



The 1967 Morison book – early days

‘Nobody could be more pleased than I shall be when this book is finished off’

WITH the main fascicules printed and issued, if not productive, the focus turned to the origins of the types, and hence towards their source: the Continent. Morison had been in contact with the Plantin-Moretus Museum in Antwerp in 1950, in particular with its curator Dr. L. Voet. Writing to Batey at the time, he observed that ‘we have here a very useful collaborator, who will supply you, as he would none else, with castings of their unique Granjon-Plantin founts, which correspond with your own.’⁹³ This was a task that Carter, who was a practical punch-cutter and type-founder, would indeed soon be despatched to carry out.

Morison liked warm climes in winter. January 1954 saw him staying with Lord Beaverbrook in the Bahamas. Jan van Krimpen received one of his many postcards: ‘Here I think of nothing; not even your notes on Fell about which I remember not one date or detail. These notes [Morison's own] were intended for correction. I know I extended my behind in the direction of H. Carter’s toecap & he will surely place a good kick. Shall be back 11 Feb.’⁹⁴

Another actor now appears on the scene in the shape of Graham Pollard, a man with considerable knowledge of typography and an old friend of Morison. The scope of the book was still undecided: just where should the line be drawn around its coverage and, hence, of the researches? The phrase ‘the Fell types’ is ambiguous. But the waters were to be muddied further by the idea (perhaps suggested by Pollard) that the Fell Book would be part of a larger project still.

On Morison’s return from the Bahamas, he, Batey, Simmons, and Pollard (at that time working at the Board of Trade) met at the British Institute of Management in London (Batey to Morison: ‘It is a pleasant room where they give you a good meal and most of the things you like to drink.’ Batey to Carter: ‘You can guess what we are going to talk about.’)⁹⁵ The drink must have been good and generous: the diners discussed a vast and avowedly ‘impossible’ project, of which *John Fell* would be but a small step. The ground was laid out by Pollard in a file note:

Let us agree.

(i) That the ultimate aim is a complete history of type design in the XVIth and XVIIth centuries, and its commercial distribution by typefoundries.

(ii) That this aim is not attainable in the foreseeable future because of the

vast deal of research yet to be done.

(iii) But it is possible to bring out a volume identifying (and documenting the identification of) the punches and matrixes still existing at the Oxford University Press.

(iv) In so far as it is consistent with the possible project, we should keep in mind the needs of the larger project.

(v) The preliminary steps to the larger project would be

(a) Specimen books of the important type designers; Garamond, Granjon, Le Be, Haultin, and some anonymous characters, such as the man who worked at Basle 1510–25 and the anonymous designer of the type of the 1547 Louvain Bible. Also Christopher Van Dyck and the XVIIth century founders. These specimens would also contain such documents and bibliographical details as can be found.

(b) An account, again printing the document, of the important foundries Luther, Plantin, Enschede, and no doubt others. The OUP volume might be a model for this type of book.

(vi) The smaller project (i.e. the OUP book) involves the following steps.

(a) Casting up, proofing and enumerating all the old punches and matrixes now in existence in Oxford.

(b) Tracing their first appearance in Oxford books.

(c) Discovering how they got to Oxford.

(d) Identifying their cutters and dating their original appearance.

(vii) I do not minimise the labour involved in doing (a), (b), and (c); but it is finite compared with (d) which presupposes that an appreciable part of the work for the impossible project mentioned at the outset has already been accomplished.

(viii) I do not challenge Morison's ability to accomplish (d); but if more pictures of types of known origin, and more original and relevant documents on the subject can be put into print, then Morison's work will be easier and more people will be able to learn to appreciate it critically.

(ix) There are two other related projects in the air:

(a) The English edition of the book about the Enschede foundry; and

(b) The project for a type specimen society, suggested before the war, and since taken up again at Cambridge.

I don't know what has happened about either project.

(x) There is room for some publications to make available the by-products of the research that is necessarily involved in the OUP project; and it is to the advantage both of that project and of typographical scholarship in general that they should be made available as soon as possible.

