

# The subtitled garden and the archaeology of the typographic page

## Le jardin sous-titré et l'archéologie de la page typographique

Sophie Aymes (Université de Bourgogne, France)

IAWIS conference (Belo Horizonte 2023)





# Inhotim

© Kirsty Bell  
(of the Velocidad Hiking Club)





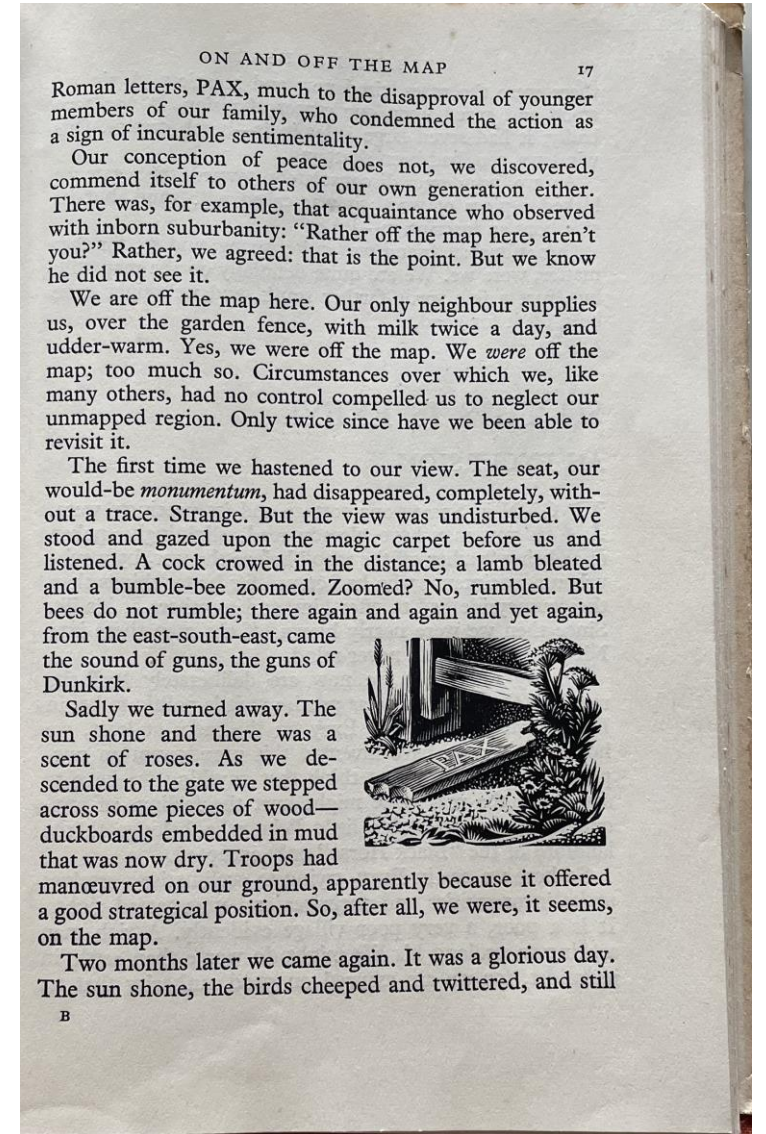
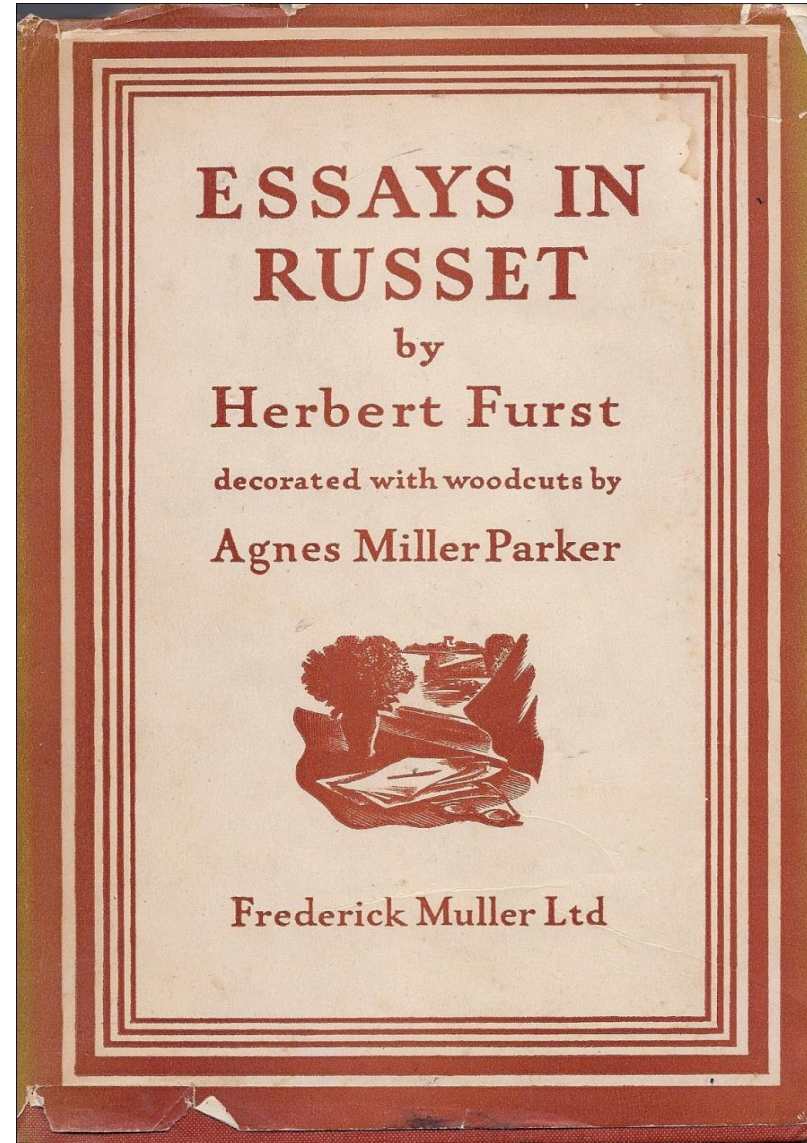
Ian Hamilton Finlay, Little Sparta (from 1966 - Scotland)

© Sophie Aymes



Herbert Furst, *Essays in Russet*

(1944, cover and p. 17)



Roman letters, PAX, much to the disapproval of younger members of our family, who condemned the action as a sign of incurable sentimentality.

Our conception of peace does not, we discovered, commend itself to others of our own generation either. There was, for example, that acquaintance who observed with inborn suburbanity: "Rather off the map here, aren't you?" Rather, we agreed: that is the point. But we know he did not see it.

We are off the map here. Our only neighbour supplies us, over the garden fence, with milk twice a day, and udder-warm. Yes, we were off the map. We *were* off the map; too much so. Circumstances over which we, like many others, had no control compelled us to neglect our unmapped region. Only twice since have we been able to revisit it.

The first time we hastened to our view. The seat, our would-be *monumentum*, had disappeared, completely, without a trace. Strange. But the view was undisturbed. We stood and gazed upon the magic carpet before us and listened. A cock crowed in the distance; a lamb bleated and a bumble-bee zoomed. Zoomed? No, rumbled. But bees do not rumble; there again and again and yet again, from the east-south-east, came the sound of guns, the guns of Dunkirk.

Sadly we turned away. The sun shone and there was a scent of roses. As we descended to the gate we stepped across some pieces of wood—duckboards embedded in mud that was now dry. Troops had manoeuvred on our ground, apparently because it offered a good strategical position. So, after all, we were, it seems, on the map.

Two months later we came again. It was a glorious day. The sun shone, the birds cheeped and twittered, and still

*“monumentum aere perennius”*

(Horace, *Odes* III, xxx, i)

“a monument more lasting than bronze”

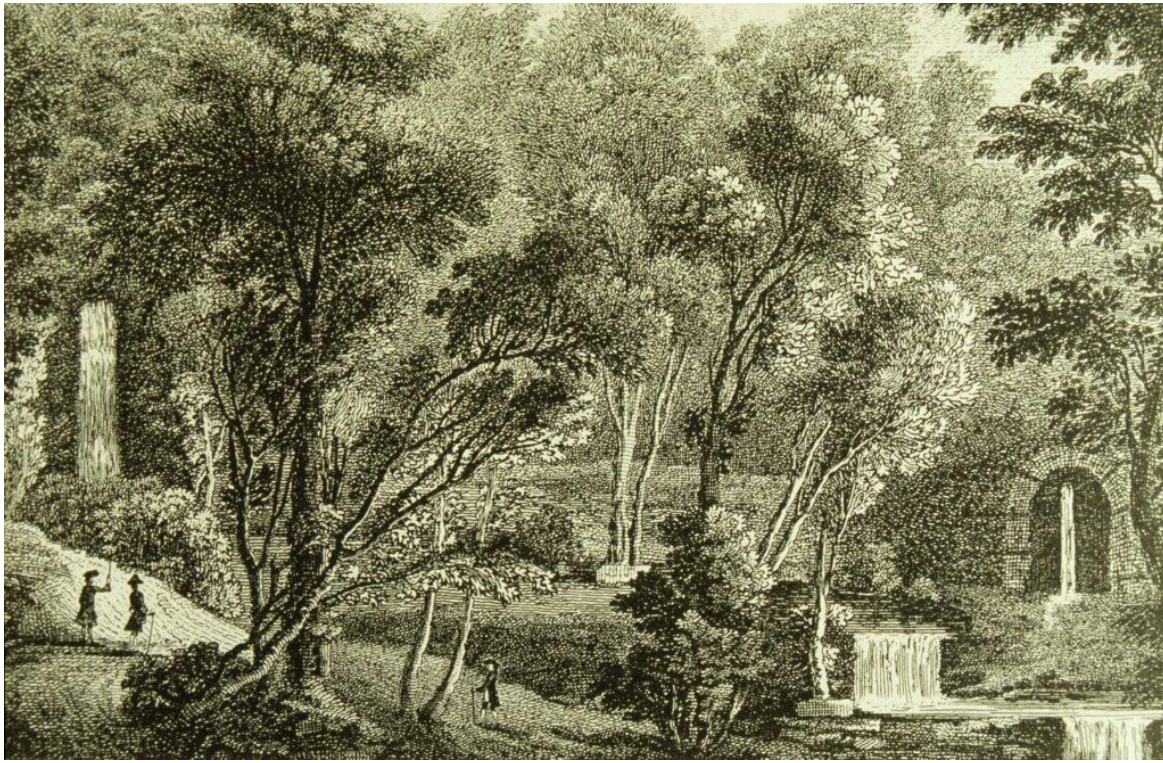
“un monument plus durable que le bronze”

Agnes Miller Parker

wood engraving (45x38 mm)







**William Shenstone: The Leasowes (Virgil's grove)**  
(1748 engraving)

<https://theleasowes.co.uk/history/>

**René-Louis de Girardin: Ermenonville, L'île des peupliers**  
Wikipedia

**Ian Hamilton Finlay: Little Sparta**



Garden inscriptions: “textualization of the garden” (John Dixon Hunt 2008, p. 21)

Les inscriptions dans les jardins : “la textualisation du jardin”

A “general history of graphic arts” (Monique Mosser and Georges Teyssot 1991, p. 12)

Une “histoire générale des arts graphiques”

