

Summaries

By JØRGEN ANDERSEN

Dedication copies from Hans Andersen.

The famous Hans Andersen Collection in the possession of Mr. Holger Laage-Petersen, bequeathed to the Royal Library of Copenhagen, comprises no less than a hundred and twenty-two volumes presented with the author's dedication to seventy-six different friends and admirers, ten of whom were foreigners. Andersen was very generous with dedication copies, and could very well afford to be, as he received a considerable number of free copies from his publishers at home and from some of his publishers abroad. When travelling abroad he carried copies for dedication purposes and took pleasure in buying his own works in translation and later presented them to friends. The Collection comprises works from 1830 to 1875, almost the whole of Andersen's literary career. A list of the people favoured with these copies makes a comprehensive selection of Andersen's numerous acquaintances from his youth to the last days of his life – friends and patrons from his early difficult years, fellow writers, translators, painters, musicians, actors, civil servants and courtiers, personal friends from later years in the capital or in the country, casual travel acquaintances, and the owners of the many manors where Andersen was welcomed as a guest. Most of the dedications are alike, but among them are also little poems expressive of Andersen's intimate feelings.

H. TOPSØE-JENSEN

Five young Danish graphic artists.

The author in his introduction points out the unfavourable conditions for the graphic arts at the present time when experiments in colour have stimulated delight in gaily coloured pictures. For that reason Danish graphic artists do not enjoy the popularity which they deserve. Indeed, one of the five artists dealt with in the article, Poul Bjørklund, though esteemed as a painter, is virtually unknown as an artist in black and white.

POUL BJØRKLUND is of an unquiet temper, but nature makes him feel free. His landscapes mirror his mental states, and his small output in black and white comprises most intimate and sensitive renderings of his favourite motives from Tokkekøb Hegn in North Seeland.

MOGENS ZIELER, too, has produced much as a painter, but his graphic art is better known than that of Poul Bjørklund. He has found in it a suitable medium for a gay and paradoxical rendering of experience, and

on the whole looks beyond the surface appearance of reality. His keen ornamental, imaginative work is easily recognized.

HOLGER J. JENSEN is the oldest of the five artists. His talent is most vividly expressed in his etchings which show a precise grasp of the fleeting instance in time.

The two young artists DAN STERUP HANSEN and FREDERIK CHRISTOFFERSEN are both former students of Professor Aksel Jørgensen's school of graphic art in the Copenhagen Academy of Fine Arts. They fight on two fronts, allied both to the non-figurative, abstract and to the figurative schools. Frederik Christoffersen leans towards a symbolic and Sterup Hansen towards a realistic rendering.

PIERRE LÜBECKER

Book formats and their standardization.

In connection with a rational planning and execution of the production of books, the selecting of a number of appropriate formats is the basic concern. The question is whether this standardization will agree with the practical demands made on the book as an article of use, and whether it will satisfy the aesthetic considerations which we apply to-day when judging the appearance of the book.

Since the early days of printing the sizes of paper and thus the formats of books have been subject to a standardization determined by certain rules regarding the relations between the height and width of the paper. These principles were current all over Europe until, in the course of the 19th century, they were ousted on the continent by machine-made paper and the introduction of the metrical system. Britain alone did not discard the old formats in spite of the industrialization of the manufacture of paper, and one reason why British books to-day are considered exemplary is that the formats and proportions look agreeable to the eye.

The establishment of appropriate sizes, that can be produced by the paper mills with a minimum of loss, would be a practical and economic gain. The question of the direction of the grain, for instance, would present no problem, if the paper was ordered to suit the format of a book. But only in connection with a consistent planning of the typography and further lay-out of the book will standardization lead to a manifest improvement of quality.

EJNAR PHILIP

Great Danish Bible collectors.

The interest in the collecting of bibles seems to date from the early 18th century. Shortly before 1700 appeared the two oldest bibliographies of bibles, both of Danish origin, gathered by CHRISTIAN KORTHOLT (1668) and PEDER TERPAGER (1680), and later replaced by LELONG'S *Bibliotheca Sacra*

(1709, 1723, 1778-90) which became the standard work. Three great collections of bibles have existed in Denmark. The earliest, consisting of 338 items, was founded by JOHANNES MELCHIOR KRAFFT (1673-1751), rector at Husum. It was sold in its entirety to Count J. L. HOLSTEIN, Ledreborg Manor, whose collection of books was put up for sale 1803 to 1812. The second collection was founded by D. E. HAUBER (1695-1765), rector of St. Petri Church, Copenhagen. It consisted of 600 bibles which were sold by auction in 1766.

The third and greatest collection was founded by JOSIAS LORCK (1723-82), rector of the Frederikskirke, Copenhagen. This was the biggest collection of its kind ever assembled. When in 1784 he sold it to Duke CARL EUGEN OF WÜRTEMBERG it comprised 5156 items. Lorck had begun a catalogue which was completed by the orientalist, J. G. C. ADLER, Lorck's son-in-law, and appeared in five parts at Altona, 1787. The collection still exists in the Landesbibliothek, Stuttgart. His work *Die Bibelgeschichte in einigen Beyträgen erläutert*, 1-2, Copenhagen and Leipzig 1779-83, embodies his opinions on the collection and its establishment as well as some of his knowledge of bibles.

VOLMER ROSENKILDE

The English bookbinder Roger Powell (b. 1896).

After paying a visit to and conducting a correspondence with Mr. Roger Powell, the bookbinder, near the village of Petersfield in Hampshire the author describes the development of this outstanding craftsman, providing an illustrated comment on a number of his best bindings. He was originally taught by Douglas Cockerell through whom he became associated with the traditions of craftsmanship carried on from the age of William Morris and Cobden Sanderson. He adheres to principles similar to those laid down by Sangorski & Sutcliffe in their survey of the process of binding. An outline of his method is provided, specifying the stages of the working process and citing Powell's opinions of the re-binding of books and of the restoring of old bindings.

ORLA NIELSEN

Oplag: 3000 eksemplarer

Papir: Specialtryk fra De forenede Papirfabrikker

Skrift: Monotype Plantin, serie 113

Clicheer: F. Hendriksens Reproduktionsatelier

Sats: J. H. Schultz A/S Universitets-Bogtrykkeri

Tryk: O. C. Olsen & Co.

Bogbinderarbejde: K. M. Michaels Eftf.



