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A TRANSLATION OF
THE REPORTS OF BERLIER & SOBRY
on
TYPES OF GILLÉ *FILS*

Edited with an Introduction by
DANIEL BERKELEY UPDIKE
The Merrymount Press, Boston, Mass.

Among French type-founders at the end of the eighteenth and in the early years of the nineteenth century, the two Gillé's, *père et fils*, held a prominent place. The elder Gillé, Joseph, was a distinguished Parisian type-founder. His first specimen appeared in 1764, and in 1773 an interesting octavo specimen of his types was issued, which he presented to the king in 1774. In 1777, according to Lottin, he was nominated as typesetter and type-founder to the Crown for the material used in the Royal Lottery of France. In 1778 he printed another specimen in 16mo, entitled *Caractères de la Fonderie de J. Gillé, Graveur et Fondateur du Roi pour les Caractères de l'Imprimerie de la Loterie Royale de France, & autres. A Paris, Rue & Petit Marché Saint-Jacques. M. DCC. LXXVIII*. Gillé supplied some of the material for the foundry and printing house established by Frederick the Great and superintended by his court printer, Dekker; and his types also are shown in the 1785 specimen book of Philippe Denis Pierres of Paris.

Joseph Gillé was succeeded about 1790 by Joseph Gaspard Gillé *fils*. It was he who issued the specimen sheet which is the subject of the two public addresses which are printed herewith. I have never seen a copy of this specimen, but Gillé's splendid folio specimen of 1808 shows a variety of very fine cursive types and a large number of "Didot" founts which, no doubt, were the same as those criticised in one of the addresses reprinted below. He received a medal at the Exposition du Louvre in the year 10,

and in a circular in my possession (which formerly belonged to Auguste Renouard) he calls himself *Membre de l'Athénée des Arts*. He also issued a very handsome prospectus of a *Nouveau Manuel Typographique, ou Traité des moyens mécaniques qui concourent à la confection physique des Livres*, but I am not able to find that it was ever published. It is possible that had he not begun by an extensive examination of the physical means of transmitting thought employed by all peoples, whether ancient or modern, supported by quotations from the best authors, the volume might some time have seen the light! He was one of the promoters of the newer styles of ornament, and offered typographic decoration to the printers of France—in a kind of stereotype—which he felt sure—or so he asserted—was in design and method of reproduction to overthrow the superannuated woodcuts of the ancient *régime*.

The first of the two addresses of which Gillé *fil's* specimen sheet was the subject was made before the "Conseil des Cinq-Cents," one of the two permanent assemblies composing the *corps législatif* of the French Directory—its lower house—which continued to function until suppressed by Bonaparte. To this body it was submitted by a certain Monsieur Berlier, on 27 Prairial, year 7, whose remarks on that occasion are given below in a translation made from the minute printed as a public document at the Imprimerie Nationale.

In 1800, what appears to be this same *tableau* or specimen was submitted to the *Société Libre des Sciences, Lettres et Arts* of Paris, at which time a second address on the subject was delivered by the citizen Sobry, who was one of its members. Of this society I know nothing, though its history is no doubt ascertainable; and of Sobry I know next to nothing—merely that a printer of that name exercised his calling in the Rue du Bac, in 1797 and 1798. Sobry's paper, which was printed in a 16-page pamphlet, apparently without date or imprint, is interesting to the student of printing because it is an early example of intelligent criticism of the qualities that make for legibility in printing types, and furnishes a clear analysis of the differences between modern characters too perfect in detail and the freer forms of earlier type-designers. Furthermore, it is of importance because it is one of

the evidences of that contemporary dissatisfaction with the types introduced by the Didot family which is now almost forgotten.

The account of Anisson's experiments in comparing the types of Garamond and Didot, and the conclusions thereby arrived at over a century ago, are to-day supported by the best authorities on typography. In the recent excellent *Report on the Legibility of Print* by R. L. Pyke (issued under the auspices of the Medical Research Council and published by His Majesty's Stationery Office in 1926), the earliest author referred to as having considered the legibility of type appears to be Hansard, who wrote in 1825. Sobry's paper antedates Hansard's criticism by about a quarter of a century.