# 1. The typographic garden: print as “horthography” (Michael Jakob 2018)

Le jardin typographique : l'imprimé comme “horthographie”





*Hypnerotomachia Poliphili / The Dream of Poliphilus*  
(F. Colonna 1467, pr. 1499 by Aldus Manutius)

*Le Songe de Poliphile*  
(F. Colonna 1467, impr. 1467 par Alde Manuce)

archive.org

Facsimile edition (1889, Cornell University Library, p. 26)



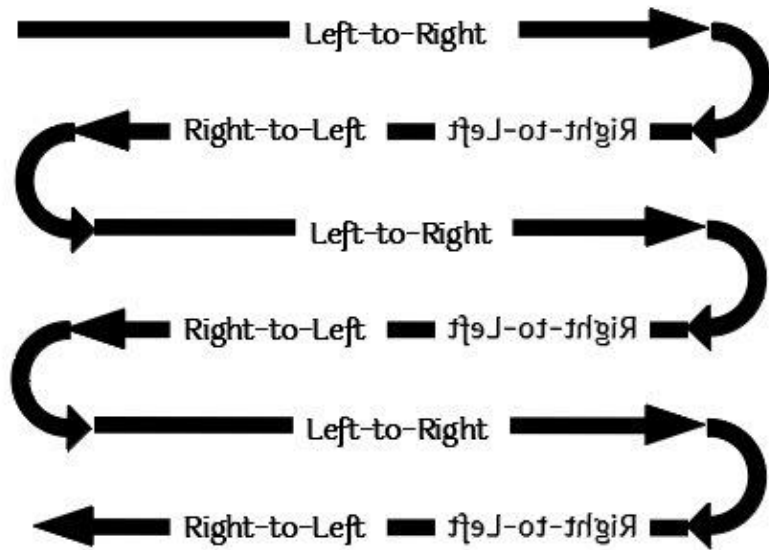
POLIPHILLO QVIVI NARRA, CHE GLI PAR VE AN-  
COR A DI DORMIRE, ET ALTRONDE IN SOMNO  
RITROVARSE IN VNA CONVALLE, LAQVALE NEL  
FINEER A SER ATA DE VNA MIR ABILE CLAVSVA  
CVM VNA PORTENTOSA PYRAMIDE, DE ADMI-  
RATIONE DIGNA, ET VNO EXCELSO OBELISCO DE  
SOPRA LAQVALE CVM DILIGENTIA ET PIACERE  
SVBTILMENTE LA CONSIDEROE.

**I**A SPAVENTEVOLE SILVA, ET CONSTI-  
pato Nemore cauto, & gli primi altri lochi per el doler  
tomno che se hauea per le feste & proferuar mebre dis-  
fuso relictis, me ritrouai di nouo in uno piu delectabile  
fuo a lli pos che el precedente. Il quale non era de monti  
horridi & crepidinose rupe intoernato, ne falcato di  
strumosi ingi. Ma compositamente de grate montagnose dinontro-  
po alaccia. Siluose di giouani quercioi, di roburi, faxini & Carpi-  
ni, & di frondosi Ebuli, & Ilire, & di teneri Coryli, & di Alni, & di Ti-  
lie, & di Orio, & de infructuosi Olestri, dispositi secondo laspetto de  
gli arboriferi Colli. Et gia al primo erano grate siluule di altri siluatici

# *Boustrophedon*

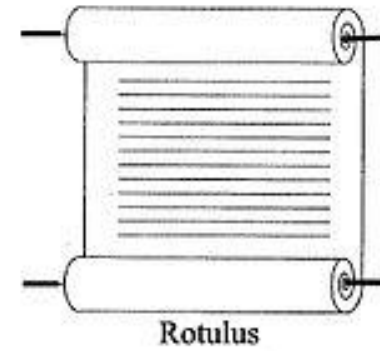
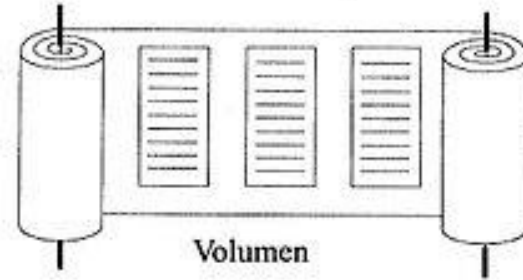
## Boustrophedon

"turn like an ox (while ploughing)"

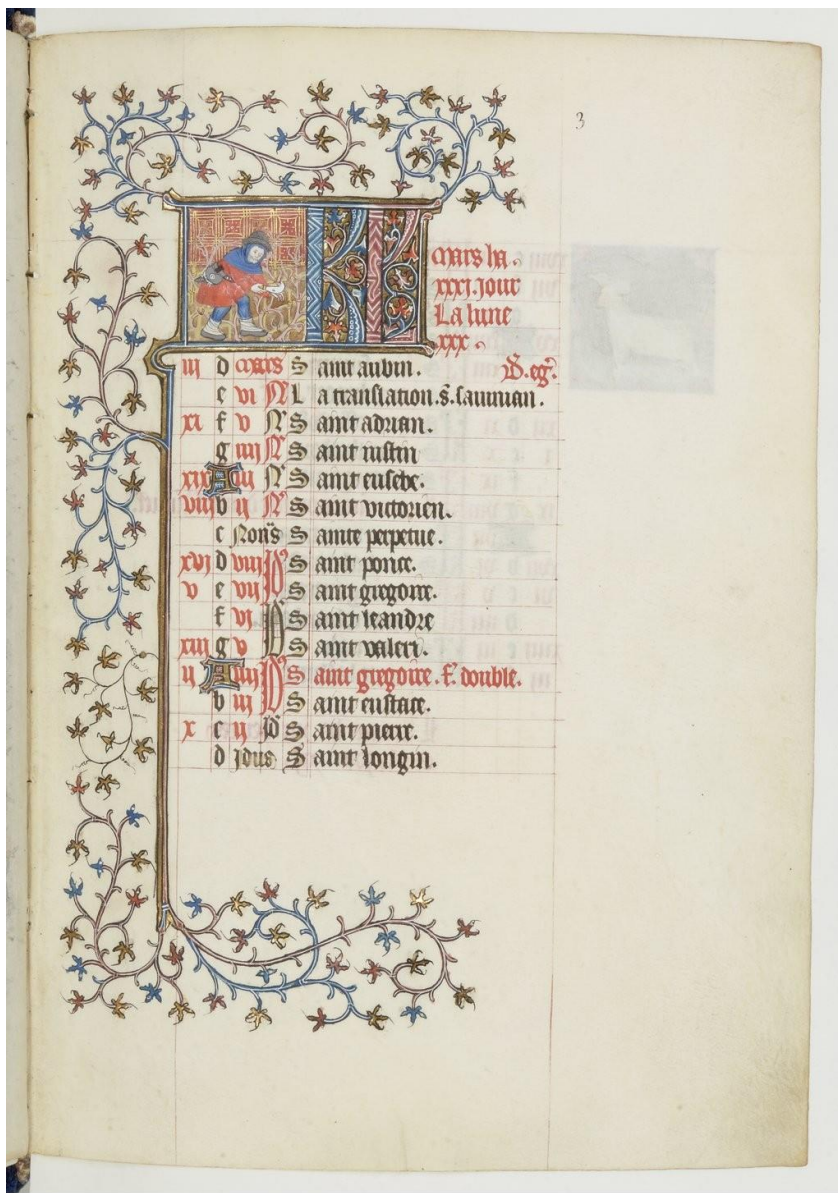


*pagus* and *pagina*

*volumen*







Source gallica.bnf.fr / Bibliothèque nationale de France. Département des Manuscrits. Latin 924



Source gallica.bnf.fr / Bibliothèque nationale de France. Département des Manuscrits. Latin 924

*Horae ad usum Trecensem, or Heures de Michel et Catherine Berthier*  
(Master of the Hours of Troyes, 1415-1420, BnF Gallica)

John Ruskin, *Ariadne Florentina* (1876): the “Art of Scratch” (l’Art de l’Incision)

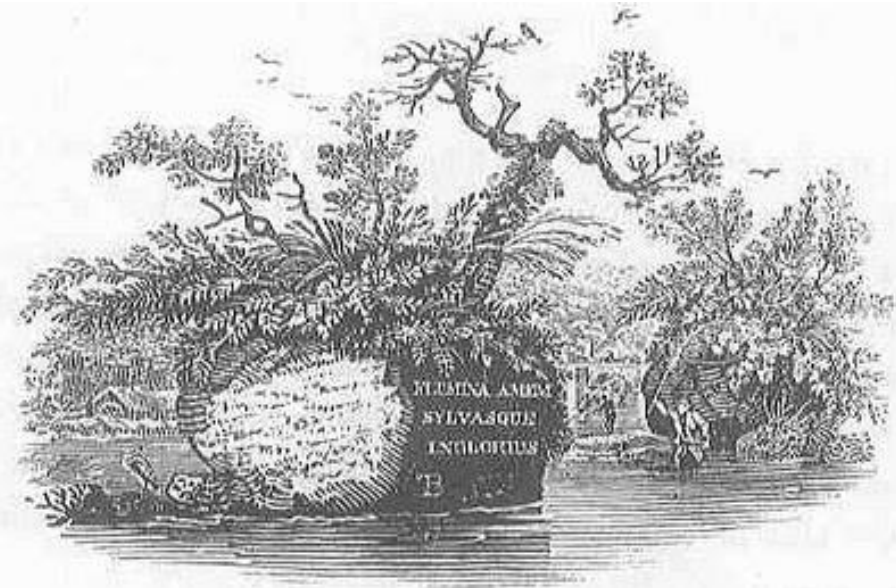
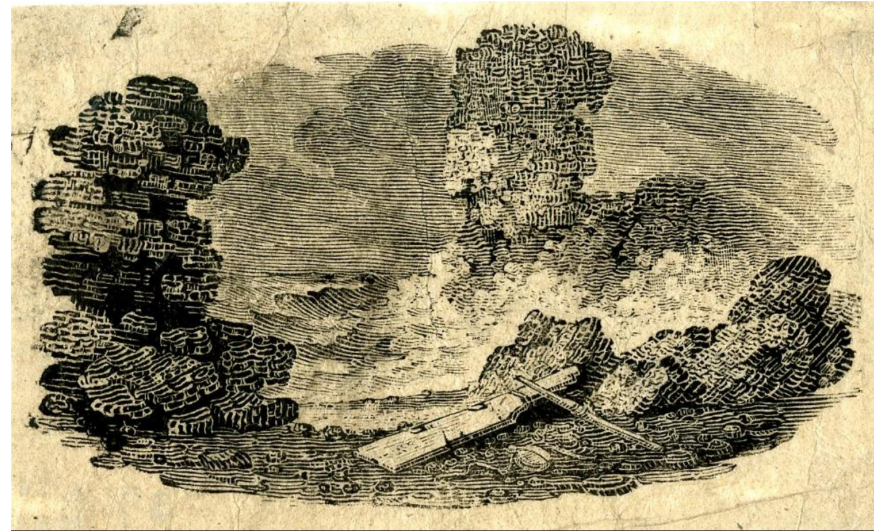
“[...] making a permanent cut or furrow in something. [...] A ploughed field is the purest of such art; and is, on hilly land, an exquisite piece of decoration” (8, 30)

The engraver’s tool: “a solid ploughshare” (67)

