

The VICO collaboration

Dennis Letbetter, photographer

Jack W. Stauffacher, printer

Giambattista Vico, philosopher

2004

origini univoche, come quelle de' parlari volgari lo sono più spesso analogiche, quali contese Cefas esserlo ne' suoi libri de Analogia, che scrisse contro Catone, che si era attenuto alla parte opposta ne' libri de Originibus; e ce ne giunse pur la diffinizione di essa voce etimologia, che suona lo stesso, che veriloquium, siccome la favola ei fu diffinita vera narratio. E questa è la Peitermenia, o Interpretazione de' nomi, parte di questa Logica Poetica, dalla quale doveva quella di Aristotele incominciare.

COROLLARJ.

Discorso a' Tropi, Mostri, e Trasformazioni Poetiche.

I. **D**I questa Logica Poetica sono Corollarj tutti i primi Tropi, de' quali, come la più luminosa, e perchè più luminosa, più necessaria, e spesso in tutte le lingue è la Metafora; ch' allora è più lodata, quando alle cose insensate ella dà senso, e passione, per la metafisica ~~capax~~ ragionata, ch' i primi Poeti dieder' a' corpi l'essere di sostanze animate, sol di tanto capaci, di quanto essi potevano, cioè di senso, e passione, e si ne fecero le Favole; talchè ogni metafora si fatta vien' ad esser' ~~una accorciata~~ ~~una~~. Quindi se ne dà questa Critica dintorno al tempo che nascono nelle lingue; che tutte le metafore portate a significare i lavori delle menti astratte debbon' esser de' tempi, ne' quali s'erano già introdotte le Filosofie: lo che si dimostra da ciò, ch' in ogni lingua le voci, che bisognano alle Arti colte, ed alle Scienze, hanno contadinische le lor' origini. Questo è degno d'osservazione, che in tutte le lingue la maggior parte dell' espressioni dintorno a cose inanimate sono fatte con trasporti del corpo animato, e delle sue passioni, e degli umani sensi, e umane passioni. Tutto lo che va di seguito a quella Degnità; che

tegre /
di /
una / Favola
leata /

u /
dell' /
ti /

per.

EGGOLLARI / *Amore e Tempo*, Maffei e
sviluppati Piccini.

Corollarj d'intorno a' Tropi.
Mostri e trasformazioni Poetiche

[illegible]Corollaries concerning Tropes,
Monsters and Poetic transformations

It is noteworthy that in all languages the greater part of the expressions relating to inanimate things are formed by metaphor from the human body and its parts and from the human senses and passions. Thus, head for top or beginning, the brow and shoulder of a hill, the eye of needles and of potatoes, much for any opening, the lip of a cup or of a vessel, the ear of corn, the ear of a horse, the heart of wheat, the tongue of a shoe, the girth of a river, a neck of land, an arm of the sea, the hands of a clock, heart for center (the Latins used *ambulus*, navel, in this sense), the belly of a sail, four on end or bottom; the flesh of fruits, a rim of rock or mineral, the blood of grapes for wine, the bowels of the earth. So on the sky smiles the winter, the clouds are the tears of heaven, the sun is the great weight. The peasants of Latium used to say the fields were *slavery, bare fruit, were rustled with grain*, and our peasants speak of plants making love, *vinegar going mad*, *rusticous trees swooping*. Innumerable other examples could be collected from all languages. All of which is a consequence of our action on things. *Man is his ignorance makes him the ruler of the Universe*. For in this sense, *Man is the center of the Universe*. So that, as our Rational Metaphysics teaches that man becomes all things by understanding them (*homo intelligens fit omnia*), this Fantastic Metaphysics shows that man becomes all things by *not* understanding them (*homo non intelligens fit omnia*), and perhaps the latter proposition is true in a more literal sense, for, when man understands he is not himself, and in this mind and state of mind, he does not understand and he makes the things not of himself and becomes them by transforming himself into them.

from *Vico's New Science*, 1724, Book 2, Poetic Wisdom, Section 2, Poetic Logic. The above fragment is from the first edition on page 205, & printed by Felice Mosca in Naples, 1725. The typographic reconstruction is from the original measure & leading in 7 point type.

COROLLARJ d'intorno a' Tropi, Mostri e trasformazioni Poetiche.