(xi) One such publication occurred to me when I saw the photographs of the Le Be specimens at Antwerp. It should not be impossible to produce a book giving pictures of all of the Le Be specimens at Antwerp and Paris plus

any documents and details known about his career. If Mr. Harry Carter (for the Romans and italics [sic]) and Mr. Simmons (for the exotics) can provide any notes on the earliest appearance of these types, so much the better. But a short account of Le Be's career *and* good pictures of the type he is known to have cut, would be a very useful tool for all students of typography.

Graham Pollard.

25/2/54⁹⁶

Writing immediately after the meeting, Carter thanked Batey for the 'splendid entertainment', noted that he had a passport, and confirmed that he was ready to go.⁹⁷

Carter and Simmons now found themselves furthering their research in the libraries and institutions of Europe. Matters were not helped by the fact that there were still stringent foreign currency restrictions at the time, and Batey found some of his time occupied arranging the appropriate currency for Carter and Morison's visit to Antwerp that March through the Bank of England, who, in defence of the nation's economy, reduced the requested allowance of £7. 10s. 0d to £7 a day.⁹⁸ Carter's task was, in particular, to make smoke-proofs of the Museum's holding of sixteenth-century types. This would allow more detailed comparison of the Plantin-Moretus types as represented by their punches with the types that could be cast from O.U.P.'s matrices. Dr. C. J. Danby at the Oxford Physical Chemistry Laboratory was approached for help and sent Batey a formula for a gelatine preparation to be used to coat paper to be used in taking smoke-proofs of the Fell punches. A further analysis was to be a comparison of the metals of the Plantin-Moretus materials and to that end he also put Batey in touch with Dr. E. T. Hall at the Clarendon Laboratory, noting:

The problem of detecting subtle differences in the metals of the punches and matrices will be difficult as it is clearly essential to avoid damaging them – for example by the removal of samples for chemical analysis. However I think it is possible that an entirely new method of analysis depending on the use of X-ray spectra which has recently been developed in the Clarendon Laboratory may be of use. This process does not cause any damage to the specimen and has been used for the study of coins and other metal objects from the Ashmolean Museum. The work has been done by Dr. E. T. Hall. . . . I am sure he would be delighted to help if his method is, in fact, suitable for your metals. . . .⁹⁹

Dr. Hall was indeed asked to provide an analysis but not until that November, when he received a most valuable cargo of 104 punches and about eighty matrices, plus nine of the Great Primer Greek Matrices. In an attached note Simmons wrote that Hall was 'not unsanguine of success.'¹⁰⁰

Meanwhile, getting help from the Plantin-Moretus Museum and its staff regarding their punches was to be vital, and Batey had earlier smoothed the way and received a positive note from Voet: 'I can completely agree with your prospect and will give any help possible. I'll try to collaborate personally as much as possible.'¹⁰¹ Another of Morison's concerns was to secure a new translation of all the relevant correspondence

at the Museum and he believed that the work could only be done by a Belgian scholar, on the spot and under the direction of Voet. Moreover, that person would have to be paid in hard currency. Morison promised to write to engage the goodwill of Voet¹⁰² who promptly found a Miss M. Wartel, a palaeographer who could do the work. (In May 1954 she became Mrs van Dessel-Wartel.)

Carter's task at the Museum proved to be more than was possible in his allotted time (and budget), as he reported to Batey:

Morison and I have made a beginning. I can do a certain amount in a week, and I shall not go to Paris; but there is no denying that the task is very big. Morison has charged me with supervising Miss Wartel and making smoke-proofs of as many 16th century types as I can. Conditions are very pleasant and everyone is most helpful. Harry.¹⁰³

Morison had concentrated on the flowers while in Antwerp, and returned with proofs, which he sent to Batey, 'for the purpose of comparing them with yours, and discovering which are identical' asking that they be 'arranged somewhat in the manner of the pamphlet on the flowers which you did last autumn.'¹⁰⁴