“[...] creuser une entaille ou un sillon [...] Un champ labouré en est l’art le plus pur, ornant la terre vallonnée d’une merveilleuse manière”

L’outil du graveur : “une robuste charrue”





## Thomas Bewick's vignettes

*A History of British Birds. Vol. 2, Waterbirds*  
(Newcastle 1804, BnF 1885-1887, p. 158 and p. 351)

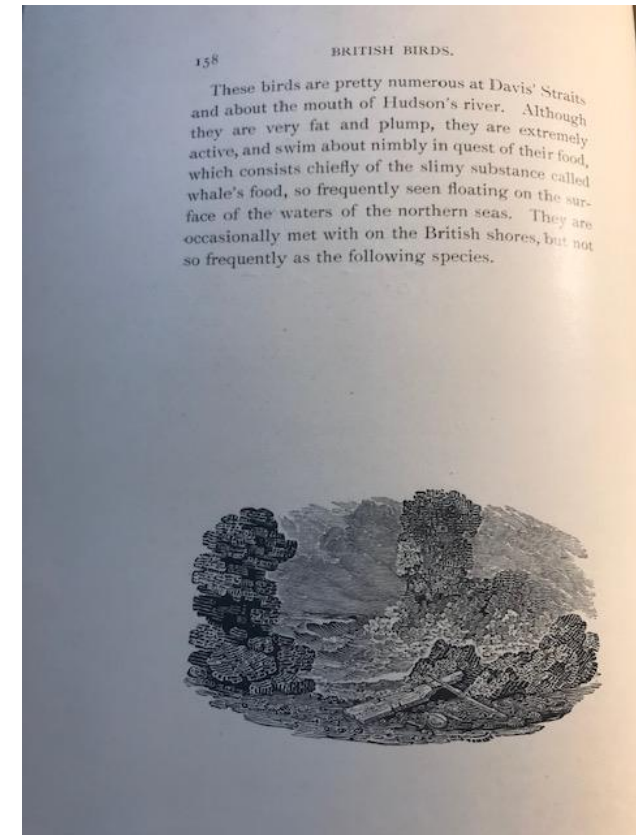
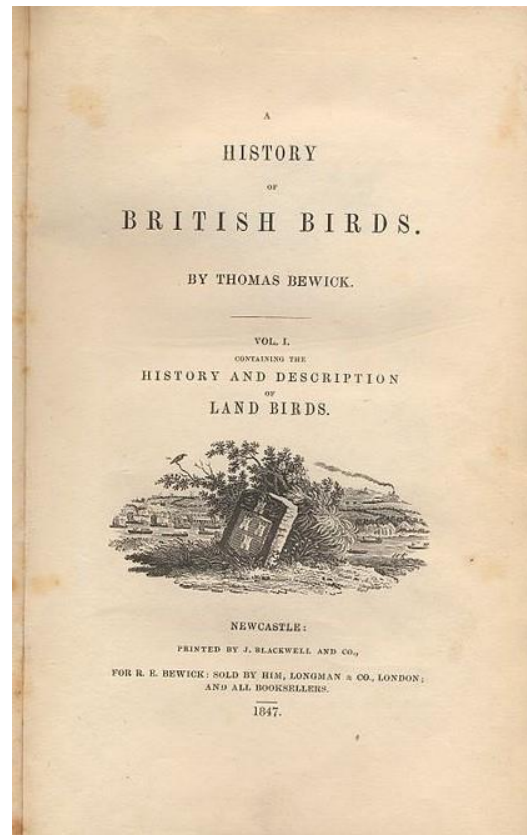
*The Fables of Aesop, and Others*  
(Newcastle, E. Walker, 1818, p. 28)





*A General History of Quadrupeds* (1790, BnF 1885 ed., detail of title page)

*British Birds. Vol. 1 Land Birds* (1797, 1847 ed. title page)

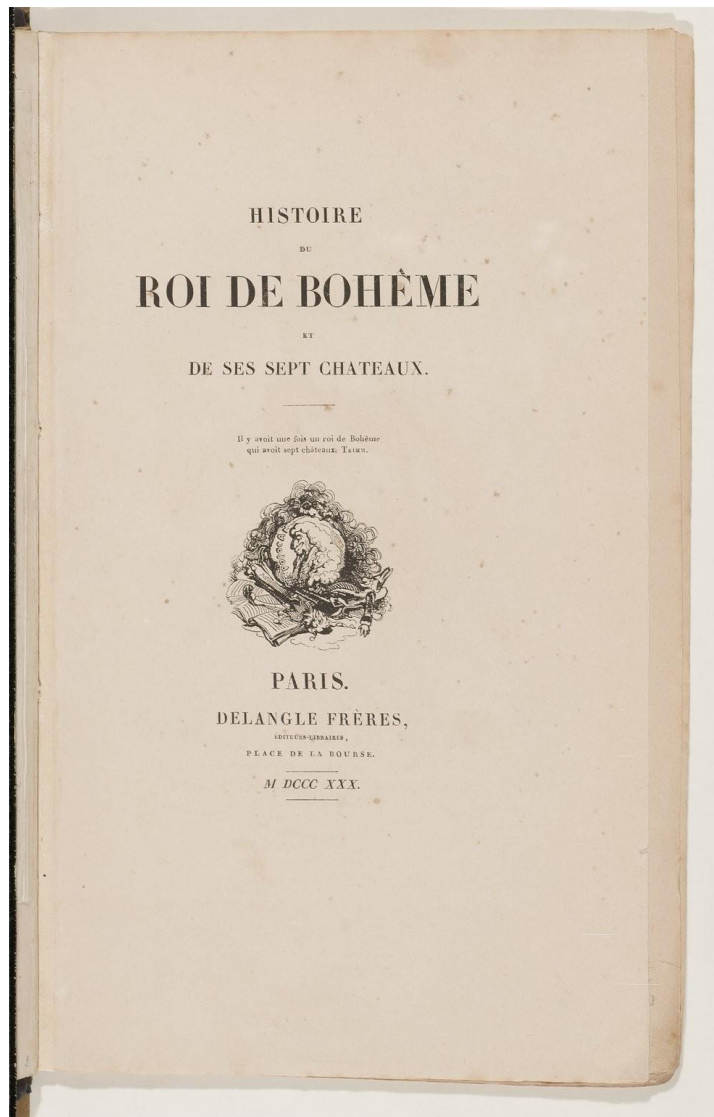


A 'tale piece' (tailpiece)

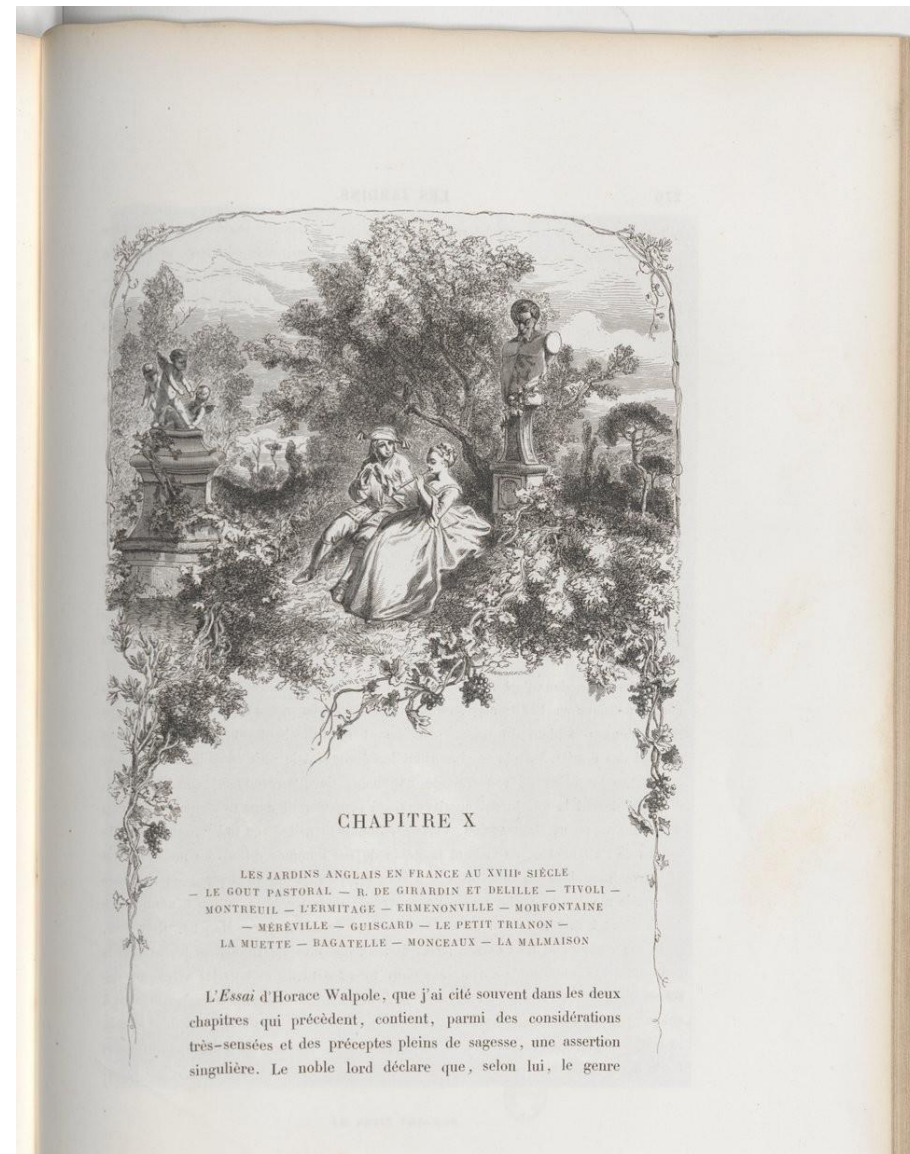
*History of British Birds. Vol. 2, Waterbirds* (1804, BnF 1885-1887, p. 158 and p. 351)



