in this case, the
letters have the appearance of being slightly in-

93. FROM AN ENAMELLED EARTHENWARE MEDALLION
(SIXTEENTH CENTURY).

cised; they were finely drawn with a full brush;
the master using his fore-knowledge of the extent
to which the colour would run when fired, to
justify a more slender and accurate draughtsman-
ship. The fanciful terminals of the letters are a
good example of what can be achieved in the way
of suggestion, by a very little actual ornamenta-
tion, used with reticence. In such a case, over-
elaboration only cheapens itself.

A set of examples from Spanish (Valencia)

enamelled wares is given in fig. 95. They have not the precision of the Italian specimens ; but are of worth in their proper place. The Spanish

94. MAJOLICA PLATE OF PESARO OR GUBBIO WARE, A.D. 1490-1500.

decorators tried, with a certain measure of success, the experiment of using a repeat of lettering simply as a decorative border. But Christian let-

tering does not lend itself so well to this treatment as does that of the Saracenic scribes, from whom the inspiration sprung. And it is curious to remark that Japanese stencil-cutters have made a similar attempt; with a result more curious than valuable. Although certain alphabets are in the

95. FROM MAJOLICA (SPANISH) PLATES.

highest degree decorative, there is too great an element of danger in this practice. A natural irritation at meaningless combinations or repetitions of letters is fatal to any sentiment of beauty.

This chapter would be incomplete without a reference to the very beautiful alphabets of "ribbon-letters" belonging to the period. We give two
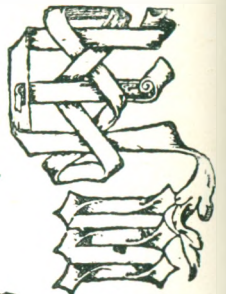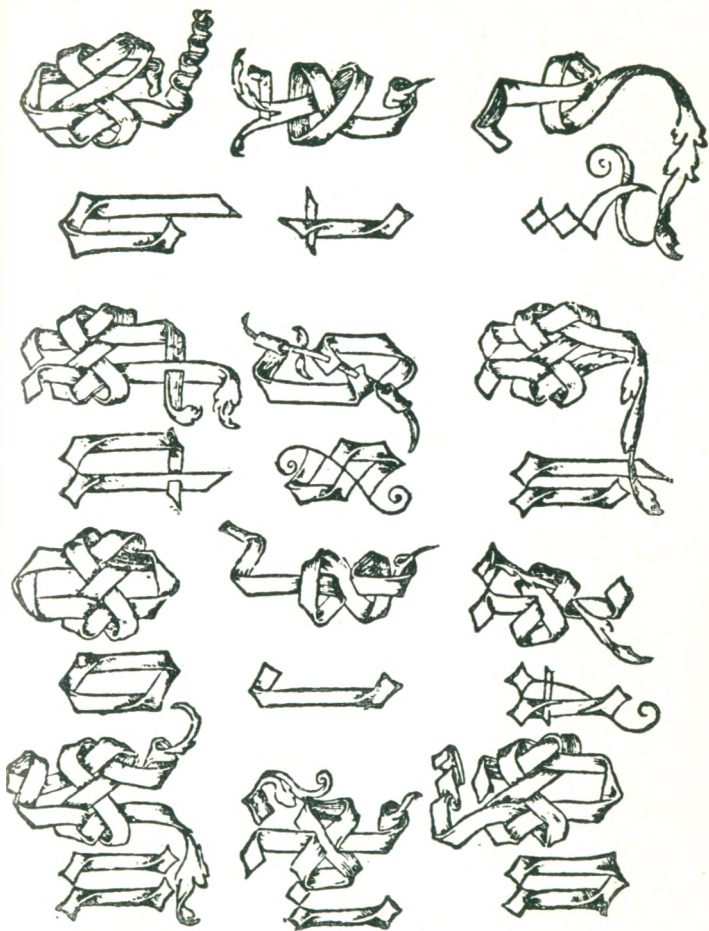
96. RIBBON-LETTERS, BY CASPAR NEFENN.

examples; one (fig. 98) from the excised brass of
Doctor Thomas de Oiren in the Church of St.
Peter, Cologne (A.D. 1506); and one (fig. 96)
from the writing-book of Caspar Nefenn, also of
Cologne (A.D. 1549). These will be sufficient to
suggest the many possibilities of this treatment of
letters.
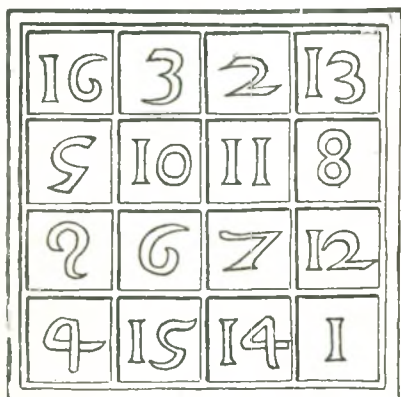
97. FROM DÜRER'S " MELENCOLIA."

98. FROM AN EXCISED BRASS IN THE CHURCH OF ST. PETER, COLOGNE.

CHAPTER V.

HE growth of the power of the middle classes, both in Britain and on the continent, during the seventeenth century, gave that period a peculiar and interesting importance. It is essentially the era of the domestic arts—of the small house, the furniture of curiously local fashion, the metal utensils with personal rather than artistic associations. This reacts on our subject directly, and furnishes us with a number of specimens of applied lettering of varying beauty, but almost general quaintness, based upon the alphabets already in existence. But we look in vain for any new literal structure.

Nevertheless our worthy ancestors of those times understood very well the art of inscribing. Their panels are, as a rule, of good decorative value, and the proportions of the letters well preserved. The set of illustrations (figs. 99 to 101) here placed together, instead of being distributed into their chronological sequence, form a very valuable epitome of the stone lettering of Scotland

during the sixteenth and seventeenth centuries
The earliest of them is fig. 99, a complete alpha-
bet from Abercorn, Linlithgowshire, and may
probably be dated between 1480 and 1510.   Its
resemblance to French alphabets of that period is
unmistakable, and of course precisely what was
to be expected.   Indeed, the French influence is

99. SCOTTISH INSCRIPTIONS, DRAWN BY A. WHITFORD
ANDERSON

paramount in the whole set, with the exception,
perhaps, of the *Laus ubique Deo*, a form which has
a distinctly British savour about it.

Another class of English inscriptions of great
merit is to be found on bells.   England has not
without reason earned the name of the " ringing
island," so that it is pleasant to find her craftsmen
capable of as good founder's work as many of the
better-known continental masters.

For the sake of dealing comprehensively with .
the subject, we again go back a century in com-
mencing our choice of examples.

An alphabet of a very English type is given in
fig. 102. These letters were used by Richard de
Wymbish, "potter and citizen of London," and a
member of a famous family of Essex founders,
who worked in the beginning of the fourteenth
century. The lettering is—but for its adaptation
to casting—practically identical with that on the

CIVI·PROBO·ER·QVÆSTORI

29·MAII·A·D·1606·ÆT·SVÆ·

100. SCOTTISH INSCRIPTIONS, DRAWN BY A. WHITFORD
ANDERSON.

monument of Henry III. in Westminster Abbey
(fig. 103).

Another alphabet of the early sixteenth century,
collected from various bells in the eastern coun-
ties, has high technical qualities, although of
simple form; being bold, self-protective, and at
the same time of good design, and suggestive in
their workmanship of honest moulding, quite devoid
of imitation of other processes. As an example
of the special treatment required for cast letters,
they should be compared with similar alphabets
figured on pages 75 and 112.

It is, perhaps, hardly necessary to point out
that this series of letters need by no means be

101. SCOTTISH INSCRIPTIONS, DRAWN BY A. WHITFORD ANDERSON.

102. FROM BELLS CAST BY RICHARD DE WYMBISH (LONDON, FOURTEENTH CENTURY).

restricted to the obscure uses of its origin. And
our next example (fig. 105) is taken from a rare
and beautiful specimen of the English founders'
work—a flagon of cast bronze, which was pre-
served for many years in an old Norfolk manor-
house ; but which is now at South Kensington.
Space will not allow more than a passing refer-
ence to the inscriptions on the cast metal mortars
of the Renaissance—those of Italian make being
especially good. But for the sake of variety we
give (fig. 107) a set of Roman capitals from
the upper rim of a large Dutch mortar of cast

103. FROM THE TOMB OF HENRY III., WESTMINSTER ABBEY.

brass, which will serve quite adequately to sug-
gest the treatment required by that lettering when
so applied.

Metal work demands consideration from many
other points of view than that of the founder. Its
range both of process and material is far too
widely extended to be dealt with in detail in a
treatise of the present dimensions. But following
out our plan of offering indications of the right
path rather than laying down complete rules for
guidance therein, we submit specimens in which
the requisite technical conditions appear to have
been reasonably fulfilled.
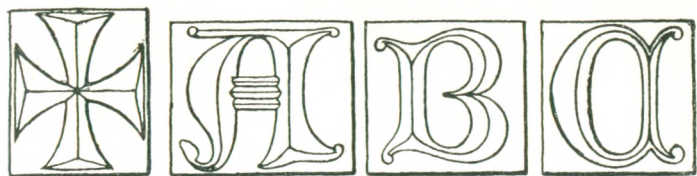
104. FROM ENGLISH BELLS (EARLY SIXTEENTH CENTURY).
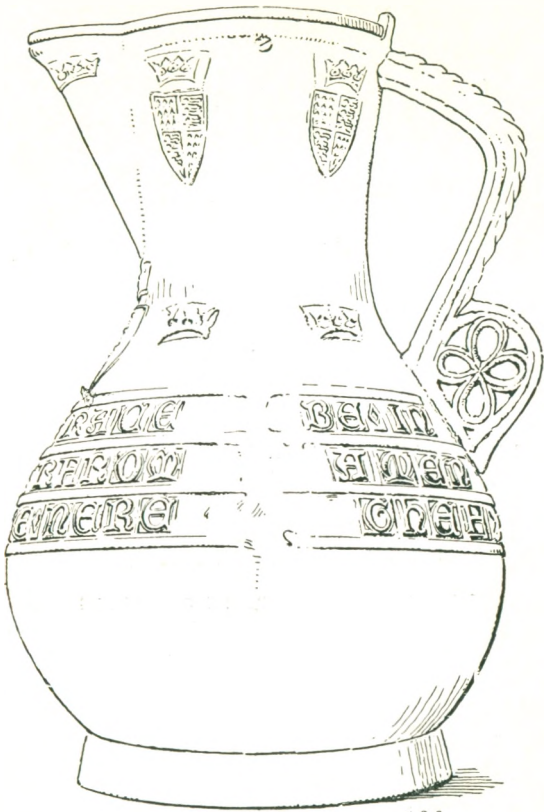
105. FLAGON, ENGLISH BELL-FOUNDER'S WORK,
A.D. 1330-50 (c.).

106. FROM FIG. 105.

Fig. 108 is the cover of that very domestic utensil, a warming-pan. Its inscription, very lightly incised for obvious protective reasons, is in a quaint variation of Roman capitals, quite suitable to the humility of the subject, if not of the owner thereof. The date also is pleasing.

Somewhat earlier are the letters of cut brass open-work in fig. 109, taken from a German dish, dated 1595. Here strength of construction is an important consideration, as well as legibility ; and the problem of combining these two qualities has, perhaps, not been altogether satisfactorily grappled with. For some reasons one is inclined

107. DUTCH MORTAR (SEVENTEENTH CENTURY BELL-METAL).

to think that the curves of such an alphabet as that in fig. 27 would have been both more harmonious, and more easily readable ; but on the other hand, its use would have involved increased weakness.

On passing to a very different material, wrought iron, we are able to refer to a piece of work in which all the technical difficulties of the last example were present ; and in which they have been, on the whole, satisfactorily overcome, in spite of the more refractory nature of the medium. Fig. 110 is a portion of an iron screen, wrought in 1490 by Maestro Juan Frances, and formerly in one of the lateral chapels of the Cathedral of

Avila. Apart from structural qualities, which tell their own tale, the lettering is interesting as a
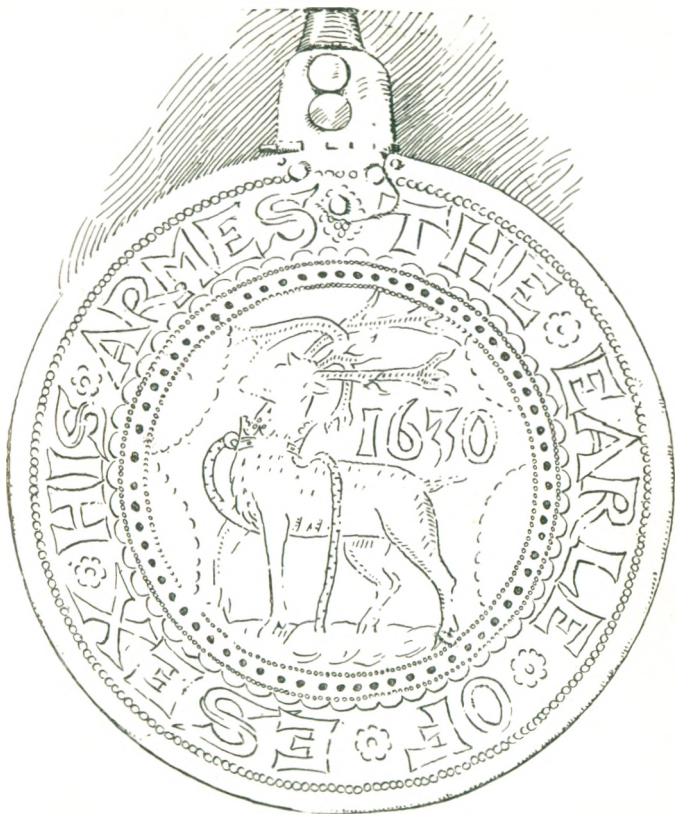
108. WARMING-PAN OF THE EARL OF ESSEX.

curious mixture of Gothic and Renaissance forms, treated with that decorative facility which seems to have been innate in the Spanish craftsmen of

the later middle ages, and which a lover of oriental art cannot do other than ascribe to Saracenic influence.

