

English Summaries

By Bent Nordhjem

Danish Book-Designers

By Esbjørn Hiort

The concept of design is a comparatively new one in Danish book-production. It may well be asked, "Hasn't it always been necessary to plan a book before producing it? Isn't it impossible for any product to come into existence until somebody has made up his mind what it is going to look like?" This is obviously true; consequently, what is new is simply the fact that whereas formerly the planning and the production were usually in the same hands, the modern book-designer occupies a place between the producer and the buyer with the special function of analysing the financial, technical, and aesthetic factors and suggesting a suitable form.

The forerunners of modern book-designers were often amateurs, i. e. outsiders whose sole ambition was to create beautiful objects. F. Hendriksen, founder of the Danish Book-Craft Society, was one of these. When he opened his xylographic workshop in 1870, publishers would entrust him not only with the woodcuts but with the responsibility for the whole book.

This was an example of a xylographer who desired to leave the impress of his individuality on the whole of the work to which he contributed. Similarly, many writers have taken an active interest in the aesthetics of the printed book. Thus, Kai Friis Møller regarded the design of his books as an important aspect of his authorship.

The fact that there were many architects among the amateurs (in the best sense of the word) who contributed to the development of Danish book-design is hardly surprising. In the 1920's when Jan Tschichold was preaching the new elementary typography, traditional rules were discarded and the need arose for creative designers who could exploit the new typographical possibilities.

The architect is, by his very training, the prototype of the designer; consequently, at a time when industry was calling for designers in numerous fields, the architects naturally stepped in and solved many of the problems that had arisen.

One of the first architect books to catch the attention of everybody concerned with book-production was a work on the castle of Liselund, by *Aage Rafn*: a neo-classicistic work of art, practically a pastiche. Of more enduring influence were *Steen Eiler Rasmussen's* books: "Britisk Brugskunst" ('British Industrial Art'), 1932, "London", 1935, and "Billedbog fra en Kinarejse" ('Picture-book from a Journey to China'), 1935. These books represented an informal continuation of the functional tradition in typography, in opposition to Tschichold's modernism. Other architects engaged in the design of illustrated works were Knud V. Engelhardt, Kay Fisker, Gunnar Biilmann Petersen, Ib Andersen, and Viggo Møller-Jensen. Vilhelm Wanscher, an art historian who designed a series of works on architecture illustrated by himself, should also be mentioned: His "Architekturens Historie" ('History of Architecture'), 1927-31, achieved an exceptional synthesis of text and illustration.

There is an obvious risk that designers who come to the craft from outside and are not intimately familiar with its problems will only impose a fashionable surface on the books. But the risk is slighter than might be supposed. First, the designer co-operates with craftsmen whose advice he will always respect; secondly, as shown by the above examples, men of talent will always appreciate the importance of carrying on the valuable traditions of a craft.

75 Years of Danish Bookbinding

By Edw. C. J. Wolf

A short essay permits only the briefest outline of the history of Danish bookbindings from 1888 to 1963; a full treatment would require a book.

A consideration of Danish bindings from the last third of the 19th century shows that the various European styles – Neo-Gothic, Neo-Rococo, Neo-Renaissance – were taken up here as well as elsewhere.

About 1880, a much-needed revolution in Danish book production was brought about by F. Hendriksen, a xylographer, who was no doubt inspired by

William Morris and the English Arts and Crafts Movement. It was largely owing to his initiative that the Danish Book-Craft Society was founded at a meeting in Copenhagen on 26 February 1888. This Society displayed considerable energy and did much useful work by arranging exhibitions and lectures and by publishing attractive graphic works. The exhibitions arranged or sponsored by the Society in Denmark and other countries were especially important to bookbinders. The result was a good many beautiful and original full-leather bindings, with decorations after drawings by well-known Danish artists, executed by competent craftsmen. What especially characterized this period, which lasted well into the 20th century, was the fruitful co-operation between bookbinders and artists. The artists supplied drawings for tools and decorations in the fashions of the day (generally *art nouveau*). During and after World War I a number of excellent bookbinders carried on this work. August Sandgren (who died prematurely in 1934) led the way in adapting Danish bookbinding to the changing times; his covers may be described as representing a sophisticated version of functionalism. His work was continued by Henrik Park. Sandgren's and Park's example led to the modern emphasis on the surface: although bookbinders, who now tend to seek the collaboration of architects, may occasionally introduce decorations in the form of lines which either frame the surface, thus emphasizing its exquisite material, or form a geometrical network over the surface. The young generation of bookbinders are inspired by architecture rather than architects, and are largely governed by their own conception of the stylistic requirements of the present age. It is difficult, almost impossible, to decide how much, if anything, they owe to foreign influence; only in the works of Ole Olsen there are clearly discernible traces of French inspiration.