A portion of the material of Gillé *fil*s passed into the hands of the printer J. A. Pasteur, who issued a very fine specimen in folio in 1823. The larger part of it (through Laurent, an employee of Gillé's, who after Gillé's failure and death had charge of the sale of his stock in 1827) became the property of Laurent, Balzac & Barbier, a firm better known because of the novelist's partnership in it, than because it produced anything of importance to typography. The romantic association of Madame Deberny with Balzac is well known. It was to extricate Balzac from his debts that the foundry was obligingly purchased by that lady and presented—without, perhaps, too keen a sense of humour—to her son, Alexandre Deberny, who left it at his death to his associate, Tuleu. This house is now represented, if I am not mistaken, by Girard of Paris.

The Berlier discourse is from an example in the Saint Bride Foundation Institute; the Sobry address from a copy in the library at the Merrymount Press. The translations are by Mr Paul Bloomfield.

CORPS LÉGISLATIF
COUNCIL OF THE FIVE HUNDRED

SPEECH

MADE BY BERLIER

Upon presenting to the Council a specimen of types from the foundry and printing house of Citizen Gillé *fils* . Session of the 27 Prairial, Year 7.

Citizen Representatives,

I come in the name of Citizen Gillé the younger, to offer in homage to the Council some experiments in typography worthy of the attention of an assembly that is a natural patron of the arts.

The clearness and excellent proportions of these types from Citizen Gillé's foundry and printing works will no doubt assure them a high place among the more perfect specimens of their kind.

Though foreign nations may claim some distinguished typographers, though Germany has her Breikopf;¹ Switzerland, Haas; Prussia, Deker; Holland, Enschede; Spain, Ibarra; England, Baskerville; and Italy, Bodoni; France alone possesses the Didots, in Paris; Levraut, at Strasbourg; Causse, at Dijon; Racle, at Bordeaux; and I do not hesitate to add to these famous national artists the man who is now dedicating to you the fruit of his most recent labours.

This artist has housed his foundry and his printing works under one and the same roof; he feels, like his masters, that one can only achieve perfection by intimately combining the two arts.

¹ The corrupt spelling of proper names has been retained throughout.

He proposes to publish immediately a *New Typographical Manual*¹, or *Treatise of the mechanical methods which contribute to the physical make up of books*.

This theoretical plan, intended to show what procedure must be followed in order to secure fine editions, will doubtless be received with interest and confidence, having for its pledge the already known works of its author, and more particularly the proof which is here offered to you.

I request that this act of homage be mentioned in the report of the proceedings, and that the work be sent to the Library of the Legislative Body. These motions were carried.

PARIS, FROM THE IMPRIMERIE NATIONALE
MESSIDOR AN 7

¹ The original title reads "Nouveau Manuel Typographique," from which it appears that Citizen Gillé's ambition was to surpass Fournier's *Manuel Typographique* (two volumes, Paris, 1764-6).

AUGUSTIN.

Un homme qui consomme son bien imprudemment ne s'imagine pas combien ses dépenses portent de dommages à ses enfans, elles produisent les incommodités de la misere, et un abattement dans l'ame, qui éteint insensiblement tous sentimens moraux.

rencontre de ces hommes d'une communication libre parlant continuellement et demandant à être écoutés avec grande attention.

Quand un homme nous a confié son secret nous devons être impénétrables.

A. G. ROMAIN.

L'ostentation d'opulence est communément la manie des hommes nouvellement enrichis; comme ils ont peu de mérite, ils tirent vanité de leur bonheur.

Constamment.

G. CANON.

Commune.

Estimation



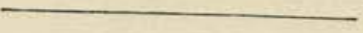





ÉCRITURES.

Sur petit Parangon.

Les Commissaires préposés à l'examen des comptes —

Les Actionnaires de la Caisse de Bienfaisance —

Sur gros Parangon.

10		} P. Teste.
11		
12		
13		} P. Rom.
14		
15		
16		} E. Cicero.
17		

NOTA. Gillé établit des Imprimeries aussi-tôt la demande, ayant des Fontes prêtes, depuis la Parisienne jusqu'aux Caractères d'Affiche, Financières, Filets, Interlignes, Accolades, Vignettes, Fleurons, Lettres de 2 points ornées ou simples, Algebre, enfin tout ce qui tient à son Art —

AUGUSTIN.

Un homme qui consomme son bien imprudemment ne s'imagine pas combien ses dépenses portent de dommages à ses enfans, elles produisent les incommodités de la misere, et un abattement dans l'ame, qui éteint insensiblement tous sentimens moraux.

L'urbanité, nous donnant les simulacres de la bonté, montre au-dehors les hommes comme ils devroient être intérieurement.

