mème de la description même du volume et de ses composantes. Mais c’est le contenu qui donne lieu parfois à un long développement. Mentionnons pour exemples la notice 39 pour les trois volumes des Œuvres de François Hotman, Sieur de Villiers Saint-Paul, la notice 42 pour les neuf volumes de Sacra bibliotheca sanctorum patrum de Marguerin de La Bigne, la notice 48 pour les trois volumes des Œuvres de Platon, la notice 54 pour les six volumes de De probatis sanctorum historiis de Laurentius Surius et la notice 62 pour le livre De rebus fidei hoc tempore controversi libri de Gregorio de Valencia. Les descriptions des gravures et des illustrations de la notice 11 du livre America pars IX de Theodor de Bry sont, quant à elles, longuement développées.

Ce catalogue des imprimés des XVe et XVIe siècles de l’UQAM est une réussite. Nous devons féliciter Brenda Dunn-Lardeau d’avoir si bien dirigé l’équipe de cette recherche et d’avoir mené à terme un ouvrage d’une telle érudition, comme il s’en produit peu dans notre milieu. Ce catalogue annonce aussi de belle façon les réalisations futures du Groupe de recherche multidisciplinaire de Montréal sur les livres anciens.

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In today’s world, books as physical objects enjoy an uncertain status: electronic books are increasingly prominent, and academic book history focuses ever more upon the social and cultural context of books to the exclusion of the material text. It is, therefore, encouraging that the materiality of books is the focus of two recent publications. Although they have differing areas of concentration and strength, Knight’s and Lommen’s works are similarly organized. As well, they both question the long-standing orthodoxy of the Anglo-American “aesthetic canon” on book and typeface design as found in works
by authors such as John Carter, Warren Chappell, and Alexander Nesbitt.1

Stan Knight, a notable practitioner and lecturer on scripts and illumination, takes for granted the close relationship between calligraphy and typography. The currently reviewed title – closely modelled upon his previous study, Historical Scripts – is a relatively short, focused, first-person-singular appreciation of type-face design. Using black and white photography with tightly controlled technical specifications, Knight studies the typography of forty titles organized under eight chronologically arranged headings. Neither the introduction nor the various sections provide overviews of the field or of specific periods. Individual entries receive, however, erudite commentaries.

Mathieu Lommen, curator of Special Collections, University of Amsterdam Library, and editor of Quaerendo, has produced a much lengthier work constituting a visual history of Western book design. In collaboration with nine colleagues, 127 titles are studied and organized under ten chronologically arranged headings. Signed essays provide brief general and section introductions, along with commentaries on individual entries. Colour photography is used throughout the book, but no technical specifications are provided.

In their chronological organization, the two studies take overlapping and differing approaches. Both ignore conventional book/typeface categories: Venetian, Old, Transitional, Modern, and Sans Serif. They differ in organizing their entries into unique categories that reflect their varying aims. Knight’s purpose is “to show, as clearly as possible, what the classic ‘landmark’ typefaces looked like, and to facilitate an awareness of how the design of printing types changed over time” (8). His book is organized into sections on the Middle Ages, the Italian Renaissance, the French Renaissance, the baroque period, the neoclassical, the rational, the nineteenth century, and the private press. Lommen’s purpose is to bring “together books to illustrate a canon of more than five hundred years of Western book design” (book jacket). The Book of Books is organized into ten sections encompassing the invention and spread of printing, the

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sixteenth century, decoration and illustration, the Dutch Golden Age, the eighteenth century, nineteenth-century graphic techniques, the private press and traditional book typography, avant-garde and new typography, modernism and Swiss typography, and postmodernism.

This pattern of overlapping and differing approaches continues in the way Knight and Lommen organize and present material within each entry. Both studies are heavily illustrated with short entries focusing upon specific designers and titles. Knight’s approach is tighter and Lommen’s is looser. Knight provides each entry with exactly two facing pages, containing parallel information: a bibliographical description of the title; a brief commentary, focusing upon typeface; a reproduction of a page from the text, indicating actual size measurement and level of enlargement; an enlarged reproduction of five lines of text, showing as many letters of the alphabet as possible; and a reproduction of a short line of text in actual size – always located in the same place on the page – to permit comparison with other typefaces.

By comparison, in Lommen’s work, each entry receives at least two facing pages, but some receive four or even six pages. No explanation or guidelines are provided for his choice of titles, allocation of number of pages, or production of illustrations. Each entry receives a bibliographical description of the title; a brief commentary; a reproduction of two or more pages of text, elucidating as many design qualities as possible; a reproduction of three to six lines of text to illustrate the typeface, but not at actual size; a brief commentary on the typeface; and an illustration of the book’s binding.

