

MCMURTRIE, DOUGLAS CRAWFORD

The first Swedish type specimen

1933

EOD - Miljoner böcker bara en knapptryckning bort. I mer än 12 europeiska länder!



Tack för att du väljer EOD!

Europeiska bibliotek har miljontals böcker från 1400- till 1900-talet i sina samlingar. Alla dessa böcker går nu att få som e-böcker – de är bara ett musklick bort. Sök i katalogen från något av biblioteken i eBooks on Demand- nätverket (EOD) och beställ boken som e-bok – tillgängligt från hela världen, 24 timmar per dag och 7 dagar i veckan. Boken digitaliseras och blir tillgänglig för dig som e-bok.

EOD bokens fördelar!

- Få samma utseende och känsla som med originalet!
 - Använd ditt standardprogram för att läsa boken på skärmen, zooma och navigera genom boken.
 - *Sök:** Använd fulltextsökning för enskilda fraser.
 - *Klipp & klistra:** Kopiera bilder och delar av texten till andra applikationer (t.ex. ordbehandlingsprogram).
- *Ej tillgängligt i varje e-bok.

Villkor för användning

Genom att använda EOD-tjänsten accepterar du de villkor som ställs av biblioteket som äger den aktuella boken.

- Villkor för användning: <https://books2ebooks.eu/csp/sv/nls/sv/agb.html>

Fler e-böcker

Redan nu erbjuder 40 bibliotek från 12 europeiska länder denna service. Sök böcker tillgängliga för den här tjänsten: <https://search.books2ebooks.eu>
Mer information finns tillgängliga via <https://books2ebooks.eu> boken.