A. AUGUSTIN.

L'étude des livres est un doux amusement pour ceux qui aiment l'instruction; elle leur épargne les désagrémens qu'ils éprouveroient sans elle, dans le commerce des hommes. Néanmoins on doit lire avec discernement pour éviter de tomber dans l'erreur.

Le contentement de l'esprit et la tranquillité de l'ame prouvent évidemment l'empire de l'homme sur soi-même.

G. TEXTE.

Si nous examinions en détail la vie des hommes qu'on croit communément heureux en ce monde nous serions persuadés qu'ils ont beaucoup moins de parfait contentement, que de soucis et d'amertumes.

L'irrésolution est un défaut qui s'oppose communément le plus à notre avancement ou au succès de nos entreprises.

G. ROMAIN.

Evitons constamment la rencontre de ces hommes d'une communication libre parlant continuellement et demandant à être écoutés avec grande attention.

Quand un homme nous a confié son secret nous devons être impénétrables.

A. G. ROMAIN.

L'ostentation d'opulence est communément la manie des hommes nouvellement enrichis; comme ils ont peu de mérite, ils tirent vanité de leur bonheur.

La moindre de toutes les lois et la plus communément observée est la bienséance.

P. PARANGON.

Souvent l'homme ne peut se rendre compte du motif qui détermine ordinairement sa haine ou son attachement.

Un homme instruit se reconnoît fort aisément à sa modestie.

G. PARANGON.

L'immense fortune donne ordinairement de l'orgueil à l'homme commun et humanise l'homme de mérite.

La mort d'un homme de bien est un malheur pour l'humanité.

P. CANON.

Communication
Constamment.

G. CANON.

Commune.
Estimation

ÉCRITURES.

Sur petit Parangon.

Les Commissaires préposés à l'examen des comptes

Les Actionnaires de la Caisse de Bienfaisance

Sur gros Parangon.

Vous êtes invité à vous trouver à l'Assemblée.

Séance publique de la Société des Arts

Sur quatre Points de Cicero.

Munitionnaires
Ordinairement

Sur Petit Canon.

Nous commandons à toutes Administrations

Sur deux Points de P. Canon.

Ordonnance
Imprimerie
Commerce

Filets sur plusieurs Corps.

Nos.		
1		D. Nomp.
2		
3		
4		
5		Nompaz.
6		
7		
8		
9		P. Teste.
10		
11		
12		
13		P. Rom.
14		
15		
16		
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SPEECH

ON

THE ART OF PRINTING

This speech, which was inspired by a report on the types of Citizen Gillé, was given on 9th Messidor of the year 7, at the "Société libre des Sciences, Lettres et Arts de Paris," by Citizen Sobry, a member of the same; and again at a session open to the public on 9th Brumaire of the year 8.

In spite of the intimate relations between literature and printing, by a singular chance which may be worth pointing out, to-day is the first occasion on which printing has come to consult literature and ask for light to be shed on its forward march. Up till the present, printers, jealously guarding themselves against interference from authors; and authors, content to leave their works to be ushered into the world by printers; have never met together to deliberate on the best means of keeping up a high standard in, and perfecting, an art which depends, in the first place, on the authors, and exists chiefly for the benefit of their readers. These, when they cultivate letters, are of all conditions of men the most experienced in the matter. Now writers are, beyond dispute, the people who do the most reading. They are, therefore, in the best position to judge how printing should be treated for it to acquire its maximum usefulness, commodity and delight. Seeing that we have been given notice of this question, let us state and check our views on an art which analysis shows is ultimately indebted to ourselves for its existence.

Citizen Gillé is the first artist in typography to consult scholars. After copying the best efforts of his colleagues at home and abroad, and adding to their work at the dictates of his own taste, he has been the first to submit his essays to a society of men of letters and to invite their criticism. He can thus change his direction if it is the wrong one, or find a quicker route to his

destination if he is on the right errand, or simply fortify himself with their approval if he has in fact arrived.

It was high time for such a move to be made, and it would be impossible to give too much praise to Citizen Gillé who has conceived and carried out the idea. It was time, I say, for there to be an end to the imposition on the public of reputations carefully discounted by those who are necessarily the best judges of printing.

