

English Summaries

Translated by Bent Nordhjem

Jakob Krause and Renaissance Bookbinding

By ILSE SCHUNKE

The article opens with a survey of the various periods in the history of bookbinding: the Byzantine volumes of the early Middle Ages when the book was a sacred object; the massive leather covers of the late Middle Ages when the book became communal property in monasteries and colleges; the personal collectors' bindings of Grolier's day; the rather schematic, often austere covers of the 17th century; the varied, gay decorations of the Rococo period; and the quieter style towards the end of the 18th century exemplified by Roger Payne.

Renaissance bookbinding, which forms the background for Krause's art, is characterized, technically, by the transition from wood to cardboard, from pigskin and sheepskin to finer leathers, and especially by the use of gold tooling; and, stylistically, by the transition from Gothic to an Oriental type of ornamentation. In Germany, however, the Middle Ages linger on, particularly in massive pigskin folios with blind tooling.

The article includes a brief sketch of Jakob Krause's life, and mentions the Krause collection in the Dresden *Landesbibliothek*; before the Second World War this collection comprised 800 Krause volumes; immediately after the War, only 48. Later, however, the restorer, Willi Thamm, has succeeded in saving 142 further volumes.

In the course of a detailed appreciation of Krause's work, the article distinguishes between three main types: covers "*uf teutsch*" (see p. 19), "*uf frantzosisch*" (see p. 23), and "*uf welsch*" (see p. 21). Krause resembles his contemporaries most in his bindings "*uf teutsch*", while he achieves the highest degree of independence and mastery in his richly tooled calf bindings.

The volumes shown on pp. 19-25 have never previously been reproduced, and have now disappeared.

Cabinet Collectors

By K. F. PLESNER

Cabinet collections sprang up during the Rococo, descending from the vast libraries of the Baroque. The victory of the octavo over the folio betokened an awakening sense of sophistication and exclusiveness among collectors; setting themselves the target of mastering a limited field to perfection, they now aimed at collections which could be accommodated in a few closed bookcases, or cabinets. This type of collector dates as far back as Diane de Poitiers, and continues after the Revolution, when Charles Nodier and J. C. Brunet, thanks to the opportunities of their day, achieved perfection in this sphere. Outstanding English cabinet collectors were C. M. Crache-rode, with his many Grolier volumes, and, especially, Fr. Locker-Lampson, with his

exquisite and well-catalogued Rowfant Library. In Denmark, book-collecting is a late growth, and the early collectors were omnivorous rather than discriminating. The only genuine cabinet collector in those early days was Fr. Walter, the Privy Councillor (d. 1718), whose collection of about a thousand volumes is still one of our finest provenances. The gentle Pre-Romantic poet C. A. Lund (d. 1833) also succeeded in founding a choice library in his rural vicarage. But it was the new bibliophile movement inaugurated by F. Hendriksen, the xylographer, and E. Hannover, the art-historian, about 1890, which stimulated that interest in the aesthetics of book-production without which there can be no cabinet-collecting. Vilhelm Hammershøi, the painter (d. 1916), and Mario Krohn, the art-historian (d. 1922), were the most successful cabinet collectors of recent times; but also Sigurd Wandel (sale in 1923) and Oscar Davidsen (sale in 1940) had achieved admirable results.

It is often difficult to distinguish the cabinet collector from the specialist or from the collector who is forced by circumstances to limit his activities; what characterizes the true cabinet collector is his expert knowledge combined with his striving after perfection within narrow limits. The present day, with its numerous collectors, its expensive books, and its housing problems, should be favourable to the type.

Emery Walker

By C. VOLMER NORDLUNDE

Emery Walker was born in 1851 as the son of humble parents. At the age of thirteen he was obliged to leave school in order to help support the family. His prospects were poor until, nine years later, he met Alfred Dawson, the founder of the Typographic Etching Company, and entered his firm a year later. He became not only a skilled block-maker but also learned to print by hand and to design letters; this interest in design led him to a study of Italian incunabula. The fine quality of the products of the firm attracted many publishers and printers who sought Walker's advice.