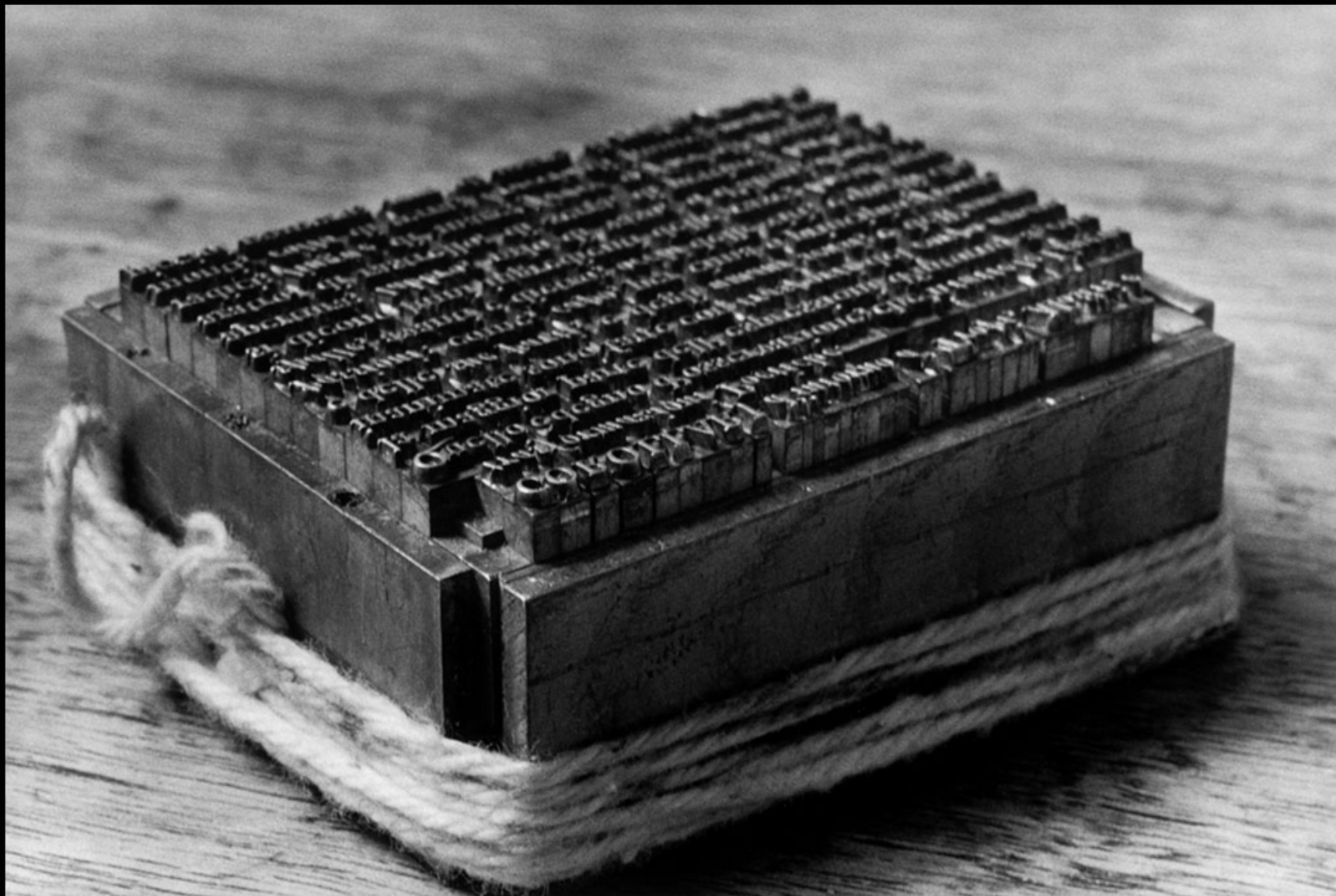
Quello è degno d'osservazione, che n tutte le Lingue la maggior parte dell'espressioni d'intorno a cose inanimate sono fatte con trasporti del corpo umano e delle sue parti, e degli umani sensi, e dell'umane passioni: come, *capo*, per cima o principio; *fronte*, *spalle*, avanti e dietro; *occhi* delle viti; e quelli che si dicono lumi ingredienti delle case; *bocca*, ogni apertura; *labbro*, orlo di vaso, o d'altro; *dente* d'aratro, di rastrello, di serra, di pettine; *barbe*, le radici; *lingue* di mare; *fauce* o *foce* di fiumi, o monti, *collo* di terra; *braccio* di fiume; *mano* per picciol numero; *seno* di mare, il golfo; *flanchi* e

Corollarj d'intorno a' Tropi,
Mostri e trasformazioni Poetiche

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Corollaries concerning Tropes,
Monsters and Poetic transformations

