

ESPAI GUTENBERG



Sala  
Jerònima  
Galés

THE TREASURES  
OF THE LIBRARY

Diputació  
de València

MuVIM  
Museu Valencià  
de la Il·lustració  
i de la Modernitat

ESPAI  
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Espai

Gutenberg

MuVIM

*représentation,  
régulière de la  
parole.*

ART  
D'IMPRIMER

*C'est l'art de tirer  
sur du papier l'em-  
preinte des lettres,  
des caracteres mobi-  
les jettés en fonte, et  
de servir de moule*

ART  
de  
CACHIFFRER

*C'est l'art d'expli-  
quer un chiffre, c'est-à-  
dire de deviner le  
sens d'un discours  
écrit en caracteres  
différens des ca-  
racteres ordi-  
naires.*



ART  
D'ÉCRIRE,

*Est l'art de peindre  
ou tracer avec la plu-  
me sur du papier.*



# Johannes Gutenberg

Few men have had such a great influence on the future of their fellow citizens as Johannes Gutenberg, that inquisitive citizen of Mainz who, at the beginning of the fifteenth century, had a wonderful idea that he devoted his life to attaining.

Did Gutenberg think about the consequences of his endeavor when he was looking for ways to make books quickly and replace the time-consuming and costly process of manuscripts? We will never know.

He was a goldsmith with a desire to prosper and acquire wealth, and in books he saw the possibility, a great possibility, to transform their production method and obtain a good economic return on this.

Centuries earlier, Koreans and Chinese had printed books with rudimentary systems, written in their languages with characters that were exotic to the West. Throughout Europe, others were looking for something similar, but it was he, Gutenberg, who developed movable type made of the perfect lead, tin and antimony alloy that would survive for more than five centuries of traditional printing and which today is an artisanal process.

His life was intense, complex, controversial. He achieved everything and lost everything, even his printing workshop and his invention. He lived in Strasbourg and Mainz amid hopes, secrets and upheaval. He adapted the wine presses of the Rhine to be useful for his new art: printing with movable type. The first fruit of this was the famous 42-line Bible.

This was his invention and his great contribution to the history of humankind. That small but great army made up of an alphabet of movable type that allowed books to be made reasonably quickly and at significantly lower cost. Ultimately, it transformed a luxury object within reach of a few into an object available to a reasonable number of people.

This transformation, and some episcopal struggles that had fortunate repercussions, enabled the rapid expansion of printing from Mainz throughout Europe: Lyon, Basel, Venice, Valencia (which was to become, barely twenty years after the printing of the Gutenberg Bible, the first great center of the Spanish printing press). These were to be the paths by which wisdom, culture, knowledge and progress would expand. This new invention would democratise culture and give rise to the great transformations that changed the world.

**Enrique Fink Hurtado**



## Fraktur Font

Typeface created by the xylographer Hieronimus Andrae between 1522 and 1527. Used in Germany in most editions until the 19th century. Its name comes from its fractured and angular shape so marked.

1

2



## Jerònima Galés

Jerònima Galés was a printer who lived and worked in Valencia in the sixteenth century. She was the wife of Joan Mey, who introduced italics types in the printing presses of the city, and in her second marriage she became the wife of another printer, Pedro de Huete. Given her long management of the family printing workshop, which began to appear in colophons and on covers in 1556, we can imagine that she had to have a clearheaded and charismatic character, with the professional and cultural training necessary to attend to the family heritage and daily running of a printing workshop. The making of printed books was then a modern and highly specialised production process.

The Mey workshop produced a prolific and profitable set of editions of works by humanist authors, with both editions of texts by classical authors-in Greek or Latin-and commentaries on them by philologists, doctors, mathematicians and Hellenists or Latinists. In addition to the works on grammar, medicine, philology and astrology-treatises that can be described as university manuals-there were liturgical and theological books, and

others on contemplation and the lives of saints, the history of religious orders and spiritual stories. With the aim of reaching a wider audience, she also published plays and floral games.

The printer Jerònima Galés made herself known, personally vindicating her value and skill as a printer within the world of books. In 1562, she printed these verses under the revealing heading "The Printer to the Reader":

*Puesto que-l mugeril flaco bullicio  
no deve entremeterse en arduas cosas,  
pues luego dizen lenguas maliciosas,  
que es sacar a las puertas de su quicio.*

*Si el voto mío vale por mi officio,  
y haver sido una entre las más curiosas,  
que de ver e imprimir las más famosas  
historias ya tengo uso y exercicio.*

After two marriages, six children (Angela Serafina, Ysabet Scolàstica, Anna Ypólita, Francisca Egíciaca, Juan Felipe and Pedro Patricio, the last of whom were printers) and approximately two hundred and sixty printed works, Jerònima Galés died at the end of 1587.

**Rosa M. Gregori Roig**

*Since weak  
womanly voices  
should not interfere  
with arduous tasks,  
as then malicious  
tongues say,  
that it is putting  
things out of joint.*

*If my voice is valid  
for my trade,  
and having been  
one of the most eager,  
in seeing and printing  
the most famous  
stories, I already  
have experience and  
practice.*

A B C D E F G H I J K L M N

Ñ O P Q R S T U V W X Y Z Ç

a b c d e f g h i j k l m n ñ o p q r

s t u v w x y z ç 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N <sup>1</sup>

Ñ O P Q R S T U V W X Y Z Ç <sup>5</sup>

a b c d e f g h i j k l m n ñ o p q r

s t u v w x y z ç 1 2 3 4 5 6 7 8 9

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## Garamond

This font was designed in the 16th century by Claude Garamonde (1490-1561), the first typographer and printer to specialize in type design, engraving and casting. Later he became an editor using his own types. Recognized is his special care regarding the design, the quality of the paper and printing, as well as of the binding.





## The valencian printing press

The presence of the printing press in Valencia in the same century (the fifteenth) as the invention of the printing press by Johannes Gutenberg and only two decades after the publication of the 42-line Bible in 1454 was not by chance, since Valencia was a city that enjoyed great, obvious economic and social vitality.

That time of opulence—the fifteenth century has not been called the Valencian Golden Age for nothing—was provided by its geographical location (as a Mediterranean port) and also its political prestige, being as it was then the de facto capital of the Crown of Aragon (while in Catalonia there were violent social and economic crises). This prominence was mirrored by the emergence of a clear golden age on the cultural side in architecture, sculpture, painting, ceramics and literature.

In the wake of the invention of the Gutenberg printing press in the German city of Mainz (Rhineland, Germany), German printers moved to Valencia, arriving with the Great Ravensburg Trading Company. This is the case of Lambert Palmart, among others.

Job opportunities in our city grew, as did commercial expansion and its consequent benefits. All trades participated in this economic progress, including printers, and more and more were working in this innovative profession. Men like Lope de Roca, Joan Jofré, Cristòfol Cofman, Pere Hagenbach, etc., started to play a prominent role in the advance of this craft in Europe.

We must not forget that the manufacture of paper had been consolidated in the region of Valencia for centuries, and this advantage was a factor that attracted printers and type casters, as part of their raw material could be found near their workshops.

1 For all the above, we can understand that the Valencian  
8 printing press was a forerunner of this trade on the Iberian  
Peninsula and benefited from the arrival of artisans and  
entrepreneurs who left their places of origin in order to  
escape political problems. The same took place in cities  
such as Venice, Paris, Basel, Antwerp and Lyon. Without  
a doubt, Valencia was, from a cultural and economic perspective,  
one of the most fortunate cities in the establishment of the art of  
printing, and this was the beginning of a trend that continued in  
the following decades.

The work of reference in telling the initial story of the printing press on the Iberian Peninsula is *Trobes en labors de la verge Maria* in 1474, whose printer was the previously mentioned German Lambert Palmart, a resident in our city as we have said. However, this might not actually be the first print that was made, as there are indications that more printers lived in Valencia in those years and, this is why we can assume that other texts were printed in the city before this.

In this period in the late fifteenth century, in which printed works are called incunabula, another printer

whose work was very significant must be mentioned: Nicolas Spindeler, also of Germanic origin. In 1490 he printed 715 copies of *Tirant lo Blanch* and managed with this book to reach a milestone regarding the great classic works of literature (also, in this case, in relation to the chivalric romance novel). Likewise, the first edition of *Tirant lo Blanch* is one of the main milestones of the cultured use of our language throughout its history.

In the sixteenth century, printing workshops managed to maintain their work and enjoy a certain stability. This is the case of the printing workshop of Juan Mey, which did not stop working for years. This was also thanks to his widow, Jerònima Galés who was in charge from 1555 on. 1  
Later, it was her descendants and her second husband, Pedro de Huete, who took charge of the family business. 9

The rise in this business activity contributed to the creation of the Companyia de Llibrers in 1582, which brought together printers, publishers and booksellers. These were all trades whose limits were blurred or overlapping at this time.

During the seventeenth century, and despite having to overcome a period of economic and demographic crisis, the trend in the Valencian printing world was to expand. The number of companies continued to increase and they were no longer limited to the the city of Valencia, but representatives of this trade could be found in Alicante, Segorbe, etc.

As for printers, not only does the Mey family stand out, but other names also appear, such as Jaime Bordazar, Jeroni Vilagrasa, Francisco Mestre and Llorenç Cabrera, among others.

Even more so, the seventeenth century, *Le Siècle des Lumières*, was a very favourable century for the art of

printing. On the one hand, this was because scientific and mechanical advances were applied to the work of all the arts and crafts, and quality and efficiency were improved. On the other hand, it was because enlightened thought and the consolidation of the Scientific Revolution boosted the printing business, as it was the preferred means of communication and dissemination (along with correspondence, as is well known).

In fact, the ideas of the Enlightenment were spread through books and all kinds of publications (brochures, newspapers, pamphlets etc.). These editions brought together critical thinking and scientific progress, and the texts spread everywhere thanks to an increasingly international market (which used Latin and French as the lingua franca of scholars and the ruling and cultured classes of the time). In any case, it is important to note that it is not only the most cultured or elite sectors that favoured the growth of the printing "industry", but also the existence of popular documents (*aucas* [printed sheets with illustrations typical of Catalonia], *cordel* literature etc.), which became more and more prominent. The wide variety of documents printed in the eighteenth and subsequent centuries is a reflection of the growing supply and, also, the growing demand.

As for outstanding printers of the eighteenth century, we should name Josep Estevan Dolz, Agustín Laborda and his widow Vicenta Devís, Martí Antoni Peris and his widow Ampar Ferrer and, of course, Antonio Bordazar and his wife Margarita Veo. It is in this last printing workshop where Josep Orga and Benito Monfort were trained. These men began two great families of printers, who were equally present in the nineteenth century. Together with all of these, we must mention Manuel López, Josep Rius,

Ramon Ortega Fort and Blai Bellver as later important figures in the history of printing in our land.

With this piece, it has not been our intention to provide a detailed history of the printing press in the Valencian region, but to show the presence and importance of this craft/art in our area, which, as we have already mentioned, very soon became a prosperous business.

Finally, we would like to inform you that works by the following Valencian historical printers: Mey, Pedro de Huete, Vilagrasa, Mestre, Nogués, Llop, Marçal, Monfort, Bordazar, Orga, Rius, Laborda, Cabrerizo, Ayoldi, among others, are preserved in the MuVIM Library. Of course, remember that they are available to anyone who is interested in consulting or studying them.

**MuVIM Library**



The Valencian Bibliographic Society

## “Jerònima Galés”

Thanks to the drive of a small group of bibliophiles, the Bibliographic Society “Jerònima Galés” was founded in 1994, honoring the first woman printer who lived in the sixteenth century and was the wife and mother of the prestigious Valencian typographers, the Mey family. 2  
3

This society follows on from others that have existed in Valencia over the centuries. In the eighteenth century, the first bibliographic society, founded by Gregorio Mayans, was the Valencian Academy of Divine Wisdom, which despite its short life, edited select works. After this, Valencian bibliophiles founded the Valencian Society of Bibliophiles in the nineteenth century, publishing real bibliographic jewels.

At the beginning of the twentieth century, the Society of Valencian Bibliophiles was founded, led by José Enrique Serrano Morales, to whom all of us who love printing owe our knowledge of the workshops that existed in Valencia from the fifteenth century to the end of the nineteenth century. In 1921, Valencian Bibliographic Action appeared, promoting editions of historical works.

Although they enjoyed great prestige, all these societies were short-lived. In any case, there was a latent love for books and printing in the memory of Valencia and Valencians, reviving the idea of creating a bibliographic society following the great exhibition of 1990 which commemorated the Year of Tirant. That moment gave rise to the birth of what to this day is the oldest bibliographic society, the Valencian Bibliographic Society, Jerònima Galés.

### Aránzazu Guerola Inza

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A B C D E F G H I J K L M N Ñ

O P Q R S T U V W X Y Z Ç α b

c d e f g h i j k l m n ñ o p q r s

t u v w x y z ç 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N Ñ <sup>2</sup>

O P Q R S T U V W X Y Z Ç α <sup>5</sup>

b c d e f g h i j k l m n ñ o p q

r s t u v w x y z ç 1 2 3 4 5 6 7

8 9 0 . , : ; - ^ " \* α ° % & ( ) = ¿ ?

### Memphis

It is a slab-serif typeface designed by Rudolf Wolf in 1929. It presents characteristics of the Egyptian alphabets, very popular at the beginning of the 19th century.



## The MuVIM Library

Libraries are, by definition, spaces where silence reigns, only broken by the sound made by fingers turning the pages of books. However, paradoxically, libraries are also the places where most talk takes place as the pages of a book speak to us, line by line, because centuries, years or days ago, thought was put into black on white, written and printed. With a quill, pen, typewriter or computer, the *obsession* with thinking went from potential to action. 2  
7

Gutenberg's printing press, a replica of which dominates the new *Espai Gutenberg* in the Jerònima Galés Room, is undoubtedly one of humanity's great inventions. It enabled the spread of new ideas and access to culture. The Church and monarchies lost their absolute power to control all works, and ideas contrary to feudalism and the established religion spread throughout Europe, as we can see in the museum's astonishing landmark exhibition, "The Adventure of Thought" and in various works that we find in the MuVIM Library.

This was inaugurated in 2004 with more than 20,000 volumes and was established with the purpose of specialising in the knowledge of the Enlightenment and Mo-

dernity, the study and dissemination of the History of Modern Thought. Today, the MuVIM Library contains around 38,000 entries on different subjects (monographs, magazines, scores, prints, posters, brochures etc.) dedicated to photography, graphic design, and with special attention given to poster design and typography, contemporary history and philosophy.

The set of works that readers can enjoy is made up of a foundation collection, which is the core of the library and brings together 400 volumes of works of Illustrated thought in historical editions. In this we find references to works of the so-called “Revolutionary-Napoleonic cycle” on the revolutionary thought of the eighteenth century, the French Revolution, Napoleon’s dictatorial feat and of French expansion in Europe, anti-revolutionary and anti-Napoleonic authors... In addition, there are works of liberal and reactionary thinkers from the first half of the nineteenth century and, of course, a complete edition of the first edition of the *Encyclopédie* (1751-1772). This is one of the three that the cultural institutions based in the city of Valencia are honoured to be the custodians of.

However, this Library is much more than this, and in view of the fact that it has taken on the collections and functions of General Library of the Diputació de València (Provincial Government of València). As such, it is the library-deposit of the publishing work of the Corporation and thus collects, preserves and disseminates the publications edited by this institution, in addition to including the collections that have been incorporated over its more than one-hundred-year history. Here we find a remarkable collection of Valencian-themed works as well as an important ancient collection made up of works printed over the sixteenth to nineteenth centuries and en-

gravings of the views of the villages in the province in the nineteenth century. This collection is completed by an interesting cartography collection from the seventeenth to the twentieth century.