The Booksellers of the Royal Exchange

By Otto Andersen

The Royal Exchange in Copenhagen was built in 1619-40 by order of Christian IV, who wanted to encourage trade. It was a long building consisting of two storeys and a loft, fitted with stalls that could be hired by tradesmen;

the stalls of the ground floor were intended for heavy goods, those on the first for lighter articles, including books. Several foreign booksellers set up shop in the new building, led by Johan Janszoon from Amsterdam and the Elzeviers from Leyden. The Elzeviers' stall, which existed from 1632 to 1652, did a particularly brisk trade. Danish booksellers followed their example; thus, in 1672, Daniel Paulli opened an Exchange stall in addition to his shop in town: a special privilege which was granted to Exchange tradesmen and of which other booksellers, too, soon took advantage.

After a lull, a number of new bookstalls sprang up in the early 18th century. That of F. C. Mumme, established in 1728, soon became the leading bookshop in Copenhagen, surviving until 1856, when the Merchants' Guild took over the Exchange. In 1795, the business passed into the hands of J. H. Schubothe; under his name and management, and similarly under B. S. Langhoff, his son-in-law, it acquired even greater importance, comprising, in addition to the Exchange stall and the town shop, a flourishing publishing business. For many years there were 4 or 5 Exchange bookstalls under changing owners besides Schubothe's; and the Exchange remained the book centre of Copenhagen until about 1800.

Book-Covers: The Commercial and the Aesthetic Approach

By Austin Grandjean

The article first attempts to analyse the views of the publisher and the designer concerning the book-cover, and to specify what the buyer expects from it, considered as packing. Next, it enumerates the skills required from the designer who has to satisfy all these demands. As shown by a brief historical survey, book-covers used formerly to be drawn by well-known artists, whereas nowadays, as a result of increased production, technicians of less experience are often employed in this capacity. To maintain the artistic and graphic quality of the covers, the article proposes that, in Denmark as in other countries, art directors should be employed to assist cover designers with advice and ideas.

The article explains how this teamwork should be organized to secure good results. The recent advance in the standards of Danish schoolbooks is mentioned as a real help in teaching children to appreciate good craftsmanship.

The article concludes with an appeal to designers: not to insist on unrealistic aesthetic ideals – and another to booksellers: not to cling to a mistaken belief in the necessity of pampering the lowest taste.

Cheap Books - Past and Present

By Carl Jensen

The paperback flood is over us, increasing in variety and volume. New series are constantly being launched; the venerable *Penguins* have been joined by a fauna of companions and have themselves ramified into *Penguin Classics*, *Modern Classics*, *Crime*, *Specials*, *Shakespeare*, etc. In the spring of 1962 Denmark had 30 paperback series. Such Swedish series as the *Delfin* and *Aldus* books serve as a reminder that as early as fifty years after the invention of printing Aldus Manutius was printing and publishing cheap pocket editions of the classics, and winning admirers and imitators all over Europe.

In the 17th century the pocketbook migrated to Holland, where, throughout a quarter of a century, the Elzeviers successfully provided the whole of Europe with well-edited duodecimos of the classics at 1s 2d. John Bell pioneered the cheap book in England, his "British Poets" series coming out in 109 uniform 6s volumes from 1777 to 1782.

Technological developments and modified copyright rules stimulated the pocketbook industry. The 19th century saw the first books meant to be read on journeys and thrown away; the printers thus established themselves as the first waste-makers in history.

The modern paperback is a small paperbound octavo book printed on wood-pulp paper (which is fully utilized) and cut on three sides.

The first Continental paperback library was devoted to books in English and was started by Bernhard Tauchnitz in 1842. It survived into the 1930's, when it was swallowed up by Albatross Books, a well-printed, typographically first-rate series designed by Giovanni Mardersteig and published by Holroyd

Reece. The oldest pocketbook library still in existence is Anton Philipp Reclam's "Universal-Bibliothek", of which the first title appeared in 1867 and cost 2 silbergroschen. Reclam was then 60 years old but before his death 28½ years later he had published 3470 of the world's best books in the modest pink covers of the "Universal-Bibliothek". The launching of a new library in May 1912, called the "Insel-Bücherei", marked an epoch in publishing. The "Insel-Bücherei" was the first library to unite mass-production, cheapness, and bibliophile quality. The design and print were excellent; the paper was free from wood pulp; the books were bound in paper-covered boards and carried the title on labels pasted on the front cover and the back. The first impression totalled 10,000 copies but was followed later in the same year by another 20,000. The price was 50 pfennig.