With Carter and Morison in Antwerp, arrangements were made for Simmons to tour sites that would help him with his work. In particular, in March Batey arranged with the Director of the Haas'sche Schriftgiesserei AG in Münchenstein, Basel for Simmons to visit on the 25th 'to examine type specimens and actual founders' materials of the XVIIth and XVIIIth centuries which might throw light on developments at Oxford during that period.'¹⁰⁵ Simmons headed off with six copies of Batey's little Fell book in his luggage for the various libraries on his itinerary. By the middle of April, he was back and could report on his tour of Switzerland, to Haas in Basel, the Swiss National Library in Berne and the Archives d'Etat in Geneva: 'although the visit did not produce any epoch-making discoveries, I feel that the contact made and the information gained about possibilities in Switzerland fully justified the excursion.'¹⁰⁶

The previous year's work on the first three fascicules was now proving a firm basis for Carter's work in particular: in May 1954 an 'Interim Report on Fell Type research in the form of notes on the three Pamphlets issued in 1953'¹⁰⁷ left Carter's hand. The notes updated the numbered items in the fascicules for the Latin and Vernacular, Greek, Flowers, and Music, noting observations of early sightings of the Fell types in 16th and 17th century books from Oxford and the Continent, Plantin and Elsevier specimens, etc. ('11a. Used in the Book of Common Prayer, Oxford, 1675, complete with sh. '); identifications of Fell types with continental types (e.g. spotting type 9 as a remodelled 16th century face with 17th century Dutch capitals, '9a. Identifiable with the Garamonde Cursive of Plantin's folio specimen'); and a reappraisal of the matrices and punches ('10. I can only find 6 punches (e u w y sh S)').

Through the middle of 1954, discussions rumbled on as to whether and how the scope of the book should be limited. Carter's own note of a meeting between Batey, Morison, Simmons and himself shows one aspect – the place of non-Fell material –

becoming a serious point of contention within the team:

The discussion turned on the need for including in the book some account of ancient typographical material in the possession of the Press which cannot be attributed to the initiative of Dr. Fell, either as part of the volume or as a supplementary volume.

Morison was opposed to the admission to the volume he is editing of any material not relating to types acquired by Fell or acquired whilst he was Delegate. Simmons and Carter thought it unsatisfactory to try to exclude other ancient material and perhaps impossible to distinguish it from Fell material.

Morison was willing to agree to the point being argued before an umpire, perhaps the Secretary to the Delegates.¹⁰⁸

Simmons also recorded the meeting in a file note at the Press:

The object of the meeting was to obtain a clarification of SM's views (a) on the scope of any Fell Volume (and especially on the place – if any – non-Fell materials are to be accorded in it); and (b) on the treatment to be given to the exotics (most of which are non-Fell).

(a) *Scope*.

SM is concerned with a 'Fell volume', but his definition of Fell is a catholic one, including – as he agrees it might be made to include – all materials traditionally known as 'Fell'. Thus all the materials which appear in the seventeenth-century specimens are admissible, though those which later scholarship has shown to have been mistakenly credited to Fell's generosity might in the published volume be segregated from the true Fell.

(b) *Exotics*.

JSGS's work on Fasc.IV – the Exotics – should be pressed forward as rapidly as possible. The copy should be ready for the Press by the beginning of October 1954. When this is done the full nature of the final work should be much clearer.

SM is very grateful to the Printer for the reinforcement of the research side provided by the practically full-time work of HGC, and hopes to be kept posted with results – as does

J.S.G.S.¹⁰⁹

Morison made his disinclination to deal with non-Fell material evident in a letter to Batey:

Quite an agreeable interruption this morning of my work on *Fell* (as I continue to think of it) when the post man brought the copy No 3 of *A Chronological List of Oxford Books 1681-1713* [the result of Simmons's work on Madan's notes]. A most useful 'symmonsianum', pertinent to Fell; and the list of Bibles will serve other researches. All gratitude to you & the Simmonses [the typing had been done by Simmons's wife]. I proceed with the task, trampling down (I hope) every temptation – and they are strong

in their impact and seduction – not to limit it to its true dimensions. I so often wish I could conduct a full scale enquiry into the whole range of romans, italics, greeks & flowers cut in the 16th century. I hope I've overcome the desire to index every type of the period and to limit myself to those got to Oxford & Fell. This is what I'm at the moment doing, but in the doing I have to compare them with anything at all similar to be found elsewhere at a date earlier than Fell, earlier than Plantin, earlier than Luther or Egenolff.¹¹⁰

And Batey had his concerns on the same day, writing to Carter requesting a discussion with Batey and Simmons to discuss:

... the present state of research into the history of the Fell types, the programme for further research and the agenda for a meeting with Stanley Morison to get his views on the subject.