Alongside this very valuable and outstanding core collection, a collection that was donated to the Diputació de València in 1985 was also added, which is the bibliographic collection of Alfons Roig. This included works of philosophy, art, essays, poetry etc. and, as a good bibliophile, he also brought together a significant number of old works.

In 2004, part of the library of the Institució Valenciana d’Estudis i Investigació (Valencian Institution of Studies and Research, IVEI) (1985-1997), a name that was given at the time to the current Institució Alfons el Magnànim - Centre Valencià d’Estudis i d’Investigació (Alfons el Magnànim Institution - Valencian Centre for Studies and Research) was incorporated, containing outstanding works of political-social and cultural thought on an international level.

More recently, in 2015, the Lambert Collection was donated to the MuVIM Library. This is a collection of works of great historical and artistic interest, given that its owners were bibliophile artists with close ties to our land (Xàbia). It is a collection where works of classical Latin literature and works on the history of Europe predominate, as well as manuals on engraving history and techniques, art history and architecture. Here we refer to works from the sixteenth to nineteenth century that present varied graphic material: copper and woodblock prints, lithographs, photographs, etc.

On the other hand, the MuVIM Library reasserts itself as a reference library in the field of printing, as its

collections include personal documents of printers of the Rius family from generation to generation. This is due to the fact that, from 1785 on, members of this family were the administrators of the Hermitage of Llutxent for more than a century and a half. Thus, their archive was incorporated into our Library together with the personal archive of Alfons Roig, as already mentioned, since all this documentation was found in this hermitage. Our interest in bringing together the archive and library of A. Roig in the same space offers us the unique opportunity to preserve and make the private and professional documents of two important families with personal and business links, as were the Monfort and Rius families, available to researchers.

0 In short, it is a valuable collection that can be consulted on the second floor of the museum and of which a small sample, which will be renewed cyclically, can be found here in the *Espai Gutenberg* in the Jerònima Galés Room. Here we will discover some of the approximately 1800 records that make up the ancient collection of the MuVIM Library (fifteenth to eighteenth century), as well as significant works from the nineteenth century. It is just a foretaste, a whisper, of everything that this library has to tell us.

### MuVIM Library

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O P Q R S T U V W X Y Z Ç a b c  
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u v w x y z ç 1 2 3 4 5 6 7 8 9 0  
A B C D E F G H I J K L M N Ñ O<sup>3</sup>  
P Q R S T U V W X Y Z Ç a b c d<sup>1</sup>  
e f g h i j k l m n ñ o p q r s t u  
v w x y z ç 1 2 3 4 5 6 7 8 9 0 .  
, : ; - ^ ¨ \* a o % & ( ) = ¿ ?

### Source Sans Pro

This is a font introduced by Paul D. Hunt in 2012. It is Adobe's first open source font family. Its typeface has extensive language support for the Latin script, including Western and Eastern European languages.



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The “Treasures” of the

# MuVIM Library

The Gutenberg press is the main piece in the exhibition and its role is better understood if we add some of the creations that, over the centuries, have been made possible thanks to the existence of this invention. For this reason, the exhibition is complemented by a showcase dedicated to works from the collections of the MuVIM Library.

In order to preserve these books, we have decided to rotate them approximately every two months, with a programme presenting five different groups. All of these address aspects of the field of printing, the industry of typography, and graphic design.

The groups that are temporarily on show are:

## 1) **Printing: originals and facsimiles**

Three facsimiles illustrate the origins of the printing press, both on the technical and business levels. The original works had a great impact on the world of printing. They were like today's best-sellers for how they spread and, at the same time, revolutionised the publishing business.

Espai Gutenberg

The first two are reproductions of incunabula, printed before 1 January 1501, and the third is a facsimile of one of the best-known works from the eighteenth century.

These publications are representative of their time for their distinctive features and have thus led to a special interest in reproducing them as facsimiles. The ultimate goal is to enable them to be consulted and studied, as these editions are of great value due to their usefulness.

## 2) Dictionaries and encyclopedias

3 The interest that existed in the eighteenth century in collecting "all knowledge" together into a single work is shown by these three original editions. So much  
4 so, that the contemporary Valencian writer, J. P. Forner calls this century "the century of dictionaries". However, what was new was not so much their eagerness to collect and review the content of the works, but the complexity of their production, the presentation of information (alphabetical ordering, use of forward references, tables, etc.), their diverse authorship and critical contributions.

During the seventeenth century, the publication of dictionaries and vocabularies was already quite frequent, appearing in different languages and with the publication of revisions, translations, and new versions. They thus became a key element in the development and preparation of the new modern reference works.

## 3) Ornaments

The printing press also serves aesthetics and a clear example of this are the three volumes displayed under this heading. The typographer's art evolved, reaching the category of an ornamental element not only in the

types of printed documents that circulated in all spheres, but also in its service of other applied arts. This is the case of product catalogues of industries or shops. Therefore, it is not surprising that the progress of the printing press was a stimulus for the arts and crafts, since it provided them with an advertising medium that contributed to their spread.

These albums, catalogues and samples are a reflection of the development of graphic design and, at the same time, of its economic and social scope during the nineteenth century.

## 4) Engraving

3 Engraving is undoubtedly the origin of the  
5 printing profession and, therefore, four works have been selected here that reflect the development of the art of engraving since its beginnings. They are copies of prestigious scholars from France, which became reference manuals during the nineteenth century and continued to be published a century later.

These treatises aimed to promote the engraving trade, making it an essential technique/art in the publishing sector. Although it had been a very well-established activity for centuries, the appearance of these manuals was not by chance, since a new craft/plastic art would appear and develop in the nineteenth century, taking centre stage in this field: photography.

## 5) Typographic art

Several publications on typographic art produced in different European cities (Valencia, Vienna, Brussels) and over two different centuries (the eighteenth and nineteenth) show us the interest that this craft, so

linked to political power, has always awakened. In addition to being a means of dissemination and propaganda, the printing press has had a great economic and business impact, promoting the development of complementary trades that were necessary for the graphic arts (typesetter, printing master, proof-reader, framer, shooter etc.).

It is a whole *savoir-faire* that has moved from the workshop to exhibition halls, going from being an instrument for the arts to becoming a museum object.

### MuVIM Library

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### Bodoni Ornaments

Giambattista Bodoni (1740-1813) was called the King of Printers, he was a prolific type designer, a masterful punch engraver, and the most admired printer of his day. These dingbats were used, and are still used, to separate sections of text or simply accent a page layout.

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Printing:  
originals and  
facsimiles





Group 1:

# Printing: originals and facsimiles



*Tirant lo Blanch* / Joanot Martorell;  
Martí Joan de Galba.  
València: Del Cenia al Segura, 1978.  
General Library of the Diputació de  
València Collection MuVIM  
| Catalogue number: N-2/26



This is the facsimile of the first edition of *Tirant lo Blanch*, more specifically the incunable that is preserved in the Historical Library of the University of Valencia. This incunable dates back to 1490 and was printed by Nicolau Spindel-ler, at that time based in Valencia, who was responsible for its publica-tion. He was a printer that had pre-viously passed through Zaragoza, Barcelona and Tarragona, but it was in Valencia where he produced his most highly-regarded publica-tion. Only three copies of this edition remain in the world, and not all are the same as each other or complete. The other two copies are in New York, at the Hispanic Society of

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one of the most valued works of the chivalric tradition. Cervantes himself noted this in one of the passages of *Don Quixote*, specifically in chapter VI, where the style of this literary text is mentioned and praised.

At the same time, it was a work that greatly benefited printing enterprise as its success resulted in the printer Diego de Gumiel producing a second print run in 1497 and preparing a new edition, this time translated into Castilian, in 1511. It was undoubtedly a work that promoted the printing profession and therefore, apart from its undeniable literary value, it is a book that deserves to be included in the history of printing.

America, and at the British Library in London.

The chosen facsimile is a complete and accurate first reproduction of this first print of the 1490 *Tirant Lo Blanch*. Although the incunabular at the University of Valencia is incomplete, the missing pages have been recovered thanks to the copy at the Hispanic Society of America.

This is an emblematic work of Valencian literature due to its authorship and use of the vernacular. As for the author, Joanot Martorell (1410-1465), it's important to point out that he is a clear example of a member of the nobility of the time, and this allowed him, either directly or through family, to know all the courtly and noble circles of that age. This social position would mark the character of the novel and make it



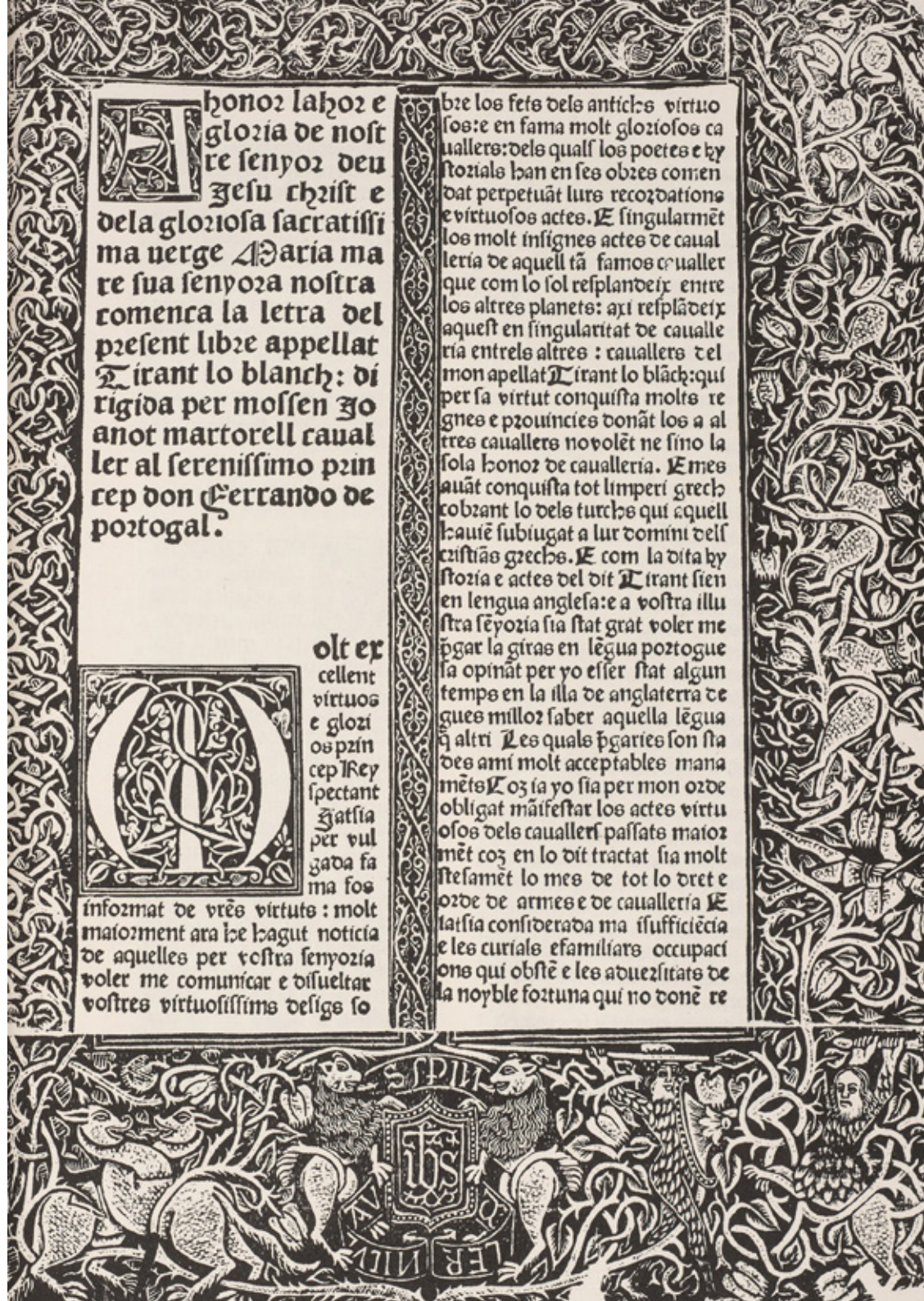
**A** honoz lahor e gloria de nost re senyoz deu Jesu christ e dela gloriosa sacratissima uerge Adaria mare sua senyora nostra comença la letra del present libre appellat Tirant lo blanch: di rigida per mossen Joanot martorell caualler al serenissimo princep don Ferrando de portogal.



informat de vres virtuts: molt maiorment ara he hagut noticia de aquelles per vostra senyoria voler me comunicar e disueltar vostres virtuosissims deligs so

**M**olt excellent virtuos e glozios prin cep Rey spectant hantia per vul gada fama fos

bze los fets dels antichs virtuosos: e en fama molt gloziosos cauallers: dels quals los poetes e hy stozials han en ses obres comen dat perpetuât lurs recordacions e virtuosos actes. E singularmêt los molt insignes actes de caualleria de aquell tã famos caualler que com lo sol resplandeix entre los altres planets: axi resplâdeix aquest en singularitat de caualleria entrels altres: cauallers del mon apellat Tirant lo blâch: qui per sa virtut conquista molts regnes e prouincies donât los a altres cauallers no volêt ne sino la sola honoz de caualleria. Emes auât conquista tot limperi grech cobrant lo dels turchs qui aquell haviê subjugat a lur domini dels cristians grechs. E com la dita hy stozia e actes del dit Tirant sien en lengua anglesa: e a vostra illustra seyorzia sia stat grat voler me pgar la giras en lègua portoguesia opinât per yo esser stat algun temps en la illa de anglaterra de gues milloz saber aquella lègua q altri. Les quals pgaries son sta des amî molt acceptables mana mêtis. Cozia yo sia per mon orde obligat mâifestar los actes virtuosos dels cauallers passats maior mêt coz en lo dit tractat sia molt stesamêt lo mes de tot lo dret e orde de armes e de caualleria. E lantia considerada ma insuficiència e les curials efamiliars ocupacions qui obstê e les aduezitats de la noyble fortuna qui no donê re