KEYSER, HENRIK, d. y. m. o. p. e

S. s. s. s. s.
C. o. k. t. e.
M. o. n. o. g. r. a. f. i.
(100)



The First Swedish Type Specimen

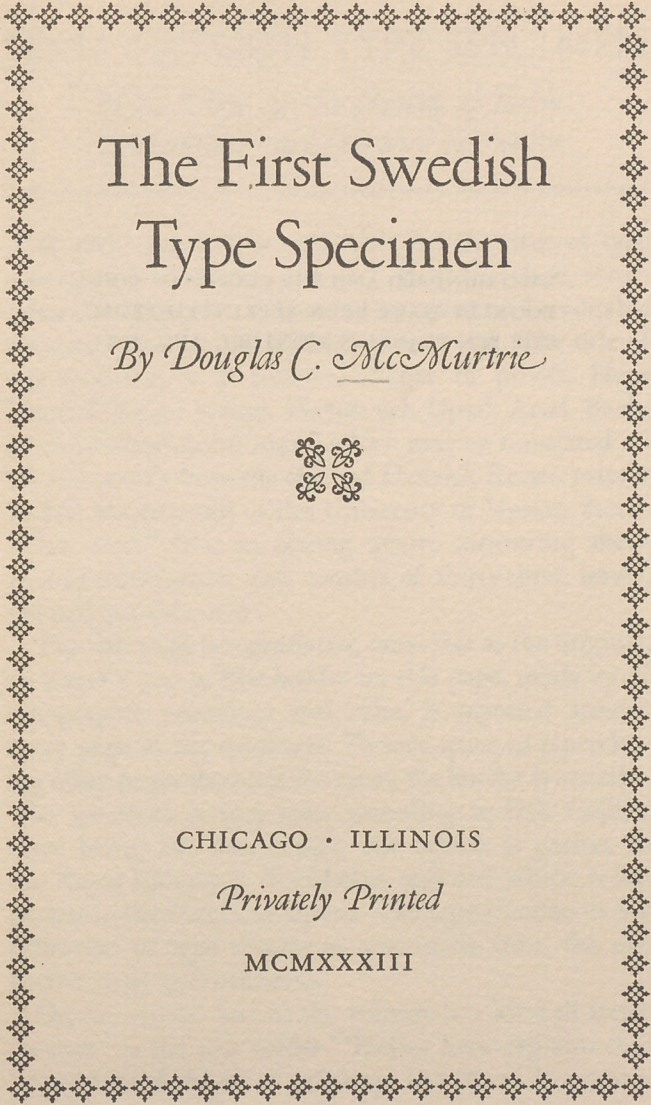


34
N. 653

Kungl. biblioteket



0 0000 000108072



The First Swedish
Type Specimen

By *Douglas C. McMurtrie*



CHICAGO • ILLINOIS

Privately Printed

MCMXXXIII



TWO HUNDRED AND FIFTY COPIES OF THIS
BOOKLET HAVE BEEN REPRINTED FROM
THE BEN FRANKLIN MONTHLY, AUG. 1923

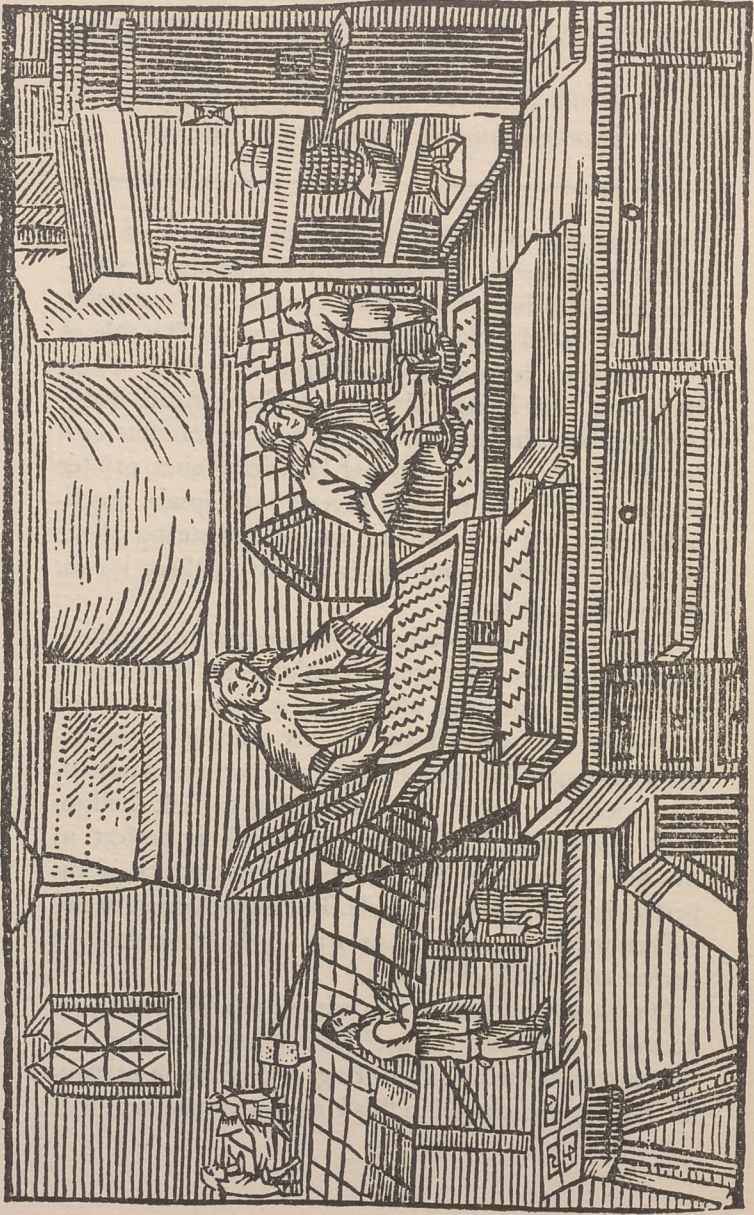
FIRST SWEDISH TYPE SPECIMEN

*With Notes on the History of Early
Typesetting and Printing in Sweden*

THE year 1691 was an early date for the issue of type specimen books in any country. It is, therefore, somewhat of a surprise to find a most complete and creditable specimen issued at Stockholm in that year. The title of the specimen is as follows: "Någre få prooff. Hoos Henrick Keiser Kongl. Maytz: och Upsal. Acad. Booktryckiare Stockholm 1691," which may be translated as: "A few proofs from the office of Henrick Keiser, printer to His Majesty and to the University of Upsala. Stockholm, 1691." It is an oblong quarto measuring about 25 x 19 centimeters, and consists of thirty-three leaves, printed one side only.

The title page is reproduced, same size as the original, on pages 8 and 9. The border on this page, made up of typographic ornament and rules, is repeated around every page of the specimen. To save space in reproducing other pages showing the types, the border is omitted. The specimen is very rare, according to Isak Collijn, there being but two copies, one which is perfect in the Royal Library at Stockholm, and one which is imperfect in the library of Upsala. The reproduction in my collection of type specimens was made from the one perfect copy at Stockholm.