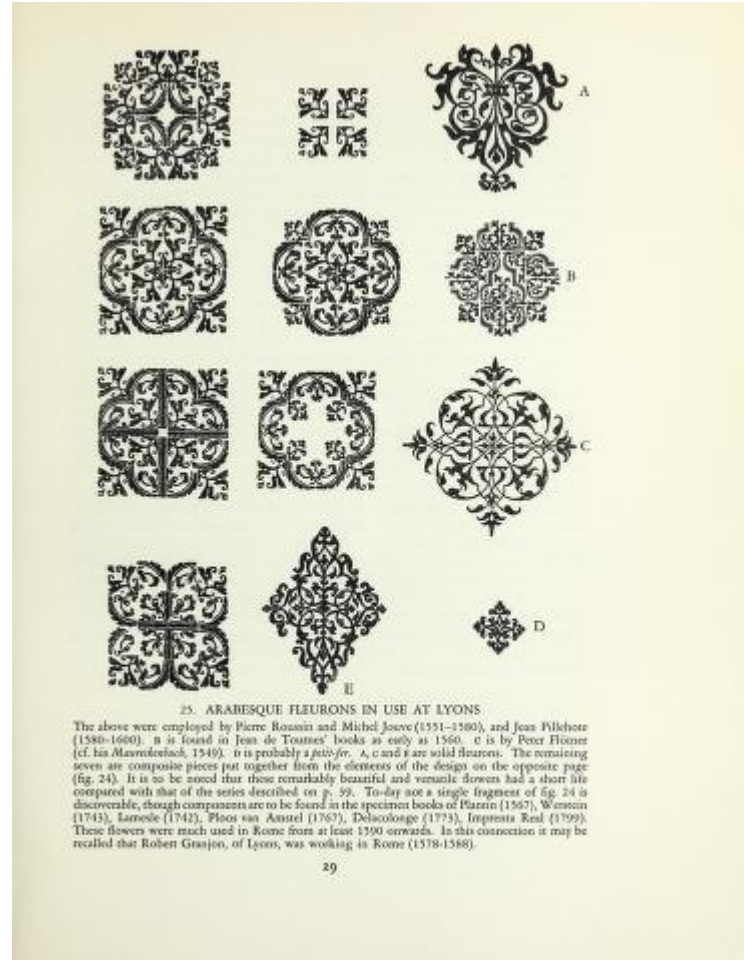
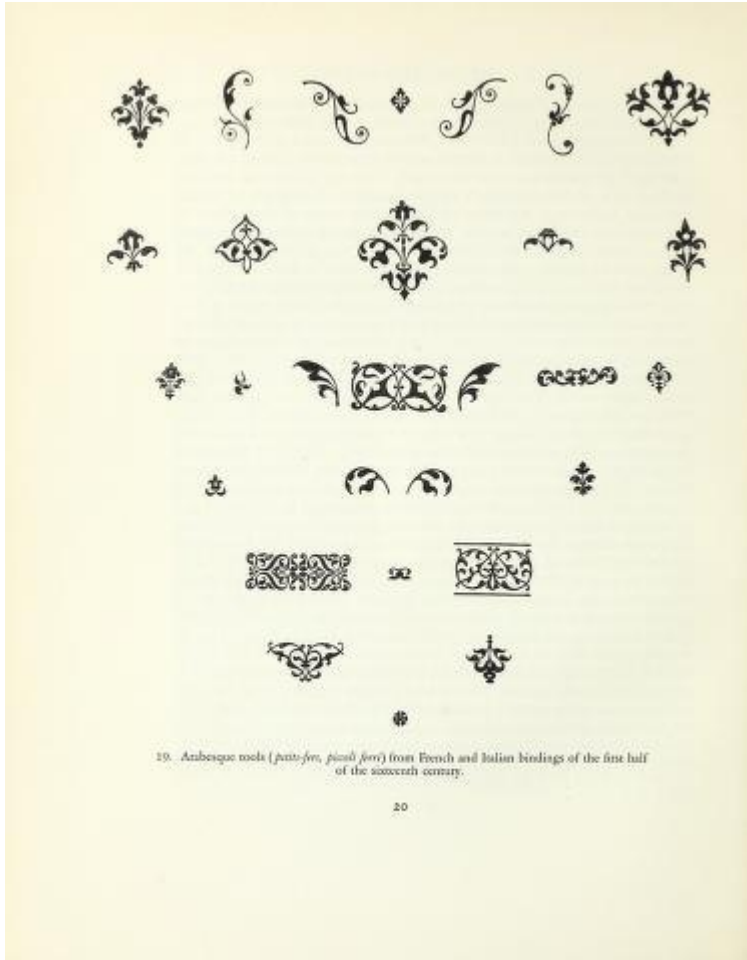
Charles Nodier, *Histoire du roi de Bohême et de ses sept châteaux* (Paris, Delangle, 1830, Bnf Gallica). Title page. Ill. Tony Johannot.



Source gallica.bnf.fr / Bibliothèque nationale de France



Arthur Mangin, *Les Jardins. Histoire et description* (Tours, A. Mame et fils, 1867, BnF Gallica)  
Head-piece of chapter X). Ill. Anastasi, Daubigny, V. Foulquier [et al.].



The Aldus leaf  
La fleur aldine

## Fleurons and arabesques



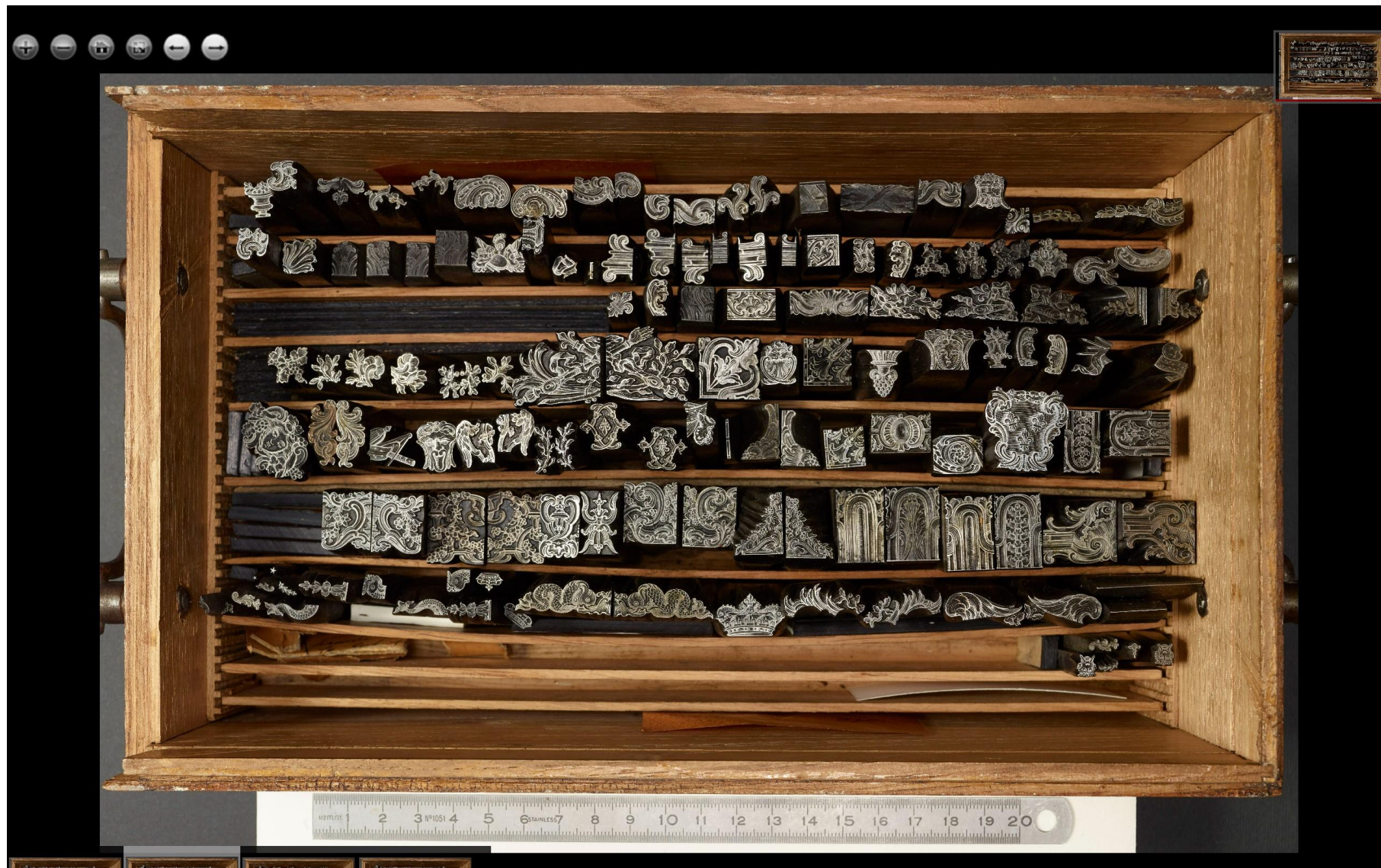
“In fact the line between letters and ornaments is [...] arbitrary”

In réalité la ligne qui sépare la lettre de l’ornement est [...] arbitraire

Frederic Warde (*Printers Ornaments on the Monotype*, London, Lanston Monotype Corp., 1928, p. 9)

“There are scores of different flowers; they can be combined in hundreds of different ways. What is common to them, what makes the system, is the fact that the unit of decoration is itself an ordinary metal type of the varying type-sizes, cast by the typefounder, set as type, and bearing, instead of a letter symbol, a formal design most letter-like in feeling, in balance, and in ‘colour.’ These units are letters in the language of decoration. They can be composed by the capable printer into words, into sentences, nay, into poems or proclamations of that mysterious language.”

F. Meynell and S. Morison. “Printers’ Flowers and Arabesques”. *The Fleuron* 1 (1923, p. 20, 27)



Steel punches for Luce vignettes (1740-1770)  
<https://www.imprimerienationale-patrimoine.fr/>

Poinçons typographiques : vignettes Luce (1740-1770)



## 2. Modernist pruning

La taille moderniste



“les bons jardiniers sont ceux qui maîtrisent l’art de la taille”