**A** **I**ncipit liber brevis que nos gentes in  
 principio creavit deus celum dicitur  
 et terra in. Terra autem erat inanis et  
 vacua: et tenebre erant super faciem abyssi:  
 et spiritus domini ferebatur super aquas. Dixitque  
 deus. Fiat lux. Et facta est lux. Et vidit  
 deus lucem quod esset bona: et dividit lucem  
 a tenebris: appellavitque lucem diem et  
 tenebras noctem. Et factum est vespere et  
 mane dies unus. Dixitque deus. Fiat  
 firmamentum in medio aquarum: et divi-  
 dat aquas ab aquis. Et fecit deus firmamen-  
 tum: divisitque aquas que erant  
 sub firmamento ab hijs que erant super  
 firmamentum: et factum est ita. Vocavitque  
 deus firmamentum celum: et factum est vespere  
 et mane dies secundus. Dixit vero deus.  
 Congregentur aque que sub celo sunt in  
 locum unum: et appareat arida. Et factum est  
 ita. Et vocavit deus aridam terram:  
 congregatio namque aquarum appellavit  
 maria. Et vidit deus quod esset bonum: et  
 ait. Generet terra herbam viventem et  
 faciant semen: et lignum pomorum faciat  
 fructum iuxta genus suum: cuius semen in  
 semetipso sit super terram. Et factum est ita. Et  
 produxit terra herbam viventem et facientes  
 fructum iuxta genus suum: lignumque faciens  
 fructum et habens unumquodque semen secundum  
 speciem suam. Et vidit deus quod esset bonum:  
 et factum est vespere et mane dies tertius.  
 Dixitque autem deus. Fiant luminaria  
 in firmamento celi: et dividant diem ac  
 noctem: et sint in signa et tempora et dies et  
 annos: ut luceat in firmamento celi et  
 illuminet terram. Et factum est ita. Fecitque  
 deus duo luminaria magna: lumine  
 maius ut presteret diem et lumine minus  
 ut presteret noctem et stellas: et posuit eas in  
 firmamento celi ut luceant super terram: et

presteret diem ac noctem: et dividerent lucem  
 ac tenebras. Et vidit deus quod esset bonum:  
 et factum est vespere et mane dies quartus.  
 Dixit etiam deus. Producantur aque reptile  
 anime viventis et volante super terram:  
 sub firmamento celi. Creavitque deus cetera  
 grandia: et omne animam viventem atque  
 morabilem quam produxerat aque in speciebus  
 suas: et omne volatile secundum genus suum.  
 Et vidit deus quod esset bonum: benedixitque  
 eis dicens. Crescite et multiplicamini: et  
 replete aquas maris: avelisque multiplicentur  
 super terram. Et factum est vespere et mane  
 dies quintus. Dixit quoque deus. Pro-  
 ducat terra animam viventem in genere locu-  
 mmentum et reptilia: et bestias terre secundum  
 species suas. Factumque est ita. Et fecit deus  
 bestias terre iuxta species suas: numerata  
 et omne reptile terre in genere suo. Et  
 vidit deus quod esset bonum: et ait. Facia-  
 mus hominem ad imaginem et similitudinem  
 nostram: et preter piscibus maris: et vola-  
 ntilibus celi: et bestiis uniuscuiusque terre: omni-  
 que reptili quod movetur in terra. Et creavit  
 deus hominem ad imaginem et similitudinem  
 suam: ad imaginem dei creavit illum: ma-  
 sculum et feminam creavit eos. Benedixit  
 que illis deus: et ait. Crescite et multiplicamini  
 et replete terram: et subicite eam: et dominamini  
 piscibus maris: et volatilibus celi:  
 et universis animantibus que moventur  
 super terram. Dixitque deus. Ecce dedi vobis  
 omnem herbam afferentem semen super terram:  
 et uniuscuiusque ligna que habent in semetipsis  
 semen generis sui: ut sint vobis in escam  
 et cunctis animalibus terre: omnique volucri  
 celi: et universis que moventur in terra: et in  
 quibus est anima vivens: ut habeant ad  
 vescendum. Et factum est ita. Viditque deus  
 cuncta que fecerat: et erant valde bona.

Group 1  
Printing: originals and facsimiles



Johannes Gutenberg, la Biblia de 42 líneas: comentario al facsímil del ejemplar en Burgos. Valencia: Vicent García Editores, 1995. MuVIM Foundation Collection | Catalogue number: M-2/10-11

movable type in the mid-fifteenth century. Made up of two volumes with the text of the Old and New Testaments according to the Vulgate. There are earlier facsimiles, but these were not widely distributed. Furthermore, this facsimile presents an added value: that of creating the illuminations in a post-printing process and in an artisanal way.

The original incunable of this copy printed in Mainz (1454) is at the Burgos Public Library, although at first it was kept in the monastery of San Juan de Ortega (Burgos). It reached this monastery by means of a donation from a family converted from Judaism and this incunable specifically appears for the first time in a will from 1488. The explanation of why it was in the hands of this family is due to their direct link with different members of the church in this city.

What is more, it found its way to Burgos because during the fifteenth century, it was a strategic enclave on

**F**acsimile of the Gutenberg Bible, also known as the 42-line Bible, as its pages of text contains this number of lines. Printed with

the commercial route to the lands of northern Europe (Flanders, Germany), an area that was going through a time of economic and commercial splendour. All kinds of raw materials and manufactured products passed through there, including new ideas and technical advances. This environment gave the city's elite, including the clergy, the opportunity to access cultural education and also to become more interested in acquiring books. This was a bible that promoted the dissemination and interpretation of the Christian religion, and also the development of the printing press, both on a technical level and from a commercial point of view.

Eventually, fate caused it to be transferred to a public institution

as a result of the confiscations of Mendizábal in 1835. In fact, this was made possible thanks to the intervention of the Provincial Scientific and Artistic Commissions, which took care to recover some of the literary treasures auctioned together with other material assets of the clergy.

It is the only complete original copy preserved on the Iberian Peninsula, and we owe the publication of this facsimile to the Valencian publisher and printer R. J. Vicent Museros, founder of the Museum of Printing and Graphic Arts and, in addition, the person who commissioned and funded its printing, which is exhibited in the Espai Gutenberg in the Jerònim Galés Room at the MuVIM.



**V**ras sirus-natione antiochen-  
s-arre medice. discipulus  
apostolor. postea paulu secus  
usq; ad confessione ei? scruens dno sine crimine:  
nam neq; uxorem unq; habuit neq; filios:  
septuaginta et quatuor annoru obiit in  
bitunia. ple? spiritu sando. Qui cu iam  
scripta essent euagelia. p matreu quide  
in iudea. p marcu aut in italia: sando  
iustigante spiritu in achate paritibz hpc  
scripsit euangeliu: significans etiā ipse  
in principio ante suū alia esse descripta.  
Cui extra ea q̄ ordo euagelice  
dispositionis reposcit. ea maxime  
necessitas laboris fuit: ut primū  
grecis fidelibz omni pphetatione  
venturi in carne dei cōstiti manifestata  
humanitate ne iudaicis fabulis  
attenti: in solo legis desiderio reuer-  
tur: uel ne hereticis fabulis et stultis  
solicitationibz seducti reciderent a  
ueritate elaboraret: dehinc. ut in  
principio euangelij iohānis natiuitate  
presumpta. cui euangelium scriberet  
et in quo elect? scriberet indicaret:  
cōtestās ī se cōpleta esse. q̄ essent  
ab alijs incepta. Cui ideo post  
baptisum filij dei a pfectione  
generatōnis i cristo implere. re-  
pende a principio natiuitatis  
humane potestas pmissa ē: ut  
requiritibz demonstraret in quo  
apprehēdēs erat pre nachan  
filii dauid introitu reuerentis  
i deū generatōnis admillo. indis-  
parabilis dei p̄dicās in hominibus  
cristū suū. p̄fedi opus hoīs redire  
in se p̄ fidū faceret: qui per  
dauid pacē uenientibus iter  
p̄bebat in cristo. Cui luce non  
inuenio etiā scribedorum  
actuū apostolor. potestas i  
ministerio datur: ut deo in  
deū pleno et filio p̄ditionis  
regināto. oratur ab apostolis

facta. sorte domini electionis numer?  
completeretur: sicq; paulus cōsumma-  
tionē apostolicis actibz daret. quē diu  
cōtra stimulū recalcitrante dno elegit.  
Quod et legentibz ac requiritibz  
drū. et si per singula repediti a nobis  
utile fuerat: sciens tamē qd operātem  
agricolā oporteat de suis fructibus  
edere. uicium? publicā curiositatem:  
ne nō tā uolentibz deū demonstrare  
uideatur. quā sabbidientibus  
prodidisse. **Explicat p̄fatio Incipit euagelium  
scdm lucam p̄hermū ipi? bti  
luce in euangelii suum.**  
**D**onā quidē multo  
nati sūt ordinare nar-  
rationes q̄ i nobis com-  
plete sūt res. sicut tradi-  
derūt nobis q̄ ab inicio  
ip̄i uiderūt. et ministri  
fuerūt hmonis: uisū ē et michi  
allecto omnia a principio  
diligēter re ordinē tibi  
scribere op̄te theophile: ut  
cognoscas eor. uerbor. de  
sibz erudit? ea ueritatē. **1**  
**D**ixit in diebus herodis  
regis iude sacerdos quidam  
nomine zacharias de ui-  
ce abia. et uxor illi de  
filiabus aaron: et nomen  
eius elizabeth. Erant  
autem iusti ambo ante  
deum: incedentes in  
omnibus mandatis et  
iustificationibus domini  
sine querela. Et non  
erat illis filius: eo qd  
esset elizabeth sterilis:  
et ambo processissent  
i diebus suis. Factū est  
autē cū sacerdotio  
fungeretur zacharias in  
ordine uicis sue ante  
deū: scdm cōsuetudinem  
sacerdotij sorte egisse  
ut incensum poneret  
ingressus in templū  
domini. Et omnis  
multitudo ppli erat  
orās foris hora  
incens. Apparuit  
autem illi angelus  
dñi: stans a dextris  
altaris



*ENCYCLOPÉDIE,*  
 O U  
 DICTIONNAIRE RAISONNÉ  
 DES SCIENCES,  
 DES ARTS ET DES MÉTIERS,  
 PAR UNE SOCIÉTÉ DE GENS DE LETTRES.

4 Mis en ordre & publié par M. *DIDEROT*, de l'Académie Royale des Sciences & des Belles-  
 Lettres de Prusse; & quant à la PARTIE MATHÉMATIQUE, par M. *D'ALEMBERT*,  
 8 de l'Académie Royale des Sciences de Paris, de celle de Prusse, & de la Société Royale  
 de Londres.

*Tantum series juncturaque pollet,  
 Tantum de medio sumptis accedit honoris!* HORAT.

TOME PREMIER.



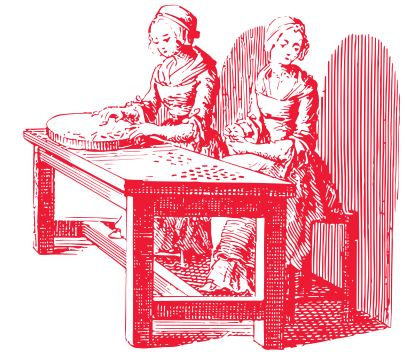
A PARIS,

Chez { *BRIASSON*, rue Saint Jacques, à la Science.  
*DAVID l'aîné*, rue Saint Jacques, à la Plume d'or.  
*LE BRETON*, Imprimeur ordinaire du Roy, rue de la Harpe.  
*DURAND*, rue Saint Jacques, à Saint Landry, & au Griffon.

M. DCC. LI.

AVEC APPROBATION ET PRIVILLÈGE DU ROY.

Group 1  
 Printing: originals and facsimiles



*Encyclopédie, ou Dictionnaire  
 raisonné des sciences, des arts et des  
 métiers / par une société de gens de  
 lettres ; mis en ordre & publié par M.  
 Diderot...; & quant à la partie mathé-  
 matique, par M. D'Alembert... Milan:*  
 Franco Maria Ricci, 1970-1979  
 MuVIM Foundation Collection  
 | Catalogue number: M-2/47-64

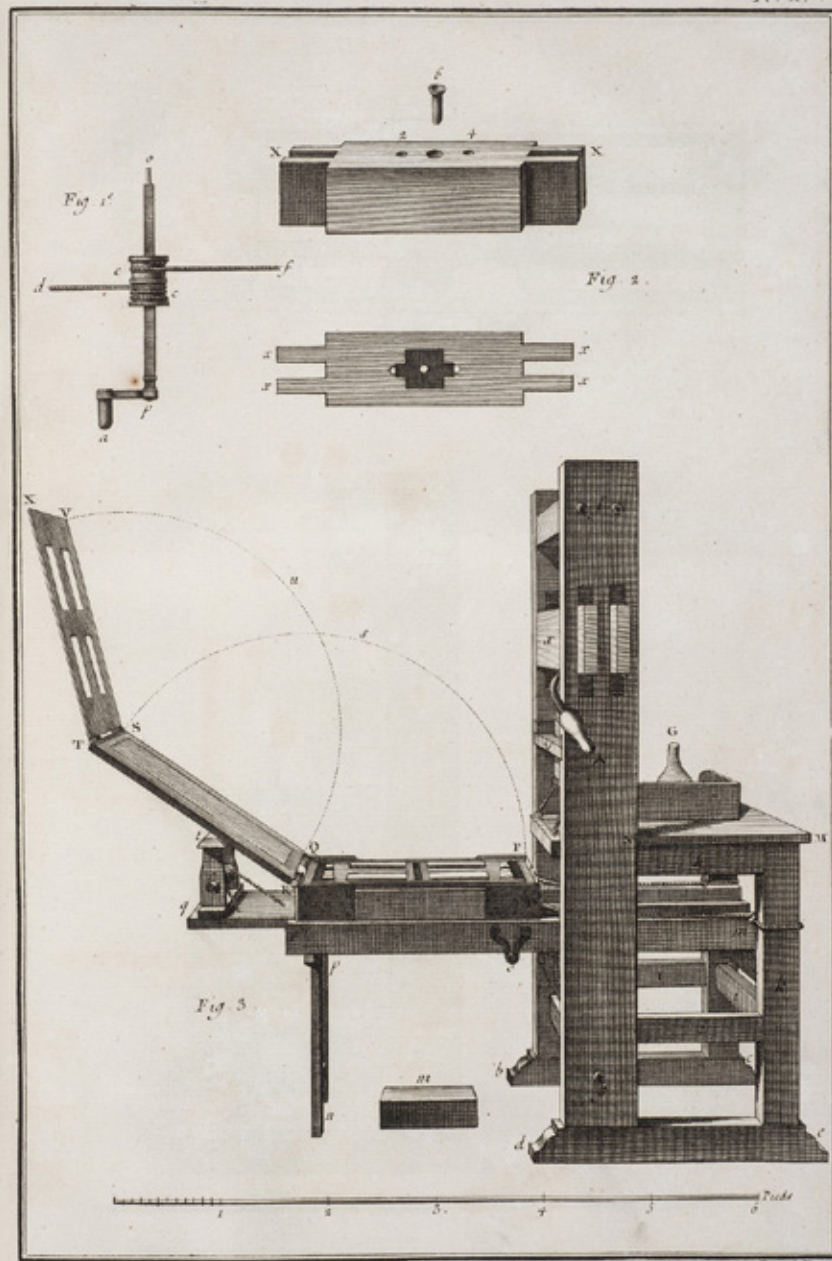
Partial facsimile edition of the first edition of the *Encyclopédie*, made up of 18 volumes published from 1970 to 1979, which were the result of a selection by its editor, Franco Maria Ricci. It is made up of 12 volumes of plates, with more than 3000 engravings, 4 volumes of texts, and a volume of essays and critical texts as a "Guide to the *Encyclopédie*".

The original editing began in 1751 and was the edition of Denis Diderot and Jean Le Rond D'Alembert that was initially intended to be the first French encyclopedia, imitating the *Cyclopaedia or An Universal Dictionary of Arts and Sciences* by the Briton Ephraim Chambers in 1728. However, the project soon changed and its objectives become



Benard Sculp.

Art d'Ecrire.



Benard Sculp.

Benard Sculp.