Citizen Gillé is at one and the same time a printer and a type-founder. He was the pupil of his father, an eminent type-cutter, himself the pupil of Fournier, author of the *Manuel Typographique*, who was taught in the school of another eminent artist named Garamond. From the body of this discourse you will find out why I have given you this genealogy of our engraving in typography, and why I stop when I get back to Garamond, though before him there lived a number of other type-engravers who were not without merit¹.

Citizen Gillé, then, has submitted to this society three separate projects:

- (1) A collection of vignettes and borders cast on various type bodies.
- (2) A collection of types resembling the characters used in handwriting.
- (3) Specimens of his printing types of all sizes engraved with the highest degree of the perfection exacted at the present time.

These are the "essays" which Citizen Gillé is submitting to you for your comment.

My verdict on the first of these, the one relating to vignettes and borders, can only be an unqualified eulogy of Citizen Gillé's taste. All the figures used in his designs are based on antique ornament, such as the Greek and Etruscan *guilloches*, in the style which appeared to him to have the closest analogy to typographical forms, and in justice to Citizen Gillé we must admit that his work in this line is better than anything else that has been done up to now.

¹ Sobry is astray here, and appears to believe that Garamond taught Fournier, whereas all that can possibly be claimed is that Fournier was "of the school of Garamond." Who the French type-cutters were who preceded Garamond it would be interesting to know!

The forms are elegant and compact, the light designs on a dark background are a happy application of Etruscan styles to printing, and are better adapted to design as a whole than the loose fleurons that were formerly used.

Since black, or grey, is the one medium of printing, and as straight lines are the forms which predominate, Citizen Gillé has been careful to see that black straight lines should similarly predominate in the construction of his vignettes, and he has thus managed to harmonise the vignettes and the letterpress with a success that had not hitherto been obtained. One may say that in this respect Citizen Gillé has taken a notable step towards the perfecting of his art, though it would only be fair to apportion to that excellent draughtsman Dugour, and to that clever engraver Duplat,¹ their share of the merit.

But, one may ask, are vignettes really necessary in printing? Are they in good taste? We have seen the dreary (*tristes*) English completely banishing them from their books, not knowing how to deal with them, and substituting simple *filet* borders; and this aridity for a time passed for correctness. But the fashion did not last long. It was felt necessary to employ vignettes again, to graduate divisions and sub-divisions of books, lend to them a certain repose, mark scarcely perceptible pauses, and, finally, where the embellishment of fine editions was concerned, to give proof of care and taste, the value and costliness of these editions being enhanced by such designs, as also by engravings. Vignettes may therefore be regarded as complementary to printing, and it simply remains to do what Citizen Gillé has done, namely to select the vignettes that are the most in keeping with the work to be decorated.

The second of Citizen Gillé's experiments relates to types which imitate different kinds of handwriting, and are meant to be models for use, in the early stages of their instruction, by people learning to write. This must be regarded as an interesting experiment which has not yet been brought to perfection. As movable types are separate, nothing is harder than to join them successfully in a flowing hand; and that is the difficulty which our artist has overcome. The thin strokes are so well carried from one letter to

¹ Jean-Louis Duplat, 1757-1833.

the next in his lines, that by following them, learners can recognise all the movements of the pen, and easily repeat them from the model. If Citizen Gillé can be persuaded to base the shape of his characters on the best masters, to be somewhat more careful about the slope and to regularise rather more his capitals and larger letters, the artist will be doing a real service, especially to country schools, in providing plentiful models at a low price; models by which teachers too, as they are seldom very competent, can set themselves right. Perhaps he will, on this account, be ranked with the inventors who have deserved well of the arts and of their country.

The third of Citizen Gillé's specimens is concerned with printing types in general, and specimens of all sizes are offered to you on a neat and well laid out plate. This part of the work embraces a more universal subject. Citizen Gillé, in presenting himself for criticism on the score of a collection of types based on the best models of the age, is really asking you to sit in judgment on the whole art of printing. You will necessarily have to summon before you, for comparison, the efforts of all artists, former as well as contemporary, and foreigners as well; for the power to transmit the symbols of thought is the common property of all mankind, a fundamental bond of union embracing the whole world and all time.

To say that Citizen Gillé's types are engraved in the style and according to the system of the present day, that is, of Didot, and that they are executed with all Didot's refinement, would be equivalent to saying that Citizen Gillé has reached the zenith of his art, if renown were a sufficient title to pre-eminence. But what happens to be the fashion is not always perfect, and to come to a decision in a case like this, the proper thing is to follow principles rather than the vagaries of taste. It is by recapitulating the principles of the printer's art that I shall demonstrate to you that Citizen Didot has mistaken the purpose of this art in pushing it, as he has done, to a destructive ultra-perfection. In lending it certain secondary qualities he has taken from it the one essential quality; and Citizen Gillé, who works in his style, may, like him, be praised for his efforts but hardly for his achievement.