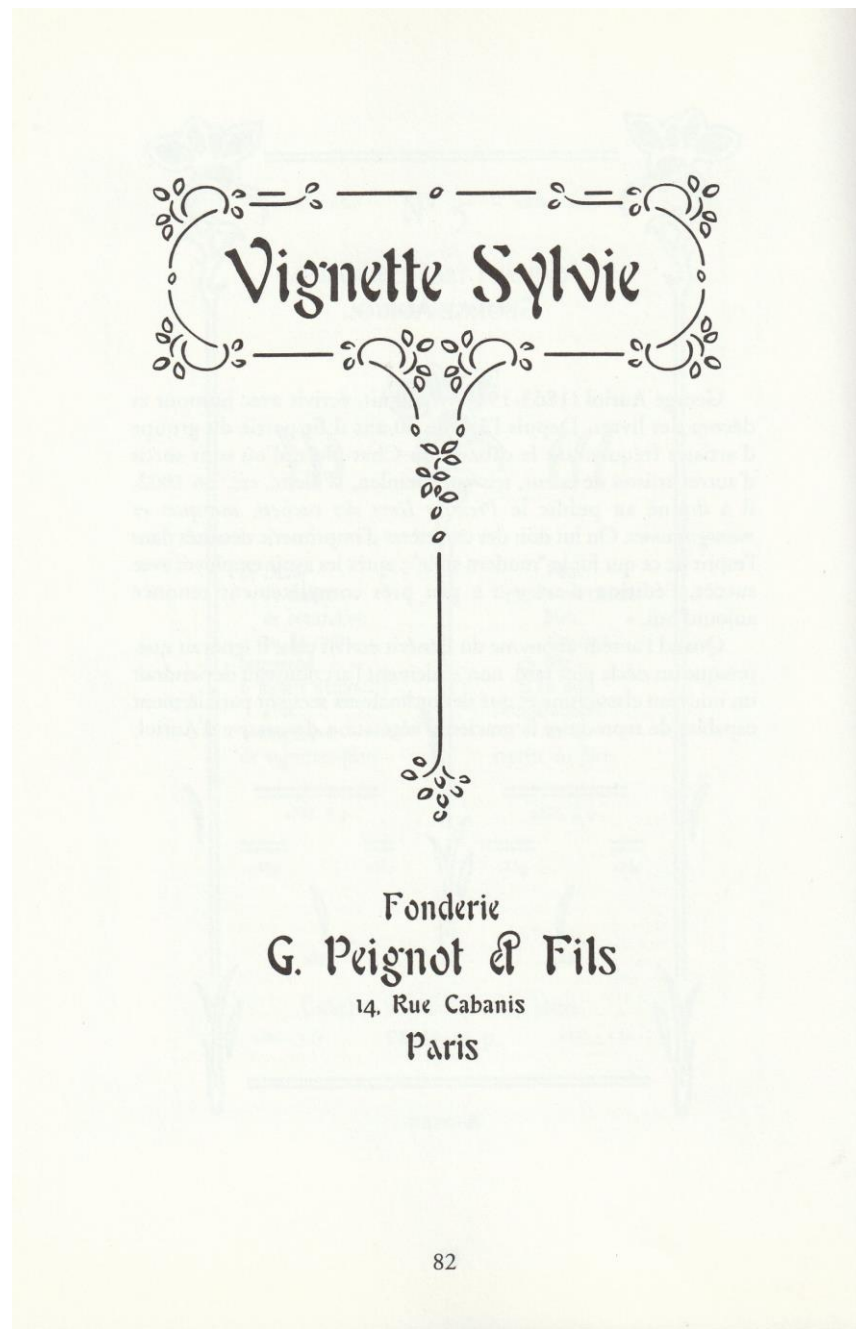
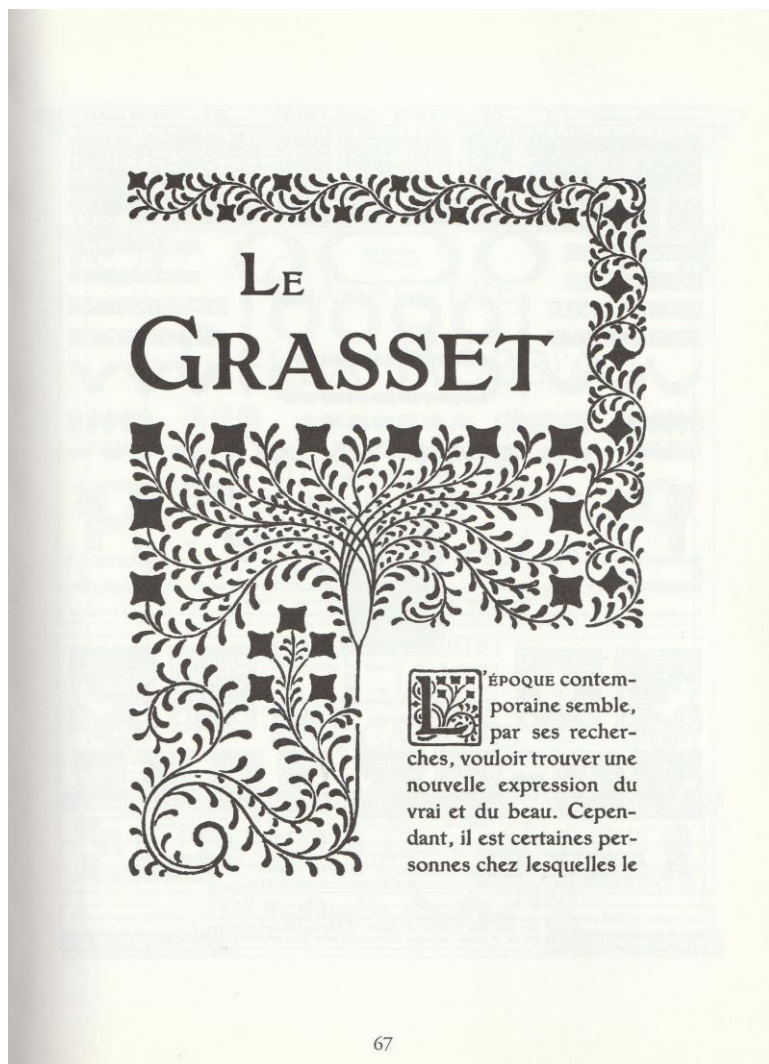
“good gardeners are those who can master the art of pruning”

Jérôme Peignot, *Petit traité de la vignette* (Imprimerie nationale, 2020, p. 12)



Peignot foundry specimens for Grasset and Auriol  
Specimens de la fonderie Peignot

J. Peignot, *Petit traité de la vignette* (p. 67, 82)



“les publications innommables [...] s’adossant de folioles et de lianes enchevêtrées, jetées à tort et à travers, envahissant les marges même du papier, et marquant du plus beau mépris de la typographie [...]”

“the unspeakable publications [...] propped by intertwined leaflets and creepers, haphazardly thrown here and there, to the utmost contempt of typography [...]”

Marius Audin (*Le livre, son illustration, sa décoration*, Paris, G. Crès et Cie, 1926, ii)



# THE FLEURON

A JOURNAL OF TYPOGRAPHY

EDITED BY OLIVER SIMON



NUMBER ONE

LONDON

At the Office of THE FLEURON

1923



15. From *Hours de La Vierge* (Paris, Simon de Colines, 1543). The original is in quarts. The Arabesque borders, though engraved, doubtless come from the atelier of Tory. They were also used (says Ph. Renouard) by Colines in 1556. Figure 16 shows the Lyons adaptation of 1557.

16. From *La Metamorphose d'Oride* (Lyons, Jean de Tournes, 1557). Note the correspondence with figure 15. Exact size.



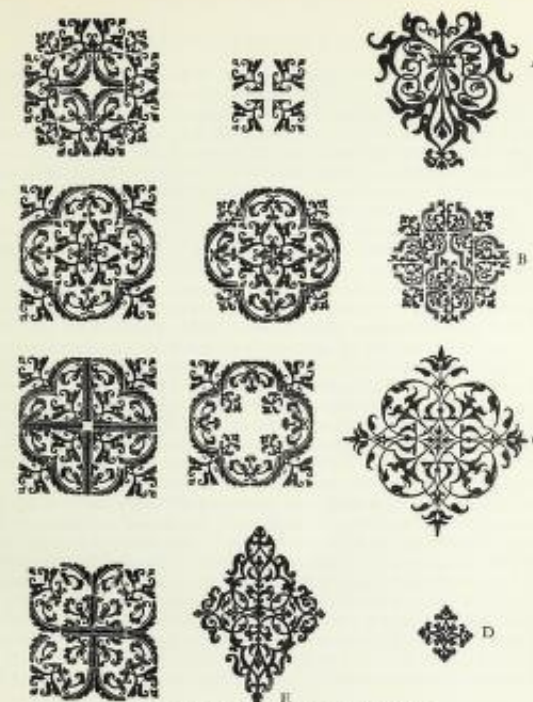
17. Arabesque band from Pellegrino (*Le Sionne*, pl. xxxv). Cf. head of border in figure 15.



18. Arabesque ornament from Pellegrino (*Le Sionne*, pl. xlvi). Cf. the tail of border in figures 15 and 16.

D

17



## 25. ARABESQUE FLEURONS IN USE AT LYONS

The above were employed by Pierre Rosain and Michel Jouve (1551-1580), and Jean Pilehot (1580-1600). It is found in Jean de Tournes' books as early as 1560. C is by Peter Hünner (cf. his *Manuductio*, 1549). It is probably a *jeu-fer*. A, C and E are solid fleurons. The remaining seven are composite pieces put together from the elements of the design on the opposite page (fig. 24). It is to be noted that these remarkably beautiful and versatile flowers had a short life compared with that of the series described on p. 32. To-day not a single fragment of fig. 24 is discoverable, though components are to be found in the specimen books of Hünner (1567), Wemmer (1743), Lamotte (1742), Floos via Amstel (1767), Delacolonge (1773), Imprensa Real (1799). These flowers were much used in Rome from at least 1500 onwards. In this connection it may be recalled that Robert Grajoux, of Lyons, was working in Rome (1578-1588).

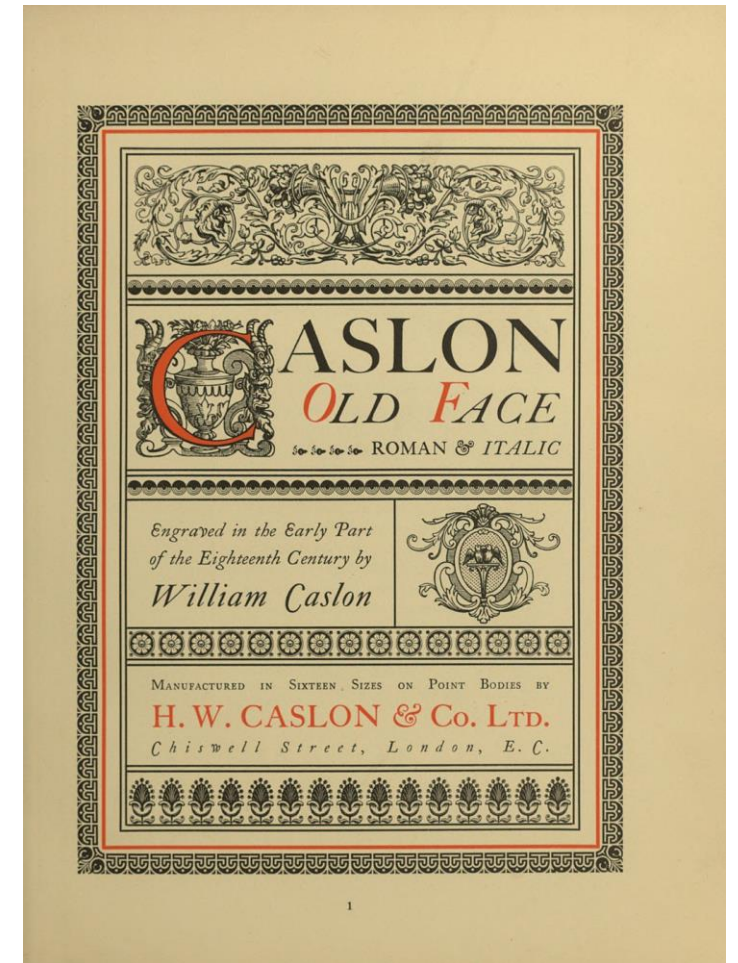
29

*The Fleuron* : title page of vol. 1 (1923) and arabesques (p. 17, 29)

“Excellent as single spots, the Caslon flowers multiply their beauties when composed in bands or borders as ornamentation for letterpress. They then become a true flowering of the letter forms — as though particular groups of words had been told off for special ornamental duty and had blossomed at command into intricate, but always typographical, patterns.” (p. 4, quote. D.B. Updike)

Si elles sont superbes en tant que fleurons isolés, les fleurs du Caslon sont encore plus belles lorsque leur composition forme des bandeaux et des bordures qui décorent le texte. Elles produisent alors une véritable efflorescence de la lettre, comme si des groupes de mots isolés s'étaient vu assigner une fonction ornementale pour s'épanouir selon les besoins en créant de délicats motifs qui ne perdent jamais leur qualité typographique.