It is noteworthy that in all languages the greater part of the expressions relating to inanimate things are formed by metaphor from the human body and its parts and from the human senses and passions. Thus, *head* for top or beginning; the *brow* and *shoulders* of a hill; the *eyes* of needles and of potatoes; *mouth* for any opening; the *lip* of a cup or pitcher; the *teeth* of a rake, a saw, a comb; the *beard* of wheat; the *tongue* of a shoe; the *gorge* of a river; a *neck* of land; an *arm* of the sea; the *hands* of a clock; *heart* for center (the Latins used *umbilicus*, navel, in this sense); the *belly* of a sail; *foot* for end or bottom; the *flesh* of fruits; a *vein* of rock or mineral; the *blood of grapes* for wine; the *bowels* of the earth. Sea or the sky *smiles*; the wind



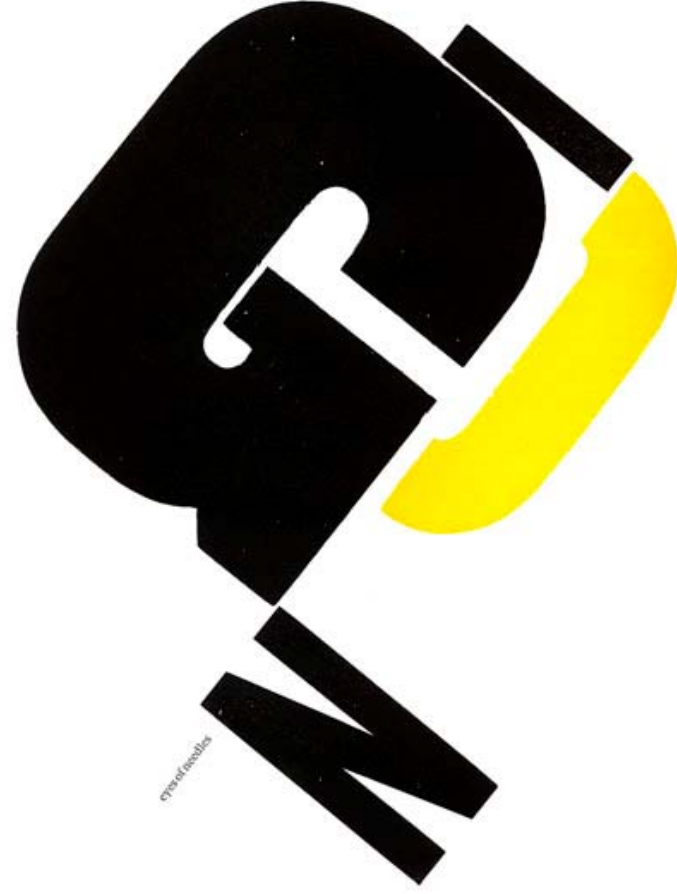
NO
Z
wind whistles

HAIR

plants making love







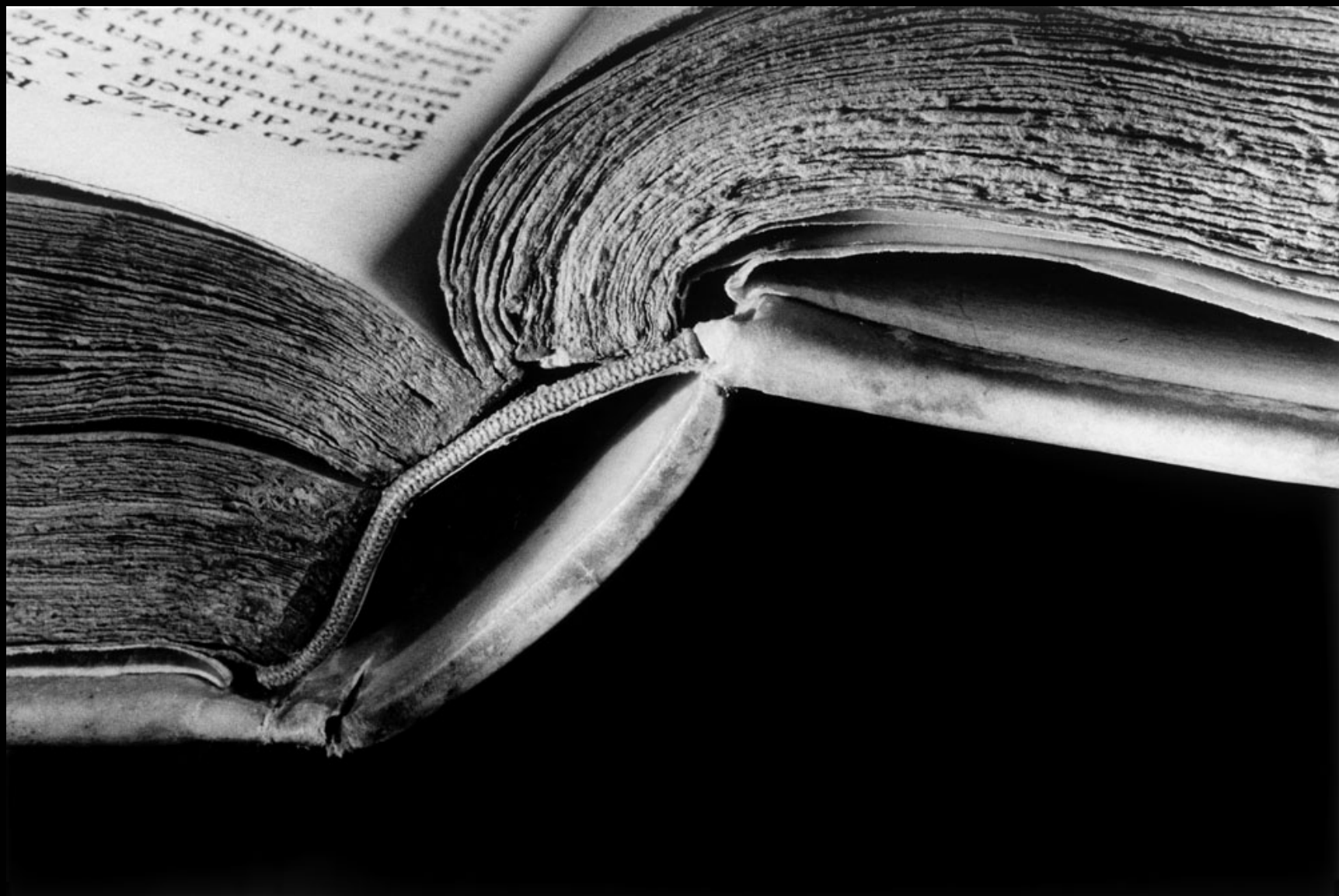
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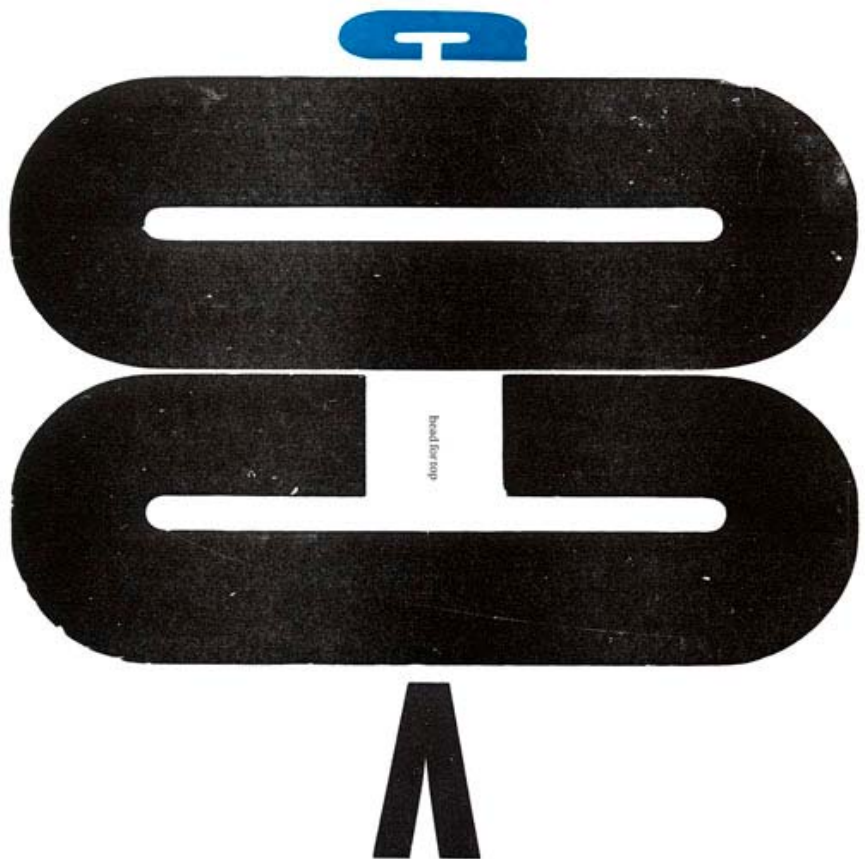
2