In fig. 112 we pass to the kindred art of wood-

109. GERMAN OPENWORK, 1595 (BRASS).

carving, taking for illustration a set of cartouches from authentic articles of English furniture of the

110. FROM A WROUGHT-IRON SCREEN IN THE CATHEDRAL OF AVILA.

seventeenth century. Here again, at the risk of wearisome iteration, we must insist on the absolute need of self-protection in the lettering on objects constructed for daily use. Whether it be

on a coin or a chair-back, an inscription should be
designed to retain its legibility for as long as the
object it adorns can hang together. No matter how
beautiful, how dainty, or how bold a label may be,
if it cannot achieve this, the labour of it is simply
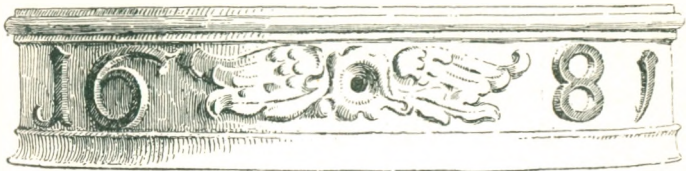
III. FROM A DUTCH CANNON.

wasted ; deliberately laid down, as one might say,
in the path of life, merely to be fretted and worn
out of existence as a stumbling block.

So far, in the applied alphabets of the seven-
teenth century, we have found much to praise for

112. FROM ENGLISH FURNITURE.

its own sake, and much to admire for the sake of its
lessons. But on turning to the book-hands of the
period, the record is unsatisfactory in the extreme.
Of type-letters it can only be said that in England
they are worn and slovenly imitations of those of

the early masters ; while if on the continent better craftsmanship kept alive the traditions of the Venetian type-founders, still nothing of original merit was produced. It is worth while to remark,
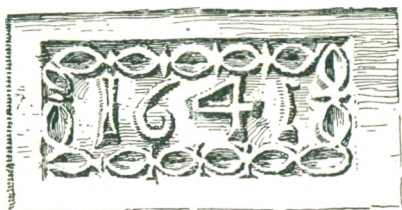
113. FROM ENGLISH FURNITURE.

however, in passing, that the year 1640 saw the establishment of the great *Imprimerie Royale* (now *Nationale*) at Paris, that splendid institution which has maintained its existence through so

114. FROM ENGLISH FURNITURE

many storms and vicissitudes continuously to the present day.

Manuscript writing came to an end at the beginning of the seventeenth century for all practical purposes. Till that time there had remained

some lingering traditions of the art of illumination, fostered by a demand for service-books of larger size than printers were at first competent to supply; but this now faded out. It is curious to note that in Ireland also the craft survived to some extent; and the "Annals of the Four Masters" was written by Michael O'Clery, a Friar of the Order of St. Francis, in 1634, in a hand by no means without worth, although one

115. FROM ENGLISH FURNITURE.

which it would scarcely be of value to reproduce here.

If, however, the century falls short in some respects, it has the compensating glory of having produced in this country the works of the Ingenious Mr. Cocker, whose publications sold literally by the thousand, and to whom we are even now proverbially indebted. The book before us, " Magnum in parvo or The Pens perfection," was " Invented, Written, and Engraven in Silver by Edward Cocker, 1672," and " sold by Tho.

Rookes," who advertises on the title-page, with a
fine discrimination of the necessities of the most
skilful calligraphists, that he " sells the best Inke."
All Cocker's examples are meritorious, and by no
means lacking in character. They have, even at
this distance, almost a Gothic savour ; and are by
no means to be included with the mere mechani-
cal, up-and-down, thick-and-thin school which
dominated our writing-masters even until yester-
day. Fig. 116 is perhaps one of the most gene-
rally serviceable examples from him which we
could select. The initial is a comparatively
modest specimen of the prevailing fashion of
letter - ornamentation. It arose in Germany
towards the end of the sixteenth century, and ran
riot for more than two hundred years over
Northern Europe.

There is yet another application of lettering
to which we may refer briefly, namely, that on
coins, seals, and medals. The forms of the letters
used for this purpose are not, however, to any
extent distinctive ; variations of Roman capitals
being almost universally found on coins and
medals from the fifteenth century downwards ;
although in the case of seals, on the design
of which tradition had perhaps a stronger hold,
Gothic letters were frequently used to much later
times. The question is, as usual, one of fitness ;
for these purposes an alphabet should be selected
solely for its simplicity, legibility, and harmony
with the general design. Its position is dealt with
in Chapter IX., in which is also placed and de-
scribed, fig. 194, an illustration of a fine medal by

abcdefghiklmnop qrsſtuvwxyz&c.

...numerable inconvenien-
...cies, incommodities, and
...incumbrances accompany
...miserable manhind, and

116. FROM "MAGNUM IN PARVO," BY EDWARD COCKER.

Vittore Pisano. An incomplete alphabet of Gothic letters from a Spanish seal has also already been dealt with (fig. 31). To complete our notice of the seventeenth century, we now add to these an
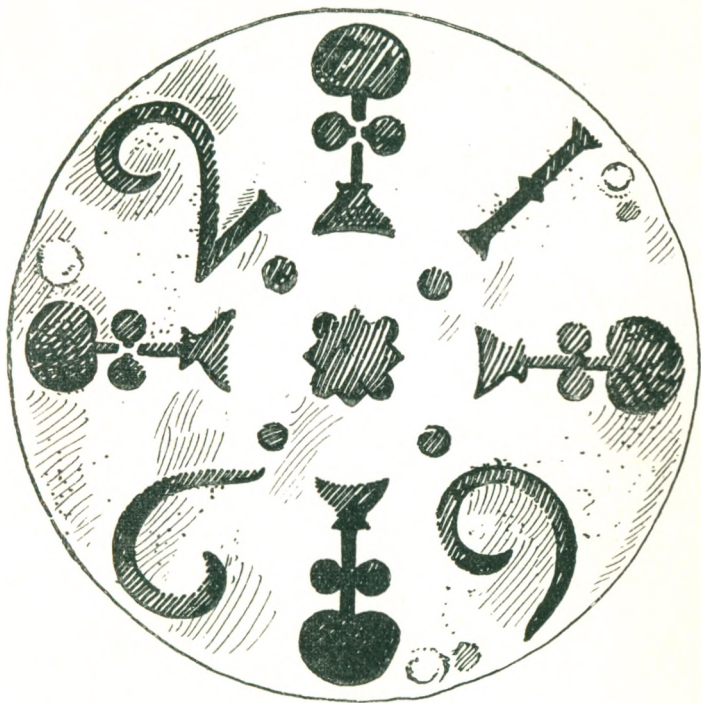
117. WROUGHT IRON, OPENWORK.

illustration of the Great Seal of England, engraved for Richard Cromwell by the famous medallist of the Commonwealth, Thomas Simon or Symonds. This seal, modelled on that executed by Simon

118. MEDAL BY VITTORE PISANO (FIFTEENTH CENTURY).

119. GREAT SEAL OF THE PROTECTOR RICHARD CROMWELL.

for Oliver Cromwell, was in use during part of 1658-59 ; and was, in accordance with custom, formally broken within the House of Commons on the 14th May of the latter year. Its actual diameter is 5.6 inches.

120. FROM A GERMAN DISH IN BRASS "REPOUSSÉ."

CHAPTER VI.

T the beginning of the eighteenth cen-
tury, type-founding was probably at its
lowest level, both in England and
on the continent. The traditions of
beauty handed down from the fifteenth century
had been frittered away by generations of imitators,
who lacked either the taste or the craftsmanship
necessary to preserve them. On the continent
the art of the founder had deteriorated to mere
commonplace mediocrity; in England it had lost
not only its value, but, for all practical purposes,
even its existence. The only type-founder of any
importance at this time was Thomas James (died
1736), who built up a business of some importance
by the judicious purchase of Dutch matrices, and
chiefly distinguished himself by a bitter and unscru-
pulous opposition to the new art of block-printing.
This latter, undoubtedly the first practical applica-
tion in modern times of the principles of stereo-
typing, was invented (or perhaps revived) by
William Ged, a goldsmith of Edinburgh. He

entered into partnership with James and some of the relations of the latter, and was by them most judiciously ruined.[1]

John James (son of the last mentioned), by a series of purchases, " combined in one no fewer than nine of the old English foundries, and remained, with Caslon and Baskerville, as one of only three representatives in the country." [2] He died in 1772.

William Caslon, to whom England is indebted for

121. DUTCH TYPE (1744).

a revival of her independence in the matter of type-cutting, was born at Halesowen in 1692, and was brought up to the trade of an engraver of gun barrels. In the course of this occupation, he turned his attention to the making of bookbinders' tools, and

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[1] His only complete work, produced after years of toil and disappointment, was an edition of Sallust, printed at Edinburgh in 1739.

[2] Reed (T. B.). " The Old English Letter Foundries," p. 221. London : 1887.

thereby secured sufficient patronage and substantial support to enable him to undertake type-cutting as a profession. His first achievement was a fount of Arabic, cut in 1720 for the Society for Promoting Christian Knowledge, and used in an Arabic Psalter, published at London in 1725. He next produced (in 1722) that fine fount of English (Roman) on which his fame most worthily rests ; and thereby, at a stroke, surpassed not only the existing types of his fellow countrymen, but also those of his foreign competitors, inasmuch as the tide of importation was now reversed, and

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

122. MODERN "CASLON" TYPE.

a demand sprung up on the continent for the new English production. Into further details of Caslon's life it is scarcely our province to enter. He died at Bethnal Green in 1766, and was buried at Saint Luke's. In the same year, his son William issued the specimen-book of which fig. 123 is a page. This type is not his first production ; but it has the merit of being a plain, straightforward, entirely legible lettering, which, if devoid of high artistic pretensions, yet represents very nearly the perfection of honest unassuming craftsmanship.

The business of type-founding was carried on by four successive Caslons, each named William, the last of whom left the old firm, which still, however,

Quoufque tandem
abutere Catilina, p
Quoufque tandem a-
butere, Catilina, pa-

Quoufque tandem abu-
tere, Catilina, patientia
noftra? quamdiu nos e-
Quoufque tandem abutere
Catilina, patientia noftra?

Quoufque tandem abutere,
Catilina, patientia noftra? qu
Quoufque tandem abutere, Ca-
tilina, patientia noftra? quam-

flourishes under its former style. William (IV.) Caslon's founts have passed into the hands of Stephenson, Blake and Co.

It is a not uninteresting circumstance that John Baskerville, the second of the great English type-cutters of this period, was born (in 1706) at Wolverley, in Worcestershire, within a few miles of the birthplace of the first Caslon. He began life as a writing-master and engraver of epitaphs on stone at Birmingham, afterwards engaging in the japanning trade. At this he prospered, amassing a considerable fortune. In 1750 he began experimenting with the production of type and printing generally ; but undertook his new venture

A B C E G J L M

P Q R S U W Y Z

124. MODERN "CASLON" TYPES.

with such care and assiduity, that a period of no less than six years elapsed before his results satisfied himself sufficiently to be laid before the public. On this preliminary work he is variously stated to have expended from £600 to £800. In 1757 his *magnum opus* appeared, a quarto edition of Virgil, on the production of which neither trouble nor expense had been spared. This, for its superior elegance and workmanship received wide-spread admiration, and established Baskerville's fame as a typographer. He continued to practise the craft, somewhat irregularly, up to the date of his death, meeting, however, with much opposition, and experiencing more than one actual failure ; as, for

instance, with the fount of Great Primer Greek which he was commissioned to produce for Oxford University. In spite of these, however, he died worth £12,000 on January 8th, 1775.

I.

F A R in the windings of a vale,
    Fast by a sheltering wood,
The safe retreat of health and peace,
    An humble cottage stood.

II.

There beauteous *Emma* florish'd fair,
    Beneath a mother's eye;
Whofe only wish on earth was now
    To fee her bleft, and die.

125. TYPE: J. BASKERVILLE (1760).

Baskerville's influence on English typography was very great, and he must be accounted the pioneer of that delicately cut type used with highly glazed paper, which has been more or less fashionable ever since. Even during his lifetime these

characteristics met with a considerable amount of criticism. " Despite the splendid appearance of his impressions, the ordinary English printers viewed with something like suspicion the meretricious combination of sharp type and hot pressed paper which lent to his sheets their extraordinary brilliancy. They objected to the dazzling effect thus produced on the eye ; they found fault with the unevenness of tone and colour in different parts of the same book, and even discovered an irregularity and lack of symmetry in some of his types, which his glossy paper and bright ink alike failed to disguise." [1] It need only be added that the tendency of modern opinion on the subject of typography, would now condemn Baskerville's productions even more strongly than did that of his own day, and without the stimulus of personal jealousy which then undoubtedly accentuated the condemnation. But at the same time, he is to be credited with enterprise and originality, and, at all events, did an enormous amount of good by stirring up active inquiry into, and criticism of a too-long neglected craft.

Another notable type-founder of the eighteenth century was Alexander Wilson, who made types for Robert and Andrew Foulis, printers to the university of Glasgow. Alexander Wilson was born at St. Andrew's in 1714, and educated as a doctor. At an early age he was able, by the fortunate patronage of Lord Isla (afterwards Duke of Argyle), to devote himself mainly to scientific

[1] Reed (T. B.). "The Old English Letter Foundries," p. 279.

research ; in the course of this pursuit he became interested in typography, and associated himself with a friend, John Baine, for the purpose of experimenting therein. The aim of their first endeavours is not very certain ; but it appears to have been in the direction of some stereotyping process. At all events it was unsuccessful, resulting only in the setting up of a type foundry of the usual kind, on a small scale, at St. Andrew's (1742). This prospered sufficiently to induce them to move to Glasgow (1744), from which centre their connection rapidly extended to Ireland, and even North America. About this time they became connected with Messrs. Foulis, and for them Alexander Wilson cut the types used in the production of the splendid edition of Homer,[1] which for ever established the reputation of both type-founder and printers.

We reproduce a specimen of Double Pica (cut by Wilson in 1768, and first used in a quarto edition of "Gray's Poems"), and one from the fine Virgil[2] published by Foulis in 1778. This can be conveniently compared with the similar types by Caslon (fig. 123) and Baskerville (fig. 125), when it will be seen that Wilson's letters are by no means to be placed least in order of merit. Maybe the type is somewhat less finely finished than that of Caslon, and is certainly cut to less delicacy than that of Baskerville ; but it has a dignity and

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[1] Homeri Opera, Græce (ex edit. Sam. Clarke). Glasguæ, etc., 1756-8. 4 vols. Fol.

