

## The Fascinating Dimension Of A Book And The Art Of Typography

An Exhibition: May 16, 2002 – June 1, 2002

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Every attempt at an exhibition of this kind presumes a provocation, a game of imagination in order to expose, to present from a different perspective that what we are so familiar with: the book. When it receives extra emphasis by a special feature, then the attraction becomes irresistible. The form of the book raises interest and curiosity, provokes amazement and creates sensation.

The Lilliputian editions kept in the Special Collection stock of the “Lucian Blaga” Central University Library have always aroused the interest and enthusiasm of the visitors. This was the fact that motivated us to put on an exhibition that would make them accessible to the public in general, and not only to the specific users of the library.

Within our stock of rare books Lilliputian editions are a special category, represented by 125 titles. Printed par excellence in order to emphasize the art of typography, small bibliophile books have been part of public and private book collections for a long time. Due to their peculiar form, given by their small size (even as small as 18 mm), they also influenced collective mentality, as they were considered real amulets or talismans. Their possessors wore them around their neck almost as medals, with the hope of being protected from diseases, curses, or spells.

Thematically, the exhibition was structured around seven domains, of which we mention: literature<sup>1</sup>, religion<sup>2</sup>, history<sup>1</sup>, art of typography<sup>2</sup>, technical science<sup>3</sup>, and spare time<sup>4</sup>.

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<sup>1</sup> M. Eminescu, *Lucașfârul* (The evening-star), Bucharest: H. Fischer-Galați, 1933; T. Arghezi, *Poezii* (Poems), Bucharest: H. Fischer-Galați, 1934; I.L. Caragiale, *Versuri* (Poems), Bucharest: H. Fischer-Galați, 1935; L. Blaga, *Poemele luminii* (The poems of light), Iași: Editura Junimea, 1995; G. Coșbuc, *Nunta Zamferei* (Zamfira's wedding), Iași: Cermi, 1999; *Cinderella or the Glass Slipper*, Harleston, Published by Tobar Ltd., s.a.

<sup>2</sup> *Paroissien*, Dijon: Antoine Maitre, 1870; *The Holy Bible*, Glasgow and London: David Bryce, 1896; *Aur curat: cuvinte din Sfânta Scriptură* (Pure gold: words from the Holy Scripture), Dillenburg: Gute Botschaft Verlag, 1988; *Coran*

The Lilliputian editions were chronologically organized, and placed near printings of an ordinary size, so that their dimensions would be even more striking by the antonymic game of the image.

The top attraction of the exhibition was the edition of Galileo Galilei's *Madama Cristina di Lorena*, printed in Padova, in 1836, the size of which is only 1.8 cm.

### Memorable Cluj. Images Of The City

The idea of organizing such an exhibition was given birth to a while ago, as the result of following the dynamics in the change of the city, which inherently led to the change of the civic space. Thus, in place of old buildings new ones were constructed, streets were renamed with new or previous names, and some monuments were substituted with others.

On the basis of the documents specific to the collections of the Special Collection department (maps, engravings, and in the first place illustrated post cards), we tried to "X-ray" the images of Cluj as they unrolled throughout several centuries: from the medieval *burg* to the contemporary city.

From a thematic perspective the exhibition was structured upon four large segments. First, we tried to reconstruct the image of the medieval town (16<sup>th</sup> through 18<sup>th</sup> centuries)<sup>5</sup>, then to illustrate the

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(The Quran), s.l., s.a.

<sup>1</sup> *Convenția încheiată la Paris la 19 August 1858* (The convention signed in Paris, on August 19, 1858), Bucharest: C.A.Rosetti, 1859; Zrinyi Miklós, *Tábori kis tracta* (A military treatise), Budapest: Zrinyi Katonai Kiadó, 1973.

<sup>2</sup> Janka Gyula, *Miniatűr könyvek bibliográfiája 1945-1970* (A bibliography of miniature books), Budapest: Szépirodalmi Könyvkiadó, 1972; Tevan Andor, *A könyv évezredek útja* (The millennial voyage of the book), Budapest: Gondolat, 1973.

<sup>3</sup> *Eötvös torziós inga* (The Eötvös torsion balance), Budapest, 1983; *Eisenbahnen*, s.n., 1998.

<sup>4</sup> *Pados*, Athens: Koan, 1997; Diane K. Stevenson, *The Art of the Cigar*, Kansas City: Ariel Books, s.a.

<sup>5</sup> *Pannoniae Historia Chronologica*, Frankfurt am Main, 1596; J. Blaeu, G. Blaeu, *Theatrum orbis Terrarum sive novus atlas*, Amsterdam, 1635; *Transylvania. Sibenburgen.*, Amsterdam, 1636; *Dacia*, Nuremberg, 1666; G. Kreckwitz, *Totius Principatus Transylvaniae*, Nuremberg and Frankfurt, 1688; I. B. Homann, *Atlas Novus*, Nuremberg, 1737.

dynamics of topographical extension, obtained with the help of maps<sup>1</sup> from the end of the 19<sup>th</sup> century until nowadays.

A special place in the organization of the exhibition was given to the reconstruction of the image of the streets of Cluj as they looked like at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> century, and how they look today. Using the effect of contrasting colors, we presented the town in the period between the two World Wars<sup>4</sup> through polychromatic images, then in the communist period through black and white illustrations<sup>5</sup>, to come back again to the touch of colors.

Another framework was reserved for the images which represent town institutions: the Mayor's and the Prefect's Office<sup>6</sup>, the church<sup>7</sup>, or cultural<sup>8</sup> and educational<sup>9</sup> institutions; finally, we finished at places where the people of Cluj spent their spare time<sup>10</sup>.

The exhibition proved to be an ambitious attempt of the reconstruction of the image of a veritable "chronicle" of Cluj by means of a discourse created by the memory of visual records.

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<sup>1</sup> O. Buzea, *Clujul: 1919-1939*, Cluj, 1939; *Harta oraşului Cluj* (The map of the town of Cluj), Cluj, 1923; *Harta oraşului Cluj* (The map of the town of Cluj), Cluj, 1929; *Harta oraşului Cluj* (The map of the town of Cluj), Cluj, 1957; *Harta turistică a oraşului Cluj* (The tourist map of the town of Cluj), Cluj, 2002.

<sup>2</sup> Veress F., *Kolozsvár képekben* (Cluj in images). vol. 1-2, Kolozsvár, 1859.

<sup>3</sup> *Kolozsvár Szent Királyi város térképe* (The map of the Holy Royal Town of Cluj), Cluj, the end of the 19<sup>th</sup>-beginning of the 20<sup>th</sup> century.

<sup>4</sup> *The Union Square*, Gherla, 1925.

<sup>5</sup> *The I.V. Pavlov Street*, Bucharest, s.a.

<sup>6</sup> *The Chamber of Trade and Industry*, Budapest, 1914-1918.

<sup>7</sup> *The Orthodox Cathedral*, Cluj, 1940; *St. Michael's church*, Cluj, 1940; *Franciscan church*, Cluj, s.a.; *The Calvinist church*, Cluj, 1938.

<sup>8</sup> *The University Library*, Gherla, 1925.

<sup>9</sup> *The University*, Gherla, 1925.

<sup>10</sup> *The kiosk in the park*, Gherla, 1929; *The Botanical Garden*, Bucharest, s.a.; *The Urania Cinema-Palace*, Cluj, 1938.