NO

brave of a hill





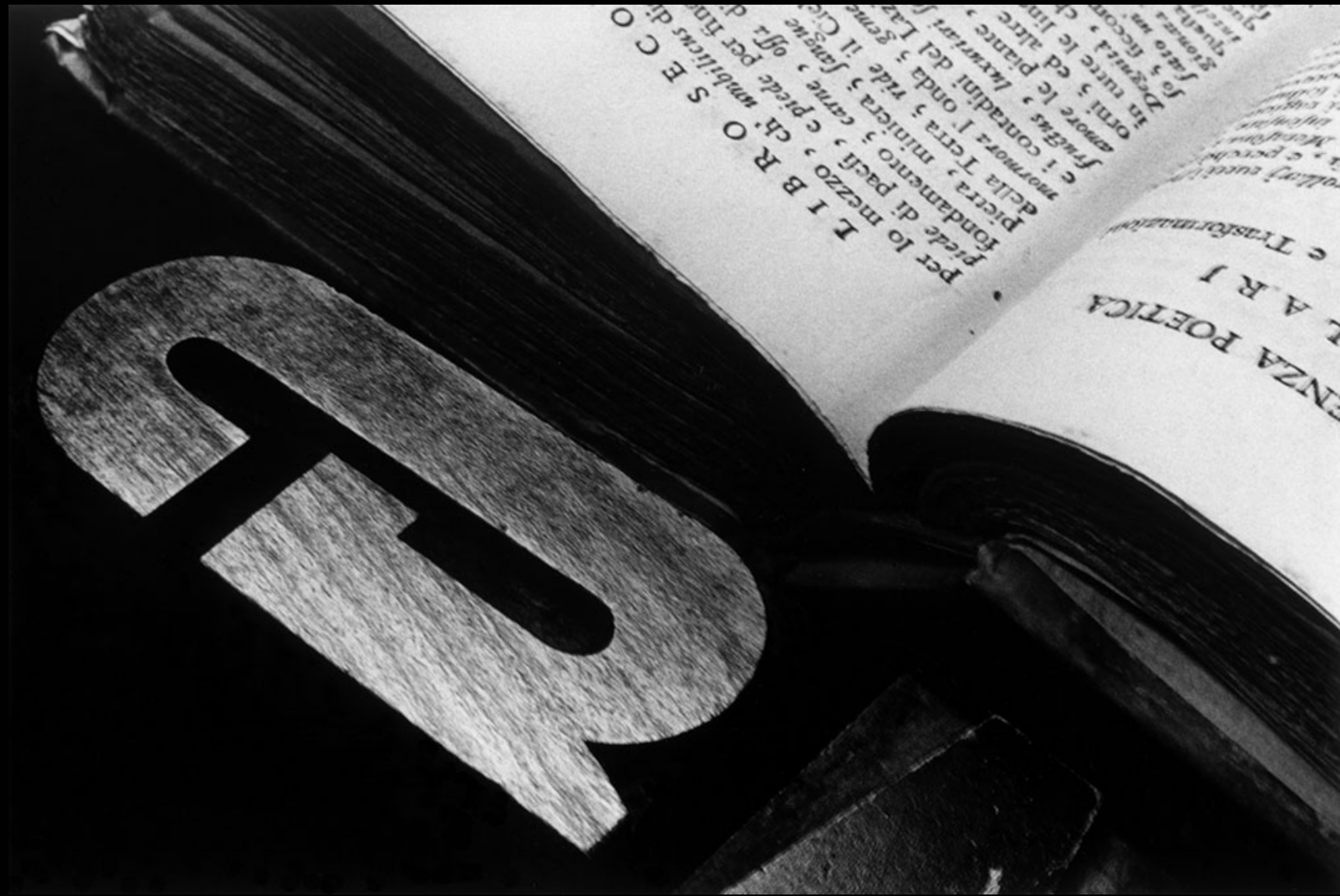


Vico

Scienza Nuova

adsk

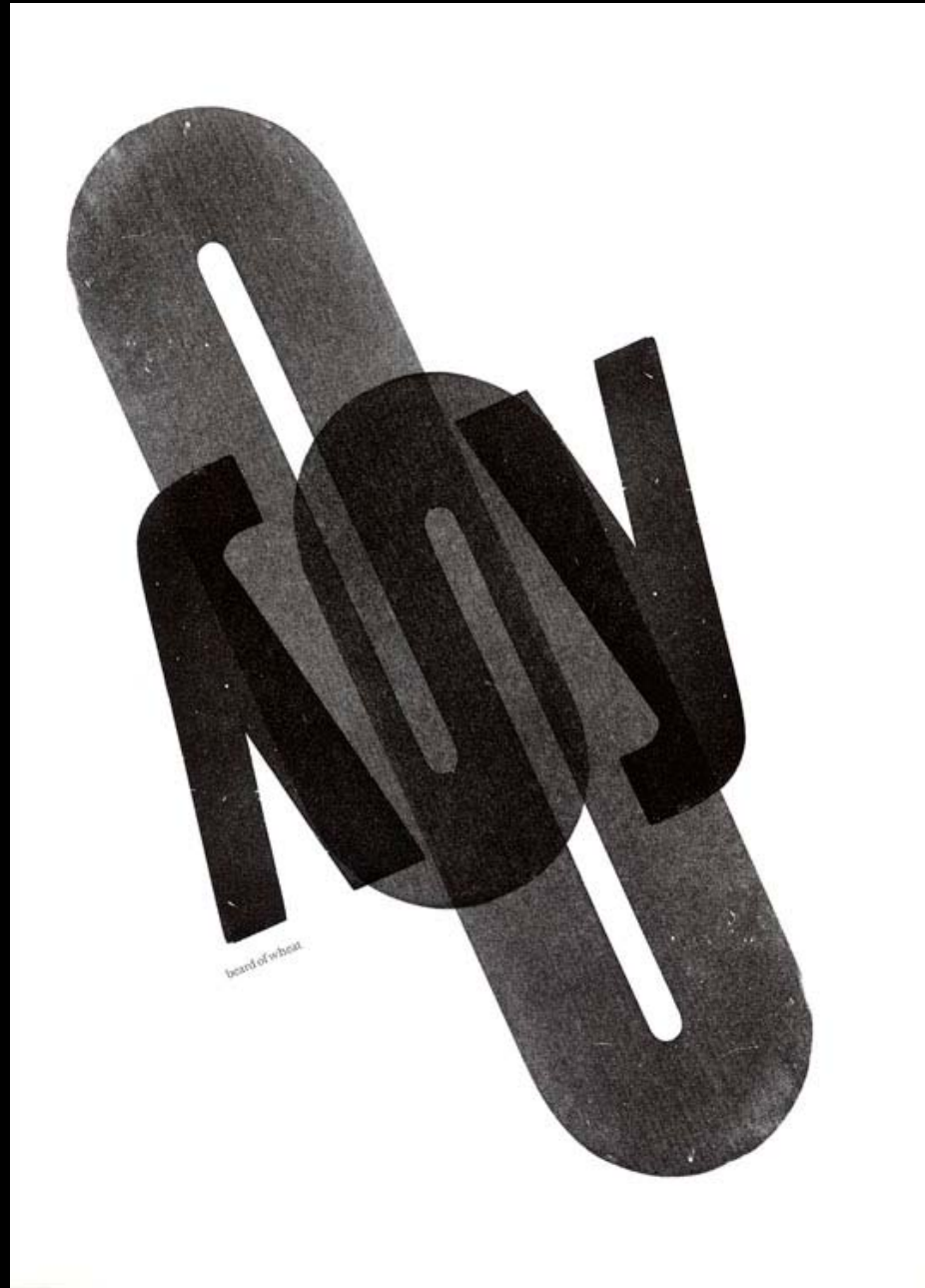
trees weeping



150
a

perla di gioia senza



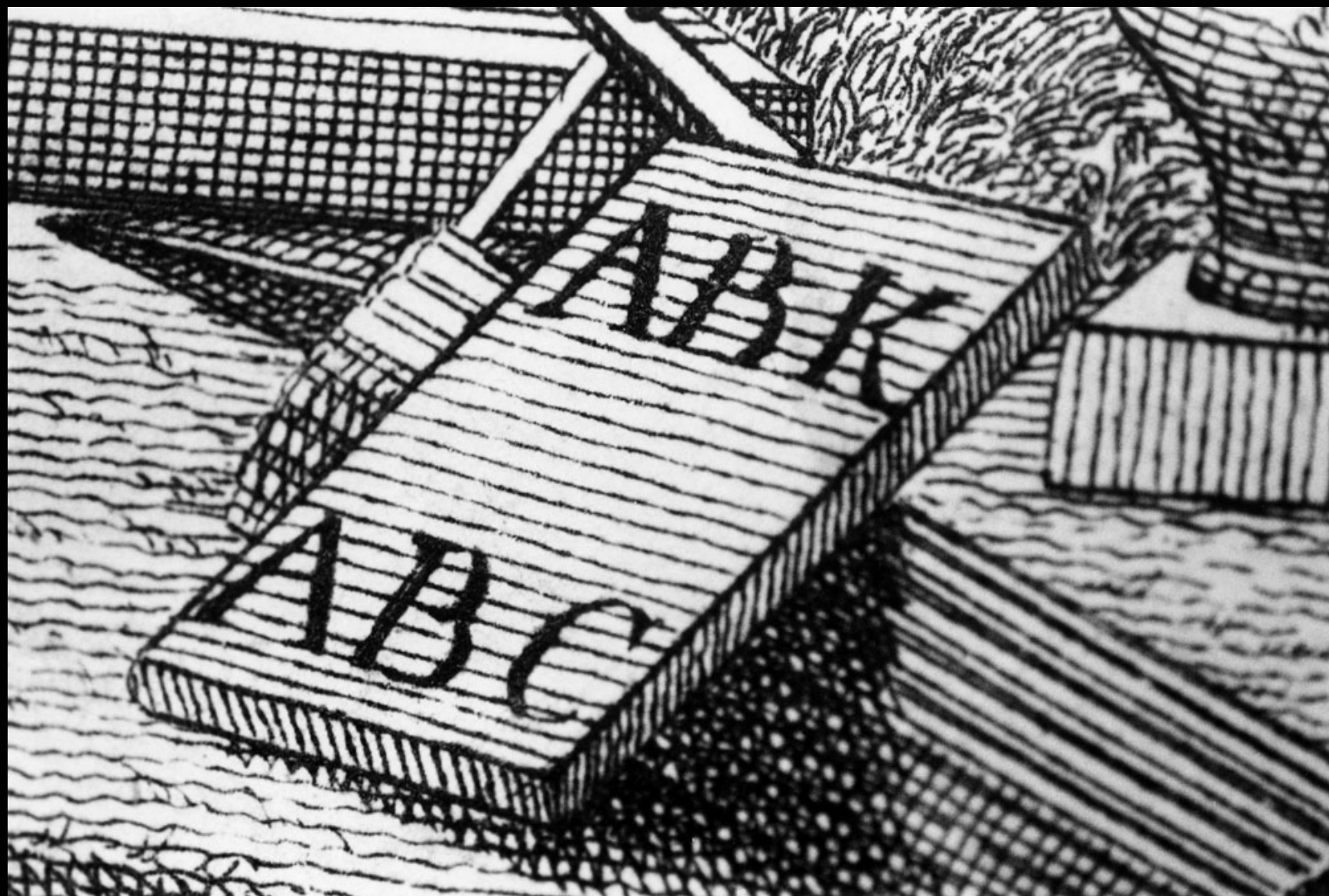


beard of wheat

l'inzorno a' Tropi, *Alcune*
Pietruche.

l'osservazione, che *l'osservazione*
dell' espressioni d' *osservazione*
con *trasparenza* di *osservazione*
degli *umani* *occhi*
per cima e *per*
dietro; *occhi* della *osservazione*
ingredienti della *osservazione*
orlo di vaso, e *osservazione*
di serra, di *osservazione*
di mare; *fante* e *osservazione*
di terra; *braccio* di *osservazione*
seno di mare, *osservazione*

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Aromas of the Divine Liqueur