[2] Publii Virgilii Opera (ex edit. Petri Burmanni). Glasguæ, etc., 1778. 2 vols. Fol.

Sed misera ante diem, subitoque adcensa furore,

Nondum illi flavum Proserpina vertice crinem

Abstulerat, Stygioque caput damnaverat Orco:

Ergo Iris croceis per coelum roscida pennis,

Mille trahens.varios adverso Sole colores,

Devolat, et supra caput adstitit: Hunc ego Diti

Sacrum jussa fero, teque isto corpore solvo.

Sic ait, et dextra crinem secat. Omnis et una

126. TYPE: BY A. WILSON (A D. 1778).

sturdiness that the former does not possess in anything like an equal degree, while it is entirely free from the meanness which disfigures certain

127. TYPE: FROM THE SPECIMEN BOOK OF J. ENSCHEDÉ
(HAARLEM, A.D. 1744).

individual letters of the latter. We have little hesitation in classing this Virgil, for its fine press-work, its beautiful type, and absolute legibility,

among the highest typographical productions of
the century.

Space will not allow a detailed account of con-

Eer boed Konst.
Keyzer Carolus
Magnus zette eens
zyn Kroon op den
Bybel / geebende
daarmede te kennen
desselfs groote ach=
ting boor dat Boek.

128. TYPE: BY J. ENSCHEDÉ (HAARLEM, A.D. 1744).

tinental printing during this period. The best
types, at the beginning of the century, were per-
haps those of the Dutch founders, who at all
events had a large portion of the trade in their
hands.

The most notable of these was the firm of Johannes Enschedé and Zonen, of Haarlem, who, in 1744, published a specimen book, from a reprint of which (in 1867) our examples, figs. 121, 127-129, are taken. This concern was founded by Isaac Enschedé (1681-1761) in 1703. In 1743 Johannes purchased the foundry which Hendrik Floris Wetstein had brought from Basle to Amsterdam, and for which Joan Michael Fleischman (1701-1768) had cut the types. Fleischman, with J. F.

129. TYPE: BY J. ENSCHEDÉ (HAARLEM, A.D. 1744).

Rossart (1714-77), continued to cut types for Enschedé; who also, at great pains, accumulated a fine collection of early matrices and other typographical material. Our illustrations consist of examples of his capitals, both Roman and Flemish, with a specimen of the lower case of the latter. Fig. 127, a Dutch fifteenth-century type which he possessed, is also reproduced on p. 175, and is of much value.

Fig. 130 is an example of an interesting italic—perhaps of Dutch origin—from the "Islands

Landnamabok" of Johannes Finnaeus, printed
in 1774 at Copenhagen. But, towards the end
of the century, one type-founder stands out so
conspicuously from his fellows as to call for
special mention, namely, Giambattista Bodoni, of
Parma. Bodoni was born at Saluzzo, in Sardinia,
in 1740, settled at Parma in 1768, and died
in 1813. In 1818 his " Manuale Tipografico,"
from which our examples are taken, was pub-
lished by his widow, and remains a monument

Horum autem agmen ducit, magno
ætatem, qvam fidem & celebrem eruditionem.
A R J U S P O L Y H J S T O R , S
S T U R L A E O tefte, & primus &
feptentrionalium in Jflandia fcriptor, anno IC

130. SPECIMEN OF TYPE (COPENHAGEN, 1774).

of a most careful and laborious craftsman, whose
influence on the types of his contemporaries was
enormous, and who, at all events, was thoroughly
appreciated by them. The examples we give
(figs. 131 and 132) are both reproductions of pages
of the specimen-book named above. The first
(*sopracanon*) is a very legible type, but one almost
devoid of artistic merit, so wearyingly common-
place is it in its regularity. The italic accom-
panying it is inferior, and badly composed. The
second specimen, an example of Roman capitals,
is also undeniably monotonous and uninteresting,

Quousque tandem a-
butêre, Catilina, pa-
tientiâ nostrâ? quam-
diu nos etiam furor
iste tuus eludet? quem
ad finem sese effrena-

M. TUL. CICERO

ORATOR ET PHIL.

ALBANO

131. TYPE: FROM THE SPECIMEN BOOK OF G. B. BODONI.

and displays in a marked manner the characteristic
failing of all Bodoni's types, namely, an extreme

MAJUSCOLE

MARC. TULLIUS
CICERO
PHILOSOPHUS
ET
ORATOR
NATUS A.U.C.
647

132. TYPE : FROM THE SPECIMEN BOOK OF G. B. BODONI
(A.D. 1818).

attenuation of the thin lines, with a reduction of
the gradated portion of the curves to a minimum.

The result of this practice is two-fold ; it weakens the letters constructively, and so destroys all that appreciation of design with which one regards a well-made alphabet ; in the second place, it turns a page into a mere jumble of heavy black lines, fretted here and there with a greyness, for the understanding of which the focus of the eyes must be continually readjusted.

The types of Bodoni and his school, have furnished the model followed by most type-founders even to our own day ; and, although attempts—which will be referred to later—have from time to time been made to revive the Caslon and Wilson patterns, not one of them has suc-ceeded in entirely ousting a fashion whose only claim to existence is the very dubious one of being suitable to soft modern paper and machine printing.

Our notice of the eighteenth century would be incomplete without a reference to the productions of the writing-masters of the period. They have not sufficient individuality to merit much detailed consideration, the spirit of formalism being fatal to its development in a craft which owed so much to the patronage of fashion. But there still re-mains an unmistakable quaintness—even beauty— not perhaps easily separable from the charming sentiment of artificiality of the time, which has been potent enough to secure for itself a modern revival at the hands of some of our most dis-tinguished penmen.

Fig. 133 gives two alphabets, which are both historically interesting, and in themselves not un-

The ALPHABET in the
SQUARE HANDS.

Square Text	Secretary	Square Text	Secretary
Aaa	Aaa	Nn	N nn
Bbb	Bbb	Ooo	Ooo
Cccc	Ctrr	Ppp	Ppp
Ddd	Ddd	Qqq	Qqq
Eeee	Eeee	Rrr	Rrr
ffff	ffff	Sofs	Ssós
Ggg	Ggg	Tftt	Tff
Hhh	Hhh	Vu	Vuv
Jiij	Juji	Ww	Ww
KFK	KkF	Xxx	Xxx
LPP	LPP	Yyy	Yyy
Mmm	Mmm	Zzz.	Zzz

133. PAGE FROM "THE YOUNG CLERK'S ASSISTANT"
(RICHARD WARE, 1733).

worthy ; and, incidentally, a characteristic example
of the custom of mixing script, italic, and Roman

A
𝕾pecimen
of the various
CHARACTERS
now principally uf'd
IN
𝕻rinting & 𝖂riting
*Curiouſly Engrav'd*
By the
𝕭eſt 𝕳ands.
MDCCXXXIII

134. SUB-TITLE FROM "THE YOUNG CLERK'S ASSISTANT'
(RICHARD WARE, 1733).

letters. Fig. 134, an ornamental title-page, also
illustrates the same practice, and is fairly repre-

135. GOTHIC LETTERS: BY JAN PAS (A.D. 1737).

sentative of the lettering of the period. Both are taken from " The Young Clerk's Assistant," printed for Richard Ware at the Bible and Sun, in Amen Corner, Warwick Lane, London, in 1733.

Four years after the date of the last-named work the " Mathematische of Wiskundige Behandeling der Schryfkonst" of Jan Pas, engraved by J. Caspar Philips, was published in Amster-
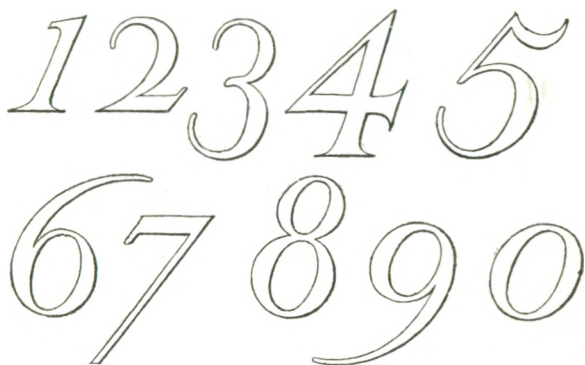
136. NUMERALS : BY JAN PAS (A.D. 1737).

dam. In this book the examples are all drawn to scale on squared paper, and, as far as possible, with mathematical instruments, the curves especially being, with marvellous ingenuity, composed of segments of circles varying in diameter. The result is plausible ; but when one criticises closely, improvements in detail suggest themselves in almost every letter. A slavish adherence to entirely arbitrary ratios quite destroys the proportion in many cases, while the centring of the

curves often gives them an extremely weak and helpless appearance, taking from them much of their constructive value. We illustrate, however, the upper and lower case of a useful style, from which the student should easily develop a bold and
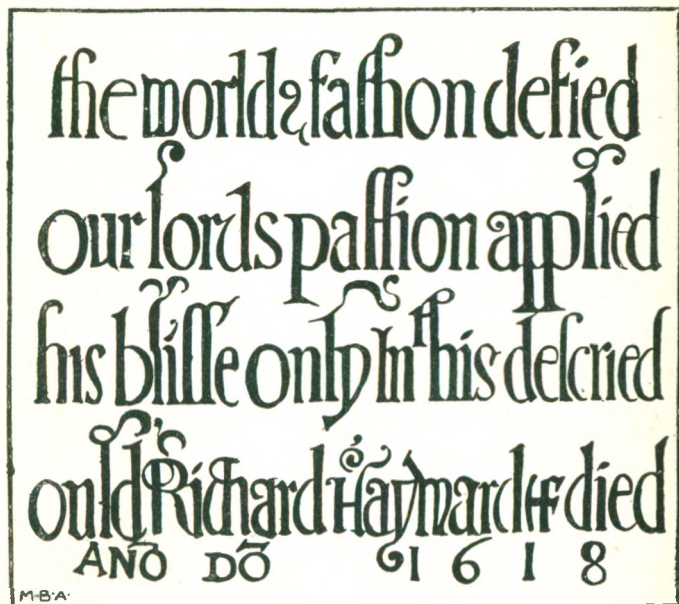
137. DRAWN BY MAURICE B. ADAMS, F.R.I.B.A. (FROM A MONUMENT AT LEDBURY).

effective lettering, especially useful for inscriptions of considerable size in any material suggesting or requiring strong treatment.

There remains one other class of lettering to be referred to in this place ; namely, that of the tomb-stones and painted boards in our country church-

yards. The best are, as usual, the earliest; but a steady level of excellence, of its kind, is maintained from Elizabethan times until about 1750, after which the writing becomes more and more the work of a mechanic rather than of a craftsman. These inscriptions have the rare quality of unity. The ornament accompanying them seems to harmonize perfectly both with the forms of the letters and the quaint wording and sentiment generally expressed thereby. And for this reason they are good.

On·a·Cottage·near·Folkestone·

138. DRAWN BY WARRINGTON HOGG.

CHAPTER VII.

THE NINETEENTH CENTURY.

HE history of lettering in the early days of the nineteenth century might soon be told ; for it is mainly a record of the establishment of some of the great type-foundries which still flourish. The fashion in type-letters had been set by Bodoni, whose fine-lined productions suited the growing taste for 12mo and 16mo books, delicately printed on smooth-surfaced paper, such as were executed by the Whittinghams for William Pickering. These letters have already been sufficiently indicated; and in other branches of the calligraphic art there was neither merit nor originality enough to justify specific illustration. Most handwriting was founded on the Italian models, and these also are well enough known ; but we give an alphabet of some interest, akin in feeling to our modern legal engrossing hand, which seems to contain one or two suggestive variants from the common monotony of curve and stroke. It is taken from " L'Arte di Scrivere" of Paillasson (Padua, 1796), who

terms it *Alfabeto delle Lettere Spezzate.* In the original it is carefully drawn out and measured to scale, but in the reproduction the construction has been omitted, as likely to prevent improvement rather than to assist it. As with fig. 135, referred to in the last chapter, a better result is likely to be
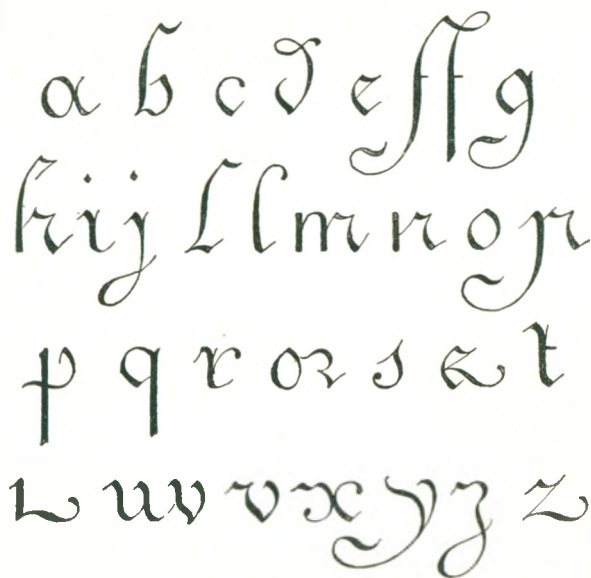
139. SCRIPT: BY P. PAILLASSON (A.D. 1796).

obtained by using it as a guide rather than as a pattern.

We also give (fig. 140) a drawing of the French "Caractères de Civilité," a survival of an old Chancery-hand, which persisted in books of etiquette until this period.

It is difficult—perhaps unnecessary—to say pre-

cisely when the characteristic nineteenth-century taste for revivals of ancient work first displayed itself. But there can be little hesitation in

140. TYPE: CARACTÈRES DE CIVILITÉ (FRANCE, EARLY NINETEENTH CENTURY).

ascribing to the two Pugins—father and son—a very large share of the credit therefor.

Augustus Welby Pugin was born in 1769. He came under the influence of John Nash, the archi-

141. FROM THE "GLOSSARY OF ECCLESIASTICAL ORNAMENT,"
BY A. W. N. PUGIN (A.D. 1844)

tect of the Pavilion at Brighton, and at his suggestion he turned his attention to the study of Gothic architecture, publishing from 1820 to 1833 (the year of his death) several collections of studies therein.   His son, Augustus Welby Northmore Pugin (1812-1852), at an early age became interested in the same work.   He took up—almost in the spirit of one of the old crusaders—the neglected cause of mediæval art, especially as applied to ecclesiastical purposes; and by his ready pen and untiring zeal stirred up both enthusiastic support and bitter opposition to an almost inconceivable extent. The controversies around the questions raised by him were of enormous benefit to art, by reason of the stimulus they gave to accurate research and careful preservation of ancient remains; and the debt due to him for his share in this movement is scarcely appreciated at its full value in the present day. Among other branches of art, lettering engaged his attention to a certain extent, and were produce a page of his " Glossary of Ecclesiastical Ornament," giving his versions of three Gothic alphabets.

