in his preface to describe his joy on discovering a rare plant: 'non minus enim gaudio afficiebar quàm si ingentem Thesaurum reperissem'.

To conclude, the text of the two poems:

(1) by Vulcanius:

Atrebatum decus, & nostri nova gloria secli
Carolus haec Leydis Clusius ora gerit.
Herbarum vivas orbi dedit ille figuras,
At Clusi vivam Geinius effigiem.

(2) by Van Hoghelande:

Os Clusi frontemque oculosque, & cætera vultus
Pictoris expressit boni manus bené.
Ingeni háud potuit vires: at Clusius ipse
Expressit illas hoc in opere quàm optimè.
Longa dies ut opus pictoris déleat, ipsum
Et Clusium: opus hoc nulla delebit dies.
Ergo, illum in cineres ubi longa resolverit ætas,
Adhuc opere in hoc sibi supererit Clusius.

EUROPEAN PRINTING MUSEUMS

5: BERNE

Amongst all the other crafts displayed in the Kornhaus in Berne there is a room set aside for the Schweizerisches Gutenbergmuseum, which has already been in existence for some eighty years, and in its turn the Museum has set aside a corner for the Schweizerisches Berufsmuseum für Buchbinderei.

In fact the Museum is little more than a modest collection of typographical machines. But it is disappointing that the item which ought to be the showpiece of the entire collection, a wooden printing press, has been spoiled by inexpert restoration. In essence this is a so-called Blaeu press, with an iron spindle-platen guide, but the unusual construction of the two rings round the spindle and the presence of an iron till suggest that this is a nineteenth-century press. It is known that this press was used for printing newspapers at Langnau between 1845 and 1858. A rather clumsily improvised ink-block strikes something of a discordant note, but what is unforgivable is that the carriage (the wooden construction upon which the forme rests) has been turned 180 degrees, so that the hind posts are in the middle of the press and the rounce is hidden by wooden beams: this incorrect location of the carriage has also meant the elimination of the stay between the two hind posts and the location of the bar on the wrong side of the cheeks. The consequence of this last is that the catch of the bar (an adjustable piece of wood on the cheek which wedges the bar after a pull) has become a useless appendage.

The museum also has a row of composing machines, among which, apart from a Monotype (an early one dating from 1906 which was operating until 1964) and both a Linotype and a Typograph, there are two other machines, likewise of American manufacture, which are especially interesting because they are seen so rarely: the Thorne type-setting and distributing machine, a 'cold' machine designed in 1880 which works with types with special nicks, and the Monoline, a 'hot' machine designed in 1892 which works with matrices from which types are cast as part of the process of composing.

The small bookbinding museum contains a number of machines and tools, including a wooden standing press and an iron gilding press.

To summarize it may be said that the collection of typographical machines has some
interesting items but that before it really deserves to be called a museum of printing this
duseum will have to be laid out on broader lines.

6: Basle
Although the Gewerbemuseum in Basle has a small printing department (including, for
example, a Dingler hand press and some early twentieth-century process cameras), for an
experience to look back on with especial pleasure one has to go to the newly restored
Gallizian paper mill, which has housed the Museum für Papier, Schrift und Druck since
1980.

One of the major points of interest here, of course, is the partly restored, partly recon-
structed paper mill itself, where it is possible to watch water-driven hammers pulping the
rags and paper being dipped by means of the paper-mould. For one of the features of this
museum is that much of the equipment and machinery is actually in use, and the realization
of the demands this must make in terms of skill, experience and staffing only serves to
increase one's admiration for what has been achieved.

A lucid survey is provided of the history of writing materials in general and paper in
particular. There is a standing press dating from c. 1500. There is also a clear exposition of
the history of writing and scripts. A calligrapher may be observed at work in a scriptorium.
Interesting, too, are the nineteenth-century punch-cutting and type-founding tools and
materials, including a hand-pump and a hand casting machine.

The fine collection of machines, tools and materials on display here may be regarded as
fully representative of a composing and printing room of the late nineteenth or early
twentieth century. Among other things there are three iron hand presses (an Albion, a
Dingler-type built by Sigl and a Washington-type built by Haas). The material is being
used, and in addition, quite rightly, this section of the museum includes the products of
printing, i.e. books, though it has to be said that in fact the collection is restricted to
sixteenth and seventeenth-century bibles: not only are the later periods unrepresented, but
so are other forms of typography and graphic arts in general. It also has to be said that one
small showcase devoted to the actual composing, make-up, imposing and printing is simply
not enough (not to mention the fact that the marks made by the compositor in the copy
after finishing a page or forme have been wrongly interpreted). Next to the printing shop
there is a collection of binding tools and machinery, also dating from the nineteenth and
twentieth centuries.

The museum possesses the historical materials and archives of the Haas’sche Schriftgies-
serei, and in a section designated the 'Wilhelm-Haas-Stube' some of this collection is on
display: documents, type specimens, and the matrices, types and results of Haas's 'typome-
trie' (producing geographical maps by typographical means). Here too stands the recon-
struction, built in 1977, of the press Haas invented in the last quarter of the eighteenth
century. This was in effect the first iron hand press, though the feet are of stone and the
carriage and coffin are made of wood, but although it enjoyed some degree of popularity in
Switzerland and Germany there is not a single example extant today. Like the first really
successful iron hand press (the Stanhope press, c. 1800), this utilizes the screw system
which had always been used in wooden presses. The beautiful reconstruction is based on
Haas’s Beschreibung und Abrisse einer neuen Buchdruckerpresse (1790; facsimile in
Schweizerisches Gutenbergmuseum. 41 (1955); a Dutch translation appeared in Het gra-
fisch museum, 2 (1932-3), No. 2). It is a pity that a lack of appreciation of the way in which
a common press worked has resulted in the platen not being seated firmly below the
extension piece of the spindle. The problem is that in his description and in the accompan-
ing illustration Haas omitted to make it perfectly clear that the pan (the part attached to the
upper side of the platen into which the toe of the extension piece of the spindle fits) has to