Particular notes that I am anxious to discuss are:

1. The limits of the work being done at the Plantin Museum in indexing and transcribing archives and whether we can justify the classification and ascription of the purchase of the punches and matrixes in the Museum at the expense of the University by planning to print an annotated catalogue of them or in some other way.

2. The answer to be given to Dr. Voet's request that we would collaborate with Professor Ray Nash in classifying the Plantin punches and matrixes.

3. Whether to search the Municipal Archives and University MS. collection at Leiden for type-founding history.

4. Whether to search the records of the Dutch East India Company at The Hague for contracts with Pieter Walbergen in 1670–72 and for the type-founding at Batavia at that time.¹¹¹

Replying to Morison's letter the next day he pronounced himself 'pleased to know of your progress and of your commendable self-discipline in the interests of the Fell project.' He also wanted to discuss plans for Carter to visit the Low Countries. He PS'ed that he wanted to bring Roberts into the discussion but Norrington was still 'upstairs'.¹¹² (Roberts was about to take over from Norrington as Secretary to the Delegates.) Morison however was about to leave for one of his visits to Cap d'Ail, near Nice, as a guest of Lord Beaverbrook (whom he had first met in 1948 on the *Queen Mary*), and wrote that he would 'put in the necessary time towards a sufficiently thorough examination of the books of Robert Estienne. If there is anything in my theory that the Fell pica roman, the Fell long primer, and possibly the brevier, were cut by Garamond, I should expect to find them. I do not expect to stop work on this job until the end of the year at the earliest.'¹¹³

Carter tackled two of Batey's concerns and was shortly able to report to him that Plantin-Moretus had agreed both to stop van Dessel's transcription at the end of July and that it would cost too much for Carter to work with Nash at the Plantin Museum

at the identification and classification of Plantin's punches and matrices, whilst Carter had hinted to them that the Press might offer to do the work in Oxford if the materials were shipped over.¹¹⁴

A meeting of the full team was finally held in late July. With Secretary Roberts present, presumably as 'umpire', decisions were reached, as Carter recorded in his meticulous fashion:

A Summary of Discussions between Stanley Morison, C. H. Roberts, you [Batey], Simmons and H.G.C. about the Fell book, 29–30 July, 1954

Content of the book

1. Agreed that the book should be written so as to interest historians of art as well as librarians and typographers.

2. The scope of the book should be limited to the material listed in the Schedule to the Oxford Specimen of 1693 and such other printing material as has mistakenly been supposed to have been given by Fell to the University. That the life of Fell should be adequately treated in the book.

3. The items of the 1693 Schedule should be illustrated by means of photographs.

4. The Fell types should be shown by means of synopses of all the sorts whatsoever and of specimen settings of liturgical works making use of the accented sorts in Latin (Fr. Van Dijck to be consulted about the choice of texts). Music and flowers to be included. Smoke-impressions from punches are not wanted for reproduction.

5. That the specimens should be followed by notes of a technical kind on the present condition of punches, matrixes and type.

6. Fell's list, dated 6 September 1672, of the matrixes and letters bought in Holland should be reproduced, (and some other document of which we have a framed photograph.)

7. That a dedication, in Latin, should be entrusted to some competent hand.

8. *Format*

In form the book should be Crown folio set in Fell English restored to the condition in which Fell bought it with shoulder notes in Long Primer and with footnotes and page-headings.