An immediate effect of the increased interest taken in mediæval matters was the birth of a school of illuminators; who issued a whole series of books decorated with borders and miniatures in imitation of French and Flemish work of the fourteenth and fifteenth centuries.   Among these Owen Jones (1809-1874) was one of the most notable and meritorious.   His work, best perhaps when most imitative, suffers in comparison with his authorities, by reason of the deadly evenness and monotony of chromo-lithographic printing.

Awake, O north wind; and come thou south: blow upon my garden, that the spices thereof may flow out. Let my beloved come into his garden, and eat his pleasant fruits.

I am come into my garden, my sister, my spouse. I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk.

142. FROM THE "SONG OF SOLOMON," ILLUMINATED BY OWEN JONES (A.D. 1849).

His lettering, in a style somewhat similar in character to that of Pugin's first alphabet in fig. 141, is, however, much weaker and more modernized, and in some letters loses its nature altogether. We give (fig. 142) the text (excluding only the outer ornament) of a page from his Song of Solomon (1849). To this period also belong the letter-books of Henry Shaw, W. R. Tymms, and F. G.

143. FROM THE "KALLIGRAPHIE" OF CASPAR NEF
(GERMAN, 1549).

Delamotte; all consist, for the most part, of repro-ductions of old work, and by their popularity bear testimony to the demand which had arisen therefor.

In this place it becomes convenient to refer shortly to a class of letter hitherto ignored, but which even now forms the staple of many an "ornamental" sign-writer's stock-in-trade. In the sixteenth century, a custom arose, possibly in Ger-many, of producing variety, not by the develop-

ment of radically new forms, but by the distortion
of old ones. It was at first perpetrated by such
simple expedients as the breaking of a whole line
of letters in their centres, as in the title to fig. 63,
or the doubling of individual letters on themselves,
of which fig. 143, from the " Kalligraphie " of Caspar
Nef, is a quaint example. But the practice did
not stop at this point. Letters were trebled and

144. MODERN "FANCY" TYPES.

quadrupled, their straight lines worried into zig-
zags, or pitted with diamond-shaped or circular
spots ; while their curves were either unreasonably
squared, or distorted and involuted even unto ab-
surdity. Then the writing-masters fell upon the
" open letter:" they filled it with ignorant shading
and ridiculous diapers. It was conceived as a
solid, in order that it should possess a meaningless
shadow ; and drawn in reputed perspective, that it

might have the appearance of not belonging to its
proper place. And, in endless variety, all these
forms have been multiplied and perpetuated by
being cut in type. The specimen-book of the
" Imprensa Nacional " (1870) at Lisbon, contains
some of the worst specimens we have ever seen ;
and, indeed, in its several hundred pages will be
found fewer good letters than would seem con-
ceivable for any modern work, with the authority
of a nation behind it. This kind of lettering has
been—even now is—taught in schools, and is in
high favour for commercial typography and shop
signs. During the last few years, however,
evidences have not been wanting that an improve-
ment in taste is possible, perhaps even imminent.
The American type-founders have produced a re-
markable series of fancy types, depending for
whatever merit they possess on intrinsic shape
rather than on meretricious ornamentation. Many
of these are based on old forms, variations of
Roman capitals and lower-case, especially showing
early Spanish influence ; while for certain classes
the Italian lettering of the sixteenth century has
evidently been the model. A successful experi-
ment has been the revival of the high-waisted **E**
and **H** ; but what would otherwise have had a
pleasing and artistic effect is often marred by a
want of balance in the distribution of the thick
and thin strokes, the latter, indeed, being almost
invariably too attenuated. There is also a dispo-
sition to push a logical conclusion farther than
advisable in the adaptation of some of the manu-
script forms, which would often be vastly improved

A B C D E
F G H I K
L M N O P
Q R S T U
V W X Y Z

145. AMERICAN TYPES.

ABCDEFG

HIJKLMN

OPQRST

UVWXYZ

145. AMERICAN TYPES—*continued*.

a b c d e f g

h i j k l m n

o p q r s t u

u w x y z

145 . AMERICAN TYPES.—*continued.*

A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z

145. AMERICAN TYPES—*continued.*

A B C D E F

G H I J K L M

N O P Q R S T

U V W X Y Z

145. AMERICAN TYPES—*continued*.

ABCDEFG

HIJKLMN

OPQRSTU

VWXYZ

145. AMERICAN TYPES—*continued.*

A B C D E F G H I

J K L M N O P Q R

S T U V W X Y Z

abcdefghijklmnopqr

stuvwxyz✳◎❋ oec≈⟋

145. AMERICAN TYPES—*continued*.

by the exercise of a little reticence, and the cultivation of a more acute sense of proportion.

The types in general use at the present time for ordinary book-work are of three kinds, called, technically, "old faced," "revived old style," and " modern faced." The first of these is practically the design of William Caslon (see p. 168), and from an artistic point of view is much the best. It was introduced in 1843 by Mr. Charles Whittingham, of the Chiswick Press, who was supplied by the William Caslon of that time with a fount of Great Primer, from the original matrices, for the

Charles Whittingham, 1795-1876.
146. TYPE : MODERN "OLD-FACED."

purpose of printing " Lady Willoughby's Diary." The experiment was a success, and a demand immediately sprung up for other sizes of similar type; so that in 1850 Messrs. Miller and Richard were able to undertake the production of a fine and complete series founded on the old style. It will

𝔄 𝔅 𝔠 𝔇 𝔓 𝔊 𝔍 𝔗 𝔪 𝔄 𝔒 𝔓 𝔄 𝔖 𝔱 𝔘
147. MODERN "IRISH" TYPE.

be noticed that this revival coincides exactly in date with the reintroduction of Gothic lettering by Pugin and Owen Jones ; and it is a matter for congratulation that the taste for it shows a tendency to increase rather than diminish.

The second of our types is an adaptation of old-faced type to the requirements of modern printing, and is generally used for book-work; while the third—derived from Bodoni and his

school—will be found in newspapers, magazines, and the cheap printing of every-day life.

In addition to these founts, with which every one is familiar, the revived interest in typography of

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ

148. TYPE: MODERN "OLD FRENCH" CAPITALS.

recent years has produced several alphabets of considerable merit. Fig. 148 is an example of Old French Roman Capitals, which is deserving of

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

149. TYPE: MODERN "OLD-FACE ITALIC."

commendation for its simplicity and just proportion.

Another useful fount is the Old-face Italic (illustrated in both upper and lower case in fig. 149), although it is much more formal and uninteresting

than that of Aldus and his French imitators.
More satisfactory is the Black Letter of fig. 150,
a fount based on one of Caxton's, which it more
nearly resembles than any other of modern make.
These are selected from the very large and varied
collection of the Chiswick Press.

The most notable event in the history of modern
typography has, however, been the foundation
and development of the Kelmscott Press by Mr.
William Morris, the well-known poet and designer.
Starting with a thorough investigation into the
conditions, both as to ink, paper, and press work,

150. TYPE : MODERN "CAXTON."

under which the great printers of the fifteenth
century produced their masterpieces, Mr. Morris
set himself the task of attempting, even in these
degenerate days, to equal them.   He has tried to
achieve his purpose by a revival, as far as prac-
ticable or necessary, of old methods, rather than by
mere imitation or reproduction.   He designed two
founts, one of Roman (the Golden type), and one
of a round Gothic (the Chaucer type) ; following
therein with some differences the models of Jensen,
but always with a keen eye to the essentials of
good type-letters and careful elimination of super-
fluities.   To these has since been added the
" Troy type," simply a larger form of the Gothic.

POEMS & CAROLS

M·DCCC·XC·IV

London· Published
by·Elkin· Mathews
Vigo·S treet·w

EIGHT ILLUSTRATIONS
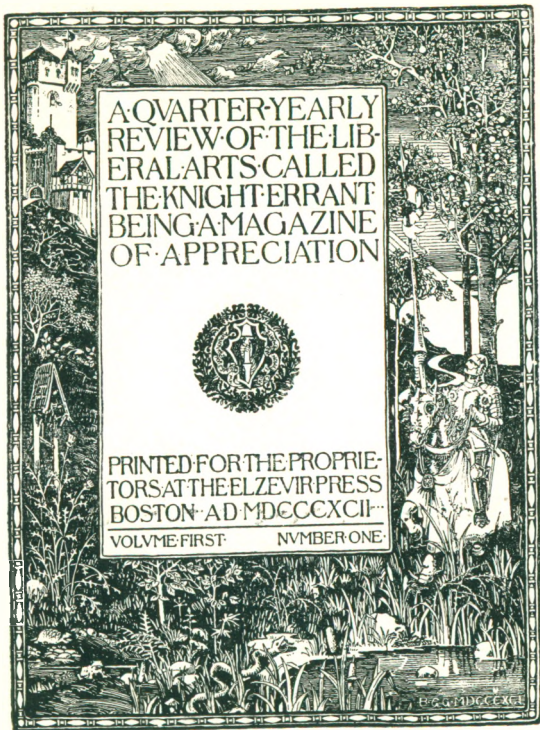TO SHAKESPEARE'S
TWO GENTLEMEN OF VERONA
BY WALTER CRANE

ENGRAVED & PRINTED BY
DUNCAN C DALLAS
DALLASTYPE PRESS N°5
FURNIVAL ST E C LONDON
J M DENT & CO: ALDINE
HOUSE · 1894·

152. TITLE-PAGE : BY WALTER CRANE.

The printing of the Kelmscott Press is done exclusively by hand labour on hand-made paper manufactured from German hand-woven linen of uniform quality, it being one of the articles of Mr. Morris's artistic creed to exclude all machinery in favour of tools immediately controlled by hand. The ink is of good colour—a rich velvety black; care is always taken to preserve the " impress" of the type, and that flatness which is so characteristic of modern printing is by this means avoided. How far Mr. Morris has succeeded in his aims has been, and will probably continue to be, a matter of much controversy, but for this latter also he is to be thanked. And, as already pointed out, the credit of reviving a love for handicraft, carefully wrought with loving attention to every detail, will remain to him as long as British typography possesses a historian to record it.

Before leaving the subject of printing finally, one would like to make a passing reference to the venture of the Birmingham Guild of Handicraft. This society is endeavouring to work somewhat on the lines of the Kelmscott Press, in the direction, as they announce, of " unity and completeness of decorative effect." It is yet too soon to judge their results, although these are very promising. The experiment will be valuable, and will at least help printing one step forward towards its proper place among the Art Crafts.

Among modern designers who have devoted special attention to book-work, Mr. Walter Crane holds a high and honourable place. He has invariably recognized the need of a more intimate

P

A·QVARTER·YEARLY
REVIEW·OF·THE·LIB-
ERAL·ARTS·CALLED
THE·KNIGHT·ERRANT
BEING·A·MAGAZINE
OF·APPRECIATION

PRINTED·FOR·THE·PROPRIE-
TORS·AT·THE·ELZEVIR·PRESS
BOSTON··A·D·MDCCCXCII··

VOLVME·FIRST·   ·NVMBER·ONE·

153. TITLE-PAGE : BY B. G. GOODHUE.

connection between the text and the illustration
or ornamentation of a book, than exists between
type and the customary processes of picture-
making ; and has approached the difficulty not, as
Mr. Morris, from the side of typography, but with
a desire, on the other hand, to harmonize his
lettering with the designs which constitute the
principal feature of his productions. For the
class of work to which he has given his chief
attention, this point of view is undoubtedly the
right one ; and a fair specimen of the successful
result he attains will be found in fig. 152, the title-
page of a set of illustrations to Shakespeare's
"Two Gentlemen of Verona," and fig. 154, a sub-
title for Spenser's "Faerie Queene," in each of
which the words form, with designs of considerable
importance, a carefully thought out scheme of
decoration. In these Mr. Crane uses a character
which may best be compared perhaps with the
Roman "Rustic Capitals" of the sixth century
(fig. 5). The letters are drawn with an almost
even line, and are very beautifully combined and
spaced, having in their mass, precisely the proper
relation toward the rest of the plan.

In fig. 155, a sub-title to Shakespeare's "Merry
Wives of Windsor," however, the lettering occu-
pies a more prominent position, and here Mr.
Crane has adopted a bolder character, more akin,
in its occasional use of uncial forms, to some of the
alphabets of the thirteenth century (see fig. 39).

Fig. 156 is an interesting specimen of a pseudo-
script, very nearly approaching sometimes to early
type letters.

SPENSER'S FAERIE
QUEENE ·⚜· ·⚜· ⚜·
WITH · DESIGNS · BY
· WALTER · CRANE ·

154. A SUB-TITLE: BY WALTER CRANE.

·SHAKESPEARE·
THE·MERRY·WIVES
·OF·WINDSOR·IN·8
·PEN·DESIGNS·BY·
·WALTER·CRANE·

155. TITLE-PAGE : WALTER CRANE (FROM THE ORIGINAL
DRAWING).

In fig. 157, Mr. C. F. A. Voysey supplies us
with two alphabets and a set of Arabic numerals
of considerable value and interest. They are
evidently based on early Italian Renaissance forms;
and following the useful practice of the masters of
that period, many of the letters are modified to
suit the exigencies of effective combination.
Fig. 158, a title-page by the same artist, gives a
good instance of their application, without which

O! infant Thought & Art, Man's children fair
    First tottering from the cave, his primal lair;
Babes in the world's wood wandering to & fro,
    To touch man's sordid heart & lift his care

·Walter·Crane :
The Sirens Three. v. lxviij.

156. ORIGINAL WRITING BY WALTER CRANE.

it is not only unfair but impossible to form a just
opinion of the merits of any alphabet.

Fig. 159, a nursery rhyme by Miss Alice B.
Woodward, is a good piece of ornamental writing.
It has the merit of sufficient simplicity and easy
legibility, without loss of the merely decorative
quality. Moreover, many letters are by no means
without originality.