F. Meynell and S. Morison. “Printers’ Flowers and Arabesques”. *The Fleuron* 1 (1923): 1-43.



Specimen for Caslon foundry (1915)

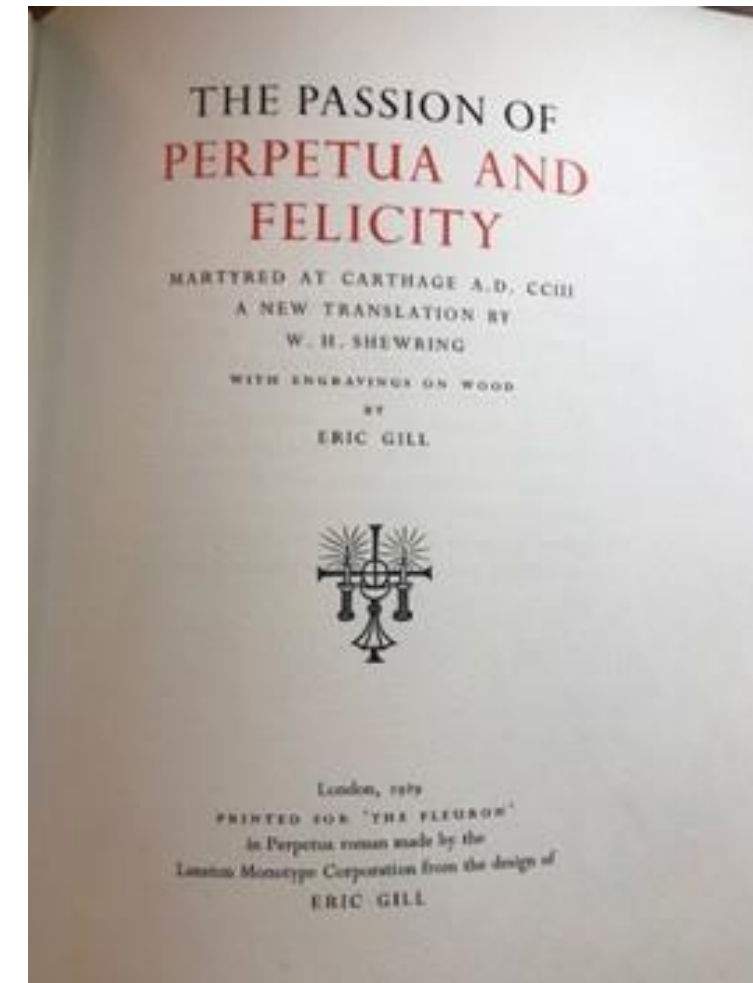
Wikipedia



“The weeds of the post-Bodoni period have been ploughed under after a century of effort, a rotation of classic crops—Garamond, Caslon, Baskerville—have enriched the soil of popular taste, and now the field is at last ready for something new”

Au terme d'un siècle d'efforts, les mauvaises herbes apparues à la suite de l'ère Bodoni ont été éradiquées, la rotation de cultures classiques – le Garamond, le Caslon, le Baskerville – ont formé un terreau pour le goût du public et désormais le champ est prêt à recevoir une nouvelle semence”

Beatrice Warde [Paul Beaujon]. “Eric Gill: Sculptor of Letters”. *The Fleuron* 7 (1930, p. 45)



“In England, by the end of the eighteenth century, flowers were virtually dead. Towards the beginning of the nineteenth century a kind of second renaissance resulted from the excavations at Pompeii and Herculaneum, and ‘antique’ borders and headpieces became the vogue.”

“Dans l’Angleterre de la fin du dix-huitième siècle, les fleurons avaient quasiment disparu. Vers le début du dix-neuvième siècle, les fouilles à Pompéi et à Herculaneum entraînèrent une sorte de renaissance, et les bordures et bandeaux ‘antiques’ devinrent à la mode.”

(Meynell and Morison 1923, p. 36)



### **3. *HIC IACET*: inscriptions, sedimentation and memoryscape**

*HIC IACET*: inscription, sédimentation et paysage mémoriel





Peter Manson (2016): “a self-burying artwork”

<https://petermanson.wordpress.com/2016/09/26/a-self-burying-artwork/>

“ Lichen and raindrops on the Ian Hamilton Finlay artwork  
*Hic Iacet Parvulum Quoddam Ex Aqua Longiore Excerptum*”

<https://petermanson.wordpress.com/2021/03/01/sharing-little-sparta-ebook-now-available/>





Ian Hamilton Finlay, Little Sparta



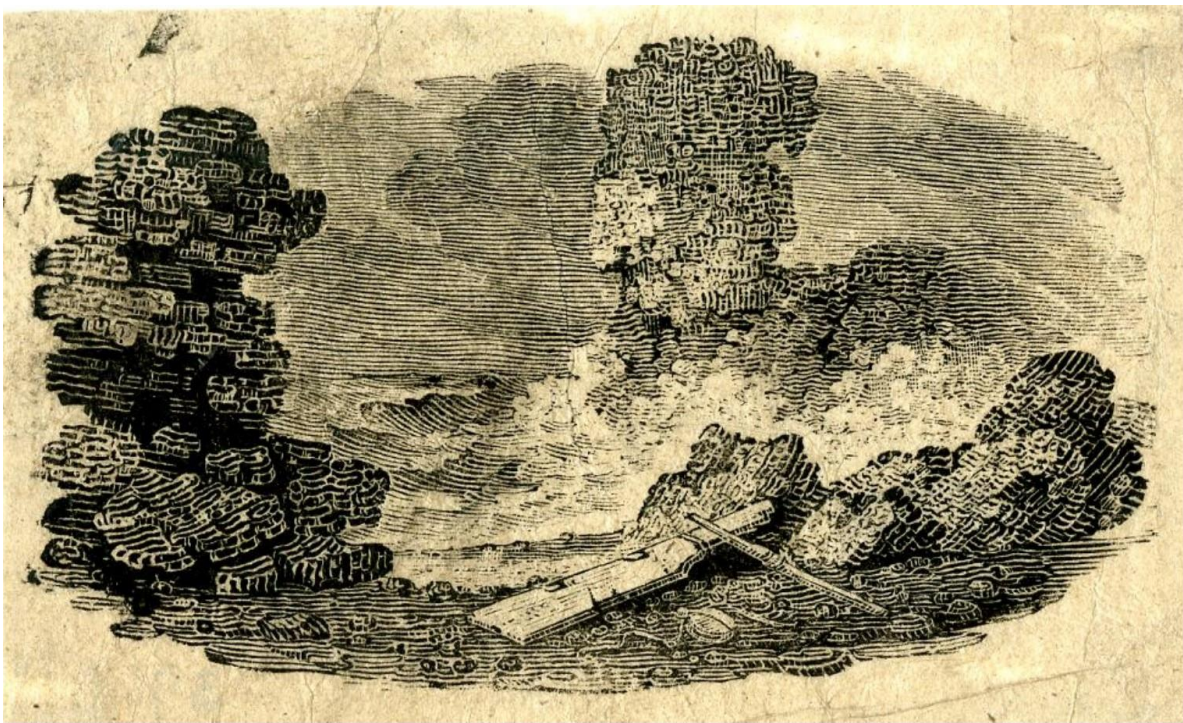
The lapidary style of inscriptions and *graphein*  
Le style lapidaire des inscriptions et le *graphein*

Sophie Lafay, *L'Eloquence des pierres* (Classiques Garnier, 2015)

*“monumentum aere perennius”*  
(Horace, *Odes* III, xxx, i)

“a monument more lasting than bronze”  
“un monument plus durable que le bronze”