To estimate the value of Citizen Didot's innovations we must ask ourselves what is the aim of printing? Is it formal beauty or the making of reading

easy? Is it delicacy of shape in letters, or distinctness? It is neither the one nor the other, absolutely; but a mixture of these two qualities. The two purposes must be combined; and the problem to be resolved before perfection in printing types can be arrived at, is that of uniting formal beauty with formal distinctness in such a way as to produce the best effect on the eye.

Therefore letters intended to compose the pages of any long passage of reading matter must be types designed for their utility, and not in strokes chiefly characteristic for their delicacy. Clearly, if anyone wants fine upstrokes, very fine-spun and clear, the twenty-four letters of the alphabet do not present such difficult features to grasp that a good type-cutter and a good type-founder cannot easily provide them with the most perfectly refined upstrokes. It must have struck the Citizens Didot that if Garamond had thought it his duty to adopt these superfine upstrokes, it would not have been a great wonder if he had employed them just as they have done. But Garamond did precisely the opposite. In perfecting the roman type, which, by the way, is a French type, Garamond made a departure from the upstrokes which had previously distinguished italic type. It is well known that italic type was exclusively used by the Aldines in Venice, the Grifes at Lyon, by Febronius¹ at Bale and Robert Etienne in Paris. But this type in which superfine upstrokes predominate, as we may see long before the time of the Didots, failed completely, seemed tiring in comparison with the roman, and went quite out of use as soon as the roman was established and perfected. The Vascosans, Posuels,² Cramoisy and Anissons adopted it exclusively; since the day of these artists, printing, in the true sense, has been kept up to the standard by a few reasonable printers, but it would be equally true to say that the art has not advanced a single step in France.

Abroad, certain artists of the highest merit have likewise brought printing to perfection, and nothing could exceed the beauty that the Elzevirs and the Jansons communicated to their books in the Low Countries. These famous printers worked in a style that was most advantageous for science

¹ Aldus, Gryphius and Froben are evidently intended.

² Probably a misprint for the Morels.

and for letters, and well suited to assuring the transmission of literary masterpieces to posterity. This style consisted in filling books to their utmost capacity and reducing them to the smallest proportions that legibility would admit, also in avoiding the need for dividing them into several volumes, so that their transmission complete would not be endangered by accidental loss. Elzevir divided up neither Caesar, Quintus Curtius nor Virgil. Janson put the whole of Livy into a duodecimo and all Cicero into a quarto. It needs only one copy of these to escape the ravages of time, and for the authors to be preserved until the most distant centuries, when their life can be renewed. Such was the edifying spirit which animated these generous printers, eminent also for their accuracy, their scholarship, and the beauty of their learned pages. To-day people think it their duty to follow a contrary system. Volumes are multiplied, blank pages abound, efforts are made to sell, not learning, but paper. Works are divided up so that there should be opportunities for sets to be broken through loss, when the owners are obliged to renew them. One has to be rich, and have a whole collection of books, to be able to read ten pages. Volumes are becoming numerous and books scarce. All will soon be lost in the chaos of an immense library within the means of only a few, while in the old days, when one could get a good number of capital books into a small space, everybody could benefit by them, and commerce gained no less than letters. Many books were sold to the masses, instead of many volumes to individuals.

I will not speak to you of Brindley, Foulis and Baskerville, who, though eminent, did not do better than the good French printers, and against whom one could always set Coustelier and Barbou, to the advantage of the latter. If there is anyone who has surpassed our masterpieces, it is Bodoni of Parma, or that great man who brought out the Spanish edition of Sallust¹ whom we might credit with that glory. But these illustrious printers did not adopt the system of emaciated (*amaigris*) types. Above all, Bodoni did the opposite; he beautified the Greek type that he was so proficient in, by enriching it with the solidity of the French types.

¹ Joaquin Ibarra, 1725-85.