Penguin Books, started by Allan Lane in 1935, aimed, like earlier series of cheap books, at a potential public for good low-priced books. But unlike their predecessors, the Penguins, after being redesigned by Jan Tschichold in 1947-49, helped to give currency to the improved book-production standards that date from the end of the 19th century.

Seen on this historical background, the present paperback wave in Denmark is only too vulnerable: Many of the series are typical rush products, obviously lacking in design and quality.

The First Danish "Struwwelpeter"

By Vibeke Stybe

Until recently we did not know what the first Danish edition of "Struwwelpeter", the famous German children's book, looked like. It was generally assumed that the three first impressions, published by Bing in Copenhagen from 1847 to 1853, were lost - worn to pieces by their youthful readers.

Then two copies of the first edition came to light in one week - copies that had belonged to families well known in Danish history, the Ørsteds and the Collins. The latter copy had been in the Hans Andersen Museum in Odense for a long time; Hans Andersen gave it to two of Jonas Collin's grandchildren, who presented it to the Odense Museum in 1915. It contains

a versified dedication from Hans Andersen to the two little girls, Anna and Ingeborg, in whose home he was a frequent guest.

A comparison between this Danish edition and the first German editions reveals that the unknown Danish illustrator followed Hoffmann's own drawings pretty closely though he had some amusing ideas of his own. The original edition had practically the same appearance as those now current, the most important difference being the change in the title. It was not till 1867 that it came to be called "The Great Bastian" – the mysterious Danish rendering of the German "Grosser Nikolas". An interesting problem in connection with the Danish version is the identity of the illustrator and author of the three stories which are not by Hoffmann. Only seven of the eight stories in Hoffmann's second edition were translated; but three extra stories were added, whose heroines were a vain, a greedy, and a sweet-toothed girl. Unfortunately the first edition yields no clue to this mystery.

"Rama Sama" and its Author, Conrad Staugard

By Ida Bachmann

The first Danish nonsense book, "Rama Sama", which is now treated as a gem at exhibitions of old children's books, was published anonymously at Randers in 1898.

It was written by Conrad Staugard, a bank manager of rare imagination who would have smiled at the suggestion that his book would become famous. He meant it as a joke – wrote it just to make the children laugh, as he would have said. That may be the reason why it is worth remembering.

Staugard's second book, "Historien om Otto der krøb op i Vindueskarmen" ("The Story of Otto who Climbed on to the Window Sill"), has a different purpose. It was written not simply to amuse but also to warn his little readers – in idiomatic, humorous verse – against doing what Otto did.

The manuscript of "Rama Sama" is now at the Royal Library of Copenhagen. Marie Hjuler, Staugard's daughter, possesses other manuscripts, among

them "Skamme Lamme Bogen", an unpublished book of the same type as "Rama Sama".

Both these manuscripts are illustrated in Staugaard's unique manner: with scraps (often advertisements) cut from newspapers and magazines and painted in water-colour by himself. Every picture he cut out contained, in his eyes, a story in embryo. His head was full of stories, and his clippings piled up; they had to be stored in a sealskin trunk, which was always in the way when the family moved, and harassed his charming but strong-minded wife.

"Rama Sama" did not sell well. "Skamme Lamme Bogen", with its many colour illustrations, was too expensive to print. Besides, Staugaard's untrammelled humour did not please the snobbish, sentimental tastes of his day. In 1901, Staugaard and his wife lost their 7-year-old son; and from then on, feeling no longer any desire to see his works published, he contented himself with telling his stories to little children who loved him and would gather around him. The writer of this essay was one of them.

The Image of the Lion

An impression of some Irish illuminated manuscripts

By Jørgen Andersen

Irish illumination is an elaborate art of abstract expression inspired by intense devotion, an art where ornament no doubt conveyed meanings which time has obscured. It was a hieratic rather than a representational art, associated through its techniques of "chasing" and "enamelling" with the metalcraft and goldsmiths' work that preceded it. The Durrow artist, working in a tradition yet open to improvement and artistic discovery, delights us with hieratic animals, the Lion of St. Mark striped in green and brick red with a yellow front and belly, not unlike the colourful enamelled descriptions found in the early Irish heroic tales, such as the "Tain Bo" committed to writing at approximately the same date. The singularly unrepresentational figure of Cuchulainn comes to mind, with his three-coloured hair and four-coloured dimples, red, green, yellow and purple.