On the second leaf of the volume is a kind of introduction "to the just reader." Keyser here explains that "detractors of the art of printing, and of me in particular, have spread abroad in this kingdom a statement that



Woodcut of Swedish printing office from the Keyser specimen book.

we have no complete printing office, and under the pretense, are favoring the project to have a printing establishment imported from abroad at public expense." For this reason he was forced to assemble hurriedly a few proofs to show the equipment of his office and demonstrate that it was "not deficient, but, on the contrary, as well supplied with types and other equipment as any printer in the Roman Empire." Keyser says he had demonstrated to eminent people his ability to cast the finest fonts of type. Anyone desiring types for a printing office could, therefore, apply to him. Later on Keyser says that he had a first-rate establishment, operating nine presses.

Leaves 3 and 4 are taken up with a showing of ornate initials, somewhat after the style of "Dutch bloomers." The balance of the book is made up as follows:

Leaf	Leaf
5. Dyrdanck Fractur	19. Mittel Graecum
6. Tertia Fractur	20. [Title Capitals]
7. Tertia Schwabacher	21. Assendonica Antiqua
8. Gros Mittel Fractur	22. Assendonica Cursiff
9. Mittel Schwabacher	23. Tertia Antiqua
10. Median Fractur	24. Tertia Cursiff
11. Cicero Fractur	25. Mittel Antiqua
12. Reilender Fractur	26. Mitel Cursiff
13. Gros Corpus Fractur	27. Mediaen Romyn
14. Jungfru Fractur	28. Cicero Cursiff
15. Numperâl Swabak	29. Desendian Antiqua
16. [Music types]	30. Decendian Curciff
17. Tertia Hebraea	31. Corpus Antiqua
18. Cicero Hebraea	32. Corpus Cursif

Tertia Fractur.

Nu nu Abon i Zedech Konungen i Jerusaleem hörde / at Josua hade
 vinnit Aj och gifvit thet til spillo / och hade giordt Aj och thes Ko-
 nung lifsa säsom han hade giordt Jeriho och thes Konung / och at the
 Gibeoniter hade giordt Frijd med Jsrael / och woro komne ibland them
 fruchtade han swärliga. 2. (Förty Gibeon war en stor stad säsom en af
 Konunga Städerna / och större än Aj / och alle hans Borgare gode Strijd-
 män.) 3. Sende han til Hoham Konungen i Hebron / och til Piream
 Konungen i Jarmuth / och til Japhia Konungen i Lachis / och til Debir
 Konungen i Eglon / och lät säya them : 4. Kommer hjit up til mig och
 hielper mig / at wij må slå Gibeon / förty the hafwa giordt Frijd med Jo-
 sua och Jsraels Barnom. 5. Så kommo tilhopa och drogo up äth the fem
 Amoreers Konungar / Konungen i Jerusaleem / Konungen i Hebron / Ko-
 nungen i Jarmuth / Konungen i Lachis / Konungen i Eglon med all the-
 ras Häärågre / och belade Gibeon / och strjdde ther emoot. 6. Men the af
 Gibeon sände til Josua i Lägret i Gilgal / och lät säya honom : Drag icke
 tina Hand ifrån tina Tjenare / kom hjit up til oss snarligen undsätt och
 hielp oss / ty alle the Amoreers Konungar som boo uppå
 Bergen / hafwa samfat sig tilhopa emoot oss.

Mittel Antiqua.

