

craftsman; especially when seen in the perspective of Fernand Braudel who points out that not all advances in technology are revolutionary:

Technology is also those unnumberable actions which certainly have no innovating significance but which are the fruit of accumulated knowledge: the sailor fixing his ropes, the miner digging his gallery, the peasant behind his plough, the smith at his anvil.⁷

We might add the printer at his press.

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NOTES

¹ Philip Gaskell, *A new introduction to bibliography* (Oxford, 1972), p.329. For 'stabbed' books see Jacob Blanck, 'Salmagundi and its publisher,' *PBSA*, 41(1947), 1-32. Hector Macdonald, 'A book gathered in nines,' *Bibliothek*, 7(1974), 76-8, describes a Gaelic translation of Alleine's *Alarm to the unconverted* published in 1781 by Macfarquhar and Elliot.

² A copy of the *Liber Psalmorum* (1726) is in the Jesuit Collection at the Joint Theological Library, Ormond College, University of Melbourne. The present note is the result of recent cataloguing for the Australia and New Zealand Early Imprints Project.

³ Because the *Liber Psalmorum* is signed from back to front, reference notation is a problem. Glaister (*Glaister's glossary of the book*, 2nd ed. (London, 1979), p.411, 501) defines recto as appearing on the right, and verso on the left; but he is apparently thinking of Western language books as he qualifies his definition by explaining that rectos have odd page numbers. The right-hand side in a Hebrew book has an even number. Glasiter's definition is clearly faulty. There is no guidance from the standard bibliographical manuals; so, for the purposes of this note, the following definition has been adopted. Rectos will be on that side on which signatures appear. Versos will be on the other side. Consequently, in the book described here, rectos are on the left, versos on the right.

⁴ Imposition schemes for eighteens in half-sheet given in W.Savage, *A dictionary of the art of printing* (London, 1841), nos. 67-72, were systematically tested. None produced the required characteristics, though no.72 is similar in that it produces four conjugate pairs and a single leaf.

⁵ See H.R. Plomer, *Dictionary of the printers and booksellers who were at work in England, Scotland and Ireland from 1668 to 1725* (Oxford, 1922), pp.228-9.

⁶ The Latin text follows the version of Santis Pagnini which was current in the 17th and early 18th centuries.

⁷ Fernand Braudel, *Capitalism and material life 1400-1800*, trans. Miriam Kochan (New York, 1973), p.224.

A 'HIDDEN' KAESTNER TYPE SPECIMEN

A CATALOGUE RECENTLY ISSUED by the Antiquariaat Frits Knuf contained the following specimen of bookbinders' brass type:

Kaestner, Otto. Graviranstalt und Messingschriftenfabrik-Krefeld. Katalog A: Messing-Schriften für die Vergoldepresse, aus harter Bronze. No date. (ca. 1900). 358pp. 8vo. Orpict. cloth.

An early and very rich specimen, printed in red and black . . .¹

A similar item was subsequently listed by Peter Tinsley of Antique Bookshop & Curios, Sydney, in his second Walter Stone Collection Catalogue:

(Type specimens) Katalog über Messingschriften für die Vergoldepresse. n.p. n.d. c.1930's. 358pp. or. dec.cl.²

These two specimens were issued to provide a display of the range of brass types available to bookbinders for the lettering of bindings, and are similar to those

more commonly known from type-foundries which fulfil a similar function. They provide a remarkable selection of the brass type available at this time — some 2630 fonts in all — including many of the splendid and ornate faces which were produced around the turn of the century.

The Tinsley specimen volume has no title-page nor any preliminary pages; however, as this volume is in its original binding and has not been 'repaired' in any way, I believe that it was deliberately issued in this form as an anonymous specimen. Collation indicates that there is a leaf missing, and indeed the stub of the original title-page is visible. The binding is of chocolate-coloured cloth, and within an elaborate dark brown border there is lettered on the upper cover in maroon: KATALOG | über | Messingschriften | für die Vergoldepresse. At the foot of the cover but still within this border there are eighteen blind embossed circles, presumably indicating medals won by the firm at exhibitions. The endpapers carry a pattern of white lilies and are white overprinted in light brown.

Knuf fortunately provides a small illustration in his catalogue which shows page 190. Although indistinct this page is identical in all respects with that of the Tinsley volume. I have therefore concluded that they are in fact the same specimen with variant bindings, despite the fact that the Tinsley volume does not mention the firm of Kaestner anywhere.

In this an example of the common practice of passing off an older and perhaps dated specimen for a new one (but as the earlier bears no date why should this have made any difference)? Or is it an example of a take-over by another firm with the new owners continuing to market the old types but under their own name (but if binding up old sheets why not put the new owners' name on the binding)?

The catalogue of Harvard University Library lists under Kaestner, Otto, typefounder, Krefeld, '*Catalog B. Moderne Schriften und Gravuren für die Vergoldepresse . . . (ca.1905)*'.³ There are also three other type specimens dated c.1910 but nothing later than this. Can anyone provide me with further information on the history of Otto Kaestner, typefounder, Krefeld, or on the above specimens? Any information on later type specimens would also be appreciated.

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NOTES

¹ *Catalogue 141* (1982), item 255. Specimen not seen.

² *Walter Stone Collection. Catalogue 2*, 1982, item 1127. Specimen seen.

³ NUC reference no. NK 0004947.

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