9. There should be reproductions of portraits of Fell, Marshall, Yate, Williamson and Jenkins, the first as a frontispiece in colour. A new photograph to be made of Vandyck's portrait of Fell.

10. A suitable paper should be produced, if possible at Wolvercote, opaque and very durable. Some copies should be on hand-made paper.

11. *Editorial assistance*

The matrixes at the Plantin-Moretus Musenmat, Antwerp should be thoroughly examined to see how many duplicate those bought by Fell. A list of Roman, Italic and Greek matrixes of the 16th century and of exotic

matrixes of the 16th and 17th centuries should be made and impressions or type from these faces should be brought home. That as much time should be spent there as is necessary to finish this work.

12. Complete examples of all the type at the Plantin Museum should be collected and brought home. A compositor may, if necessary, be hired for this work.

13. That I (H.G.C.) must go and do this work at Antwerp as soon as possible.

14. The set of the periodical *Het Boek* at the Plantin Museum should be searched for all relevant information.

15. No limit can yet be set to the engagement of Mme. Van Dessel at Antwerp. [... but hasn't it previously been agreed that she would not be extended?]

16. Work in Antwerp will be only such as may serve the purposes of the Fell book and will have no wider aim. You will write to Dr. Voet, the Curator, to make this clear and ask his permission for the visit.

17. These pieces are needed by Morison:

(a) 12 collotype facsimiles of the 1592 type specimen by Berner, patched up, cleaned and restored with the aid of the specimen of 1622.

(b) A photograph of the 1670 specimen of Greek types of the Luther Foundry.

(c) The postscript and foreword of the projected new edition of Enschedes [sic] *Les Fonderies, &c.*

18. Biographical details about Fell should be sought from an interested person at Christ Church. Failing such, to be compiled from the D.N.B. and other printed sources.

19. Letters to or from Thos. Marshall at the B.M. be investigated for references to Moxon.

20. *Time-schedule*

Copy shall be ready by 1 January 1955 with a view to publication six months later.

21. *Projected volumes*

In addition to the volume by Simmons on exotic types, now in preparation, there is room for volumes, companions to the Fell, on the benefactions of Laud and Saville. It, or they, should rather be published by the Press than by a society. Material collected from the Plantin Museum might be the subject of another volume to be published here.¹¹⁵

Some key decisions had been made. In particular, Morison's goal of restricting the scope, in particular to types that were associated with Fell, seemed to have held sway, but with the promise for dissenters of 'projected volumes' that would cover the other materials. The book was to be set and printed in Fell, the English and Long Primer. And work at the Plantin-Moretus was to be more closely focused.

In the September, Carter was back in Antwerp, casting sorts, a laborious business and one that raised questions about the results:

Dear Charles

Things are going fairly well here. I spent the first day talking, and the second and third making a list of all the matrices. I started casting yesterday, and have made specimen letters of three founts. The Roman founts are very big – about 150 sorts; and one of those takes me a day. There are various difficulties: the matrices are full of dust, so I have to brush them out, and generally have to cast three or four types before I get a decent face. My moulds needed a lot of adjusting for Plantin's matrices. I got a pig of Monotype metal from a printer.

I shall try to cast the Roman founts up to and including Pica and a few Italics and exotics and Hebrews. How much I can do will depend on how the money lasts. So far I have spent £25. This is quite a modest hotel, but a room and breakfast costs 25s. with taxes, and a square meal without drinks 18s. I may have to find a cheaper place.

Voet is very amiable. He is going to take me for an expedition in his car tomorrow (Sunday). He has a bad reputation as a driver. . . . I am not sure whether I had better bring my new-cast type to Oxford to be dressed and proofed, or whether to get that done here. They wont print until the feet have been dressed, and I have no apparatus for dressing and dont want to spend time on it. However, Voet wants me to leave the type with him, if I can . . . ¹¹⁶

Batey replied that he preferred Carter to get the types back to Oxford and then return them to Voet subsequently.¹¹⁷ Morison had also heard from Carter and sounded a note of future triumph:

. . . I have a card from H. Carter at Antwerp. I rejoice that he is at work completing the final stage of this vitally important enquiry. It is an infinite service to the history of the art that he should be busy on it. I don't think anybody else could or would have done this unspectacular bit of drudgery. I speak before seeing proofs in print but I am inclined to say that the Fell job as a whole, will turn out to be the greatest contribution to the history of the art since Proctor & Haebler got to work on the Incunabula. Nobody will ever be sufficiently grateful to you and the Press for all that this means, because nobody, hardly, will really *understand* all that this means.¹¹⁸

Carter was working in Antwerp under considerable pressure, both financial and personal:

. . . I have cast specimen letters of 15 sets of matrices, and there are 30 more that ought to be done, besides about 8 sets of Hebrew that I think John Simmons would like me to do. It will not be possible to cast them all; but I shall try to cast a few letters of them all.

Voet is anxious for us to cast founts for him. He has got approval from

the Burgomaster in principle, but will have to ask you for a price before getting final approval. I believe the matrices are good enough to go on the casting machines. They are much better than our Fell matrices. So it would not be a very big job. . . . Voet has promised me £15 from the City as a contribution to the work I am doing. I hope it will materialise. If so, it can be paid to the Press. I don't think I can prolong my stay beyond 3 weeks without upsetting my wife.

I performed for the Belgian television. They put it in last Saturday's programme of events of the week. It took about two minutes. But it was unpaid!

I have written to Morison, telling him what I have done and hope to do. If he wants me to stay longer and do a more thorough job, he must square my wife!¹¹⁹

Casting from the Plantin-Moretus matrices and making the smoke-proofs was proving a time-consuming business and Morison was not certain that it was effort spent as well as it might be. He sent Carter a reprieve: ' . . . we think you should come home and talk to us'¹²⁰ once the money has run out, adding that he thought the work would help with certain points that 'are very important, and though I don't think they are all strictly relevant to the Fell book, they do affect the phrasing of quite a number of paragraphs I have already drafted.' Carter arrived back in Oxford ahead of the sorts that he had cast, and wrote to Morison:

I got back here last Thursday, and am waiting for the specimen letters to arrive from Antwerp. Voet is anxious that they should all be returned to the Museum as soon as we have made proofs of them. The feet will have to be dressed, and I am not sure how much difficulty there may be in proofing, due to variety in the depth of striking. However, they are coming to the right shop.

I just finished the immediate task of casting representative letters upper and lower and small caps, but not accents or figures, of types apparently Roman or Italic, Hebrew or exotic from pica downwards, and all the flowers I could find. They are cast in a pica mould except some Hebrews, exotics and flowers done in a Great Primer mould. I could not stop to regulate alignment or set. On the whole I think I got very good casts, once I had learned how to wash out the matrices.

Generally the types seem to be of the 16th Century with a few additions of the early 17th and some four of the 18th. The sets of matrices probably furnish all the types shown in Plantin's specimens, but there are two or more sets for each body. I rather think Plantin began work largely equipped by Guyot, Hautin and Garamond; then he got a great many types from Granjon, and finally had a lot more by Du Tour or from Du Tour's collection which included several by Ameet Tavernier. For many of the small bodies there are types of each of the three periods.

It is clear to me that from Rooses' time onwards the Museum has not had any types cast (unless perhaps one or two of the biggest bodies), and the printing done by the Museum in Rooses' time and since has been in types found in the cases, some of which must be very old.

So from Rooses' work one gets an impression that the types of the Plantin Museum are more modern than they really are. One instance is the St. Augustin on which Mono[type]. Plantin is based. There seem to be no matrices for that.

I should much like to cast specimen letter of the bigger types. The reason for doing the smaller ones was that I thought they would be helpful for the Fell enquiry. I have listed all the matrices as well as I could by looking at them and measuring the faces. But I could see that there are matrices for types attributable to Guyot, Hautin and Tavernier. Since some were probably used for Shakespeare's quartos and first folio, I am sure they would interest the learned.