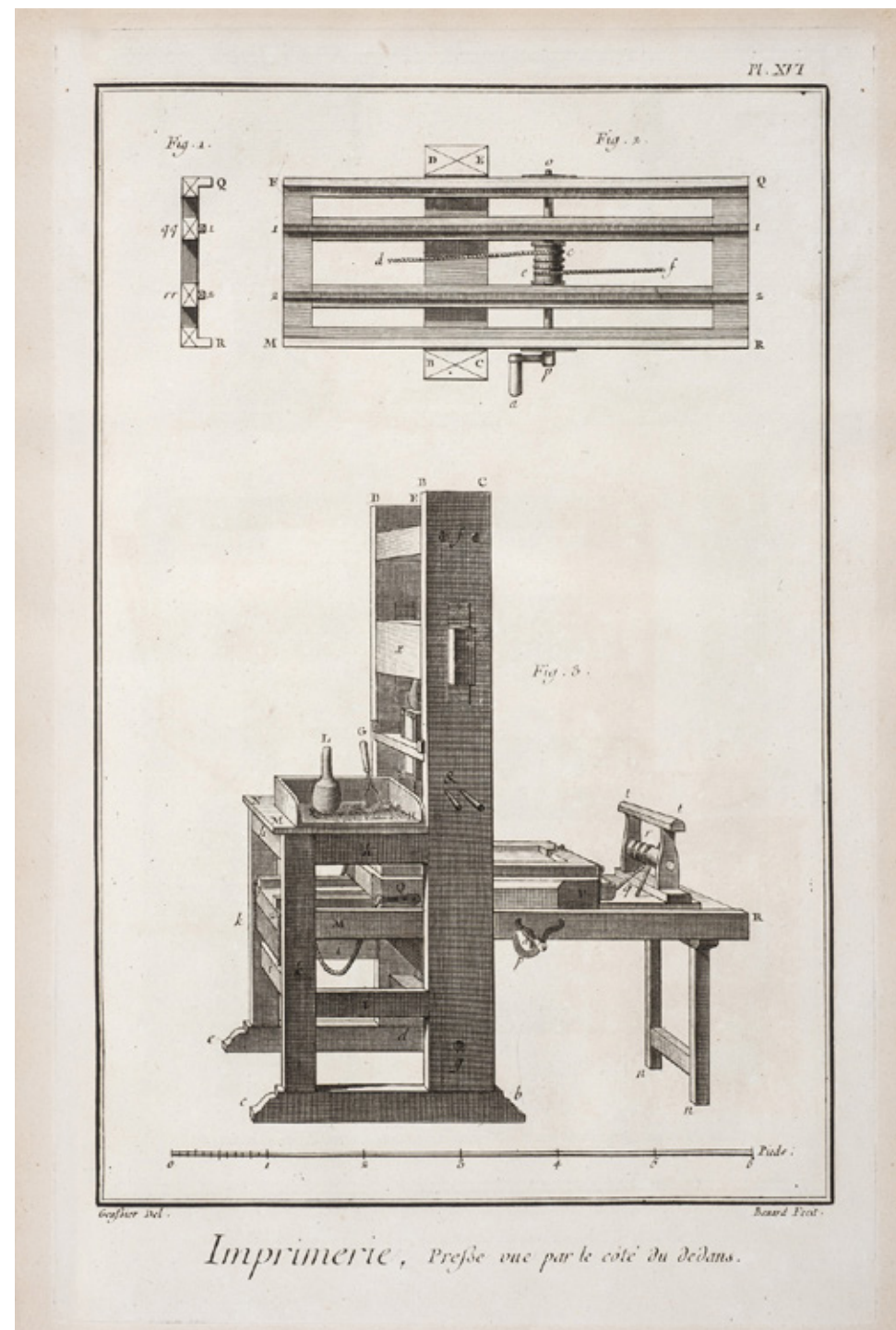
Imprimerie, Presse vue par le côté du dehors.

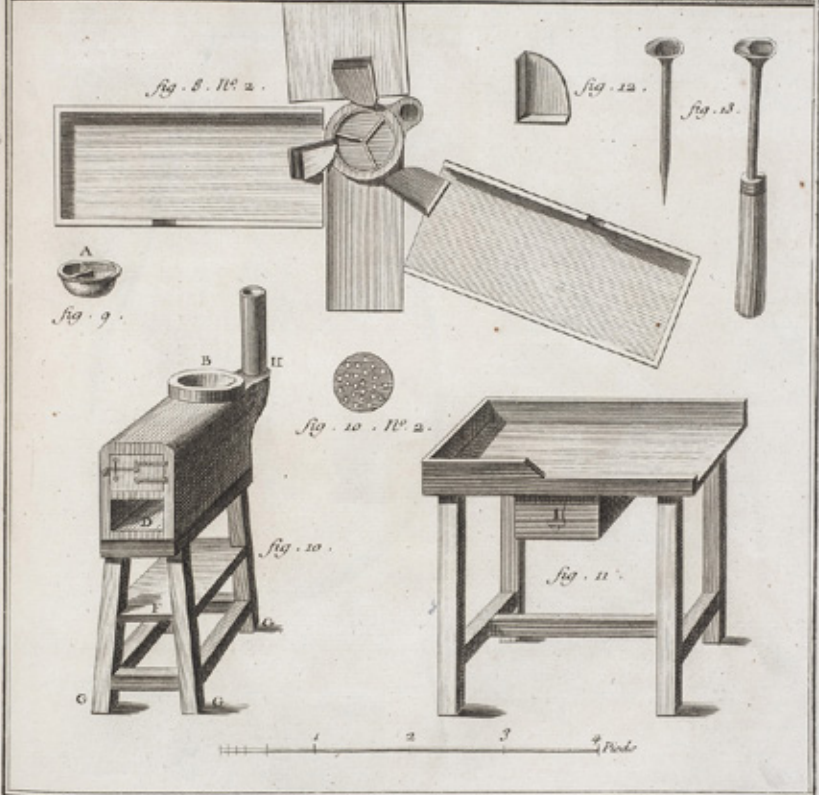
Group 1  
Printing: originals and facsimiles

different, since in the end it was not only about translating an already existing work into French, but rather aimed to produce a different one with another approach. It was published for over almost 30 years, despite the censorship and persecution that the publishers, collaborators, and printers endured, and the result is an editorial collection that brings together the project put forward by Diderot.

Undoubtedly, the original *Encyclopédie* exceeded initial expectations on business, commercial and

cultural levels. It was a complete “revolution” both in its content and presentation, and at the same time it promoted a change in mentality that served as an instrument for the political and social revolution of the Age of Enlightenment. Moreover, it has traditionally been said that the French Revolution found one of its backdrops in this editorial project, as its brought together and connected intellectuals from all walks of life, promoting their work and disseminating their contributions.

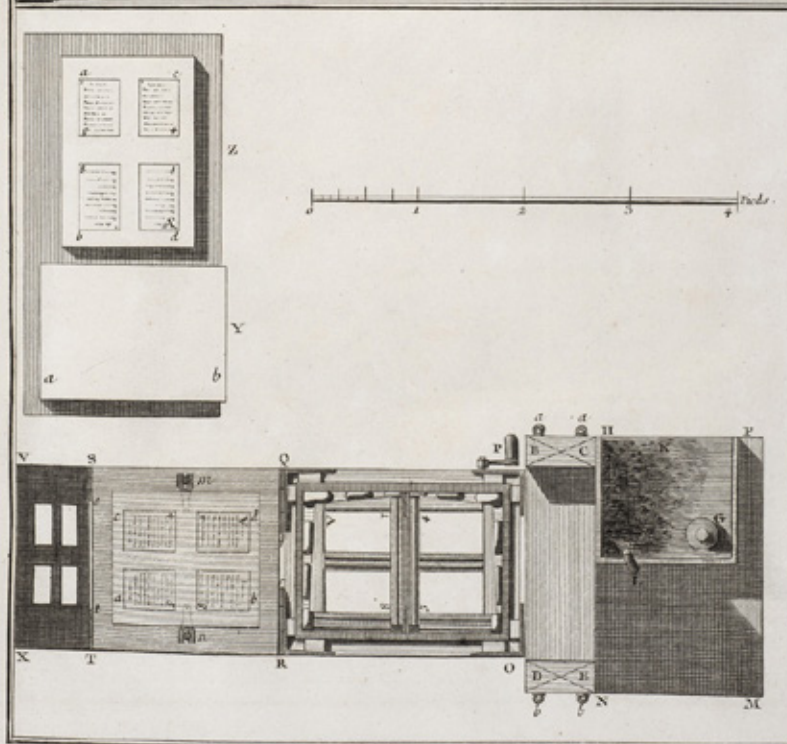




Guarner del.

Frenouille

Fonderie en Caracteres



Guarner Del.

Beard Escut.

Imprimerie, l'Operation d'Imprimer et Plan de la Presse.

Group 1  
Printing: originals and facsimiles

Its influence on the business and commercial levels was evident as it was a real business that involved different publishers. As we near the three-century commemoration of the first volume of this great work, this initiative continues to be used as an example of combining efforts, perseverance and technical excellence.

Regarding the facsimile, we must mention that although it only partially reproduces the work, it retains its full meaning since prominent specialists on the eighteenth century

provide an exhaustive analysis. The group of collaborators includes names such as Roland Barthes, Andrea Calzolari, Enrico Fubini, Jacques Roger, Franco Venturi, José Luis Borges, etc.

This new edition of *l'Encyclopédie* is again an example of an editorial project that shows the historical importance of the printing press. Once again, this time, at the end of the twentieth century, publishers played a key role in the dissemination of knowledge.



Imprimerie en Lettres, L'opération de la casse.



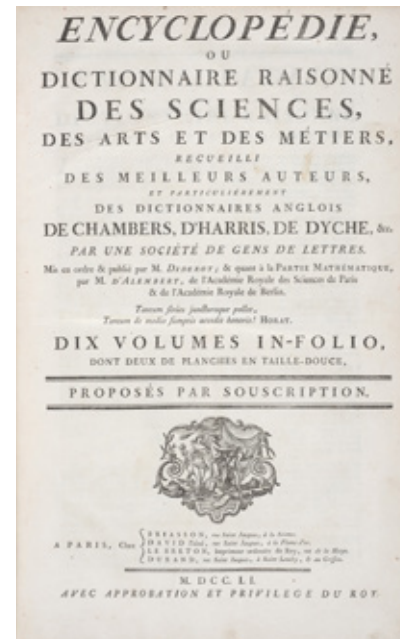
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8

# Encyclopedias and dictionaries



# Encyclopedias and dictionaries

This is an original edition dated between 1751 and 1780 with a total of 35 volumes: 21 of these are texts (including the 4 supplements), 12 are plates (counting the volume appearing as a supplement), and 2 are indexes. Known by its abbreviation, the *Encyclopedia by Diderot and D'Alembert*, it was, however, the bookseller André Le Breton who sensed that what was initially to be the translation, revision and improvement of the aforementioned British *Cyclopaedia* by Ephraim Chambers would be good business. He was also firmly committed to the initiative of Charles-Joseph Panckoucke, who won the rights to the French *Encyclopédie* in 1775 and was able to edit the five volumes of supplements and indexes already mentioned.



*Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers / par une société de gens de lettres; mis en ordre & publié par M. Diderot...; & quant à la partie mathématique, par M. D'Alembert...*  
MuVIM Foundation Collection  
| Catalogue number: M-2/13-46



FRONTISPICE DE L'ENCYCLOPEDIE.

Two literary men, Gottfried Sellius (German) and John Mills (English), were originally partners with Le Breton and together they obtained the rights to printing in 1745, but this was not carried out. Later, Le Breton again went into partnership with three Parisian publishers, Antoine-Claude Briasson, Laurent Durand, and Michel-Antoine David. At that time, they prepared the edition of a dictionary of medicine and among their collaborators were Denis Diderot and Jean Le Rond D'Alembert, who were finally took charge of the new publishing project in 1747.

In 1750, Diderot published a "Prospectus" in which he described the future edition, its size (about ten volumes only, including two of illustrations), and its total cost, 280

pounds (the equivalent of the annual salary of a Parisian worker).

With this approach, an ambitious collective project began to be prepared, where specialists from various fields collaborated with the purpose of presenting a complete inventory of knowledge. The leaders of the adventure brought together reference books, engravings, etc. and dealt with scholars—they did not speak of a *société de gens de lettres* for nothing—to obtain all kinds of information and articles. In addition, the volumes show constant cross-references and interconnections.

A new and very positive aspect of the *Encyclopédie* is Diderot's interest in viewing the arts and crafts as knowledge to be included in the work, giving craftspeople a value as professionals that, more often than not, had not been recognised until that moment. Thus, we have the example of articles on printing (*imprimerie, casse, garniture, galée*

*ENCYCLOPÉDIE,*  
O U  
DICTIONNAIRE RAISONNÉ  
DES SCIENCES,  
DES ARTS ET DES MÉTIERS,  
RECUEILLI  
DES MEILLEURS AUTEURS,  
ET PARTICULIÈREMENT  
DES DICTIONNAIRES ANGLOIS  
DE CHAMBERS, D'HARRIS, DE DYCHE, &c.  
PAR UNE SOCIÉTÉ DE GENS DE LETTRES.

*reliure, papier* etc.), the writing of which is put into the hands of a worker responsible for the printing type and tools at the same establishment as Le Breton. The reason for this choice was the life experience of the selected person, who was also the son of a craftsman. Given these circumstances, the author of the articles had a very detailed and realistic vision of production, with full awareness of the importance of this practical knowledge.

In 1772, when the work was originally completed, the number of contributors was already over two

hundred. Among these are names such as François-Marie Arouet Voltaire, Charles Louis de Secondat, Lord de Brède and Baron de Montesquieu, Jean-Jacques Rousseau, Paul Henri, Baron de Holbach, François Dominique Toussaint, Johann Henrich Samuel Formey, Louis Jean Marie Daubenton, and Louis de Jaucourt, all of whom were intellectuals who wanted to spread their knowledge and so used this reference work. However, it is important to note that, despite the proven existence of very capable women in various fields of know-



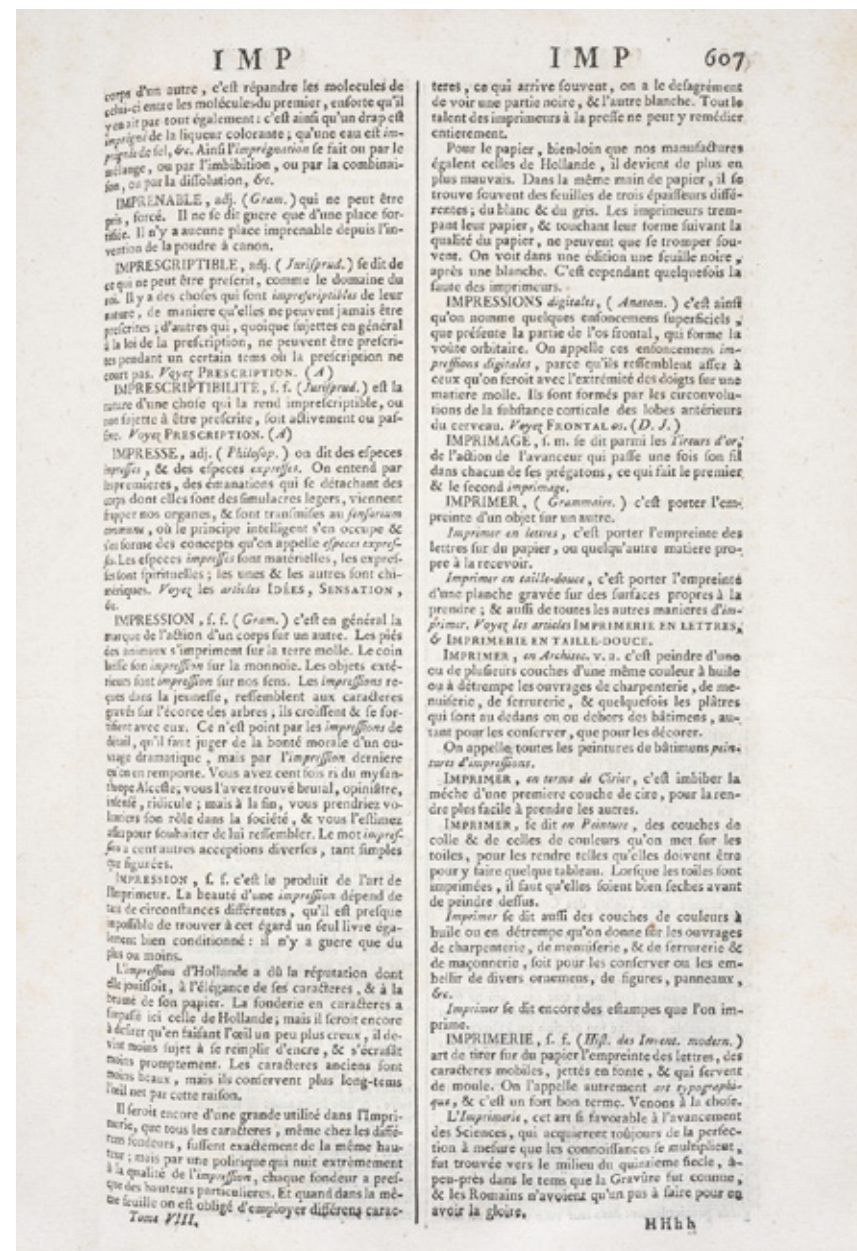


change, many subscribers remained faithful to the project. This is the case of the copy preserved in the MuVIM Library, originally belonging to a single figure who collected the work over three decades.