Originality—that rare and, in these days, almost
unattainable merit—is the predominant feature of
the minuscule alphabet designed by Mr. Selwyn
Image (fig. 160), not so much in the shape of indi-

AABCDDE
EFGHAIJK·
LLMMMⓂNº
OP2QRSST
UVWXYZ·
12345678?
9º FE·AND
ABCDEFGHI
JKLMNOPQ

157. ALPHABETS (ORIGINAL) BY C. F. A. VOYSEY.

vidual letters, as in the treatment of the whole. With the exceptions of the A, which seems quite new, the Q, a capital form, and the not uncommon uncial E, Mr. Image may be said to have adopted ordinary lower-case Roman types, although with many differences of detail. These latter always tend toward simplicity, and the general result is an alphabet of great power and of the highest importance. The almost unvarying heaviness of line is a curious and striking characteristic, which, it is easy to conceive, might be used in decoration with telling effect. Here is a suggestive hint to the student, not only of the ease with which the fetters of convention may be safely broken, but of the uses to which he may put the enormous amount of existing material at his command.

The example of what was known in the sixteenth century as "round book-hand," written by Mr. Charles Holme, requires close consideration from the technical point of view. We have used the word "written" advisedly, for our illustration (fig. 161) was executed in that manner, without retouching or patching in any way, at a single operation for each letter; which, in the original has a height of about one inch. The tool used for this purpose was simply a broad-pointed quill pen, held without constraint or variation of the angle the hand makes to the paper. The S is perhaps the most perfect letter in the alphabet, and conspicuously shows how well a natural process of penmanship may serve its user.

We may perhaps fitly conclude this notice of modern writers with a curious and valuable

THE·KYRLE·PAMPHLETS·

SAINT·PAVL'S CATHEDRAL

NO 1   PRICE·2D

A·D·INNES·&C⁰·31&·32·BEDFORD·ST·STRAND·W·C

158. FROM A COVER DESIGN BY C. F. A. VOYSEY.

alphabet, designed on scientific principles by Mr.
F. York Powell, Regius Professor of Modern His-
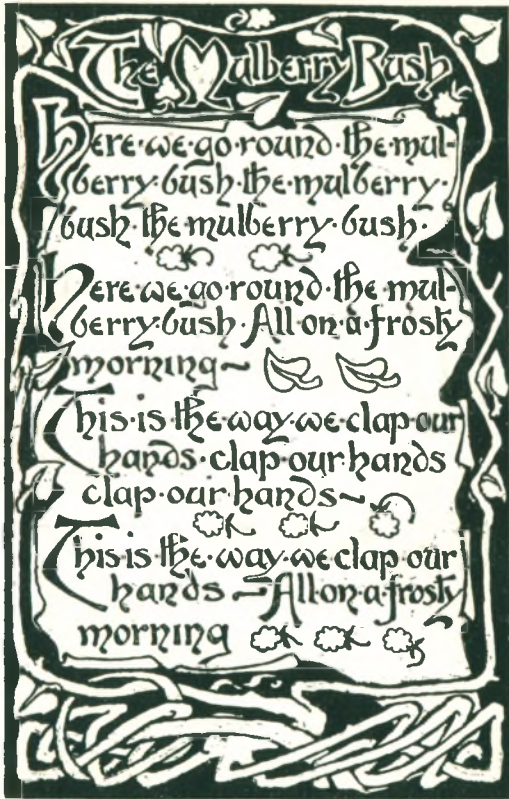
159. ORIGINAL DRAWING (MISS ALICE B. WOODWARD).

tory at the University of Oxford.   Professor York
Powell has, like Mr. Selwyn Image and Mr. Holme,
aimed at extreme simplicity, and, taking the

minimum number of separate strokes and curves
required in the construction of a script character,
has combined them very successfully into a com-
plete and consistent alphabet.   This process can
easily be traced by an analysis of the figs. 162
and 163, conducted on the lines of the constructive

abcdefghij

klmnopqrs

tuvwxyz

160. ALPHABET (ORIGINAL) BY SELWYN IMAGE.

alphabet of Francisco Lucas (fig. 67), and it will
be found a most useful and instructive exercise for
a student.   Apart from the peculiar interest attach-
ing to the production of so high an authority, this
lettering has very considerable artistic merit.   We
have lost for all practical purposes the beautiful
Court and Chancery hands, which endured in

161. ALPHABET (ORIGINAL) BY CHARLES HOLME

England almost to the last generation ; and experiments of this nature, founded on them, but with

chirfcy foul₃:.
RRBPPPQ
pqgjinmw
sxyvourzz
ecza.

162. ALPHABET (ORIGINAL) BY PROFESSOR YORK POWELL.

perfect modernity of form, may do much to supply a deficiency which every lover of fine writing must regret.

QOCGEDF
BRKLH
AMWVY
NTPSU
IJXZ:&:

163. ALPHABET (ORIGINAL) BY PROFESSOR YORK POWELL.

CHAPTER VIII.

THE MAKING OF LETTERS.

HERE is a great fascination in the study of letters. They are always something more than designs with a merely transient or fortuitous beauty. In the earliest ages they were the token of conquest; king and priest studiously recorded therewith the successive victories of war or civilization. To this day the march of the Roman armies is traced by those bold, concise inscriptions which mark each onward step toward the fulfilment of the Latin ideal, the grand simplicity of universal empire. Long ere this had reached even its partial accomplishment, another element arose— the influence of a persecuted religion. In the secrecy of their subterranean haunts, the Christians invested the memorials of their dead with a symbolism intelligible only to the initiated; and so laid the foundations on which arose the early mediæval schools of ornamental calligraphy. This growth was further stimulated by the dominance of the Iconoclasts, 713-741, who, under Emperor

Leo III., practically suppressed the imaging of the human figure ; and by thus turning, perforce, the attention of scribes to the study of ornament, paved the way for the great epoch of the illuminators ; the golden age of the craft, when the connection between the thinker and the tools with which he expressed his thought was still intimate and often inseparable. Towards the end of the fifteenth

164. SCRIBES WRITING FROM DICTATION (FROM AN ITALIAN WOODCUT, FIFTEENTH CENTURY).

century, much of this sentiment had been lost, by the great numerical increase of professed scribes ; although even in this period of decline, the hand-writing of one of Italy's greatest poets was notable enough to furnish the authority for a type which justly ranks high among the achievements of the Venetian die-sinkers. But the invention of print-ing was the death-blow of beautiful book-letters, and it has remained for our own age and country

Q

to produce a writer, who, by designing his own types, doing his own press-work, and other minutiæ of book-making, has given his thoughts to the world in a form which at all events reflects the individuality of the author as faithfully as if he had written them out with his own hand, scribe-fashion. And although this enterprise has now extended far beyond its natural limits, and so become, with all its other admitted excellences, meaningless from the personal point of view, there is great and high praise due to the craftsman who has accomplished so much.

It is just this personal quality that we wish to emphasize throughout the present work—of its very nature to be used by handicraftsmen of various kinds. The examples given are to be studied, not slavishly imitated ; for the art student in mere copying shall find no salvation. He must consider the principles of balance and construction which underlie the specimen before him ; try his hand tentatively at such curves or lines as make up the letter he wishes to use ; and, when he has mastered these, build up his final achievement boldly and without niggling. If in the course of his study any new thing occurs to him, let him test it, whether it exist in his pattern-piece or not. For, while on the one hand the experiment may show good reason why the novelty should have been disregarded, and thereby enrich him with experience ; on the other he may haply succeed in revealing some beauty or quaintness which for want of trial had else lain unsuspected for ever.

The question of tools, again, is one of over-
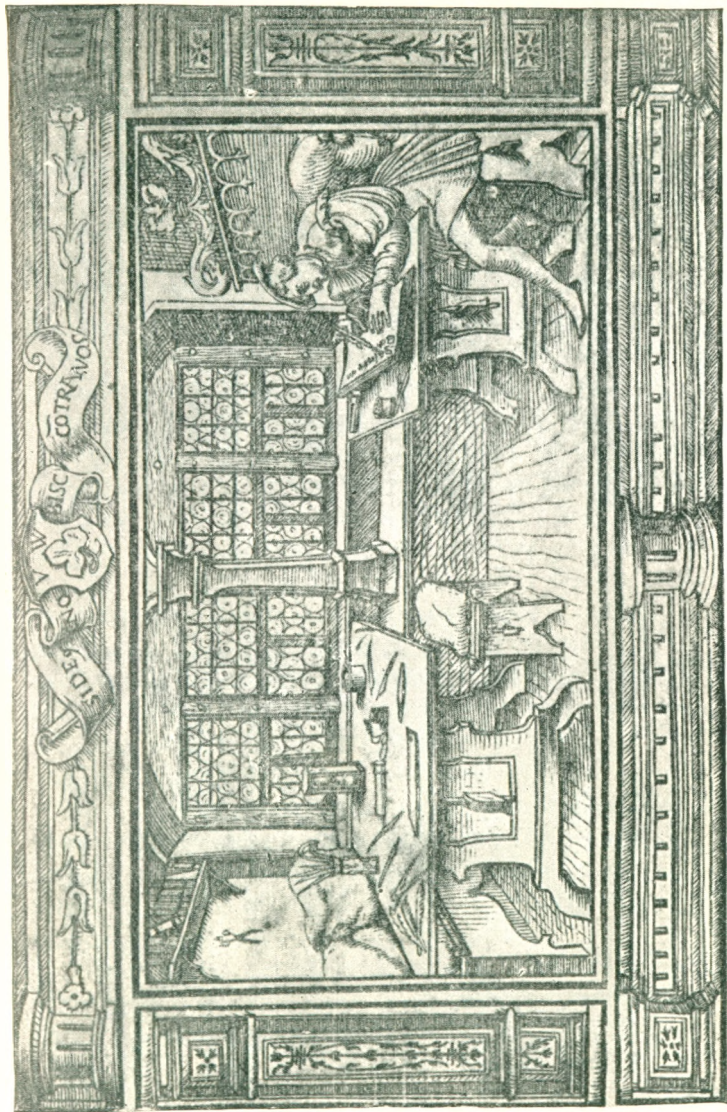
165. A SCRIBE AT WORK (GERMAN, SIXTEENTH CENTURY).

whelming importance. It goes without saying, that those of our ancestors were marked by extreme simplicity ; so that, although many of them have been abandoned in the present day, there will be found little difficulty in providing such as may seem fitted for modern uses ; and, in lettering, the fitness of the tool, be it point, pen, or brush, is more than half the battle.

In the earliest times inscriptions were made with the pen, stylus, chisel, or brush, according to the nature of the material used. Writing was to a considerable extent incised on tablets of wax, clay, or metal, by the Greeks and early Romans, although the use of the reed pen can be traced on Egyptian papyrus manuscripts to as far back as the sixteenth or fifteenth century B.C. ; and manuscripts written on papyrus paper were certainly in use in the time of Herodotus. Parchment was re-introduced into use among the Greeks by Eumenes II. of Pergamus (197-159 B.C.). Its earlier application to manuscript purposes having been forgotten, he obtained credit for an invention ; whereas before the sixth century B.C., the custom had generally obtained, and was by him simply revived. These manuscripts are generally held to have been written with a reed ; but the recent discovery of split *metal pens* of curiously modern form, and undoubtedly belonging to the period, may somewhat modify that conclusion.

The eighth century, however, saw the reed superseded by the quill, undoubtedly with some loss, or perhaps one should rather say variation, of character. The extreme delicacy of line in the

166. WRITING MATERIALS FROM G. A. TAGLIENTE'S BOOK
(VENICE, 1524).

works of the great Irish and Anglo-Saxon scribes " could only have been made with some very fine and delicate instrument like a skilfully cut crow's quill or other moderately small feather." [1]

Brushes were employed in ancient times, as in the present day, and old writers give very detailed instructions for the selection of material with which they are to be made. They are known to have occasionally been prepared in a manner very often used now ; namely, by cutting the outside circle of hairs in order to prevent the risk of overloading with ink or colour.

Of these instruments, there is not one which can not be utilized advantageously, in its proper place, by the student. The stylus, or hard point, is certainly not required for incised work on wax or kindred substances ; but its modern equivalent, the glass pen, grooved to keep a supply of ink, will furnish a line of peculiar evenness ; while for bold open letters nothing better shall be found than a simple stylus of deal, not too delicately sharpened ; but its point must be carefully watched and tested, as the softening action of the ink varies the " spring " and " spread."

Then again the quill remains to us, although the art of cutting it is perhaps well-nigh lost. This, however, is a case simply for the manual dexterity of the cutter, who will probably waste much time and good material in obtaining the point required. But, by way of rendering herein what assistance is

[1] Middleton (J. H.), "Illuminated Manuscripts," chap. xv., where a most detailed and lucid account of the technique of ancient illumination will be found.

possible, we take the liberty of quoting from the
" incomparable Copy- Book " of Mr. Edward
Cocker, who gives a detailed account of " How to
make a Pen," with that minuteness and accuracy
which have worthily enshrined him in the Pro-
verbial Pantheon of England, as the Genius of
Exactitude. Says he, after explaining how to
dress, split, and rough-cut the quill (which is now
done for the most part before it reaches a draughts-
man's hand) : " When you have most exquisitely
proportioned the Nib, and brought it almost to an
invisible point on both sides the slit, then with
curious care address your self to finish the Nib,
which is the nicest piece of Artifice belonging to
the making of a Pen, which to perform do thus,
hold the Quill in your left Hand betwixt your
Fore-Finger and Middle-Finger, laying the hollow
end of the Nib upon your Thumb Nail, then
placing the Thumb of your right Hand close
under that of your left ; enter the Edge of your
Knife even in, and cross over the back of the Nib
Sloping, then immediately turn the edge down
right, and cut it off upon the Nail ; which if it be
clearly done, will give a little Snap : Then cradle
him, and shoulder him as you please, this is the most
exact description to my practiced way of Making
a Pen, as I can possibly in writing demonstrate."

We give diagrams (fig. 167) of some of the
points recommended in the *Schreibkunst* of A.
Neudorffer (1631), and a few experiments will
easily add thereto. The angle, if any, at which
the point is cut depends, of course, on the purpose
for which the pen is required.