When Didot was beginning to bring his system into vogue, the last of the Anissons, who always refused to adopt it for the *Imprimerie Nationale*, established a comparison, which, if the report of it had not been hushed up, would have enlightened the general public as to the defect, in principle, of the innovation. Anisson took a page printed from types in the Didot manner, and had it copied with the same spacing, in types of the same body, but in Garamond's manner. He put the two pages beside one another on a reading desk and placed the experts in front of them. At first they read the two pages without noticing any great difference. Anisson made them read the pages again and again, each time at a greater distance, until they could not distinguish the print at all. It turned out that the page which it was possible to make out longest was the one printed on Garamond's system, and this was readable several stages after Didot's characters had become indistinguishable. This experiment, which everyone can make for himself, is a fact which peremptorily decides between the old and the new types.

But it is not enough to be aware of these phenomena; we must analyse their cause. We must find out why it is that the eye lighting on a line of Garamond's type runs along it unimpeded and quickly, occupying itself with the text and heedless of the letters, whereas the eye falling on a line of Didot proceeds more slowly and, as it were, stays to inspect the type, instead of leaving the mind free for the ideas for which the letters stand. This is a great drawback, because when reading one should only attend to meaning; one ought not to be so much as conscious of reading.

The truth is that Garamond was careful to emphasise those parts of the shape of his types which distinguish them from one another—the ties for instance—while Didot emphasised those parts of the shapes of his types which are common to all, to wit, the downstrokes; so much so, that when you see a *u* and an *n* of Garamond, the emphasis being laid at the top or the bottom of the letter where the two downstrokes are joined to make up the one letter or the other, you cannot for a moment be in doubt as to which it is; whereas when you see a *u* or an *n* of Didot, the tie is so thinned out between the two stout downstrokes that you have to use discernment to avoid con-

fusing them. And it even happens that when you look at the whole composition from a short distance the *u*'s, the *n*'s, and the *m*'s only make parallel lines, the reference of which can only be established by a certain attention.

In lightening their types the Didots have not only weakened the printed page in its forms; they have also been obliged to weaken its colour. To successfully manage their meagre upstrokes they have had to use weaker inks, and always to keep these inks uniform; and it is because this is so difficult that perfect copies of their work are rare; and by so doing they have also brought into fashion this undesirable grey which gives their own books a delicate and languishing beauty, making one feel that one hardly dare touch them.

Garamond's types, on the other hand, by combining beauty of form with forceful strokes, have always required a deep black which strikes the eye and invites to reading. The books of Vascosan, Cramoisy and the Anissons, all distinguished by this strong colour, still keep their charm for the reader. They will always be in great request as possessing the essential quality of printing, which is legibility. And we cannot too much encourage the printers of our own day to restore promptly this basic quality to their art in the works they are preparing for us.

The Didots were led into error by the pleasing effect made by letters engraved on copper that one sees at the bottom of prints. But such inscriptions, always very short and somewhat large at that, do not have time to tire us. One must not assume that they will be successful when used in a larger work. We know that efforts have been made, in the name of luxury, to have entire books engraved in copper, but the persistent repetition of such delicate strokes has always turned out to be fatiguing, and the books have met with little success. Nobody could read through Byrne's *Horace*.¹ It is not beside the point to observe that printing, which is only an expedient for supplementing handwriting and engraving, has ended by superseding them both where long works are concerned, and that printing owes this primacy

¹ The famous engraved edition of Horace produced by John Pine in London between 1733-7.

to the regularity, continuity, clearness, and fine harmony of its strokes, qualities of which they should never have been deprived, and which it is essential to restore.

The conclusion of this elucidation of the principles of printing being that Garamond and his followers reached the highest perfection in this art, it follows that Citizen Gillé, who has adopted the modern emaciated style, has done as well as his contemporaries, but has not done as well as Garamond. The keenness which Citizen Gillé shows, and the advice which he seeks, render him worthy of being put in a position to reassert the canons of good taste in his art. Beautiful though his proofs be, there is no doubt that he would have done better still if he had worked after his own inspiration and in the manner of the school to which his father belonged. May these observations encourage him to disdain the ephemeral successes of certain inconsiderate innovators. The printer's art will soon be restored to its pristine splendour if an artist, as anxious to do well as is Citizen Gillé, takes upon himself the task of bringing it back to first principles by putting aside the sort of superficial prettiness that some have introduced into it, to its obvious degeneration. Accordingly, we feel it our obligation to reciprocate the good opinion of us he has manifested, by telling him some truths about the art which he loves and venerates, truths as evident and as necessary as they are overlooked and forgotten.