We would like to end with a reminder that *Diderot and D'Alembert's Encyclopedia*, as a spearhead against obscurantist and ultraconservative thought, was vehemently attacked to the point of endangering the continuity of the edition. However, the controversies that its publication in the eighteenth century began, the objections to which it was subject, and the obstacles that had to be overcome for it to be carried out and reach its buyers make up one of the best examples of the resistance of those who share a critical spirit in adverse or hostile contexts. Indeed, confronting the truths established from an a priori point of view and uncritically embraced dogma, which is still an intellectual duty today, finds an outstanding reference in this voluminous encyclopedia.

ledge, who also acted as drivers of the European cultural universe in eighteenth-century private salons, the encyclopedia project does not include women contributors. This, seen from the feminist perspective, which began to take shape at the end of the eighteenth century (and that, fortunately, we have inherited), is a truly inexplicable deficiency and indicates a conscious or unconscious misogynist bias.

In the last stage, which lasted from 1776 to 1780, Jean Baptiste Robinet and Pierre Mouchon were the ones who took over from Diderot, but despite this important





## DISCOURS PRÉLIMINAIRE DES ÉDITEURS.



L'ENCYCLOPÉDIE que nous présentons au Public, est, comme son titre l'annonce, l'Ouvrage d'une société de Gens de Lettres. Nous croirions pouvoir assurer, si nous n'étions pas du nombre, qu'ils sont tous avantageusement connus, ou dignes de l'être. Mais sans vouloir prévenir un jugement qu'il n'appartient qu'aux Savans de porter, il est au moins de notre devoir d'écartier avant toutes choses l'objection la plus capable de nuire au succès d'une si grande entreprise. Nous déclarons donc que nous n'avons point eu la témérité de nous charger seuls d'un poids si supérieur à nos forces, & que notre fonction d'Éditeurs consiste principalement à mettre en ordre des matériaux dont la partie la plus considérable nous a été entièrement fournie. Nous avons fait expressément la même déclaration dans le corps du Prospectus<sup>o</sup>; mais elle auroit peut-être dû se trouver à la tête. Par cette précaution, nous eussions apparemment répondu d'avance à une foule de gens du monde, & même à quelques gens de Lettres, qui nous ont demandé comment deux personnes pouvoient traiter de toutes les Sciences & de tous les Arts, & qui néanmoins avoient jeté sans doute les yeux sur le Prospectus, puisqu'ils ont bien voulu l'honorer de leurs éloges. Ainsi, le seul moyen d'empêcher sans retour leur objection de reparoitre, c'est d'employer, comme nous faisons ici, les premières lignes de notre Ouvrage à la détruire. Ce début est donc uniquement destiné à ceux de nos Lecteurs qui ne jugeront pas à propos d'aller plus loin: nous devons aux autres un détail beaucoup plus étendu sur l'exécution de l'ENCYCLOPÉDIE: ils le trouveront dans la suite de ce Discours, avec les noms de chacun de nos collègues; mais ce détail si important par sa nature & par sa matière, demande à être précédé de quelques réflexions philosophiques.

L'OUVRAGE dont nous donnons aujourd'hui le premier volume, a deux objets: comme *Encyclopédie*, il doit exposer, autant qu'il est possible, l'ordre & l'enchaînement des connoissances humaines: comme *Dictionnaire raisonné des Sciences, des Arts & des Métiers*, il doit contenir sur chaque Science & sur chaque Art, soit libéral, soit mécanique, les principes généraux qui en sont la base, & les détails les plus essentiels qui en sont le corps & la substance. Ces deux points de vue, d'*Encyclopédie* & de *Dictionnaire raisonné*, formeront donc le plan & la division de notre Discours préliminaire. Nous allons les envisager, les suivre l'un après l'autre, & rendre compte des moyens par lesquels on a tâché de satisfaire à ce double objet.

Pour peu qu'on ait réfléchi sur la liaison que les découvertes ont entre elles, il est facile de s'apercevoir que les Sciences & les Arts se prêtent mutuellement des secours, & qu'il y a par conséquent une chaîne qui les unit. Mais s'il est souvent difficile de réduire à un petit nombre de règles ou de notions générales, chaque Science ou chaque Art en particulier, il ne l'est pas moins de renfermer en un système qui soit un, les branches infiniment variées de la science humaine.

Le premier pas que nous ayons à faire dans cette recherche, est d'examiner, qu'on nous permette ce terme, la généalogie & la filiation de nos connoissances, les causes qui ont dû les faire naître, & les caractères qui les distinguent; en un mot, de remonter jusqu'à l'origine & à la génération de nos idées. Indépendamment des secours que nous tirerons de cet examen, pour l'énumération encyclopédique des Sciences & des Arts, il ne sauroit être déplacé à la tête d'un ouvrage tel que celui-ci.

On peut diviser toutes nos connoissances en directes & en réfléchies. Les directes sont celles que nous recevons immédiatement sans aucune opération de notre volonté, qui trouvant ouvertes, si on peut parler ainsi, toutes les portes de notre âme, y entrent sans

<sup>o</sup> Ce Prospectus a été publié au mois de Novembre 1750.

## DES ÉDITEURS.

xiv

MM. BONNET & LAURENT, ouvriers en Soie, ont monté & fait travailler sous les yeux de M. Diderot, un métier à velours, &c. & un autre en étoffe brochée: on en verra le détail à l'article VELOURS.

M. PAPILLON, célèbre Graveur en bois, a fourni un mémoire sur l'histoire & la pratique de son Art.

M. FOURNIER, très-habile Fondeur de caractères d'Imprimerie, en a fait autant pour la Fonderie des caractères.

M. FAVRE a donné des mémoires sur la Serrurerie, Taillanderie, Fonte des canons, &c. dont il est bien instruit.

M. MALLET, Potier d'étain à Melun, n'a rien laissé à desirer sur la connoissance de son Art.

M. HILL, Anglois de nation, a communiqué une Verrerie Angloise exécutée en relief, & tous ses instrumens avec les explications nécessaires.

MM. DE PUISIEUX, CHARPENTIER, MABILE, & DE VIENNE, ont aidé M. Diderot dans la description de plusieurs Arts. M. EIDOUS a fait en entier les articles de *Marchallerie* & de *Manège*, & M. ARNAULD de Senlis, ceux qui concernent la *Pêche* & la *Chasse*.

Enfin un grand nombre d'autres personnes bien intentionnées ont instruit M. Diderot sur la fabrication des *Ardoises*, les *Forges*, la *Fonderie*, *Refenderie*, *Trifilerie*, &c. La plupart de ces personnes étant absentes, on n'a pu disposer de leur nom sans leur consentement; on les nommera, pour peu qu'elles le desirent. Il en est de même de plusieurs autres dont les noms ont échappé. A l'égard de celles dont les secours n'ont été d'aucun usage, on se croit dispensé de les nommer.

Nous publions ce premier volume dans le tems précis pour lequel nous l'avions promis. Le second volume est déjà sous presse; nous espérons que le Public n'attendra point les autres, ni les volumes des Figures; notre exactitude à lui tenir parole ne dépendra que de notre vie, de notre santé, & de notre repos. Nous avertissons aussi, au nom des Libraires associés, qu'en cas d'une seconde édition, les additions & corrections seront données dans un volume séparé à ceux qui auront acheté la première. Les personnes qui nous fourniront quelques secours pour la suite de cet Ouvrage, seront nommées à la tête de chaque volume.

VOILA ce que nous avons à dire sur cette collection immense. Elle se présente avec tout ce qui peut intéresser pour elle; l'impatience que l'on a témoignée de la voir paroître; les obstacles qui en ont retardé la publication; les circonstances qui nous ont forcés à nous en charger; le zèle avec lequel nous nous sommes livrés à ce travail, comme s'il eût été de notre choix; les éloges que les bons citoyens ont donnés à l'entreprise; les secours innombrables & de toute espèce que nous avons reçus; la protection du Gouvernement; des ennemis tant foibles que puissans, qui ont cherché, quoique en vain, à étouffer l'ouvrage avant sa naissance; enfin des Auteurs sans cabale & sans intrigue, qui n'attendent d'autre récompense de leurs soins & de leurs efforts, que la satisfaction d'avoir bien mérité de leur patrie. Nous ne chercherons point à comparer ce Dictionnaire aux autres; nous reconnoissons avec plaisir qu'ils nous ont tous été utiles, & notre travail ne consiste point à décrier celui de personne. C'est au Public qui lit à nous juger: nous croyons devoir le distinguer de celui qui parle.

FIN DU DISCOURS PRÉLIMINAIRE.



# ENCYCLOPÉDIE MÉTHODIQUE.

## GÉOGRAPHIE MODERNE.

T O M E P R E M I E R .



A P A R I S ,

Chez P A N C K O U C K E , Libraire , hôtel de Thou , rue des Poitevins ;

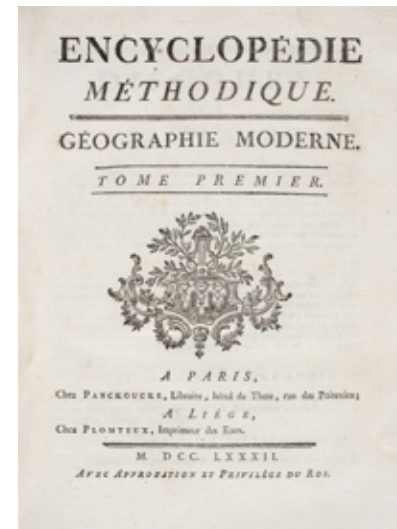
A L I É G E ,

Chez P L O M T E U X , Imprimeur des États.

M . D C C . L X X X I I .

A V E C A P P R O B A T I O N E T P R I V I L È G E D U R O I .

*Encyclopédie méthodique : Géographie moderne. tome premier* / [M. Robert, Masson de Morvilliers, M. Mentelle]. A Paris : Chez Panckoucke ; A Liège : Chez Plomteux, 1782. General Library of the Diputació de València Collection. MuVIM | Catalogue number: L-17/120-121



Original work made up of 6 volumes dated between 1782 and 1788, belonging to the subject of Modern Geography. Note the

opening address by Nicolas Masson de Morvilliers, where he explains the classification according to which this subject is subdivided and comments on the bibliographic sources consulted for its preparation.

The *Methodical Encyclopedia* is made up of a total of 210 volumes, of which 53 are plates. It was an immense project that began in 1778 thanks to Charles-Joseph Panckoucke and his publisher, and which ended in 1832, with his son-in-law Agasse in charge of the company.

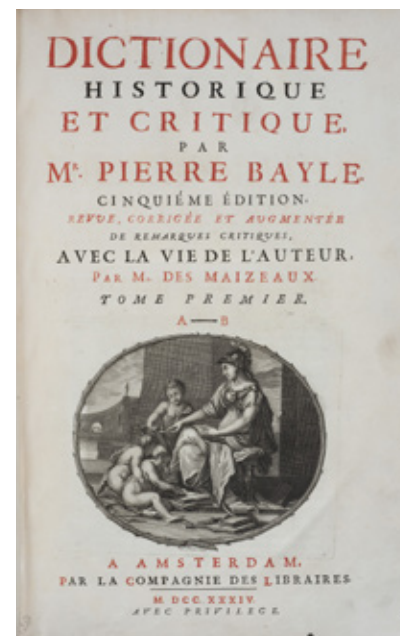
It is considered a revision of Diderot and d'Alembert's *L'Encyclopédie*, with thematic organisation and alphabetical ordering of terms, and the elimination of cross-references that may confuse the reader. However, this method means the loss of its interdisciplinary nature as the relationships between subjects disappear.

It was not easy for the editor, Panckoucke, since it was not enough for him to have proven experience and a certain prestige to achieve success. He had no choice but to compete with another bookseller called Deveria, who previously announced a complete edition of *L'Encyclopédie* organised by subject. However,

Panckouke soon came into his own and, with the aim of controlling the European market and protecting his editions, sought allies (among these the Société Typographique de Neuchâtel).

Corporate control of the publishing sector in several cities/countries meant dominating a large market and he also managed to protect one of his editions: the *Encyclopédie du Lac* or *Encyclopédie Pellet*, a smaller (in quarto) and more accessible version.

One feature to highlight is the support that this work received from official institutions such as the academies. This type of more official collaboration would give it a very different nuance to the original *Encyclopédie* and ensure its publication. Thus, from the start, its controversial nature disappeared and objectivity or neutrality became the banner of the initiative.



*Dictionnaire historique et critique / par ... Pierre Bayle ... ; tome second. Cinquième édition revue, corrigée et augmentée de remarques critiques, avec la vie de l'auteur / par ... Des Maizeaux. - A Amsterdam : par la Compagnie des Libraires, 1734. MuVIM Foundation Collection | Catalogue number: M-2/3-7*



Original copy of the 5th edition, made up of 5 volumes (one more than in the first edition in 1697). This extension is due to the addition of later texts by the author, his biography, a chronological table with the highlights of his life and, curiously, some acts of the consistory of the Walloon church in Rotterdam from 1698.

Pierre Bayle initially aimed to improve Louis Moreri's work, *Grand Dictionnaire historique* from 1674 by correcting its errors, but the result is not only a revision of the content, but a new model for the use of notes. In these, the most original, controversial content was brought together, even including contradictory approaches in addition to citing sources and authorities in the field, etc. In this way, the reader is involved, and reflective and critical thinking is encouraged, a method that has continued to the present day.



This seventeenth-century philosopher (1647-1706) teaches us to use this discursive resource in an intelligent way, as he takes advantage of a marginal *a priori* element to develop hypotheses and present complementary information that does not easily appear in other texts (as he indicates in the preface to the first edition). For this reason, reading becomes more complex, since there are even cross-references from one note to another, which at the same time allows for a more exhaustive analysis.

Therefore, although it is a work that shows the interest of the time in the creation of dictionaries, it cannot be considered a dictionary for use.