In the Book of Kells the decorative expression ranges from the careful elaboration of the famous pages of the "goldsmith" painter to the fluent ornaments of the ordinary writing in the book, for instance a sling of purple thread with a brown ball in the sling, added to the shoulder of an R. The figure painting, far more impressive in Kells than in Durrow, is more representational than anything that went before, thus anticipating the less hieratic and more illustrative art of the high crosses. The preference for animal drolleries in the manuscripts reappears on the crosses – in the scene with cats clutching birds on the cross of Muirdach for instance. The "realism" of the wild and domestic animals introduced in Kells suggests a close observation and awareness of nature similar to that of early Irish poetry. But the hieratic animals remain the most characteristic element in Irish illumination, and even the lifelike cats are as decoratively observed as the ornamental ducks etc. in Eastern textiles (no unlikely inspiration for Kells) such as the so-called semi-Byzantine vestments, found in St. Cuthbert's tomb in Durham.

Competition Covers by Anker Kyster and Gustav Hedberg

By Hans Gøtz

In 1893–4 the well-known firm of Tregaskis in London arranged an exhibition of bookbindings by inviting 75 of the most famous workshops of all countries to bind a copy of the same book, a Morris print from the Kelmscott Press, after their own design and with the material they preferred.

Among the exhibits were two from Scandinavia: one by Imm. Petersen, Copenhagen, and one by Gustav Hedberg, Stockholm. The collection was sold as a whole to the John Rylands Library, Manchester, and is still there. –The author found copies of the two Scandinavian bindings on a journey in the U. S. A., bought them and, investigating their origin, found that they were duplicates, ordered by an American collector in 1924. The article gives details of this investigation and explains why the Imm. Petersen binding is now signed "Anker Kyster".

The Peary Land Library

By Eigil Knuth

The peninsula of Peary Land in Greenland is the most northerly territory of the Earth. In this district the author and his friends – members of the Danish Peary Land Expedition (1948–50) – spent two winters in a house that had been flown up and erected near the Jørgen Brønlund Fjord, a branch of the Fjord of Independence – on the exact site where the Palaeo-Eskimos had their chief settlement four or five thousand years ago. In “Brønlund’s House”, as they called it, there were a central common room, measuring 14 by 10½ feet, and six small rooms. Three shelves in the central room held the common library, supported by private collections of technical works in the small rooms of the members. During the first winter the common library consisted of 111 works (145 volumes) of fiction, and 44 works of non-fiction totalling 190 articles and papers (most of them in the volumes of the official “Report on Greenland”). The non-technical section of the library included: Danish literature ranging from Leonora Christina to Johannes V. Jensen; foreign writers from Tolstoy and Knut Hamsun to John Steinbeck; old Scandinavian literature such as the Icelandic Sagas and Snorre’s “Heimskringla”; books on travel and geography, history, astronomy, and natural history; an encyclopaedia; and Danish and foreign dictionaries.

Though there were many duties at the base – looking after the dogs, repairing the sledges and tents, copying the reports of earlier expeditions, keeping the log-book, etc. – the members found that they could read more, and more profitably, than at home, because they lived simple lives and could not be reached by telephones, radio and TV programmes, letters, newspapers, etc. Besides, the polar night, the confinement, the absence of exercise made them bad sleepers. So, during the two winters at the arctic base, the author found that he got through more than 18,500 pages, including many works whose very bulk would have appeared prohibitive under normal circumstances.

Sometimes the members would read aloud to each other. In this manner they heard Knud Poulsen describe his youth; from about Christmas 1949 they hung by the lips of Knut Hamsun and found it difficult to tear themselves away even when the returning sun recalled them to their duties. A week later the author started on a sledge journey across the Fjord of Independence

together with a Greenlander. He took with him a few books, which he would read after the day's journey. Thus, as they approached the unexplored islands near the mouth of the fjord, Balzac would conduct him on evening tours round Paris. Afterwards, Sir James Jeans would help him to explore The Mysterious Universe from a highly suggestive observation post: the quietude, the glitter, the snowy mountains round the northernmost fjord of Peary Land, where no human being had ever set foot since the primeval Eskimos used to live there.

