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Arent Corsz Hogenacker (ca. 1579-1636):
an account of his typefoundry and a note on his types
Part one: the family and the foundry

On 10 April 1992, I gave a talk for the Pilgrim Society of Plymouth, Massachusetts, on the types of the so-called ‘Pilgrim Press’ that William Brewster operated in Leiden before he set sail for America on the Mayflower in 1620. My main interest is the history of printing types, so I usually turn to the work of a printing office only when it has a documented link to a particular typefounder or punchcutter. Brewster has no such link, as far as we know, but I accepted the Society’s invitation to speak about his printing office because I already knew from the illustrations in Harris & Jones, The Pilgrim Press that it was one of the first to use some types I had tentatively ascribed to the Leiden typefounder and punchcutter Arent Corsz Hogenacker.

I now take the opportunity to expand my talk for publication as a series of articles in Quaerendo, beginning with the present two-part article about Hogenacker and his types. It will be followed by an article devoted to the bibliographical complexities of one book, Robert Parker’s De politeia ecclesiastica. That will be followed by an examination of the types used in books attributed to Brewster’s press, and an account of the press itself.

Since I need to refer to the Brewster books in my discussion of Hogenacker’s types, I report a few conclusions here that I will explain and support

1 Rendel Harris & Stephen K. Jones, The Pilgrim Press: a bibliographical & historical memorial of the books printed at Leyden by the Pilgrim Fathers [1922], a partial reprint with new contributions by R. Breugelmans, J.A. Gruys, & Keith Sprunger, edited by R. Breugelmans (Nieuwkoop 1987), hereafter referred to as Harris & Jones. I am grateful to R. Breugelmans, who initiated my talk for the Pilgrim Society, and to R. Oomes, who helped me find and interpret many documents concerning Hogenacker and his foundry. Both kindly read earlier drafts of this article. I am indebted to too many others to thank them all individually, but must thank Marja Keyser for bringing my attention to the remarkable collection of notes on the book and printing trades made by the Leiden archivist Charles Marius Dozy (1852-1901).

Most of Dozy’s notes are preserved in the Library of the Leiden Gemeentearchief (municipal archives), library catalogue numbers 1 (families) and 280 (trades), but nearly all of his notes concerning the printing and book trades found their way to the Library of the Royal Book Trade Association (KVB) housed in the Amsterdam University Library (KVB manuscript number 838).

It is sad that Dozy’s notes on the book and printing trades are not better known: some of the documents he indexed a hundred years ago have now been ‘discovered’ four times, by Dozy, R. Oomes, Paul Hofijzer, and myself. We must hope that these notes can soon be published in some form.
in the coming articles: Harris & Jones ascribes 18 books to Brewster's own press (numbered 1-2, 2a, 3, 5-6, 8-19) and rejects two earlier ascriptions (numbers 7 & 20). Another (number 4) was apparently printed for Brewster by another Dutch printing office. My study of the types supports these conclusions. I conclude, moreover, that parts of two editions of Robert Parker, *De politeia ecclesiastica*, were printed at Brewster's press. Each edition exists in several issues, but the first edition was Brewster's first book, issued in 1616, and the second was probably his last, printed in 1619. This gives a canon of 20 books printed (or partly printed) at Brewster's own press. When I refer to Brewster using particular types in 1616, they appear in those parts of the first edition of *De politeia ecclesiastica* that I ascribe to him.

Brewster is fundamentally an odd starting point for a study of Hogenacker's types, because there is no documented connection between Brewster and Hogenacker. We know that Hogenacker issued a type specimen in 1635, because the English bookseller and printing historian John Bagford (1650?-1716) reports having seen a copy and tells us that it contains a Text geschreven (that is, a gothic script of the style that has come to be called civilité, with a body size of about 116 mm/20 lines). No copy of the specimen is known to survive, although a surviving specimen of a small Hebrew type in a flower border, ca. 1631, can be attributed to Hogenacker. To identify roman, italic, or textura types cast by his foundry, we must therefore begin with the books of printers known to have had dealings with him.

Although we can name many printers who have some documented connection with the Hogenacker foundry, they turn out to be a motley crew: only a handful of imprints are known for most of them, and none at all for some. Arent Corsz Hogenacker himself appears in the imprints or colophons of four books in the years 1625-8, and his nephew Bartholomeus in the imprints of three small pieces of occasional printing in the years 1666-9 (when he was owner and master of the foundry), so one would expect to find some of the foundry's types in these.

By far the most detailed document for identifying types cast in Hogenacker's foundry is a 1636 copy of a list of types he rented out to the Leiden printer Willem Christiaensz van der Boxe in 1632. It records the body size, style, and weight of 18 kinds of type and also lists some series of capitals, flowers, etc. Among the documented customers of Hogenacker's foundry, Van der Boxe seems to be almost the only one to have had a long and prolific career. Moreover, a good (though unfortunately unpublished) account of

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2 Appendix 1 in part 2 of this article includes a bibliography of the books and type specimens issued by Arent Corsz Hogenacker and his nephew Bartholomeus. Appendix 2 includes a chronological calendar of documents pertaining to the foundry. The text therefore omits detailed references to these items.