A manner of holding the pen which has caused great tribulation to many school-boys, most of us have had to studiously unlearn as soon as we were come to riper years. For ornamental calligraphy we regret to be obliged to quote the
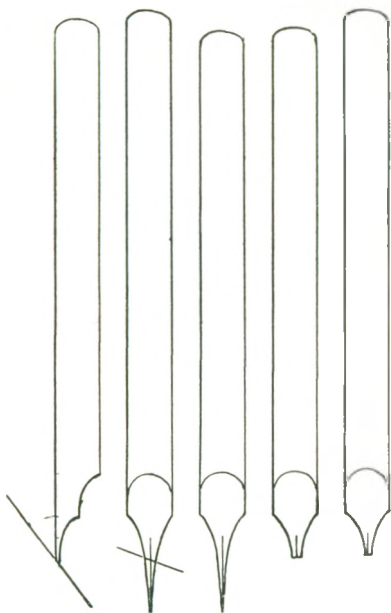
167. QUILL PENS : BY A. NEUDORFFER (A.D. 1631).

precepts of Mr. Edward Cocker again, only in order that they shall be avoided. In his rhymed alphabet on the " Theory and Practice of Penmanship " he sings :

Incline your right hand from you ; strait extend
Two fingers ; and your thumb's joynt outward bend,

a practice which is absolutely and finally the wrong way to obtain good writing.

In an old miniature figured by Professor Middleton, the mediæval scribe is painting ornament with the brush held with a free hand; but his position seems somewhat constrained and unnatural. The arrangement of the fingers, however, shown in fig. 168, taken from the writing book of Urbanus Wyss (Zurich, 1549), already quoted, leaves no doubt as to the practice in the time of the latter. The position of the fore and middle fingers is that now generally adopted; while we fancy that the closing-in towards the palm of the third and fourth fingers may, with practice, give more freedom, than our habit of supporting the hand thereon. The Japanese, the most accomplished calligraphists in the world, write solely with the brush, holding it as a rule quite freely, and at a right angle to the paper; when support becomes indispensable, it is obtained by clasping the right wrist, from below, with the left hand. Into the use of the burin and kindred tools of engraving we need not enter at length. The production of letters thereby, demands no difference from their ordinary methods of manipulation.

But it may, nevertheless, be remarked that the fine line and flowing curve of cut metal are absolutely impossible on wood; the two materials demanding exactly opposite treatment. Indeed, in the latter, grain becomes a very important element, and should be considered both with a view to the richness of natural decoration, as well as strength. Letters for etching purposes should have some-

Inepta calami comprehensio.

Inepta calami comprehensio.

Bona compre hensio calami.

Bona compre hensio calami.

168. METHODS OF HOLDING THE PEN (SIXTEENTH CENTURY).
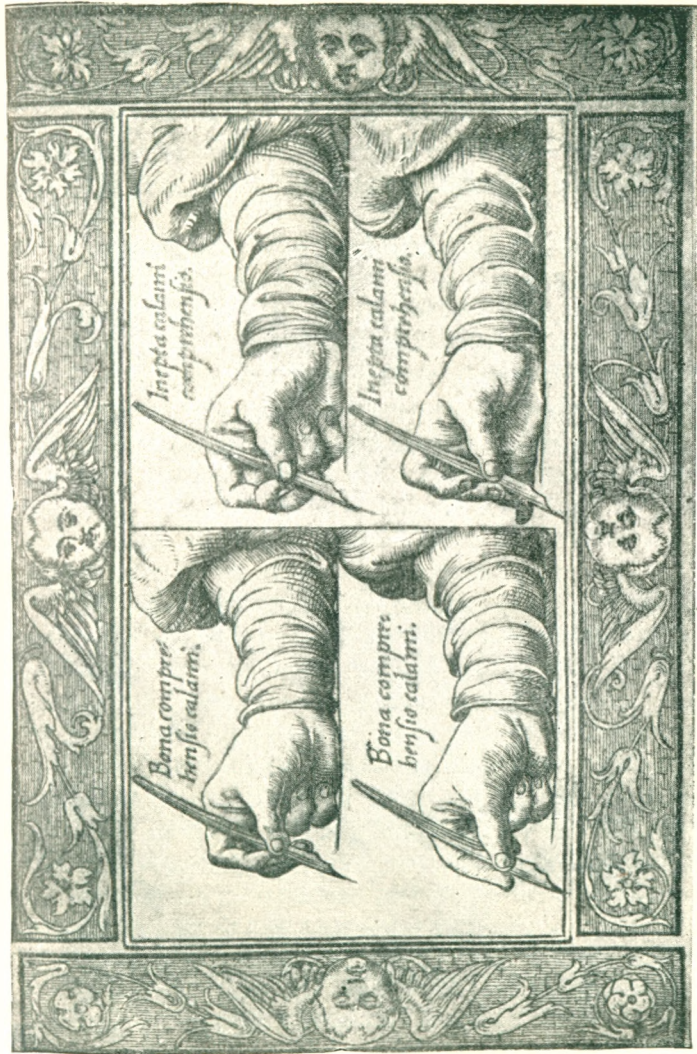
thing of the quality and freedom from restraint of script, the increased contrast between light and heavy strokes obtained by the working of the acid, being duly allowed for in writing. For this work much can be said in favour of "open line" letters, such as those illustrated in figs. 59 and 60.

In writing with the reed and quill, the best effect will generally be obtained by a frank acceptance of the peculiarities of those instruments. Fig. 67 may be very carefully studied with this object in view; as herein the master shows the gradual building up of a class of writing essentially consisting of certain separate and clearly defined strokes. In each case he proceeds quite naturally; commencing with the dash, if any, at the head of the letter, and adding thereto curve or line in due sequence till the whole is complete.

This sheet may also be taken as an excellent example of the critical analysis to which every alphabet must be subjected, in order that its inherent qualities may be properly appreciated. It by no means follows that, as in this case, the letter will be found divisible into a few clearly defined elements; the point to look for is the natural working of the tool originally used; for only by the discovery of this, and the actual tracing, step by step, of its course, can any hope be entertained of succeeding in the character chosen.

At the same time there is danger in too slavish a worship of tool and material. It must not be pushed to the point at which it produces deformity or excrescence. A letter needs, of all things, to

convey one clear idea, and one only, to an observer; and the eye should never be worried by having to stop and disentangle eccentricities of ornament; or fret itself with the conceit of craftsmanship which obscures a piece of work by an advertisement of the way it was wrought.
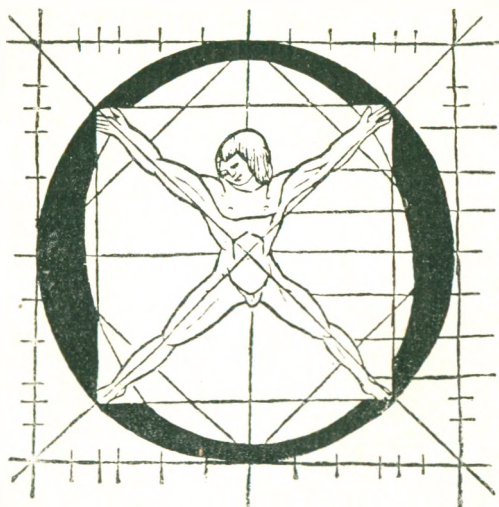
169. INITIAL WITH CONSTRUCTION (GEOFFROY TORY, 1529).

Another snare to be avoided is that of measurement: of the institution of canons of proportion or such-like vanities. These are diseases common not only to our machine-made age—they date back to the logicians and other word-jugglers of the middle ages. But for curiosity's sake we cannot pass them over without reference; and so give two examples, one from the well-known book

of Geoffroy Tory of Bourges; at once the most useless, most curious work on lettering in existence. Tory's ideal was an alphabet of Roman Square Capitals strictly invariable in proportion; and based on the then accepted standard of excellence of the human figure; with which he also combines various other most marvellous information, morality, and symbolism, entitling his book to be classed rather with collections of emblems than books on calligraphy.

The title-page is so instructive as to the nature of the contents, that, in spite of its length, we are tempted to give it in full : " L'art et science de la vraye proportion des Lettres Attiques, ou Antiques, autremēt dictes, Romaines, selon le corps & visaige humain, avec l'instructiō & maniere de faire chiffres & lettres pour bagues d'or, pour tapisserie, vitres et painctures. Item de treize diverses sortes & façons de lettres, d'avantage la maniere d'ordonner la langue Françoise par certaine regle de parler elegamment en bon & plus sain langage Frãçois que par cy devant, avec figures ā ce convenantes, & autre chose dignes de memoire, comme on pourra veoir par la table, le tout inventé par maistre Geoffroy Tory de Bourges."

We give Tory's diagram of the letter O in conjunction with the human figure. Says he : " L'O, en ceste figure, accordēt en quadrature, en rondeur, & en centre, qui nous signifie la perfection dudict corps humain, & dudict O, entendu que la figure ronde est la plus perfaicte de toutes les figures, & la plus capable." We also reproduce his emblem of the " lettre Pythagoricque " in " le

gracieulx & beau Festin que ie vous ay faict, ô
ieunes & bons amateurs de Vertuz."
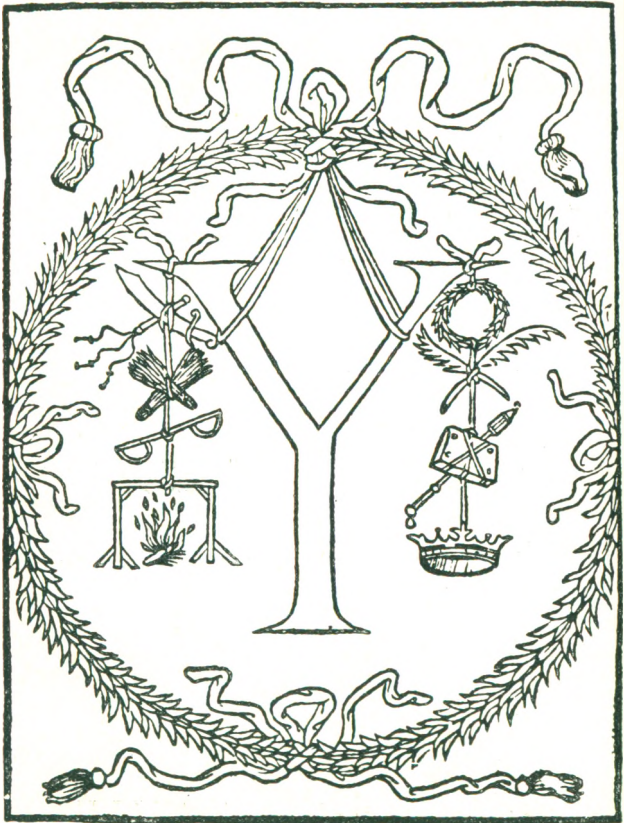
170. "LETTRE PYTHAGORICQUE" (G. TORY, 1529).

Our other example of diagrammatic lettering is
from one of the Italian writing books of the same
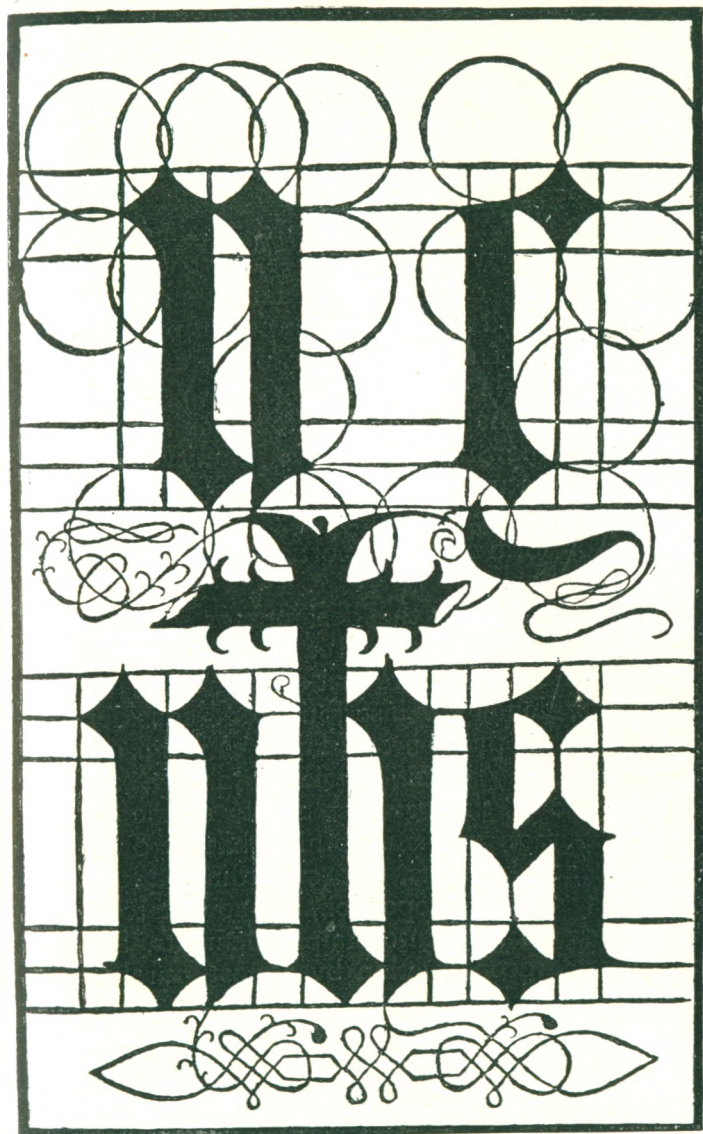
171. MONOGRAM, WITH CONSTRUCTION (G. A. TAGLIENTE,
VENICE, 1524).

period. There can be no doubt whatever, that this application of logic to artistic purposes was one of the causes of that rapid and headlong decay in all the calligraphic arts to which reference has already been made.

To the stencilling of letters a passing note has already been given (p. 76). This art was used to a considerable extent on mediæval manuscripts, both before and after the invention of printing, for the purpose of saving labour, many of the large versals in single colours having been produced by its means. The stencilled letter should be clear-cut, and somewhat delicate in its curves, having more the nature of engraving than of painting about it ; and ties, if rarely used, should either be pliable, or form integral portions of some slight ornamentation.

But, although for the designer or scribe, there should rarely arise the need of making his letters to scale, we must not ignore that of the craftsman who, in the fashioning of inscriptions of considerable size, often has that burden laid upon him. This has fortunately been provided for by, among others, one of the greatest artists of the world, Albert Dürer ; and it is to him that we owe two magnificent alphabets, not subordinated to any fanciful system of proportion, but so put together as to bear analysis into simple elements, and to be easy of reconstruction by almost purely me-chanical methods.