Etingressus navem, trajecit, ac venit in suam civitatem. 2. Et ecce adduxerunt illi paralyticum in lecto decumbentem. Quumque vidisset Jesus fidem illorum, dixit paralytico: Bono animo esto fili, remittuntur tibi peccata tua. 3. Et ecce quidam è Scribis dicebant intra sese: Hic blasphemat. 4. Et quum vidisset Jesus cogitationes illorum, dixit: Quare vos cogitatis mala in cordibus vestris? 5. Utrum enim est facilius, dicere, remittuntur tibi peccata: an dicere, Surge & ambula? 6. Ut autem sciatis quòd potestatem habeat Filius hominis in terra remittendi peccata, tunc dicit paralytico, Surge, tolle tuum lectum, & abi domum tuam. 7. Et ille resurrexit, abiitque domum suam. 8. Turbæ verò quæ viderant, admiraræ sunt, & glorificaverunt DEUM, qui dedisset potestatem talem hominibus. 9. Et præteriens Jesus illinc, vidit hominem desidentem ad telonium, Matthæum nomine Dicitque ei: Sequere me. Atque is surgens sequutus est eum. 10. Et factum est, ut ipse accubaret in illius ædibus: Et ecce multi publicani & peccatores qui venerant, simul accubuerunt cum Jesu & discipulis illius. 11. Quumque id vidissent Pharisæi, dixerunt discipulis ejus: Cur cum publicanis & peccatoribus sumit cibum præceptor vester? 12. At Jesus ubi audivit, dixit illis: Non opus habent hi qui validi sunt, medico: sed qui malè habent. 13. Quin potius ire, & discite quid sit illud? Misericordiam volo, & non sacrificium. Non enim veni ad vocandum justos, sed peccatores ad poenitentiam. 14. Tunc adeunt eum discipuli Johannis, dicentes: Quam ob causam nos & Pharisæi jejunamus plerumque, discipuli verò tui non jejunant? 15. Et dixit illis Jesus: Num possunt filii sponsi lugere, quandiu cum illis est Sponsus? Venient autem dies quum tolletur ab eis sponsus, & tunc jejunabunt.

Någre så P



Soos Henrick Keiser Kongl. Mayg: och Upsal. A

så Prooff



Upsal. Acad. Bocktryckare Stockholm 1691.

The thirty-third leaf is reproduced on page 4. It shows the press, of which the caption tells us there are nine in all in actual operation. It also shows the compositor at the case, the visorium, the piles of printed and unprinted paper, and so forth.

In the "Dyrdanck" Fraktur will be recognized the size designation "Theurdank" then in use in Germany. The Fraktur and Schwabacher types are similar to contemporary German models. The weight and design of them are very satisfactory. The Tertia Fraktur is shown on page 6. "Reilender" is the designation of a type size I have never encountered before. It almost exactly coincides with eleven point on the American point system. "Jungfru" evidently corresponds to the German designation "Jungfrau," the type measuring almost exactly eight American points.

The roman and italic types are vigorous and exhibit no eccentricities of design. The "Mittel" roman (without the border which appears on all pages and may be seen on pages 8-9) is shown on page 7. The italics are, on the whole, excellent. In the "Assendonica" size the italic, shown on page 12, is particularly good.

One bar of the music types is reproduced on page 13. They are rather primitive as might be expected.

In the early years of printing, typefounding was not practiced as a separate trade in Sweden. What evidence there is regarding the production of types by the first Swedish printers has been well summarized¹ by Lagerström. Klemming² believes that Johann Snell, Sweden's first printer, cut his own punches and cast his own types. His types appear only in books which he printed until, twenty-eight years after his death, they were used by Paul Grijs at Upsala.³ Concerning Bartholomeus

Gothan, Collijn has shown⁴ that he probably brought matrices to Sweden, and cast types from them there. It is not known where Johannes Fabri, Georg Richolff and Bartholomeus Fabri obtained their types, but it seems probable that they brought with them to Sweden their own types or matrices.

Gustavus I established in Stockholm a new printing office, provided with new types of considerable variety, and entrusted it to the direction of Swedish printers. In books printed at this office is noted the first appearance in Swedish text, then invariably printed in Fraktur, the use of roman and italic type for Latin expressions. It seems likely that matrices were imported for this office, the types being cast from them in Sweden.

There was much activity in the printing trade at the beginning of the sixteenth century due to the increased demand for books occasioned by the Reformation. During the latter part of that century, however, printing took a downward course both in quality and quantity, and it was not until the beginning of the seventeenth century that Swedish printing again rose to the rank of an art. The credit for this renaissance is very largely due to the Keyzers, a family of printers.

Peter van Selow was called to Stockholm in 1618 to cast Russian types. According to a report made in 1623 on the expenditure of money appropriated for printing the Bible, he received 150 *daler* for one Russian font and 280 *daler* for another. Selow became Russian printer at Stockholm in 1625. But his activities as a printer do not seem to have been consequential. In a royal letter of March 9, 1639, he was ordered to proceed to Åbo with his printing office, but he does not appear to have acted on these instructions.