Moreover, as the content is less able to be controlled and censored due to the use of notes, it includes information that otherwise would not have been possible. This particular characteristic is what became as inspiration and reference for encyclopedia compilers and later for scientists.

The evidence of the success of this work is the number of editions, up to twelve, which were made over 33 years from 1697 to 1730. The author was a man persecuted for his religious beliefs and tolerant thinking, and a critic of all dogma. These features are present in his work as well as in the course of his life.



A

SON ALTESSE ROIALE  
MONSEIGNEUR  
LE DUC D'ORLEANS,  
REGENT DE FRANCE.



MONSEIGNEUR.

Personne n'ignore que VOTRE ALTESSE ROIALE  
redoute les loüanges autant qu'ELLE les mérite; tandis  
\* que



DICTIONNAIRE  
HISTORIQUE  
ET CRITIQUE.

P A R

7 M<sup>R</sup>. PIERRE BAYLE.

4 CINQUIÈME ÉDITION.

REVUE, CORRIGÉE ET AUGMENTÉE

DE REMARQUES CRITIQUES,

AVEC LA VIE DE L'AUTEUR,

PAR M<sup>R</sup>. DES MAIZEAUX.

T O M E P R E M I E R.

A — B

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SON ALTESSE ROIALE  
MONSIEUR  
LE DUC DORLEANS,  
REGENT DE FRANCE.

PRIVILEGIE.

**D**E STAATEN VAN HOLLAND ENDE WEST-FRIESLAND, doen te weten: Alzoo Ons te kennen is gegeven by *Pierre Brunel, R. en J. W. Estien en W. Smid en P. Humbert*, alle Burgeren en Boekverkopers der Stad Amsterdam, hoe dat zy in den Jaare 1720. van *Michael Bohm* Boekverkoper tot Rotterdam gekogt hadden alle zyne Exemplaren van *DICTIONNAIRE HISTORIQUE ET CRITIQUE* de *Mr. Bayle* in vier Stukken in Folio, met Ons Privilegie aan dito *Michael Bohm* en *Charles Lévesque* verleent, in den Jaare 1715. en alzoo de voorsz. Privilegie en 't kort stont te expireren, ende de Supplianten besig zynde het zelve Boek weder te Drukken, ende zeer groote kosten daar toe hadden moeten aanwenden, zoo ook tot de merkelyke verbeteringe als vermeerderinge, en wel voornamentlyk het Leven van den Auteur, bevreest zynde dat de Supplianten dit voorsz. Werk mochte worden nagedrukt, keerden zy zich tot Ons, verzoekende vernieuwinge van dito Privilegie om het voorsz. *Dictionnaire Historique & Critique* de *Mr. Bayle*, *augmenté avec la Vie de l'Auteur*, door de bovengemelde Supplianten ofte namaals door hunne Erigenamen, ofte by Verkoop of Transport hun recht verkrygende, alleen te mogen hier te Lande te drukken, doen drukken, uytgeven en verkopen, met verbodt het zelve Boek in 't geheel of ten deelen hier te Lande na te drukken, te doen nadrukken, ofte buyten 's Lands nagedrukt zynde, hier te Lande in te brengen, uyt te geven ofte te verkopen, op de verbeurte van alle de nagedrukte, ingebragte of verkofte Exemplaren, neffens een boete van drie duyzend Guldens te verbeuren, t'elkens en zoo dikmaals dezelve zullen werden achterhaalt; ZOO IST, dat wy de zake en het voorsz. verzoek overgemerkt hebbende, ende genegen wesende, ter bede van de Supplianten uyt onze rechte Wetenschap, Souveraine macht ende authoriteyt, dezelve Supplianten geconsenteert, geacordeert ende geotroyeert hebben, consenteeren, accordeeren en ootroyeeren haar by dezen, dat zy geduurende den tydt van vyftien eerst agtereenvolgende jaren het voorsz. Boek, genaamt *Dictionnaire Historique & Critique* de *Mr. Bayle*, *augmenté avec la Vie de l'Auteur*, in vier Stukken in Folio, in diert voegen als zulk by de Supplianten is versogt, en hier voorn. uytgedrukt staat, binnen de voorsz. onze Landen alleen zullen mogen drukken, doen drukken, uytgeven en verkoopen, verbiedende daaromme alle en een iegelyken het zelve Boek, in 't geheel ofte ten deel te drukken, naar te drukken, te doen nadrukken, te verhandelen, of te verkopen, ofte elders nagedrukt, binnen den zelve onzen Lande te brengen, uyt te geven, ofte te verhandelen en verkoopen, op verbeurte van alle de nagedrukte, ingebrachte, verhandelde ofte verkogte exemplaren, ende een boete van drie duysent Guldens daar en boven te verbeuren, te appliceeren een derde part voor den Officier die de Calange doen zal, een derde part voor den Armen, der plaatsen daar het Casus voorvallen zal, en het resterende derde part voor de Supplianten, ende dit t'elkens, zoo menigmaal als dezelve zullen werden achterhaalt: Alles indien verstaande, dat wy de Supplianten met dezen Onzen Ootroye, alleen willende gratificeren tot verhoedinge van hare schade, door het nadrukken van het voorsz. Boek, daar door in genigen deele verstaan, den inhouden van dien te autoriseeren, ofte te advouëren, ende veel min het zelve onder onze protectie ende bescherminge eenig meerder credit, aansien, ofte reputatie te geven, nemaal de Supplianten, in cas daarinne iets onbehoorlyks zoude influëren, alle het zelve tot haren

lafe



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# Ornaments





# SPÉCIMEN-ALBUM

Group 3:

## Ornaments

Gravure et fonderie de C. Derriey :  
spécimen-album. – Paris : Derriey,  
1862

Alfons Roig Collection. MuVIM  
| Catalogue number: A.R./5782



In the mid-nineteenth century, type founders carried out their craft with extraordinary exuberance, creating a dazzling new range of typefaces and ornamentation whose beauty and sumptuousness remain second to none.

This volume of *C. Derriey's Engraving and Foundry, Album of Samples*, published in Paris in 1862, is the most famous work by Charles Derriey, one of the most renowned master type founders (maître-fondeur) and known at the time as "the Raphael of the Engravers". Trained



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in Besançon, he distinguished himself in 1839 with the manufacture of a rotary printing press that numbered pages. Derriey enriched the printing press with artistically perfect decorations, as well as a wide variety of ornamental typefaces. This catalogue is considered a masterpiece of typography.



LES PETITS ALPHABETS DU BRODEUR

par E. Guichard

PL. VII.



ÊTRE INFATUÉ DE SOI  
ET S'ÊTRE PERSUADÉ  
QU'ON A BEAUCOUP  
D'ESPRIT, EST UN ACCI-  
DENT QUI N'ARRIVE  
GUÈRE QU'À CELUI  
QUI N'EN A POINT OU  
QUI N'EN A PAS.

(L.A. BRUYÈRE)

CHACUN EST BIEN OU MAL SELON  
QU'IL L'IMAGINE. (PROVERBE ÉCOSSAIS)

QUAND SUR UNE PERSONNE ON PRÉTEND SE RÉGLER,  
C'EST PAR LES BEAUX CÔTES QU'IL LUI FAUT RESSEMBLER.  
(BOILEAU.) (MOLIÈRE.)

*Les petits alphabets du brodeur : compositions originales inspirées de nos grandes époques décoratives / par Ed. Guichard. – Paris : Héliographie P. Albert Dujardin, 1886*

Lambert Collection. MuVIM

| Catalogue number: A.L./G-58



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For many women, drawing their initials with a needle and thread was the first form of writing, and the famous *marquoirs* became real reading and writing exercises. In the sixteenth century, we find the first printed patterns, coming from Germany and Italy with typical themes of the time of floral, religious and heraldic decorations. However, the nineteenth century was the authentic golden age of cross stitch embroidery. At that time, the great advances in the printing press made it possible to meet the growing demand for patterns and models, increasing the number of publications.

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LES PETITS ALPHABETS DU BRODEUR

par E. Guichard

PL. XIV



Héliogravure P. Albert Dujardin.

Depose

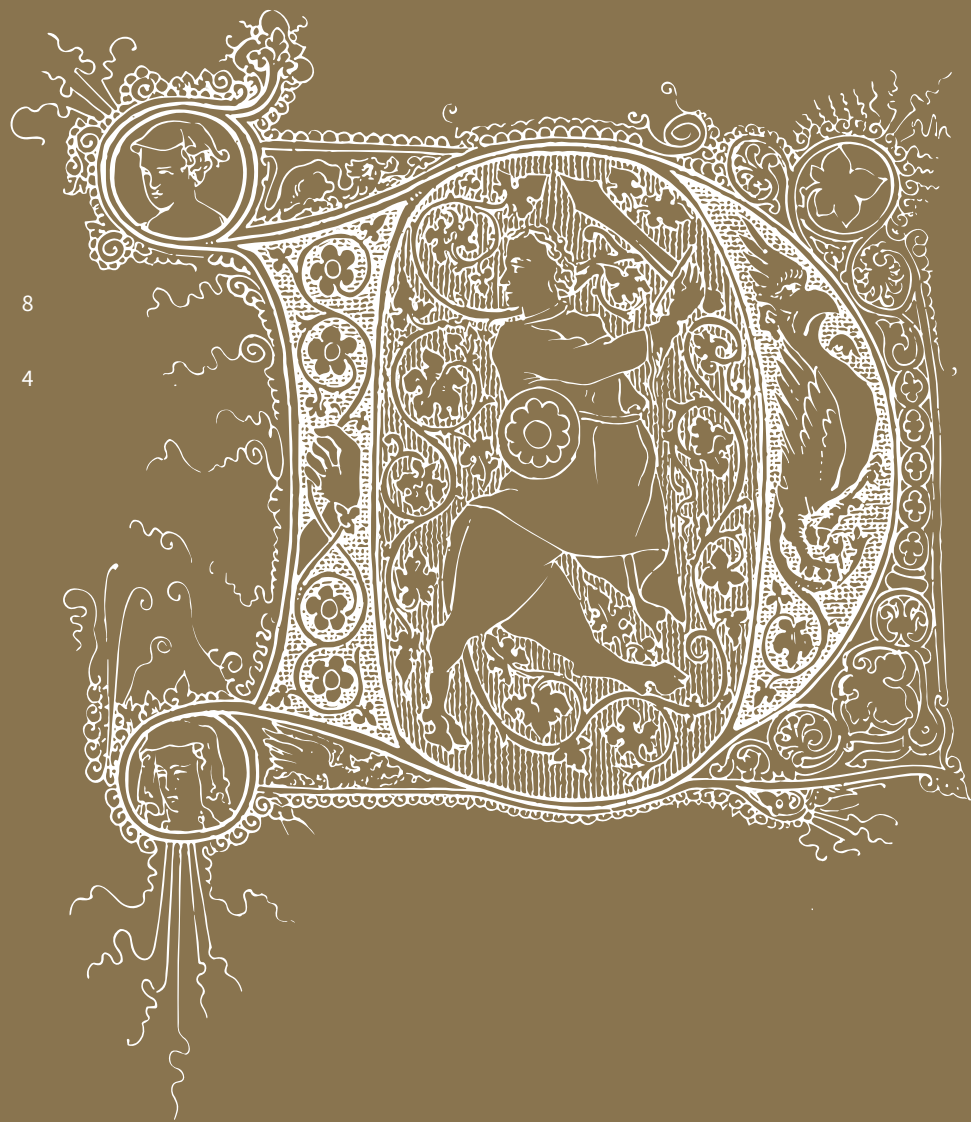
Edouard Guichard (1815-1882), architect and decorator, was president of the Central Union of Fine Arts Applied to Industry in France, from its founding in 1864 to 1874. In addition, he was the author of works dedicated to the decorative arts and fabrics.

This folder, published in 1886, contains letters for embroidery inspired by great decorative epochs on 25 heliogravure sheets, a technique invented in 1826 by Joseph Nicéphore Niepce. Heliogravure and its creator can be considered the foundation of modern photography.



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*Album de lettres anciennes : Initiales, Fragments, etc. extraits de Missels, Bibles, Manuscrits, etc. du XIIe au XIXe Siècle / recueillis, dessinés et gravés par Louis Seghers.* - [Paris : Maison André Daly fils et cie], [ca. 1850]  
Lambert Collection. MuVIM  
| Catalogue number: A.L./1293



One of the paradoxes of the invention of the printing press was the proliferation of calligraphy models in different regions of Europe at the dawn of the eighteenth century. This paradox is due to the fact that the use of writing for the

copying of books had been reduced, since movable type gradually replaced manual writing in that field (although without ending it). The printing press offered the technical conditions to guarantee standardisation in the reproduction of characters, a possibility that could not be offered by handwritten texts. In this way, with mechanical presses, multiple treatises on the art of writing were printed in which calligraphy models were reproduced by means of prints.

We find here a collection of old typesets and initials used in mis-

sals, bibles or manuscripts between the twelfth and nineteenth centuries by Louis Seghers around 1850. As calligraphy designer to the king of Belgium, he produced several works dedicated to typographic ornamentation. It was a tradition maintained

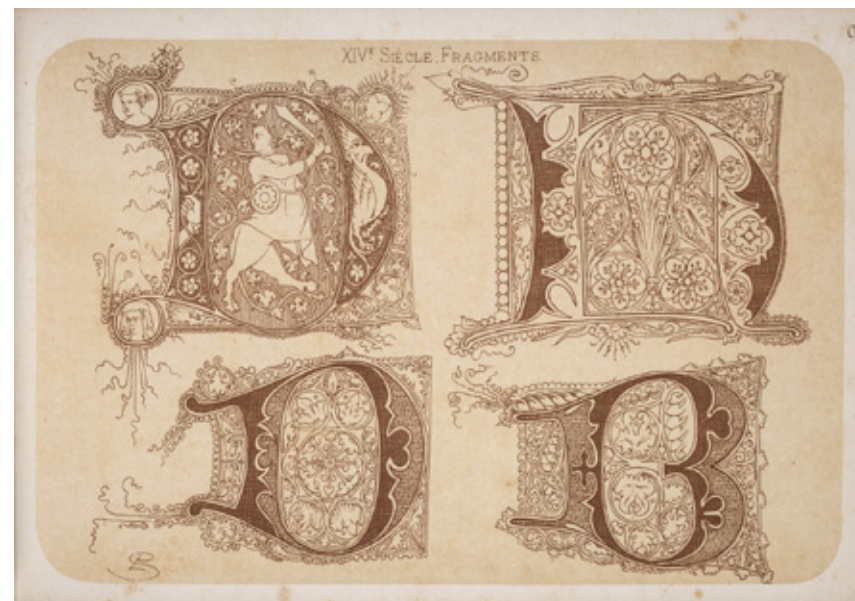
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by his son, Jules Seghers, with the introduction of colour through chromolithography, a lithography method by which designs are printed in colour.  
This type of work was common in the mid-nineteenth century, in the context of the Arts and Crafts movement which aimed to transform design and decoration. It was a reaction against the decline in quality standards that artists, designers, and creators associated with machine and factory production and which, in our area, resulted in a renewal of typographic designs as a source of artistic inspiration.



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Group 3  
Ornaments





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# Engraving



MANUELS - R O R E T.

NOUVEAU MANUEL

COMPLET

DU GRAVEUR,

OU

TRAITÉ DE L'ART DE LA GRAVURE EN TOUT GENRE,

D'APRÈS

LES RENSEIGNEMENTS FOURNIS PAR PLUSIEURS ARTISTES,

ET RÉDIGÉ

Par A. M. **PERROT**,

Membre de l'Athénée des arts, de la Société philotechnique, de celle de Géographie, de la Société d'Agronomie pratique, etc.