In choosing the titles and book or typeface designers to be studied, Knight and Lommen have taken different approaches. Knight has limited himself to texts “printed from individual pieces of metal type” (8) from Gutenberg to St. John Hornby, spanning the period 1454–1905. Excluded are historical typefaces, as reinterpreted by linotype and monotype, along with type set by computer. The Wing Collection, Newberry Library, Chicago, has provided most of the illustrations, and these are supplemented by material from such institutions as the Library of Congress and the John Rylands Library, Manchester, UK.

For his part, Lommen highlights historical figures along with printers and graphic artists who emerged in the twentieth century: “famous printers of the hand-press period … and trendsetting designers of the modern era,” and “book design in all its forms: reference works and works of art, ‘machines for reading’ and picture
Although some of the works discussed are also available digitally, the study is primarily concerned with books as physical objects, possessing tactile qualities. The first title is Nicolas Jenson’s *Elegantiae Latinae* (Venice, 1471) and the last is Irma Boon’s *James, Jennifer, Georgina are the Butler* (London: Erasmus, 2010). He has selected his titles exclusively from the Special Collections of the University of Amsterdam Library, which were established in 1578, when confiscated monastic libraries were reconstituted as the city library. Augmenting these heritage collections was the acquisition, in 1958, of the Dutch Booktrade Association Library (founded in 1845) and, in 1971, of the Typographical Library (founded in 1913). An outgrowth of these collections is the recently established Heritage Centre for Graphic Design, Typography, and Advertising.

The inclusions and commentaries in both studies are helpful and even insightful. Knight discusses the variant spellings of “Garamont” and “Garamond” and differentiates this man clearly from his sixteenth-century French contemporary, Granjon. Obscure figures such as the seventeenth-century Hungarian Miklós Tótfalusi Kis and the nineteenth-century Englishman Richard Austin are closely examined. Analysis of the unique qualities of specific letters is provided for the various typefaces.

Lommen, in addition to including major figures from every printing period, also includes a range of print/type designers whose names are infrequently encountered. Two good examples from the sixteenth-century section would be Michael Isingrin and Jacques Keiver. The twentieth-century section holds the most striking revelations. In addition to well-known figures such as Eric Gill and Jan Tschichold, others receiving entries include Willy Fleckhaus and Joost Grootens. Of Canadian interest is Bruce Mau, whose *Small, Medium, Large* (Rotterdam, 1995) receives a four-page entry.

Neither work constitutes an integrated study of book and typeface design, and neither is footnoted, although both have bibliographies. Secondary authors noted in Knight’s text are listed in his bibliography, but Lommen does not follow this practice. That said, both studies make real contributions toward understanding the physical and aesthetic qualities of books: paper, design, typeface, and binding. Both titles are folio in size and have indices. Knight includes a helpful glossary of terms. Lommen is translated from Dutch to English. Knight is particularly helpful for anyone specifically interested in typeface. Lommen will appeal to those looking for the evolution
of book design and preferring colour illustrations. Combined, they constitute a rethinking and reimagining of the past 550 years of book craft and design. The hope now is that book historians, inspired by Knight and Lommen, will produce integrated texts reconfiguring the aesthetic canon of book and type design. Neophytes, established scholars, and professionals will all benefit from reading and studying these two books.

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This compilation edited by Benito Rial Costas brings together seventeen original articles that seek to offer a more complex and well-rounded view of the history of European print culture by examining activities in small and peripheral cities in the fifteenth and sixteenth centuries. Historians, librarians, and bibliographers all contributed to the volume.

The book sets itself two major goals. The first of these is to bring attention to the need to expand the study of print culture beyond the traditional lens of big cities. The second is to provide a “number of case studies, which deploy a variety of methods and a wide range of sources” (xxiii) to highlight the role of peripheries in book history. Costas emphasizes that this collection, in its inclusion of varied articles, is only a sampling of the possibilities for study that small and peripheral cities offer.

In order to accomplish these goals, the book is divided into three distinct parts. The first of these is a single article, “Small Cities in Context,” by Pablo Sánchez León. León outlines the role and relevance of small and peripheral cities in early modern Europe by tying them to the development of urbanization. He seeks to define what small and peripheral mean in the early modern context and places these cities in the political, religious, and scientific cultures of the day.

Drawing on this framework, the second part of the book is titled “Printing and the Book Trade in Small European Cities.” This section is a compilation of nine articles, meant to be diverse examples