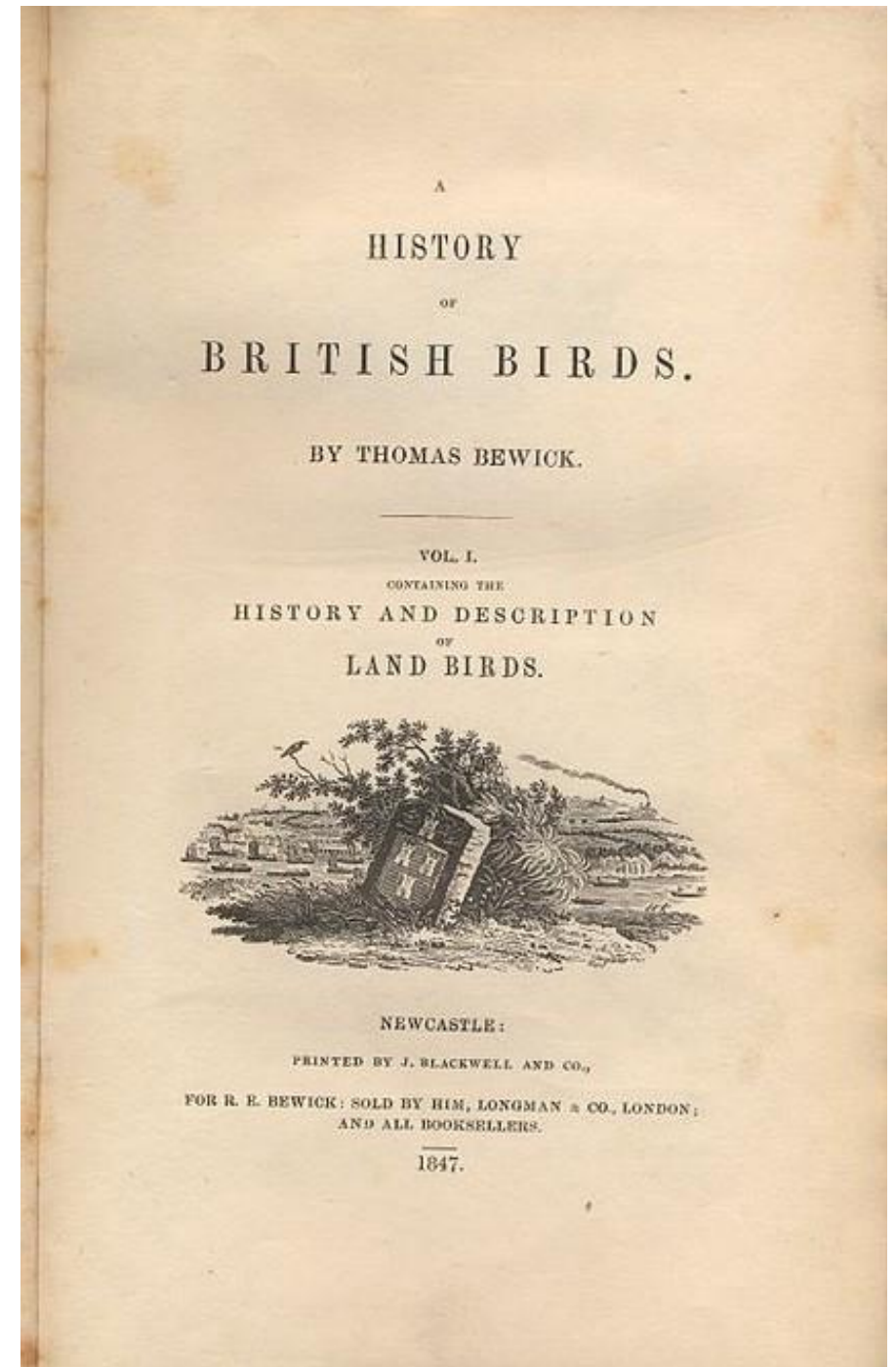




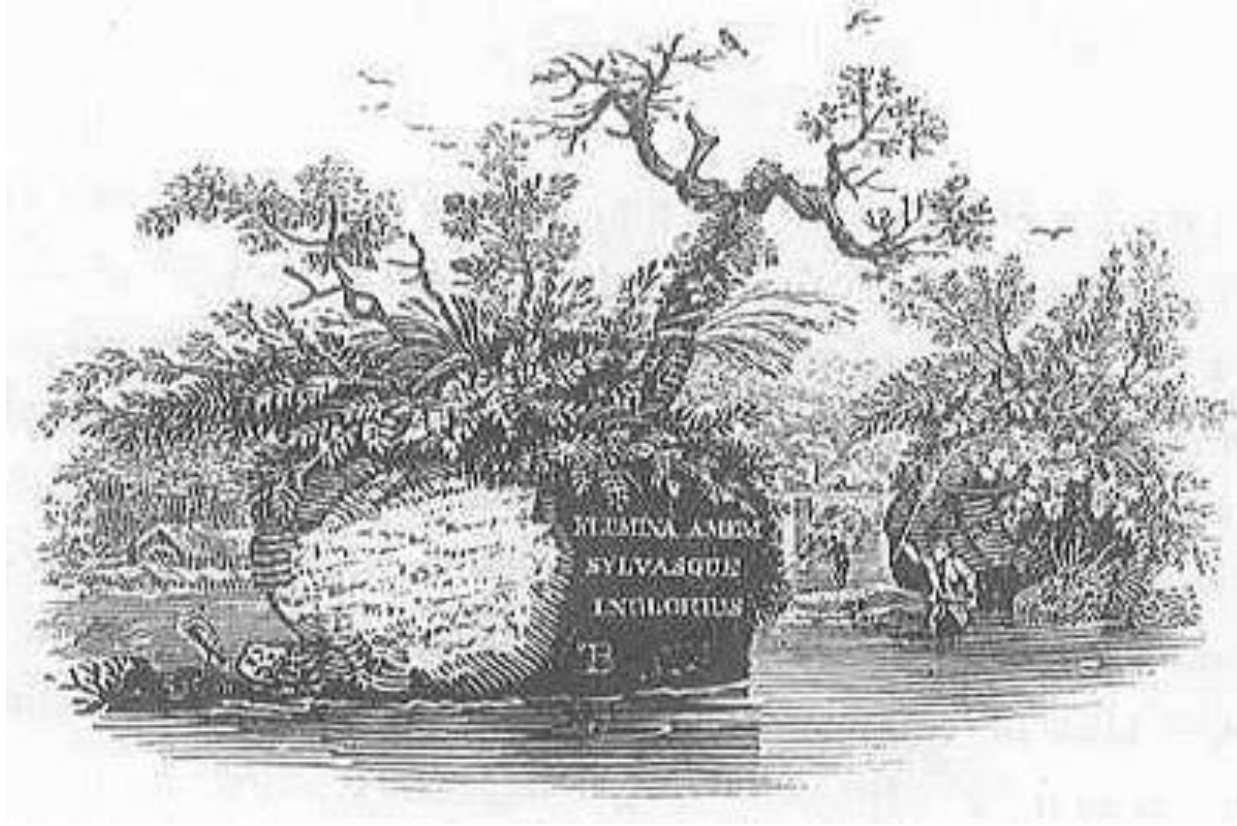
*A History of British Birds. Vol. 2, Waterbirds*  
(Newcastle 1804, BnF 1885-1887, p. 158)

*Pangere: boundary stone with Newcastle arms*  
*Borne aux armes de Newcastle*

*British Birds. Vol. 1 Land Birds* (1797, 1847 ed. title page)







*A History of British Birds. Vol. 2, Waterbirds*  
(Newcastle 1804, BnF 1885-1887, p. 351)

*The Fables of Aesop, and Others*  
(Newcastle, E. Walker, 1818, p. 28)

“an inter-generational keepsake and memorial”

Un souvenir et monument commémoratif intergénérationnel

(Castellano 2013, p. 89, 68)



# Polychronicity: the page of print as polychronic surface

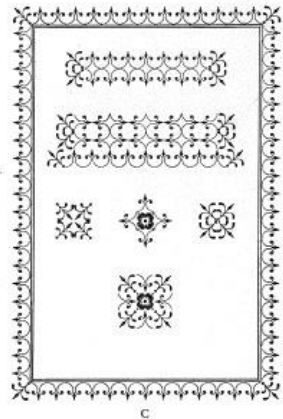
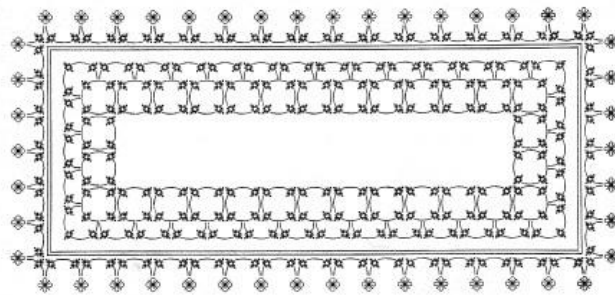
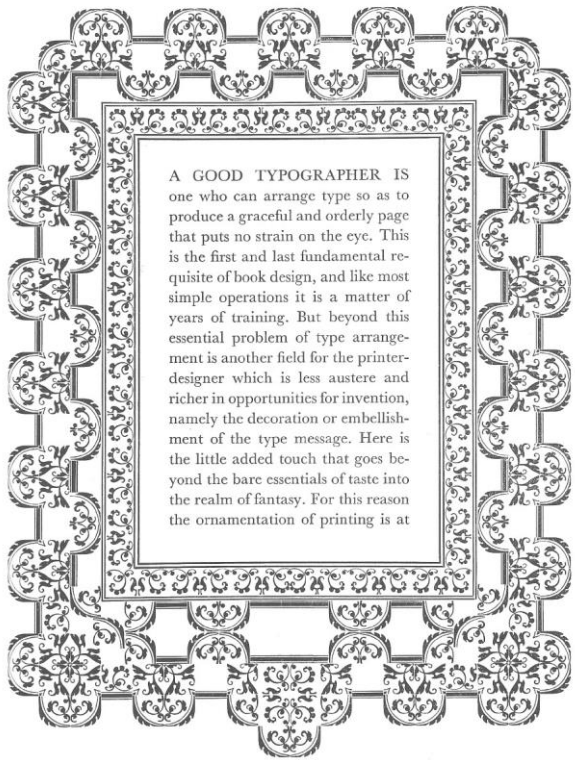
(Jonathan Harris – Joshua Calhoun – Catherine Walsh)

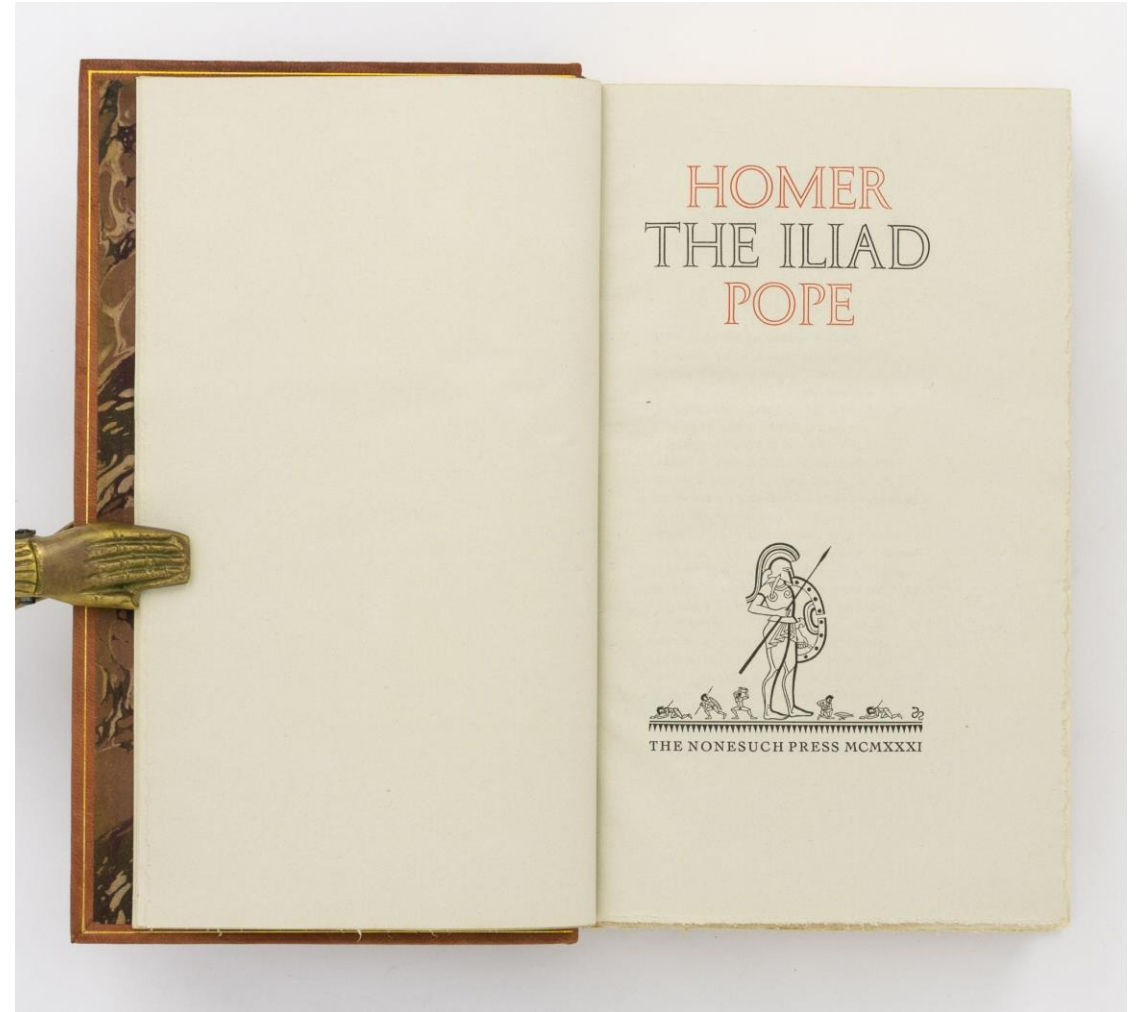
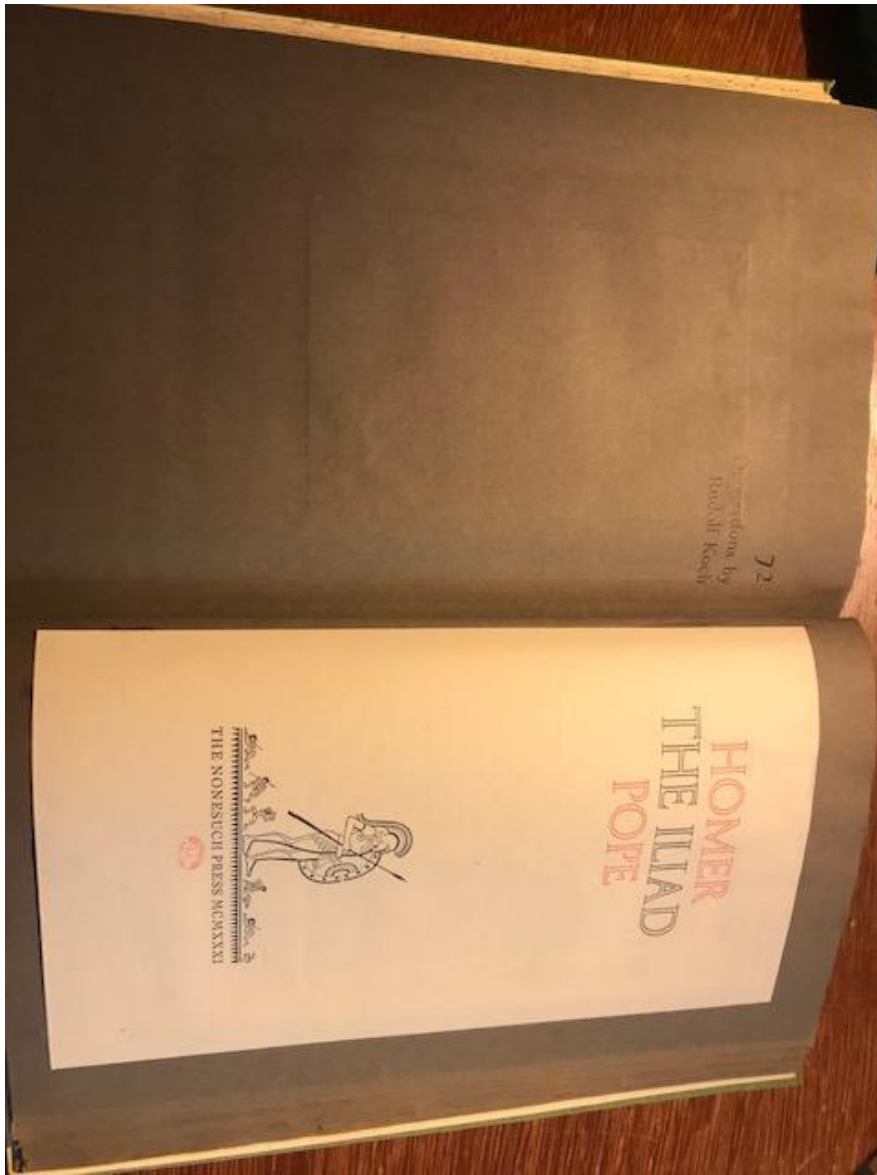
“a book that you cannot leaf through”