Voet wants the work to go on. He asks me to write a report on what I have done and what I think ought to be done. This American friend [presumably Ray Nash] being out of the picture, he would like me to complete a catalogue raisonne of punches, matrices and type with a foreword by him. He thinks some funds could be got from the City, once my preliminary report had been studied there. But it is likely enough that the Antwerp contribution would only be a small one in relation to the considerable cost of the work.

The Printer has gone abroad, but will be back next Saturday. I hope we can have a talk soon afterward.¹²¹

Another piece of groundwork that needed to be done was the preparation of a biography of Fell, something that none of the other participants was really placed to do. In October 1954, Batey approached the Rev. Canon Claude Jenkins at Fell's college, Christ Church, asking if he could suggest someone who had done any recent work in the University on Fell that might help with a biography that Morison would like for the Introduction.¹²² Jenkins replied suggesting that their Librarian, Mr. Bill, who was working at the Bodleian, would be ideal, adding a tart note that 'in view of the way in which the Press is accustomed to treat those who have business relations with it I feel bound to ask that I think he should be paid properly for the work that he undertakes . . . I see no reason why he should give months of unremunerated work for the glorification of the Press.'¹²³ Taking the hint, Batey approached Bill, noting 'I should make it clear that we are prepared to pay a proper fee for any help you can give us.'¹²⁴ A couple of weeks later Simmons met Bill to discuss the task and terms: Bill was to write a biography of Fell with special emphasis on printing and scholarly activities, and with a stress on unpublished information, 1 January 1951 being the tentative delivery date, Bill to receive between twenty-five and fifty guineas depending on the time involved,¹²⁵ and the following day Batey wrote confirming the

contract with Bill.¹²⁶

Simmons was also at work on his *Medulla cordis*, and in October 1954 he had completed ‘A tentative chronological conspectus of the ancient printing materials of the University Press, Oxford to the year 1713’,¹²⁷ a massive amount of work that cross-referenced Hart’s *Century*, the ‘Morison No.’ of each item, the numbers of punches and matrices, and the existing authority for attribution and remarks. The scale of the task can be seen from the approximate numbers involved: 700 punches and 1,400 matrices for the University Press before 1670, 33 punches and 571 matrices in 1670, 64 punches and 2000 matrices for Fell & Co. before September 1672, a further 970 punches and 1,100 matrices up to 1691, 70 punches and 140 matrices from the Junius bequest, and a final 770 punches and 940 matrices for the period between 1692 and 1713. A grand total of around 2,600 punches and 6,150 matrices.

In October 1954, Morison began again to worry again about what was inside and what was outside the scope of the book: his understanding was clear, but Carter and Simmons had continued work at the fringes. Morison asked Batey to arrange a meeting of the team, suggesting that before they all met again Carter and Simmons should draw up the order of material so that it could be put alongside his own suggestion.¹²⁸ Writing to Morison, Batey minuted their meeting over dinner:

My dear Morison,

FELL TYPE BOOK

The Oxford party has noted the range of our discussion on Wednesday evening, and our interim decisions, in the following paragraphs.

In the section dealing with the design of the types and their relation to writing, Greek would be put before Roman and other types.

You said you would supply copy for a specimen page in a few days’ time. We have in mind a crown folio set in Fell English with shoulder notes. The type to be restored to the condition it was during Fell’s life-time.^[129]

You estimated the bulk of the book in the format recommended at 450 or 500 pages, and said you did not mind if it had to be bound as two volumes.

As to paper: it was agreed that this should be made at Wolvercote with some rag-content and specially watermarked. A hundred copies should be printed on h[and]/m[ade] paper.

You thought the edition should be at least 1,000 and that 1,500 would not be an unreasonable number.

You were agreeable to the inclusion of John Simmons’s opus on exotic types at Oxford as an appendix.

The J[ohn].S[immons]. fascicule on Hebrew and exotic types was mentioned and the author agreed that it ought to be done soon.

It was agreed that a fifth fascicule should be prepared by H[arry]. G. C[arter]. to catch such ancient typographical material at the Press as came outside the terms of reference of S[tanley].M[orison]. and J.S.

That the help of Mr. Bill of Bodley should be sought for research in the