In 1884 he met William Morris, and soon the two men discovered that both of them were interested in manuscripts and 15th century prints. A lecture which Emery Walker gave on the latter subject in 1888 inspired his friend to design a new type and, in due course, to start the Kelmscott Press. Emery Walker became a daily visitor to the workshop of the Press and contributed decisively to the success of its typography. William Morris' secretary, Sydney Cockerell, wrote: "It is not too much to say that but for Emery Walker there would have been no Kelmscott Press."

After this press had closed down in 1898, Emery Walker and the famous bookbinder T. J. Cobden-Sanderson started the Doves Press in 1900. The former supervised the designing of its type and had a decisive influence on the typography. As the years went by, differences of opinion arose, and in 1908 Emery Walker withdrew from the press. Since then, he never associated himself with any private firm, but, together with Sydney Cockerell, he designed a type for the Ashendene Press and another for the Crnach Press in Germany.

Private presses were not, however, Emery Walker's main interest. What he chiefly aimed at was to improve the appearance of ordinary books: this was the regular sub-

ject of his lectures. When, in 1905, the Insel Verlag asked him to design a new series of German classics, he got an opportunity to realize his ideals in practice. The series became a success which inspired many German publishers, and several printers were also interested, especially the renowned Carl Ernst Poeschel in Leipzig.

In 1917, Emery Walker started his own press, the Mall Press, in co-operation with Bruce Rogers, but owing to difficulties due to the War, only one book was published. Walker was aware that the training of apprentices was an important factor if the standard of printing was to be permanently raised; consequently, he persuaded the LCC to establish printing classes at the Arts and Crafts School, started in 1906.

Emery Walker preferred to remain in the background, but in the history of the revival of printing he has earned a place among those in the first rank because, directly and indirectly, he transferred the movement into the field of ordinary books.

Typographical Design

By ELI REIMER

Ever since the first books were printed, indeed since the first inscriptions were made, considerable attention has been paid to design, i. e. to the proper arrangement of lines and letters. This aspect of printing has only been neglected in bad typographical periods and by second-rate craftsmen.

It is still a burning problem: witness the many ill-designed products that are still leaving the printing-presses. But there is now a general awareness of the problem; and in many fields there has been genuine progress. This is true, for instance, of schoolbooks, forms, and much advertising matter, in the design of which equal attention is now being paid to function, appearance, and methods of production.

Special qualifications are required from a typographical designer, particularly a thorough insight into all problems connected with printing, including such fields as casting off, the various principles of composition, methods of moulding and casting, imposition, types of fount, modern principles of reproduction, the technique of printing, and the calculation of costs.

Only he who is intimately familiar with all aspects of the printer's craft can hope to achieve mastery; or, as John Dreyfuss said (quoting Luigi Nervi): "Economy is the best incentive to beauty".

Niels Skovgaard as Illustrator

By KNUD HENDRIKSEN

The article opens with a discussion of two pictures which the brothers Joakim and Niels Skovgaard drew for the first and second volumes of the book "Sønderjylland" ("Southern Jutland") in 1919; at the author's instance Niels Skovgaard chose as his theme his own beautiful monument commemorating King Magnus the Good at Skibelund Krat.

In 1934, the author persuaded Niels Skovgaard to illustrate Valdemar Rørdam's new version of "The Saga of Regnar Lodbrog", published by the society "Fremtiden". The following illustrations are reproduced in the article: Regnar raising Thora Borgarhjort to show her to his men; his son Ivar the Legless attacking the fabulous cow Sibylja; Ivar borne on shields by his men.

After Niels Skovgaard's death in 1938, a number of sketches were found, intended for a contemplated edition of B. S. Ingemann's "Holger Danskes Sange" ("The Songs of Ogier the Dane"). Two of these sketches are reproduced in the article: Charlemagne finding Roland and his men killed in the ravine at Ronceval; the Emperor and Ogier at the coffins of those who were killed.

The remaining reproductions show pictures which Skovgaard drew, between 1904 and 1928, for "Danske Folkeeventyr" ("Danish Folk-Tales"). In these illustrations, Skovgaard, who was usually such a serious artist, reveals his sense of humour and his fine understanding of the spirit of the folk-tales. The Folk-Tales were also published by "Fremtiden": Skovgaard had a great respect for its manager, the xylographer F. Hendriksen, and liked to collaborate with him.