In the printing arts, whatever the method (typography, collotype, lithography), ink is the medium that transmits the work from the typeface to paper. Great care was taken at the printing works when pigment was combined with varnish of varying densities, depending on seasonal variations and the qualities most suitable to the project at hand. The earliest typographers called this dense mixture "divine liqueur," and the great masters like Aldus and Bodoni personally supervised its preparation. Their black ink, applied onto the type with leather-covered half-moon rollers, still shows an intense and altogether pleasant tone, which fully merits this noble appellation. Even today we can conjure up the pungent and pleasing aroma of virgin turpentine, boiled linseed oil, indigo, essence of calcined resin, and raw linseed oil that this concoction exudes. The instinctive gesture of the bibliophile who sniffs an antiquarian book is by no means an indication of obsession; on the contrary, it is the olfactory divination of subtle details regarding the state of conservation of the volumes and of their histories. It is no mystery that books that have known the humidity of cellars, freezing attics or the darkness of anonymous storage carry from them certain characteristic odors, while those belonging to libraries, loved and well

maintained, give off the pleasant scent of aromatic ground herbs.

Moving along to the end of the 19th century, we see that ink acquired gradations of quality and precise differences in price that indicate the grade of product most suitable for a certain kind of usage. The principal inks used for typography were graded as follows: Extra High Grade Black, High Grade, Very Fine, High Grade Drawing, Fine Drawing, Standard Drawing, High Grade Industrial, Industrial, Standard Industrial, Advertisement, Newspaper and Advertisement, Newspaper.