Figs. 172 and 173 are, respectively, the diagrams and the completed form of an alphabet of lower case mediæval German text. In this the curves

are reduced to a minimum—indeed, dispensed with altogether except in ɑ and ӡ. All the other letters are formed by combinations of squares or portions thereof, on so simple a principle, that the pattern might be put into the hands of the most inartistic or unintelligent workman without much fear of a wrong result. And it cannot be said that the effect is other than admirable. The alphabet has a dignity and precision which eminently suit it for work on a large scale, and which it owes to the perfect taste and sense of proportion of the great master who designed it.

Fig. 174 (with which should be compared fig. 81), show the construction of an alphabet of Roman capitals, with, where needful, two or even three variants of particular letters. This also can be worked out by simple geometrical methods, since each letter is composed within a square (in the original, the side is about 37 millimetres); the curves for the most part being segments of circles of which the centres are given.

It must, however, be noticed that no attempt is made to distort the letters, so as to enslave them to these conditions, of which advantage is taken, as in B, E, F, K, simply for the sake of due proportion. The internal variations of the letters are especially worthy of study; they will be found in every case to rest on the simplest geometrical ratios.

In our opinion, this alphabet does not equal the best Italian models for beauty and grace, although it stands on a very high level. But, when the

172. ALPHABET : BY ALBERT DÜRER (A.D. 1525).

173 CONSTRUCTION OF ALPHABET.

174. ALPHABET, WITH CONSTRUCTION : BY A. DÜRER (A.D. 1525).

MMMM
MMN N
NNNO O
PPPP

174.—*Continued.*

174—*Continued*.

174.—*Concluded.*
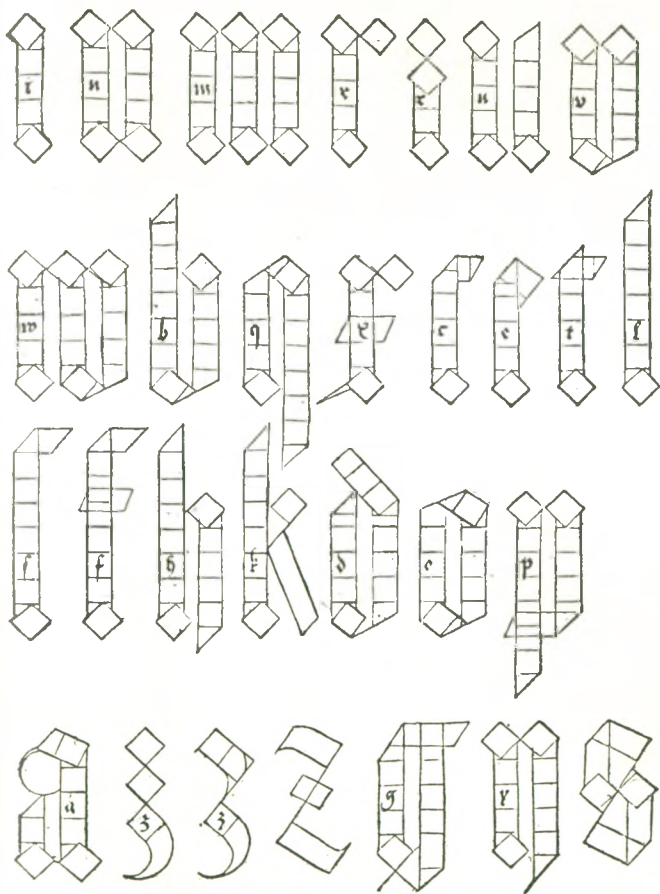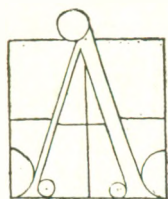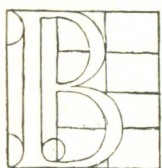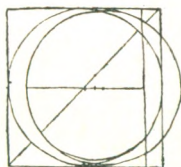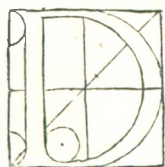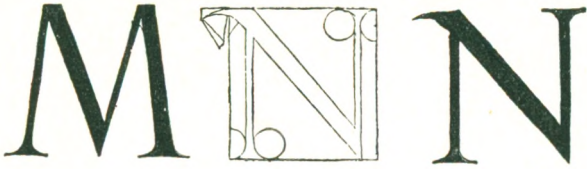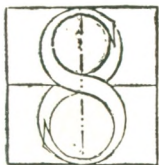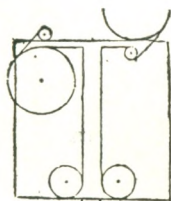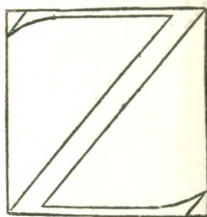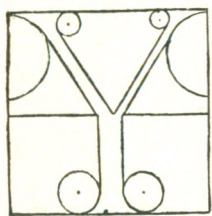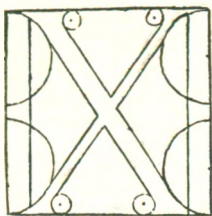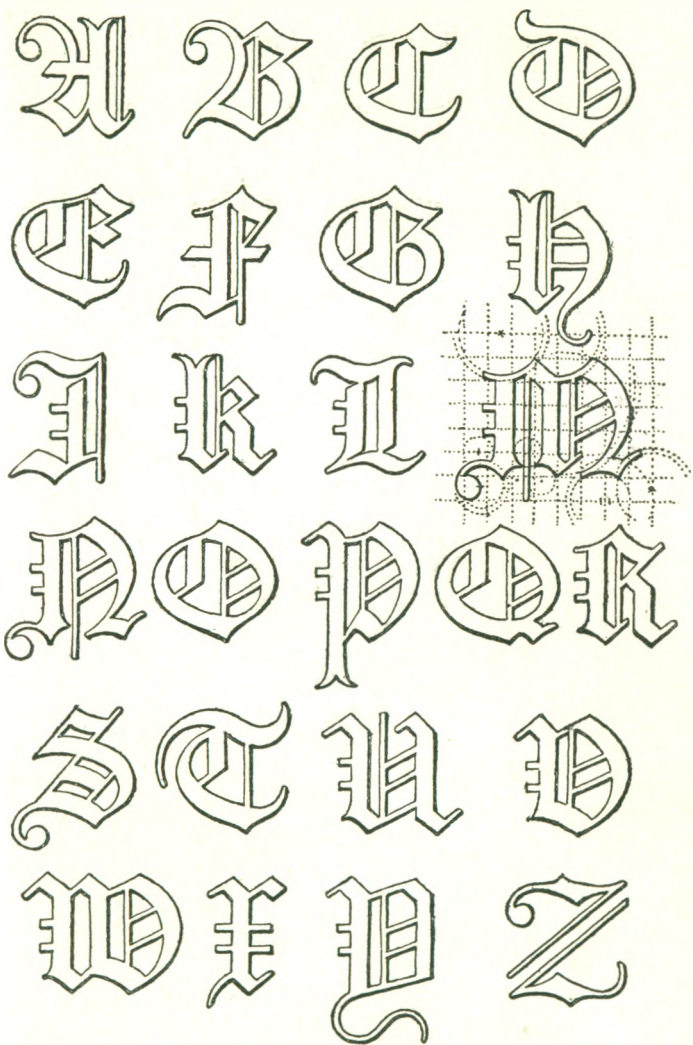
175. GOTHIC CAPITALS : BY JAN PAS (A.D. 1737).

mere utility of it is taken into account, we can appreciate to the utmost that masterly ingenuity with which the meagreness of a mathematical diagram is wrought into a bold, strong, honest letter, full of character and individuality.

Fig. 175 is an alphabet of Gothic script capitals, with the construction of one, by Jan Pas (see p. 185).

CHAPTER IX.

T is one thing to design a good letter; but quite another to put it in its proper place. And the neglect of this truism is responsible for half the inharmonious lettering of the present day. For our modern lettering is *not*, as a whole, irredeemably bad. When search is made for passable examples, they come in shoals. Of good proportion, of graceful line, of quaint and pleasing design, there is little lack; but of bare intelligence in the placing of them, a most deplorable deficiency. If such were the case in the matter of type alone, one would be inclined to say hard things of author, compositor, editor, publisher, and all the fraternity responsible, one with another, for the production of a printed sheet. But in face of the badness in this respect of hoarding-advertisements, of the lettering of coins, of memorial tablets on our public buildings—to take the first instances that come to hand—it becomes an absolute injustice to condemn any one class of letter-makers or users, to the exclusion of the rest of the community.

The fact seems to be that we have fallen into a sort of lethargy. Any slipshod, hand-to-mouth arrangement has been accepted without inquiry, without practical experiment; until a dull, mechanical, line-by-line convention has arisen, so deadly that it kills much otherwise good work with which it may chance to be associated. Not that this is to be read, as pointing to eccentricity. On the contrary, we lay down for our first axiom, the statement that in all lettering a convention is indispensable, but it must be one consistent with common sense. Which leads us to some study of the obvious—in this case, unhappily, that which has not been seen.

Before considering the application of letters to various separate uses, there are one or two general principles, already hinted at in earlier portions of this work, which may be shortly recapitulated, and here brought together. And it will be convenient to exclude for the present from the discussion, the setting up or selection of type-letters in the body of a book, a subject receiving special attention later.

Now the first point is the *purpose for which the lettering is required.* Consider whether, as in a title-page, in certain forms of advertisement, or in a specially called for label to express the value of a coin, it is to be the most prominent—perhaps only prominent — feature of the composition ; whether, as generally with the pictorial poster, it must divide, without loss on either side, the place of honour with some conspicuous illustration ; or whether, as in the case of a label for tapestry, or the

176. INITIALS (THIRTEENTH-FOURTEENTH CENTURIES).

inscription on the obverse of a medal, it should become simply an accompanying explanatory circumstance, quite subordinate to other portions of the design.

This settled, you may proceed to *the selection of the letters.* Of course the first question is that of material; and care must be taken to choose or design an alphabet, not only practicable in, but suitable to, the medium in which it is to be executed. One of the commonest errors is that of taking a style of lettering excellent when written on parchment or paper, with a quill pen, and carving it, let us say for example, on wood. Of course the result is often, although by no means necessarily so, incongruous in the extreme. Many letter-forms are, indeed, interchangeable in this way; but if it is desired to adapt the lettering of one class of object to the purposes of another, most careful attention must be paid to certain inevitable, however slight, differences of treatment which will be found to be requisite. The *relative size of letters,* again, must not be blindly played with. Very simple and few experiments will show the limits within which dimensions may be varied without loss of beauty or effect. The value of all applied lettering is too dependent on extraneous matters, for cardinal rules to be possible in such a case as this ; but the necessity for careful consideration remains always.

Choose *letters which combine well.* This quality we have endeavoured throughout to keep prominently before the reader, as it is of the highest importance. Many sets of letters, quite excellent

177. CAPITAL AND VERSAL LETTERS (FOURTEENTH-FIFTEENTH
CENTURIES)

as initials or versals,[1] in use with—to use the printer's term—a "lower-case" alphabet, are utterly unsuitable for the formation of entire words. A little thought will show the reasonableness of this. We need only go back to the true significance of the words, initial and versal. They belong to the Service Books of the early Church ; an initial being, as its name implies, a letter at the beginning of the book itself, while the versal is one at the beginning of a chapter or section thereof—a guide, in fact, for the officiating priest to *turn* to. Each of these letters, of their very nature, is designed not only to stand out from all others in its neighbourhood ; but to occupy a position on the left-hand side, often free from text of any kind. The whole object of their existence is isolation. Capitals, however, have different uses. They are chosen to emphasize a word by the placing of one at its head ; or the whole may be, if necessary, written in characters of the higher value.

That power of combination which many, especially the Roman, alphabets possess, is by no means inseparable from them, and may be lost by injudicious handling. It seems to depend on suggestion rather than on any very easily definable qualities. For instance, note in fig. 81, the angles of inclination of the serif[2] of E, how cunningly the lower one leans outward toward its

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[1] Alphabets of capitals are not open to this criticism to nearly the same extent.

[2] The serif is the small line terminating the limbs of letters, as H, E.

178. DEDICATORY TABLET (ITALIAN), A.D. 1293.

successor. Again, there is no precise parallelism between slanting limbs, such as those of A and V ; but just enough correspondence for harmony, without the weariness of mechanical accuracy. And, moreover, this variation of angle, unnoticed when the letter is isolated, or surrounded by others of unsympathetic form, will be found to carry the eye at once and easily to its neighbour, should the latter be of similar nature to itself.

The actual linking up of adjacent letters in an inscription, is a device which may be used with great and telling decorative effect ; but not without discrimination and reticence. In the whole of the inscription on the Vischer tomb at Römhild (fig. 83) it occurs once only. But in due moderation, one may avail oneself of it, no violence being done to the form of either letter affected ; and the danger of losing the legibility of a word, by cutting it up into monograms or syllabic combinations, being scrupulously avoided.

The last point is one which must always be kept in mind when spacing out a word, especially on a large scale. An apparently slight fault in this respect may acquire considerable dimensions when its result—perhaps an entire change of sense in extreme cases— is seen. If initials or versals are used, it must be especially guarded against, for the residuum of a word which has lost its head sometimes takes a startling and quite unexpected form.

With these few rules in mind, we can proceed to the examination of some specific cases of the application of letters. Naturally, perhaps, one

turns first to the lettering of a book ; and herein our subject raises two widely different issues, the designing of the title-page, and the selection of types for, and general arrangement of, the body of the volume.

As regards the first, there have been fashions in title-pages, as in other things. And after the experience of over four hundred years, the biblio-phile will probably come to the conclusion that, on the whole, the oldest are still the best. The first printed books had no title-pages, but this useful addition thereto made its appearance in a very few years. Many of the earliest examples con-sisted simply of a concise block of lettering, some-times, as in that of Philippus Bergomensis (fig. 47), cut in soft metal instead of being set up in type. These are often printed in red, wholly or in part, and, when well placed on a sheet of the beautiful paper of the period, have a most pleasing effect. In passing, it may be noted also, that the imprint, with information as to publisher, etc., for many years appeared, as a rule, at the end of a book.