Assendonica Cursiff.

Tunc **J**esus subductus fuit in desertum à Spiritu, ut tentaretur à diabolo. 2. Et quum jejunasset dies quadraginta ac noctes quadraginta, tandem esurivit. 3. Et quum accessisset ad eum ille qui tentat, dixit: Si filius Dei, jube ut lapides hi panes fiant. 4. At ille respondens dixit: Scriptum est, Non solo pane victurus est homo, sed omni verbo quod egreditur per os Dei. 5. Tunc assumit illum diabolus in sanctam civitatem, & statuit eum super pinnaculum templi. 6. Dicitque illi: Si filius Dei, precipitate deorsum: nam scriptum est, Angelis suis mandaturus est de te, ac manibus tollent te, ne quando impingas in lapidem pedem tuum.



Dur såfångt ar alt hvard mdd isirer I Mensklig: Hjertan efterstå;

Dar Tijd och Lycka dect lull - rijsæter / Alt hvard Ehr heg sig fæster på:



En trogen vdrum och relligt Sinn / År al - dra - sler - Ra Skatten min.

Selow cast type for the Åbo printing office, however, as is evidenced by an agreement between Åbo Academy and the Vesterås printer Peter Wald, the fourth paragraph of which reads as follows: "He (Peter Wald) is obligated to be in Åbo next spring on the first of May, bringing with him the types ordered from Petter von Zelau, and the press with its accessories . . ." From van Selow's rather insignificant activities as a printer, Lagerström concludes that he must have been quite active as a typefounder, especially since it was in that capacity that he was originally called to Sweden.

The first Swedish printer specifically mentioned as a punch cutter is Henrik Keyser I. He was an excellent printer, and from his office were issued many fine books. He was an engraver as well and in 1650 issued the *Vapenboken*, the first Swedish book with copper engravings.

Henrik Keyser II, who in 1670 succeeded to his father's printing office, was a typefounder on a large scale and one of the most eminent Swedish printers of the seventeenth century. In 1691 he issued the specimen book already described.

The preface to this specimen book had given offense in some quarters, so two men, Bergenhjelm and Örn-hjelm, were delegated in 1694 to make an inspection of his office and equipment. They reported that Keyser's office excelled all others in the kingdom and most offices abroad as well, for the reason that "Keyser had brought with him from Holland in 1689, at very considerable expense, a quantity of matrices and molds for all kinds of types, with all the essential accessories and tools. While there he had learned thoroughly the art of type-

founding, and how to mix and prepare type metal, so that there may be no waste."

The two inspectors also reported that they "were shown cases containing large roman and Swedish alphabets, very artful and neat, in larger or smaller size, which are used as initial letters. These were not only well cut in wood but a number were neatly and soberly cast in type metal by Keyser himself."

The report goes on to say that Keyser "showed another type which he had recently cast, the letters of which were in the crude form in which they came out of the mold, with the jets attached. In our presence these were broken off, the types were rubbed, and some of them were given us to demonstrate that they were made and finished on the spot. If any of these types, therefore, should become worn, he would be able without delay to make them over and re-cast them, not having to depend on any foreign type founder who, by wasting metal or sending defective types for perfect ones, might defraud him. He could also, if required, cast type for others in this country, so that the money would stay in the Kingdom."

Henrik Keyser II received the title of royal printer, in spite of the fact that Wankijff already held that office. After Curio's discharge in 1685, Keyser was also named printer to the University of Upsala, the two titles appearing in his type specimen. On a small sheet showing five Fraktur, four roman, and three italic types, as well as one Greek type, Olof Rudbeck the elder, who was the real owner of Curio's plant at Upsala, made the following notation: "these are Mr. Keyser's thirteen types which he uses here at the University." After carrying on this business for ten years he gave it to his son. Henrik

Keyser II died on August 1, 1699, a distinguished figure in Swedish typographic history.

The next Swedish typefounder was Peter Momma, who set up in business in 1739. I shall hope to deal with his work and type specimens in a later article.

¹Hugo Lagerström. *Några af Sveriges första Stilgjutare. Nordisk Boktryckarekonst*, Stockholm, 1906, vol. 7, p. 89-93.

²E. G. Klemming and J. G. Nordin. *Svensk Boktryckerihistoria 1483-1883*. Stockholm [1883].