Nouvelle édition très-augmentée,

Par M. **F. MALEPEYRE**.



PARIS,

A LA LIBRAIRIE ENCYCLOPÉDIQUE DE RORET,

RUE HAUTEFEUILLE, 10 BIS.

1844.

Group 4:

## Engraving

*Nouveau Manuel complet du graveur, ou Traité de l'art de la gravure en tout genre d'après les renseignements fournis par plusieurs artistes, et rédigé / par A.M. Perrot. - Paris : Roret, 1844*  
Lambert Collection. MuVIM  
| Catalogue number: A.L./1199



In the nineteenth century, in a context of accelerating technical change, collections of scientific dissemination or "popular science and culture" manuals began to appear in Europe. In 1825, Nicolas Roret began publishing a famous collection of manuals in France entirely dedicated to the sciences and industrial arts and crafts, such as this one dedicated to engraving, published in 1844. This contains a history of engraving and techniques, including new methods of the time, such

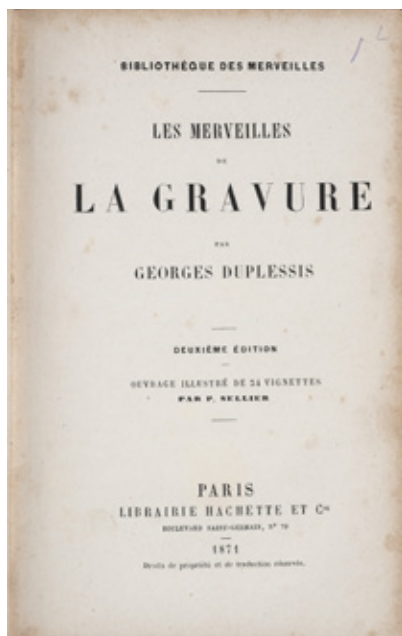
as *electrographie* and engraving with electricity.

The Roret Manuals were published in a small format and sold at an affordable price. By 1860, the collection featured more than 250 titles.

Aristide Michel Perrot (1793-1879) was a geographer and cartographer specialising in the making of decorative miniature maps. This relationship led him to take an interest in the techniques used for their production.

### AVIS.

Le mérite des ouvrages de l'*Encyclopédie-Roret* leur a valu les honneurs de la traduction, de l'imitation et de la contrefaçon. Pour distinguer ce volume, il portera à l'avenir la signature de l'Éditeur.



*Les merveilles de la gravure / par Georges Duplessis; ouvrage illustré de 34 vignettes par P.Sellier. - Paris : Hachette, 1871*  
Lambert Collection. MuVIM  
| Catalogue number: A.L./718

**S**historical study on the origin of engraving, periods and phases of the graphic arts and the development of techniques in Italy, Spain, the Netherlands, Germany, England, and France, including an index of engravers.

*The Wonders of Engraving* by George Duplessis belonged to the collection "Biblioteque des Merveilles" (Library of Wonders) and brought together 34 illustrations produced by means of print engraving, illustrated by P. Sellier. In the text, Duplessis addressed two processes of this technique: rotogravure and one carried out with an engraver's chisel on wood to obtain areas in relief.

Rotogravure, also known as intaglio engraving, is a type of engraving made on metal on which the non-engraved surface remains blank and the lines that are engraved on the plate are those that, upon receiving the ink, create the image. The material used for the dies can be copper, zinc, brass, iron etc.

On the other hand, engraving with an engraver's chisel began to be used as early as the fifteenth century and consists of directly engraving the metal plate with this tool, detaching copper threads that leave grooves, forming the design. This is then inked and printed on dampened paper in a chalcography press. It can be used as it is or the work can be completed with etching or drypoint. The eighteenth century saw huge growth in this technique due



largely to the French Academy and because Diderot's and Alembert's *Encyclopedia* itself is illustrated with engravings.

Passionate about engraving, Georges Duplessis (1834-1899) was awarded his first Prix Bordin for his *History of Engraving in France* (1860), which gave him the opportunity to live in Rome (an award he would win again years later). Upon his return, he continued his work as a printing historian through articles and monographs such as *Les merveilles de la gravure*, published by Hachette. In 1870 he became

librarian at the National Library of France and helped its director, Henri Delaborde, acquire the most sought-after prints. He was also a member of the National Antiquarian Society of France and the French Society of Engraving, as well as being a Knight of the Legion of Honour. Finally, in 1885 he succeeded Delaborde as head of the Print Room at the National Library of France, a position he held until his death.







Fig. 27. — Le Temps faisant enfin rendre justice à la Vérité. Estampe de Gérard Audran, d'après N. Poussin.

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*A mon cher neveu et fils*

*Max Forzy*

*Remerciement d'affection*

*Maxime Lalanne*

TRAITÉ  
DE  
LA GRAVURE  
A L'EAU-FORTE



*la*

*Gravé*

*Traité de la gravure à l'eau-forte /  
texte et planches par Maxime La-  
lanne. - Paris : Cadart, [ca. 1890]  
Lambert Collection. MuVIM  
| Catalogue number: A.L./1347*



TRAITÉ  
DE  
LA GRAVURE  
A L'EAU-FORTE

The second half of the nine-  
teenth century was a period  
of intense renewal and recovery of  
traditional manual techniques in  
France. From 1860 on, a collective  
phenomenon in etching would ap-  
pear that encouraged painter-en-  
gravers to form independent socie-  
ties, away from academia. Their  
objective was to strengthen the  
development of original engraving  
by abandoning the reproduction  
of masterpieces from the past in  
favour of free creation, as opposed  
to chisel engraving, lithography and  
photography.

In 1866, Máxime Lalanne, en-  
graver and printer closely linked to  
the Société des Aquafortiste, pu-  
blished the *Traité de la gravure a  
l'eau-forte*, the first treatise written  
on the renewal of this technique  
and in which new methods are de-  
scribed, such as the one invented by  
Bracquemond, called the pen tech-  
nique, and used, among others, by

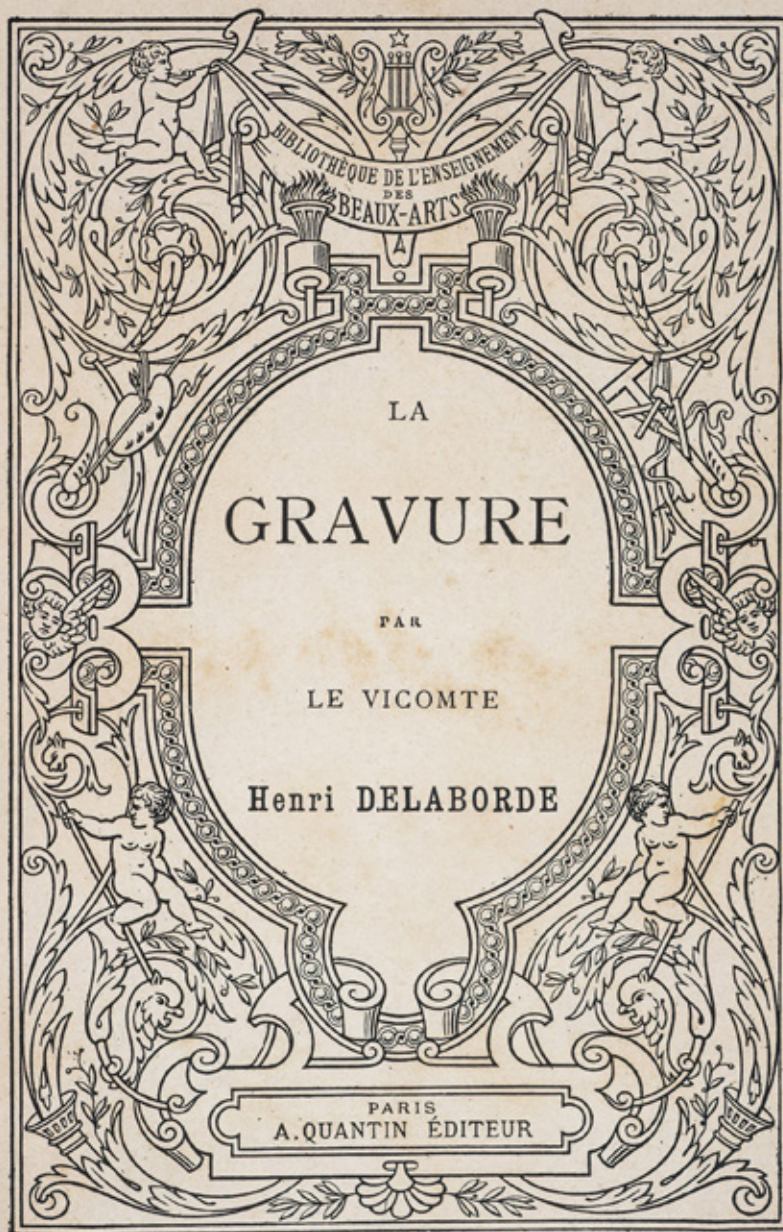
Manet. This technique is based on  
directly drawing on the metal plate  
with a water-soluble drawing pro-  
duct.

Here is a copy of the 4th edition  
of this work, which contains a hand-  
written dedication by the author  
himself and was published around  
1890, showing the validity of its  
content in later decades.



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*La gravure: précis élémentaire de ses origines, de ses procédés et de son histoire / par le Vte Henri Delaborde.*  
Paris : A. Quantin, 1882  
Lambert Collection. MuVIM  
| Catalogue number A.L./1088



again debated and their position among the other fine arts was consolidated since, compared to photography, they were techniques that were considered to be more intellectual and imaginative.

Like Duplessis, Delaborde reviewed the history of engraving in Europe and the evolution of its techniques in praise of engraving compared to other new techniques.

The rise of photography in the mid-nineteenth century favoured the proliferation of illustrated editions of works of art. Artists themselves were captivated by this technique and decided to have their works photographed, replacing previous systems of engraving or lithography. In 1853, Delacroix thought Durieu should publish his sketches by photographing them and Courbet wanted his paintings to be sold on loose sheets at his 1855 exhibition.

Henri Delaborde (1811-1899) was an acclaimed painter in France and his works were exhibited at the Paris Salon. Due to health problems he had to abandon painting around 1850, becoming an art writer for *Revue des Deux Mondes*, in which he had already published articles on the history of engraving while collaborating with the *Gazette des Beaux-Arts*. Finally, these articles were published as *Études sur les beaux-arts en France et en Italie* (1864). His life was dedicated to art and led him to be head curator of the Print Room at the National Library in Paris and permanent secretary of the Académie des Beaux-Arts.

This new procedure would be a further component in the rivalry between reproduction methods. Henri Delaborde, when comparing prints with photographs, accused the latter of distorting the original format and defined them as mediocre works.

Engraving and lithography were strengthened through this confrontation, since old ideas on to their artistic and creative capacity were





FIG. 22. — BACCIO BALDINI

Le prophète Baruch.



ULTIMO MIE PARLAR FIE DIVERA CIE  
PERO CHE GIUNTI RONGLIUTIME CANTI

FIG. 23. — BACCIO BALDINI.

La Sibylle de Cumès.



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# History of typographic art

que a principio amicitias tunc  
probate iam fiducia veteris am  
icitie nova p̄ferebāt. Depra em̄  
la necessitudo est: et xp̄i gloriā  
populata: quū non vultas re  
familiaris: et in p̄sencia tante  
corpore: nō sūt sola ⁊ palpan  
adulatio: sed et timor: et diu  
narū scripturas studia cōciliā  
legimus in veterib; historiis  
quosdā lustrasse p̄vintias: n  
uos adisse p̄los: maria tras  
se: ut eos quos ex libris nou  
rant: corā quoq; vidērent. Si

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Group 5:

# History of typographic art

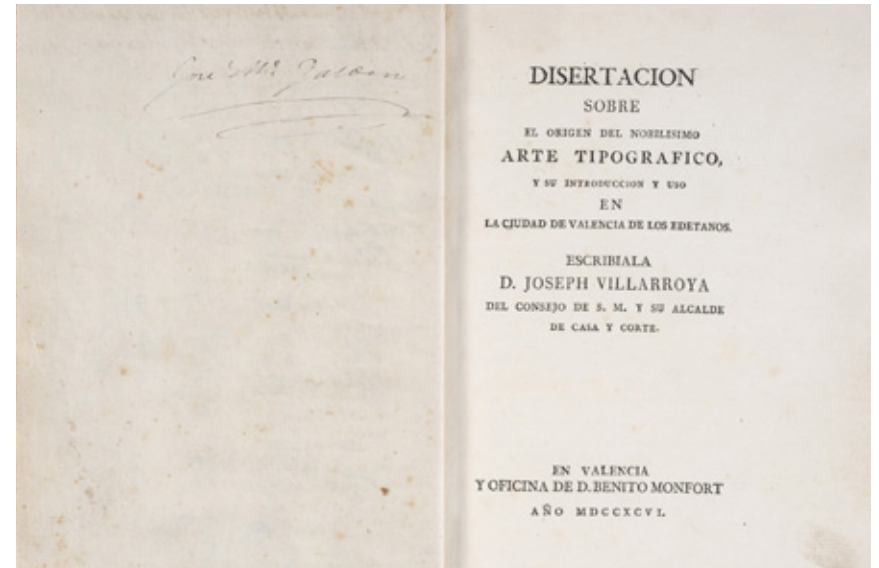
*Disertación sobre el origen del nobilísimo arte tipográfico, y su introducción y uso en la ciudad de Valencia de los Edetanos / escribida D. Joseph Villarroya. - En Valencia: y Oficina de D. Benito Monfort, 1796.*  
MuVIM Foundation Collection  
| Catalogue number: M-1/252



Work produced by José de Villarroya from preparatory materials from "La historia del derecho valenciano" (History of Valencian Law), prologue to the Obra de los Fueros de Valencia (Work of the Charters of Valencia), considered the great work of this author.

He was an extraordinary and cultured figure, trained in critical and illustrated historiography and a committed regalist. He studied law and philosophy at the University of Valencia, distinguishing himself in the practice of law and being ap-

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pointed dean of the city's Bar Association in 1779. Judge of Surveying and Boundaries of the Maestrazgo de Montesa, honorary mayor of Casa y Corte, and Honorary Academician of the Royal Academy of Fine Arts of San Carlos, some of his works have been widely used and cited in Valencian historiography. In this sense, we should highlight the edition of the correspondence between Mr. Gregorio Mayans and Mr. José Nebot y Sanz that Villarroya prepared, accompanied by a preliminary study and notes.

Among the set of works written within the critical tradition that characterised Valencian historiography in the eighteenth century, there were some of an eminently practical purpose. However, we also find others of a more scholarly and critical na-

ture, such as this *Disertación sobre el origen del nobilísimo arte tipográfico, y su introducción y uso en la ciudad de Valencia de los edetanos* (Dissertation on the origin of the noble art of typography and its use in the city of Valencia by the Edetani), in which the early introduction of the printing press in Valencia in 1474 stands out. It is a work published in 1796, when the demographic, economic and cultural recovery of the mid-century also led the printing press to grow in dignity, after the material decline of the seventeenth century, and reach the height of the best foreign presses. The names of Ibarra and Sancha in Madrid, and Monfort, Bordazar and the Orga brothers in Valencia stand out in this resurgence.