To the mere title of a volume was, in some cases, added a woodcut, either an emblematic sub-ject (fig. 179) or the trade-mark of the printer ; while in other instances an ornamental border sur-rounded the first page, within which the matter of the book began without further preliminary. With-out going into any detailed history of the title-page or its decoration,—subjects requiring voluminous and special treatment,—we may say shortly, that these simple but sufficient forms were gradually

Issale denuꝗ diligentissi me castigatum et reui

sum Ordinis sancti Benedi
cti reformatoꝛum nigro
rum monachoꝛum
ꝑ Germaniam

179. TITLE-PAGE (FIFTEENTH CENTURY).

complicated to a very great extent, until, in the eighteenth century, it seemed sometimes as if the aim of the author had been to give, not merely the title of his work, but a *précis* of its contents. In recent years a reaction has set in, and many modern books are adorned, instead of being disfigured, with title-pages.
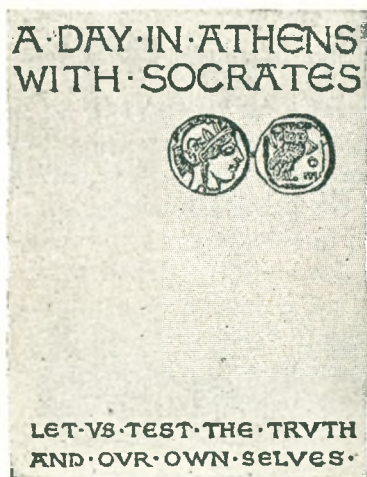
180. COVER DESIGN (MODERN, U.S A.).

From the practical point of view, there are a few notes to be made on this question. The object of the page is an obvious one ; and the author, for his own sake, should be as concise as possible in his selection of a title. This must appear fully, without abbreviations ; nothing else need be inserted except the particulars of publication, and any appropriate device which does not confuse or

hide the information intended to be conveyed to readers. This last consideration should also be kept in mind in the choice of lettering; as nothing is more irritating than the necessity of disentangling the words of a title from a mass of ornament or eccentricity. The planning out of the material at command is, of course, too dependent on circumstances to be systematized in any way ; but if the relative importance of the various details is kept in mind, and care taken to choose good letters and give them room enough to preserve their dignity, not much harm can be done.

In the choice of types for the body of a book, legibility is, again, the primary consideration. The old types, as we have already pointed out, do not vary so much in thickness as the new, and on that account give the sight far less trouble. Extreme thinness of line means a continual alteration of the focus of the eyes,—to a small extent, it is true, but terribly wearing in the aggregate. And lowercase type letters should be especially simple, and free from meaningless and irritating excrescences or deficiencies. The sense of impression produced by good press-work on handmade paper is also productive of æsthetic pleasure ; as is the use of an ink that is really black, rich, and even in tone. Among modern printers, we consider nothing so satisfactory in this respect, as the work produced by the Kelmscott Press, under the superintendence of Mr. William Morris.[1]

The placing of the block of type on the page is

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[1] I regret that it is impossible to reproduce a specimen.—E.F.S.

RENAISSANCE·ARCHITECTVRE AND ORNAMENT IN SPAIN

A SERIES OF EXAMPLES SELECTED FROM THE PVREST WORKS EXECVTED BETWEEN THE YEARS

1500-1560

MEASVRED AND DRAWN TOGETHER WITH SHORT DESCRIPTIVE TEXT

BY

ANDREW N PRENTICE ARCHT

ASSOCIATE OF THE ROYAL INSTITVTE OF BRITISH ARCHITECTS

SOANE MEDALLIST 1888.

LONDON

PVBLISHED BY B T BATSFORD AT 94 HIGH HOLBORN

181. TITLE-PAGE : BY ANDREW N. PRENTICE.

THE
COLVMBIAN ODE
By HARRIET MONROE

Designs by
WILL·H·
BRADL
EY·

CHICAGO
W·IRVING·WAY·&·CO
MDCCCXCIII

182. A TITLE-PAGE BY WILL. H. BRADLEY.

regulated by the appearance of the book when
open. On no account should it be centred ; but
the contents of *both* pages considered together as a
whole. The printers of the fifteenth century were
very sparing in their use of indentations ; the begin-
ning of a new paragraph (as we now understand
it) being marked by a versal letter, generally
drawn (in colour) by hand after the printing was
finished. And, in folios, an extremely beautiful
effect was often obtained by printing in two narrow
columns, instead of covering a wide page with long
and tiring lines of text.

ſchilus hæc i Niobe confundit. Illa enim recordari ſe ait ſotiox Tantali. Quis in Idæo ſaxo Iouis patrii ara eſt.

183. TYPE (ITALIAN, FIFTEENTH CENTURY).

Although with some possible gain of convenience
to the layman, scribes of the legal profession have
well-nigh discarded the quaint and curious tradi-
tions of writing they so long preserved from the
middle ages ; the professors of the art of architec-
ture, on the other hand, cherish yet some savour
of the fine letterings of a later date. The descrip-
tive titles of plans and elevations are generally
well drawn ; indeed they reach, perhaps, a higher
average of excellence than any other class of
modern work with which comparison can be made.
And one not unreasonably expects this, while still
grateful therefor, from a body of craftsmen whose

business is so intimately concerned with form and proportion. Many an architectural office has its tradition of lettering ; and it would be possible, did space permit, to multiply examples exceedingly. Two illustrations must, however, suffice ; the title-page, and one of the labels drawn by Mr. A. N. Prentice for his " Renaissance Architecture and Ornament in Spain." It will be noticed how well

PALMA·
MAJORCA

EXAMPLES OF
IRON·ESCUTCH-
EONS AND DOOR
HANDLES·FROM
OLD·PALACES

184. LABEL BY A. N. PRENTICE (FROM "ARCHITECTURE OF THE RENAISSANCE IN SPAIN").

the character chosen by Mr. Prentice harmonizes with his subject.

Another important branch of applied lettering, is that concerned with inscriptions on works of art of various kinds. The qualities desirable for the letters used have already been indicated in many cases ; but we may say a word or two on the placing of the label, in cases where such an addi-tion to the principal work is advisable.

The custom of painting the title of a picture on

the canvas or panel itself, has almost disappeared,
with some loss to the general decorative effect, and
great store of trouble for the future collector.
There is no sensible reason for this omission,
especially in the case of portraits, where a car-
touche of ornamental lettering, or even a simply
drawn inscription may often, in its right place,
largely help the composition.   We give (fig. 185)
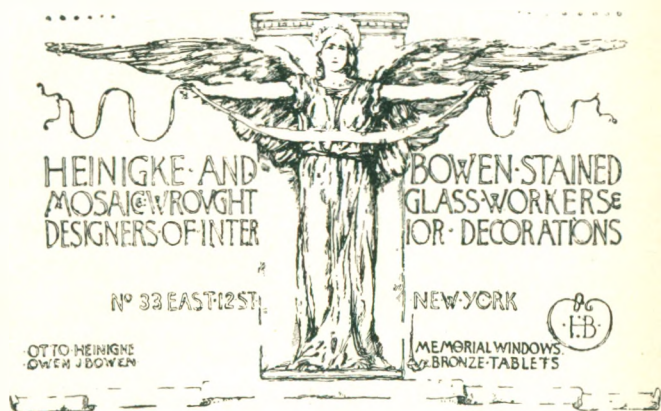
185. TRADE-CARD (MODERN AMERICAN).

a reproduction of the famous portrait of Ulric
Varnbüler, by Albert Dürer, in which both these
forms are used satisfactorily, in spite of the curious
band, which somewhat unaccountably blots out
a portion of the inscription on the scroll.   And
for specimens of the simplest kind of title put in
exactly its right position, we refer the reader to
the well-known series of chalk portraits by Hans
Holbein.   Some of our own artists have not been

VLRICHVS VARNBVLER ⁊C. M. D. XXII

Albertus Dure. Noric
hac imagine, Virichum cognom
Varnbuler, Ao Caesare, Regimin
in Imperio, et Secretis, simul
Gramataum, vt quem amice
vnice, etiam posteritati
cogmturn redder e
conatur.

186. PORTRAIT OF ULRIC VARNBÜLER, BY ALBERT DÜRER.

blind to the advantages of this practice; and, although rarely giving titles, have supplied the deficiency by their signatures, a finishing touch which is, as a rule, needlessly insignificant, but which only lends itself to ornamental treatment to a very limited extent.

187. BOOK-COVER : BY LEWIS F. DAY.

An excellent example of the judicious placing of well-formed letters on a panel of ornament is furnished by fig. 187, a design by Mr. Lewis F. Day.

In mediæval tapestries, the label was used with great effect; and for the proper understanding of the histories or allegories depicted thereon, was indeed almost always necessary. The technique

of this art modifies considerably the field open for
the selection of letters, but, at the same time,

188. INVITATION CARD (MODERN AMERICAN), FOLDING.

suggests some effective renderings of them which
belong exclusively to itself.

Embroidery also has charming possibilities in
this direction, the ordinary alphabets acquiring
quite a new character when worked in stitch.

189. INSCRIPTION ON TAPESTRY.

Sculptured or incised inscriptions should, if on
a large scale, be kept severely simple ; or, if
ornament is required, it is better detached en-

tirely from the letters, and used, quite subordi-
nately, as a foil or background to heighten their
effect.   In work of this nature, the point of view
of the spectator, and the lighting of the finished
inscription, must also be kept in mind.   On monu-
mental brasses or slates (the latter so general on
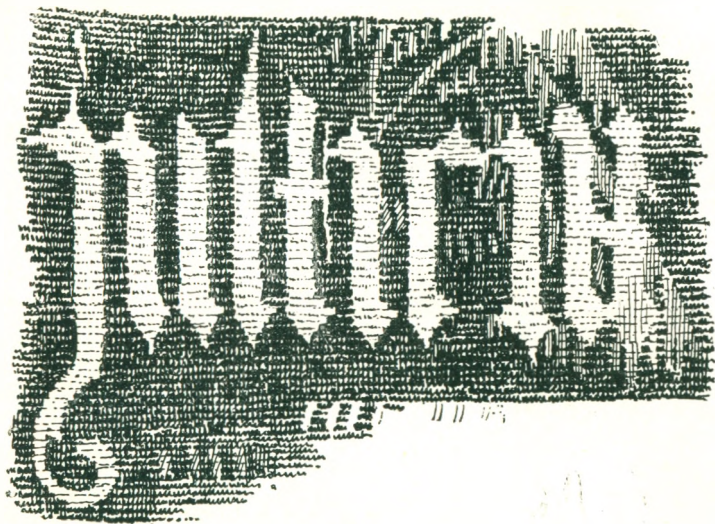
190. INSCRIPTION ON TAPESTRY.

the continent, but so deplorably neglected in this
country), a considerable amount of floriation is
useful.   To these belong especially the beautiful
ribbon alphabets of the later middle ages, specimens
of which are illustrated in figs. 96 and 98.   But
nothing is to be gained by deliberately choosing
a character which, however well understood in the
middle ages, is in our day almost unreadable except

by a specialist. There are many advantages to be gained by studying and adapting the methods of our forefathers ; but no reason whatever for disguising the identity of our own generation.

In dealing with the lettering on circular objects,
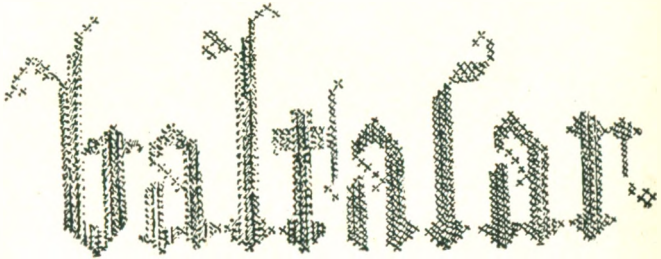
191. INSCRIPTION ON TAPESTRY.

such as medals, coins, or plaques of metal and pottery, it is curious to note the inability of the modern designer to get away from the geometrical suggestions of his subject. A medal especially

192. EMBROIDERED INSCRIPTION.

seems to offer him no other places for his inscription than the centre or the circumference. In the case of the coin or seal, where wear and tear is an important factor, the protection gained by grouping the letters together near the rim is not always to be despised ; but, even here, as the

English shilling shows, it is by no means indis-
pensable.   And when once the argument of abso-
lute need is abandoned, surely it becomes possible
to obtain something quite as legible, quite as

193. MONUMENTAL BRASS (BRUGES, 1380-1410).

generally practicable, as a selection of common-
place letters rigidly centred within a wreath with
which they do not harmonize.   A useful com-
parison may be made between one of these coins
—or, for the sake of perfect fairness, an average

military medal—and those by Vittore Pisano (figs. 118 and 194). These latter will show how highly decorative good lettering becomes, when it is admitted to the dignity of a place in the designer's scheme; and, at the same time, from

194. MEDAL BY VITTORE PISANO (FIFTEENTH CENTURY).

the mere utilitarian point of view, how much more legible and valuable it may be.

For examples of lettering on plaques of pottery, we have gone to the Italian and Spanish painters of majolica, and reproduce three specimens (figs. 94, 195, and 196), giving two examples of rim

inscriptions, and one with an elaborate scroll. In these, also, the letters are a component part of the design, and, although two of them are arranged

195. PLAQUE (ITALIAN MAJOLICA).

on the outer band, they show no subservience to the mere circle.

The seal has become traditionally round, and that of the Protector Richard, already figured (fig. 119), is no exception to the custom. Here, again, there seems little reason why corporate

bodies should not revive the oval once used, espe-
cially by ecclesiastical communities, or polygonal
forms which might be of similar value, since they
offer so many advantages to the designer.   As a

196. PLAQUE (SPANISH (VALENCIA) MAJOLICA).

matter of fact the tradition of the commemora-
tive medal is almost lost from an artistic point
of view ; and the large demand for tokens of this
nature is met by mechanical reproduction of trade
patterns by unknown designers, whose anonymous

reputations can in no case suffer from the demerits of their work. And, once in a while, some great painter is commissioned, in the interests of Art, to demonstrate his ignorance of the elementary principles of medal-making. But in so many of these matters the official hand of Precedent lies heavy upon us; and he who would be original is too often credited by his generation with mere eccentricity—that most fatal crime in a society whose art is tied hand and foot by a poor mediocrity of convention.

FINIS CORONAT

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> The editions quoted above are those only which have been actually
> referred to in the present volume.

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NOTE.—Most of the above works will be found in the National Art
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