The cost of the highest grade was 15 times that of the lowest, while among the colored inks carmine was clearly the most expensive: ten times the cost of Extra High Grade Black. These inks, more suitable for use with rollers (as opposed to inkpads, which became obsolete at the beginning of the 19th century), preserved a link to the finest traditions. In addition to other qualities particular to viscosity, the most renowned printing houses attributed great importance to the tonal quality of black ink, which was not absolute, but an intense and lively brown that was incapable of tiring the eyes of the reader. Until the 1960s, inks of exceptional quality from France and especially Germany were still being sold, with grades

such as Black Illustration, Black Hard Paper, Black All Purpose, which were so finely balanced that the printer could leave them on the rollers even for several days without drying them out; once printed, they would dry within several hours. Well known among these brands were Lefranc, Lorilleux, Gleitsmann, Hartman, Hiver, Landholt, Sadolin, (almost all of them still in operation); and also the Italian brands Icificis, Giannetti, Etelia: these continued the tradition which gave birth in Milan in 1816 to the first modern ink manufacturer in our country, Orsenigo.

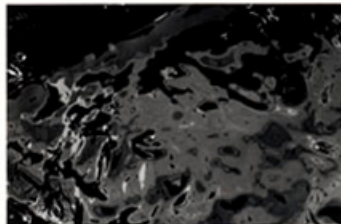
After the 1960s, the overwhelming use of synthetic chemicals, together with the mineral rather than linseed oils required for the rapid drying essential to industrial typography on smooth paper, changed the technical and aesthetic parameters completely, though in the last twenty years many printers have rediscovered the elegance of opaque blacks and by doing so have reconnected themselves, at least in part, to the tradition. For colors as well, industrial standardization has leveled the offerings: the best product costs only a little more than the next one down, and in place of the perfumed China Blue, Nile Green, Deep Red, and Burnt Sienna, we have available to us only the dismal blues, caramelized reds, and

the colors of fire engines or fires, redolent of the horrible odor of acetone.

For sometime now, ink has arrived at the printing works in plastic flagons that are inserted like cartridges; the press itself regulates the quantity required from the inkwell... a far cry from the austere and compact metal canister, emblazoned with a trademark label and sealed with a ribbon, which requires a firm karate chop to open it; the sheet of covering paper with a punched hole so that you can insert a finger to tear it off; that thin layer of oiled onionskin paper beneath it; and finally the ink itself, which you need to spread with a spatula (not a kitchen spatula, but one with a firm handle that won't come off) on a work surface to rouse it from sleep; adding oil of rosemary and a great deal of elbow grease to liquify it for transport to the inkwell, where, in a kind of magma state and spread on rollers, it is transmitted to metal type, taking the form and meaning of words stamped once and forever onto paper.

Enrico Tallone

Translated by James Cunningham
Original text from Colophon, *Quadrimestrale di libri*
L'artista e di bei libri, No. 12, October 2002
Photograph by Dennis Lechner
Handled in K&P Mirrored types for the VICO Collaboration
The Greenwood Press, 2002





Don Ant. Venero S.

Ant. Baldi S.



The Vico Collaboration



Engraving by Domenico Vaccaro
Frontispiece to the 3rd edition, 1744 (actual size)
Printed in Naples by the Stamperia Muziana

"... the central principle which is Vico's ultimate claim to immortality: the principle according to which man can understand himself because, and in the process, of understanding his past – because he is able to reconstruct imaginatively (in Aristotle's phrase) what he did and what he suffered, in hopes, wishes, fears, efforts, his acts and his works, both his own and those of his fellows."

– Isaiah Berlin

New Science

Principles of New Science of
Giambattista Vico

Concerning the Common Nature of Nations

Idea of the Work – Explanation of the Frontispiece
Illustration which Introduces the Work

1 Just as Cebes the Theban once made a TABLET of things mortal so I present here a TABLEAU OF CIVIL INSTITUTIONS.* Before reading my work, you may use this tableau to form an idea of my *New Science*. And after reading it, you will find that this tableau aids your imagination in retaining my work in your memory.

23 The tablet shows only the beginning of alphabets, and lie facing the statue of Homer. For Greek tradition tells us that the Greek letters were not all invented at one time. And we must conclude that at least in Homer's day they had not all been invented, for it has been shown that he left none of his epics in writing. As for the origins of native languages, I shall treat them in greater detail later on.

* From the outset, Vico constantly plays upon the ambivalence of Latinate vocabulary: *tavola* means a table, tablet, or tableau; and *cosa*, 'thing' (like Latin *res*), often means an institution. The so-called Tablet of Cebes is a first-century Greek dialogue in which an allegorical painting about human morality is described and analysed.

Cebes of Thebes, a disciple of Philolaus, the Pythagorean, was present at the death of Socrates (see Plato's *Phaedo*). He wrote a philosophical work, entitled, *Pinax* or *Table*, giving an allegorical picture of human life.

The Greenwood Press – San Francisco
Handset in Méridien types 2003