Jens Christian Bay (1871-1962)

By Svend Dahl

Jens Christian Bay was born at Rudkøbing on 12 October 1871. Even as a boy he was a great reader and became a competent botanist. At the age of 15 he began to attend lectures on plant physiology at the University of Copenhagen and, under Emil Chr. Hansen, the zymologist, acquired a sound knowledge of yeast fungi. When in 1892 he emigrated to the U. S. A. he was proficient in these subjects and widely read in natural history. For a couple of years he was attached to the Botanical Gardens of St. Louis. Then he became a bacteriologist under the State of Iowa Board of Health and, afterwards, principal of the Danish folk high school at Grant, Mich. From 1901 he was employed by the Library of Congress, first on cataloguing work, next in helping to prepare the new system of classification. In 1905, the John Crerar Library, one of the great scientific libraries of Chicago, put him in charge of the classification department; in 1917, he became director of the extensive medical information service of the library; in 1928, he was appointed chief librarian: another proof of the high standing he enjoyed among his colleagues. During the twenty years he held this post, his organizing ability helped to make the John Crerar Library one of the nation's leading libraries in several fields.

Thanks to his wide knowledge of books and bibliographic literature, Bay acquired important accessions and his advice was often sought by book-collectors. He combined with these qualities an unusual gift for unearthing rare and strange books: a gift which also stood his own collection in good stead. In the 1890's he began to collect books on the history, nature, and

population of the Middle West, and 40 years later he possessed about 4000 items, including several rare local and private editions and manuscripts. This collection was sold to the Missouri Historical Society in 1941. The bulk of his collection of Danish-American books and private letters is now at the "Danes Worldwide Archives" at Ålborg, while the Library of the University of Kentucky acquired what was left of his 14,000 books, including a fine representation of Danish literature, many first editions, and books with dedications. Hans Andersen, Blicher, Drachmann, and Aakjær were among his favourites; but there were also works by English and American writers, especially R. L. Stevenson, Dickens, and Burns; books on travel and natural history; and books about books and their history.

Bay's own work included articles, stories, and poems in Danish-American papers as well as books and essays on bibliography, biography, and the history of science and books. "The Fortune of Books" is a collection of essays of this kind, e. g. his Middle West bibliography, "Handfuls of Western Books". Another book, "Om Danskhedens Væsen" ('Characteristics of Danish Culture') analyses the peculiarities of Danish science and the spirit of the Danish people. His six volumes of "Bibliophili Epistola" and other booklets which he sent to Danish and American friends at Christmas reveal him as a learned, wise, humorous writer – and an excellent *raconteur*.

His long and active life gave him wisdom. He succeeded in merging the culture and traditions of his native country, which he never forgot, and those of his adoptive country, with which he identified himself completely, in an exquisite harmony in his mind. When he died on 12 April 1962, he was a leading representative of an old, now bygone, epoch in American librarianship, and the last in the long line of great Danish-Americans who had kept alive the connection between the two countries.

Carl Roos, the Book-Lover

By Erik Dal

Carl Roos (1884–1962) became a librarian in the Royal Library of Copenhagen in 1909 and was professor of German literature in the University of Copenhagen in 1927–49. His library work made him an expert on the history

of books, especially old covers, and put him in close touch with the bookbinders of the 1920's, the most prominent of whom was August Sandgren. In matters of taste and style he favoured a stern simplicity; he was fascinated by books as the synthesis of art and craftsmanship, of utility and beauty. His views on typography and his work on the design of his own books reflected the same preferences; the practical results were often criticized, but his theories were consistent and fruitful: Unity consists in varied repetition; absence of repetition leads to chaos; absence of variation leads to monotony. Unity in a book depends on the homogeneity, from title-page to colophon, of the typographical "motif" and the type face.

In Professor Roos's private library the emphasis was on German literature, including a great many books by and on Goethe and his contemporaries. However, a considerable collection of works on various aspects of Danish culture reflected his free studies before and after his professorship and his special interest as a North Slesviger in the contacts between Danish and German culture. Roos's whole library was acquired by a Copenhagen second-hand bookseller, who issued a German and a non-German catalogue.

Forening for Boghaandværks publikation nr. 2 for 1962–63. Bogvennen er sat med Linotype Times. Papiret er specialfabrikeret af Silkeborg Papirfabrik. Omslaget er Old Kentucky Linen fra Crone & Møller. Clicheerne er udført i F. Hendriksens Eftf.s Reproduktionsatelier. Den typografiske tilrettelæggelse er foretaget af Poul Jeppesen. Trykningen er udført af Andelsbogtrykkeriet i Odense og bogbinderarbejdet af Carl Niensens Bogbinderi og Protokolfabrik A/S, Odense.