Some Blicher Editions and Their Publishers

By JOHS. E. TANG KRISTENSEN

When I helped to realize Mr. A. Fabricius, the late postmaster's, private library, I acquired some original Blicher editions; trying to determine their provenance, I was led to inquire into the lives of two of Blicher's Randers publishers.

When I examined Fabricius' collection, I was struck by the large number of books, prints, and pictures connected with the town of Randers in the 1830's and 40's. Many of the books contained notes about their condition and price. I found that the notes had been made by the brothers Niels Brock Kousgaard and Arild Brøchner Kousgaard, from whose shelves the books must have passed on to Fabricius, who, according to his autobiographical manuscript, was an intimate friend of theirs. But how did the brothers Kousgaard acquire them?

An investigation of the lives of the brothers revealed that the elder learned the trade in Randers from Niels Schmidt, one of Blicher's publishers, and that he bought many books for his collection during his Randers years.

Later, after he had set up as a second-hand bookseller and publisher in Copenhagen, he bought the publishing firm of his former employer, N. Schmidt, and thus acquired the remaining copies of all works by Blicher published by Schmidt. There can be no doubt that Fabricius' collection of books, prints, and pictures relating to Randers can be traced back to Schmidt through Kousgaard.

The article devotes some space to two of Blicher's Randers publishers because Jeppe Aakjær, in his *Life of Blicher*, and other students of Blicher have erroneously named N. Schmidt as the original publisher of Blicher's "E Bindstou" and "Trækfuglene". In fact, they were published by the previous owner of the bookshop, Johan Frederik Smith. Owing to the similarity of their names, the two publishers have been confused.

The article includes short sketches of the lives of the two publishers, and lists books by Blicher published by each of them. Finally, it mentions a half-volume of Blicher's periodical "Nordlyset", which was probably his own working copy.

The Glover Who Helped to Reform Danish Printing

By TORBEN SMISTRUP

The latter half of the 19th century saw the return to the ideal of the "book beautiful" in Denmark. It is customary to identify this movement with the name of F. Hendriksen and thus to make him the Danish equivalent of William Morris. But there were others who were inspired by the same idealism: among these Simon Bernsteen was one of the most striking personalities.

Simon Bernsteen lost his father at the age of eight. The superintendent of the orphanage where he was placed got him apprenticed to a glover. Travelling in Germany as a journeyman, he witnessed the first labour troubles and, on his return to Denmark, helped to organize a strike. The strike failed: and Bernsteen could no longer find employment in his own trade. A relative procured a job for him in a paper-bag factory, where he first became acquainted with the printer's craft, although in a rather primitive form. In 1882, he opened his own printing-works on the slenderest financial basis; and, aided by friends, he soon acquired such skill that in 1888 he received a grant which enabled him to purchase a printing-machine. Next year, having received another grant, he went to Paris, where he was deeply impressed by an exhibition of works from Plantin's Press.

The turning-point in Bernsteen's life was his visit to Morris in 1895 — a journey paid for out of another travelling-grant. On his return journey he had the great experience of seeing Plantin's Press in Antwerp.

After this journey, though he realized that he was incapable of following in the steps of Morris, he strove indefatigably to improve the standards of book-production in Denmark; and his advice to other workers in the same field had considerable influence, though ill health and financial difficulties prevented him from realizing his own ambitions.

He never forgot his visit to Plantin's Press and Museum, and in 1920, on the occasion of the fourth centenary of Plantin's birth, he sent a silver plaque to the Museum as an expression of gratitude for the inspiration he had received.

In 1913, illness compelled him to retire from the printing-works, which was carried on by one of his daughters. On the occasion of Bernsteen's 70th birthday in 1920, his friends arranged an exhibition of his works, and though he was prevented from seeing it, he was greatly pleased.

Life treated him badly, and Bernsteen gradually developed a difficult and irritable temper. But it is inspiring to reflect that his work with books and printing brought him so much honour and happiness.

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