Francis Edeline, 'Ian Hamilton Finlay et son jardin médiateur' (*Visible* n° 2, 2006, p. 47)



*Thank you! Obrigada!*

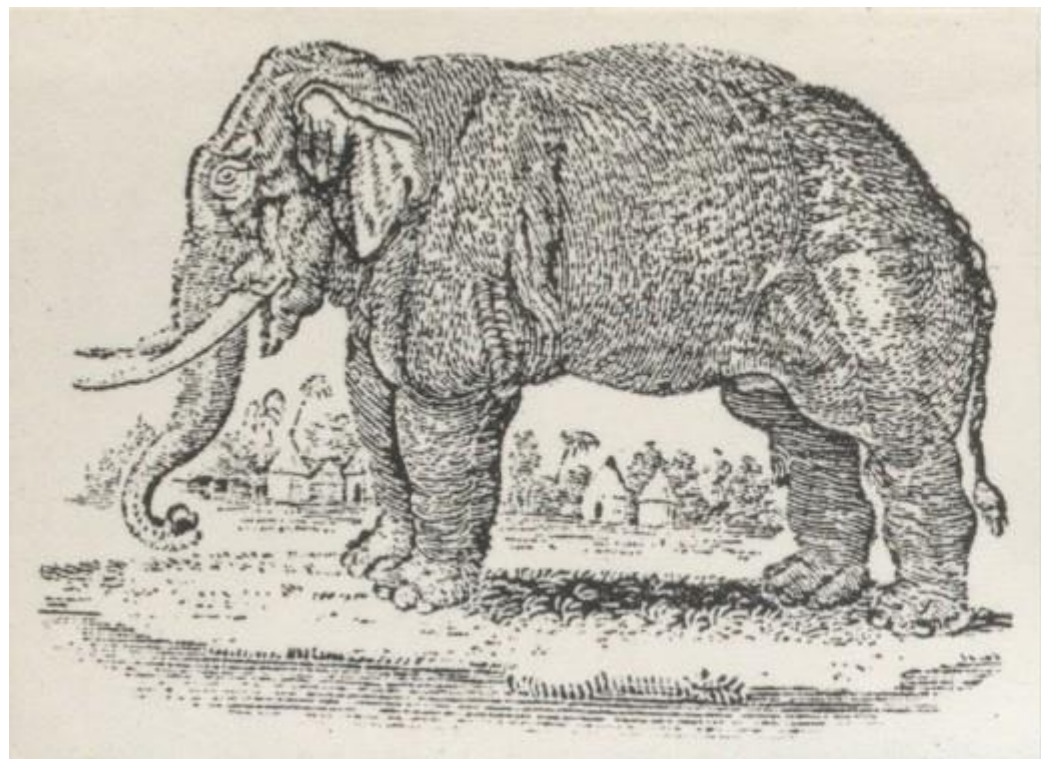


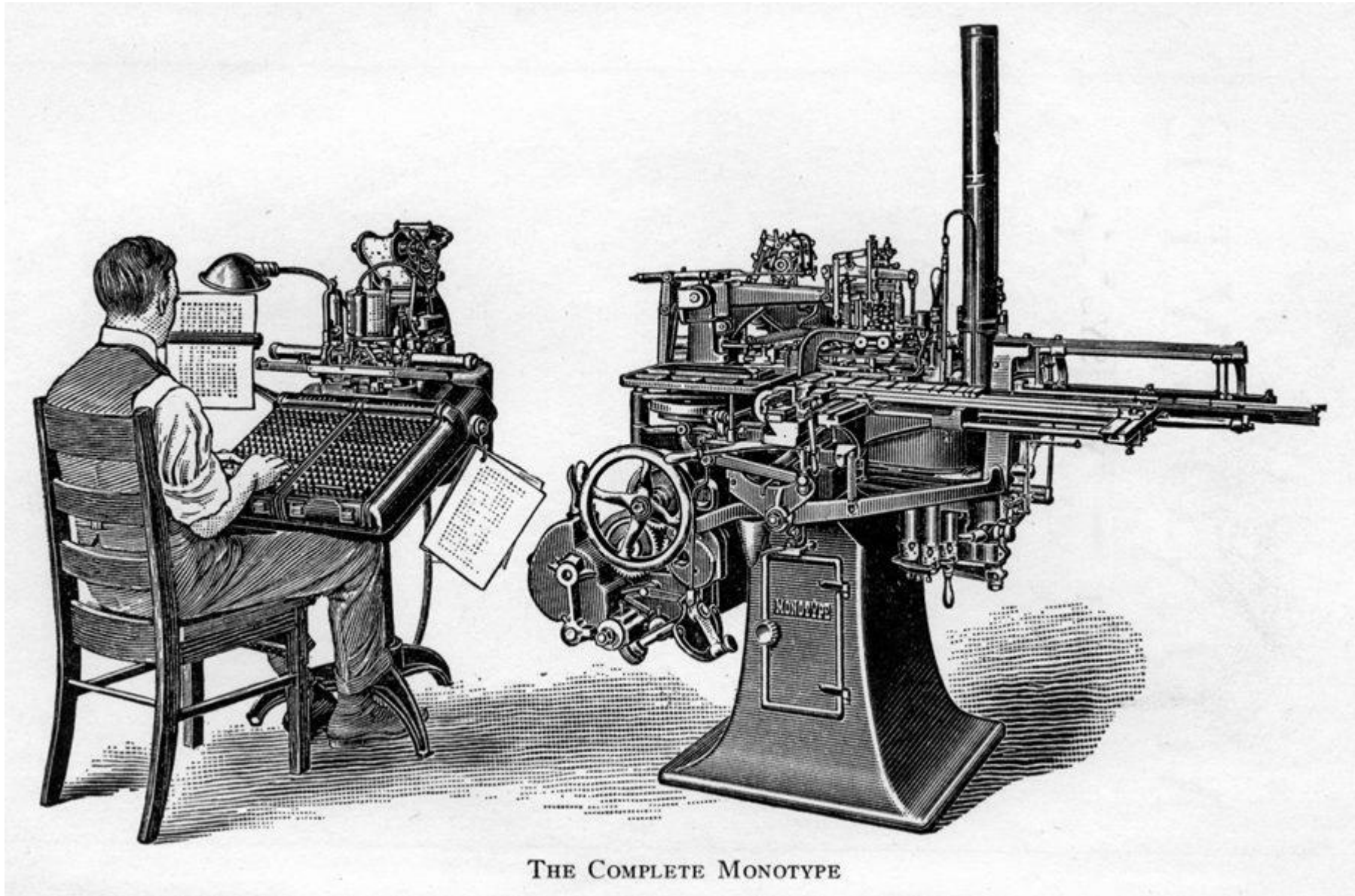


Nonesuch Press specimen  
Symons, A.J.A., Flower, Desmond and Francis Meynell. *The Nonesuch Century* (1936)

<https://www.treloars.com/>



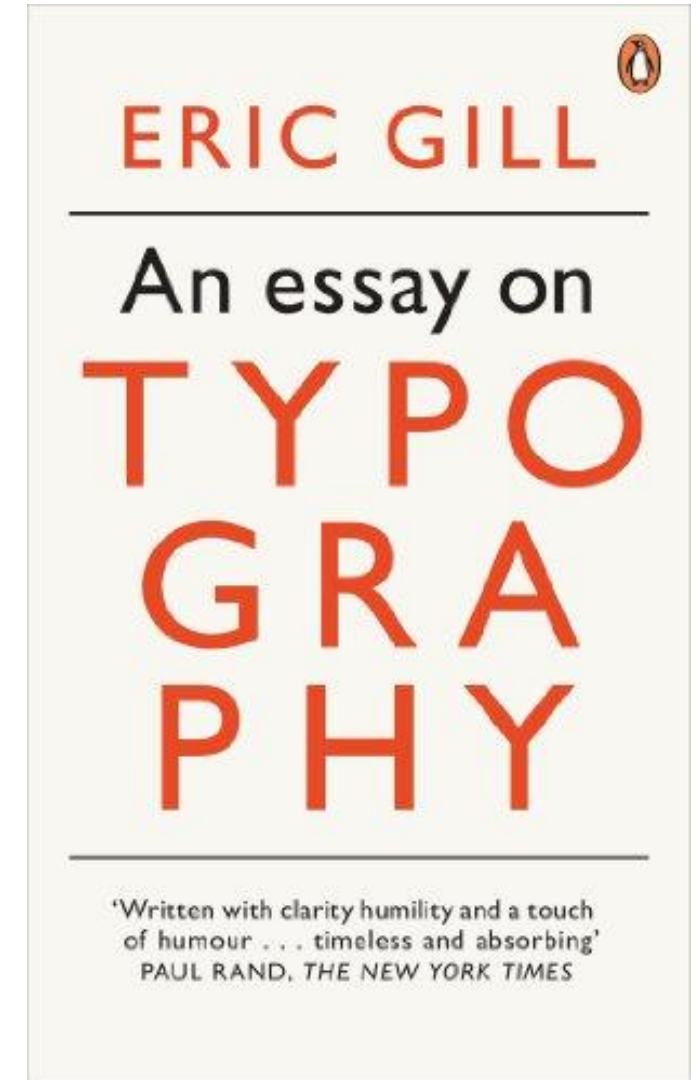




THE COMPLETE MONOTYPE

# Sans serif fonts

Use of sans serif fonts (typefaces): Gill Sans  
*police de caractère sans empattement*





Friedrich Georg Weitsch, *Alexander Von Humboldt*  
(1806, oil on canvas, 126 × 92.5 cm)