This work was printed in the Office of Benito Monfort Besades (ca. 1715-1785), founder of a great dynasty of printers. It was an office which, in 1796, was inherited by his first-born, Manuel Monfort Asensi.



*Illustrierte geschichte der buchdruckerkunst : illustrierte geschichte der buchdruckerkunst. Mit besonderer Berücksichtigung ihrer technischen Entwicklung bis zur Gegenwart / Von Karl Faulmann. - Wien ; Pest ; Leipzig: Hartleben, 1882.*

Lambert Collection. MuVIM  
| Catalogue number: A.L/1611

**K**arl Faulmann (1835-1894) was a typographer, stenographer, scholar and shorthand theorist. He



initially trained to be a typographer, and in 1854, after visiting the Erste Allgemeine Deutsche Industrieausstellung (First General Exhibition of German Industry held in Munich), he became fascinated by the symbols in Stolze shorthand. From that point on, he worked to develop them into Gabelsberger's generalised shorthand system.

In 1856, he succeeded in producing the first version of these





symbols, which he then used in improved versions for four decades in the printing of shorthand magazines and textbooks. After much effort, he succeeded in simplifying the Gabelsberger system in 1874 by developing his own, much simpler method, called phonograph or phonic shorthand.

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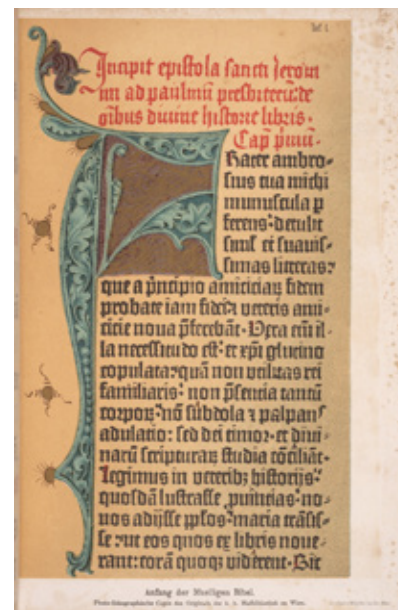
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With demonstrable linguistic skills, Faulmann taught himself Hebrew, Persian and Sanskrit, among other languages. Several works on basic linguistics, publishing books on typography and calligraphy came from these efforts, some of which are still reprinted today. Among the works that he published in 1878, his *Das Buch der Schrift* (The Book of Writing) stands out, in which he made his first attempt to collect and



systematically represent all known writing methods. A few years later, another of his important works, *Etymologische Wörterbuch der deutschen Sprache* (Etymological Dictionary of the German Language (1881-1883) appeared. Between these two years, he would publish *Illustrierte geschichte buchdruckerkunst* (Illustrated History of the Art of Printing, 1882), one of the works in this exhibition.



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## MODELO PARA LA CORRECCION.

Grande de letra.	En esto descubrieron treinta ó cuarenta molinos de viento que hay en aquel campo; y así como don Quijote	o	1
Segunda de letra.	los vió dijo á su escudero: la venturfa vá guiando nuestras cosas mejor de lo que acertáramos á desear; por-	&	
Aumentar una palabra.	que allí ves amigo Sancho Panza, donde se descubren treinta ó pocos más desaforados gigantes con quien pienso hacer batalla y quitarles á todos las vidas, con cuyos despojos comenzaremos á enriquecer: que esta	□	
Corre la palabra.	es buena guerra, y es <del>un</del> servicio de Dios quitar tan mala simiente de sobre la faz de la tierra. ¿Qué gigantes?	↓	
Quitar espacio.	Aquello que allí ves, respondió su amo, de los brazos largos, que los suelen tener algunos <del>casi</del> dos leguas. Mire vuestra merced, respondió Sancho, que aquellos que allí se parecen no son gigantes sino molinos de viento, y lo que en ellos parecen brazos son las aspas que volteadas del viento hacen andar la piedra del molino.	— gram	
Palabras repetidas.	Bien parece, respondió don Quijote, que no estás cursado en esto de las aventuras: ellos son gigantes, y si tienes miedo quitate de ahí y ponte en oracion en el espacio que yo voy á entrar con ellos en fiera y desigual batalla.	×	
Palabras de corrección.	Y diciendo esto dió de espuelas á su caballo locamente sin atender á las voces que su escudero Sancho le daba, advirtiéndole que sin duda alguna <del>en</del> molinos de viento y no gigantes aquellos que iba á acometer.	—	
Dejar el espacio.	Pero él iba tan puesto en que eran gigantes, que ni oía las voces de su escudero Sancho, ni echaba de ver aunque estaba ya bien cerca lo que eran, antes iba diciendo en voces altas: non fuyades, cobardes y viles criaturas, que un solo caballero es el que os acomete.	X	
Letra repetida.	Levantose en esto un poco de viento, y las grandes aspas comenzaron á moverse, lo cual visto por don Quijote dijo: pues aunque movais más brazos que los del gigante Briareo me lo habeis de pagar. Y en	1	
Añadir de letra.		ra	
Heor párrafo.		□	
Quitar párrafo.		U	

Modelo para la corrección [de textos]  
- Valencia: Imp. N. Rius, [ca. 1890]  
Lluxent Hermitage Archive. MuVIM  
| Catalogue number: ER C.12/87



This is a model used in Nicolas Rius' printing workshop for the correction of texts, using a fragment of a literary work, *El Ingenioso hidalgo don Quijote de la Mancha* (The Ingenious Gentleman Don Quixote of La Mancha).

Part of the documents from the family archive of the Monfort-Rius family of printers are kept in the MuVIM library.

Through this archive, we can discover what the printing workshop was like inside, from the production of the works to the utensils they used and the list of the different printed editions, etc. It is worth noting some handwritten works, which are the originals that the author delivered to the printing press for printing.

The correction marks predate the invention of the printing press. The first manuscript proof readers created them to correct the work of copyists, putting the marks that

showed the corrections in the margin. Such marks had only one conventional meaning, well known to proof readers, typesetters and typists, as well as to others directly related to printing, such as writers and translators.

To correct page proofs with a traditional composition, proof readers had to be highly educated, with a comprehensive general culture and good knowledge base of graphic composition. They had to specialise in Spanish spelling and grammar, have knowledge of Latin or Greek and of the main modern languages. In practice, proof readers were usually assisted by apprentices, who read the original aloud while the proof reader checked the galley proof (the piece of the composition that fitted on the tray, called a galley) and marked the proof with the references, indications or amendments and marks that we can clearly see in the text.

# VALENCIA

*Lope de la Roca.*

1496-1497

Este impresor, que él se llama alemán en los colofones de sus libros, yo creo que era español, pues la manera de emplear el nombre y el apellido así lo indica; aprendió su oficio donde Pedro Michael y por eso se ve en su marca la misma cruz que en la de Michael, y como impresor que aprendió su oficio en Alemania, se llama alemán.

La marca es geométrica, el brazo de la cruz parte el círculo verticalmente, y en la parte interior de éste y sobre el brazo, se halla el trazo que indica un solo impresor, y a los lados sus iniciales, y abajo en las esquinas del círculo, su denominación de alemán.



Fig. 40, reducida



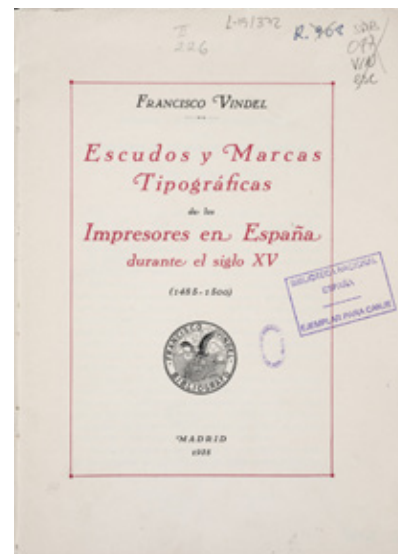
Fig. 41, reducida

La figura 40 la utilizó en la obra  
PHALARIS. *Epistolae*. Valencia, 1496.

La figura 41 es muy igual a la anterior, pero más pequeña, con las iniciales cambiadas, y en la parte inferior dice «Alema», mientras que en la otra se lee «Alama». La usó en la obra:

VILLENA. *Vita Christi*. Valencia, 1497.

Fué impresor de algunas obras durante el año 1487 en Murcia, y desde 1495 a 1497 en Valencia.



*Escudos y marcas tipográficas de los impresores en España durante el siglo XV (1485-1500) / Francisco Vindel. - Madrid: Francisco Vindel, 1935. General Library of the Diputació de València Collection. MuVIM | Catalogue number: L-19/372*



This book is an early study on typographers' marks in Spain in the fifteenth century. These appeared for the first time in the Crown of Aragon, in the year 1485, and were only used by foreign typographers.

The typographical marks in the books of the fifteenth century that appeared in Spain at this time have the same feature, with some exceptions, which is to bear a cross at the top and almost always on a circle (a symbol of perfection). These signs could be the representation of maximum perfection, pointing to the printing press as a crucial element of culture.

The author of the book, Francisco Vindel Angulo (1894-1960), was a bookseller and bibliographer. The first lecture he gave linked to

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the book was on March 27, 1934 at the Cámara Oficial del Libro de Madrid and was entitled "El libro español, su labor cultural y bibliográfica desde la introducción de la imprenta en España hasta nuestros días" (The Spanish Book, its Cultural and Bibliographic Work from the Introduction of the Printing Press in Spain to the Present Day), the first of the numerous dissertations that he would give on the same subject. In the same year he decided to close his bookshop and, from then on, carry out intense activity in the field of bibliography, in general, and specifically incunabula.

In 1945 he published the first volume of *El arte tipográfico en España durante el siglo xv* (Typo-

graphic Art in Spain During the Fifteenth Century), an ambitious graphic history of the Spanish printing press. His assignments have been revised and, at times, corrected by specialists on incunabula of the standing of Antonio Odriozola or by Manuel Sánchez Mariana, which in no way detracts from the importance of such a useful catalogue for the study of the Spanish printing press.



Que quieren esas nubes  
Que con furor se agru-  
pan del aire transparente  
por la región azul ?

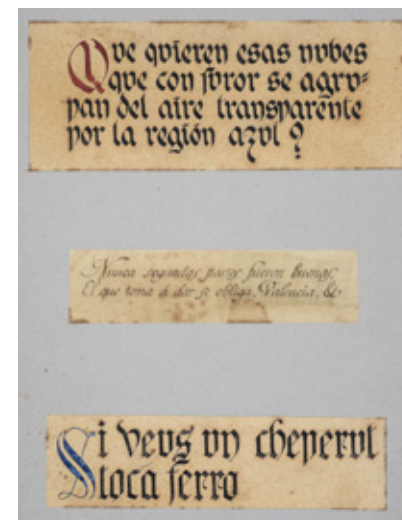
[Muestras tipográficas].  
[S.l.: s.n., ca. 1800]  
Lambert Collection. MuVIM  
| Catalogue number: A.L./1673



Collection of cuttings with different typefaces, some of which with decorated initials, mounted on cardboard sheets.

Typography is defined as the art of letter design. In these examples we can observe different styles as they appeared, imitating the different writing styles of each era.

This collection of cuttings is part of the library of the Lambert family (a family of architects, graphic artists and painters) living in Xàbia around 1920.



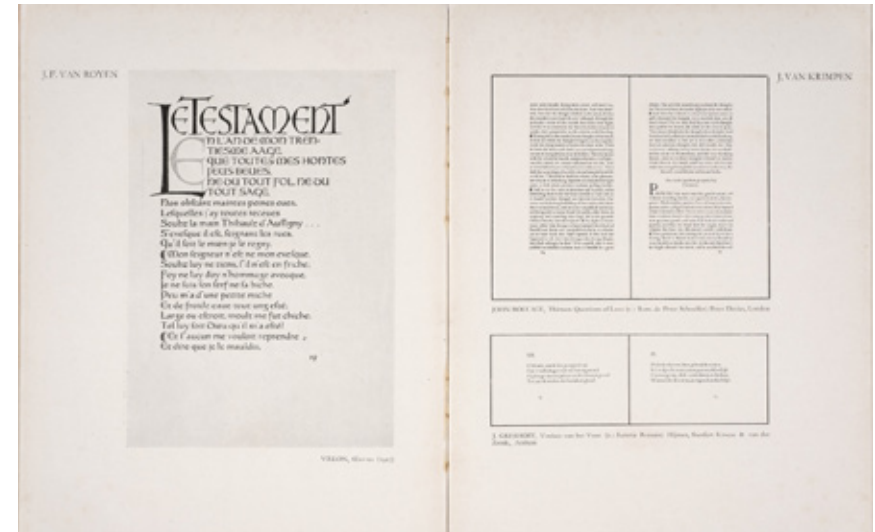
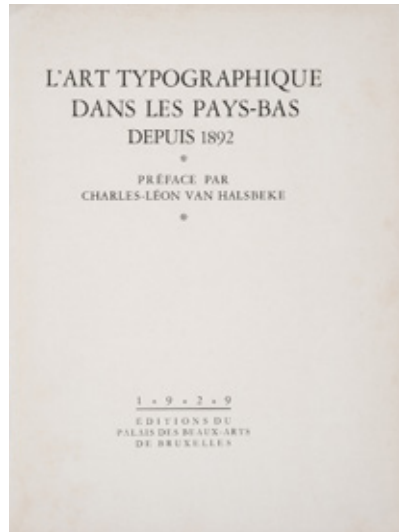


*Nunca segundas partes fueron buenas.  
El que toma á dar se obliga. Valencia. &*

*Querrá creer vuesa merced, señor bachiller, que han encontrado malicia en la primera carta que le escribí, y cuya publicidad de ninguna manera he podido evitar*

**V**anos son los hombres que por las cosas visibles no han llegado á mí:

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0 *L'art typographique dans les Pays-Bas depuis 1892 / préface par Charles-Léon van Halsbeke. - Bruxelles : Éditions du Palais des Beaux-Arts, 1929.*  
Lambert Collection. MuVIM  
| Catalogue number: A.L./N-237



mitted time span (1892-1929). This catalogue was owned by a professor of art history and museum curator from the Netherlands, according to the handwritten notation "Ex libris J. Q. van Regteren Altena, 1932".

Since the mid-nineteenth century, universal and international exhibitions began to be held, which were real showcases organised by the elite of each country. The concept of fine arts applied to industry became more widespread in Europe at this time, because French societies such as the Société du progrès de l'art industriel and the Société des inventeurs et des artistes industriels pro-

This is one of the numbered copies of the catalogue that was published on the occasion of the *Exposition d'art typographique hollandais* (Exhibition of modern Dutch typographic art) that took place in Brussels in 1929. This exhibition shows the evolution of typographic art in a specific European region over a li-

moted these fairs where the applied arts reached a certain popularity and had a greater economic impact.

For this reason, despite being one of the most modern work of the set to be exhibited in the showcase, it is not the least interesting. First of all, because typographic art has reached the category of decorative art, now able to be admired at exhibition, and, secondly, because it has an added value as it was one of the first catalogues of temporary exhibitions held at the Palais des Beaux-Arts in Brussels in its first year of opening (1929).

It is a building constructed *ex novo* by the architect Victor Horta in an Art Nouveau (modernist) style, promoted by the banker and patron, Henri Le Boeuf. The purpose was to build a centre dedicated to the arts, and for this purpose spaces were set up for temporary exhibition halls, conference rooms, a theatre for viewing films and a concert hall. It is an artistic centre that is representative of the moment, both for its aesthetics and the cultural functions it performs in the capital of the country.

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