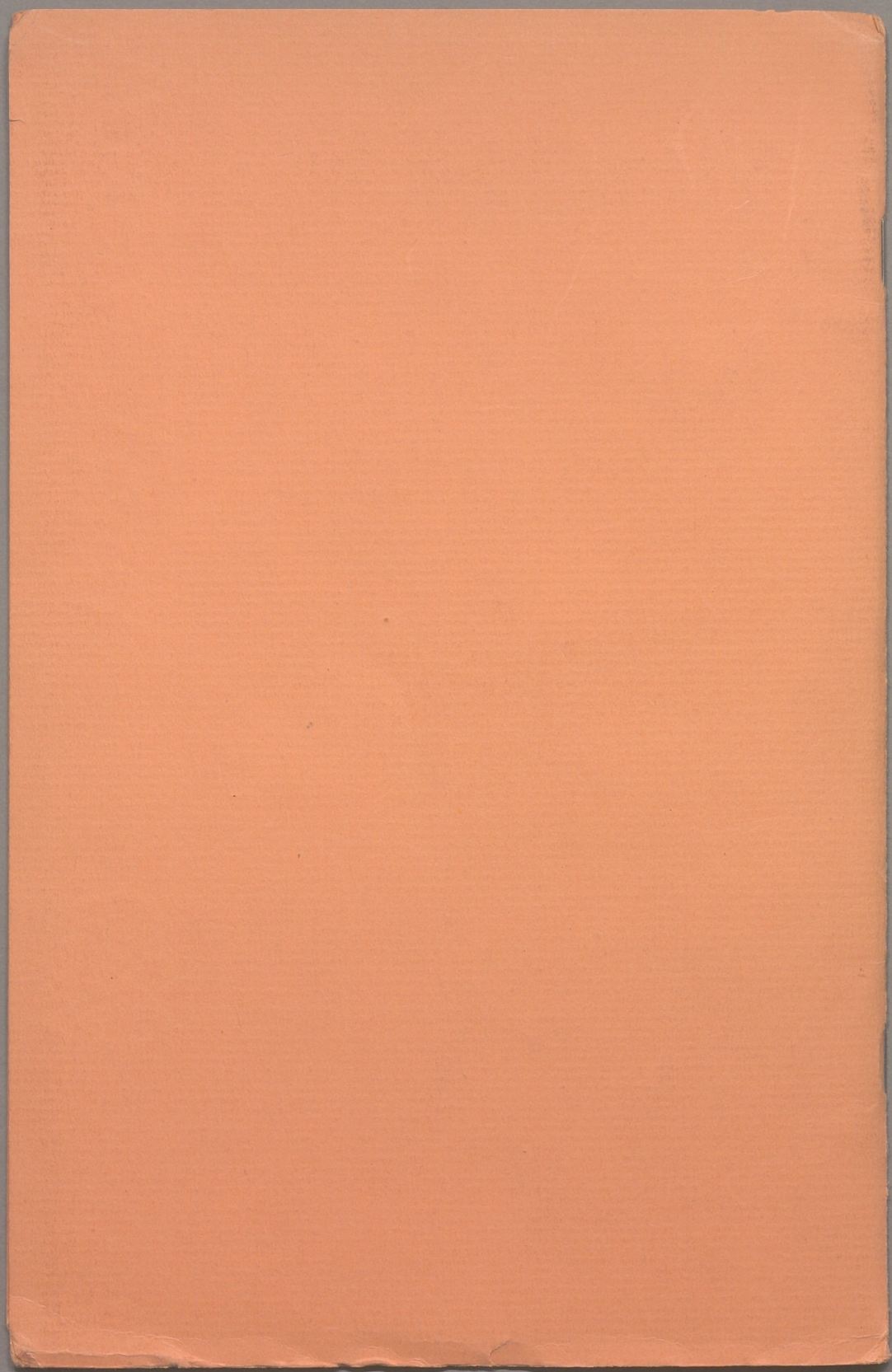
³Henrik Schück. *Bidrag till Svensk Bokhistoria*. Stockholm, 1900.

⁴Isak Collijn. *Några blad ur var äldsta Svenska boktryckerihistoria. Nordisk Boktryckarekonst*, Stockholm, 1906, vol. 7, p. 12.



schreiner
Group

2A_CB1



www.books2ebooks.eu